

BEAT INSTRUMENTAL

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AND INTERNATIONAL
RECORDING STUDIO



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Publisher and Managing Editor: SEAN O'MAHONY

Advertisement Director: CHARLES WOODS

Editor: ANTHONY TYLER

Features Editor: SAM HAMILTON

Asst. Advertisement Manager: RICK DESMOND

Production Manager: PAUL NUDDS

Circulation Manager: ANN WICKENS

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Editorial

A LONG-AWAITED—and extremely welcome—item of news is the announcement by Red Bus of a series of one-night concerts, the admission to which costs exactly one penny. The Penny Concerts feature Demon Fuzz, Heron, Titus Groan and Comus, and are playing a series of venues up and down the length of the country.

This is a bit more like it. The last few years have seen the escalation of Group fees—and therefore entrance prices—to figures that are sometimes little short of astronomical. At the present rate the business is going to price itself right out of the market. With the Penny Concerts development, we get a little closer to the concept of the Alternative Society which is—supposedly—so important to some of our more well-known groups. The Isle of Wight fiasco has led to nasty accusations and counter-accusations which have enabled the National Press—always alert for knocking-copy—to have a field day at the expense of almost everyone concerned with the Music Scene.

Now comes an indication that things are moving away from this obsession with money and lifestyle. Whether the concerts succeed or not depends on how they are followed through, by groups, fans and management alike. But at least it is a step in the right direction.

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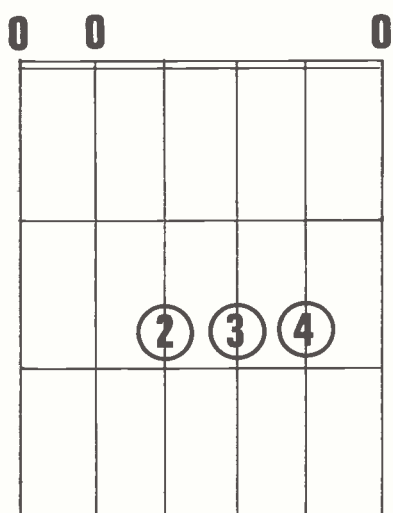
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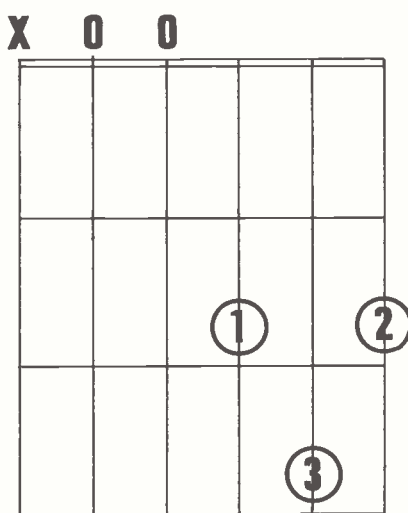
8: Playing songs

If you've ever picked up a songbook of traditional tunes, you may have felt it was beyond you. One glance at all those complicated chord sequences and you forget the whole thing. But you needn't. As we mentioned a few months ago, many popular tunes are based on a three- or four-chord sequence; and that includes many of the favourite songs that, on the face of it, seem more complicated.

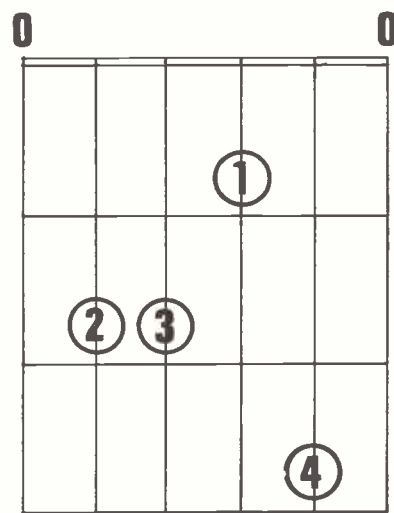
To show you how simple some of these numbers really are, for the Christmas issue we've included the first four bars of an old Carol 'Good King Wenceslas.' At the same time, let's advance to a new and widely-used key, that of A major. The three basic chords are A major, D major and E seventh, which are formed as follows:



A MAJOR



D MAJOR



E7

To form a chord of A Major, you place your second, third and fourth fingers on the 2nd frets of the 2nd, 3rd and 4th strings. To form D Major, you make a triangle with your first three fingers, placing the first on the 2nd fret of the 3rd string, the second on the 2nd fret of the first string and the third on the 3rd fret of the 2nd string. E7 might prove a little more difficult. With this your first finger goes on the 1st fret of the 3rd string, your second on the 2nd fret of the fifth string, your third on the 2nd fret of the 4th string, and your fourth on the 3rd fret of the 2nd string. If this proves a bit too much for you, remove your fourth finger and play the chord as a straight E Major. Now, here is the number:

Good king Wen-ces - las looked out on the feast of Ste - e - ven

A D A D E7 A

If you prefer to play this old melody in the key of C Major, then substitute C for A, F for D and G7 for E7.

PLAYER OF THE MONTH

ALAN HAWKSHAW

YOU may remember seeing a cartoon strip series of advertisements earlier this year featuring a sinister fellow wearing a top hat and cloak who was intent on abducting a young girl or something like that. All that was to promote Rumpelstiltskin—a band composed of session men, among them the unsinister Alan Hawkshaw. You won't find his name on the group's album, though; for, like all the others, in the band he used a pseudonym.

'We all changed our names,' Alan explains, 'because in this country there seems to be a phobia about session men. A DJ sees a record has been made by session men and that instantly gets his back up so he won't play it. That attitude is unknown in the United States.'

But although the American scene appeals to Alan, he's not that unhappy with Britain by any means. 'To make it in the States you have to live there,' he says, 'and there are advantages to being in London. There's a lot of lucrative work here, and the opportunity to work abroad as well, plus the time to write. I've also got a family here and I wouldn't like to pack up and go somewhere else. You've got it all here—studios, producers, everything.'

So, since Alan Hawkshaw and his fellows are well contented with doing session work, how come Rumpelstiltskin came about? Alan Hawkshaw regularly works on sessions with guitarist Alan Parker and bassist Herbie Flowers. They got a group together for an album, using a lot of brass, and this they called *Hungry Wolf*. 'It was really just an indulgence,' says Alan, 'but the three of us have always wanted to do things together. We thought of it before Blue Mink and, of course, Alan Parker and Herbie were in that group.'

It's true that people *do* get put off by the idea of session men deciding to be a group for a while. Alan answers this by a reminder that Jimmy Page and John Paul Jones were session men too. OK, so they were. But so were Blue Mink, Family Dog and the rest. Perhaps it is the straightforward business attitude to their work that is the trouble. It's all the same to the session men whether he's working with the Tremoloes, Tom Jones or Neville Garglewick's Two Thousand and One Pogo Sticks. The session man's image isn't helped by controversy about groups who at various times haven't played on their own records.

'Personally, I think it's OK for groups to use session men. In a recording studio, groups take time to get a thing down, whereas we can do it quickly. They do it on stage as well as we do and it saves a lot of time and money. It's still a record of the group. It's just the same as putting on an orchestra. After all to a large extent a group relies on the personal appeal of the singer.'



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JOHN PEEL - CASANOVA OF POP

To hear John Peel on the radio, some of you might get the impression he's not being very enthusiastic about the music he plays or the groups he introduces. However, Peel is totally involved in his music and completely sincere in what he does. He doesn't indulge in the histrionics and falseness adopted by some of the other dee-jays on Radio 1. This is possibly one of the reasons some people are apt to put him down.

Peel has a name and an aura—be it imposed by the listening public—that has elevated him to the position of the doyen of the progressive musical scene whether he likes it or not. It might interest readers to know he would like to include in his programmes such records as *Band of Gold* by Freda Payne and other out-and-out commercial records but for the lack of time allotted to him. In a way, he has been hoisted by his own petard.

No pacemakers

But in this present-day, so-called, permissive society, is there anything new people can do? Long hair is generally accepted as are much of the more progressive sounds played by groups. What is going to be the next thing? Will pop music do a turnabout and return to the simpler

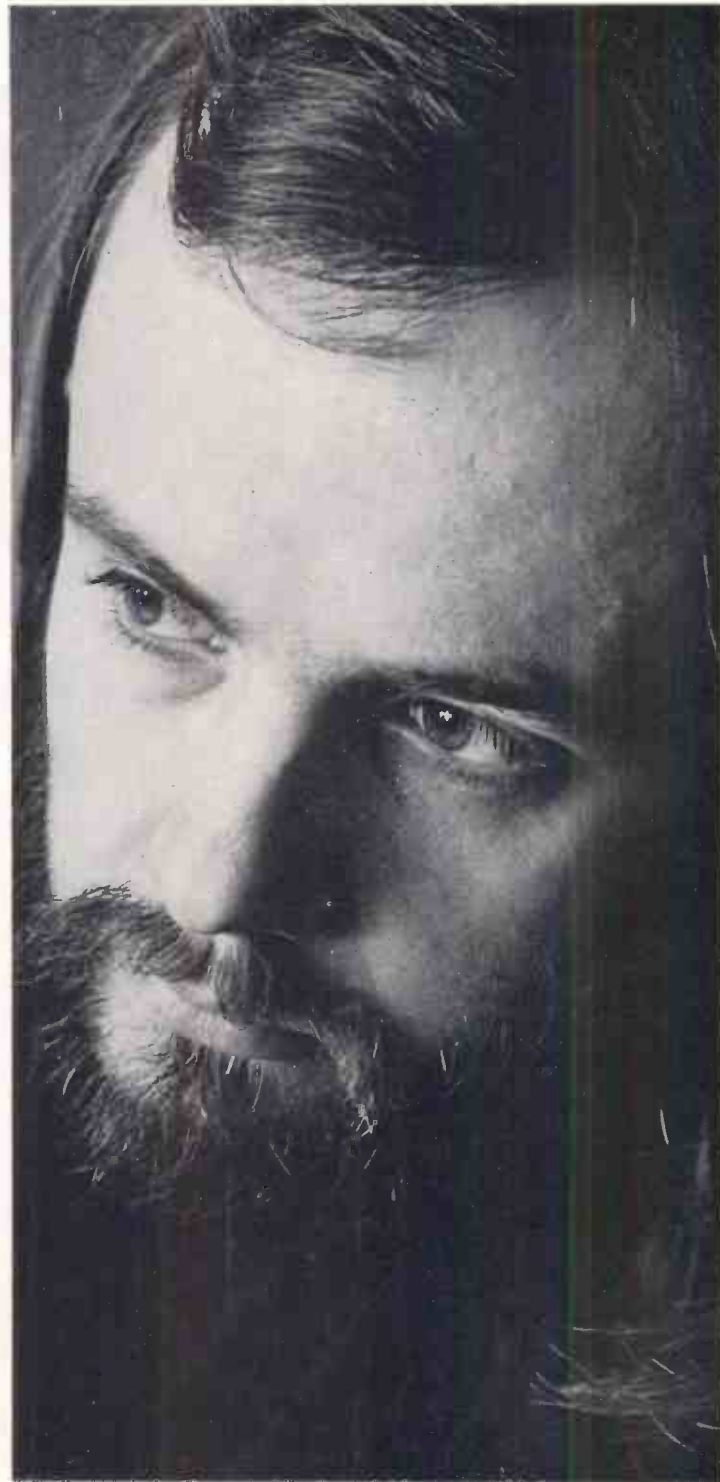
sounds of the late Fifties and early Sixties?

John, after pondering for a moment, replied: 'I don't know really. There seem to be so many things co-existing at the moment without any real pacemakers or anybody setting off in any new direction. I find it very refreshing to sit down and listen to old rock 'n' roll bands like Jerry Lee Lewis after hearing a lot of the so-called "progressive" bands—it clears the head a bit!

Courageous Zep

'I find the audiences aren't particularly interested in hearing anything new. The bands they get most excited about are those who are basically playing "formula" music. And I think that's depressing. This is one reason why I admire Led Zeppelin, because although their music is derivative they have done something fairly original and have spawned thousands of imitators. With *Led Zeppelin III*, they could have turned out another sort of heavy LP, but they've tried to do a few other things as well which I think is good and courageous of them and I admire them for that.

'There is a danger this country could lose the initiative to a lot of European groups,' Peel also stated. 'There are lots of European groups making incredible



Peel: 'It's all become a silly game'

music. The most adventurous medium-sized band to my mind in the world is Burning Red Ivanhoe. They are just ridiculous, and could wipe any group in this country off the stage when it comes to playing exciting, funky and original music. There are other groups as well, like German bands who are into a very violent political thing

musically. There's also a Dutch group called Super Sister who made a single *She Was Naked* which was great. We have people like the Soft Machine and Kevin Ayers, but I think we are in a danger of being bogged down with "formula" music.'

John looks on himself (without wanting to sound superior) as being a Casanova of pop

music. By that he means he has a surfeit of rock and wants to listen to something new and interesting. He wishes other people would listen to something new as well. 'There was a time when they *did* want to do this,' he admitted, 'but these days you get kids around trying to show they are freaking out through the music but it's just a sham—something they've possibly seen other people do and are imitating without really knowing what they're doing. It's all become a silly game.'

Although Peel has very catholic tastes in music, one sort he can't stand is Grand Opera. He has an obsession about records and likes them in a tactile sort of way. The only things that interest him are records—and football, no less! He started collecting records at the age of nine with the first record being Ray Martin's *Blue Tango*. He also bought Ruby Murray's records as there wasn't anything else that interested him. Frankie Laine was also one of his favourite artistes before rock came into it's own. His choice of music was influenced by what he could pick up on the radio until about 1954, when his parents got a new one and John was able to receive AFN.

Secret leaper

It was on that network he got into Little Richard and, at the same time, Lonnie Donegan—who was his real hero for five or six years. The first album John ever bought was Bill Haley's *Live It Up* (he thinks that was the title). He didn't have anything to play it on and looks back on it as a sexual thing.

John reckons the best type of music has two functions: one being you can sit and listen to it; or you can get up and dance to it. So it's as much for the body as well as the head. But these days, dancing is an uncool thing (and, in fact, is a relic of the past, although pop music was originally born as a means for dancing). Naturally inhibited, John does admit (in the privacy of his bedroom) that he, too, is a secret leaper!

Because of the banality of much of today's pop music, Peel turns to the bizarre. He would rather go to a sweaty club and hear someone unknown yet creative, than go to a festival like the Isle of Wight and hear—in his own words—'a vast number of over-paid and overrated bands playing their latest album. Peel maintains the musical situation today is very similar to what it was five years ago. Then, groups used to get up and play their hits and although people scorn that era, the same thing is happening now on the so-called progressive scene.'

Disposable record

Peel would like to get Dandelion (his own record label) functioning as a viable economic proposition covering its costs so he could record bizarre things. 'I feel a record is a documentary type of thing like a newspaper,' he stated. 'You listen to them a few times because they represent what is happening today or this week and then discard them. Some records—like *Atom Heart Mother* by the Pink Floyd—have been deliberately created and consciously worked out. These should be preserved on something more durable as they are, in a way, timeless. But most records in a sense are disposable and I'd like to get much more into the documentary type of record. In 25 years time if you wanted to play someone a record of today's music, I think it should be something like a Wild Man Fischer record, rather than *Abbey Road*, as it would be more realistic.'

When it comes to music, John believes people are influenced first of all by the event. The music is secondary and the musicians come last. Lyrics to his mind are not that important. He finds pop music exciting because to his mind it doesn't have any direction—more of a constantly churning mass. And this is something we need on the BBC and elsewhere—someone who isn't afraid to express his views and to a certain extent his own choice.

BI's CHART FAX

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

Ain't No Mountain High Enough (*Ashford/Simpson*)
Diana Ross
RP—Ashford/Simpson. S—Tamla Motown. MP—Jobete/Carlin

Ball Of Confusion (*Whitfield/Strong*) Temptations
RP—Whitfield. S—Tamla Motown. MP—Dunbar/Wayne

Band Of Gold (*Dunbar/Wayne*) Freda Payne
RP—Holland/Dozier/Holland. S—American

Black Night (*Heck/Deep Purple*) Deep Purple
RP—Deep Purple. S—De Lane Lea

Close To You (*Bacharach*) Carpenters
RP—Daughy. S—American. MP—Carlin

Indian Reservation (*Loudermilk*) Don Fardon
RP—Dallon. MP—Acuff-Rose

It's Wonderful (*Dean/Weatherspoon*) Jimmy Ruffin
S—Tamla Motown. MP—Jobete/Carlin

Julie Do You Love Me (*Bahler*) White Plains
RP—Mills. S—Dene. MP—Warner Bros.

Me And My Life (*Blaikley/Hawks*) Tremeloes
RP—Smith. S—C.B.S. MP—Gale

Montego Bay (*Barry/Bloom*) Bobby Bloom
RP—Berry. S—American. MP—United Artists

New World In The Morning (*Whittaker*) Roger Whittaker
RP—Preston. S—Lansdowne. MP—Croma/Tempo

Paranoid (*Black Sabbath*) Black Sabbath
RP—Bain. S—Island/Regent. MP—Essex International

Patches (*Dunbar/Johnson*) Clarence Carter
RP—Hail. S—American. MP—KPM

Ruby Tuesday (*Jagger/Richard*) Melanie
RP—Schiecheryc. S—American. MP—Mirage

San Bernadino (*Christie*) Christie
RP—Smith. S—C.B.S. MP—Christabel

Still Water (Love) (*Robinson/Milson*) Four Tops
RP—Wilson. S—Tamla Motown. MP—Carlin

VooDoo Chile (*Hendrix*) Jimi Hendrix
RP—Hendrix. MP—Schroeder

War (*Whitfield/Strong*) Edwin Starr
RP—Whitfield. S—Tamla Motown. MP—Jobete

Whole Lotta Love (*Led Zeppelin*) C.C.S.
RP—Most. S—E.M.I. 3 MP—Warner Music

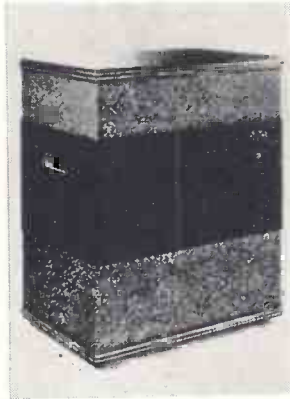
Woodstock (*Mitchell*) Mathew's Southern Comfort
RP—Group. S—Morgan. MP—MCPS

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

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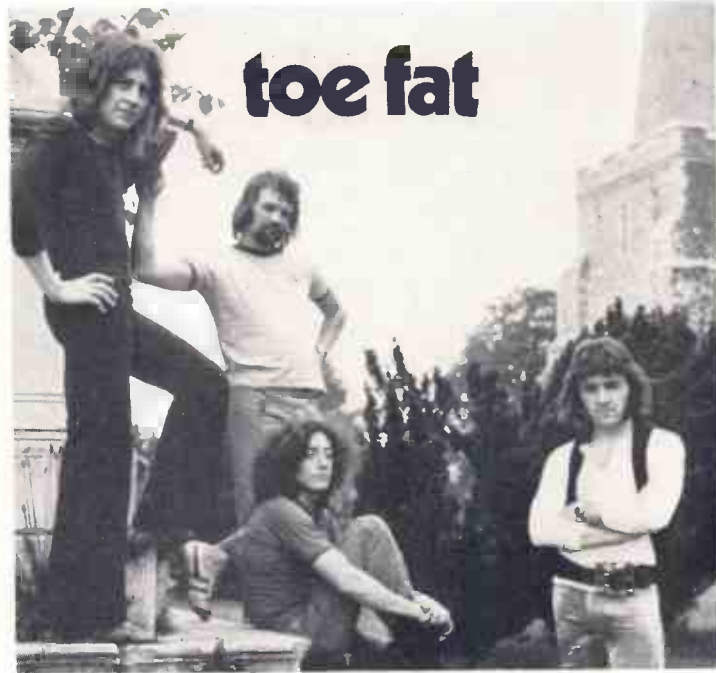
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MENTION Toe Fat to Cliff Bennett, and he will genially launch into a detail-packed spiel; mention the name of a certain other well-known group of yesteryear, and the chances are (assuming you escape unscathed) he will snort in disgust and stomp out of the room. 'Don't write anything about the bloody R R s,' said Cliff, menacingly, and I hastily promised I wouldn't. So I won't.

