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EDITORIAL

The glittering world of show business has been accused of being many things in its long and varied career. Various adepts have called it everything from banal narcissism to a down-right con, and, staggering through a rain of abuse, it has nevertheless provided a warm and motherly wing to comfort many a lost musical soul.

However, it cannot be denied that many lesser musical talents are drawn to it not for the sheer pleasure that the moth derives from his very own candle, but for the loot.

Only the very narrow-minded could possibly deny rich rewards to those who earn it. The common argument stems from what can be summed up in one word – professionalism.

This word applies not so much to the attitude of the performer, but to the way that he presents himself (or, of course, herself) to the public when on stage. The artists that records with session men and then reaps rich performance fees for a mediocre and sometimes downright terrible show, has been so common as to seem as normal as a taxi in Oxford Street.

In the past six months, however, an awareness of the intrinsic necessity of a good stage act from a performer seems to have appeared. Because of the large number of groups releasing current material, the need to bring it to the public ear by live performance has become a hard fact.

Some record companies don't always accept an artist on the strength of a demo, but insist on hearing a live play as well. It is only too unfortunate that it is not all companies that do this. There are some examples of gimmicky and manufactured images in the charts that wouldn't have happened if a live play was ordered first.

It may be wishful thinking to state that a change is occurring. The only people – the public – who can acknowledge the hard work and artistry that goes into a professional stage act have, in their hands, the means to provide the place which the artists, in the truest sense, have earned.

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By Jacques Bernard

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EXPANSION

Dear Sir,

I'm glad to see that you're expanding your coverage of the musical world by putting in a jazz page in your November issue. Some jazz I like very much, other kinds not so much.

It's always been my ambition to play a musical instrument well and although I've tried to play the guitar and organ I just wasn't able to really get into it. Drumming wasn't my line either, even though I played with a local rock group for several months. I suppose it was because we were playing the same things every time. The beat never changed that much to allow me any real freedom. I got really bored with just bashing along that I just gave it up.

Then one of the members of that group came around to my house with a trumpet that used to belong to his father. I was surprised that I could even get a sound out of it when I put it to my lips. It was something that he couldn't do. The sound was quite interesting and I think that now I'd like to learn to play.

Obviously I can't afford just yet to pay out something like £400, not until I sell the drum kit. But if the trumpet that Ian Carr plays is as good

as he says then I'd like to get one, learn to play it well enough and then try to get into another group, rather on the lines of Blood Sweat & Tears or Chicago, I hope.

Can you tell me, please, where I can find out more about trumpets and the ranges available.

Yours Sincerely,

**John Bolton,
Maidenhead,
Berks.**

Ian Carr, of Nucleus, was talking about the Selmer 99 trumpet, which costs about £140. He says it's as good as one costing £300-£400. The best thing to do, John, is to write to Henri Selmer & Co. Ltd., Woolpack Lane, Braintree, Essex. They'll surely be able to help you.

IMPERTINENCE

Dear Sir,

Who the hell do Sweet think they are? Just because they've sold a couple of million records and made a

few quid into the bargain doesn't give them the licence to go around judging whether other musicians are serious or not (your November issue).

How impertinent of Brian Connolly to say that he thinks Marc Bolan has taught himself to be a star. In my mind Bolan is more of a star than any member of Sweet will ever be. Whilst I don't like Bolan's music that much I very much appreciate his professionalism. And how nice of Connolly to say that Slade are serious. Does he mean that they are as serious as his group?

I personally think that Connolly ought to examine his own group's motives before daring to decide who warrants praise and who doesn't.

Of course people, the press that is, slam the group. What have they done to explore the fields of music. Not unless *Little Willy, Poppa Joe* and the other things they've made have any particular significance?

I think it's a case of sour grapes and the quicker groups like Sweet stop playing and leave entertaining to the professionals

like Roxy Music and David Bowie the better.

Yours Faithfully,

**J. Kirby,
Gosport,
Hants.**

IN LOVE

Dear Beat,

I am writing this letter to congratulate you on being the greatest magazine in the world (I was going to say the British Isles, but I didn't think that was strong enough). In your October and November issues you have done two brilliant articles on Roxy Music. That band is fantastic.

When I saw the cover of the November issue I nearly died, because, even though all my friends think I'm barmy, I'm hopelessly in love with Eno. That picture of him is out of sight.

So, many thanks *Beat*. Keep it up for as long as possible and if there is any chance of having one of the photographs you'll be making one person, who is in love with a dog-eared picture, very happy.

Also, I don't suppose you have an address so that I could write to him?

Yours, living in hope,

**Brenda Merrett,
Barnwood,
Glasgow.**

Glad we can oblige. About that address and pictures: you can contact him by writing to Roxy Suite, 63A, King's Road, London, S.W.3. They should be able to furnish you with anything you want, Eno excepted, that is.

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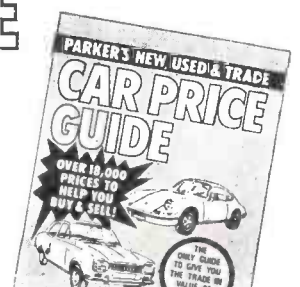
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STUDIOS

Dear Sir,

I am the vocalist in a five-piece group and we want to make some demo discs or tapes in a recording studio. Because of lack of money we can't come all the way to London so we would like to know if there are any recording studios in our area.

Yours Faithfully,

J. Bridge,
Lincoln.

The names and addresses of all recording studios affiliated to the Association Of Professional Recording Studios are listed in a special catalogue which can be obtained by writing to the secretary of the APRS, Mr. E. L. Masek, 23 Chestnut Avenue, Chorleywood, Herts, WDS 4HA. The cost is 15p.

A STRAY

Thank you very much for providing such an interesting magazine. I've been reading it since December, 1971, and have found it very helpful.

But since reading *Beat* I've noticed that many of the articles are on Wishbone Ash - not that they shouldn't be - but please, how about some articles and pictures on my favourites, Stray and Mott the Hoople?

I play bass in a band called Truck here and we all enjoy Mott and Stray very much. If possible could you please find out how long Stray's bassist, Gary Giles, has been playing?

Yours Gratefully,

G. Phelan,
Port Elizabeth,
South Africa.

Gary Giles, who is 20, has two bass guitars - A Rickenbacker Stereo and a Fender Jazz. He's been playing for about six years and is one of the founder members of the band. His equipment comprises two HH 100 ics amps, two Laney 4 x 12 cabinets and two RSD bass reflect cabinets with 15-inch Lansing speakers. Strangely enough, he's left handed but plays right handed instruments. Apparently he couldn't get left-handed ones in the early days so he developed his own technique. He's quite effective.

PATENTS

Dear *Beat*,

I am writing to ask you if you can give me some information which I need quite urgently.

Could you please tell me where I can purchase the world patent for a musical instrument I have built. Could

you also tell me how much the patent would cost.

Yours Faithfully,

A. C. Shelbourn,
Leicester.

It seems that you can't get a world patent on any idea. You have to be granted a patent in each country where you want your instrument protected. The Patent Office in London told us that on payment of £1 you can register your claim. Then you have 12 months to develop your idea. At the end of this time the Office will then examine it - for a cost of £22 - and tell you whether it is patentable or not. If not the money will not be refunded to you. For further details they suggest you write to them at Patent Office, Southampton Buildings, Chancery Lane, London, W.C.2 We wish you luck.

CLOTHES

Dear *Beat*,

Can you tell me, please, where groups like Sweet, T. Rex, David Bowie and so on get their stage clothes from?

I'm a vocalist in a local group and we want to get some decent-looking stage gear. I think the better the group looks on stage the better the act will be. We all used to wear just anything, like old jeans and shirts but I think to get anywhere these days you've got to look good.

Yours Faithfully,

Alan Reeder,
Norwich.

Two of the groups you mention Sweet and T. Rex buy their clothes from Alkasura at 304 King's Road, London, S.W.3. We're not sure whether David Bowie shops there. The shop's owner, John Lloyd, said other customers include Gary Glitter, Wings, Rod Stewart, Home, Lou Reed, Slade, Johnny Nash, American Springs, Elton John, Ringo Starr and, occasionally, Mick Jagger's wife, Bianca. According to Mr. Lloyd the most extravagant customer at the moment is Garry Glitter, who's been known to spend something like £200 on one suit. Generally, though, hand-made suits start at around £50. Good shopping!



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THE QUESTION AND ANSWER GAME WITH JOHNNY NASH

After nearly 20 years in the music business – most of them at star level – Johnny Nash feels he still has a long way to go before finding the answers to the questions he sings so earnestly about in his chart offerings.

Whilst some of his questions concern life itself (the theme is not new and he realises that he's not alone in his state of confusion), many more are about the industry that he makes his living from.

One line in his *There Are More Questions Than Answers* single exemplifies his feelings on the matter. In the song he asks: *What should we take out and how much should we give.*

He says he puts a hell of a lot into what he does but for some reason he doesn't seem to be getting his fair share out. This statement has nothing whatsoever to do with money. You can't have a long list of hits, many of them self-written – three of them recently came from one LP, a silver disc for sales of more than 250,000 copies of one of them, money-making shows all over the country and numerous TV appearances behind you and not make money – not unless, of course, you've got an incredibly bad management, agency and publishing deal, or you're a fool. And Nash is certainly no fool neither are his business arrangements detrimental to his bank balance.

Nash refers to the lack of press coverage of his activities.

'Did you know that I was presented with a silver disc recently from the managing director of CBS Records?' he asked me.

'No!' I replied. 'I can't remember seeing any stories or pictures saying that you had.'

'That's because there were hardly any published. I just can't understand the reason why there wasn't. No one really seems to write about the band and I or even take pictures. Do you know that some people think that because I sing reggae songs I'm West Indian? They don't know I'm from Houston, Texas, and sing reggae because I like the music. They don't know because there's hardly been anything printed that says so!'

Nash's criticism of the press is quite justified. He's very highly regarded as a musician and is also considered to be quite a prolific songwriter. His records aren't criticised, they just tend to be ignored. His shows suffer the same treatment.

Other groups complain bitterly about their relationships with the press. Some complain about over-exposure and others about being criticised constantly. Sweet, for instance, voiced their feelings last month in *Beat* in a story titled: *We've Nothing To Thank The Press For*. But, at least, they got their names mentioned in every paper and so are able to argue.

So, asks Nash, what does he have to do to receive as much as he gives?

It's an impossible question to answer. Whether an interview with *Beat Instrumental* is going to solve his predicament, I don't know. I didn't agree to talk to him because I felt any sympathy for his case, because I was a particular friend or because I like drinking his whiskey. I interviewed him because I genuinely like his music and feel that he's got a lot to offer and because he's made a great impression on the recording industry.

Much earlier this year CBS Records hosted a party at the Hilton Hotel in London to celebrate the signing of Nash. It was, incidentally, an event that was barely reported.

Nash and his band, called The Sons Of The Jungle, played a set and they were good and were applauded enthusiastically for their efforts. He used the stage well, he was in good voice and projected enough appeal to make Black Sabbath think again. The group featured one of the tightest rhythm sections I'd heard for quite some time and have yet to hear again.

Nash has spent a great deal of time perfecting his act, just as his group have spent a great deal of time getting their sound together, not only for stage purposes but for the recording studio as well.

When I interviewed him he said he was off to America the following day for the first time in three years. The visit wasn't to be a holiday but a tour to promote himself and his records. At the time his *I Can See Clearly Now* single was moving quickly up the charts there.

'For the first four to six weeks we'll do some introductory performances and then really start seriously,' he said.

The two - and - a - half months or so that he'll be spending across the Atlantic will also give him a good chance to work out further his musical direction. When he returns there's a new album recorded at the new CBS studios in London in quad waiting for him.

'We've been working it out ever since we've been in

England. Quad sound is a whole new concept in recording and I think it's currently being considered by the whole music industry. There's no new or special way of recording in quad. It just means that the sound is produced from the back and the front instead of just from the front. Paul Myers, from the classical section at CBS, helped me out on the production,' he said.

'What I'm trying to say is that listening to an album recorded in quad will be like sitting in the movies. There'll be sound all around instead of just from one direction.'

The band that plays with Nash on stage and record consists of four Africans and five West Indians.

'They're the first band I've ever had in all the years that I've been singing.'

'I needed a band because there was a brand new LP coming out on my new label and we wanted to promote it by doing a load of live gigs around the country. A lot of thought went into finding a suitable band. They had to be able to play *live* music and be very flexible.'

STAR AT 13

'I was fortunate enough in getting them almost straight away. Rebob, who used to play conga drums with The Traffic, met me in Sweden and he knew all the guys worth knowing in the instrumental business. I thought it would be difficult to find guys to play reggae music. But it was so easy. When we came here he just led me to the pile.'

'They'd all been jamming and playing with anyone and they just needed a home.'

Nash couldn't remember the surnames of the band members. He knew them only by their Christian names: Eddie, trumpet; Pete, baritone sax; George, tenor sax; Rosko, bass; Richard, drums; Gordon, guitar; Emmanuel, keyboards, and Willy, congas.

'The horn section grew up together and have been blowing together since. It's better that way as it makes them work more like a unit than separate people.'



As has already been said, Nash comes originally from Houston, Texas. He was only 13 when he got his first break to sing in a local television show called *Matinee*. Previously his only singing experience was with his parents and sister in church.

Then some representatives from the ABC/Paramount label saw him on the show and signed him up. Not long after that he went to New York after some Arthur Godfrey talent scouts had offered him a deal.

'The Arthur Godfrey Show was networked on television and radio every day for seven years. I joined them when I was 16.'

1960 HIT

During that period he says he was paid about 900 dollars a week. Before devaluation in 1967 it worked out at £320 a week, £1,280 a month, £15,360 a year. For seven years it totals well over £100,000. That's a lot of money in anybody's books. There was further money earned from record sales. He had his first hit record in 1960 with *Very Special Love*. Other records included *As Time Goes By*, *Let's Move And Groove* and *Then You Can Tell Me Goodbye*, which he also wrote.

Inevitably he got bored and decided to leave the show in order to concentrate on learning more about the music business. He also wanted to get into live performances and songwriting.

He and a partner, Danny Simms, started off the JAD record production company and publishing company and he stopped performing for a while to learn about the business side. Several other artists were signed to the label, including Bob Marley, Lloyd Price, Kim Weston, The Cowsills and Sam & Bill.

'When we signed all those artists we began to struggle because the two of us couldn't handle them all properly and do our own things too. It meant that I was doing less production on myself and more on the others. So, I stopped and went back to making records. The first one I did was *Hold*

Me Tight, which I also wrote. I think Regal Zonophone released it in England and it was a hit on both sides of the Atlantic.

'After that came *You Got Soul* and *Cupid*, which were released by Major Minor, before they closed up.'

Then came Nash's chance to enter the film business and he was asked to go to Sweden to make a film called *Want So Much To Believe* with Christina Schollin.

'It was a love story and when it was finished we decided to come to England. After the Major Minor deal had ended Danny negotiated a deal with CBS.

'The deal was good but we weren't too interested in advance royalties. We wanted a place where we could promote the product and also have a certain amount of musical freedom.'

Soon after his signing the first LP was released. From it came these hit singles – *Stir It Up*, *I Can See Clearly Now* and *There Are More Questions Than Answers*. They've all sold extremely well but the album itself wasn't a hit. The reason of why is just another question he can't answer.

It seems strange that these number of songs should be taken from one LP.

WORKING WELL

Nash said: 'We don't go into a studio to make singles or LPs. We go in to cut tracks. I don't think I'd know how to work any other way. We just hope that any track we cut is suitable for album content or single release. I don't decide what cuts are going to be released as I'm not a marketing man. They trust me and I them and it works well that way.'

For Nash the job of cutting tracks is not difficult. All his music is well worked out before hand and some of it has already been performed on stage. – *Merry-go-Round*, to be on his quad album, for instance. The LP was first conceived more than three months ago and the songs are all written for it. Usually, he said, there are more songs than they can use. Any songs left over from one LP go

towards a next. There were 15 songs made at CBS recently and 11 will be taken for release.

'We record all the time. Whenever we get about five new tunes together we come in and lay them down. That means we're always ahead and there's no panic when a new LP is due. I wouldn't recommend that way of working to anyone else because it's my own poison and for someone else it may be fatal. It's just the way I work and the way I'll always work.'

STUDIO TIME

'It's very easy to record. First we lay the rhythm tracks with the bass, drums, guitars and organ and then build up. It's rather like making a house, with the foundations and then the walls and lastly the roof. Everyone knows his stuff.'

Surprisingly enough, Nash pays for his own studio time. The new album took about 50 hours to make.

'It's pretty expensive but it's worth the money if the song's a hit. If it isn't then it's disastrous. But we save money by the fact that I produce and publish my own material. Rondor Music looks after it. England and Jamaica are the only two places that we have licensees.'

Nash said he records West Indian music because he likes it.

'It took me a long time to find out about it. But because I like it, it doesn't mean that's the only stuff I'm going to sing. I also like country blues and have recorded some too. To a lot of people reggae is a dirty word but only because it's new to them. We've played it all over the place – to Slade, Rod Stewart and Val Doonican audiences – and they've all liked it.'

'The first album on CBS contained only seven reggae tracks. The other five weren't. The new LP only has two and-a-half reggae numbers. The half starts off with a ballad, goes into reggae and then back to being a ballad.'

There's always a flow of numbers being written because not only does Nash write but his band does too.

'I like writing but it's not easy for me. I can't force myself. That's what really makes me a non-writer. I usually start to turn stuff out when I see the band writing numbers. It makes me embarrassed so I just start.'

The expenses of having an outfit like Nash's are quite tremendous. He reckons on getting through about 2,000 dollars a week in salaries for his three engineers, sound men, roadies, nine members of the band, two secretaries and a road manager. They're all in America with him at the moment and he feels they are absolutely necessary for his performance.

So how does he cover his expenses?

'When we first came here we went out for introductory prices. But we're now building it up and getting something like five, six or seven hundred pounds a night in some places.'

'We're not looking for a lot of money in England. We're not in the business of trying to force fortunes out of a country that just doesn't have it. According to my sources there's not much money to be made by entertainers over here.'

'But as I said, I didn't come here to make a lot of money but only to promote myself and the band.'

BIG MONEY

'After that, hopefully, we'll build an audience who'll come to see us again. The big money is to be made in Japan and America and we're also going to Australia sometime in the future. It's a case of promote, promote, promote, and we'll go anywhere in the world to do it.'

'In the meantime I'll keep asking myself questions and hope to get some answers. My mother and father always said when I was a kid that the more I found out the less I'd know. I think they were right.'

'I know one thing – with three hits since February I'm due more than I'm getting. I don't want more than my share but I don't want less. I want answers.'

By DEREK ABRAHAMS

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PROFILE

JOHN BALDRY



During his long career in music John Baldry has played and sung with a great variety of musicians and so he's probably more qualified than most to comment on the difference in attitude of British and American musicians.

'I've been through so many British musicians since late 1970 and the majority of them are a pain in the arse!' he stated. 'The trouble is, English musicians are so avaricious. This is possibly due to the fact there are not the facilities and chances in England as there are in America. Most of them want to use the band they join as a springboard to jump onto something else. But the Americans don't have this attitude and are so much better. On the whole, British guitarists are better than the Americans, especially in the blues vein. American drummers are the best and always have been right from the jazz days.'

Baldry has, in fact, got an American drummer, Jerry Forgione. On guitar is Dave Ball (ex-Procol Harum), Dennis Ball plays bass and Ian Armit is the pianist.

Like so many artists, Baldry finds America more rewarding than working in Britain. 'I'm probably a minority, though, as so many musicians get homesick over there and can't wait to get back to England. The band I took over had Ian on piano, Sam Mitchell on guitar, Pete Sears on bass and Micky Waller on drums. I returned in October '71 to record an album then went back in February this year. In America we played a mixture of everything - clubs, concerts, universities, etc. Over there they like a much wider variety of musical styles whereas in England if the Faces did a gig, the support band would have to be complementary to them. You can mix things much more in America and the audience accepts them.'

'In America there's also much more radio time for records available. Every town has six or seven stations. Radio really is the thing. TV doesn't seem to have so much power. People know what time *Top Of The Pops*

is on each week, but when it comes to something like *The Old Grey Whistle Test*, they have to think not only what time it's on but also what day!

The last two albums Baldry has recorded for Warner Brothers, *It Ain't Easy* and *Everyone Stops For Tea*, were produced by Elton John and Rod Stewart. Both sold very well in America.

Though Rod Stewart is the bigger name, it was Baldry who found him and realised his talents. Stewart and Baldry were founder members of Steampacket back in 1965. 'I found Rod and people said "leave it alone, he can't sing". But I felt he had something. It warms me to see talent before a lot of other people do. I can see more than many managers and agents, but the trouble is I haven't got that money thing rattling around in my brain. If I had, I'd be a millionaire by now!'

Although having started on the folk circuit singing blues and folk back in 1956, Baldry is now a rock and blues singer and musician. He still has, and uses, his first guitar - a Grimshaw Jumbo acoustic with a 'D' sound hole and a cutaway rather like the Maccaferri guitar. 'I've also got a very old Guild D5 acoustic,' he said. 'Then there's one of the first-ever Levin guitars with an ebony fingerboard which was a present from Rod Stewart. A Gibson 12 string bought from Nadia Cathouse and the most recent Guild 12-string Special De Luxe model which I bought in America. Instruments and cases are so much cheaper in America. Even after paying duty, I saved between £100-£150 on the De Luxe. During a set I only use one 12-string and one six-string guitar. The only trouble I have is I can't get away from things getting damaged. To try and avoid this I've got a big trunk which is foam rubber lined and put the guitars in their cases inside this. Yet they still get damaged. I think airlines and porters must have a thing against musicians!'

BY IAN MIDDLETON

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Johnny Cash, CBS Records' twentieth-century folk hero has, for years, stuck by the philosophy of always trying to please his audiences by including in his act 'a little bit of everything' which he thinks they might like to hear. He says he really loves to entertain and wants to give his listeners everything he's got.

His fans know this and late in September they crammed London's Royal Albert Hall for three consecutive nights — just to be entertained by him.

Very few artists are able to command such strength and public recognition. On occasions he's been pinned down with a label, but box office receipts, million-selling singles and albums and projects that capture the spirit of human imagination completely falsify such an injustice.

Saul Helliff, his manager and friend puts it a little more directly.

'Johnny Cash is so diversified. It's sheer idiocy to pin him down with a label and name him country — or anything else. The man is far more versatile than to deserve a musical label!'

SINCERITY

Cash's success lies in his integrity. He possesses complete sincerity and heavily shares the conscience of the world by interpreting its many problems into musical forms. Clearly, he states his passions to his listeners and through gentle, passionate words, he's able to involve all sections of the community with his spirit of endearment.

'When you look back you'll see that Johnny has always been a pacesetter,' commented Helliff. 'He's always come up with original ideas for his albums. A lot of them have involved emotions. He's a humanist and a very open-minded kind of guy. He has his tempestuous moments and he has a highly volatile-type of personality.'

Once Cash wrote straight country songs — now they carry degrees of social comment, personal fulfillment and religious joyfulness. 'There's a certain kind of realism in



them,' Cash explains, 'that catches the imagination of the listener. They also carry true emotions.'

Cash first caught the public eye back in 1955 when he recorded *Cry, Cry, Cry* for Sam Philips' legendary Sun label. Within six months it had sold 100,000 copies. Since that date he's never been unsuccessful. Even in the darkest days of his drug era his records continued to sell in great quantities and his public appearances attracted considerable audiences. In later years he kicked the drug habit and reached a phenomenal new peak aided by a

spiritual rebirth.

'I was a converted Christian when I was fourteen years old but over the years I didn't exactly live the Faith. I have always done Gospel songs in my concerts but I was never really serious about the meaning until the past three or four years. I changed when I realised that there was something to live for when I managed to get off drugs. I found that my strength lay in my religion and people like June (Carter-Cash) had that strength in their lives.'

With his wife, June, he has now completed his most am-

bitious project. It's a documentary-style film entitled *Gospel Head* and depicts the last months of Jesus Christ. The film features a number of new songs written by some of the most prominent people on the music scene, including John Denver, Kris Kristofferson and a newcomer named Larry Gattlin. A portion of the musical soundtrack is performed by Cash and his entourage on their concert appearances.

'I've always been very careful to choose my words and I've put a lot of thought and planning into that portion of my concerts because I know a lot of people don't like religion crammed down their throats. What I'm trying to do is tell a great story about the Lord in a way that's entertaining because I have an obligation to entertain the people as they've paid to see me.'

The other important compassion featured prominently in Cash's life is prison reform. His albums recorded at Folsom and San Quentin prisons have attracted possibly the greatest sales but his involvement is not for commercial gain.