Back to Toe Fat, who consist of Cliff Bennett, vocals and heavy presence, Brian Glasscock, drums, John Glasscock (his brother) on bass, and Alan Kendall, guitar. Alan used to have a gig with the Glass Menagerie, and John Glasscock was previously with the Gods.

Alan, by the way, plays one of the ever-decreasing number of Les Paul originals, which he had modified at Barney Kessel's workshop in Los Angeles on the occasion of Toe Fat's last—and somewhat controversial — tour of the States.

1.a. laryngitis

'We went over and achieved what we wanted to do,' said Cliff. 'Unfortunately, we got off to a bad start. This was in L.A., where I had laryngitis. The Doc told me not to sing, but we had to get on stage anyway, so I tried to give it a go. I got on stage, and nothing would come out — just a squeak.

How did they like the States? 'Like the West Coast, don't like the East,' said Cliff emphatically. 'Alan and I were attacked in New York, as it happens. We were walking down the street,

and this lorry comes alongside, with the driver hanging out the window yelling at us about our hair and that. We walked on, and in the meantime he'd made a left and stopped. When we got round the corner he was waiting for us with a bleeding iron bar. He jumps out, screaming "Whatja say? Whatja say?" Alan took off, and I'm stood there trying to reason with him. Anyway, this big Sonny Liston type came up, took my arm and pulled me away. He said "don't listen to him, son, he's sick in the head. He can't hear you." Horrible it was.'

surrealistic

How did Toe Fat—whose album sleeves are notable for their surrealistic repulsiveness—come to be formed in the first place? 'Ian Whitehead introduced me to Jonathan Peel,' said Cliff 'and we had a few drinks. He turned out to really have some great ideas; I suppose that's what got us going, really.'

Cliff describes Toe Fat's music as 'basic simple rock music, with a predominant off-beat.' Having heard the new album, I can assure *Beat Instrumental* readers that the music is indeed of the heaviest calibre. At the time of writing, Toe Fat are completing their second US tour—so the first can't have been as disastrous as some sources would have us think. 'After that first week, everything was great—standing ovations and all that'—as Cliff put it.

May the ovations come fast and heavy for Toe Fat.

A.T.

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□ THE A & R MEN



Paul Samwell-Smith

LOOKING nostalgically over their shoulders, a lot of people have said that progressive rock in Britain began with the Yardbirds. Like many contemporaries, they came to fame with a solid foundation of Chuck Berry and Bo Diddley standards. But when the time came for writing their own songs, they brought in wide-ranging influences while keeping all the funk and drive of the blues. *Still I'm Sad*, for example, was an updated Gregorian chant. *Heart Full Of Soul*, another hit, would have been the first rock song with sitar, had the Indian session man been able to get to grips with rock rhythms (in the end Jeff Beck imitated sitar with his guitar). The Yardbirds were innovators.

Originality

Paul Samwell-Smith, generally known as Sam, was the band's bass player. He wrote many of their songs, and also had his first taste of production with their recordings. Since then, he's kept up the tradition of originality in his career as a record producer, and is now well-respected for his work with, particularly, Renaissance and Cat Stevens.

When he left the group, Sam was out of action for a long time with pancreatitis, and his first job as an independent record producer didn't come until he teamed up with his old friends from the band, Keith Relf and Jim McCarty, on the first Renaissance album. Sam was

generally pleased with the way it turned out. It did not bear total resemblance to what the group sounded like live, but as far as Sam's concerned, a producer's job is to turn out the best possible record with the material and talent available—and after all, a record can exist in its own right.

Artistic robots

As it happened, Renaissance—who have since split and re-emerged in a different form—wanted to produce their second album themselves. But by that time, Sam had met (via the group) Chris Blackwell, the head of Island Records. 'I told him about the sort of artist I wanted to produce; someone whose material and performances stood on their own, just himself and his instrument. He suggested I might like to work with Cat Stevens.'

Mona Bone Jackson was the first fruit of the collaboration. It represented to Sam 'the first production of mine to give me real satisfaction'. The album lifted Cat back into the front-line, and also gave him a single hit in the shape of *Lady d'Arbanville*. Sam finds his relationship with Cat very stimulating, in that he's an artist who gets himself fully involved in what's happening on the session. He says the most important factor in successful recording is to produce the right feel—'I work entirely on atmosphere,' he says—which demands full involve-

ment and communication between artist and producer. 'The artist must feel he's contributing and is not just a robot.'

Technical

One of his ambitions is to direct films, and Sam sees a firm parallel between the director and the record producer's jobs. 'In both you have to be an artist and a technician.' Some producers, he believes, don't deserve the name. Samwell-Smith, however, has made it his business to learn about the technical side of the job. His aim is to produce a sound that's as full and natural as possible—he eschews the use of gimmicks—and to do this, continual experimentation in new techniques can help.

For example, he thinks the best produced records he's heard are those by Joni Mitchell. He's discovered that to achieve her acoustic guitar sound, a fine, ringing, almost 12-string sound, you have to record the guitar on four tracks, breaking down into right and left hand bass and treble. He has, while recording with Cat, set up a row of eight mikes to get a good acoustic sound.

Such a thorough approach has led Sam to taking tapes to New York for cutting: 'Many

producers don't realise what adjustments you can make to a record at the cutting stage.' Similarly, he has found that Dolby systems can be used for considerably more than noise reduction. They can be used as creative tools. And the studio itself, too: 'They vary incredibly,' he says. 'You can have the same guitar, the same mikes and the same control settings, but it'll never sound the same in any two studios.' He generally prefers to work in large studios: 'They do give a feeling of space to the sound.'

Medieval

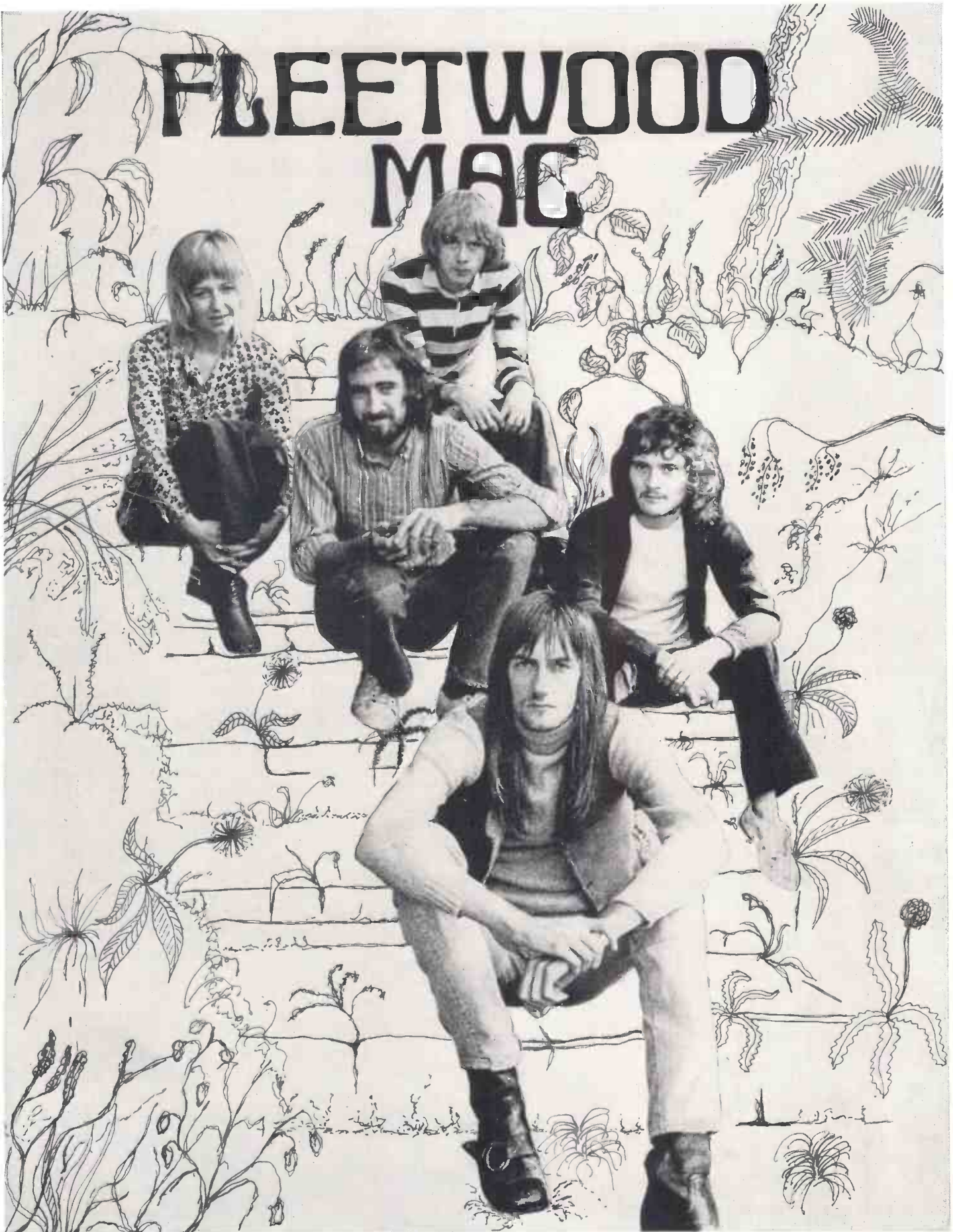
Sam continues to work with Cat Stevens, with a second album now completed, and more to be done on the larger work, *Revolussia*, from which *Father And Son* was taken to be released as a single. He's been working with a medievally-styled group, the Amazing Blondel, and was called in to do the final mix for Bronco's album.

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FLEETWOOD MAG



YES, we are reasonably proud of *Kiln House*,' said Mike Fleetwood when I talked to him in Warner Reprise's New Oxford Street offices last week. 'Proud of it for its honesty more than anything else really. There were lots of pressures behind it; not so much from the business side, we just had to get an album together to prove to the fans—and ourselves for that matter—that we were still capable of playing reasonable music. Pete (Green) left only a matter of weeks before we were due to go to the States for a tour, so we cancelled it and made this album instead. A second tour came up which we just had to go on—well, not really had to, but the promoter's goodwill is very important to any group, however popular they are. So we got together and went to the States. Christine Perfect (ex-Chicken Shack, now married to John McVie) joined us only four days before we left so we were virtually a new band. Fortunately, you know, 'cause Christine had been playing with us at home and she knew the outline of quite a few of our numbers.'

Earlier reports that Christine could not officially join or record as part of 'Mac now seem to have been rather pessimistic, since negotiations are under way between the relative companies concerned.

Perfect piano

'Christine is now an integral part of the band; when she's not singing lead on her own or harmonising with Jeremy and Danny, she is banging away on her piano. Actually, she is quite a good pianist.'

Mike was born in Cornwall 23 years ago and says that he has never wanted to do anything else except drum. With the exception of two weeks which he spent as an Accounts Supervisor in an office, he has never done anything else except play drums. The first band was Peter B's Looners, which lasted for just over two years. From there Mike moved on to the Bow Street Runners, and then back with Peter Bardens for a short time with Shot Gun Express.

Basic basher

'After Express I gave up the "scene" and started my own company—that sounds good, doesn't it?—it was really just two of us doing some interior decorating. The business was just getting off the ground when Peter Green phoned up and asked if I would like to join John Mayall's Band—

I said No. Pete and I had been good friends since those early days with Peter Bardens, and it was him who told me that Aynsley Dunbar's drumming was becoming just a little too complicated for Mayall's liking. He was really good, but just at that particular time John wanted to have a basic basher behind him. The night John asked Aynsley to leave was a bit embarrassing really—when somebody with a good technique is put out to let in a guy like me who could only play basic rock cross-rhythms. Eventually Pete persuaded me to join but even then I knew that he had already made plans to leave himself as soon as the time was right. As a result of this, I joined in a very light-hearted way. It was obvious to me that my career with Mayall wouldn't be a long one. Anybody who joins him has that made clear in the first ten minutes; you are paid a wage and you know exactly whose band you are in, but I still have very great admiration for him as a person.

Oasted

'I did get the boot from Mayall in the end, but I had already made plans to form Fleetwood Mac with Pete anyway.'

Work on the band's next album will probably begin in January or February and, in common with all their previous releases, it will be recorded at De Lane Lea's Sound Centre with Martin Birch engineering. For two and a half months prior to *Kiln House*'s recording the band lived communally in a Hampshire oast house 'getting it together'. It was from this oast house, in fact, that the *Kiln House* title was evolved. Still along the lines of communal living, the band have now moved into a rather more luxurious country mansion where each of them have their own section—but have common areas such as studios (not yet fully-equipped) as well.

No breadheads

'Money is no longer of paramount importance to us—we still need it, obviously, but now we are doing quite a few gigs merely because we like doing them.'

Mike Fleetwood must surely be one of the most honest men in the top bracket of Pop at the moment. He knows that had it not been for his fans, he would not have got where he is today; and he is now determined to live up to the reputation given to him by playing honest-to-goodness music.

S.H.

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2000 A SPACED ODYSSEY

A LOOK AHEAD TO WHAT THE POP SCENE MIGHT BE LIKE IN THE YEAR 2000

Part two: THE ROBOT ROADIE

THE glistening machine rolled towards us on well-oiled caterpillar tracks, finally stopping in front of Haep and myself with a hiss of hydraulic suspension; in that vast auditorium it sounded rather like a sigh of reproach. A turret swivelled and two lenses regarded us with a total lack of interest.

'You're late!' said Haep, severely.

'Came as soon as I could, didn't I?' said the machine, with a sulky tone. (The voice came from a speaker in the side of the turret). 'This gentleman,' said Haep—meaning me, I suppose—'has come a long way to see you, you heap of scrap!' The eye-lenses gave me the once-over.

'Mechanic, is he?' asked the Robot Roadie, showing some signs of interest. 'Well, for a start, me treads are stiff, the crankcase is leaking and me forklift needs summatt for the cold weather; what's more.—'

'He hasn't come to repair you, you mooging stupid glumph!' said Haep, acidly, 'he's come to interview you, Dolby help him!'

The Robot Roadie preened itself, quite an experience to watch, I can tell you. 'Really?' it smirked. 'Well, mine is a brief—though interesting—history, rich in experience and a triumph of mechanical endeavour. It was a cold, stormy night on Assembly line G when I was born—' it rambled off into a long saga of its doings, punctuated by metallic belches and the occasional bleep. Haep stomped off, clutching his beard; this gave me a chance to study the curious creature more closely.

The Robot Roadie looked like a cross between a small tank and a fork-lift truck. It ran on padded tracks and, for senses, appeared to rely on the

two lenses previously mentioned, plus a number of aerials, antennae and other appendages tacked on at various parts of the turret. Two retractable tentacles with articulated claws hung limply in front; the thumbs were twiddling.

Haep returned. In his hand he clutched a portable module with a large red button labelled 'manual override'. He pressed it. Dead silence fell; I noticed that he was shaking. Suddenly he held the module in front of the two lenses; I saw another, larger, button, labelled 'destruct'. 'See that?' he screamed at the mute machine, 'Any more mooging rubbish from you and I'll give it the push!' I felt deeply embarrassed.

The outburst, however, seemed to have calmed Haep down; the trembling was not so noticeable. 'Every group has its little problems, you know,' he said, apologetically. 'Let us

continue the demonstration.' I agreed.

'Now,' said Haep, importantly, clearing his throat, 'our music is, of course, carefully worked out in advance. Every change, every cue, is then programmed'—he produced a sliver of transparent silicon—'and then fed into the Robot Road Manager here'—he indicated a small slot in the turret—'this programme, for example, is for tonight's concert at McCartneyville. Used to be called Liverpool, I believe,' he added, smiling at my perplexity. 'During the performance we all wear these ear-receivers, and transmissions from the console keep us informed of every cue, key change and word of lyrics!' He waved his hand magnificently in the air, forgetting the control module, which left his grasp and flew in a graceful arc towards the ceiling. There was a dreadful moment, during which I (remembering that 'destruct' button) hastily evacuated the immediate area. For-

tunately the Robot Roadie didn't destruct; it just resumed talking, which was a slightly lesser disaster.

'Don't listen to his rubbish,' it said to me, 'he don't do nothing. I do it all. Who programmes the sounds?' it shouted at Haep, 'I do! Who balances the power? I do. Who hods the mooging instruments? I BLOODY WELL DO!'

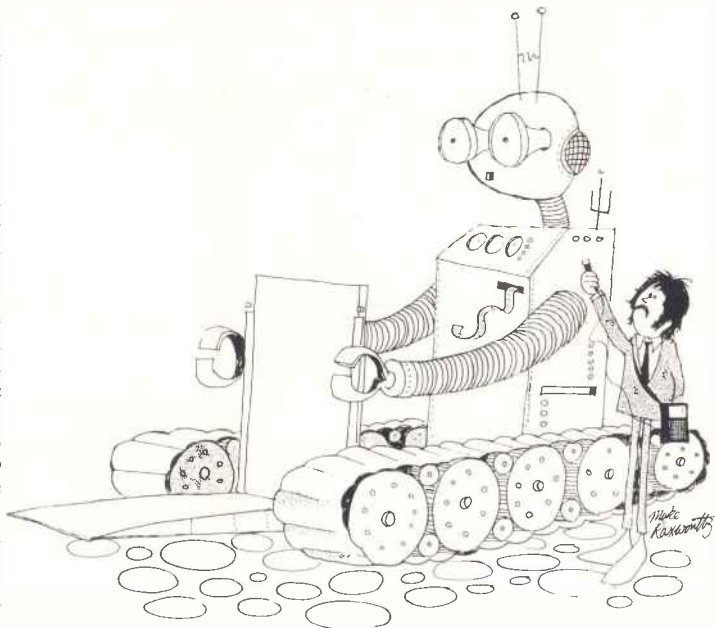
'Did you say you were doing a gig tonight?' I asked innocently, to change the subject. (Inter-group rows embarrass me.) 'Yes,' said Haep, gratefully, 'at 2400 tonight, in McCartneyville. Come to think of it,' he said, turning to the sullen machine, 'you'd better load up. We're late already.'

The Robot Roadie rolled slowly forward, extending its forks as it did so. The two articulated claws disconnected the power supply, and, with a momentary groan from the Roadie, the vast bulk of the Synthomultiquantalsimulator was airborne. It spun on its tracks and glided towards the swing doors; Haep and I followed; in a couple of minutes we were at the roof park.

Haep's group's van was a normal Helivan, painted in camouflage colours; there was a .50 Browning mounted in the nose, and a large sign reading 'Don't laugh. We are your local Urban Guerrillas'. We climbed into the passenger lounge, and Haep introduced me to the other musicians, who were waiting for us. We strapped in to await take-off, and played a few hands while the loading-up was completed. Then came the familiar, metallic voice over the cabin speaker.

'Van's broke down,' said the Robot Roadie, laconically.

Next month: The Gig at McCartneyville.





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STUDIO SPOTLIGHT

ASSOCIATED INDEPENDENT RECORDINGS

IN 1965, a group of independent record producers decided to form a company — Associated Independent Recordings — or AIR for short. The group originally hired studios for their sessions, but now have their own set-up in central London, overlooking Oxford Circus.

AIR's chairman is George Martin, whose talents seem unlimited. His experience of studios is immense as he has worked in most of the major ones, producing jazz and classical recordings, commercials, Peter Sellers' albums, and every Beatles' record. In addition, he has written eight major film

scores, and his many trophies include the Ivor Novello Award for services to music.

Another of AIR's producers is John Burgess, who has worked with Shirley Bassey, John Barry, Adam Faith, Manfred Mann, and many other notable artists. Then there is Ron Richards who has produced all the Hollies' records since he discovered them in 1963. Peter Sullivan, who was with Decca, produced for people like Tom Jones and Kathy Kirby, and is also with AIR. On the technical side, there is Keith Slaughter, who has a wealth of knowledge, having played a large part in the modernisation of EMI studios a while back. In recent months, assisted by Dave Harries and George Barnett, Keith has been installing equipment at AIR studios.

Another member of the impressive team is mixer Jack Clegg who has recorded many of the world's top performers, and music for commercials and films. The music for *Yellow Submarine* is an example of his

work in this field. Engineer Bill Price also has wide experience of leading artists, and can cover anything from rock to symphony.

Long reverb

There are three studios. Number One is large, measuring 60 ft. x 40 ft. and capable of holding up to 70 musicians. The reverberation time is rather long, as this suits the large orchestras for which it has been designed. For film work there is a wide screen at one end of this studio. Studio Two is smaller, holding up to 35 musicians. Here the acoustics are very 'dead', making it suitable for group recording. Both these main studios have an adjacent control room. Studio Three is a small 'dead' room adjoining Studio Two. It has no control room of its own, but can be connected as required for use in conjunction with the other studios. It is sometimes used to accommodate a drummer, the rest of the group playing in



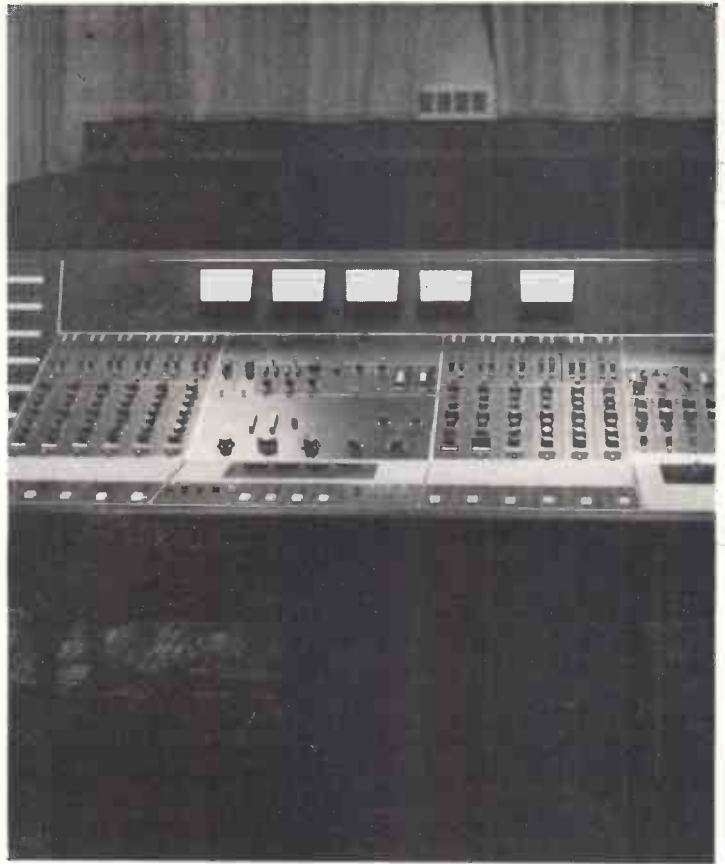
Recording on the 3M 16-track

Studio Two. Under these conditions, full separation of the drums from the other instruments is obtained.

In addition to the three studios, there is a small but well equipped film dubbing theatre, and a tape reduction room, where multi-track recordings are reduced to stereo or mono. In each technical area there is an outstanding feature — the control desk. The reason these desks are outstanding is that they are produced by Rupert Neve of Cambridge, whose equipment leaves nothing to be desired in appearance, layout, or technical performance. The mixing desks in Studios One and Two are identical. There are 24 input channels, with elaborate circuitry for equalisation and effects, and 16 outputs, with VU-meters for level checking.

Echo facilities at AIR consist of five EMT stereo plates, and one genuine echo chamber. This is a small room with a marble floor and hard reflecting walls. The sounds

are fed to a loudspeaker housed in a cabinet, itself specially treated to reflect sound. This points into one corner of the room, and a microphone in another corner picks up the reflections. Although the chamber is fairly small, it works well, and is a useful alternative to the more conventional reverberation plates. These two methods of obtaining echo give results which sound distinctly different—but few London studios have both facilities. The recorders include a 16-track machine by the 3M Company, and Studer 8-track, 4-track, and stereo machines. In addition, there are Albrecht recorders which are for use with magnetic film. In the control rooms, standard jackfields allow the microphones to be plugged to the mixer inputs, and equipment such as limiters, echo plates, etc., can be connected as necessary. Also appearing on the jackfields are tie lines to the other technical areas. This allows studios to be linked in various



Dubbing theatre mixer

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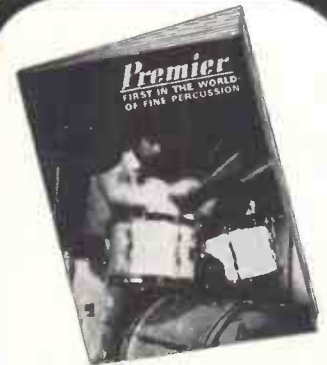
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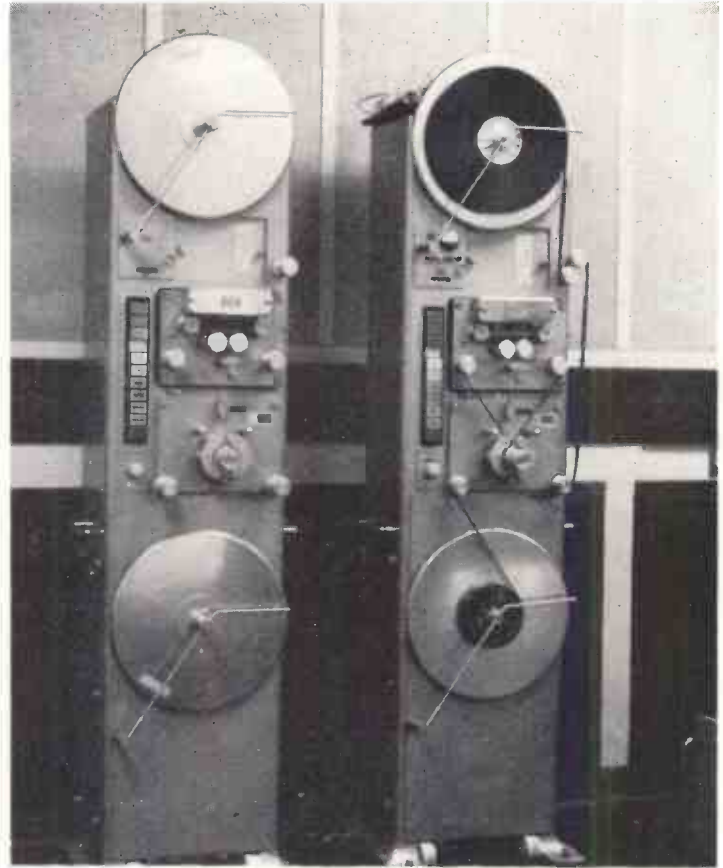
An important feature not yet mentioned is the Dolby noise reduction system, which, over the last few years, has become an almost standard piece of equipment in multi-track studios. Anyone interested in reducing tape hiss by 10 to 15 dB (which virtually means *eliminating* it) has simply to purchase a Dolby. Tape hiss apart, the Dolby provides a number of bonuses, as it reduces all unwanted sounds produced by the recording system. These include crosstalk, hum, and even print-through! Without going into too much detail, the explanation is that the low-level sounds are boosted during recording, and reduced in level on playback. This of course puts them right back where they started. The important thing is that the second part of the process ensures that on playback, *all* low-level signals are reduced in level. Thus at the same time the *wanted* signal is re-

stored to its original form, the *unwanted* hiss, hum, and what-have-you are all reduced. The Dolby does all this without any noticeable distortion or other side effects, so its popularity is hardly surprising.

Good sound

Like most studios in the UK, AIR use 15 in. Tannoy Monitor Gold speakers. The cabinets they are using were designed by David Harries. Each unit is driven by a Quad 50W transistor amplifier, and the sound is good.

Besides comprehensive technical facilities, there are also available to clients a number of musical instruments, including *three* pianos — Steinway Grand and Bolin, and a jangle box. In addition there is a Hammond Organ, a Celeste, a Baldwin electric harpsichord, various percussion instruments, and a Moog Synthesizer (for hire at £10 per hour).



Albrecht magnetic film recorders



George Martin and Bill Price

MOVE AGAIN



ON one of his rare visits to the Metropolis, Move's Roy Wood consented to have a quick chat with B.I.

The most obvious question to begin with was: what had he been doing since Brontosaurus? 'Playing football most of the time—we have our own Move Football Team—us and a few friends. We mostly play against other pub teams. To tell the truth, football is taking up as much time as music at the moment. I used to get lots of phone calls about the group, but now the only people that phone up are trying to find out about when the next match is!'

Only a few months ago, during the Brontosaurus era,

a number of music papers carried headlines referring to the new band Roy was setting up. Speculation abounded but no affirmations or denials were issued, so the rumours died away. There aren't any rumours with this record; Roy admits he has got a new band together and is now only waiting for the right time to bring it from under the dust sheets.

E.L.O.

The Electric Light Orchestra, as the new band has been christened, is a long way off the good ol' rock we have come to expect from Messrs. Wood, Bevan Lynne and Price.

Now that Bev, Roy and Jeff are members of two bands which both have completely different entities and produce widely different sounds I asked Roy just what the Electric Light Orchestra would be like.

'You could say that we will produce a widely based jazz and classically influenced free-form music.

'I have been learning to play 'cello and things for a couple of years now. It's impossible to say what the music will be like without giving away our secrets. If I tell you what it sounds like, then every other darned record company would produce a band doing exactly the same thing. We've already made

that mistake once.

'I can tell you what's in the band though, we will have nine people in the form of a string quartet, oboe, 'cello, bassoon, piano and classical guitar. Our first single *The 10538 Overture* should be on release in the very near future, and that will end all the speculation.'

When Carl Wayne left the line-up there was an obvious gap in the stage presentation—there wasn't a 'front-man' to do the spotlight grabbing, 'that's why I was freaking with all that paint on my face while we were promoting Brontosaurus. We don't particularly like using gimmicks to get across to people, but it's the same in all forms of show business; you're always seeing pictures of nudes in the papers, with the caption "Now appearing in such and such a show!" It's worked for us before so I don't see why it shouldn't work again. For *When Alice Comes Back to the Farm* we thought we would do the Elvis bit, gold lamé suit, pointed high-heel boots and greasy hair.'

Due to recording contracts we can expect to hear new records from Move for about another three years, live appearances, however, will be rare. 'Bev has just bought another record shop at home and I have the orchestra. Jeff Lynne and I have been good friends ever since we were in the Idle Race together. We have both wanted to do something like this for a long time but it was just too difficult to get together for any length of time when we were both in different groups. Now that he is part of Move, things are a lot easier. The general idea was that we should conquer all the barriers present in music, make it so everybody could listen to it—so we could play the same music to a Women's Institute or a Woodstock Festival!'

Electric Light Orchestra's first album, which is being recorded for Fly Records, is to be released in January.

It remains to be seen whether Roy and Co.'s attempt to 'do a Jefferson Airplane'—with two consecutive groups—will succeed.



STUDIO PLAYBACK

IBC Studios in Portland Place (not Great Portland Street, as incorrectly stated in last month's issue) have been very busy this past months, Barry Ryan has been in, having some reduction work done, and some Master Cutting has also been laid on for Rare Bird, whose album received praise in last months' *Beat Instrumental Record Reviews*. For A & M Records, IBC have been laying down some tracks for a Graham Bonnet LP—which was produced by Trevor Gordon and engineered by Mike Clayton, IBC Studio Manager. Mike also desked the new David Joseph album; Dave Mackay produced. Also in the can are some sessions for Peter E. Bennett, which will eventually be magically transformed into an RCA album. Engineering honours this time to John Pantry. Also presently in progress — tracking jobs for Butterscotch, which are, as yet, uncompleted.

West of England Sound is now re-equipped for stereo

recording, and the first people to make use of the facilities were the local group—the Trevor Burgess Trio. This group put out a local release this summer on the company's RA Record label, which proved to be very successful and also confirmed W of E's belief in the talent and sellability of local groups. They were thus invited to come in and do an LP for next year which is now in the pipeline.

The studio is still under technical modification process, and new monitor loudspeakers went in two weeks ago, supplied by Eddie Veale of Audioteck Ltd.

Tangerine

In view of the tremendous pressures of work at **Tangerine** this month, they have been forced to expand their staff. Nick Mason, of Pink Floyd fame, has been cutting some grooves for Principal Edward's Magic Circus. Andy Murry of 'Hair' has also been laying some sounds—



Bee Gees, Maurice and Robin recording at De Lane Lea

this time in the form of demonstration discs. Man-dragon have been employed in the production of similar products. Lucky Records have been supplying a fair proportion of **Tangerine's** work this month, with *Country Fever*, the *Muskrats* and several other country bands all in laying downtracks for forthcoming LP's. Collective Consciousness Society's

(CCS) Alexis Korner and Peter Thorup have been completing their follow-up album to their hit with Led Zeppelin's *Whole Lotta Love*.

AdJackson

The Avengers and Pretty Poppett have been laying down more tracks for their respective new releases at **Jackson's** Rickmansworth studios. Organs have been well catered for at the studios this month, with Keith Beckingham recording numbers from the Sinatra Song Book for his next *Hammond My Way* release on the Adrhythm label, and Hal Vincent recording *Baldwin Plays The Glenn Miller Song Book*, again for the Adrhythm label. Jackson's are also proud to announce that they have completed negotiations with the Sonet group of Scandinavia for release of Adrhythm products in those territories.

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Up at **Wessex Studios**, the Life Guards have been working on their new album, to be issued on the RCA label; the engineer was Mike Thompson. Star golfer Tony Jacklin has taken time off from sweaters, scotch and open tournaments to record an LP for CBS at Wessex. Tony's tracks were linked(!) together by producer Mike Smith, and the engineer was Mike Thompson. Bob Fripp has had the Crimson into Wessex as well, in what has obviously been an illustrious month. King Crimson's new LP material was jointly produced by Bob and Robin Thompson of Wessex, and Robin also did the engineering.

Marquee alors!

It has been a very interesting month at the **Marquee Studios**. Colin Caldwell has been producing and desking Alice, a French group who flew over from Paris especially to record at the new Marquee Studios after the excellent results obtained on the Aynsley Dunbar LP which was distributed by their French recording company on the Continent.

Gery Collins has been desking the 'Private Eye' team with Peter Cook and Dudley Moore for their annual irreverent Christmas message to *Private Eye* readers and it had the engineers rolling in in the aisles.

Orange have been busy doing lots of TV commercials this month. Also seen at the New Compton Street Orange Grove was Emperor Rosko, who has been producing material by two songwriters for a single. Growth have also been in, making an LP which is to be issued on a US label, and on Orange in the UK. Shock Productions did the necessary, direction-wise, and engineering credits go to Brian Hat and George

Young jointly.

Orange's eight-track is now fully operational, and Cliff Cooper asks us to be sure to stress that the Orange sound has *not* been lost.

New 'berry suite

As reported last month, **Strawberry Studios** of Stockport, Cheshire, are now using an improved control room complex. To keep up the good work they have now had their studio extended and fitted with a new acoustic ceiling and 'mood' lighting. Heavy rock band Elias Hulk were one of the first bands to employ the new suite; they were producing themselves, aided by engineer Peter Tattersall, for a new Young Blood release.