PRISONS

'To aid prison reform, each man must have a little individual attention and consideration. The idea behind reform, as far as I'm concerned, is to make better men of the prisoners and to keep out as many men as possible from prison by some kind of diversion plan in schools or something.'

Currently available in this country is his album *America: A 200-Year Salute In Story And Song*. It's his finest album to date and is a respectful look at American heritage. Linking narration with song, it's a project that he particularly enjoyed. The release, upon examination, reflects the artist's lifestyle: a patriot who proudly involved himself with people.

'As a performer, an entertainer and a recording artist, I feel that I'm successful,' he concluded. 'Success means being able to do what you want to do — and enjoy it.'

BY TONY BYWORTH

album reviews



COUNTRY & WESTERN ALBUM OF THE MONTH

THE CARTER FAMILY

TRAVELLIN' MINSTREL BAND

CBS 65228

The Carter Family began recording as long ago as 1927 in Bristol, Virginia. The only member still singing professionally is Maybelle Carter, also Mother-in-Law to Johnny Cash. For the past few years Maybelle, Helen, Anita and June (Cash's wife) have been regular performers with Cash on his personal appearances and TV shows. They played three dates with him at the Royal Albert Hall very recently and absolutely brought the house down with their particular brand of country music. Their talents mainly lay in the harmony field but every now and then there is a touch of competent guitar playing. Says Chet Atkins in his sleeve notes, the combination of Cash and The Carter Family is formidable. We think they are formidable enough on their own. Some of the songs here come from the pens of Delaney Bramlett, Johnny Cash, Bobby Goldboro, John Denver and Mickey Newbury.

Tracks: Side One – A Song To Mama; Never Ending Song Of Love; Come Back Home; Take Me Home; Country Roads; Jubal; A Bird With Broken Wings Can't Fly.

Side Two – Travellin Minstrel Band; The World Needs A Melody; 2001 (A Ballad To The Future); Set The World On Fire (With Love); Poison Red Berries.

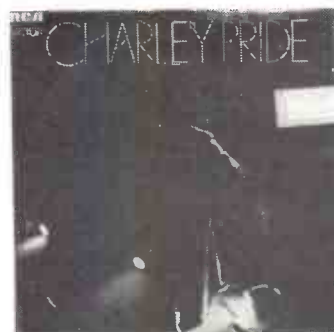


DOLLY PARTON THE BEST OF DOLLY PARTON RCA VICTOR LSA 3101

Dolly Parton is probably best known to some of you for her best-selling records with fellow RCA artist, Porter Wagoner. A great deal has happened to her since she began her recording career at the age of 10 in her native Tennessee. For instance, with Wagoner she was awarded two Grammy Awards – in 1969 with *Just Someone I Used To Know*, and in 1970 with *Daddy Was An Old Time Preacher Man*. She was nominated as a solo artist for an award – again in 1970 – for her version of *Muleskinner Blues*, which is the first track on this album. Also included are the songs that Elvis Presley made famous, *In The Ghetto* and *How Great Thou Art*.

Tracks: Side One – Muleskinner Blues (Blues Yodel No. 8); Down From Dover; My Blue Ridge Mountain Boy; In The Good Old Days (When Times Were Bad); Gypsy, Joe And Me.

Side Two – In The Ghetto; Just Because I'm A Woman; Daddy Come And Get Me; How Great Thou Art; Just The Way I Am.



CHARLEY PRIDE CHARLEY PRIDE IS SOMETHING ELSE RCA VICTOR LSA 3100

Much fuss is made of Charley Pride, one of the few Black Americans singing Country & Western music. His fans are spread over the whole of America and his name is beginning to spread to this side of the Atlantic. He's got a good stock of gold records too. We ask: Heaven knows why? The musical content of this album is almost nil and if you want to hear someone ruin the Tom Paxton song, *The Last Thing On My Mind*, then have a listen to this one. Included is his first chart record, *Just Between You And Me*, and another that Frank Ifield made famous here in the early sixties called *Lovesick Blues*. He yodels a bit, gets a cheer, has a chat and then goes into another dirge. Pride is what you'd call a phenomena in the country music world. Once again we ask: Heaven Knows Why?

Tracks: Side One – Introduction; The Last Thing On My Mind; Just Between You And Me; I Know One; Lovesick Blues; The Image Of Me; Kaw-Liga.

Side Two – Shutters And Boards; Six Days On The Road; Streets Of Baltimore; Got Leavin' Her On My Mind; Crystal Chandeliers; Cotton Field.

HANK SNOW THE JIMMY RODGERS STORY RCA VICTOR LSA 3107

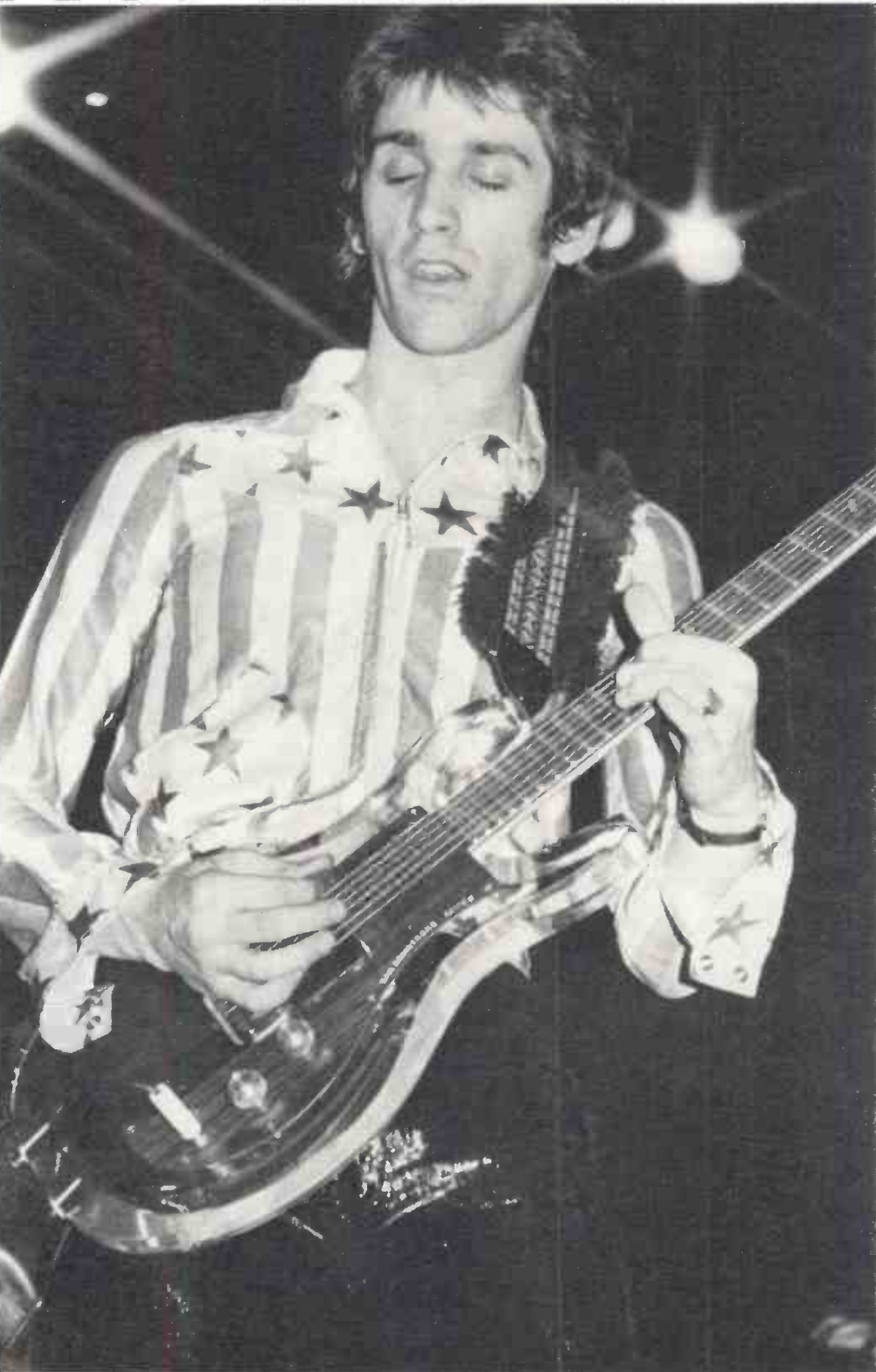
Snow is now famous for his memorials to the great Jimmy Rodgers. In 1953 he achieved his lifelong ambition by dedicating a memorial to Rodgers in Mississippi and has since kept the legend alive. Snow's career has been somewhat chequered. Whilst always having a keen interest for music he's also held down such jobs as sailor, lumberjack, stevedore, cowboy and, lastly, balladeer. It's unfortunate that he perpetuated the cowboy image of country music as this probably turned some people off. But now that the saddle-tramp tag has been shaken off, C & W music is again becoming an important part of today's musical make-up. This LP testifies to that and the narratives between tracks authenticate the proceedings. The album was produced by Chet Atkins.

Tracks: Side One – Little Ole Home Down In New Orleans; The One Rose; Gambling Polka Dot Blues; Why Did You Give Me Your Love; Hobo Bill's Last Ride.

Side Two – In The Jailhouse Now; My Blue-Eyed Jane; Nobody Knows But Me; T. B. Blues.



PLAYER OF THE MONTH



KIRBY GREGORY

Kirby Gregory had a phone call one day from Sonja Kristina. She'd been given his name by a mutual friend and wanted to know whether he was interested in auditioning for Curved Air. Kirby was interested and went along. After three minutes of playing he'd found himself a job as lead guitarist with Curved Air.

Until that time he hadn't given much thought to the music of Curved Air. He'd heard their albums, but had never actually bought one. 'I really liked the first album,' he said, 'and I'd seen them on TV a few times. I'd always thought they were pretty good, but I'd never seen them live.' A month before he actually played with the band he was taken to a gig which he thoroughly enjoyed. After a few such visits he was confident enough to step up and join in the encore.

The vacancy which Gregory filled came up when Francis Monkman decided to leave the band due to 'musical differences'. At around the same time Daryl Way expressed the possibility that he, too, would leave in the near future and 17-year-old wonder, Eddie Jobson was recruited in preparation. Monkman didn't leave as soon as he'd made the decision, but stayed on until Gregory felt confident enough to make his live debut.

Gregory is nineteen years old and started to teach himself to play the guitar when he was ten by listening to numbers by the Beatles and the Stones. At fourteen he moved from Reading to Weston-Super-Mare where he became part of various local pop and blues groups. At sixteen he left school and joined a band called Maya, which he brought up to London. The following year he split and joined Armada.

After a while Armada began leaving him and finally he was the only member left. At that point he met up with Elmer Gantry and together they formed another group under the same name. Even this fell apart in the end and he sought refuge in session work. It was during this period that he received the phone call from Sonja.

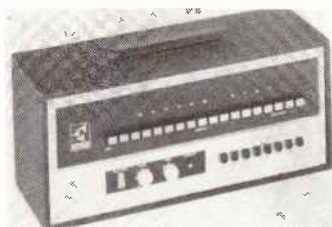
'In the early days I use to learn the chords to songs. It was a very slow process. . . . It suddenly dawned on me that there was more to guitar playing than stringing chords together. I went through lots of stages as I developed.

He still finds time to practice and feels that it's essential to keep on learning. 'I practice a lot,' he said. 'At least an hour a day. Now I just concentrate on technicalities . . . scales. If you don't practice you find yourself getting lazy. I still learn things off records but Now I still learn things off records but they're not usually guitar parts. It's more of a challenge to play sax parts, for instance - they're all in "B" flat! If you become really competent with your instrument you get much more satisfaction from playing simple things.'

The guitar he's now using is a Dan Armstrong 'Plexiglas' which is, as the name suggests, made of Perspex.

INSTRUMENTAL NEWS

MAESTRO INTRODUCE NEW 'RHYTHM KING' UNITS



One of the new Rhythm King units

A new 'Rhythm King' unit for the professional musician is one of the latest offerings from the Maestro company of America.

Called the Mark 2, it offers 18 different rhythms in Latin American, American and Tra-

ditional styles, any of which can be combined. It features eight manual percussion voices for arranging rhythm instrumentation, a balance control for adjusting individual instrument level and a speed control for changing tempo.

Available from dealers here through Selmer, it will have a recommended retail price of £270.

GIBSON'S NEW GUITAR RANGE SOON AVAILABLE

Three new bass guitars have just been added to the Gibson range. They are the EB-3, the EB-3L (a long scale

version), and the SB-450.

Both the EB-3 models offer new humbucking pickups with increased treble response, a vari-tone control for a range of tonal effects and a new slim neck. Other new features are a tuneomatic bridge with metal inserts, a re-designed heavy-duty truss rod and new deluxe precision machine heads.

The EB-3 runs at £242 in cherry finish and £244 in walnut finish.

The EB-3L is listed at £240 in cherry and £250 in walnut. The other new additions to the range is a lower-priced, long scale, with two humbuckers and a new peg-head design for better string tension. It also has the truss rod and bridge featured on the EB-3, and sells at £165.



The new range of Gibson guitars from Selmer. See story above.



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A SECOND HARDROCK VENUE

Britain's second Hardrock venue opens in Bournemouth on December 3 and joint owners, Mike O'Shea and Nigel Corbett are already negotiating appearances there by David Bowie, Chuck Berry, Bo Diddley and the Velvet Underground. To celebrate the opening, however, Britain's own Hawkwind, will headline the first show on December 3.

The opening of the Bournemouth Hardrock is a direct result of the success of the Manchester Hall, which opened about three months ago.

The south-coast venue will comprise a large concert theatre, a discotheque – to be known as The Village, three bars which are licensed until 2 a.m., restaurant facilities, a record store and a boutique. To accommodate the new complex, the owners have taken over Bournemouth's Chelsea Bowl and a huge lighting system has been installed.

The new concert arena will, apparently, be slightly different from its Manchester counterpart in that it will comprise all floor seating – meaning that there'll be no chairs.

Although the concert hall doesn't open until December 3 the discotheque is already in business. Gary Glitter was scheduled to headline on November 22 and other bookings include America's Archie Bell & The Drells and Ben E. King.

O'Shea and Corbett will present a minimum of one concert per week through their Angelique Enterprises organisation, but the concert theatre will also be available to independent promoters, universities and other private organisations.

GROUPS TO WATCH FOR, SAYS B.I.

Two groups to watch out for. *Beat Instrumental's* reporters say that Wisper are getting reaction wherever they play. They recently supported ELO and Stackridge on various bills. This group comprises Buzzie Weiler, an American, on lead vocals; Jeff Gale, Fender Jazz Bass;

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LG 300 Cabinet (2 x 15 x 1 Horn + 6 Way Crossover)



Willy Westlake, trumpet; Mick Gavaghan, saxophone; Colin Lawrence, Hayman drums; Robbie Williams, Gibson SG Special guitar. The group are based in Bristol although Weiler hails from New York.

The second group has been formed by Yoel Schwarcz, former leader of classical/rock group, Continuum, which broke up earlier this year. To accompany him are Phil Edwards, the drummer, who was in Continuum; Steve Bonnet, once accompanist to Ralph McTell, on bass, electric guitar, soprano sax, flute and keyboards; Robert Goodale, an ex-member of The Foundations whom Schwarcz met on his travels, on trombone and trumpet; Grant Hughes on keyboards and bass, and Wendy Hoyle, sister of Linda Hoyle, on vocals.

BOOMING PERCUSSION SERVICES

Business is booming for Percussion Services Ltd, who are now supplying the B.B.C. and all the London and Provincial Orchestras.

In five years, their share of the market has increased by a thousand per cent, two hundred and fifty per cent being in the past six months.

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N.W.1, they supply from stock Premier, Ludwig, Hayman and Gretsch with free cases. They attribute their success to the reliability of their work, and the complete absence of gimmicks.

The company say they will be the biggest and best in the country within two years, and the way their sales are going, it can be believed.

EX-OSIBISA MAN FORMS OWN GROUP

Spartacus R, the bass player who recently quit Osibisa to form his own group, is currently recording at AIR Studios in London's

Oxford Street.

He hopes to take his new group, comprising Jim Chambers, ex-Dada member on vocals; Bobby Tench, ex-Jeff Beck on vocals; Godfrey McLean, ex-Brian Auger on drums; Lennox on congas and steel drums; Max Middleton, also ex-Beck on piano and Tony Pedrosa on guitar,

on the road very soon.

Spartacus has written a great deal of material and also said that he's currently preparing a very exciting musical venture, details of which will appear in a later issue of *Beat Instrumental*.



Spartacus R, the ex-Osibisa man (see story).



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INSTRUMENTAL NEWS continued

AMCRON GOES THRU MACINNES

Crown International, the famous manufacturers of amplification equipment, are to market all their product range under the trade name of AMCRON. The name has been registered throughout the world.

The change, said Macinnes Laboratories, who distribute Crown product here,

was decided upon in view of possible confusion with any other company using the name Crown.

Macinnes will be promoting the new name immediately and say that all equipment model numbers remain unchanged.

Macinnes have also recently acquired the exclusive rights in the U.K. and Northern Ireland for product from Spectra Sonics, an American company specialising in the manufacture of audio equipment, including amplifier modules, power amplifiers, compressor/limiter systems, equalisers, electronic cross-overs and studio mixing consoles.

New Freight-Handling Co. To Take Load Off Hands

One of the most go-ahead companies in the airfreight field these days is Rainbow Freight Services.

The firm was founded by Bowen Grant and is aimed at people in the entertainment business and assisting with getting shipments, whatever they may be, through Customs.

Bowen told *Beat Instrumental* that the company offers a 24-hour service to handle equipment for groups entering or leaving the country. This service includes looking after all airline handling and Customs clearance formalities and, if necessary, transportation to or from Heathrow Airport. This means that a great deal of valuable time that road managers spend at the airport can now be eliminated.

The company has, during its relatively short life, already handled the equip-

ment of such groups as Jeff Beck, Jethro Tull and Wild Turkey.

The charges, said Bowen, vary according to the weight and amount of equipment involved.

Bowen gave these examples: Jethro Tull wanted 3½ tons of equipment to go to New York. The airline charge for carrying the gear from London was £790 but for an extra £59.61 everything, but everything, including time and paper work, airline handling and collection, the numbering of each item and all documentation, was taken care of and was ready at Kennedy Airport when the group arrived.

Bowen will be happy to send you a brochure when contacted at: Bridge House, 54 Lampton Road, Hounslow, Middlesex. Tel. No. 01-570 0091/2. Night service Tel. No. 01-898 5470. The telex number is 84314.

The two lucky prize winners of *B.I.'s* Autumn Competition are pictured below with Rose-Morris Managing Director, Maurice Woolf (centre), and the equipment they chose with their vouchers. The first prize, a £200 voucher for Marshall gear, was won by 18-year-old Chris Sambrook (left), of St. Leonards-on-Sea, Sussex. He chose a 25-watt Combo and a Marshall 100-watt cabinet. He hopes to put them to use with a classical-rock group that he's on the

verge of forming. The second prize, a £100 voucher for Marshall equipment, was won by 21-year-old John Merchant (right), of Solihull, Warwickshire. He chose a Marshall 203 PA/Amp set up. Merchant has played in many local groups and is currently on the look out for another. With such equipment as Marshall behind him he probably won't have much trouble. Mr. Woolf and *Beat Instrumental* wish the winners the best of luck with their future plans.



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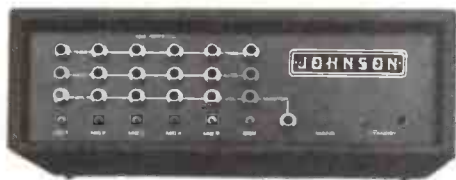
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INSTRUMENTAL NEWS

ROTARY SPEAKER DEVELOPMENTS: BEST SYSTEM AROUND?

When a group of musicians have gone through many years of hard work, frustration, disappointment and self-discipline in order to 'pay their dues' and develop their music, the last thing they want is to be let down by a poor quality sound system.

This is one reason why professional groups demand the very best of their amplification set-ups.

It's also the reason why the recently-established company of Rotary Speaker Developments is currently finding itself with a lot of work.



Rotary Speaker Developments, RSD for short, specialise in providing a professional group with the best customised sound system that their music requires. Paul Dobson and Phil Dudderidge formed the company about a year ago so they could develop a new concept of rotary speaker cabinet. They soon found themselves with orders for other items of high-quality amplification – and the business grew from there. When Graham Blythe, an electronics graduate with an ear for music, joined them to specialise in the design of mixer systems, RSD found themselves with an amplification system design team qualified to tackle anything.

Their first major contract was to provide a complete system for the Kinks. RSD were originally contracted for a single tour but the band were so pleased with the

sound that they've used the equipment ever since. Mungo Jerry, Gentle Giant and Argent are among the other delighted customers that RSD have had during their relatively short existence. When *Beat Instrumental* spoke to them, they were just in the process of completing a system for Roy Wood's Wizzard.

Wizzard's system, a complete PA set-up, is typical of RSD's work. Each separate unit is designed and constructed to their own exacting specifications, featuring top-quality components and design ideas that RSD have introduced to exploit the full potential of the drive and amplification units used. Wizzard's system, for example, uses six Altec-driven bassbins capable of handling 300 watts each and powered by HH power amplifiers. The eight matching high-frequency horn units use

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INSTRUMENTAL NEWS

Vitavox S3 pressure units and are powered by H/H Electronic TPA studio power amplifiers. The system is mixed through a 24-channel desk, modular-built using RSD's own module designs. The equipment is built to withstand the rigours of on-the-road use, and finished to standards normally found only on the domestic hi-fi market.

Although RSD specialise in the design of complete systems, they are happy to advise on, and provide, individual units.

Certainly RSD is a company very well worth the attention of any group or musician whose concern is for the kind of sound quality that does justice to the music. Their address is: Rotary Speaker Developments Ltd., 25 Turners Hill, Cheshunt, Herts.

FRANKLIN TO D-A.

Phil Franklin, one of the most knowledgeable men on drums in the music industry, has been appointed Marketing and Sales Promotion Manager by Dallas Arbiter. He will be responsible for the Hayman Drum Division.

Franklin has spent ten

years in the business of manufacturing and selling percussion and, as a drummer himself, he is looking forward to the challenge which his new position offers.

On the promotional side he will be responsible for all aspects of Hayman promotion, including liaison with name drummers and Press, exhibitions and demonstrations.

P.A. with Dynacord mikes.

The group did some work in Germany while they were there, and are now back in Britain, looking for a new record deal.

MARCH HARE GO TO GERMANY FOR GEAR REFITTING

March Hare have just returned from Germany after refitting the band completely with Dynacord gear. The group, who were already using Dynacord, have bought new 200-watt stacks for the instruments plus a 1,000-watt

MOSRITE GUITARS NOW THROUGH WESTERN ORGAN CO.

Western Organ Studios, who are now getting big orders for their life-time guarantee Kustom Range, have brought over another big American name – the custom Mosrite Guitars.

These are rated by some as better than the other well-known top range guitars, although not many have been seen in this country as yet.



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INSTRUMENTAL NEWS

MICRO-FRETS — THE LAST WORD IN GUITAR LUXURY

One of the most exciting ranges of guitars to come on the English market for years — the Micro-Frets — are currently being marketed by Doncaster-based B. L. Page.