Albums have also been recorded by the Sid Lawrence Orchestra for the Philips label and the Granny Takes a Trip hitmakers, The Purple Gang—this time for the Transatlantic label. Good news for the Strawberry group Hotlegs, who have just completed their next single. Strawberry have concluded a distribution deal with the Atlantic Company of America thus giving Strawberry artists a wider market.

Blues guitarist Elkin Goatsbreath has been in **De Lane Lea** studios recently, producing his own material for a forthcoming LP. Martin Birch did the deskwork. Incidentally, Martin should have been credited with the Hooker/Canned Heat LP work from De Lane Lea last month, instead of Louie Austin. Sorry, Martin. Anyway, Mr. Birch also desked the new Angst LP—which is to be issued on United Artists in the near future; Tony McPhee produced the tracks. Louie Austin engineered the new LP by Catapilla, and Pat Meehan Jr. produced the material. At the Sound Centre section of De Lane



Crimson's Bob Fripp

Lea, the Bee Gees have been continuing the sessions spoken of in last month's playback. John Stewart engineered.

The Dubliners have been in town recently, recording an LP (to be entitled *Revolution*) at **Spot Sound** in South Molton Street. The album is to be issued on EMI, and was produced by Phil Coulton and engineered by John Hudson.

The Tumbleweed have started their new LP, which is being desked by Roger Wilkins, while the guiding hand of George Watkins keeps everything clear of the fan! Trash (ex-Marsha Hunt) have also started an LP, which is being produced by Tony Meehan.

Adrian Kerridge has been doing some heavy things at **Lansdowne** this month. Dizzy Gillespie and Carmen McCrae have been laying down tracks for an album with the Kenny Clark/Francy Bolan Band. Producer was Gigi Campi. Ray Horricks has been producing an LP for actor Keith Michell; engineer for the tracking session was John Mackswith. A group named Fable have also been into Lansdowne, with Larry Page of Penny

Farthing producing their tracks; engineer was Dave Baker.

Trident have been busy again this month. Ginger Baker has started work on a new album which he is producing himself with the assistance of engineer Roy Baker. Roy also engineered for American group Stone Ground who came over primarily for the session. Jonathan Weston produced and Robin Cable engineered a new album by Shawn Phillips. Elton John has been finishing off some work for a film score and George Harrison finished recording his solo biscuit.

Classical organist Edward Higginbottom has been recorded by **Hollick and Taylor's** mobile studio at Corpus Christi College, Cambridge. This record will be released by John Taylor on H & T's own *Grosvenor* label. (The mobile unit has also recently recorded Folkestone Brass Band.)

Hollick and Taylor have also — in conjunction with one Julian Beech — recorded some electronic music for the Royal Shakespeare Theatre's *Midsummer Night's Dream*.

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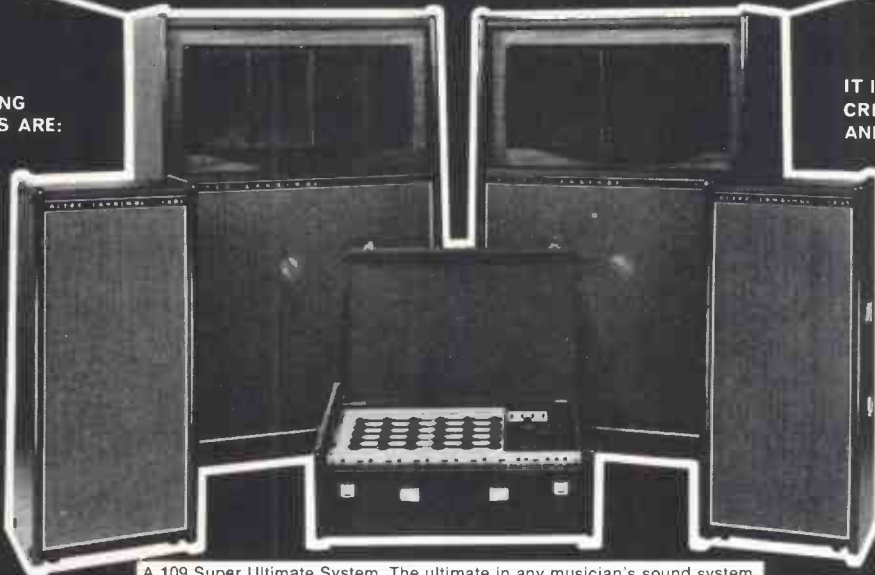
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STATESIDE REPORT

THE double-record live album by Love, featuring Jimi Hendrix on guitar, apparently won't be released on schedule. Their new album on Blue Thumb *False Start* has only one live track from the London engagement in February, and only a single track with Hendrix playing, *Everlasting Love*. The track is now on release as a 45 rpm, backed with *Keep On Shining*, a song arranged by Hendrix and Arthur Lee and also culled from the new LP.

Love lost

As an added note, Jay Donnellan is no longer playing lead guitar for Love; his

replacement is Gary Rowles.

The album Janis Joplin was working on at the time of her death is virtually finished, and Columbia has tentative plans for a January release date. Work on the LP was suspended at the time of her death since a number of the musicians involved had trouble recovering from the tragic incident.

The same night Janis died back in October, the new Quicksilver group made its debut in San Francisco on a show with the Grateful Dead and Jefferson Airplane. (Ironically Janis was the only one of S.F.'s four major acts not in attendance that night.) Minus guitarist John

Cippolina, who played his last gig with the group that night, Quicksilver has been reduced to a subdued backup band behind singer Dino Valente, who now handles all the lead vocals. Valente has also added a five-piece brass section and a flautist to the group, whose next album will be on the market next month.

Jefferson Airplane

Jefferson Airplane has a 'best of' collection due soon on RCA called *The Worst of Jefferson Airplane*, and the group's Paul Kantern will have his *Blows Against the Empire* LP released shortly. Little Richard recently sat

in on a session with the group to play piano on a Joey Covington number which will be on the Airplane's next album of new material. It may also be their next single.

More bootleg

Rita Coolidge, formerly with the Mad Dogs and Englishmen troupe, has been jamming with Roxy, an Elektra group, and it appears she'll soon be joining them. Coming soon from Warner Brothers are new albums by Tim Buckley (*Starsailor*), Frank Zappa (*Chunga's Revenge*), and Jimmy Webb (*Words and Music*). Though the bootleg market is more underground than ever before, new releases continue to surface. Latest additions worth noting are live albums recorded in Los Angeles during concerts by Jimi Hendrix, Led Zeppelin, and Crosby-Stillts-Nash & Young (a two-record set). Sea Train recently left the West Coast for London to record a new LP with George Martin as producer. John Lee Hooker has a new backup band composed of Tim Kaihatsu, former guitarist with Charles Musslewhite, Geno Skaggs on bass, and Ken Swank on drums. *New Morning* is the title of Bob Dylan's latest LP.

Unusual Guy

The long-awaited *Buddy and the Juniors* album, based on the Buddy Guy Junior-Wells, Junior-Mance collaboration of December, 1969, is now out on Blue Thumb. The record is a relaxed acoustic set with Guy on guitar, Wells on harmonica, and Mance on piano. Side one is a down-home impromptu jam set with each of the bluesmen exchanging on-the-spot vocal leads and instrumental solos. Three standards and a Wells original complete the collection which Buddy Guy considers his best and most unusual disc to date. Guy's next album, by the way, is being produced by Eric Clapton.

Larry Coryell, considered the most versatile guitarist today with his jazz and rock



Arthur Lee of Love



The Dead—new LP

playing, gets it on with John McLaughlin on his new Vanguard album *Spaces*. Capitalising on the success of a number of established acts, small labels have released a handful of vintage recordings this month: *In the Beginning* by the Animals (with Eric Burdon) on Wand; *The Best of Ronnie Hawkins* (with the Band) on Roulette; *Genesis* by Delaney and Bonnie; *The Joe South Story* on Mine; and *Vintage Dead* by the Grateful Dead on Sunflower.

Worthwhile Dead

The Grateful Dead release is perhaps the most worthwhile issue of the bunch; it was recorded at the old Avalon Ballroom in San Francisco in 1966 and is a valid representation of the group's music of that time. They do Dylan's *It's All Over, Baby Blue*, *It Hurts Me Too*, *In the Midnight Hour*, *I Know You Rider* and *Dancing in the Street*. The last two selections are still in their repertoire today.

Other new LP's just released in the States: *Idle Wild South* by the Allman Brothers Band (Capricorn); *Dinosaur Swamps* by the Flock; *Metamorphosis* by the Iron Butterfly (Atco); *Baby Batter* by Harvey Mandel (Janus); *Dewey Martin and Medicine Ball* (UND); *John Sebastian Live* (MGM); *Live at Topanga Coral* by Canned Heat (Wand); *Clifton's Cajun Blues* by Clifton Chenier (Prophecy); *Ry Cooder* (Reprise); *The First Ten Years* by Joan Baez (two records of her best—Vanguard); *Brownsville Station* (Warner Bros.); *Judy Collins* (Elektra); *The Original Human Being* by Blue Cheer (Philips); *Janey & Dennis* (Warner Bros.); *Washington County* by Arlo Guthrie (Reprise) *Stained Glass Morning* by Scott McKenzie (Ode 7); *Just For You* by Sweetwater (Reprise); *Gimme Shelter* by Merry Clayton (Ode 7); *Marc Benno* (A & M); *Magical Connection* by Gabor Szabo (Blue Thumb); *The Best of Gordon Lightfoot* (United Artists).

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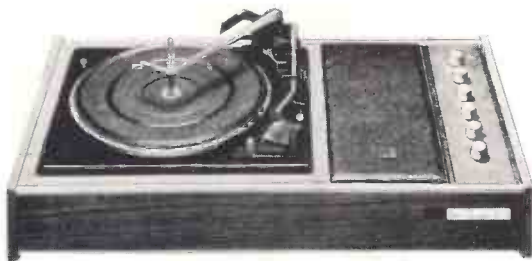


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UNLIKE a lot of acoustic guitar playing singers, Tim Hollier is not into politics. 'I feel happier with Edward Heath in power,' says Tim. 'After all, he is a musician.'

No, Tim Hollier is *not* into politics. He would not want to be called a folkie either, and he sees himself as on a different path to the Al Stewarts

and Roy Harpers of this world. 'I suppose that Al and Roy are in the same sort of market as me, but they sing in a different way. And I don't believe in the protest sort of thing. The thing is to get to an audience, to communicate with them. I think the theatre aspect to singing is very important. That's one

of the things I like about Melanie.'

Tim finds it hard to define the sort of people in Britain he appeals to, but it is not an exclusively student audience. One can imagine Tim Hollier records being played at trendy Chelsea cocktail parties along with Noel Harrison, Peter Sarsted and Peter, Paul and Mary. His music is very soft, pleasant, not at all challenging, so it can appeal to a wide variety of tastes.

Perhaps the best way to convey what Tim Hollier is trying to do, is to tell what he did at a gig in Brighton recently. 'I did a series of songs going right the way through from birth to death. I did them all one after the other without a break for half an hour and everyone really listened right the way through. They were right there, and a real feeling of community developed. That's really satisfying.'

'All the time I'm trying to use my music to create an atmosphere for the words to come out, but I have to remember that I'm not playing to myself, I'm playing to an audience. I try to bring out feelings and emotions in songs about people not quite being able to say *I love you*. I make no attempt at protest or masculinity for the sake of it.'

Own material

Tim also writes most of his own material, either by himself or in collaboration with someone else. 'I often use other people's poems and turn them into songs, writing the music around them to try and bring out the best in them.'

In addition to writing and singing, Tim is also in control of all other aspects of his career, since he is one half of Tim Hollier Productions. 'We are now independent,' says Tim, 'much in the way that Apple was, only much smaller of course.' Recording and publishing deals have been fixed with Philips, who let Tim produce his own albums. 'Philips are promoting us more now that things are going better,' said Tim. 'Every record I've made has made a profit, and I think the next album *Sky Sail* will do better

than the previous ones. We're also putting out the track *Sky Sail* as a single. I've got two or three good instrumentalists playing on the album, but I'll be able to do all the stuff live.'

Although Tim has not made a big impression in Britain yet, he found a better response in the United States this summer. 'I was doing peace concerts over there and I must have played to a total of over a million people, with radio and TV coverage on top of that. I got a fantastic response, really. Over here a second-rate American singer will quite possibly get across because people will shut up for an American.'

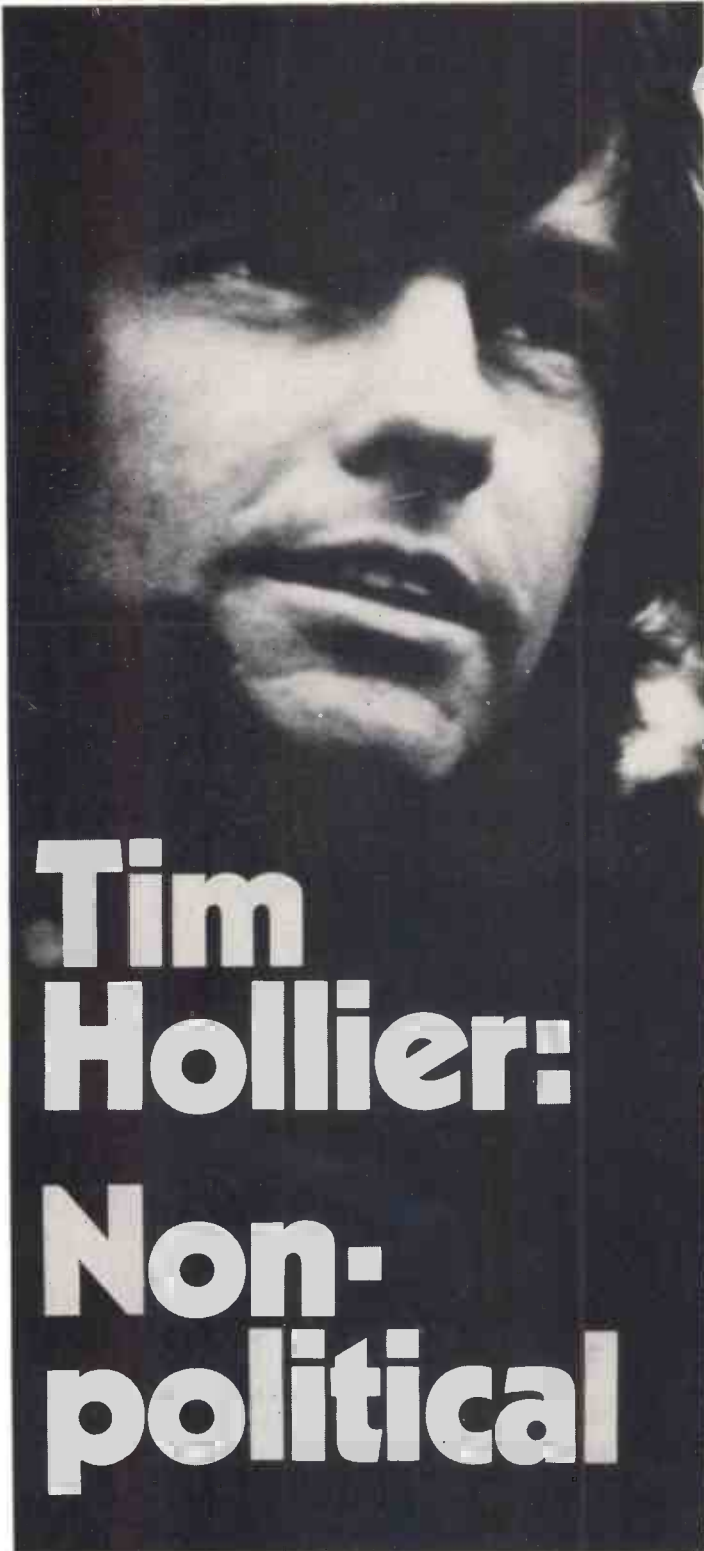
Boston stage

Tim especially enjoyed his time in Boston where he played at the Bay State Street Party organised by students from Harvard and the Massachusetts Institute of Technology. 'They just closed off a street and erected a stage at the end, and hung sheets from windows on either side with lights playing on them. That was tremendous.'

Tim returns to America for a tour in the New Year and to do a radio series for a Boston station that will be syndicated throughout the States. He is also going to Brussels for a theatre residency, and has a Royal Festival Hall concert coming up. Tim would also very much like to do a BBC radio series, but although he has done a lot of radio and TV nothing has been fixed up. Perhaps he is not quite big enough for a series yet, but Tim is happy about the way his career is progressing.

'I've been professional now for about 18 months and I reckon it's a three or four year thing. I'm getting the response and the coverage now without anything spectacular happening. I have my own company, although I don't want to make the mistake of getting too involved on the business side. We are also recording other artists and are gradually getting to the stage where we can widen our scope.'

M.H.



Tim Hollier: Non- political

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FOR a man who has created one of the most exciting electronic devices of the last decade—and the one with probably the most potential for revolutionising the Instrument Trade—Dr. Bob A. Moog (rhymes with 'drogue') is a conspicuously gentle and unassuming man. He describes himself simply as 'an engineer' and dons the mantle of a backroom electronics wizard rather than an up-front musician.

I was fortunate to corner the Good Doctor at the 1970 Audio Fair at Olympia. He had just finished giving a demonstration of the Moog Synthesizer to a rapt throng of fair-goers; all of whom seemed visibly impressed with the strange and sometimes incredibly eerie sounds that he coaxed from the dazzlingly be-knobbed apparatus.

A scientist

The backroom image suits him well, for he is essentially an academic. He got his Ph.D. from Cornell University—you can't get much better than that—and always imagined his career as that of a scientist. In fact, he didn't intend even going into business on his own. However, the Synthesizer, which started as an embryo idea even before he graduated, changed his plans for him.

Not musical

'When we began, we had no idea what we were getting into, really. I've always enjoyed working and collaborating with musicians; I began working with just one musician, and he suggested certain technical changes to my original idea—changes which are now basics on the Moog Synthesizer. From there we consulted with other musicians who suggested other ideas, and so on.

'To be technical, the three first working pieces of the Synthesizer that we developed were the Voltage Control Oscillator, the Voltage Control Amplifier and the Keyboard. With the Keyboard we could change the VCO's

pitch and, by using one VCO to modulate another, we could get effects like vibrato, frequency modulation and so on. With the Voltage Control Amplifier we found that we could impart "envelopes" to the sound—shape it like a sculpture.'

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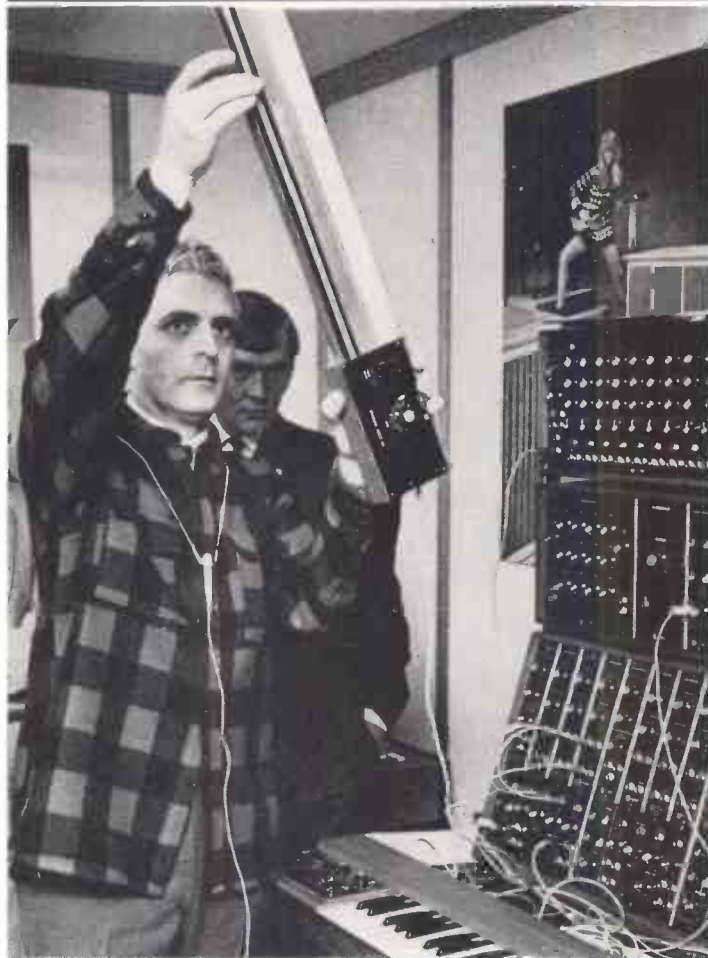
I pointed out that it appeared to take a rather long time to set-up the Synthesizer for playing. 'It *does* take some time; however, one of our best customers, Keith Emerson, has a Programmable Synthesizer which we built specially for him; with this you merely feed in a pre-punched card and the Synthesizer is automatically set-up for whatever you want. From what I could see, Keith has done a very good job of appreciating the capabilities of the instrument.

'There's a popular conception that the synthesizer will play any sound imaginable. That's not true. There's also a misconception that the instrument will accurately reproduce the sound of any other instrument of the Orchestra. That's not true, either. What it *will* do is to give the musician the capability of setting up new tone-colours and programmes in a logical and efficient way. You don't have to be an engineer, or a computer programmer. All you need is the ability to describe the sound you want in terms that the Synthesizer can understand—it has such-and-such basic tone quality, it is filtered in this or that particular way, has a rise time of so many seconds—and then you can set-up the instrument to go.'

Only £4,050 +

At the moment, the Moog Synthesizer will not play chords. The various Moog records that are around at the moment are all multi-track recordings. Nevertheless, this is one of the aspects of the instrument that Dr. Moog and his research team are working on at the moment. They have a prototype that will, in fact, perform

MOOG- MAN AND MACHINE



this function, but it is not being marketed just yet. The present-day model (which retails, by the way, for a nifty £4,050) consists of modular panels housed in three portable cases; also available for an extra £1,850 is a sequencer console which will set-up adjustable timing sequences of various previously worked-out combinations of the Moog.

Dr. Moog reacts strongly when the suggestion is made that perhaps synthesizers will take some of the soul out of the music. He puts the case that the ability to set-up the instrument is just as im-

portant as actually manipulating the keyboard of ribbon control—and is just as dependent on the personality and ability of the musician. It is obvious that he is devoted to his electronic brainchild—and with good cause.

No one really knows what the next decade's pop music will bring; however, one of the few certain things is that electronic synthesizers and their cousins will play a major role in shaping whatever is produced.

And, when synthesizers are mentioned, the name of Moog is almost a definition.

A.T.



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Andrew Bown began classical piano lessons before he had reached his sixth birthday. His mother was a keen pianist and so was his grandmother; his gran had, in fact, been a theatre artist herself. The lessons didn't last very long after Andy had started grammar school; homework and other hobbies took preference. A couple of years later Andy again decided to play the joanna—"this time it was under my own steam and I was doing it 'cause I wanted to instead of being made to. I like to think I retained all the basics of technique and that sort of thing from those early days. To be quite honest, I don't think a classical background or a good technical style is really very beneficial to a pop player. Anyway, I got to grips with the boogie-woogie.

'At this time I was hanging around with a band called the Preachers. One day their bass-player left, so they asked me to join—which isn't bad really, considering I had never played bass in my life! There I was, determined not to let my big opportunity "to be a pop star" pass by, so for five solid days I practised bass; my hands were quite literally cut to ribbons by the time I had learnt enough to play on stage. Incidentally on the fifth day after beginning my lessons I was playing on stage in public—Westerham in Kent, it was.

'A year or so later I had also learned enough to play rhythm guitar reasonably well. This was the time when organs were raising their heads all through the pop scene, so we had a think, and eventually decided to expand and take in an organist. Now

me, being flash—I have been ever since I was little—decided I could probably play organ just as well as the people who had answered our advertisement, so I went out and bought myself a Hammond (well, I put a deposit down on one). Actually, that's the beginning of my long list of organs, because from that day to this I have been paying £5 a week for an organ. As I finish paying for one I buy another one—rather like hiring one, really, whenever you think about it. The other guys in the band thought I was nuts going out and buying £850-worth of Hammond and Leslie, but I had been getting

reasonably good pay from the *Daily Mirror*, I was a cartoonist, so the money was a small price to pay for the future of a pop star!

'A couple of years later I swapped the L100 for an A100; this time I got bass pedals as well, so I learnt how to play those. By the time I had learned to play bass pedals, I had buggered the whole thing up, so I part-exchanged it for a B3 and a 122 Leslie cabinet.

'Having bass pedals as well as a keyboard makes an incredible difference to a band; it's all down to me and the drummer. Fortunately, with Herd we had a very good drummer in Henry Spinetti

and between us we could completely control the band's tempo. Never being satisfied, I bought an acoustic guitar and began learning how to play *that* properly—finger style. Learning to play the acoustic was the cause of many of my frustrations; I would grow my finger nails long for playing the guitar, then I'd go back to the organ, then I'd go back to the organ, have a good bash and break them all again. A good organist has a soft touch, but I'm not a good organist so I used to break all my nails. You know what happens when you go on stage? All the adrenalin

Opposite: Adrian Williams, Trevor Williams, Alan Jones, Andy Bown, Charlie Harrison & Henry Spinetti

An interview with ANDY BOWN of Judas Jump

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builds up and you start smashing, so I had to ease off my guitar playing. I still play a lot, actually. I have two very nice guitars at home; one's a six-string Framus which I got for 13 guineas because I had paid a lot of instalments on my organ in one go. When I got this Framus I sand-papered all the varnish off the front of it

—about a quarter of an inch I suppose—then I sprayed the inside of it with silver paint, it has a lovely mellow sound now. Not quite a Martin, though.

Jack of all trades . . .

'I've got a beautiful 12-string at home as well. It was in really shocking condition

when I got it, but I sanded it all down and polished it; now it sounds tremendous. I love working on instruments, I have a double bass which had about two dozen coats of white paint on it when it came to me, again I polished it down and now it sounds as good as new. I even began learning how to play it properly so I could go on stage with a band that I know—well I produce them actually — Storyteller. Oh yes, I've got a trumpet — which I can't play — a cornet — which I can't play—a tuba—which I'm learning to play! No, I can play them all a little bit, it's just that I don't have enough time to learn how to do it properly. I'm a sort of player-of-all-things, master-of-none. I know that I will never be very good on organ for instance, never as good as Groove Holmes or Brian Auger or anyone like that and I will never be able to play guitar like Peter Frampton—I reckon he's one of the best guitarists in Europe. So it is pointless my spending all my time on that one thing. I might just as well play averagely on lots of instruments instead of only one or two.

I asked Andy what major differences there were between Judas Jump and Herd.

'There aren't all that many differences really. I'm playing the same kind of music now

that I did before. Herd were a good band, it's just that the sort of stuff we played wasn't the thing that goes down in the music history-books. I have a couple of tapes of unreleased Herd tracks that wouldn't be believed by people who thought we were just teeny-boppers. It's pure basic rock 'n' roll music. I suppose if you have to bag it, it would come under *pop*, purely for the reason that it definitely doesn't come under any of the other headings.

Booze freak

'There isn't really any message in our songs, or if there is it is about something which doesn't really matter very much—like alcohol, I'm very fond of the stuff! If we do take a single from our album it will probably be *Beer Drinking Woman* which is a direct nick from an old Woody Dickson song. Our first single is on the album as well but since so few people bought it I don't think it will make a great deal of difference to the album sales.'

Production work is taking up an increasing amount of Andy's time. In addition to Storyteller there are the Nashville Teens and a set of title tunes for a Thames Television children's TV series. As far as his writing future is concerned, Andy predicts that he will probably concentrate his efforts on film music. S.H.





COLOSSEUM

'The sound I want has to be free'
John Hiseman

THE recent news that Chris Farlowe had forsaken his *Militaria* stand in Camden Passage market and had joined Colosseum, came as no surprise to those who have kept track of the increasingly complicated genealogical family trees of the Group Kingdom; after all, Colosseum's organist, Dave Green-slade, had been a Thunderbird himself in those far-off days of hot, sweaty spontaneity and all-nighters in the Mar-quee. Once more the wheel has moved full circle, and Mr. Farlowe had come to lend his impressive talent to what is already considered one of the most musicianly and progressive groups to emerge in the last few years.

Jon Hiseman, founder-figure, super-sessionist and drummers' drummer, had much to say about Colosseum that was relevant, articulate and to the point. I began by asking Jon how Chris was contributing to the musical structure.

Very well indeed. We've had a reputation mainly as an instrumental band, and Chris has added a vocal structure that we've never had before. Vocals—while we've naturally been interested in them—have been largely incidental. I started writing words in the middle of last year, three or four sets of which are on the new album, and, as soon as that started happening, I became more and more interested in voices and vocal quality. You see, I had a problem: I've always worked in rather large ensembles—in fact, I gained a large part of my experience in the New Jazz Orchestra—and, being a drummer, sitting there listening all the time, I felt that the palette of Colosseum was becoming rather limited in its tonal range. Therefore, rather than get more brass and do a Blood, Sweat and Tears, we decided to concentrate on vocals, if you get too many people in, the sound starts to get organised—and I'm not for that kind of organisation, anyway. The sound I want has to be a free one. At the moment, we've got four vocalists in the band: Dave

Greenslade, Clem (Clem-son), the new bassist (Mark Clarke) and, of course, Chris. This gives us five instruments and four voices.

How do you go about integrating such a large vocal section with your music—which is comprehensive, to say the least, on the instrumental side?

Orchestration

Quite simply. If words are involved, then Chris normally does it on his own—possibly with some harmony from the others. Where there are *no* words, then we have a musical lead line which we score just like an instrument for a sextet. At that point, you decide which of these lines should be given to voices and which to instruments. It's basically an orchestration problem, which is what Dick (Heckstall-Smith) and Clem are getting into at this moment. Anyway, Dick can write music faster than he can explain it!

You've been bagged—perhaps regrettably—as a Jazz-Rock outfit. Is Colosseum going to continue with this trend?

I don't think people understand what actually goes on inside our heads. The people who are selected to be in

Colosseum do certain things naturally; these are the things which they were brought up to do, and they usually tend to be jazz-based. The stuff we are actually interested in pursuing—the things we think about—tends much more towards Rock. Someone comes up to us and says 'Are you getting more jazzy these days?' We say *no*, because all our awareness is concentrated on the Rock element in our music. Then we listen to the sort of bands that are run by the guy who asked us the question in the first place, and we realise that, compared with them, we *are* a Jazz Group! And yet, the jazz side of things is the part we do on our heads. For example, I did a session with Eric Clapton recently. Denny Cordell called me up one day to do it, and I've got to say that they couldn't have got a worse drummer for the music they wanted. I didn't understand anything. They kept telling me to 'be lazy . . . lay back on the beat'—while my whole concept of playing is to be so far *ahead* of the beat that I'm practically on the next one! That is the feel which I have got which people term 'Jazz'. To try and play a very cool

Alan White Rock 'n Roll thing is totally beyond me; it's someone else's idiom, and I'm afraid it just doesn't interest me. I don't get too much time to listen to other bands; I don't even listen to groups that we play with, mainly because I try to stay well clear of other sounds until we go on. Maybe that's a fault—I don't know.

Do you feel that the 'intellectualism' in your music comes across on record?

I don't really like any of the records we've made. I'm more pleased with the new one (*Daughter of Time*), but even that is only a halfway stage. This intellectualism which you mention is nothing premeditated; my main concern is to entertain the people who've paid to see us, and getting them to really enjoy themselves.

Multi-level band

So you don't think of yourselves primarily as a recording band?

Not at all. We don't even enjoy it much. The only things we really appreciate are the gigs we do. This is a very important point. I don't know of any great art that doesn't manage to entertain people on dozens of different levels

at the same time. I think that before we can make records that really work, we have got to infuse them with this capability of enjoyment on several levels at once. With the new album, we've been able to achieve this to a much greater degree. It's probably too early to say, however; I'm too close to it to judge. I'll tell you in six months' time whether we succeeded or not. In the early days we had a stage show, and we tried to transmit that on to record. A total disaster. Then we issued *Valentyne Suite* six months after we were playing it on stage. Pointless; stupid, even. With the new one, we've separated the show from the recording material, and there's only one track which we're currently doing on stage. It'll be very interesting to see what happens. It was recorded at Lansdowne—which is the best Studio I've ever worked in, and now with the new mixing room, it's fantastic—and the engineering was done by Peter Gallen. Give him a plug if you can. He's really magnificent, really understanding. We drove Peter and Gerry (Bron) round the loop, and without them we could never have made the album.



Left to right: Mark Clarke · Clem Clempson · Dick Heckstall-Smith · Dave Greenslade · Chris Farlowe · Jon Hiseman



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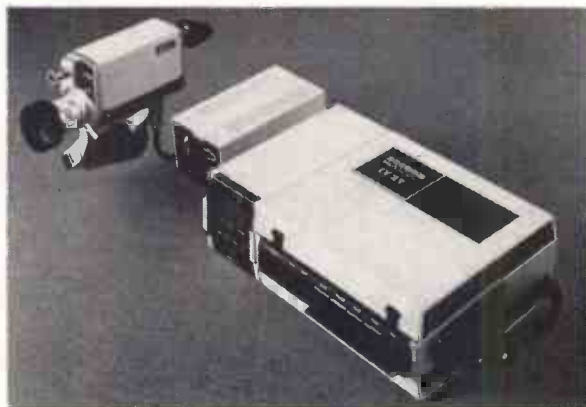
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THE decade of the '70s may see the end of the Recording Studio as we now know it. Ever since Edison's Phonograph, most of the skills and resources of a highly sophisticated Recording Industry have been devoted to perfecting what is possibly already an over-refined product. The breakthroughs are well-known. After Bakelite: plastic; after Mono: Stereo; after High Fidelity—what? Higher Fi?

The new direction is already with us. Just as Stereo existed for many years before becoming commercially available, so Videotape Systems have been in constant use since the 1950s by the TV companies—though known to the public as 'telerecordings'. Basically, and in its simplest form, Video is a system that records, stores and plays back signals—just like an ordinary tape-recorder. The difference being, of course, that the signals in question are *visual* as well as aural.

All very well, the Studio Manager or Musician may say, but what does this have to do with music or recording?

Just this: in June of this year a West German electronics company announced a breakthrough, a 'video-player' handling 12-minute visual/

aural discs that will plug into the aerial socket of any 625-line TV set. This machine will retail in the near future for a price far below that of the cheapest full Video systems. The implications are obvious. Imagine what the Floyd, or the Mothers of Invention, might make of a disc of this type. Contents could vary from '2001'-type light-shows to cartoon strips, or even Charlie Chaplin clippings; or—more conservatively—straight close-ups of the musicians themselves in action. The steady growth of light-shows over the last few years has proved the popularity of visual images combined with pop music. Communication—allegedly a prime motive of groups—would receive a terrific boost. (The impact of the Talkies on the Film Industry had a similar effect.) Studios would have to change and enlarge their outlook. Instead of concentrating on attaining subtle aural effects—such as Phasing—they would have to embrace a complete new art form. A marriage would take place between sound and light. New equipment—some of it expensive—will have to be purchased, but the end result would be a sort of 'Fine-Arts-Studio' after the pattern of the present Arts Labs.

What is Video? How does it work? A basic system consists of three units: camera, recorder and monitor. The small TV camera uses a *vidicon* tube: this picks up the image and relays it to the recorder. The Video recorder transfers the image to tape; in addition, it stores, re-winds and plays back in exactly the same manner as its humbler cousin. The 'monitor' is an ordinary TV set (although not equipped—perhaps mercifully—to handle broadcasted signals from our national networks). This is the basic hookup, all that is needed to record, edit and play-back Video/Audio programmes—although more sophisticated devices can be added.

Development

The development of the Video system has had its share of problems. In *any* recording technique, for example, the speed of the tape greatly affects the quality of the sound—which is why studios record at the high speed of 15 i.p.s. The same, only more so, is true of Video. Because of the very high frequencies involved (up to 2.2 m/c) the required tape speeds would exhaust a 7 in. reel in a few seconds—

hardly a commercial proposition! Accordingly, a device called a *Helical Scanner* was developed. This overcomes the speed problem by actually rotating the record/playback head on the recorder, moving the tape past the head without increasing the speed of the tape itself.

Japanese

Naturally enough, the Japanese are considered world leaders in Video, as indeed they are in many other forms of electronics. *Sony*, *Akai* and *National* all have several Video systems marketed, ranging from 'small' home-type hookups to mammoth professional equipment with every conceivable kind of sophisticated device. In Europe, *Pye*, *Philips* and *Ampex* are pre-eminent, and Philips have recently marketed a system consisting of camera, monitor and recorder for under £500.

In London, the principal retailer of home Video is the *London VTR Centre* in Charing Cross Road. The VTR Centre, who have supplied both John Lennon and the Arts Lab with Video systems, feel that Video-cassettes in particular will sweep the market as soon as an appropriate player becomes available at an accept-

able price. Such a cassette-player would not need camera or monitor, but, like the West German machine, would simply plug into the aerial socket of a family TV.