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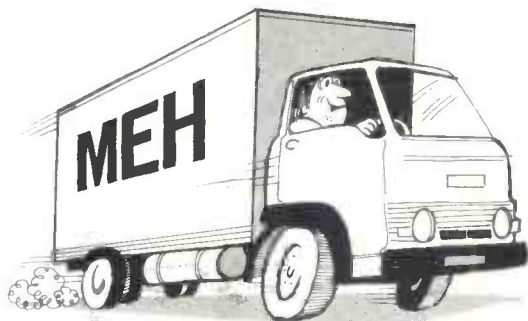
There are 14 models available and all of them are equipped with speed line necks and Teflon bearings on the truss rods for glide adjustment. Alignment is determined by bringing the string to the neck at the first and twelfth frets and then

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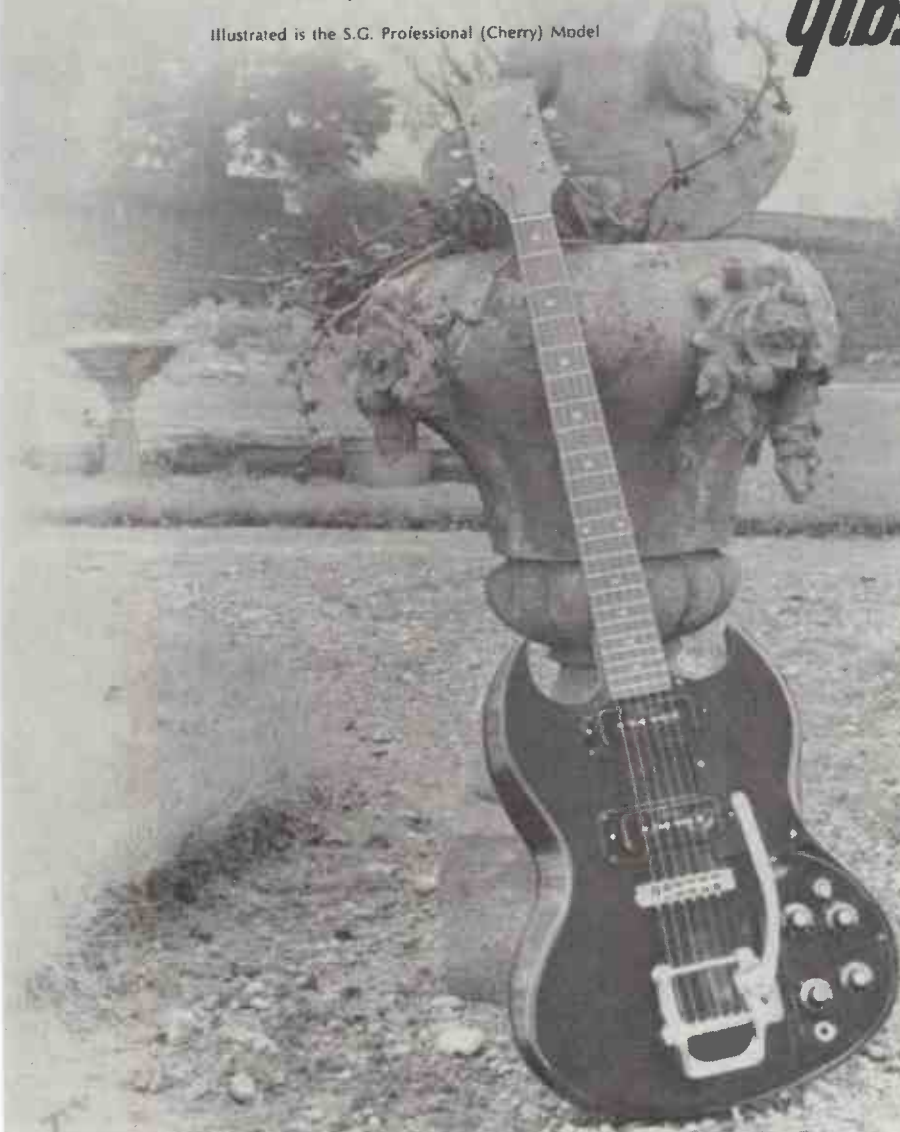
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BI/12/72



THE MAN WHO CONTROLS YES

Think of Yes and the names Jon Anderson, Steve Howe, Chris Squire, Rick Wakeman and Alan White spring readily to mind.

Ask anyone connected with the band, though, and they'd probably add a sixth name to the list – the name of Micky Tait.

Tait, in a very real sense, is Yes's sixth member. You won't find his name on any of the music credits. Nor would you see him on stage. But without him Yes would

be hard pressed to function as a working, musical unit.

Tait's official title could be phrased along the lines of 'tour manager and lighting designer'. Even that, though, doesn't really do him justice. With a band of Yes's musical and organisational complexity, Tait's role extends far beyond the signing of hotel bills and the twisting of mixer controls.

Tait's career began in Australia, where he studied electrical and mechanical engin-

eering. 'What got me into music was the fact that I've always built gadgets,' he explained. 'I started building footpedals and things like that for an Australian band called Twilight.'

He left Melbourne at the age of twenty. 'I started running a club,' he continued. 'I wanted to get together enough money to go overseas.'

'But I discovered that I didn't fit in with Australian attitudes and I came over to

Britain in 1967.'

Within a few days, Tait landed himself a job at London's then legendary Speakeasy club. 'This was in 1967, when it was all happening, everybody used to go to the Speakeasy,' he explained. 'The manager at the time was managing this band called Yes. He asked me to drive them up North for a couple of gigs. It was a tour thing with Joe Cocker, the Faces Arthur Brown and the Mindbenders. I didn't really know

anything about group equipment then but neither did the band. After the northern thing, I just kept doing gigs with them.

The turning point was when the band changed management. The break came with *The Yes Album* and the tour we did with Iron Butterfly. Butterfly were professional to the last drop and they showed us the way. And, being the local boys, we had a slight Press advantage and started to get some good publicity – this was with Steve Howe in the band.

SETBACK

'After that came the U.S. tour with Jethro Tull. Tony Kaye left us – he'd started to fall behind and the axe, if that happens with a band like Yes, was very quick in falling. We got Rick Wakeman into the band and that was a really good vibe for us. We had a keyboard man who could do anything – he was young and inexperienced, but his potential was possibly greater than anyone else in the band.

Then Bill Bruford left. It rather put us back, I think. There was a long way to go and we just couldn't see the reason for Bill going.' I think it's maybe that Bill was a purist and we were starting to get into production.

It's there, in the all-embracing word 'production', that Tait's involvement with Yes starts to take on a tangible and definable purpose. 'Production', to Yes, means far more than going on stage playing their music and coming off an hour or so later. 'The whole idea of Yes is to provide a show,' Tait explained. 'We aim for the perfect compromise between music and entertainment.

'We try to plan everything. When the audience come in, they come in to the right kind of music to establish the right kind of mood. There's music, too, when they leave. We use tape intros and tasteful lighting.

'The lighting is a very important part of the whole thing. It can create mood in exactly the same way that music creates mood. Light

affects emotion – blue is better for some songs than red, and vice versa. We have enough lighting now to cover every mood.

'The same thing lies behind the way we use spotlights on solos. We want people to concentrate. When you focus a light on someone, it helps people to focus on the music – without them being put off by seeing the other members of the band who aren't doing anything.'

One thing you tend to notice very much in talking to Tait is his frequent use of the expression 'we'. He has his own special conception of his relationship to, and within, the band. 'The "we" has come about in the past year,' he explained. 'We're close friends and I've come to know them well. When it comes to the music, I'm in from the very first session.

'There's very little that I change on stage. I've changed the keyboards and that's about it. Rick uses seven instruments on stage, and you couldn't see him – only the top of his head.'

COOLING

Wakeman's keyboard set-up, says Tait, is the biggest individual problem when it comes to setting up Yes's almost unbelievable selection of sound equipment. Besides the problem of setting up and balancing seven keyboard instruments, Tait and the rest of Yes's roadies have to cope with the delicate and temperamental nature of Wakeman's Moog synthesiser and Mellotron. Everything, though, is taken care of. In the summer, for example, Yes carry four big fans with them, of which two are used to cool and dry the air around the keyboards. The seven instruments are balanced through an on-stage mixer before going through the main PA mixer. Just to cope with every possibility, there's two of everything, instruments included, at the band's disposal.

It's possible, just in hearing Tait explain the keyboard set-up, to appreciate the complexity of Yes's equipment

set-up as a whole. Even so, it's hard to believe the scale to which the band is equipped.

'Yes, on stage, can reproduce anything they can do in the studio,' Tait explained. 'It's no use doing something on an album that you can't do live. We've just spent five thousand dollars on a little box-thing – it's a digital delay line. We've got electronic phasing, double tracking . . . the whole lot.'

The more conventional equipment is no less impressive. Yes's sound system is provided and operated by Clair Brothers Audio, a specialist American company who do all Yes's PA and instrument amplification. The band have 8,000 watts at their disposal, powered by SAE power amplifiers and featuring such assets as a four-way speaker cross-over system – to give the PA the kind of range needed to reproduce the whole dynamic spectrum of Yes's music without any loss of power, volume or quality. The mixer board, a twenty-channel stereo unit, has 'everything'.

The whole vast assembly of instruments and amplification gives Yes the ability to undertake any gig of any size. They have the power to handle the huge American venues, as well as the smaller English gigs. The system can be adapted to them all. The PA even includes a graphic equaliser so that the frequency response of the amplification set-up can be matched as closely as possible to the acoustics of any sound environment.

TRUCKING

'In the States, Clair Brothers handle it all,' Tait explained. 'After each gig, the equipment goes into a huge trailer truck – the cab alone cost twenty thousand dollars. They employ a Teamster Union man to drive it. He takes the truck to the next gig, parks outside and goes to sleep in one of the cab's bunk beds. The road crew follow with our own keys, drive the trailer up to the stage door and unload the equipment. By the time the driver wakes up, the trailer's

usually loaded again and ready to go on to the next concert.

'We truck everywhere. With good booking you can do it.'

To maintain a tour with the kind of smooth efficiency for which Yes are renowned needs a very special level of involvement on the part of everyone connected with the band. 'There's one roadie who's sole responsibility is the keyboards,' Tait explained. 'And another who looks after just the guitars and drums, for example. We all have our own jobs to do – although, at a pinch, we can just about fill in for each other.'

BELIEF

There's also, needless to say, a constant search for improvement. Yes are currently working out, for example, a closed-circuit T.V. system which they hope to use on all their live appearances. Tait will also be employing hydraulic towers for his lighting – and the band hope to make their own films for use with their live music. 'We want to get into projection,' Tait said 'As long as it doesn't detract from the music.'

There's also another major project in the pipeline – the live album that Yes hope to release sometime next year. Featuring American recordings with Bill Bruford, and U.K. concerts with Alan White, the band will present the album as a documentary of a year's work. Tait's already heard some of the American tapes – and he says that they're better than anything Yes have done in the studio. 'We do *Close To The Edge* on stage,' he explained. 'And we've changed little pieces. Some we've thought about, others have just happened. We do a better version live now than the one on the album.'

It's all part of what we've described before in *Beat Instrumental* as 'Yes's quest for excellence'. Micky Tait is right there with it. 'I couldn't work for anyone else,' he says. 'I couldn't believe in anyone else.'

By JOHN BAGNALL

GIRLS IN ROCK

Rock critics sometimes tend to go overboard when writing about all-girl rock groups. They certainly did when Goldie & The Gingerbreads and The Shangri-Las happened in the early 1960s, again when Fanny first appeared on the scene early this year and once more when Birtha were announced here just a month or so ago. And there's no reason to believe that they won't do exactly the same again when the next lot of musical females hit town.

One wonders whether such writers will ever become as blasé about the rock woman as they have done about so many rock men.

My main bone of contention is that many of these critics seem to spend too much time writing about how these women move about on stage, their innocent eyes, the flowing hair about sculptured faces, sensual lips and rounded figures. Immediately, their music becomes unimportant.

In the case of the four-member U.S. West Coast group, Birtha, the first fact that was brought to our attention was that they had 'balls'. We don't care if they had horns! What's their music like?

'We used to play Top 40 and Motown material but I think our roots are in the soul field,' said bass player/vocalist, Rosemary Butler. She admitted to being slightly biased, however. Her two idols are Motown's Bobby Jamerson and Willy Weeks.

'They're simple bass players and that's what I love. The instrument is a simple one and all the flashy pieces of playing should be left to the lead guitar,' she said.

Birtha were founded in high school in Los Angeles. It



ROSEMARY BUTLER

was at the end of the surf era that Shelly Pinizzotto and Rosemary began learning the rudiments of playing acoustic guitars.

'We used to listen to records and also go to see as many groups in the area as possible. I think we got caught up in The Beatles sweep.

'When we were able to get time off from studies we used to see a local group called Eddie & The Showmen. The drummer of that group used to go out with Liver (Olivia

Favela) who's now our drummer, but we didn't know her at the time. I went out with the bass player and Shelly (Shelly) had a crush on the lead guitarist.

'Then we went to play with a girl group and played around for a little while. After a couple of line-up changes Sherry Hagler, who had had a group in Albuquerque, New Mexico, came to Los Angeles and she joined us on keyboards. Then the drummer of the group got pregnant and it became difficult for her to look after her husband and work at the same time. We needed to find a drummer within a week because we had some gigs to do. We'd heard about Liver but found out she was in Nevada and we weren't able to contact her. Then, for some reason, she suddenly flew back to Los Angeles and called us and she joined. It was as if something magical had happened and as though we had all been brought together by fate.'

Rosemary said that some strange power kept drawing the group closer together. People, she added, had made

unconscious efforts to break them apart. 'You know the way it is; a guy wants to get serious with one of us but he won't understand that we're more involved with music than anything else and that's the way we want to stay.'

Birtha are now writing their own songs and no longer rely on the influences of Motown to help them through.

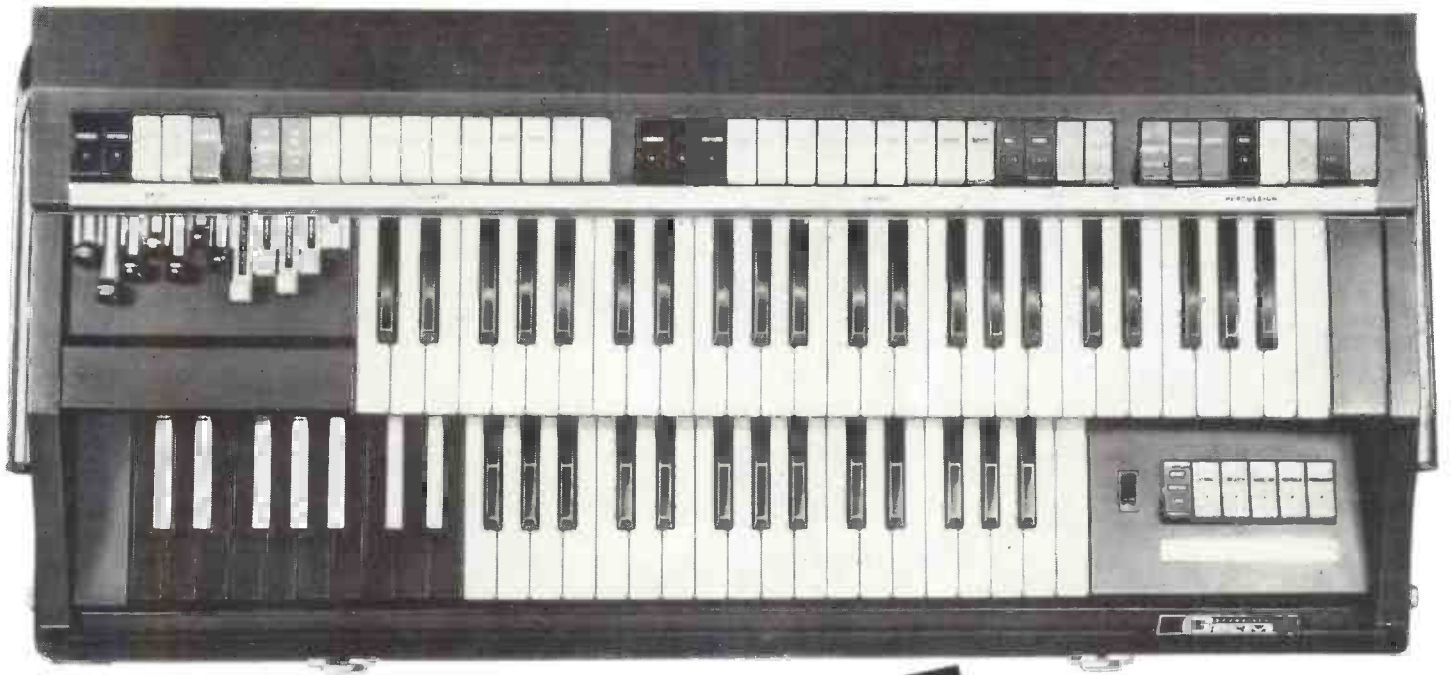
'It's a spiritual experience being able to write music. Sometimes I feel that I'm a vehicle for a spirit which is

putting the thoughts into me. When I've written a number I can't believe that it was me that actually put the words and tune down.

Birtha are now increasing their range of instruments to play. For instance, Shelly is getting into the slide guitar and wants to work on Leslie effects. Liver also plays flute and harmonica. They are also one of the more technically-minded female groups I've met. They talk with great enthusiasm about the equipment they use.

'Shelly has a 1,000W RMS set-up but she only uses 500 watts. She brought it from Lee Michaels. I have a Fender Precision with a Telecaster pick-up and an older neck which I got from the factory. It's a left-handed model. I use Acoustic 360 and Ampeg SVT equipment which has 16 10-inch speakers. I've also got a Rickenbacker bass and a very old Precision. Shelly plays a Gibson SG and has two Acoustic amps. She's had her gear customised and has pre-amps inside. She's also got a Leslie cabinet with trumpet horns instead of the usual plastic ones. Liver plays Ludwig drums. Sherry's got a Hammond B3 and a Wurlitzer electric piano. The PA head was made by Gary Sunda and the rest is from Vega. It's a good set-up but it also depends on how big the place is where we play. We can go up to 2,000 watts and after that we use the house PA,' Rosemary said.

Birtha have been doing quite a lot of promotional tours for their album. They recently appeared in Europe with Three Dog Night, some British gigs with The Kinks and Rare Bird and they most recently appeared on the same bill with bluesman B. B. King.



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SONGWRITER OF THE MONTH

RICK SPRINGFIELD

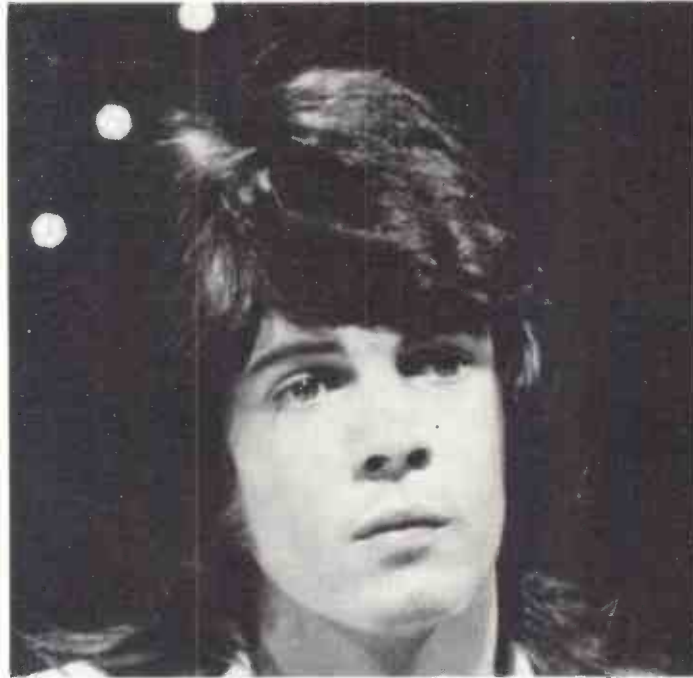
The music industry of the Western world currently has its eyes focussed on a young Australian singer whose first single, *Speak To The Sky*, sold more than a million copies, a first album called *Beginnings* and which is selling like proverbial 'hot cakes' and a second single, *What Would The Children Say*, which, before actual release, is almost assured of a gold disc.

The singer concerned is Rick Springfield. Many people are already saying that he's high on the ladder of success and will very soon be joining the gaggle of superstars like David Cassidy, Donny Osmond and Michael Jackson on the last but golden rungs.

I, personally, feel he has more to offer. His songs have more substance, more texture and more significance than virtually any of the numbers turned out by the other three artists mentioned previously. Whilst he's strictly contemporary he's not as blatant about it as, say, Marc Bolan or David Bowie. He actually feels every word and has just about lived through every experience related in his tunes.

For instance, his big-selling first American single is actually a prayer written whilst his father lay on death's own doorstep. No one actually believed Springfield Senior would recover from his ailment. But he did.

The words *Speak to the sky whenever things go wrong* even read like a prayer. Springfield 'speaks to the sky' often but not just when things go wrong. He doesn't often ask for strength to



carry on and he doesn't try to convert people in his songs but just wants to get over his feelings of the day in musical terms.

Songs, writing, singing and travelling are, basically, what Springfield, aged 23, is all about. Much of his life has been spent going from one town, city, country and continent to another.

Springfield started his life in Sydney. He was the younger of two sons born to a Lieutenant-Colonel father who recently retired with an MBE.

When aged nine his father was posted to England and the whole family came too. It was here that he first began getting interested in music and says he used to cut out cardboard guitars and mime to records by The Shadows.

It wasn't, however, until he

was 15 and was back in his native Australia that he got his first real guitar and began teaching himself to play. It was at this time that he also began learning the piano and harmonica. After playing with several school groups he became professional at 17 and joined a gold lamé-clad rock and roll revival band. He toured Vietnam and The Far East and then the group started to lean towards the cabaret club circuit so he quit. Shortly afterwards he was asked to join one of Australia's heaviest rock bands, Zoot and by 1970 they were the country's hottest property. Their success is mainly attributed to his songs and arrangements and it was around this time that he was voted the country's best guitarist. At the middle of 1971 he announced he was

leaving the group to become a solo performer.

Instead of remaining in Australia where he moved to California where he met up with an old friend called Robbie Porter who managed a very successful band called Daddy Cool.

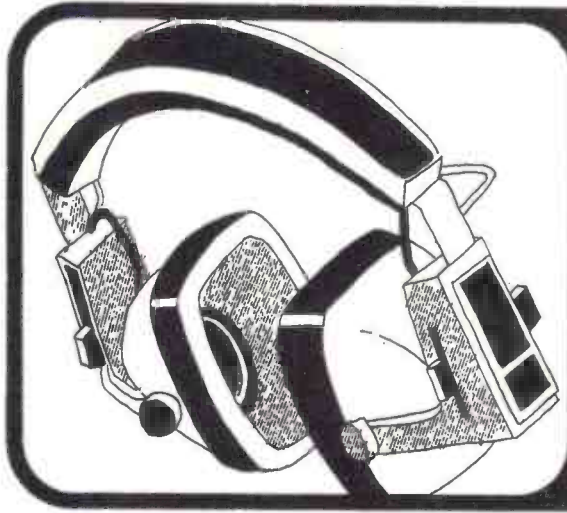
Speak To The Sky had, by this time, been written but together they came to England to record (Trident Studios were used). From the sessions came the *Beginnings* album and they returned to try their luck in America. The single was received with a tremendous welcome and sold more than a 1,000,000 copies.

Springfield is now working on his second album and says that he'll probably return to England to record it.

'The main thing for me is writing. I'm always thinking about things that have happened to me and as soon as I ever have any free time — which isn't too often these days — I get the thoughts down. A percentage of the songs on the new LP are based around God and any feelings I've had about Him.

Springfield said that it takes him about one to one-and-a-half hours to get into the feel of what he's doing. He can't just sit down and do a couple of songs in one night, a point that he's rather glad about.

He's also glad about the fact that people in a country other than Australia are beginning to take notice of his work. But self-opinionated he's not. He seems completely oblivious of all the glitter surrounding him. He's a songwriter and musician and that's how he wants to stay.



STUDIO PLAYBACK

RICK WAKEMAN'S SOLO LP NEARLY FINISHED AT MORGAN

Rick Wakeman, the keyboard player with Yes, recently finished work on his first solo LP. It is scheduled for release on the A & M label for early January.

Recorded at North-West London's Morgan Studios, it is entitled *The Six Wives Of Henry The Eighth* and features six lengthy instrumental tracks.

Wakeman plays organ, Mellotron, Moog Synthesiser, harpsichord, piano, electric piano, ARP Synthesiser and the church organ of St. Giles, Cripplegate. Among the sidemen were fellow-Yes members Steve Howe on guitar, Chris Squire, bass, and Alan White, drums. Other musicians on the sessions included Mike Egan and Dave Lambert, on guitars, Dave Wintour, Chas Cronk and Les Hurdle, on bass guitars and drummers Barry de Souza and former Yes drummer, Bill Bruford.



Yes drummer, Alan White, one of the many musicians featured on Wakeman's LP.

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STUDIO PLAYBACK

TOP OF THE POPS LP AT MARQUEE

Having returned to normal after recording the *Private Eye Christmas Record*, Marquee Studios in Soho have been running at full capacity for the past few weeks.

Producer-husband of Lesley Duncan, Jimmy Horowitz, has just commenced an album with Sally Oldfield and the leaders of the cover version market have just finished the latest *Top Of The Pops* LP. Robert Kirby was back in the studio completing

the production of Mick Audley's album and also working on another LP in the capacity of composer, arranger and producer.