For *Beat Instrumental*, the VTR Centre laid on a demonstration of the new Philips LDL 1002 Recorder, complete with camera and monitor. Remarkably easy and quick to set-up, the Philips gave a sharp, clean and well-defined picture. Quality was superb, and the *B.I.* reporter had a hard time tearing his fascinated gaze away from his own image in the screen. The total assembly (consisting of camera, recorder and monitor screen) retails for less than £500.

Systems

However, studios wishing to equip themselves with Video in anticipation of the coming 'revolution' will need to spend a great deal more than £500. The equipment would be far more comprehensive, of course, and much more could be done with it. Nevertheless, studio owners are going to have to think in terms of a minimum £5,000 for black-and-white (and closer to £20,000 for a full-colour studio).

For this sum they would get: several cameras, some with zoom

lenses; comprehensive lighting equipment; mixing units, for superimposing images; 'wiping' units (for special effects such as 'University Challenge-type split-screens'), and a *fader*, which is used for relaying captions and credits. In addition to this, studios would probably also need other exotic devices to create their own 'studio-personality' on each master tape.

The fan, on whom this revolution really depends, will have a variety of equipment at his disposal, depending on how much he is willing to pay. In addition to the Video-disc machine and cassette-player already mentioned, he will be able to invest in orthodox Video hookups, such as the Philips, or the Sony *System 1*. Clubs and theatres may prefer to use projectors, such as the Philips *EP8 'Eidophor'*, which can project the recorded tape on to a special large screen.

In any event, the Video revolution is upon us, for good or ill. If they have not already become Video-minded, studios and groups should now begin to explore the possibilities. As a means of communication, Video is unlikely to be surpassed in the next decade or two; as a vehicle for the Arts—including Pop Music—its potential is unlimited.

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TO English blues fanatics (and though dwindling in number there are still quite a few) the name of Alexis Korner strikes a very responsive chord. For Alexis possibly even more than John Mayall has the right to be termed 'Daddy of British Blues'. Granted, a lot of the heavier talent has passed through the Mayall Machine at one time or another, but what is not generally realised is that the same talent often went through the Korner Kult even before being summoned to the service of Our John. And, while the Beard of Laurel Canyon has undoubtedly made a lot of bread in the last few years, a similar success has always eluded Alexis. Nevertheless, he stubbornly refuses to be bitter.

Ex-musicians

'I know that some of my ex-musicians, like Ginger (Baker) and Jack (Bruce) have had a lot of success since they left me,' he said, 'But as far as I am concerned they were entitled to it. They are quite simply excellent musicians — far better than myself — and I was not able to keep up with them.'

'When the Blues Boom came along, I just fell out of favour. When it was a minority music I did all right; but, with the coming of the super-hype Era, I just wasn't able to gear myself to that and found that I had to go further afield to work.'

In fact, Alexis has built up a heavy following in Germany and Scandinavia in the last three years. The audiences react well to Alexis' brand of down-home 'Spade-beat' music.

Collaborating with producer Mickie Most, Alexis has recently launched the CCS — which, for the uninitiated, stands for the Collective Consciousness Society. The CCS consists of John Cameron, arranging, Pete Thorup — a Dane — vocalising, Alexis both singing and playing guitar — plus 19 musicians for studio work.

The CCS plan to release two regular LP's a year and, at present, has a single on

release called *Whole Lotta Love/Boom Boom* (recorded at EMI's Abbey Road apparatus, with Peter Brown on the desk).

Alexis, always articulate and intelligent about his music, feels that the political and social purposes of music are often over-emphasised, and sometimes confused. 'Gospel is the proper relevant music for politics,' he told me, 'and Blues is very suitable for social comment. The main trouble is, you've got to reach the widest possible audience if you have a message to communicate and, with both these forms of music, you often find yourself preaching to the converted. British audiences are geared mainly to the record market; I was never *that* much into records. I much prefer to be out there on stage, playing to a live audience. Whenever I'm in a studio, something was almost always missing.'

12-bar bag

'Because of this thing about not getting into records, I fell out of favour. With all the emphasis on chart success, there was very little room for me.'

'All the same, I must say I feel that some of the modern "blues" groups are too much into the 12-bar bag for my taste. In any sort of music, the content has to be more important than the form. My music depends upon audience appreciation and participation. As long as I have that, I don't mind when or where I play—just as long as I'm playing.'

With a demonstrable re-

action against 10,000 watt 'eavy' bands, already looming in the middle distance, the chances appear pretty good that the Collective Conscious-

ness Society will finally pull in for Alexis Korner some of the major recognition that has, rather unfairly, eluded him for so long.



'they were quite simply excellent musicians—
I was not able to keep up'

KORNER & THE CCS...

FROM the days of the simple £4 10s. 0d. plastic guitars with pushbutton chord-changers, the Music Industry—and the Stores that cater for it—has moved to a state in which the very highest standards in goods, after-sales and repair services are necessary to survive. In these days of keen competition, the Retail Trade demands more from its members than a crooked smile (but straight teeth) and a talent for voracious salesmanship.

After all, the Music Business has become—in these days of ultra-sophistication—a highly technological affair. Before one can set up in business stocking, say, amplifiers, one needs to have had several years' specialised training in maintenance and repair. (With the impending advent of the Synthesizer, this training will, no doubt, become more rigorous still.)

Boom

The growth—or should it be mushrooming?—of the Music Stores began soon after the Great Beat Boom of the late Fifties. This period, which brought the first do-it-yourself music to the Masses, was also responsible for the birth of the multi-million pound Industry that Pop has now become. In the present day, it is highly doubtful whether there is a single major city in Europe (or, for that matter, America) that is as well supplied with musical retailers as London. Although the majority of the larger showrooms tend to cluster in and around Charing Cross Road, there are nevertheless many other well-equipped shops further afield in the suburbs and 'villages', catering for those among London's vast musician population who do not have the time or the inclination to come into the West End every time they want a pair of sticks of a plectrum.

The London Stores are characteristically different from one another. Some, of course, are tiny, personalised establishments, relying on customised skills and a high percentage of goodwill built up over the years; others,

FOCUS ON MUSIC STORES

A 'Beat Instrumental' Survey of Britain's Major Musical Shopping Centres

especially those 'up West,' are more in the order of Consumer Palaces, glittering with racks of expensive guitars, brass and drums, and stacked to the roof with high-quality amplification equipment.

In the following pages, *Beat Instrumental* gives its readers a comprehensive run-down on some of the major stores to be found in Europe's most music-orientated city.

Carlsbro

Although they are not in West Endville—in fact, not even in London at all—no article about Music shops

would be complete without mention of the **Carlsbro Sound Centre** in Mansfield, near Nottingham. The Centre is located at 5-7 Station Street, and specialises in a wide range of new and good second-hand equipment by such makers as Marshall, Selmer and (obviously) Carlsbro! In addition, they carry the complete range of Shure and Beyer Microphones, large stocks of 'name' guitars, and also supply other exotica such as disco decks, fuzz boxes, lighting equipment and echo units.

Keith Woodcock, the Manager, and his assistant,

Malcolm Jennings, both play in bands — which undoubtedly helps to lend the appropriate atmosphere to this enterprising store — although the Sound Centre caters for all kinds of artistes, from cabaret to Pop music.

Access

One reason for the heavy sales of Carlsbro equipment is that the factory where the gear is made is only a few hundred yards away—thus giving easy access to the service department (an arrangement that must be envied by some bigger, London based names).

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Drum City, situated midway between Piccadilly and Cambridge Circus along Shaftesbury Avenue, is one of the largest and busiest retail shops in London, dealing 95 per cent exclusively in the sale of drums and other percussion equipment. The other 5 per cent is made up of other instrumental sales of woodwind, brass and educational items.

This shop, which has been concerned in the percussion business for some 12 years, is still doing very good trade with every possibility of even more as it becomes more firmly established. In dealing with all aspects of the percussion field and the many various types of individual requirement, the shop is staffed by professional class players in their own spheres. The Manager, Dave Golding's engineering background is ideally suitable, as he still handles many customers' repairs, and also designs of some of the Company's new products. Joe Hodson has been with the firm for about 18 months since leaving Billy Cotton (whom he was with for six years) and various London show stints, namely *Charlie Girl*, *Man of La Mancha*, *Maggie May* and *Danny La Rue*. Joe, of course, still exclusively engaged in many gigs around town, is a great asset to the shop in many respects, particularly his fine sense of humour. Therefore, from the customer's aspect, the shop staff can quite appreciate most of the customer's percussion problems and can assist in a sincere manner.

Drum City is well stocked with many leading manufacturers' equipment, namely

Hayman, Paiste, Ludwig, Mussor, Trixon, Carlton, ASBA, Beverley, Natal, Rogers, Zildjian, etc., plus second-hand equipment.

Leading players of all fields of percussion use the shop amenities for Sales, Repairs, Hiring, Mail Order at virtually any time of any day. Many of these players can be seen browsing or chattering in the shop, such as Tony Oxley, Phil Seaman, Kenny Clare, Carl Palmer, Johnnie Richardson, Clem Cattini, Ronnie Verrall, to mention but a few.

Clinics

Tuition is an important part of the facilities offered, and a comfortable studio is available with record player, records, full drum kit and vibraphone. Bill Wayne teaches during the day and every day, and his pupils are very consistent.

A scheme yet to be operated—'In-Shop Clinics'—is in the form of invited audiences (approximately 60) to listen to top-line individual players playing and

talking about their own particular style of play. This series will probably take place in the New Year, one player every fortnight.

Guitar Village is a new music store situated on London's 'Music Mile' at 80 Shaftesbury Avenue. Catering for the needs of all guitarists from beginners to professionals, the shop keeps a wide range of new and second-hand guitars and amplifiers, and also supplies classical, folk, jazz and electric enthusiasts.

The familiar face of manager Ken Archard welcomes old and new friends, and Nidge Tannarhill is on hand to assist with queries.

Famous amongst famous names in guitars, 'The Village' holds the main London agency for the range of American Rickenbacker guitars and basses. Many 'name' bassists are now using the Stereo De Luxe bass which performs superbly on stage and in the studio. A full range of six, twelve string and bass solids are offered between £125 and £235.

One of the finest selections



Carlsbro Sound Centre frontage



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FOCUS ON MUSIC STORES

of second-hand American instruments in the country is offered and easy terms or part-exchange are available. New Carlsbro amplification is on display, together with a wide selection of spares, strings and accessories.

The L. W. Hunt Drum Company has been operating in Archer Street, SW1, for 30 years next year, which must be some sort of record. It was first registered under the Business Names Act in 1941 as M&H Drum Supplies: the 'H', of course, stood for Len Hunt, who was then in the Police War Reserve. They

heard that drumheads—then very scarce—could be obtained in Northern Ireland; by buying them up and selling to the London Orchestral Association they were able to finance themselves in business.

Later on, at a BBC session, Len Hunt found that one of the orchestral drumheads was broken. When well-known firms refused to co-operate, Len fixed it himself, thereby netting a BBC maintenance contract that is still current. Len was christened the BBC's 'Drum Doc'—hence the 'Doc' in his name.

Moved

The firm then moved to Archer Street, and, with the cessation of hostilities, acquired the then very exclusive Premier agency. Today, the firm has 3,000 sq. ft. of showroom right in the centre of the West End, and also has workshops of every kind specialising, of course, in drum and percussion work.

'Doc', who has a formid-

able past as a player with most of the 'greats' of two decades ago, is still the guiding hand, although Christopher Hannant is in active charge of the company. The firm has gone from strength to strength and has a profound reputation for honest dealing, good service and percussion know-how: a fine example of the personalised business succeeding through customised skills and attention to detail.

Specialised

The London Music Shop is a good example of the more specialised type of establishment, providing a complete music service particularly angled for schools and colleges. It was founded in 1925 in Wimpole Street, moved during the early 1960s to Weymouth Street, and in February 1969 to the present address—218 Great Portland Street. The West Country branch was opened a few years ago.

The instrument depart-

ment can supply a full range of orchestral instruments, strings, brass, woodwind, percussion, organs and guitars, plus recorders, chime bars, xylophones, glockenspiels and all accessories. The Record department specialises in all makes of records (The London Music Shop imports the special Russian *Melodiya* label as a speciality). The Music department handles all publications—both vocal and instrumental—of classical and standard works, miniature scores, manuscript paper and classroom charts, plus a very comprehensive stock of books on all musical subjects. The mail order department despatches musical goods all over the country, as well as overseas. Director of the London Music Shop is Mr. H. E. Woollatt, Music and Books Manager is Mr. G. Jupp and the Records are handled by Mr. J. Carter-Witt.

Ivor Mairants' establishment, in sunny Rathbone Place, W1, is a home-from-home for all those who



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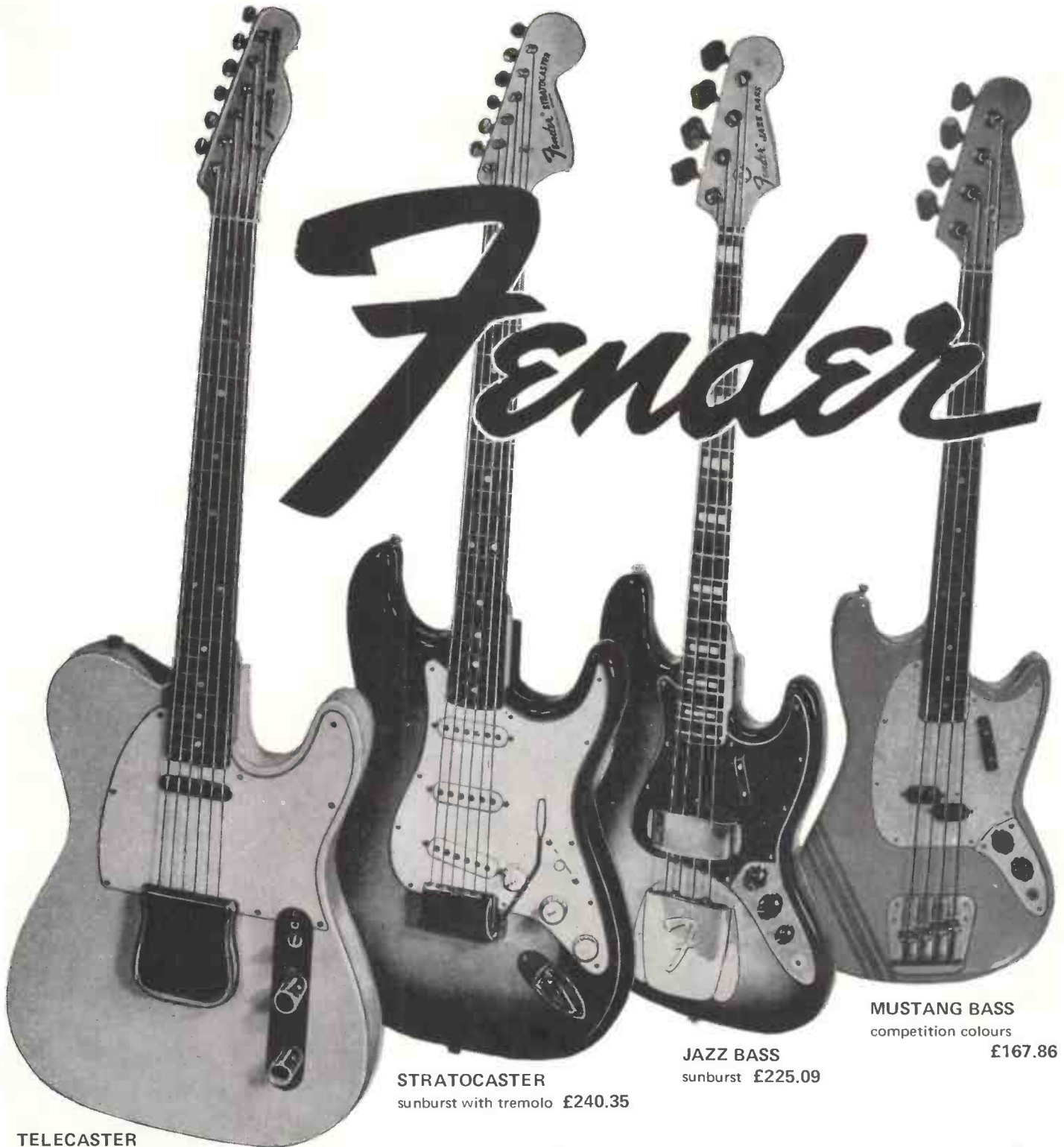
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appreciate expert guitar know-how — as it should be, since Ivor is one of Britain's finest guitarists by anybody's standards. Ivor personally selects every instrument that enters his portals, and is not averse to rejecting any that do not come up to his meticulous standards. There is a vast range of guitars in his shop, including all the bigger names in the electric world, such as Gibson, Epiphone and many others. However, Ivor finds his best sales are in quality classical guitars, and of these he has a wide range, varying from £13 to — well, make your own price. He also carries a small stock of amplifiers and drums, many guitar accessories and a large range of tutors. Incidentally, Ivor stocks the much-vaunted Ernie Ball Super Slinky strings, which have hitherto been unavailable in this country. (Among the more illustrious users of these strings is Eric the Derek). Some unusual stringed instruments, such as renaissance lutes, mandolins and bazoukis, are also to be

found in the Mairants shop. A fine specialist store with an emphasis on that increasingly old-fashioned quality—expert knowledge.

Marshall

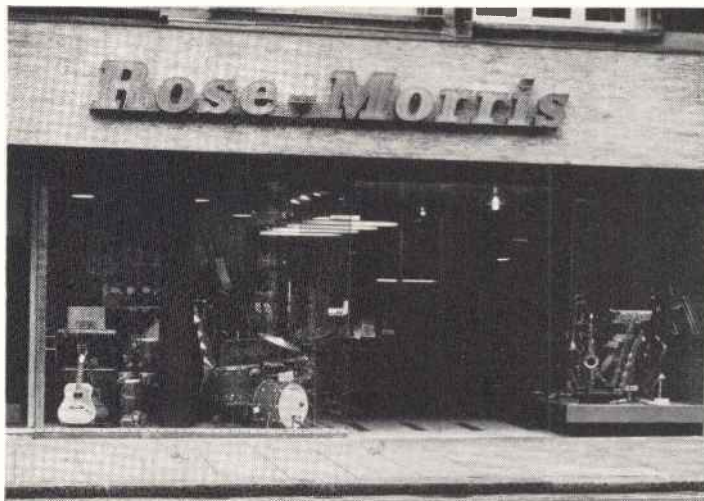
Situated in the densest part of Ealing (55 Broadway, in fact) is the retail outlet of **J. & T. Marshall Ltd.**, which caters mainly for the group trade and, in their own words—'provide the locals with a 600 watt 9 o'clock alarm call'. As you might expect, they stock a complete range of Marshall gear, as well as holding a franchise for Premier Drums, with a constant stock of accessories and spares. Also stocked is merchandise by Hayman, Ludwig, Slingerland, Shaftesbury, Fender, Zildjian, Gibson, Eko and Yamaha instruments. The Marshall shop features — in addition to their normal guitar and drum repair service — a same-day amplifier repair facility.

Manager John McCann has been with the company for five years, and is distinguished by his 'blue-tinted shades and constant chain-smoking'. The retail director is Chris Sherwin, who is often seen floating between this shop and the other Marshall establishment, at 146/8 Queensway, Bletchley, Bucks. The Bletchley shop is run by Chas Hill and Ian Agnew.

Modern Sound is situated at 128 Charing Cross Road, WC2. Manager, Rod Alexander, has found that by stocking a wide range of



Selmer have completely modernised Charing Cross stores



Rose-Morris in Shaftesbury Avenue

second-hand instruments as well as new ones they can cater for a wider cross section of the public. For example, the price of guitars in Modern Sound varies from £6 up to £400.

The best selling new lines are Fender guitars and amplifiers, Sound City Amplification, and Torre classical guitars, although a very large percentage of sales are due to the very comprehensive range of accessories, strings, effects units, cases, leads, and so on.

One of the important things about Modern Sound is its young—but very experienced—staff.

Orange

One of the more startling successes in recent years has been the emergence of the **Orange** mini-empire. Founded only three years ago in conveniently-placed New Compton Street, the Orangemen have branched out during that time into practically all fields of the Music Business. Backbone of the organisation are the twin Orange shops—one of which deals exclusively with Orange and Ampeg equipment (for which Orange hold the main franchise); the other side deals with second-hand guitars, amplifiers and organs. On the guitar side of things, Orange is well-known for always having good selections of Les Pauls—both new and original models (Managing Director Cliff Cooper was

one of the first to realise their value), and the total guitar stock is worth over £30,000. Incidentally, Orange give a three-month guarantee on second-hand equipment, and only employ 'non-pressure' salesmen.

Well-placed

Below the shop is the Orange Recording Studio, and above is the Orange Agency. Next door is Orange Records, who also handle the Orange publishing affairs. As a unit, the Orange organisation is very well-placed, as you can see!

Rose-Morris Retail Showrooms, 81-83 Shaftesbury Avenue, were opened in Autumn 1967 as a retail outlet to promote Rose-Morris merchandise; with particular emphasis on drums, amplification and professional instruments of all types. It is also a shop window for the trade and, in particular, overseas

customers.

The shop is managed by Dave Wilkinson (who was, until recently, a well known personality on the Country and Western scene) and Brian Connell as under-manager. All the staff are specialist salesmen: Tony Apple deals with guitars, organs and amplification; Bill Boston and Jackie Collins in brass and woodwind; and Dave Michaels with Malcolm Donnison—drums and percussion.

The showrooms consist of two floors, with an extensive frontage on Shaftesbury Avenue, and stock all major brands of equipment. Repairs and overhauls of all types of amplifiers and instruments are given special attention.

Selmer Musical Instruments at 114/116 Charing Cross Road has now been completely modernised with greatly improved display facilities. A newly enlarged department on the ground floor has been allocated to the extensive range of Lowrey Organs with a further department on the ground floor devoted entirely to woodwind and brass. The guitar department has been extended and moved to the lower ground floor where there is also another section devoted entirely to amplification equipment, drums and portable organs.

Plinths

Special attention has been given to the design of display aids. The new drum section, for instance, has a series of raised plinths so that a really



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comprehensive range of kits can be displayed to full advantage. Lighting, too, has been improved throughout and the new decor is light and restful.

Sound-proofing

Probably the most significant development has been the construction of three new sound-proofed rooms, one on the ground floor and two on the lower ground floor, to enable customers to try out instruments at their leisure without disrupting the shopping pleasure of others.

Repair service facilities have also been rehoused and reorganised in a special department on the first floor, to provide very speedy and efficient repairs to all kinds of musical instruments.

Service

All in all, these vastly improved showrooms represent a big step forward enabling Selmers to give an even better than ever service to their thousands of customers.

Sound City, at 124 Shaftesbury Avenue, W1, handles a wide range of guitars, amplifiers and keyboard instruments. Managed by Doug Ellis and staffed with salesmen who are all musicians, the shop offers personal and expert service to a wide range of customers, from the earliest beginner to the most experienced professional.

24-hour repair

The shop also offers a 24 hour electronic repair service, supervised by John



Selmer's Organ Showrooms

Marriott—who incidentally is the Pearly King of London. This genial and well respected figure has been with the Company from the word 'go' and his knowledge and experience are second to none.

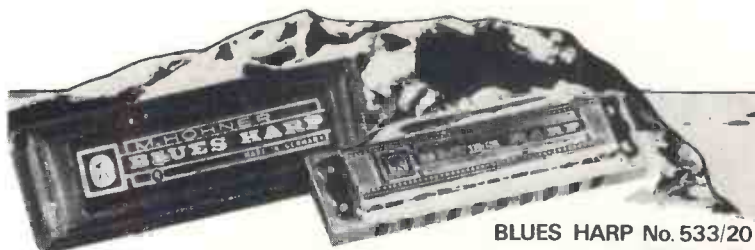
Other features of the shop? Well, over the last two years they have been operating a Hire Scheme from Sound City and Drum City. This side of the business has been developed and they have

combined both schemes under one roof, so to speak. They now have the New Sound City Hire Service whereby they can supply almost any equipment, road managers and transport. They are already covering most of the big American tours in this country (and on the Continent) and very shortly they will have the largest hire organisation in the country.

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Broadcast-studio versions Models 28B and 28C are provided with tape speeds of 15 and $7\frac{1}{2}$ ips, but have no mixing or monitoring and VU-meter amplifier. Model 28B is equipped with full-track heads. Model 28C has two-track heads and track selector switch.

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prestige instrument, the obvious place to sell and service them is a large, prestige store — and there are few stores in London that can be larger, more prestigious, or more conveniently located than **St. Giles Music Centre**, St. Giles High Street (just under the Centre Point Skyscraper). Bill Lee is the affable and friendly manager of the Centre, and organists who go there looking for instruments, advice or just a gawp at the hardware, are given every possible help.

With the rise in recent years of the electric organ as a vehicle for groups, the

name of Hammond has become graven in letters of gold across the heart of many a wistful would-be organist. Hammond are, of course, *the* instrument of all the major organ-based groups — and an extremely comprehensive line of instruments, accessories and tone cabinets is marketed, catering not only for the group, but for the home enthusiast.

Constant call

Leslies go with Hammonds like bacon with eggs; and St. Giles Music Centre also carries a large and varied selection of both new and used models of this particular brand of tone cabinet. A very important factor in the operation of St. Giles is their service department, with several full-time engineers on constant call. Many name groups with technical problems are always in the Centre, looking, admiring or (hopefully) signing cheques. With all the signs for the next decade pointing the way to a boom in keyboard



Top Gear—wide selection

instruments, the omens augur well for St. Giles.

Top Gear, situated in Denmark Street, carry a wide selection of new and used Group equipment, for which the shop has become very well known. In addition, they are the main London agents for Carlsbro amplification—rapidly being adopted by leading groups everywhere, who recognise the fine sound for a realistic price! **Top**

Gear have also recently extended their drum department which, apart from the usual accessories and cymbals, always carries a good selection of used kits by such illustrious names as Ludwig, Gretsch, Slingerland and Premier and confidently invite anyone who is looking for good quality group equipment at reasonable prices to call in and look around.

TONY IOMMI uses a
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Black Sabbath's latest recordings 'Paranoid' single, LP. You can join him and scores of other leading pros and semi-pros such as the Move, Raymond Froggatt, Fortunes, Life, Conway Twitty, Slade, etc., etc., in 'benefiting' from the 100% service offered by

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## DON'T MISS THE JANUARY ISSUE OF BEAT INSTRUMENTAL



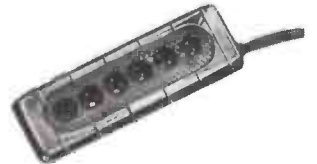
# Pick a Present



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# INSTRUMENTAL NEWS

... but this one is legal



A new **LEGAL** radio station has recently taken to the air on 205 metres on the Medium wave band. **Radio Monté Carlo International** began broadcasting on November 22nd at 9 p.m. and will operate every evening from 9 p.m. through until 3 a.m. The station will specialise in pop and progressive

sounds, which will be presented by disc jockeys Tommy Vance and Dave Cash.

'In general the first hour will be taken up with top 20 records, progressing gradually through the night towards the underground and *avant-garde* scene,' said a spokesman for the station.

## Bigger bus

The Red Bus Company has acquired two new agencies as part of the general expansion of the firm. The agencies involved are *Folk from Sheba* and *Subway*, both of which were run by 27-year-old Barry Myers and his wife Sheila in Ilford, Essex.

Myers joined The Red Bus Company on November 9 and operates from 33/37 Wardour Street, London, W.1 (Telephone 01-734 9466). He looks after specific acts including *Mike Cooper*, *Heron*, *Trader Horne* and *Comus*.

Ellis Elias, a Director of The Red Bus Company said: 'This is the start of the strengthening of the Agency

and acquiring experienced bookers and personnel. We are also looking for other experienced bookers.'

The *Folk from Sheba* agency was formed by Myers in 1968 and has built into one of the biggest folk agencies in the country handling artistes such as *Mike Cooper*, *Ian Russell*, *Dave and Toni Arthur* and *Terry and Gay Woods*—all well-known artistes on the folk circuit.

'*Subway*,' the progressive music agency was formed in January this year and has such bands as *Hackensack* and *Forest* on its books.

An accountant by profession, Myers has been associated with music and the stage since the age of eight. He ran a folk club in the City of

London named *The E.C.4 Folk Club*, and also one south of the river called *The Ramblin' Boy Folk Club*, before becoming active in agency circles.

## Warner deal

Warner Bros. Records have signed a licensing agreement with the Dandelion label for world wide distribution (except in the US where it will be through Electra). The deal was concluded between Ian Ralfini (MD of Warner/Reprise) Clive Selwood and John Peel and runs for a period of three years.

## High strength tape

A new texture-backed tape has been introduced by 3M. Known as Scotch 206 and 207, it has similar advanced handling qualities as those claimed for the new Scotch video and computer tapes—twice the resistance to scratching, together with better wind and anti-static characteristics.

In addition to the special conductive backing, Scotch 206 and 207 magnetic tapes feature a newly developed oxide coating which, claims 3M, makes possible a 3db increase in overall dynamic range.

'This feature will be welcomed,' says 3M, 'in view of the trend towards multi-channel recording where considerable over-dubbing places an increased demand on both the physical and magnetic properties of recording tape.'

The 3db increase in dynamic range can, without any change in bias or equalisation settings, be exploited in three ways to give (a) a 3db increase in signal-to-noise ratio without any loss in headroom; (b) a 3db increase in headroom without sacrificing signal-to-noise ratio; or (c) a combination of a 2db increase in signal-to-noise ratio and a 1db increase in headroom.

Additional maximum undistorted output is also

claimed for the new tapes—No. 206 being the standard-play version supplied in 2,500 ft. lengths, and No. 207 the long-play version reeled on 3,600 ft. spools.

The tape is available in  $\frac{1}{4}$  in., 1 in., and 2 in. widths. Minimum quantity normally supplied is 25 reels, although smaller orders for evaluation purposes will initially be accepted.

## Buzz-in

Fly is a new name on the record scene. Hatched from the old Regal Zonophone label, Fly will be a completely new entity, no longer a part of the EMI complex—although distribution will be through EMI's channels.

The company was the brain child of Kit Lambert and Chris Stamp (Track records), David Platz (Essex Music) and Malcolm Jones (ex-label Manager of Harvest Records) who retains the same title for Fly. All the old Regal Zonophone material which wasn't released—or didn't figure as well as it should have in the charts — has become the property of Fly, so a series of budget-priced albums (including *Move Hits*, a T Rex anthology and perhaps *Joe Cocker 2*) will be released under the name of Flyback.

## Proved

Rosetti and Company Ltd. have confirmed the opinions expressed in the introduction of our Focus on Amplification (*B.I. September*) which said that the present *tendency was for groups to use a limited number of individual speaker stacks and relay everything through a comprehensive set of P.A. equipment*. Rosetti report 'a substantial swing-over to our range of P.A. outfits.' The Company also states that, although valve units are still the most popular with British musicians, transistor amplification is now drawing up towards that level.

## Zep tick

An answer to the many complaints about *BI's* review of *Led Zeppelin III* last month. The point which we attempted to make was that this album was a good collection of Zeppelin music, but that it did not—in our opinion—merit the title of being by the 'world's top group'! Good as it is, the album is far from being the best of this year's bunch—again, in our opinion.

## Auntie

Following a comment by one of Auntie BBC's more popular DJ's regarding the repertoire of the Buddha and Kama Sutra labels, we would like to point out to the offender that bubblegum music is not the only thing which these labels release. For instance, Johnny Winter, the Impressions, Captain Beefheart, the Edwin Hawkins Singers, Lovin' Spoonful and John Sebastian have all

recently had albums issued on these labels. Brian O'Donoghue, Buddha's label manager, told *Beat Instrumental* 'It's not that we resent being bagged as a bubblegum label—far from it, we have had some really big sellers in the B.Gum vein. We do feel, however, that it is time we were recognised for our heavier releases as well. Melanie has taken her album *Candles in the Rain* into the charts and her new one *Left-Over Wine* should do likewise when it is released in mid-December.' So come off it, critics, there's more than bubblegum at the end of your noses.

## Hohner moved

M. Hohner Ltd. have moved to new premises at 39-45 Coldharbour Lane, London, S.E.5. The new address will contain an educational clinic, soundproof room, drive-in car park and will allow space for enlarged stocks and showroom areas.



From left to right: Tim Goulding, Ivan Pawle and Tim Booth

A new Irish band to hit Town is *Dr. Strangely Strange*, a Dublin-based lightweight four-piece of gentle musical inclinations and puckish humour.

Until recently a threesome, DSS consists of: Tim Goulding, keyboards and whistle; Ivan Pawle, guitar and whistles; Tim Booth, who is adept on banjo and Harmony acoustic, and (the most recent addition) Neil Wood, the recently-acquired drummer.

They describe their music as 'Acid-Ceili', which is to

say, a blend of Hobbiton and West Coast. Their second album *Heavy Petting* with its Tolkienian illustrations, is now available, and should be grabbed by those interested in soft sounds. *Heavy Petting* was recorded at Eamonn Andrews Studios, Dublin, and Sound Techniques, Chelsea, and was produced, like their first LP, by Joe Boyd.

They consider themselves painters, and feel that their approach is not unlike that of the painter; mixing words and sound to create a picture that 'stays in the brain'.

## New Ampex tapes

The new Ampex 8-track audio cartridge contains 300 feet of 381 Series tape and offers 64 minutes of record and playback time at  $3\frac{3}{4}$  inches per second. The cartridge fits all 8-track cartridge recorders

currently on the market and can be used with both car and home stereo and monaural audio units.

The new cartridge is the first blank 8-track tape cartridge produced by Ampex. Ampex now offers blank audio tape in cassette, open reel and 8-track cartridge formats.



## Home-made TV for less than £640

**Instavision System.** The new Ampex Instavision videotape recorder/player system includes a miniature videotape recorder, a hand-held camera and a cartridge using  $\frac{1}{2}$  in. wide video tape. It is the smallest cartridge-loading video recorder or player system to date. Pictures may be played back for viewing on a standard television set. The system offers simplicity, reliability and economy required for the coming home-

recording and playback market. Initially, the entire system (less monitor) will be priced under £640. Tape cartridges will be priced under £5 for up to an hour of recording. The system may be operated by batteries or household current, in colour or black and white.

For further information contact Ampex International, 72 Berkeley Avenue, Reading, Berkshire.

**THE KINKS HIWATT**  
171, MALDEN WAY, NEW MALDEN, SURREY.

# LETTERS

## 'ELP

Dear Sirs,

I feel I just have to write and tell you how great Emerson, Lake and Palmer were on their appearance at the Festival Hall on October 26.

Apart from a bit of unnecessary hype (like dishing out free roses before the performance) the concert was really fantastic and must point the way for the music of the next decade. Carl Palmer was hard-hitting and sympathetic, Greg Lake played immaculate classical guitar in 'Pictures at an Exhibition' (not to mention his excellent vocals throughout) and Keith Emerson—green glitter suit and all—has surely

ushered in the era of the Organ Star with his incredibly precise and technical playing — apart from his showmanship. And surely Hammond deserve a few bouquets for making an organ that stands up to such punishment: he bounced it, stood it on end, stabbed it and still it played without a falter.

**Barry Thomas,**  
Onslow Gardens, S.W.5  
*There will be a feature on Emerson, Lake and Palmer in next month's BEAT INSTRUMENTAL.—Ed.*

## Roy Harper

Dear Sir,

In the past you have featured many excellent articles on folk singers, including July's fine article on Joni

Mitchell, but one of the finest folk singers Britain has produced seems to have slipped your memory. So come on *B.I.*, isn't it about time we saw an article on Roy Harper. He is one of the most original singers around and his 'Flat, Baroque and Berserk' album was superb, as were his other three albums.

So please is it not too much to ask to feature an article on Roy, and help him gain some of the recognition he deserves.

**Jeffrey Parr,**  
Yatton, Nr. Bristol.

## "Beat" best

Dear Sir,

I have just spent the grand total of 11/3d. on a few weekly music papers and every one of them had *exactly* the same stories about *exactly* the same people. I know that when famous people are in town every paper wants to cash in on the event, but Matthew's Southern Comfort have been in town for months now, and just because they have reached the coveted number one posi-

tion there are dozens of articles about them, and they all say the same thing—NOTHING.

Quite honestly, *Beat Instrumental* is still the most genuine and honest of all the papers. I don't know how all these other 'new' rags manage to survive.

Name and address supplied

## Editorial idiot

Dear Sir,

We have been reading *B.I.* for the past six years and I feel I must write and tell you that in all that time I have never read such a load of rubbish as the *2000 Spaced* etc., article on page 49 of this month's issue. What on earth made you put this article in—and what idiot wrote it? Please for the sake of your readers don't go as far as part two!