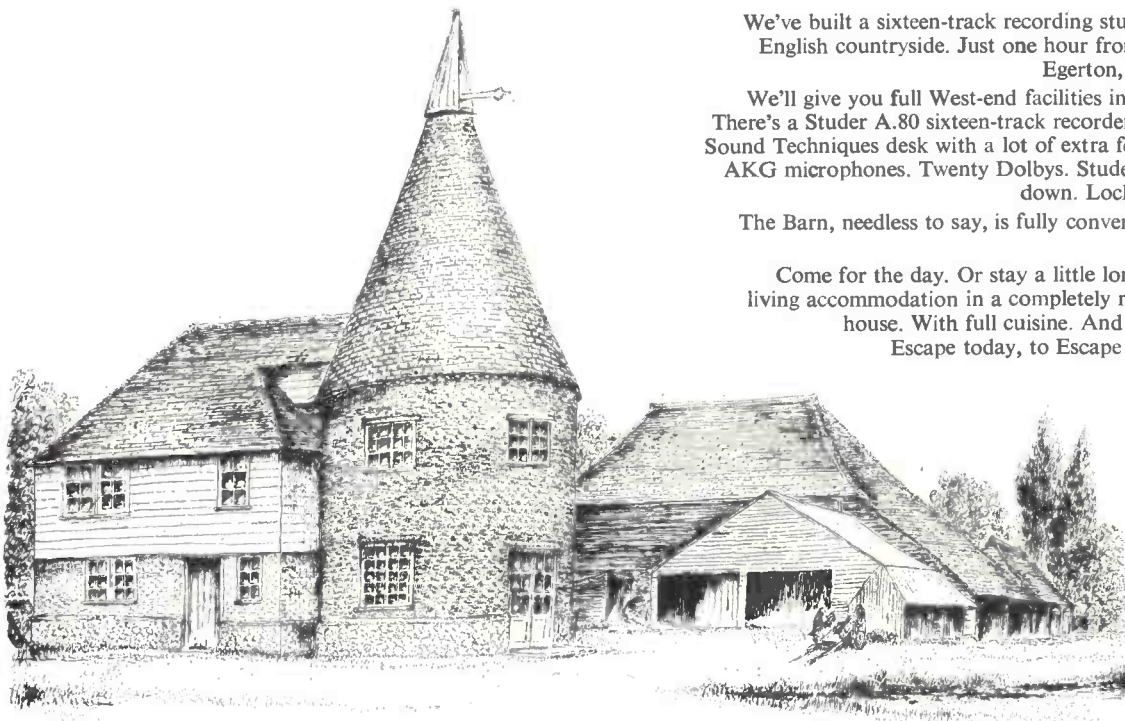
Phil Dunne was engineering Polecat's new album, to be produced by Kaplan Kaye.

With very heavy future studio bookings and the possibilities of power cuts, Marquee have installed their own generating facilities so sessions will not be affected at all.



Disc Jockey, Rosko, now recovered from his smash on the head with a hammer when intruders broke into his London flat, will soon be doing some commercials for Radio Luxembourg. The ads. were produced at Advision.

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EMERSON, LAKE & PALMER GO IN FOR SOLO ALBUMS AT ADVISION WHILE FILM DUBBING THERE CONTINUES

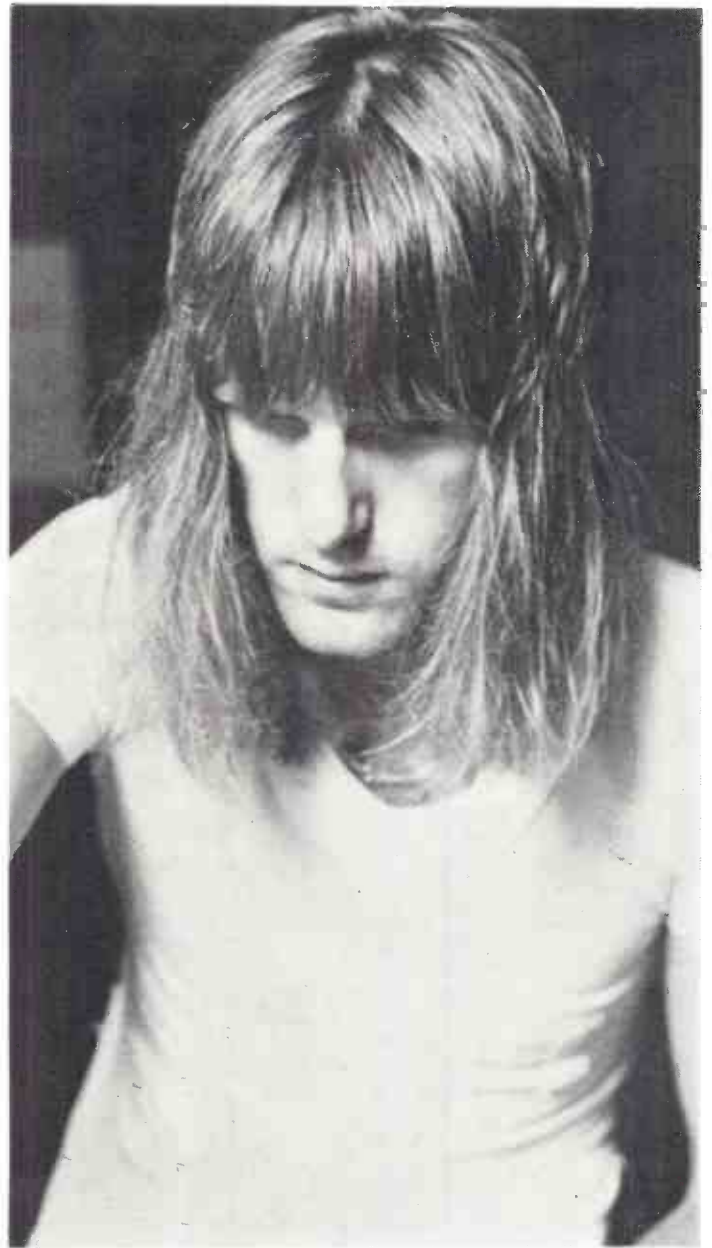
Keith Emerson, Greg Lake and Carl Palmer, not content with their collective hits as ELP, have all started work on solo albums at Advision in London. Garry Martin is the engineer.

Other popular music activities at Advision include the engineering by Geoff Young of a new disc by RCA artist, Peter Straker, called *Private Parts*. Sammy, who were recently signed to Phonogram Records (the old Philips) were also in to cut their first single, *Sioux Eyed Lady*.

Meanwhile, anyone not speaking more than one language would have been confused at the studios. The dubbing theatre has been busy dealing with films being prepared in English, French,

Spanish and Arabic for Pearl & Dean International on behalf of Chrysler (U.K.) Ltd. The films, which are produced by Quartet Films – feature five different models from the Chrysler range, each of which has a different version for each language.

Technical Director, Andy Whetstone, and his assistant, Graham Middleton, have also dubbed commercials to launch new magazines – *Candida* for Sierra Productions, on behalf of Ogilvy Benson & Mather, and another magazine called *Look Now*, which used radio commercials featuring the voice of Emperor Rosko for use on Radio Luxembourg. In total, the studios have dubbed over 100 films in the past month.



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STUDIO PLAYBACK

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The new 345 Series tape is improved 2-3dB in frequency response over 344 Series tape, which it replaces. The new tape also allows an improvement of 3dB in undistorted output at 15KHz. Tape hiss is virtually

eliminated, the company said.

By incorporating newly-developed oxide particles in an improved binder system, mechanical and electrical properties are better. These features result in recording and playback characteristics and durability that far surpass those of 344 tape.

The new ¼-inch wide tape is available in two lengths – 1,800 feet on a 7-inch plastic reel, and 3,600 feet on a 10½-inch professional style, aluminium reel.

Up to three hours of playing time is possible at a tape speed of 3¾ inches per second.

THIRD EAR BAND, TRAFFIC, CHICKEN SHACK RECORDS AT ISLAND STUDIOS

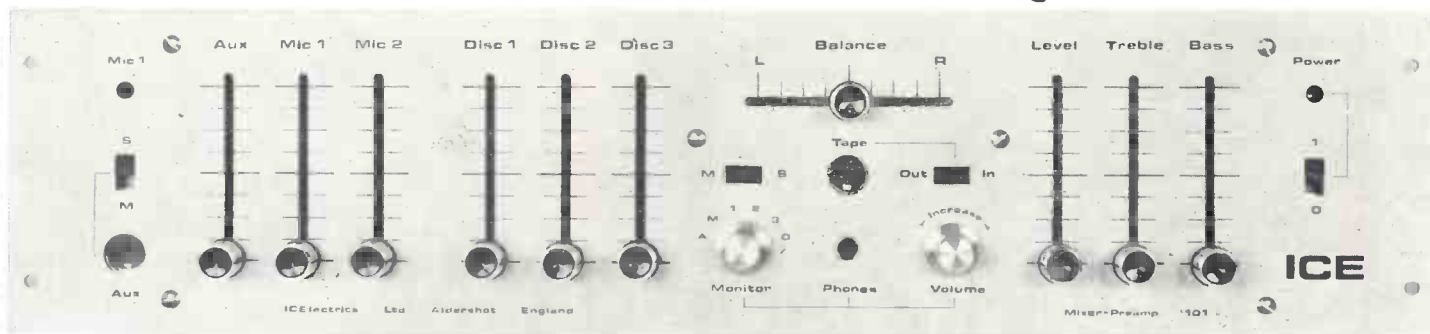
Island Studios, a division of Island Records, at Basing Street, London W.11, has been very busy recording albums by Chicken Shack, Traffic, Third Ear Band and Sharks.

The Traffic album is being produced by Chris Blackwell and Steve Winwood. The

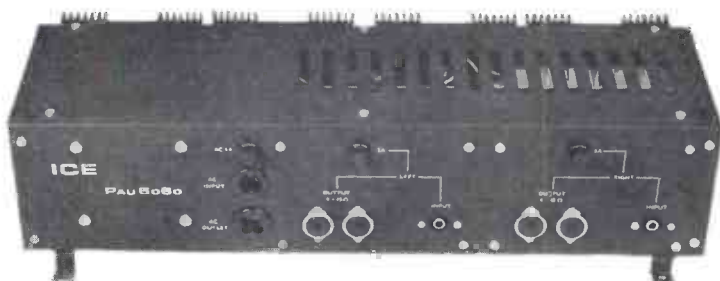
engineer is Brian Humphries. Chicken Shack are being produced by Neil Slaven and engineered by John Burns; Third Ear, produced by Peter Jenner and engineered by Phil Brown and Sharks are producing themselves with the engineering assistance of Chris Kimsey.



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TRADE INQUIRIES WELCOME

BEDROOM RECORDING FOR JOHN PEEL'S DANDELION LABEL

An album produced entirely in a converted bedroom and attic, is now on release on John Peel's Dandelion label.

The act is a duo called Tractor, and the music is an original blend of folk-rock. The record is produced and engineered by one man, John Brierley, who built the studio himself.

The equipment consists of two Ferrograph Y722H stereo recorders through a home made twenty-channel desk, plus a Grampian Springline Reverberation Unit and AKG microphones.

The multi-tracking was done by shifting from one machine to the other through the desk, which eliminated any need for reduction.

The band consists of Steve Clayton on percussion, flute and piano, and Jim Milne, who wrote all the songs on the LP and covers vocals, guitars and bass guitar.

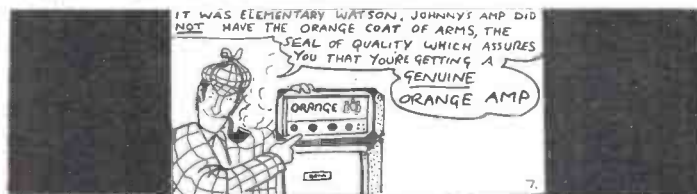
The album has already received good reviews, particularly on *Sounds Of The*



The first delivery of stereophonic outside broadcasting equipment has been delivered to the BBC by Calder Recordings Ltd. It is the first stereo unit the Corporation has had and was demonstrated recently at the Audio Fair in London. The system, pictured above, is in three operational units, consisting of an eight-channel input with full equalisation on each channel, in group unit with four auxiliary groups and two echo groups, plus a metering and output unit.

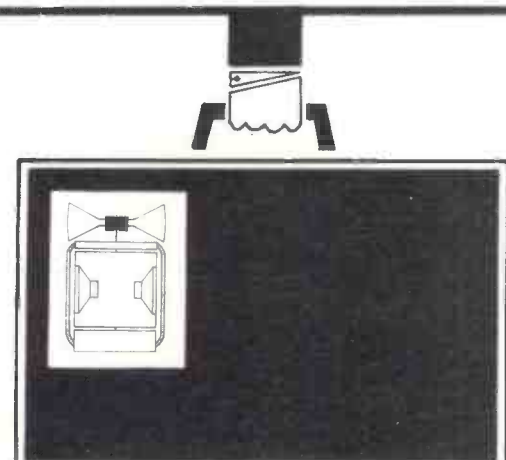
Seventies, and five more LP's are scheduled for production at the Rochdale studio, all on the Dandelion label.

John Brierley has another project in the pipeline, which is a mobile studio.



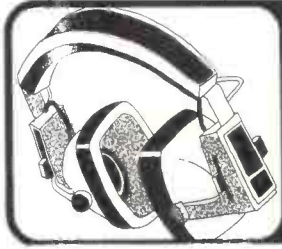
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STUDIO PLAYBACK

PYE MOBILE IN GREAT DEMAND — PARIS AND GUILDFORD GIGS

The Pye mobile studio has been busy this month, recording the German tour of Three Dog Night, produced by Richard Podolor. They have also covered the Paris concert of Stomu Yamash'ta, and the Soft Machine at Guildford, both under the auspices of Gary Martin of Advision.

For EMI they covered the

Harvestmobile Tour at the Sundown, Mile End Road, which included Edgar Broughton, East of Eden and Babe Ruth.

Most notable name in the main studios this month was the Roy Young Band, recording for Young Blood records under the production of Micky Dallon and engineered by Larry Bartlett.



Pianist-singer Roy Young, in at Pye, and recording records for Young Blood under Dallon.

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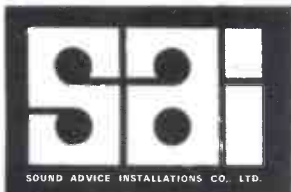
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S.24/8 spec 8026	24	8	4	4	8 or 16 track music recording Quadraphonic recording
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STUDIO PLAYBACK


ESCAPE STUDIOS HANDLING REES WORK

Kirby's recent achievements include albums for Elton John, Ralph McTell and Audience, besides being responsible for the production of Lynsey De Paul's hit single, *Sugar Me*.

Engineering the 14 tracks that were laid down during the week was Escape's own Tony Tavener. A possible single recorded during this time was entitled *Mad Jack Mitchell And The Mighty Fliers*. Other titles include *Dink's Blues, No. 1* and *Mama My Eyes Are On Fire*.


Rees and the band ended up recording for approximately 14 hours each day – the favourite working period being from midday through till 3 or 4 a.m.

Recently spending a week living-in at Escape Studios have been David Rees and his band. David has been co-producing an album of his songs along with producer and arranger Robert Kirby.



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A.P.R.S.:

DETAILS OF

1973 SHOW AND

'BEAT' WILL BE THERE

The Association of Professional Recording Studios has announced the date of its sixth annual exhibition of professional recording equipment – Friday, June 22 and Saturday, June 23, 1973. The venue will once again be the Connaught Rooms, Great Queen Street, London W.C.2.

Following the favourable comments about APRS 72, the Association has decided to hold its next exhibition at the same place and in a similar style to last year. Some exhibitors made bookings at the closure of last year's exhibition. By December 1, a special newsletter said, all previous exhibitors will be sent details.

Companies wishing to exhibit should contact the secretary of APRS, E. L. Masek, 23 Chestnut Avenue, Chorleywood, Herts. WD3 4HA at the earliest opportunity.

The Association has arranged a meeting at the Connaught Rooms for Tuesday, January 9, 1973 starting at 10.30 a.m. for the purpose of allocating stand sites, using a formula which will give preference to previous exhibitors and thereafter on a first come, first served basis.

Beat Instrumental and International Recording Studio will, once again, be providing thorough coverage of the event.

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THE A & R MEN



'A group is only as good as its current record'

- Artie Ripp

Whilst many of today's groups spend hours trying to convince journalists – and each other – that their past musical efforts and lifestyles have no relation to their present-day activities, a lot of record businessmen are only too willing to talk about their backgrounds.

Take Artie Ripp, of Buddah, Kama Sutra Records and Family Productions, for instance. Most of my trans-Atlantic telephone conversation with him centred around his rather illustrious past. In fact, all I had to do was say hello, ask a simple lead-in question, check the spelling of a few names here and there and just keep writing.

Ripp, speaking from his Hollywood office, started his tale.

'I turned on the radio one day and heard music. I was about 11 or 12, I guess. I knew then that music was the thing that turned me on the most. It made my insides tingle. The year was 1952 and was before rock and roll.

'Then a couple of years later rock and roll happened and Alan Freed, the disc jockey, arrived. He really turned my head around.

'In 1958 I made an attempt to get into the music business by forming a group called The Four Temptations. Through the help of Paul Anka – I'd met him in 1956 when he came to the U.S. with a song called *Diana* – we got a recording contract with ABC/

Paramount.

'The song, called *Barbara*, was a hit but after listening to it I realised that I wasn't going to be the next rage in singing so I decided to get involved in the musical industry in another way.'

Ripp said he needed to find a way of maintaining a continuous relationship in the music business and also a way to express himself without singing.

'I needed to learn and wanted to find someone to apprentice myself to. The man had to be able to pick hit records and know how to work them out. The man I found was George Goldner. He has had more hits than anyone else.

Ripp worked with Goldner for quite a while and then found out that he had discovered enough in such a set-up and moved on once again. A publishing company called Alden was his next base. His task was as assistant to Don Kirshner and Al Nevins. They had Carole King, Barry Mann, Jack Kellar and almost every other top writer signed to them.

'Then in 1963 I became very confused. I had cut a record called *Just One Look* with Doris Troy and when it became a hit I just quit and didn't work again for months. I realised later why this was. I didn't want to have to execute anyone else's ideas.

'After about seven or eight months I met a guy called Phil Steinberg and we became

good friends. He'd started off a company called Kama Sutra and we became partners. We had about 400 dollars in the bank and our rent was 465 a month. We were bankrupt before we started. Anyway, we looked through all the material we had and came up with a group called The Shangri-Las and a song called *Walking In The Sand*.

'Then we thought that Kama Sutra should be a record label. So, we found a band called The Loving Spoonful and came up with a song called *Do You Believe In Magic*.

A year later Ripp formed a new company called Buddah Records and not much later came up with a group called The Lemon Pipers and a record called *Green Tambourine* and another group called The 1910 Fruitgum Company and a song called *Simon Says*. Then came groups such as The Ohio Express and the whole bubble gum thing, which happened for the next year or so.

'But all that wasn't aesthetically satisfying for me because the artists weren't stars but were only as good as their records.'

Then came the biggest moment in Ripp's life . . . a young girl called Melanie.

'She was brought into my office, she started to play and just carried me away. I'd never been confronted by anyone with that much

genius.

With a background such as Ripp's how does he feel about the role of the A & R Man?

'An A & R man's responsibility is not only to produce hit records but also to find other producers to make hit records. They should concentrate on developing new production talent. I've developed a stable of people and helped them find themselves. I'm looking for human dependability, where someone says they'll do something and then do it. I'm also looking for people who have the space within them to develop.

'The A & R man these days should be a coach. It's rather like being a coach for a football team. You have to go into the schools and find kids with the natural ability to be the best. The record industry, as big and rich as it is, should help others and pass on knowledge to the younger ones.

Ripp is currently involved in breaking such acts as pianist / singer / songwriter, Billy Joel, Mama Lion, the group that features *Beat Instrumental's* Girl For November, Lynn Carey, and a group called The Haywoods, who have recently done some touring work with The Osmond Brothers. The Haywoods have recently made Family Production's first big single and the saga of Ripp continues.

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The tremolo reverb amplifiers are available in two ratings, 60 watt and 100 watt. They are very popular with night club artists who can make full use of the effects and want a clean undistorted sound. Twin channels with volume, treble and bass on each, and top cut which is common to both reverb and tremolo. Depth and speed operated on the treble channel only. A twin foot switch is supplied with all T.R. amplifiers.



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the JAZZ men

GARY BURTON



'Anybody who's ever used a hammer can play one. You just need to have a flexible wrist movement. I'd say that with a little musical background you could learn to play the instrument within an hour.'

The instrument concerned is the vibraphone and these are the feelings of Gary Burton, one of the few men in the world to play vibes for a living.

The vibraphone looks rather like the xylophone or

marimbas, the only difference being that its bars, or keys, are metal instead of wood. Burton learned to play them at a very early age.

'I think I was about six years old when my parents first thought I should be interested in music. They took me around to lots of concerts featuring various instruments and they told me about each one. The choice of what instrument to play was left to me and I wanted it to be something quite different

from what other people were playing. I suppose I could have chosen anything but I just liked the vibes.

'At first I didn't take playing very seriously but I kept it up just the same. The music around at the time didn't really impress me that much. Then I came across jazz music and decided that it was for me.'

Twenty-three years later he's still playing, and with tremendous success.

Burton said that one of the drawbacks of the instrument is its lack of volume and limited range. Therefore, he feels it's not really suitable for the inclusion in a hard-rock band line-up. Groups playing a softer kind of rock music would probably find it more suitable.

'You can amplify a vibraphone so much then the sound starts to distort. It's too spread out to be able to use one microphone so I use two, which are fed into the PA. When you strike the bar hard you get an abnormal-sounding thump from the pick-up so when you play a fast passage and you're really hammering it out it sounds as though about 30 people are running through the room at one time. There are special amps around but I don't think they are very effective just yet.

'The other drawback, as I said, is the limited range. It has the same three-octave range as the trumpet.'

The set of vibes that Burton plays are one of the more popular kinds marketed by Ludwig in America. Carrying the brand name of Musser, it costs around 750 dollars, which is about the same price as a decent guitar. There are smaller models around which are used for training future players and these cost around 400-500 dollars. In this country vibes can be obtained from Premier, the Leicester-based drum company, and there are also manufacturers in Germany, France and Japan.

'Vibes are becoming really popular in America and the company that makes them can't keep up with the demand. I teach vibes-playing at the Berkley College of

Music in Boston and there are about 100 guys there learning.'

Burton said that when he first started playing vibes for a living there was about 50,000 dollars worth of vibes business a year. Now there is about 2,000,000 dollars worth. This, he said, definitely shows an increase in the instrument's popularity.

'Some rock groups have used them. For instance, the Mothers Of Invention used them on some of their album tracks and The Sons Of Champlain, a band from San Francisco, also use them.'

A good set of vibes like the one that Burton uses can last for up to 20 years. The bars on his set are about 13 years old. The frame, which he renews about every two years, is of aluminium. The mallets used to strike the iron bars are made from very flexible sticks with rubber balls at the end and yarn wound tightly around them. They're very similar to tympani mallets.

The benefit of playing vibes on stage is that the audience doesn't have to be really close to see what's going on, like they do when watching a guitarist's fingers.

'It's all there right in front of you. With four mallets it looks really good and effective. Four mallets are very easy to manipulate and are easy to fan out, depending, of course, on what music is being played. Six are more difficult and if you're playing for long periods at a time six can become rather uncomfortable to hold.

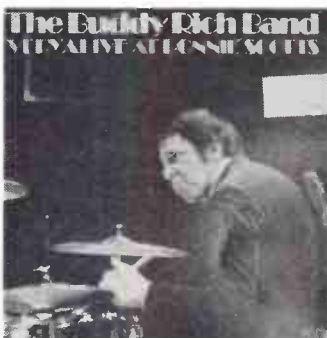
'Technique? Well, it's mainly a mental thing. Influences? Well, one vibes player can influence another but my influences don't come from the other players but from pianists and horn men. Whatever is composed for keyboards can be used for vibes.'

It'll be interesting to see how many vibes players there are in rock music within, say, five years from now. At the moment there are only about 40 players and most of them work in the studios. On the road are players such as Lionel Hampton, Red Norvo, Bobby Hutcherson, Milt Jackson and Gary Burton.



album reviews

JAZZ ALBUM OF THE MONTH



BUDDY RICH VERY LIVE AT RONNIE SCOTTS RCA VICTOR DPS2031

Once again, it's our very pleasant duty to bring your attention to the astounding talents of Buddy Rich. As the LP's title says the whole lot was recorded live over four days at London's famous jazz haven. It's one of the best live recordings we've ever heard and Bob Auger has indeed given us all a lesson in mixing. Every single note of the brass section, every tap on the hi-hat and ride cymbal comes through crystal clear. Apparently every top drummer and musician in the business was there to see him perform and record. Some went more than once. In this LP he got the chance to really display his technique and some of the rhythms he gets going on tracks such as *Time Being* leave us almost speechless and the only thing we could say after was 'play it again'.

- Tracks: **Side One** – Moment's Choice; Watson's Walk, St. Mark's Square, Little Train.
Side Two – Milestones; The Words; Dancing Men; Just Buddy Rich.
Side Three – Superstar; Love Story; In A Mellow Tone; Two Bass Hit.
Side Four – Buddy Rich Introduces; That's Enough, Time Being; Buddy Rich Again.

DAVE BRUBECK QUARTET FEATURING GERRY MULLIGAN THE LAST SET AT NEWPORT ATLANTIC K40368

This album was recorded live at the famous Newport Jazz Festival and just after Bill Chase and his jazz/rock group had just finished playing their set. The audience, having just been deafened were still in good humour. Brubeck (of *Take Five* fame several years ago), therefore played right at them. Apparently he'd been a little worried earlier about not being able to follow Chase. He never played better in his life and with the addition of famed baritone sax man, Gerry Mulligan, looking decidedly hairier than he ever used to, the overall results are astonishing. *Take Five*, one of the tracks that Stray's Ritchie Cole used to practise to, was inserted and although it is much longer it still hasn't lost its charm. Drummer, Alan Dawson, and bass player, Jack Six, were also in fine fettle.

- Tracks: **Side One** – Introduction By Father Norman O'Connor; Blues For Newport.
Side Two – Take Five; Open The Gates (Out Of The Way Of The People.)



GARY BURTON ALONE AT LAST ATLANTIC K40305

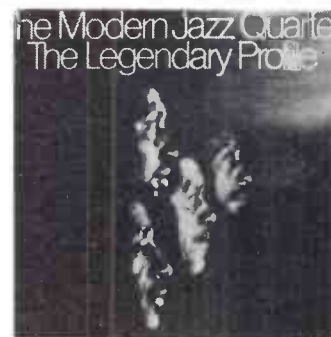
Burton, who is the subject of our column this month, plays his Musser vibes on every track to the height of perfection. But he also shows adeptness on piano, electric piano and organ on *Hand Bags & Glad Rags*, piano on *Hullo Bolinas* and electric piano on *General Mojo's Well Laid Plan*. The contents are a good subject for discussion. The people who say his style is more pop/rock than jazz will probably use these contents as further ammunition for their argument. It's very likely they'll cite Mike D'Abo's *Hand Bags & Glad Rags*. We agree with them to a certain extent here as this track does tend to lean towards commercialism in the truest sense. Otherwise, the remainder of this LP is smooth and totally listenable. Side One was recorded live at last year's jazz festival at Montreux, Switzerland.

- Tracks: **Side One** – Moonchild/In Your Quiet Place; Green Mountains/Arise, Her Eyes; The Sunset Bell.
Side Two – Hand Bags & Glad Rags; Hullo Bolinas; General Mojo's Well Laid Plan; Chega De Saudade (No More Blues).

THE MODERN JAZZ QUARTET THE LEGENDARY PROFILE ATLANTIC K40421

Another good example of vibes playing, this time by Milt Jackson (named as one of the top players in the world by Gary Burton). Record companies are forever digging up new material by the MJQ, as they are generally known. The accent here, however, is on the electric piano by John Lewis and his rendition of the classic, *Misty Roses* by Tim Harden is faultless, even though he departs somewhat from the original tune. The other tracks are varied enough to make the LP interesting but will not in any way cause you to sit up and take note of what's happening.

- Tracks: **Side One** – The Legendary Profile; Valeria; Misty Roses.
Side Two – The Martyr; What Now My Love (Et Maintenant); Romance.



RADIO AIR-PLAY FOR NEW



If you think that only big name artists such as David Cassidy, Gary Glitter, Elvis Presley, Jackson Five, The Osmond Brothers and The New Seekers are the only acts ever to get their records played on the radio these days then you're grossly mistaken.

Sometimes even they have difficulty in getting airplay for their records and even the biggest record company promotion department can't any longer guarantee them automatic airplay.

The BBC, it seems, now want to give everyone a fair chance and are accepting a record for play on sound merit rather than name merit. Perhaps the powers that be are getting fed up with the continuous allegations of bribery and corruption by the professional hustlers in its corridors. Another reason is possibly that the Corporation's governors are now aware - at long last - that commercial radio will soon be upon us and, Radio Luxembourg aside, it'll be the first time in British radio history that there'll be legal competition which could make a serious dent in the listening figures.

A new record has now to be listened to by a panel of judges before being accepted for play on one of the regular shows. It doesn't matter who the artist is. If the record is accepted then it has every chance of getting maximum air play. If refused the record won't, no matter who it is by and how much money there is at stake, get played.

◀ Top: Jagger or Bloggs Middle: Cassidy: U.S. success first. Bottom: Chapman: Family a hard one

This means that the days when group members, their managers, agents, relatives and friends could wander gaily up to the BBC's canteen and hang around the disc jockeys or programme producers in an attempt to get a record played by honest or, dare I say it, dishonest means, could be gone forever. I know it may sound rather naive on our part but at the BBC 'gifts' of money, or what have you, don't speak louder than words any longer. A panel of judges is likely to be less incorruptible than an individual.

'Even the Stones now get the same treatment as any other new group'
— Fowler

The BBC's clampdown also means that the record companies' promotion men have had to alter their 'plugging' system.

The three promotion men at WEA Records, who handle the Warner Bros, Reprise, Atlantic and Elektra catalogues, have to make appointments or telephone calls after their singles and albums have been delivered to a producer.

Bill Fowler, who heads the promotion department at WEA, told *Beat Instrumental* that it now takes longer to break new records than ever before. He reckons it can take as long as six weeks before one single to get moving.

'Of the 24 singles that we release each month there are possibly 16 that have a chance,' he said.

'The BBC have cut down on seeing promotion people. The managers and agents were all going around here to promote their artists and it

meant that three of four people at a time were working at cross purposes to promote one record.

'Now, records are delivered to the BBC and followed up by appointments or telephone calls.

'There are 20 to 24 producers on the whole of Radio One and each is approached individually with each single. Then a panel decides what records will be played on the strip shows - these are the shows which are broadcast every day, such as Alan Freeman, Jimmy Young, Dave Lee Travis, Tony Blackburn and so forth.

'On the difficulty of promoting already established artists - even the Rolling Stones get the same treatment as though they were a new group. Any new single they make will get the same treatment as though it were by Joe Bloggs.'

Fowler cited *Burlesque*, by Family, as one of the hardest records he'd ever been associated with. He said there were tremendous sales on it before it ever got played.

'Radio people didn't like Gary Glitter's single first of all'
— Peyton

'We're now all looking forward to commercial radio. The first five should be in operation by the end of next year. When there's competition it's got to be good. At the moment if the BBC and Radio Luxembourg say no - then that's it,' he said.

Mike Peyton, who heads a staff of four promotion men at Bell Records, which releases products by David Cassidy, The Partridge Family, Gary Glitter, Bay City

HOW MUCH CHANGE GROUPS?

BY DEREK ABRAHAMS & STEVE TURNER

Rollers, Harley Quinn, to name but a few, have also known hardships with some of their singles.

He told *Beat* that the first Garry Glitter single, *Rock And Roll Parts I & II* was broken through the discotheques first because the radio people didn't like it.

'Elvis Presley is by no means an automatic play'

— Swainson

'The kids from the discotheques went out and bought the record after hearing it at their clubs. Alan Freeman picked it up after sales started moving. Disc jockeys nearly always play a record when it gets into the charts.

'The job of promoting David Cassidy was much simpler because we had his American success to base our work on.'

Richard Swainson has worked for RCA Records for two years and has a staff of three working under him. He previously worked for both Radio Caroline and Radio London so he knows only too well the system of the plugger.

'When I was a disc jockey I used to say to myself "Oh God! Not another person about the same record". You can drive a producer insane by over-plugging.'

Swainson said that when the pirate stations were on the air there were more acts broken than in the whole of Radio One's existence. This surely leads us to believe that there'll be similar situations when the commercial stations get going.

RCA, he said, also have had a hard time getting records by some of their

biggest acts played on the radio.

'You'd be surprised how difficult it is to get an established artist air play. A record by Elvis Presley, for instance, is by no means an automatic play. In fact, he's quite difficult. I think this is because producers are going for a sound rather than a name on the label.'

The David Bowie situation is very strange. We tried to sell the single, *Changes*, taken from the *Hunky Dory* album. We said it was the best thing he'd done since *Space Oddity* a couple of years before. It got tremendous airplay but no sales.

'Tony Blackburn was the first person to play *Starman*. Bowie's a sort of marginal case as far as strip programmes are concerned. He's perfect for Noel Edmonds, Stuart Henry and so on. Once a record is in the top fifty every BBC programme will play it.'

'Chirpy Chirp made it after being re-issued five times'

But, as Swainson has pointed out — even constant airplay will not sell a single. And if it doesn't sell it won't get into the charts. It's a vicious circle.

'When you feel you've got a bite you go for it,' he said. 'Sometimes you know you're defeated after only three weeks of work. Middle Of the Road's *Chirpy, Chirpy, Cheep, Cheep* made it only after being re-issued five times. That was simply because someone here at RCA believed in its potential. That record was plugged each of those five times for maybe

two or three weeks at a stretch. The single was initially released in the November and made the charts the following May. It was the same story with Sweet's *Funny, Funny*.

'Records are plugged at the BBC by first presenting an acetate which is delivered by hand to the producer concerned. An appointment then has to be made and any follow-up work that is done by the telephone.'

Swainson feels that personal contact is essential and when it is established help and advice can often come from the other direction. He cited the Dragoon Guards' version of *Amazing Grace* as an example of this co-operation.

'We had absolutely no intention of releasing *Amazing Grace* as a single but when the BBC heard the album a particular producer phoned us and said he thought we were making a mistake and told us that we were sitting on a hit record. We released the single and since then it's had world-wide sales of over three million copies'.

Anya Wilson, a freelance plugger is responsible for getting as much airplay as possible on David Bowie, Brinsley Schwarz and T. Rex product. She's hired by the management companies concerned.

She feels that freelance pluggers are a 'dying breed' mainly because most people prefer the security of a company.

Anya said it's getting progressively harder to get plays on the radio but also has this

Top: Presley: Sometimes difficult

Bottom: Bowie: Situation very strange



to say about some of the under-the-counter methods that have been reported in the press:

'There's definitely no payola involved in record plugging. Everyone's really scared of that now and value their lives more than they ever did. There's an occasional lunch of course, but that's not really payola.'

'The new releases chosen for air play on Radio One's strip shows are put before a panel of four judges so there's little chance of any payola schemes being profitable in this area.'

'There's an occasional lunch of course but that's not really payola'
— Anya Wilson

Anya says there's usually opposition to big artists.

This means that new acts get a far better chance of getting their records played than probably at any other time during the BBC's 50-year history. If you cast your eyes up and down the charts you'll see how many new acts are in and many of these would never have got there if it hadn't been for airplay. Some of these records include *Mouldy Old Dough* by Lieutenant Pigeon; *Donna* by Occ; *In A Broken Dream* by Python Lee Jackson; *You're A Lady* by Pete Skellern; *Big Six* by Judge Dread; *Loop Di Love* by Shag and *New Orleans*, by Harley Quinn.

Some of these records were released through Decca and in charge of their promotion is Don Wardell. He joined Decca in 1970 after seven years as a Radio Luxembourg disc jockey.

'At Decca we're dealing with about 60 record releases at any one time. Obviously they're not all going to be hits so a kind of grading system is needed,' he said.

Wardell's outlets are Radio One, Radio Two (Peter Skellern's record was broken on the Terry Wogan Show on 2), Radio Luxembourg, which includes sponsored time. On Luxembourg the minimum amount of air time is bought and all other plays

have to be plugged for.

'I look upon plugging as a service providing producers and disc jockeys with the right records for their shows,' said Wardell, who has a staff of 17 and salesmen in four areas working under him.

His criticism of pluggers when he worked at Luxembourg was about the sheer volume of their attack and under this pressure he said he developed a certain 'defence mechanism'.

Terry O'Neill's main outlet for A & M Records are Radio One, the local radio stations discotheques, colleges and universities. For these he maintains five full-time promotional men in Manchester, Birmingham, Brighton, London and Edinburgh. Also under the jurisdiction of this department is the arranging of interviews with the local press and radio stations when an artist visits the area.

'Personally, I would never push it with the hard plugging bit,' he said. 'Next time they wouldn't believe you. We have to gain the respect of the disc jockey. The essential quality for anyone involved in promotion is honesty. We're providing a service so that everyone, that's the disc jockey, the producer and the artist, gets everything he needs.'

'I would never push it with the hard plugging bit'
— O'Neill

There are other ways a band can get promotion. The hiring of a reputable and hardworking PR man, for instance. An editorial mention in any one of the music papers, local papers and so on at least tells the public of the band's existence. If the story is convincing enough then there's more chance that someone will go out and buy the single or album just to hear for himself.

Radio and TV exposure is, of course, the most effective way, however, because more people listen and watch than read. So, if you meet a disc jockey or a producer be polite. It could be to your benefit.



Glitter: Rock & Roll Part I & II in discotheques first



Sweet: They didn't think it was Funny, Funny



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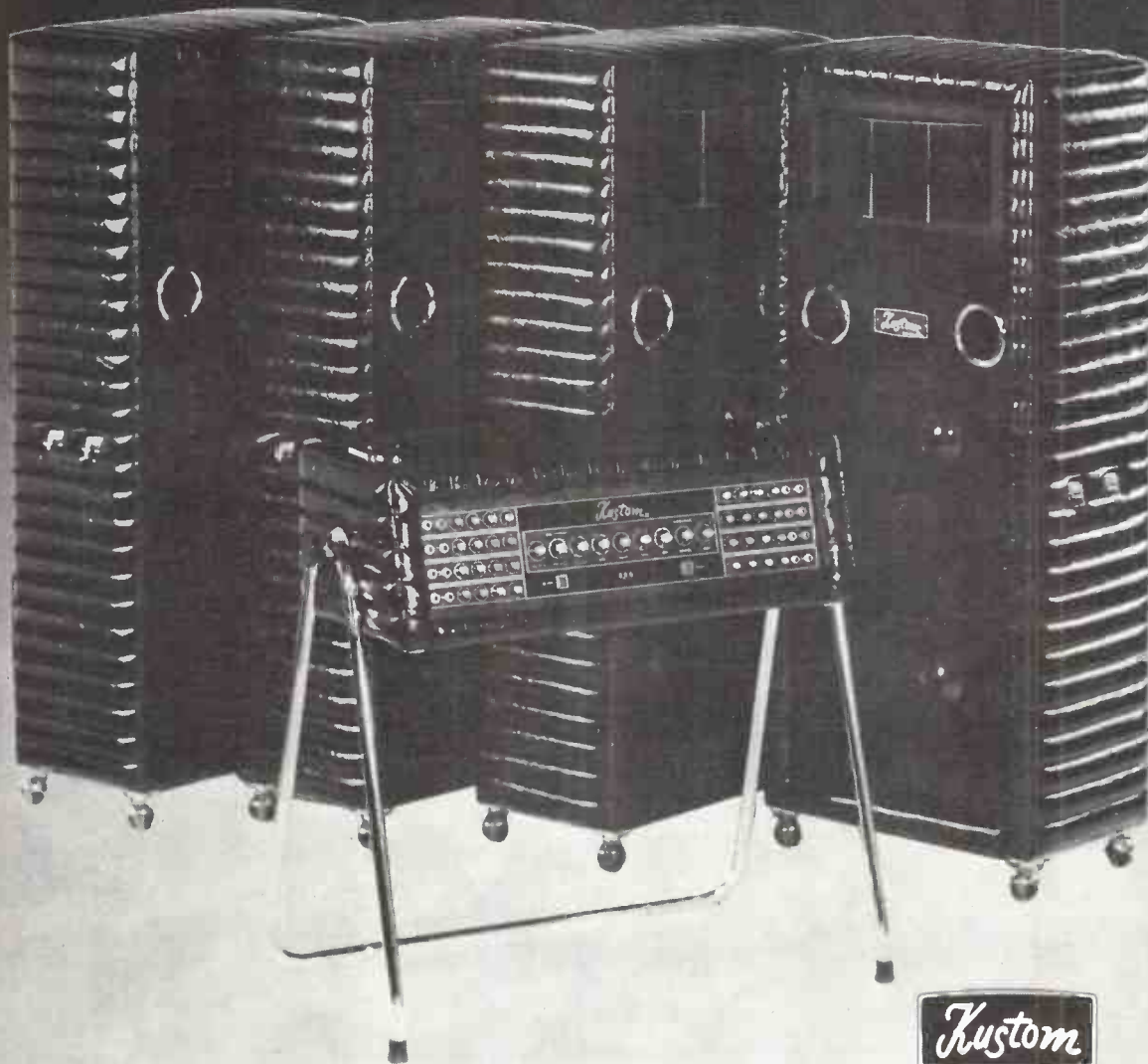
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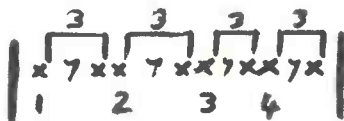
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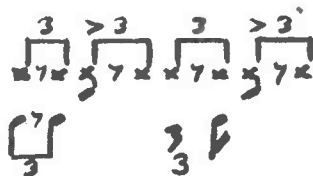
BEATING OUT THOSE

PART FOUR OF PETE YORK'S DRUMMING SERIES. THIS MONTH ROCK AND SWING.

As I have already indicated, there are two distinct 'feels' used in popular music. They are rock and swing and they involve a different rhythmic concept in the subdivision of each beat. The swing type of beat comes from jazz and blues but it also filtered through to rock and roll. Some classic Elvis Presley records used the 'shuffle' rhythm. Listen to *Jailhouse Rock*. Here's how it works. Count even triplets, that is three beats for every one main beat, 1 2 3 1 2 3 and so on. It's like repeating the word 'ev-en-ly' over and over. Now play the right hand on cymbal or pad on every first beat or syllable depending on how you are counting. Once you are settled into that play additional beats on every third beat or the last syllable. So we have 1-3 1-3 1, etc. This is written:



A current record involving this shuffle rhythm is Gilbert O'Sullivan's *Clair*;

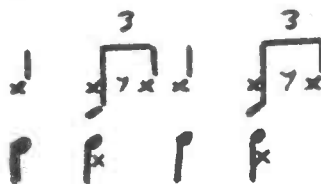


Note that the left-hand snare drum accent comes on two and four as usual and that there is a bass drum figure underneath. The bass drum plays the first two beats that the cymbal plays and then again the beat before 4. There are many forms of the shuffle rhythm where the bass drum figures vary but

the cymbal pattern remains the same throughout. Here is another example where the left-hand on the snare plays an additional beat at the end of the bar.

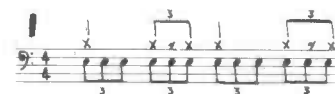


Once you have mastered that, the ride cymbal rhythm used in most 4/4 jazz and dance music comes easily. The additional beats only occur before 1 and 3. Here is this rhythm with the basic snare, bass and hi hat parts added.



Notice, also, the way the different parts of the kit are notated. The top line of crosses are the cymbal beats, the next down are the snare drum beats and below that are the bass drum strokes. Hi hat pedal beats are usually put along with the bass drum and are indicated by crosses again. If the cymbal beats on the top line are to be played on the hi hat there will be something written on a drum part to tell you this.

Here are some exercises for you to practice where the left hand plays varying beats against the regular cymbal rhythm I have described. I know a lot of you who play in rock groups ask for more information and exercises on this jazz style of playing so here's something to get stuck into. Play them slowly, repeating each exercise at a steady tempo until you relax and start to swing. Remember not to speed them up as they become easier. When this happens stop and set yourself a new and slightly faster tempo.



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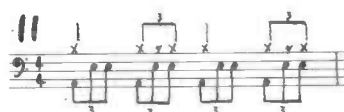
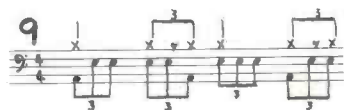
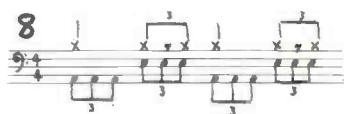
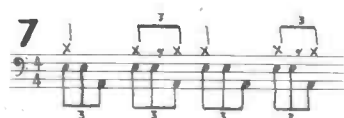
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RHYTHMS ON A DRUM



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If you can only practice on a pad then pat your foot on the floor for the pedal strokes, and if the whole thing is a bit too much for you here is a little exercise which follows on from last month's paradiddles. This is the paradiddle diddle;



It's a surprise seeing Gilbert O'Sullivan here, but his Clair single features the shuffle rhythm.



Now try playing the same thing with your right hand on the cymbal and left on the

snare. Hear what has happened? You find yourself playing the... But why give the game away. Try it yourself don't just read the words, play the drums.

All the above exercises are to be repeated and executed cleanly and accurately. When you get on the stand and start wailing then that's different but when practising, play straight.

Next month there will be rock patterns for the whole set and news of the special cymbals developed by Avedis Zildjian for group drummers. In the meantime try to get an earful of Bernard Purdie who plays on the King Curtis albums as well as on lots of other recordings. He gets some ridiculous things going and next time I'll explain how it's done.

I must finish by thanking a drumming mate. On a recent visit to the Professional Music Centre in Doncaster for a Beverley drum clinic I met their resident teacher, Ashley Wardell. He has been good enough to send me some of his exercises. Thanks Ash, I enjoyed playing them and I hope those of you who have read this column enjoyed them too.



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GERMAN CLUBS:

Ten years on and not much has changed

Ten years have now passed since British groups first began their exodus to play for seven hours a night for a pittance at the end of the week, in the 'sweatbox' clubs of Hamburg.

These days one tends to assume that such primitive conditions are now a thing of the past. But how wrong you'd be. *Beat Instrumental* conducted a little research into the matter to see if its assumptions were well based.

Musician, Iain Hines, was our fact finder and this is his report.



John Lennon: A reflection on his Hamburg past. Also in the picture is the late Stuart Sutcliffe

Initially, in order to obtain first-hand research material, I answered an ad. placed in a music weekly by an agent. The advert asked for a band (show group) to play during the month of October at a European club. A box number was given for the reply.

I answered with details of

my group and received a telegram in return the next day. It read as follows: 'Please cable immediately whether October acceptable. German residency L.950 approx. six hours daily. Regular breaks. Own travel expenses. 12% commission.'

I replied the next day ask-

ing what size 'show group' was required, what type of club we'd be playing, the exact location of the town or city, whether we were contracted for six or seven nights a week, what equipment would be needed, what accommodation would be available and whether travelling expenses would be forwarded as a sign of good faith, along with the contract.

LOW VOLUME!

I must say at this point that the questions I'd asked were enough to deter any agent from accepting us. It has often been the policy for agents booking Germany to get the band out there and then tell them the terms of employment, the attitude being one of 'if you don't like it - stuff it!'. As expected, this is nearly always an impossible thing for the band to do as they've no money for the return fare, so they grin and bear it for the month. Another thing is that many German clubs guard themselves against the band's premature departure by only paying subs during the period of employment and paying the bulk of the fee when the work has been completed.

I was not disappointed with the result of my question

ing. I had no reply at all from the agent regarding the October gigs and have no idea what poor group ended up doing it. However, I did receive a letter from the same agent a few weeks later. In it he told me that if my band played in Germany we'd have to make tax contributions. This, I knew from previous experience, worked out at approximately 20% of the gross. I was also told that our fares could not be advanced. 'After all', reasoned the agent 'would you advance my commission?' I hardly need point out the irrelevance of his argument! At this point I also realised that his 12% commission would be deducted from the gross fee, that *meant* before the taxes and expenses had been taken out.

He continued in his letter by explaining that German clubmanagements do not like to part with money before they've seen the group perform - particularly as there are hundreds of first-class groups available on the Continent. The implication in this statement was obvious. If the management don't like a band they get them out straight away. This was to be the most important lesson I learned.

Before leaving for an engagement anywhere abroad it's essential to make sure that the band has been heard and that the agent has taken on the responsibility of drawing up a contract confirming the band's suitability for the club concerned. It's just not worth the gamble by merely hoping the band'll go down well. The German club owners and their public are a fickle lot and have the power to make or break a band. You should leave for the Continent only when you possess a contract approved by Equity or the Musicians' Union, when return tickets are held and most important of all... when a representative of the club has heard the band.

Another rather interesting point brought up in the letter

was that we would be expected to play only Top Forty numbers with plenty of vocals, a low volume and absolutely no 'blues' or 'rock' music. How one was expected to play Top Forty material in the way the letter described, especially at low volume, I just don't know! Also, it's obvious by glancing at any week's charts that it would be impossible to play the Top Forty *without* including rock material.

Again, one must carefully consider the 'plenty of vocals' aspect. My band was expected to play six to seven hours each night with a fifteen-minute break each hour. The question that formed in my mind was this — how many vocalists can stand up to this strain? I remember back in 1961 the troubles that many vocalists had at the Top Ten and Star clubs in Hamburg when only two or three hours a night were expected. Nearly everyone returned to England with what was referred to as 'Hamburg throat' which was nothing more complicated than laryngitis but which was, nevertheless, very painful and not very good for the voice.

QUESTIONS

As regards my question as to whether we were expected to play six or seven nights a week — this was never answered.

My final question in this experiment was addressed to myself. Would the experience be worth it? Well, it's obvious how important Hamburg was in the development of such groups as the Beatles. Of course, the more one plays the better one becomes — the potential is drawn out of the group. But one must also remember that there is the danger of going stale under such conditions.

Another important point to be made is that when the Beatles played in Germany the crowds were ridiculously enthusiastic. They were treated as stars even though they were only paid thirty shillings a night plus accommodation. The reason for this was that the German kids had never heard live rock 'n' roll music

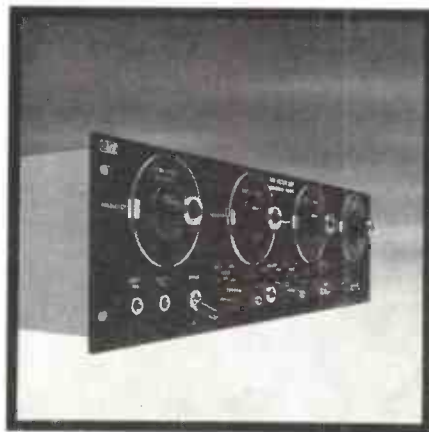
before. How different it is now! They've heard it all and it's a totally different experience to play six hours a night to an audience that never applauds. It's a lot different to have to play the role of a human juke box.

Also the experience is far from rewarding financially. In my case the show group was expected to be not less than a six piece. The money offered was £950 for the month from which the following deductions had to be taken: 20% tax, 12% commission, fares, petrol, and food. The food would work out at around £8 a week per person and the return travel expenses would reach £100 when the maintenance of the van had been included. A quick calculation of the above works out at around £14 per week per person.

It really is amazing how agents booking Germany often overlook the expenses incurred by tax, fares, food, etc. But my estimation above is conservative if anything! For instance — 12% commission works out at £114, 20% tax at £190, fares at £100 and £8 per person per week totals £192 when multiplied by six people and four weeks. Therefore, the immediate deduction from the total fee is already £596 — which leaves £354 over!

Unless a band is absolutely down and desperately needs the work it just cannot be worth while. And if one is so down is it not time to take a close look at the band itself?

Nothing seems to have changed in Germany since the sweaty Hamburg nights except that the music is not appreciated as it once was. If one absolutely must go, then make sure that each person is earning £25 a week after the above deductions have been made and also ensure that the club owner or agent deposits a sum of money in a British bank before departure. On arrival in the country where you are to work, book in at the British Consulate. Make sure your contract is recognised by the M.U. or Equity and above all, go there prepared to 'sweat it out'. Only then is the experience worthwhile!



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But when you consider the professionalism of the group in question and the equipment they need to properly convey their sound you realise just how important the extra 17 people are.

For instance, there are the technicians to deal with the 1,500 watt Dynacord PA system, sixteen 15 - inch speakers with tweeters and horns on each cabinet, the ever-increasing number of microphones and at least a 100 feet of cabling. There's also the 12-channel Dynacord mixer.

Before any gig the Seekers' roadies set up the gear as they would do in a recording studio. Each microphone has its own channel, all of which are fully equalised. The guitars have their own separate channels. Certain refinements, such as echo and reverb, are also included. Every channel is joined in on one cable which leads to a mixing panel usually installed at the back of the venue and operated by Trevor Griffiths, formerly the organist with the group called Procession.

'It's because of all the equipment and people helping us that we manage to get our stage sound better than our record sound', said Peter

Doyle, the Australian-born guitarist and vocalist with the group.

'We were the first-ever act to be allowed to use a private sound system at the Talk Of The Town in London recently. Everyone else who has ever played there has always had to use the house system. There's no doubt that the Dynacord system is the best around. It could fill the Royal Albert Hall, and only at quarter power.'

One of the New Seekers' frequent travelling companions is David Joseph, their manager.

'He's extremely important to us', said Doyle. 'A group like the Seekers definitely need a good manager. David just about made us what we are.'

'He's good in that he knows his place when it comes to our music. He can hear what's going on and whether it's good or bad. Naturally, he makes some suggestions, but generally he lets us get on with it and stays out of the way. When it

comes to business we keep out of his way. He knows what he's doing.'

Although I'm not over-enthusiastic about the group's music (and I've listened to all their singles and albums so I feel I'm quite qualified to say that) it's impossible to slate them. Professionalism, understanding and huge record sales cannot be criticised.

However, after speaking to Doyle I somehow got the impression that perhaps one or two of the group would like to pull in different directions.

For instance, Doyle's own musical background certainly hasn't helped him when it comes to playing with the group.

He came to England as a guitarist and vocalist with the three-member Virgil Brothers. They quickly died a death and two of them returned to Australia leaving Doyle alone and with the freedom to form another group. It comprised a drummer from The Easybeats, the lead guitarist from Ashton, Gardner & Dyke, a guy

called David Montgomery and one other.

Doyle said the group was good and played a great deal of Mountain-type music stuff - heavy rock.

But having and earning no bread the group was forced into the street and ended up playing in the North to make some money with which to buy some new equipment. There they used to play 15-minute blues numbers at cabaret clubs of all places, and in the course of doing so got fired from everywhere. The group split and he took to writing songs.

His chances of attaining any recognition came when David Joseph, formerly a TV producer in Australia, rang him up and made an offer. Doyle said he thought the offer was for him to join Manfred Mann's group, but it turned out to be with the newly-created band called The New Seekers.

About three or so months later all concerned were enjoying success with a top five hit in America with the Melanie song called *Look What They've Done To My Song Mama*. Since then there have been hits such as *Never Ending Song Of Love*, *Teach The World To Sing*, *Beg, Steal And Borrow*, *Circles*, and so forth.

But apart from churning out these formulated songs Doyle still manages to keep his hand in with the blues and rock guitar.

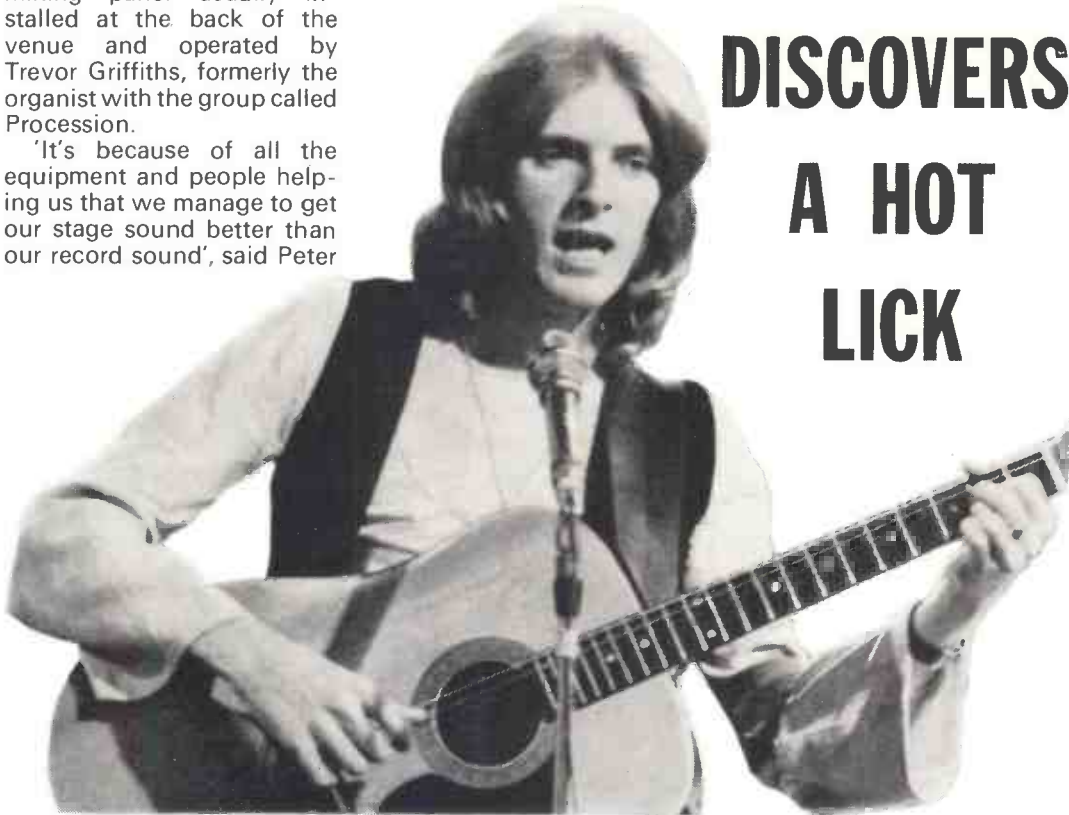
One day, he told me, he'll be as good a guitarist as Johnny Winter. He's been studying Winter's hot licks for quite some time now.


He practises the rock/blues technique at least two hours a day with his Telecaster, two Epiphones and two Australian-made Matons.

How long might it be before Doyle gets the yearning to return to the rock field? He says people in America thought the group were a new art form when they first went there but will that recognition be enough to satisfy him?

By
DEREK ABRAHAMS

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Ever since Bill Haley stylishly hammered out the first three-chord bash of *Rock Around The Clock*, much to the avid delight of the velvet-collared, seat dismantling audience, both professional and aspiring musicians have been searching for new and original sounds to call their own.

As leading lights in the field wax and wane, people search more than ever for new avenues to approach the problem of how to stand out in the crowd. As the music crowd grows, so does the problem.

Even when an original style emerges with original material, this in itself can seem samey when performed for half-an-hour.

So, how does a man, standing on a stage, vary his sound without learning to play a sizeable percentage of the instruments used by the London Philharmonic Orchestra and stacking them in a neat pile at the back of the stage ready for a well-meaning roadie to collide with.

The first step in the solution came with the discovery that by overloading a small, one-to-one ratio transformer, the signal coming out at the other end was distorted, giving a fuzzed effect. This idea was pioneered by guitarists like Stevie Winwood, then with Spencer Davis, and Jeff Beck with the Yardbirds. The transformer was quickly replaced by an electronic circuit which

enabled tone and volume controls to be added, and thus the fuzz, or tonebender pedal was born.

The advantage of a pedal effect was obvious – it effectively made one instrument into two, and guitarists all over the country were quick to adopt it. Individual styles of playing could be developed to bring the best from the effect and even better sounds began to emerge.

The next idea to bear fruit was the wah-wah pedal. It was derived from the tone control of an amplifier being connected to a swivel pedal, so that variations could be timed and controlled to fit individual melodies being played.

It was a short step for the enterprising manufacturer to combine these two effects into a single unit, thus adding a third effect to the rapidly-growing list – that of wah-wah-fuzz. All the time the field was growing, and as electric music became fashionable and more lucrative, it attracted more people in the electronics field into its midst.

The swell pedal was quickly perfected and added to the fuzz and wah-wah in all the permutations it afforded. The tremelo effect became available in a pedal. The pre-amplifier, firmly entrenched in the amplifier for so long, was also put into a pedal, with controls giving treble or bass boost. At high gain it



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also enabled the performer to overload the boxed pre-amp., adding a variable level of distortion to the overall sound.

For a guitarist coming into the electric music field, all these effects gave an exciting panorama of sounds that could be creatively used in a completely individual approach.

A completely new arrival on the scene is the Octivider, which takes the frequency from the pick-up and switches it an octave lower. With it the guitarist can play an identical lead and bass line on his own, or give out a bass line without any treble notes. The Octivider is a very unusual effect, and is, indeed, the only effect which cannot be plugged in and played without previous practice.

It requires sensitive adjustment to the pick-up input and finger movements must be synchronised with the plectrum hand, playing sharp, clean notes. If slurred notes are played or chords attempted, the bass oscillations break down. To obtain the best results a playing style using the base of the hand to damp the strings lightly just above the bridge needs to be used.

When used properly it gives a highly original sound, and if the listener is unaware of its use it can prompt some wild imaginings. So in this present age of technological

wonderment, the music field is making sure of its place.

Ideas are coming so fast that production lines are unable to cope with both established effects and new lines waiting in the wings. One such newcomer, the Dopplatone, gives a sound similar to the Leslie cabinet, with its built-in rotating speaker. Perhaps the most exciting of things to come in the near future is the ring modulator, which is part of the circuitry used with such great success in the synthesiser, producing special effects in a class of their own.

So, today the way is clear for unprecedented journeys into musical spectrums as unlimited as the creative genius which gave it birth. On surveying the advances of the past two years, it is difficult to conceive what a live performance will include by 1975.

One of the original innovators and leaders in the field is **Larry Macari at 102 Charing Cross Road, W.C.2**. He began marketing the fuzz box, or tone bender as he now calls it, some seven years ago, and has sold about 30,000 since. Macari introduced the first variable control fuzz in conjunction with Jeff Beck, and was the first to realise the potential of the wah-wah.

Pedals were, for some time, made with cast metal cases which was a dis-



One of the hand-made professional units from M.M. Electronics.

advantage known to anyone who has ever dropped one on a stone floor and had to pick up the pieces. Now the Macari range which is sold under the title *Colorsound* is constructed in pressed steel cases which are tougher and longer lasting.

Colorsound's new range includes jumbo pedals which make room for combined effects, such as fuzz, wah and swell all in one. The *Dopplatone*, giving the rotating tone colours of the Leslie, and the *Ring Modulator*, giving a range of sounds simulating synthesiser effects, are both being issued in the Colorsound range, and should be available in the New Year.

Macari describes the Ring

Modulator as the 'most frightening thing' that he has ever developed. A version was shown at the Frankfurt Trade Fair, but possible modifications are coming to light all the time. 'The problem is that we don't know when to stop designing,' he told *B.I.*

Colorsound prices are as follows: Swell Pedal £6.50; Wah-Swell £16.20; Wah-Fuzz £18.60; Wah-Wah £14.85; Organ Swell-Wah £16.20; Tone Bender £14.60; Tremolo £16.20; Overdriver (Power Boost) £16.20; Sustain Module £25; Octivider £25; Wah-Fuzz-Swell £21; Dopplatone £30; Ring Modulator £25. The last two, although listed, are due for release in January.

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B.I. FOCUS ON SPECIAL EFFECTS

A relative newcomer to the field, with some impressive equipment, is Bruce Miller, of **M. M. Electronics, 25 Silver Street, Ottery, St. Mary, Devon**. After six years of painstaking research, he has brought out a range of solid state sound effect units, designed for the professional who wants studio quality on stage.

With other manufacturers cramming everything into a pedal that they can, M. M. have taken the circuitry from the pedal and put it into a separate unit. This was done because it was found that many components were prone to mechanical shock and became unreliable when consistently hammered by a musical foot.

The separate unit leaves room for better electronic design, and a bigger battery, so that the unit gives a thousand hours of playing time as opposed to most pedals, which only give around 20 hours apiece.

Each unit is hand-made, each component individually tested, and the final result carries a two-year labour-free guarantee. Even the casing is hand-made on the premises, in heavy-gauge aluminium. On the foot

switch the toggle type has been abandoned in favour of a more reliable pedal switch. The first units built have been running on test benches in this country and in Switzerland for six years day and night without a breakdown.

Bruce Miller is now working on a custom model in gold plate, which will have a fifty-hour mains rechargeable battery. Special racks are also available taking the units in sets of four. Units already on sale from this highly-recommended series are the top boost unit, the vibrato unit and the fuzz unit.

On the way, to be available in the next couple of months, are the wah-wah unit and the custom range. Prices so far are: *Solid State Professional Top Boost Unit* £17.80; *Solid State Professional Vibrator Unit* £19.95; and *Solid State Professional Fuzz Unit* £18.75.

There is one effect not yet mentioned which, while not strictly a pedal effect, comes close to it. While all the instrumental and voice effects mentioned so far are easily available in neatly packaged, easily controlled electronic boxes, there is one effect that eludes the musician unless he is in a very good (and

incidentally very expensive) studio.

This is phasing. It is difficult to achieve without complex and finely-adjusted effects circuitry. That's why, when replying to readers' queries on the subject we have tended to give the advice 'leave the phasing to the studio engineer and spend your money on something else'.

Now, an English company has brought out a unit that comes so close to providing a studio phasing effect that it is difficult to tell the difference.

It is the *Wing Phasing Unit*, made and marketed by the Kent-based company, **M. E. Electronics, 55 Camberwell Church Street, S.E.5**. It is built to high specification and the speed, depth and attack of the phase effect can be controlled automatically or manually. A footswitch and pedal allows the output to be controlled without changing the manual settings. The *Wing Phasing Unit* sells for £75.

With the success of the pedal effects, a number of companies are moving into the field to provide a complete service to their customers.

Carlsbro, Lowmoor Road Industrial Estate, Kirkby-in-Ashfield, Notts., although primarily known for their amplifiers, have, in the past eighteen months, introduced pedals.

They are, however, at the moment concentrating on fulfilling massive orders on the amplification side before exploring any new avenues. Their prices are: *Wah-Wah Pedal* £14; *Fuzz Unit* £13.56; *Wah Swell Pedal* £14.74; *Wah Fuzz Pedal* £20.64.

Cleartone, 27 Legge Lane, Birmingham B1 3LD have three pedals on the market in their 'Park' range including an unusual combination of wah-wah and tremolo which gives a number of unusual effects including the Leslie sound. Called the *Auto-Wah*, it sells at £13. The others are the *Park Fuzz Sound* at £12.70, and the *Wah plus Swell* pedal at £15.

Hohner, 39-45 Coldharbour Lane, Camberwell, London SE5 market the *Schaller* range, where the emphasis is on the quality of the product. Prices are: *Schaller Foot Volume Pedal* £7.30; *Schaller Wah-Wah* £22.35; *Schaller Treble Bass Boost* (which gives five tone divisions) £16.50 and the *Schaller Fuzz Unit* £14.65.



A Carlsbro pedal.

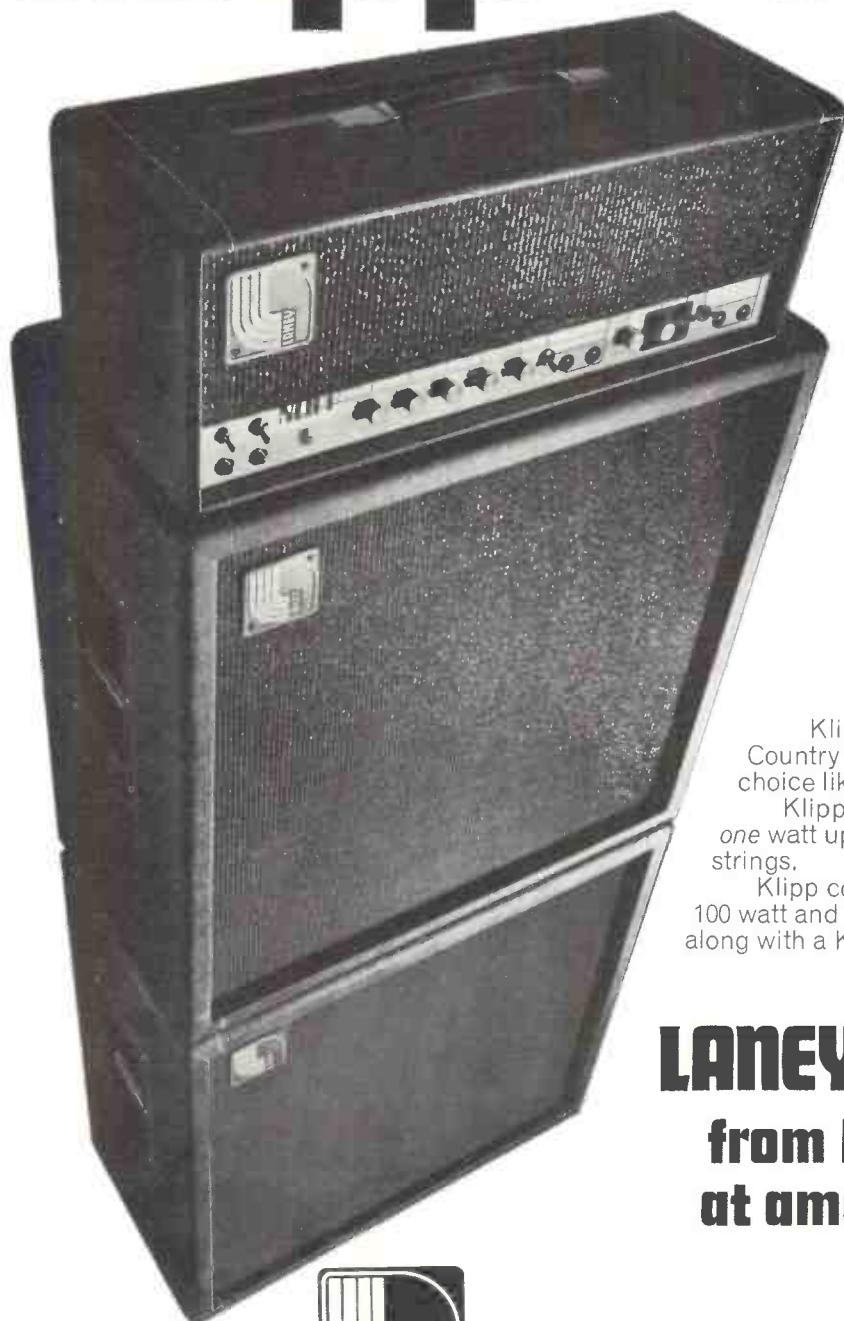
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To those outside the music business, *Mad Dogs And Englishmen* can seem like a mutual back-slapping organisation. Those who have risen from its ranks seem to choose their session musicians exclusively from that particular team and membership of M.D.A.E. is a sure-fire qualification for a record contract. At her Hollywood home, Rita Coolidge explained to me how she came to join up with the tour and exactly what the experience meant to her.

'I'd just gotten out of a record contract and was preparing my first solo album when Leon (Russell) called me up and asked me to come on the tour. I'd known Leon for some time — as far back as my early days in Memphis. Joe Cocker had lost his band and yet was booked up for a nationwide tour so Leon was trying to pull something together for him at the last minute.' Rita explained that the reason why so many solo albums were released from the troupe when they went their separate ways was because they'd individually reached that point in their careers and it was not because of any status symbol attached to having been on the tour. 'The people that Leon chose for that tour were ready for solo albums. They did it because it started out as a big party, although when it ended it was as though nobody had come. The music was the main thing — it kept us all going. As far as I could see though, it wasn't the right situation for Joe. He's so strong on his own that he gets lost in such a big line-up.'

As for the 'exclusiveness' of the working relationships that were born out of the tour, Rita sees it in very practical terms: 'There was a time when you were spending the day with them, you'd see them at night, and when you were in the studios they'd drop around and it was the natural thing for them to play.' Although her contact with the *Mad Dogs* musicians is not so frequent now she is keen to acknowledge the education she received from them.

During June and July of this year, Rita put together another album entitled *The Lady's Not For Sale*. On it she features three different musical line-ups — The Dixie Flyers, James Taylor's back-up band and Jim Keltner/Carl Radle/Mike Utley and Marc Benno. Kris Kristofferson helps out vocally on a couple of tracks and one of his songs is featured. Rita is one of the few solo artists around who hasn't attempted to be a singer/song-writer. She knows where her talents lie and she's sticking there. 'It's nice if you can do both well', she said, but she added that she's seen too many singers sink with their own songs tied to them that she's happy to interpret the best of what has already been written.

I asked her whether she thought the movie of *Mad Dogs* was a true reflection of what it was like on the tour. 'It's representative of 1½ hours out of two months', she answered. Since the tour she's maintained very little contact with the other musicians and singers — hence the feeling that nobody had turned up for the party. She hasn't seen Cocker perform since that time, although, of course, she's read the reviews. 'People walked out of his Madison Square Garden concert because it wasn't *Mad Dogs And Englishmen*', she said. 'People still expect it to be the same way'. After a few more questions about Cocker, Rita decided that was enough. 'I really don't want to talk about Joe', she said.

Rita Coolidge has now

been singing for ten years — half of the time as a professional. Her route was via school, church choir and small clubs. On leaving college she had ideas of teaching art to children, but after finding it impossible to get a position in this field she began singing for her living. Some of this early work involved her recording jingles ('It's like a factory') until she made her way into the world of session singing. Eventually, she cut her first single as a solo artist. 'Not too long after that I moved to California and the single went into the charts! The next two years were spent getting out of the record contract.'

During this period came *Mad Dogs* and her first solo album was completed after the tour. 'I'd never done a solo album and there was a lot for me to learn. I'd spent the past two years purely as a background singer and it was quite an education for me to have to find out how to make my own album.' The following April Rita went out touring with the Dixie Flyers but they eventually found a scarcity of the sort of gigs they wanted to do. 'At some point I just had to stop', she said. The point just happened to coincide with her meeting Kris Kristofferson.

'I met Kris in November. I kept the Dixie Flyers on through March, I guess.' For a start their relationship involved mutual guest spots, but has now become a permanent tie-up. 'Kris now does the first half and I have most of the second half. At the end the band do a spot and we finish up with Kris and I singing together. It seems to be a nice combination. People don't get bored with either of us.'

Since the mad days of touring, Rita likes to spend more time at home. With Kris she tries to work out their gigs so they take place in blocks with ample resting periods in between. 'When someone asks you where you live and you can't remember what Holiday Inn you're at,' she laughed, 'it's time to go home.'

S. T.

RITA COOLIDGE— TIME TO GO HOME



"DRUMS HAVE ALWAYS FASCINATED ME" — RITCHIE COLE



Ritchie Cole, who plays drums with the very popular Transatlantic Records band, Stray, says he has always been fascinated with the instrument.

'I used to watch Tony Meehan on television years ago when he played with The Shadows. Then later came Brian Bennett and Ringo Starr and Charlie Watts with The Beatles and The Rolling Stones. There was also Keith Moon. He really inspired me with his showmanship,' he said.

So inspired was Cole that

he bought from *Exchange & Mart* his first set of drums when he was just 12 years old. It was a mixture of Premier, Olympic and Broadway and the whole lot cost him about £17.

'At first it was really difficult for me to learn to play. I'd already tried the guitar but just couldn't get on with it. When I first started drumming I almost broke my arms, not to mention the drums themselves. I used to play in a small group which was formed at school. I remember we used to rehearse all the

time in a large echoey hall.'

It was whilst at school that Cole got his first chance to play to an audience. He said that occasionally there were some poetry and jazz evenings and as he was the only one who could play drums he was enlisted. Fortunately for him he had an idea of what jazz was basically about after listening to Bave Brubeck's *Take Five* hit which featured Joe Morello on drums.

It was in his last year at school that he joined Stray and by this time he'd graduated to a Premier White Pearl and Grey Shimmer kit and later came a Ludwig Super Classic.

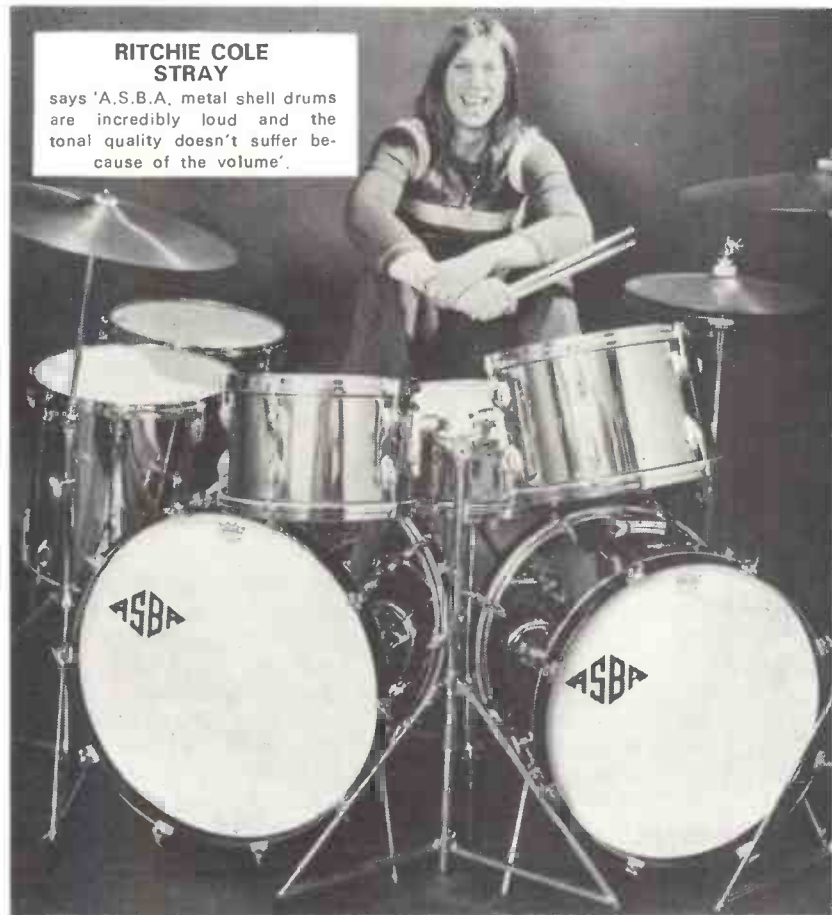
Now, six years later, Cole has again changed kits. He says he's playing the drum kit to end all drum kits — The ASBA, distributed here by Simms-Watts.

'I came across them early this year when we played the MIDEM Musical Festival at Cannes and there was a French group on called Martin Circus. The drummer there had a double ASBA k.t and

after talking to him he let me play them. When we came back to England I rushed out to get a set.

'They are much louder than other sets I've played and they don't lose their tone. It's the first time I've ever used a double kit and I still haven't got used to the double bass. All the tom-toms have different tones. The 12 x 8s and 13 x 8s have really nice sounds, the 16-inch has a deeper tone and the 18-inch floor tom-tom is deeper still. It's like a bass drum with legs. Another good thing about the ASBA kit is that being made of stainless steel it doesn't tarnish. When you're playing a set and you're using a light show in the act the effect is superb because the drums change colour.'

Stray, comprising Del Bromham, lead guitar vocals, organ; Gary Giles, bass; Steve Gudd, vocals, and Ritchie, were appearing on The Groundhogs' tour of the country and they hope to make their debut tour of America in the New Year.



**RITCHIE COLE
STRAY**

says 'A.S.B.A. metal shell drums are incredibly loud and the tonal quality doesn't suffer because of the volume'.



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HOW WE MAKE HITS— BY 3 DOG NIGHT



What is it that makes Three Dog Night one of the highest paid and most successful groups in the world? In a word — professionalism. They go about everything they do — especially recordings — with great perfection. Nothing is released unless it's exactly right. And it's through their recordings that they originally received their recognition. Three Dog Night started out as a recording band four years ago but now are just as successful playing 'live' dates.

The group has the distinction of sporting three lead singers and this is one factor that gives the group such a distinctive sound. Cory Wells, Chuck Negron and Danny Hutton are the vocalists and are backed by Mike Allsup, lead guitar; Jimmy Green-spoon, keyboards; Joe Schermie, bass guitar; and Floyd Sneed, drums.

In America, their success has been phenomenal and they have already scored eight Gold album and six Gold single awards. They have their own TV Specials and have been voted Top Group in American polls.

Cory Wells explained to *B.I.* how the group operates. 'Somebody in the group always has an ear out for material,' he said. 'Then there are publishers who send in material to us and individuals who send to us rather than a producer. Next, we have what we call 'listening sessions' when we'll sit down for a whole day and night and listen to everything that's come into our hands. We make up three piles, a 'positively' pile, a 'maybe' pile and a 'shit' pile. When we've divided them we'll go back to the 'positively' pile to make sure we're positive on the songs. Then we'll go to the 'maybe' pile if we run short and in that pile we've had records for three years. *Peace Of Mind* had been in the 'maybe' pile for that length of time being we decided to do it. Every time we had a recording session, we'd play the song and think what a good one it was.'

The next stage of the process is for the group to listen to the songs again and decide which singer is going to perform the song. Or it might be a case of one of the three vocalists saying, 'I have a

song, it's my type of song and I'd like to do it' and he does it. 'If we find there's not one person who can suitably do it on his own, then all three of us will take a verse from it,' Wells explained. 'From that we'll start working on an arrangement and that's where the hard part comes in as we'll take a song and make it 'suited' for us. We pick such a variety of music that to make it sound like Three Dog Night can be pretty difficult. The arrangements are done by everyone. The musicians contribute their ideas to the musical end of it and the singers submit their vocal ideas.'

Wells said a lot of the group's time is spent on writing songs themselves but states they haven't been as strong as the songs by the writers they've been using. The writers they have used add up to a very impressive selection of contemporary music talents: Randy Newman, Hoyt Axton, Nilsson, Laura Nyro, Fred Neil, Elton John, Bernie Taupin, etc.

'Lennon and McCartney came out and just rocked the music world with their song-writing talent,' Wells said.

'From that, every group in the world thought they were Lennon and McCartney and could write all their own material and it would all be great. We sat back and said nowhere in the world are we Lennon and McCartney. So we decided to use these people whose only recognition was their writing. Also some good entertainers, besides being good writers, who weren't getting the recognition they deserved. I feel we brought a lot of attention to these people. Hardly anyone was aware of Randy Newman before we did *Mama Told Me Not To Come*. We recorded Elton John's *Lady Samantha* before he'd recorded his first album and started to achieve recognition.'

In the studio, the group has no particular recording technique. Everything is recorded 'flat' although Wells said they have used direct injection into the board on occasions. Other times they have recorded everything, instruments and vocal all on one track in mono.

'In the studio, every song we pick we treat as a single,' Cory said. 'The outcome is



zer electric piano. Also a Roxicord which is a cross between an organ and a piano. Joe Schermie plays a Precision Fender electric bass. 'The amplifiers I don't think anyone else uses,' Wells said. 'They're made by a guy involved in space navigation or something. And he took up making amplifiers as a hobby. He's called Bruce and that's the name of the amplifiers. The drums were specifically made for Floyd Sneed by a company but I really don't know where they're from. Michael Allsup plays a Gibson. But what model I don't know. He's got a hundred of those things and so many

makes and models. He's a freak for old guitars!'

On their first tour of Britain, three years ago, Wells thought the audiences were listeners and sceptical. They had a very impressive amount of people who came to see them at London's Speakeasy Club, including Eric Clapton, Noel Redding, The Bee Gees, etc.' My impression of English audiences is what I look on them as being, and that's, very reserved. 'You wouldn't expect them to jump up and down and wave their hands in the air. But they're more appreciative of what you do musically.'

Wells considers himself a



Bottom right: Full 7 Dog Night
Bottom left: Danny Hulton
Top right: Floyd Sneed
Top left: Mike Allsup



the outcome. If it happens to be good then it's O.K. If it isn't, then it's OUT. We put each song through the meat-grinder. We might listen to a guitar riff for a week sometimes and if it isn't just right, we rub it off. At the last moment of *Tulsa Turnaround* I was dissatisfied with the guitar riff that was in the original and after the whole thing was complete, I refused to have the guitar thing in. So I had Michael come in again and he worked out, for about thirty hours, on a new lick.'

Three Dog Night hasn't yet recorded in this country — they use just the one studio in America. The name is American Recordings in Los Angeles. And that's where they've done all their recordings. 'It's a real dumpy, little place and hardly anyone knows of it. But it's like a family and we feel at home there.'

For the technically-minded, Wells informed *B.I* that Jimmy Greenspoon plays a Hammond B.3 and a Wurlit-

performer rather than a recording artist, though he goes in and records and learns a lot of things as time passes. But basically he's an entertainer and feels his music better when he's performing it. 'I get most of my ideas when I'm on stage,' he admits. 'I think Danny is more into recording and so is Michael. But the whole thing has done a flip-flop as we started out as a recording band and it's partly my fault as I insisted we be an entertaining act also. Now I think we're doing our best in both areas. Whether one person likes to record more than perform, nobody lets the side down. When we hit the stage we HIT the stage and go to work. The same with the studio — we go to work. Sometimes thirty-eight to forty hours at a shot. We just live there for two or three days recording maybe one song. I don't like recording because I get so wiped out I just don't wanna go to work and do a live show!'

'The reason we spend so much time in the studio is to try and make a song work out well. If it doesn't happen we leave it. Really, our talent is in our arranging more than anything else — making a song right for our band. So, spending thirty hours on one song, we might turn around and only do five hours on another song.'

So, which ever way you look on it, the end product is the most important thing. And there's no way you can fault the entertainment value of Three Dog Night.

When RAK Records' trio, New World, first came to England from Australia they were lucky if they earned £12 a week between them. Busking in London's Piccadilly for a short while and imploring Northern club owners and pub landlords for some occasional work was a stark contrast to being one of the top groups down-

under. Now, eighteen months ago, they are able to command as much as £2,000 a week in cabaret clubs and between £700-£800 a night for concert appearances.

'It's a nice feeling to be able to enjoy the money we now earn,' said guitarist, John Lee.

'Until about five or six months ago we were really in debt. Now we're all paid up and everything belongs to us, including a £4,000 sound system.'

The group's earnings from club and cabaret appearances are substantially boosted by high record sales. *Tom-Tom Turn Around* sold close to 250,000 copies, *Sister Jane* has done about 200,000 and is still selling well, *Kara-Kara* did more than 150,000 and *Rose Garden*, which was one of five versions released here and was one of the only two that did well in the charts, also sold enough copies to enable Lee, a former life-

FROM THE TOP TO POVERTY AND BACK AGAIN—NEW WORLD

guard, to buy himself a new surfboard.

When *Beat Instrumental* spoke to Lee he had just returned from a short holiday in Australia and had been in Abbey Road studios to record the next single, another Nicky Chinn and Mike Chapman song called *Living Next Door To Alice*, produced once again by Mickie Most.

'The song was recorded in about one hour. More time is spent on the backings than on the vocals. We're able to record so quickly because everyone knows the song so well. There's none of this business of going into a studio with a song written down on some sheets of paper and then taking it from there.

'I was in Australia when the song was planned but I was sent a tape to learn so I could learn it on the way back.'

Whether you think New World's music is good or bad

doesn't really matter; it sells. The folk purists claim they are rubbish and the pop crowd frown on their efforts.

'We're not folk but more country-pop and rather like The Kingston Trio, if you remember them. We have sung folk at home and before we came here but it wasn't the ethnic kind, which I don't think we'd ever get into anyway. We prefer to be more general and sing the lighthearted stuff. If you look into pure folk it's all about death and despair. No thanks!

'Whilst we sing what we do we all have our own tastes. But we also agree on one thing — entertaining,' Lee said.

New World have been entertaining for some years now. When they started off they called themselves the Folk Singers but they thought the name rather obvious. So, they changed it to New World after travelling on the

highway between Brisbane and Sydney and passing a branch of the New World supermarket chain on the way. Some people think they took their name from the well-known gas stove.

In their early days they got a recording contract with RCA but nothing ever became of it.

'They wanted a song about decimals to the tune of *Pop Goes The Weasel*. It was at the time Australia was becoming decimalised.

'Then we did a television show called *Show Case* and sang a song called *Try To Remember*. It won the TV Critics' Award Of The Year. EMI (Australia) heard it and released it. But they didn't do anything for us either. We recorded a few more after that with the same results.

'But, we'd won the award and were appearing over the whole of the country. We were the top in our field. In the general pop listings we were about fifth,' Lee said.

Realising they had a certain talent New World decided to come to London, the city, they believed, that was the hub of the music world. They were of the opinion that if they could make it in London the whole of the country would hear about you... unlike Australia and America where the areas are more isolated and there



New World: Opportunity didn't knock when they first arrived here

are such things as local hits and local radio stations.

They managed to get a passage on the S.S. Oriana and did some shows in return for free board on the way over. When they arrived they went straight to EMI who, they thought, had heard of them. But they hadn't.

'We made about five visits and eventually got an audition. They didn't think we were good enough and told us so. Then we started trying every record company in the city, from the biggest to the smallest. We were literally on the streets as we had no money.

'Then we went up North and did some singing around Halifax and Bradford. We didn't earn enough money to pay for our fuel let alone food. We also did some busking around Piccadilly until the chief busker told us to push off because we'd taken someone else's pitch or it was the busker's Sabbath, something like that anyway.

'Eventually we got a job at the Nashville Rooms and there was an agent called Noel Gay in the audience. He thought we were pretty good and he signed us up. He managed to get us a booking at Quaglino's restaurant and got all the big television and radio people in to see us. They said we weren't any good either.

ACOUSTIC SUCCESS

'We were so fed up that we rang up the P & O shipping line and asked if we could get the Oriana straight back to Australia. In the meantime we'd managed to get an audition on *Opportunity Knocks* and were told that we'd get on as soon as there was a space to fill. Fortunately, about three weeks later someone fell ill and we were on.'

The only problem for New World was lack of money with which to buy some suitable clothes. But during their travels up and down the country they had met an Irishman called Ivor McGiven and he'd invested £200 in them so they could do the show suitably attired.

McGiven, said Lee got killed recently.

New World were voted top act for nine weeks and then the show ended so they couldn't continue. Soon after the first offers from music industry people were received.

One of them came from Argent's manager, Mel Collins, and he contacted Mickie Most, who now produces them for RAK Records.

According to Lee the group's successful formula is the acoustic sound.

'We use six microphones — three for the guitars and three for the voices. We use four bass bins, four horns and four tweeters, no woofers, but two cats. It's the same system that the theatres use. The sound that comes from the speakers pushes the air in front of it so we get the same volume throughout. Other systems we've tried tend to give a piercing sound close up but gets muffled at the back.'

AUSTRALIAN-MADE

To tend to the equipment New World employ one roadie, who also works the mixer. Successful though the group might be it's not beneath their dignity to also give a hand setting up or taking it down.

'Until about three or four months ago we used to do it all ourselves and Mel would work the mixer. But this meant that he had to keep turning around to adjust the sound.'

New World don't sell an instrumental sound but a vocal one. 'John Kane and Mel Noonan are both fairly good guitarists and I get by. We all play Australian-made guitars. They're not too bad but they tend to drift as they get older, not like a Gibson. The frets wear quickly but they've got a lovely sound when in good order. The one I use is about 100 years old. It's an enormous country and Western jumbo. At the moment I'm on the look out for a good Martin though.'

New World are now planning a slight cut back on the number of shows so they can write more of their own numbers.



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Some people are too embarrassed to ask Peter Gabriel about his spot of artificial 'premature' baldness. He's seriously thinking of making a public statement saying that it was for deep personal religious feelings that he committed the act and then maybe people would become more understanding. Meanwhile customs officials regard him with a degree of suspicion and Hare Krishna devotees pat him on the back and tell him he's already half-way to becoming a disciple.

The wisest wisecrack so far came when an old man solved it all by suggesting that Gabriel had shaved the patch in order to swat the lice as they ran from one side of his head to the other. The simple truth of the matter is that he just got fed up with the way he looked and decided to go in for a bit of spontaneous redecoration.

ATTENTION

Although like Rod Stewart's cockatoo, David Bowie's brush-cut and the Beatles' fringes the head-dress has drawn added attention to the band, it's most definitely for the music that Genesis exists. There are theatrics involved in their stage act it's true, but it's all disciplined by the music. 'The theatrics are used in order to enhance the music rather than the other way around' said bass player, Mike Rutherford, in what was perhaps an unconscious reference to David Bowie who has admitted publicly that he's no musician.

It's been the music on it's own merit that has recently created the biggest stir for Genesis. The particular piece of music was an album called *Foxtrot* which received unanimous praise from the press and simultaneously shot into the album charts. The third release from the band it out-sold *Trespass* and *Nursery*

GENESIS

A HIT LP IN THE MAKING



Cryme within it's first two weeks. The analysis of it's success is not calculable in terms of advertising, promotion, window displays or hype but purely on it's own artistic merit.

Genesis themselves were

aware that something special was being created during the recording of the second side of the album. 'As *Supper's Ready* came out', said Gabriel, 'we felt that it was something we were going to be proud of. We worked very hard on it. It really was a strain and took a lot out of us. I know for myself that I've never been so involved.' Rutherford shares this belief that the album's potential was realised during the actual recording. 'We were a lot

happier than we'd ever been before. It *worked* when we were in the studio. Any sound we were able to produce we were able to get down accurately on tape. It was really down to the people we were working with – producer Dave Hitchcock and John Burns the engineer. They both knew what we were into. It was a joint effort instead of an uphill struggle because they knew exactly what we wanted.'



One other person to spot that something special was happening with Genesis down at Island Studios was Charisma boss Tony Stratton-Smith, who also manages the band. 'Strat came down to see us one day and he said 'you've done it', recalled Gabriel. 'He's always been convinced that we'd had something that we'd never got out on record before.'

Genesis regard themselves as a co-operative band and all song-writing credits go down to the band as a whole rather than the individual members who may have initiated the idea. 'That goes back to our idealistic days', laughed Gabriel when I asked him about the credits. 'We still feel Genesis is an equal project though. It's a co-operative sharing of both good and bad. We originally did it to avoid individuals possibly pushing for their tracks to be on the album for royalty reasons alone.'

LEAN YEARS

The band actually started out with Tony Banks, Mike Rutherford and Gabriel at the Charterhouse public school. At that time they considered themselves to be a group of songwriters and their main ambition was to sell their songs rather than themselves. Later they added drummer Phil Collins and lead guitarist Steve Hackett, became Genesis and decided that it was themselves they'd sell. 'We had a lean year at first', remembered Gabriel, 'when I was trying to sell us to everyone. We made a demo tape and then I kept pestering people with visits and phone calls.'

Eventually they secured themselves a cottage in the country to which they invited interested parties in order to watch them rehearse. Gabriel recalled with a wry grin the number of agents and managers who suffered 'break downs' on their way from London into the country and were therefore unable to make it!

'It's very tough for a band that's just starting out especially with equipment and P.A. To get our very basic in-

struments we had to borrow money from family and friends. It was only when we signed with Charisma that we really got decent stuff. We started off with home made cabinets and guitars that were borrowed!'

The band originally hustled by picking out a band they all admired and then tracking down their agent and management in an attempt to interest them in Genesis. Then they acquired a friend who was 'into the art of selling' and who began hustling on their behalf. 'At first no-one was interested. They all said 'Come and see us again in six months time', which is 'no' basically.'

Eventually they telephoned Tony Stratton-Smith's office. Although he'd never heard the band he turned them down because of the amount of work he'd already taken on in what was still a young company. Then their producer John Anthony and the group Rare Bird persuaded Stratton-Smith to see the band play at Ronnie Scott's. He came along, liked them, and signed them up to Charisma.

'Basically the quality you need to sell a group is perseverance,' said Gabriel. 'I had a talk with the Musicians' Union the other day and they might soon have someone there specifically to advise rock groups on contracts. They'll advise on royalties, the kind of deal to expect and they'll also look up the reputation of any manager or agent. It's really what is needed. There are so many groups that come up to London green and accept deals that they'd be better off out of.'

BEATLES

When Gabriel read *Beat Instrumental's* review of *Foxtrot* as Album of the Month he commented that the comparison with Family hadn't been made for some time although it was true that the band were especially struck on *Music In A Dolls House*. 'The band's we're consciously influenced by are the Beatles, King Crimson (Mk. I) and Procol Harum'. I wondered whether my com-

parison with Yes was at all valid. 'I think that since Rick Wakeman has joined the band has become more keyboard orientated which is what we have been up to now. Also Wakeman has received classical training as has our keyboard player Tony Banks.' The difference would seem to be that whereas Yes are becoming more complex by the album, Genesis are attempting to simplify and may even attempt something more acoustic for the follow-up to *Foxtrot*.

HIGH POINT

One of the most impressive things about the album is it's unity. It's one of those albums that you listen to as a whole each time, even though it was written with individual tracks in mind. One of the reasons behind this is the fact that the tracks are very close together on the first side and the second side is taken up with an extended number which features seven parts. 'The reason the tracks are so close together on side one is that the playing time was the longest the disc cutter had ever had to do. With our sort of music you need to get a deep cut to get a good level and this of course takes up a lot of space.'

'The cutting is very important to the way a record sounds. You lose a little every time you reproduce from one medium to another. In some cases, this is through five stages - from sixteen-track to eight-track down to stereo and then two-track. From there you have the cutting and eventually the pressing.'

Supper's Ready possibly marks the high point of Genesis's career so far. It's achievement is in that although it's a long track lasting almost the whole of Side Two it manages to retain the interest of the listener throughout. This is done partly through the

skilled use of recurring themes - many of which aren't obvious at first listening but nevertheless provide landmarks ensuring that no-one feels lost. 'I think we've always worked towards the large pieces containing various moods', said Rutherford. 'We've had a lot of practice at it. We try for recurring themes and yet at the same time maintaining the continuity.'

Gabriel's lyrics match the music. For *Supper's Ready* he used the technique of 'stream of consciousness' writing where thoughts are allowed to tumble out of the mind each one stimulated by the previous thought and yet not necessarily related in the way we normally choose to think of things. *Feel your body melt/Mum to mud to dad/dad diddley office, Dad diddley office/You're all full of ball/Dad to dam to dum to mum/mum diddley washing/mum diddley washing/you're all full of ball*. Using this method he writes down whatever comes and then investigates into the subjects that are dragged out of the depths of his mind in this way.

MOOD MUSIC

During the writing of *Supper's Ready* he noticed that references to biblical prophecy were coming out and so he made further studies by reading the Book of Revelation. The results of this are evident in *Apocalypse In 9/8 (Co-Starring The Delicious Talents Of Gabble Ratchet)*.

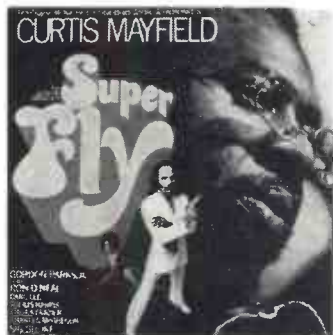
As yet Genesis haven't performed *Supper's Ready* on stage. When they do they want the live performance to match up to the moods of the music. 'The music to all of us suggests a collection of moods', said Mike Rutherford. 'What we would now like to achieve is to carry on those moods in a visual way.'





album reviews

ALBUM OF THE MONTH



CURTIS MAYFIELD SUPERFLY BUDDAH 2318 065

This is the soundtrack from the film of the same name, a film which, by all accounts, is a true box office smash in the States. The album has been bobbing around in the top half of the U.S. charts since the film was released. The contents are Mayfield's own peculiar brand of musical conversation. Really, it's a lesson in sentence structure spoken over a background of funky rhythms provided by bongos, congos and subdued lead and bass guitars and flutes. Occasionally, a string section has its say but all the time it's Mayfield's voice doing the talking. Truly superb and we can't wait for the film to arrive.

**Tracks: Side One – Little Child Runnin' Wild; Pusherman; Freddie's Dead; Junkie Chase.
Side Two – Give Me Your Love; Eddie You Should Know Better; No Thing On Me; Think; Superfly.**

URIAH HEEP THE MAGICIAN'S BIRTHDAY BRONZE ILPS 9213

In the 'must for your collection department' come the latest offering from Heep, full of great sounds and complete with a double cover that you will want to hang on your wall. Heep were, for a long time, vastly underrated and it took the American tour to increase the body of fans from the faithful few to star proportions. Many of the songs on the LP are so good they sound like singles and the eight songs in all are exceptionally good value. Watch for the ten-minute version of the title track. The lyrics, which are printed on the inner sleeve, are worth reading on their own.



**Tracks: Side One – Sunrise; Spider Woman; Blind Eye; Echoes In The Dark; Rain.
Side Two – Sweet Lorraine; Tales; The Magician's Birthday.**



PATTO ROLL 'EM, SMOKE 'EM, PUT ANOTHER LINE OUT ISLAND ILPS 9210

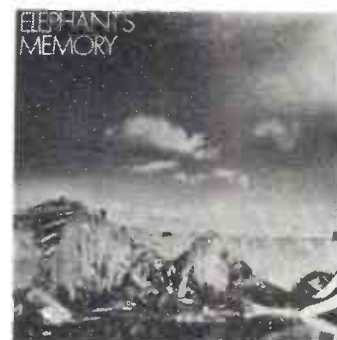
Patto are on the way up – and each album they release improves upon the last. This, their latest offering will leave none disappointed. The band is tighter than ever before and the music is very good. Confidence oozes from the fine way the record is produced and the performance has the guts of a live show. The only track that will take you by surprise is *Mummy*. I would be interested in comments on this one from any reader. With this LP out, many will be looking forward to Patto's next tour.

**Tracks: Side One – Flat-Footed Woman; Singing The Blues On Reds; Mummy; Loud Green Song.
Side Two – Turn Turtle; I Got Rhythm; Peter Abraham; Cap'n 'P' And The Atto's (Sea Biscuits parts 1 and 2).**

ELEPHANT'S MEMORY ELEPHANT'S MEMORY APPLE SAPCOR 22

Elephant's Memory are a 'get up and dance' rock and roll band that maintain a down to earth, vigorous performance right until the last note. They first came to light as a discovery of John Lennon and, in fact, back him up on live gigs. They can also be heard on the Lennon/Ono LP, *Some Time 'n New York City*, which we reviewed last month. Regardless of your views of their relationship with the Lennon's, take this album on its own merits, as it is very good, hard, heavy rock. Incidentally, Lennon produced the album and plays on some of the tracks.

**Tracks: Side One – Liberation Special; Baddest Of The Mean; Cryin' Blacksheep Blues; Chuck'n Bo.
Side Two – Gypsy Wolf; Madness; Life; Wind Ridge; Power Boogie; Local Plastic Ono Band.**



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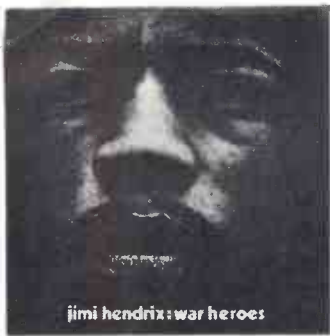
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JIMI HENDRIX

WAR HEROES

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Several albums have been released since the death of Jimi Hendrix. Although some were disappointing (they were mainly his earlier work), *War Heroes* is a good selection of some of the sounds that made him the legend that he now is. Listening to the first few tracks, it is now possible to see just how far ahead Hendrix was at the height of his career. If you have not already got the tracks covered by *War Heroes*, it is definitely a good buy to add to your collection.

Tracks: Side One – Bleeding Heart; Highway Chile; Tax Free; Peter Gunn Catastrophe; Stepping Stone.

Side Two – Midnight; 3 Little Bears; Beginning; Izabella.

STOMU YAMASH'TA & COME TO THE EDGE
ISLAND HELP 12

FLOATING MUSIC

Stomu Yamash'ta, the young Japanese percussionist, has been described as 'an elegant toreador of impeccable technique who can turn bull too and charge, say, the ranks of tubular bells; dandy, dancer, ravisher of the ears, stirrer of the senses, cracker of whips . . . ' and so on. He has been tipped as a rock star of the next generation and stirred critical acclaim from many. Such is the complexity of the music on this album. *Come To The Edge* was recorded at the Queen Elizabeth Hall in January. It takes careful listening but followers of this kind of music will find it the best in its field.

Tracks: Side One – Poker Dice; Keep In Lane.

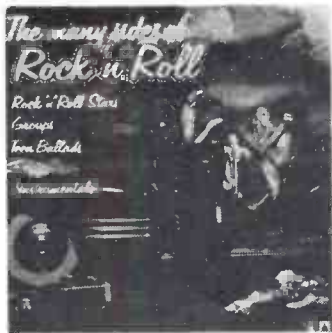
Side Two – Xingu; One Way.



VARIOUS ARTISTS THE MANY SIDES OF ROCK 'N' ROLL
UNITED ARTISTS UAD 60025/6

A compilation of songs from the 1950s and very early 1960s. Many of the numbers contained on this well-laid-out double album were not hits but are regarded as classics nevertheless. To help you through, the four sides have been split into the following categories: Rock 'n' Roll Stars, Instrumentals, Teen Ballads and Groups. If you are interested in tracing your musical heritage then side two is right up your street. There's the famous *Raunchy* by Bill Justis, *Beatnik Fly* by Johnny And The Hurricanes and *Wham* by Lonnie Mack, who's still playing. Otherwise a majority of the other tracks will just plunge us back into a past that was shaded with mediocre sounds.

Tracks: Side One – Summertime Blues; Cincinnati Fireball; Great Balls Of Fire; Blue Monday; Over And Over; Bony Maronie; Chicken Shack Boogie.
Side Two – Raunchy; Beatnik Fly; Let There Be Drums; Walk Don't Run; Bust Out; Wham!; Walkin' With Mr. Lee.
Side Three – Endless Sleep; Venus; Oh Julie; Mister Blue; I Love How You Love Me; Please Don't Ask About Barbara; Whenever A Teenager Cries.
Side Four – Papa-Oom-Mow-Mow; Love Potion Number Nine; Tonight, Tonight; (I'll Remember) In The Still Of The Night; When You Dance; Western Movies; Stranded In The Jungle.



MUNGO JERRY

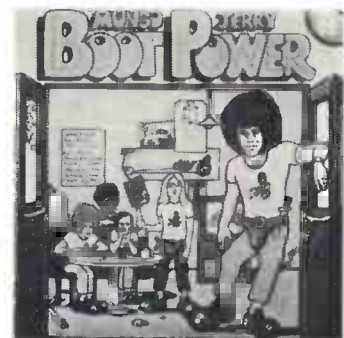
BOOT POWER

DAWN DNLS 3041

Albums have never really been Mungo Jerry's big point. They don't take the charts by storm but just keep selling steadily over a long period of time. *Electronically Tested*, their second LP, was probably their biggest seller but this one should outsell that one easily. The contents are very varied and show that the group still has much to offer the musical world. Mainly they are the thoughts of the day from Ray Dorset, who wrote the 10-million-selling *In The Summertime*. Included here is a new version of their *Lady Rose* hit and also their last but one single, *Open Up*. The tale of Dorset's life, *46 An' On*, is very amusing as it even goes into the comics that he read when young. The two new members of the group, Tim Reeves on drums, and John Pope, keyboards, fit in nicely with Dorset's own rocking technique and the solid bass of John Godfrey. Dorset co-produced it too.

Tracks: Side One – Open Up; She's Gone; Looking For My Girl; See You Again; Demon.

Side Two – My Girl And Me; Sweet Mary Jane; Lady Rose; Going Down The Dusty Road; Brand New Car; 46 An' On.



IKE AND TINA TURNER

FEEL GOOD

UNITED ARTISTS UAS 29377

I didn't feel good when I went to see Ike & Tina at Wembley's Empire Pool the other week. I may just as well have stayed at home and listened to their albums. The sound system was the worst I've ever encountered, the seats were incredibly bad and throughout most of the concert we had the privilege of watching the back of a cameraman. Nothing but nothing would get him to work elsewhere so giving us a clear view of what was going on. All I can say is what a liberty. Feel good is definitely not one of the group's best albums. There's not the depth to it as in, say, *Her Man His Woman* and the blues are not as raucous as in *Nuff Said*. She goes through all the motions of belting it out but there's not too much power. They're much better to listen to live, but not at Wembley.

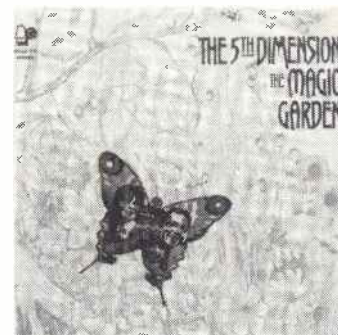
Tracks: Side One – Chopper; Kay God Laid (Joe Got Paid); Feel Good; I Like It; If You Can Hully Gully (I Can Hully Gully Too).

Side Two – Black Coffee; She Came In Through The Bathroom Window; If I Knew Then (What I Know Now); You Better Thing Of Something Bolic.

THE 5TH DIMENSION THE MAGIC GARDEN BELL RECORDS BELLS 215

In my opinion there's only ever been two groups worth talking about when it comes to harmonising. Firstly, the Mamas & The Papas but a very close second are the 5th Dimension. Whilst only having one major hit here, *Aquarius/Let The Sun Shine In*, back in the 1960s, they are one of America's most popular acts. They are professionals in whatever they do. Their stage show is faultless and also one of the most colourful I've ever witnessed. They had a packed audience at the Royal Albert Hall on its feet shrieking for more earlier this year. If you're keen on harmonies the track really worth listening to is *Carpet Man*.

- Tracks: Side One** – Prologue; The Magic Garden; Summer's Daughter; Dreams/Pax Nepenthe; Carpet Man; Ticket To Ride.
Side Two – Requiem 820 Latham; The Girls' Song; The Worst That Could Happen; Orange Air; Paper Cup; Epilogue.

**BRENDA LEE A WHOLE LOTTA BRENDA LEE MCA MUPS 460**

Little Miss Dynamite, as she used to be called, recently had one of her old hits re-released here. Called *Jump The Broomstick* it's a sure fire chart entry – again. Whilst not contained on this LP, many of Brenda's other hits from the early 1960s are, such as her big one, *Speak To Me Pretty, Sweet Nothin's, As Usual*, and *All Alone Am I*. The arrangements are simple and reflect what latter day rock and roll was all about. Incidentally, the words to *Jump The Broomstick* were contained in our *Mickie* magazine recently. It's a good song to perform on stage if there's a girl in the band.

- Tracks: Side One** – Speak To Me Pretty; Learning All About Love; All Alone Am I; It's All Right With Me; I'm Sorry; Too Many Rivers; Sweet Nothin's.
Side Two – Coming On Strong; Losing You; Dum Dum; As Usual; Fool No. 1; Is It True; Bye Bye Blues.

JACKSON FIVE LOOKIN' THROUGH THE WINDOWS TAMLA MOTOWN STML 11214

The title track is also their latest single and will just be another monster hit for them. They turn them out like a cake factory turns out doughnuts. Professionalism in their music and stage act is their middle name and in my mind they leave The Osmond Brothers standing for sheer excitement. Included here is another of their hits, *Little Bitty Pretty One* but this selection is not a Best Of. Well produced, but then again all Tamla Motown albums are and when there's talent like the Jackson Five around you make sure that everything is AOK. It's definitely one for your sister at Christmas. She'll love the pictures on the front.

- Tracks: Side One** – Ain't Nothing Like The Real Thing; Looking Through The Windows; Don't Let Your Baby Catch You; To Know; Doctor My Eyes.
Side Two – Little Bitty Pretty One; E-Ne-Me-Ne-Mi-Ne-Moe; If I Have To Move A Mountain; Don't Want To See Tomorrow; Children Of The Light; I Can Only Give You Love.

**O'JAYS BACK STABBERS CBS 65257**

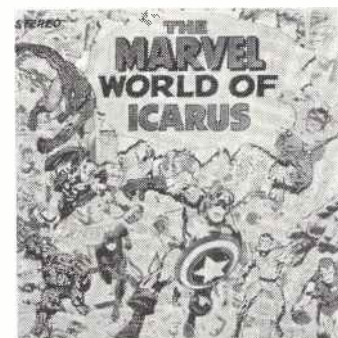
The O'Jays suddenly sprang from nowhere to the top of the American charts with *The Back Stabbers* but unfortunately they didn't repeat their success here, even though the single was in the charts for about six weeks. There's too many groups like the O'Jays around and they've really nothing new to offer. Whilst the arrangements, orchestral and otherwise, are excellent, we've heard a lot of it before with other and better artists. The Stax and Motown people always seem to turn out much better material and I think their monopoly on progressive soul will stay for a while.

- Tracks: Side One** – When The World's At Peace; Back Stabbers; Who Am I; (They Call Me) Mr. Lucky; Time To Get Down.
Side Two – 992 Arguments; Listen To The Clock On The Wall; Shiftless, Shady, Jealous Kind Of People; Sunshine; Love Train.

ICARUS THE MARVEL WORLD OF ICARUS PYE INTERNATIONAL NSPL 28161

All the songs on this record are written around such comic characters as Fantastic Four, Captain America and Spiderman. The end result, therefore, is rather to say the least, unusual. Icarus are a band of competent musicians who produce a varied sound with frequent changes in tempo. Neat guitar work from John Etheridge and thoughtful keyboards from Iain Hines make the songs easy on the ear. The characters dealt with on the LP are all enjoying a spate of popularity at the moment, and no doubt the record could do likewise.

- Tracks: Side One** – Prologue; Spiderman; Fantastic Four; Hulk; Madame Masque; Conan The Barbarian; Iron Man.
Side Two – Thor; Black Panther; The Man Without Fear; Silver Surfer; Things Thing; Captain America.





PICTURES SCOPE:

A concert by The Faces is always an incredibly well-attended event and the show they did recently at Wembley's Empire Pool was no exception.

The day of the concert was cold and rainy but the fans were not deterred. There were thousands of cars parked for miles around and there were traffic jams on all the approach roads to the venue.

Many of them had gone to see just one man — Rod Stewart.

He and The Faces have rock and rolled around the world for a couple of years now, gathering momentum like a snowball cascading down a mountainside. And along the way they've accumulated what must be one of the most devoted bunch of followers for any band.

Nowadays their gigs in this country are relatively few — but every one is special. Each one has an electrifying atmosphere that builds from the moment the doors open and lasts well beyond the encore and the moment when the last Face has left the stage.

Within five seconds of the group's entrance on stage at Wembley the audience were

on their feet and their arms were above their heads clapping. When Stewart appeared their hearts were in their voices.

The group's first number was a new one and may possibly be included on an album that they're recording at the moment. Stewart used every available square inch of the stage to communicate with each and every one of





ROD STEWART

the crowd – one minute he was singing to a girl at the front of the stage frantically waving a Faces banner, and the next he was over on a far corner, singing to – and pointing to – someone buried in the farthest corner, making him or her feel that they were right down at the front. Such is Stewart's ability on stage.

The group rocked through *Miss Judy* and into *Memphis*.

Then came *You Wear It Well*. *Maggie May* had Ronnie Wood on lead, Kenny Jones on drums, Ian McLagan on organ, Ronnie Lane on bass, and ten thousand fans and Rod Stewart on vocals. They sang *Stay With Me*. They swayed, they screamed and leapt on to each other's shoulders – and The Faces sang and played it with them.

And just when the audi-

ence had reached an incredible peak of excitement, it suddenly became calm while Rod sang *Angel*. An hour later, after they'd sung *Too Bad, I'd Rather Go Blind, True Blue, That's All You Need* and *Baby I'm Amazed*. Then they left the stage, leaving the audience screaming for more. Suddenly the Faces were back on stage and rocking with *Twist-*

in' The Night Away and *Losing You*. Then they left again and everyone was happy – including the group.

What we've done this month is bring to you a selection of shots from some concerts given by Rod Stewart & The Faces. Each shot has Stewart with a different facial expression and in a different stance. Such is the character of the man.





THE CELEBRATED MR. KAY



The first thing you notice about John Kay – something that doesn't normally strike you – is his clothes.

I'm not the first rock journalist, writing about his recent visit to England, to record in print that Kay gave his interviews dressed in suede and denim.

The point is that you somehow take it for granted that Kay will greet you dressed head to toe in black leather. After all, the leather thing was a vital ingredient of the late Steppenwolf's image. Without Kay's black leather suit – a trade-mark he shared in part with Jim Morrison – Steppenwolf would have seemed almost naked.

And that, in a nutshell, is why Kay's present appearance is important. It's part of his conscious effort, constantly underlined in his conversation, to lay Steppenwolf's ghost to rest.

CLAUSTROPHOBIA

The almost claustrophobic image endowed upon Steppenwolf was the reason, above all others, why the band decided that they should no longer stay together as a working unit. As Kay has said: 'We'd reached a certain plateau of success . . . but we became locked in our own image; our attempts to go in different directions were not accepted.'

So Steppenwolf parted company on St. Valentine's Day, 1972. John Kay, abandoning the black leather suits and high-powered am-

plifiers, embarked on a solo career.

It was, in fact, a return to his formative years. Long before the days of Steppenwolf and Sparrow, Kay played the solo folk/blues circuits of the American mid - sixties club and coffee-house scene.

He was born Joachim Krauledate in Tilsit, a part of Germany later swallowed up by Russia. His mother took him to East Germany at the end of the Second World War. The family later escaped to the West and, in 1958, emigrated to Canada.

BLUES

Kay had developed a taste for rock 'n' roll in Germany, through listening to the American Forces Network (AFN). When he arrived in Toronto, speaking no English, it was to the blues and country and western radio shows that he turned for entertainment.

Then, his name anglicised to John at high school, he moved to Buffalo, New York, after his graduation and started to play the blues. He went on the road in the mid-sixties, taking in the 1963 Newport Jazz Festival and working, in between trips around the country, at the Troubadour in Los Angeles.

Back in Yorkville, Toronto, he began to sit in with a Canadian rock band, the Sparrow. They later moved down to San Francisco, taking in with them their Paul Butterfield - inspired blues music and discovering a 'new

looseness' in the influence of the embryonic West Coast movement.

Just after Sparrow broke up, Kay was approached by ABC/Dunhill's Gabriel Mekler. He asked Kay to form a hard-rock band. Kay called two ex-members of the Sparrow, found two more musicians through a series of want-ads and came back to Mekler with a band that 'looked like animals and played animalistic'. Hence the name that Mekler chose for the new outfit – Steppenwolfe, after the anti-hero of Hermann Hesse's novel.

The band, in the five or six years they were together, produced nine albums, seven of them certified gold, and a list of songs that includes numbers like *Born To Be Wild* (the theme to the film *Easy Rider*), *Magic Carpet Ride*, *Sookie-Sookie*, *Monster*, and the immortal *The Pusher*.

IMAGE

But, as with many outfits that start out with an experimental concept of music and its performance, Steppenwolf came to find that they were trapped by their own image.

'Steppenwolf became a musically frustrating vehicle', Kay told me. 'Whenever we tried to diversify from the *Born To Be Wild*, *Pusher* kind of music we were known for, we found that audiences weren't ready to let us go. At best, they were prepared to tolerate what we tried to do.

'Also, Jerry, Goldie and myself had been together for seven years – a long time to play together. It would have been perfectly easy to carry on, settling into a comfortable, routine existence. But that would have removed the essential element of enthusiasm for our music.

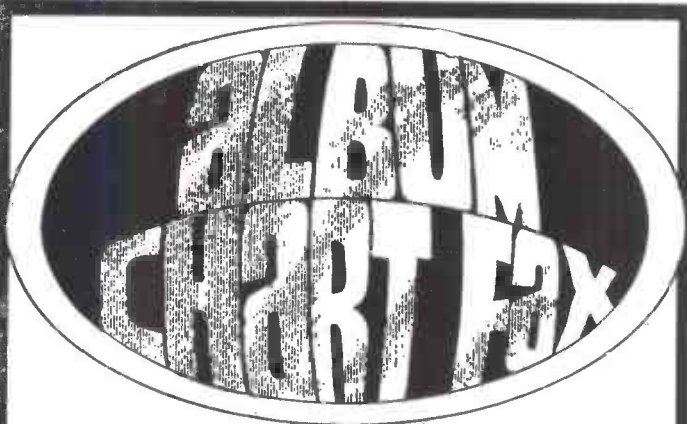
ROWDY

'Then there was the sad fact that we found rock audiences so unfit as people to play to. So many over in the States . . . they're saturated by wine and barbiturates. At best they're just rowdy. It disrupts the chances of getting real music together.

Kay is not bitter in his put-down of the rock music scene, even though he didn't like much of what he saw as a member of Steppenwolf. Rather – after a long time on the road – he's found his own solution. The John Kay band, assembled from the musicians who backed him on his first album, *Forgotten Songs and Unsung Heroes*, will be Kay's vehicle for the realisation of a more relaxed, closer - to - his - heart kind of music.

'I've found real enjoyment in doing music without having to consider anyone but myself', he said. 'It's been like a shot in the arm.'

'Now I intend to have a hell of a good time, doing stuff I'm happy with and hoping only that others will be able to share my enjoyment.'



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

American Pie – Don McLean

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

Black Sabbath Vol. 4

P – Meehan. S – Record Plant L.A. E – Caldwell/Smith. MP – Copyright Control.

Close To The Edge – Yes

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

Exile On Main Street – Rolling Stones

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

Fog On The Tyne – Lindisfarne

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

Foxtrot – Genesis

RP – Hitchcock S – Island E – Burns MP – Charisma.

Glitter – Gary Glitter

RP – Leander. S – Mayfair. E – Hudson. MP – Various.

Honky Chateau – Elton John

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

In Search Of Space – Hawkwind

P – Hawkwind/Chkiantz. S – Olympic. E – Chkiantz. MP – U/A Music.

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

Roxy Music

RP – Sinfield. S – Command. E – Hendrikson. MP – Buggane Music Ltd.

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.

Trilogy – Emerson, Lake & Palmer

RP – Lake. S – Command. E – Hendrikson. MP – Buggane Music Ltd.

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

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

War Heroes – Jimi Hendrix

RP – Kramer/Jansen S – Electric Ladyland E – Kramer/Jansen MP – Various.

Who Came First – Pete Townshend

RP – Townshend S – Eel Pie Sound E – Townshend MP – Various.

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

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