Apart from that the mag is okay and I shall probably go on reading it for another six years.

**Colin Harkin,**  
Dagenham, Essex.



# PICATO STRINGS

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BLUE PACK ..... 27/- inc. P.T.

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EXTRA FINE GAUGE..... No. ES77  
RED PACK .... 25/- inc P.T.



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ALL STRINGS AVAILABLE INDIVIDUALLY ★



**I**f is one of those bands which deserves to be a great deal more popular than it is. Ask most people about If and the odds are that the reply will suggest that they are, at least, a good copy of Blood Sweat and Tears or Chicago. Of course there are an ever-increasing number of people who know and appreciate If's sounds, but there must be hundreds of music-lovers who would really flip for the band if only they could actually hear a few tracks.

As usual, American audiences were quicker to catch on to If than their native Englishmen, but then the Stateside D.J.'s are reputed to be more adventurous than their BBC counterparts.

### Home cut

Dick Morrissey (reeds) gave another reason why he thought their first album (*If*) was so slow to take off. 'The actual cut wasn't very good for the home version. The production was fine and the American release (made from the same tapes) was good. It seems to me that one of the most important things—besides the music being right—is that the pressing should

be good, because that seems to be where you get the presence and the depth. That track which we had released on Bumpers, *Reaching Out On All Sides*, sounded a hell of a lot better than the original on the album—just because it was a better cut.'

### Greener grass

Before forming If, Dick played with Chris Farlowe's Thunderbirds, sessioned for a while, and then played with Harry South and J. J. Jackson. Terry Smith (lead guitar) spent his last year (before joining If) in the same band as Dick—J. J. Jackson. Prior to that he was with Ronnie Scott, Jimmy Witherspoon and Scott Walker. Dave Quincy (reeds) has also played at Ronnie's, and also with people like Jet Harris. Jim Richardson (bass) has played with Scott Walker, Lulu and Keith Tippett. Dennis Elliott (drums) served his apprenticeship with the Shevelles and Ferris Wheel. John Mealing and J. W. Hodgkinson (keyboard and vocals respectively) have both been around the jazz scene—both here and abroad—for several years. (J. W. having been

a member of Georgie Fame's first Blue Flames).

At present the band are drawing near the end of a four week tour of the States—their second, in fact. Venues are similar this time as on the first, the Whiskey-A-Go-Go in L.A. and Chicago's Beavers Club obviously being included as these were the band's best receptions to date. 'I think that's one of the reasons why we were considered to be better than B.S. and T. on the last trip—because we were an English band; a good old case of the other man's grass being greener; anyway, we would rather be judged as a band in our own right instead of being compared to anybody else! As Dick put it. *If 2* is what we like to think is a logical progression from *If 1*. I mean, we recorded the first album even before we had played together live, so in September when we recorded this one we were bound to be tighter—six months tighter!

### Strong solos

'We don't make singles as such, in fact we don't even like taking singles from albums. Primarily we are a blowing band and most

numbers take about ten minutes. Our strength is in the solos; so you can't really take a track, edit out the solos and release it as a single. It just doesn't work that way. If we issue a single we'd lose what the band is all about.'

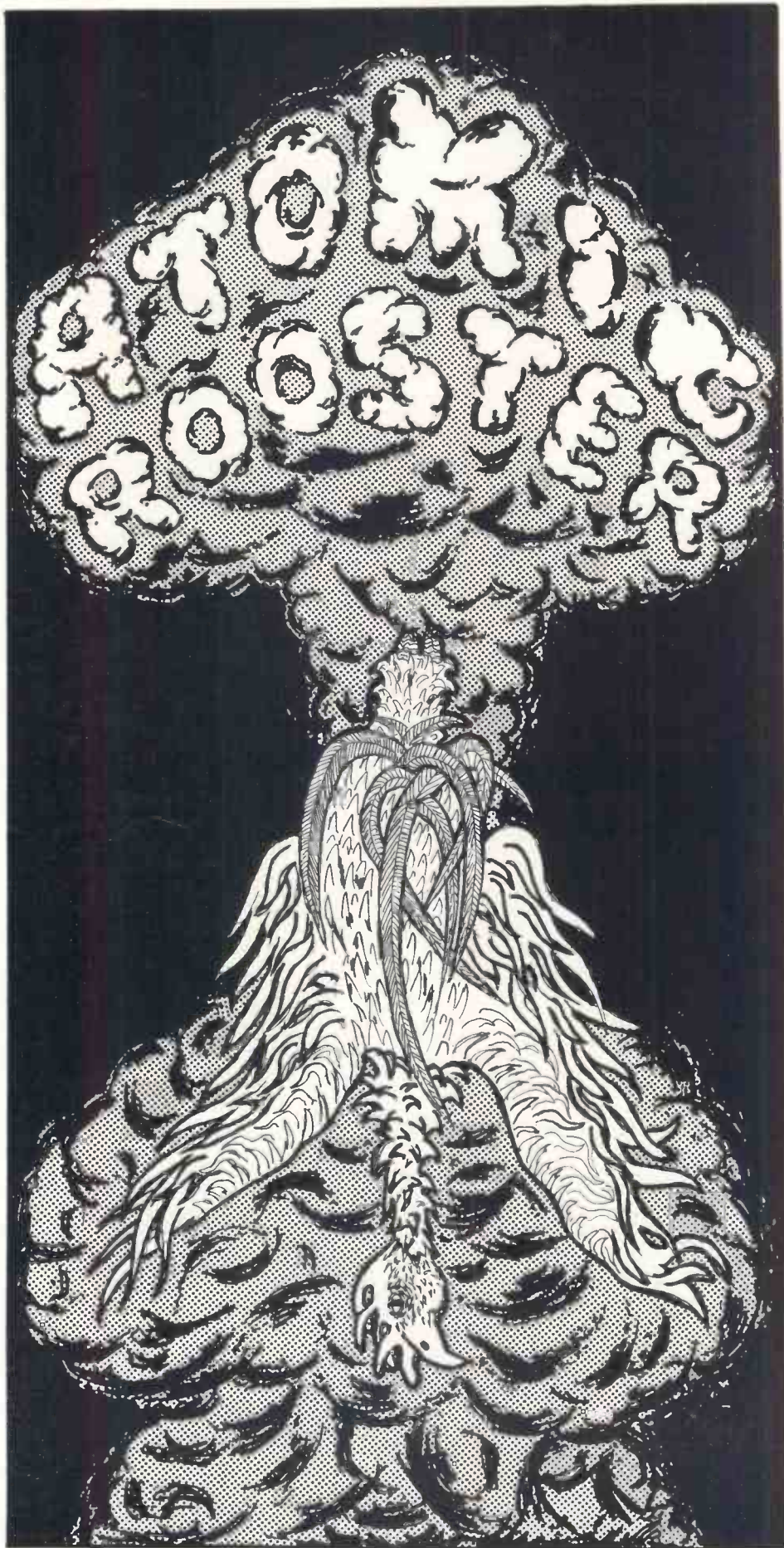
'On the next album,' Terry continued, 'I think we will probably concentrate on acoustic instruments—still with the hard sound, but featuring things like string basses, flutes and acoustic guitars. We will probably start work on the next LP in late January or February.'

'It wouldn't surprise me if we didn't end up writing film music in a couple of years.'

### Road gear

With the exception of one Orange amplifier, all the band's gear is Danesound. 'In the States we used Hammond which really was incredibly good, but unfortunately it doesn't stand up to the sort of treatment that it would get if we took it on the road with us—not that too much English gear does, mind you,' added Terry.

Come on, all you people outside London—catch on! IF are a good band, give them a listen.



A couple of days prior to Atomic Rooster's current tour of Germany, France and the Scandinavian countries, two-thirds of the trio ventured round to Knightsbridge to have a chat with *Beat Instrumental*.

Vincent Crane, LTCL, GTCL, to give him his full title, is the only member of the present line-up to have been in the original band. Vincent, although still only 26, was responsible for many hit records with his last group—the Crazy World of Arthur Brown, one of which was the famous *Fire*. The line-up was originally organ, bass and drums, but since this has now changed to organ, guitar and drums, Vincent has had to modify his Hammond C3 to make up for this lack of bass guitar. Four cabinets of four 12 in. Texion speaker/amplifiers are used to reproduce the normal organ sound, and American Acoustic amps are used for the bass. 'At almost every concert we do somebody comes up to us and offers to buy the Acoustics from us, usually for quite vast amounts of money. They are quite easily the best bass amps in the world; it's just a pity they aren't available in this country. I don't use the same speaker as everybody else with a Hammond either, for the very simple reason that I think they tend to emit a muffled sound. It stands to reason that if you rotate two sound sources, at one point on each revolution the sound is going to be very dead, so if you average that sound out over the entire revolution, it still isn't going to be as sharp as a straight speaker (like spinning a coloured wheel to produce an optical illusion of white). Unless of course you put mikes all round the cabinet, but then that takes away the point of buying the rotary unit in the first place.

'I don't use a Mellotron for the same reason. If I want an orchestra I'll *hire* an orchestra and not use a copy like you get with a Mellotron.

'They are fine if you need to transport your own backing from gig to gig, but not for anything more critical.'

## No fuzz

John Cann, ex-leader of the group Andromeda—and now responsible for Rooster's vocals and guitar—has only been with Vincent for nine months, and has in that time gained a reputation for his superb, though somewhat unorthodox, finger style playing. 'I don't use a Wah-wah or fuzz or anything like that for effect. My playing is basically speed, with a fair bit of bending. All this sustained and contrived distortion has reached the end of its life. The public would rather hear



Left to right: Vincent Crane, John Cann and Paul Hammond

and watch music rather than rate a player on his ability to hold notes for a ridiculous length of time.

'The only reason I take three instruments to each gig is for the sheer practicality of it. You see, I have a nasty habit of breaking strings when I'm on stage, and as far as I'm concerned there's nothing worse than having to stand around while somebody changes a string. Anyway, I play the Telecaster most, and keep the Gibson SG and the Stratocaster in reserve. If I could find some strings which didn't break every time I got excited, I wouldn't need spares; as it is I have decided on Clifford Essex. Once, when I was playing with Andromeda and using Fender Rock and Roll strings, I managed to break five of the six during one solo. Usually I can play round the offending string, but in this case I just had to abandon the thing!'

'Don't get us wrong,' Vincent interrupted, 'we don't consciously go on stage to leap about. For a start, it's more difficult to play "on the move", as it were. Very simply, when you play "pushy" music you are inclined to get carried away by it—not like the Who—but for similar reasons, I would presume.'

'There are so many good guitarists about at the moment,' John resumed, 'that the only way to get the music

across is to show the audience that it is lively, and that movement is *part* of that life.'

Newest member of the band is drummer Paul Hammond, who, despite being new to the professional music scene is—according to his publicity agent—'find of the decade, destined to be one of this country's top six'. John's opinion is rather more objective on the subject. 'We discovered him (Paul) playing with a band down south called Farm. His technique was very jazzy at first but now he's really getting it together for a rock band.'

## Different band

Most of the new album *Death Walks Behind You* was made at Recorded Sound, but a few tracks had to be done at Island because a 16-track machine was required at that time. Release date depends very much on the progress of Rooster's present hit single *Tomorrow Night*. Stateside release of the album should be around early February to coincide with the proposed tour of the country.

'At first the record company wanted to release Atomic Rooster's first album in the States, the way they did in Europe; but that isn't a good thing, 'cause the last one was put out the same week that Carl Palmer left to join Keith Emerson, which meant that

when I joined, and we went on tour, the band wasn't the same as it had been on record. That's partly why we waited until we had a regular drummer before we recorded this one.' John continued to explain about the writing technique employed by Vincent and himself. Vincent wrote nearly all the first album (and most of Arthur Brown's) and John wrote the vast majority of Andromeda's work. Vincent puts riffs down as he thinks of them—'Once I get the first idea the rest of the tune comes in all on it's own, and if it doesn't, I just tape what I've got and leave it for a while. Frequently I write a middle piece and then discover that I have a beginning and an end already on tape.'

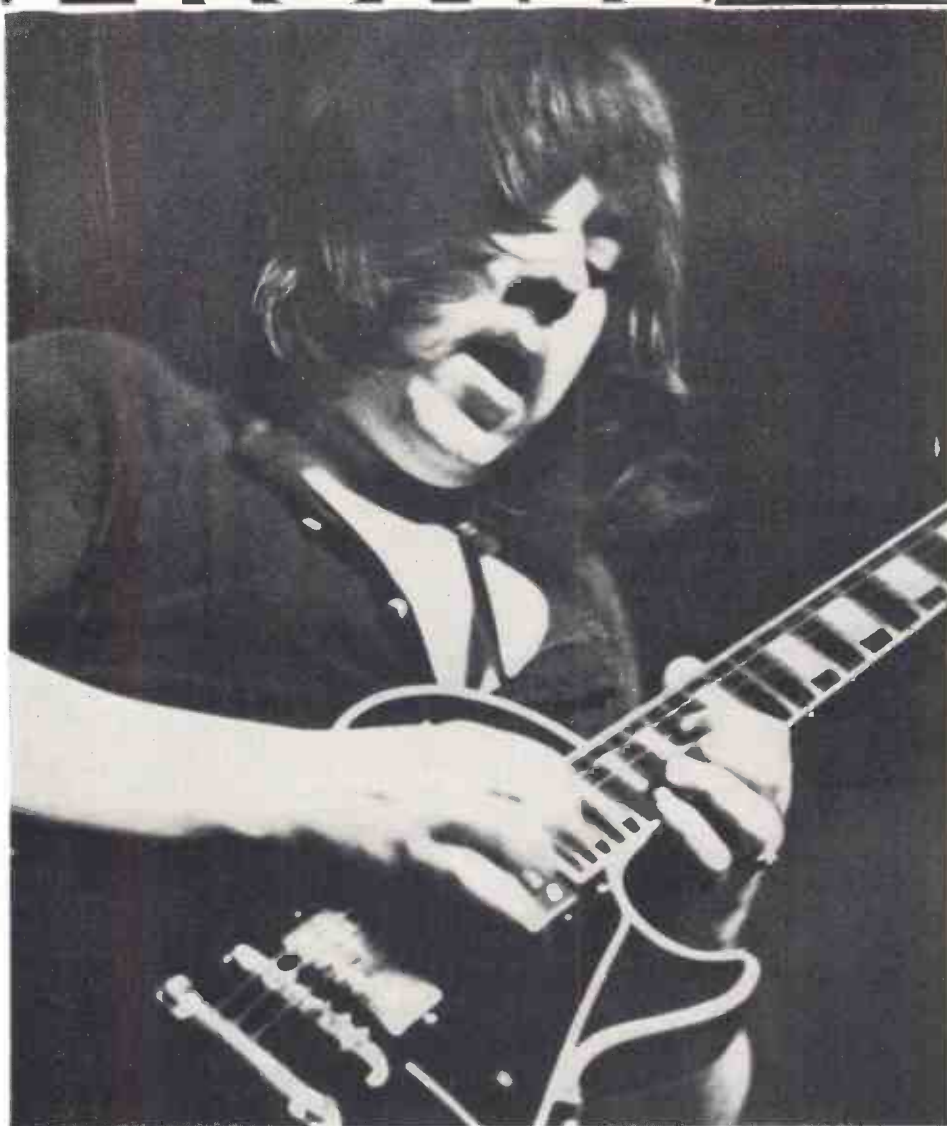
The entire trio still treat studio time with reverence gained from their early days (with somewhat less money to spend on sessions); all numbers are worked out and rehearsed before the recording sessions are booked. 'Only once have I ever written anything in the studio and that was a fanfare for Arthur years ago. It had to be right first time as well . . . we'd got 50 musicians sitting waiting to play it.'

As the band's roadie once said—'you can't define it, it's just Rooster music.' A valid statement from a guy who knows his birds (of the Rooster variety, of course)!

S.H.

# PROFILE

## LES HARVEY



**S**STONE THE CROWS was Les Harvey's big break into the top pop bracket; a break which, on the surface, doesn't seem to have changed him in the least. Underneath the 'I play the music and my managers look after the rest' exterior is a serious mind which has obviously been cultivated over many years' playing with a professional band.

'My first guitar was an acoustic which Alex gave me when I was about

10. From there it's probably the same story as everyone else's until I joined The Kinning Park Ramblers, a Glaswegian folk/country group. From there, I went and played rhythm with my brother (Alex). Just at that time the show-band thing was really big up there—the dance band boom as they called it—so I quit Alex's band and went to play at the Locarno in Sauchiehall Street.'

A year later, Les left his 'straight'

career in music to join a band called Power (which also included his present lead singer, Maggie Bell. Power went all over Europe, and a lot of time was spent on the American Forces' bases in Germany before they returned to this country, changed their name to Stone The Crows and rearranged the personnel to include John McGinnis (of the Checkmates) on organ, Colin Allen on drums and Jim Dewar, ex-Lulu's Luvver, on bass.

### Effective

'My own playing became more electric-ey and bluesish under its own steam. I didn't sit down and decide to "do a Clapton" or anything like that.' Twenty-three year old Les has mastered more than mere guitar playing; on stage one can't help but notice the use he makes of his assorted effects pedals. 'At the moment it seems to be out of vogue to use effects. This is a repercussion of the type of music we have had for the last couple of years. Eric Clapton, the guy who leads the religion, has even cut down on the amount of heavy stuff he does. The fans are following suit, and are beginning to run people down for using accessories. As far as my music goes I use the effects for an added range of tones, notes, etc., and not for the sole purpose of *having* effects!'

'I would ideally like to just play my music and not have to worry about doing anything for the overall image of the band; but for the instrumental numbers, the spotlight comes automatically onto me, Maggie can't really stay in the front if she isn't doing anything except play maracas, so I go out front and "do me bit".'

When the band returns from its six week tour of the States in the new year they will release an album (or perhaps even a double) which will feature the instrumentalists of the group as separate leaders—including Les, who will probably receive the credits for an entire side. The album/s should be released in late March or early April, and may be called *Let's Put Show Business Back Into Music!*



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# SELF HELP

## 3: MIKES AND P.A. SYSTEMS

Without a doubt, the trickiest item in a group's equipment to manage — successfully, and without hang-ups—is the assorted jumble of microphones, amplifiers and speakers that passes under the name of a PA system.

### Hybrids

Almost anything can be (and frequently is) called a PA system; however, the normal hook-up usually consists of the following: microphones, amplifier(s), echo or reverb units and loudspeakers. All the same, some pretty odd hybrids have been seen around the caves and cellars of Great Britain: everything from tape-recorder mikes and old radios to the very latest in sophisticated 500-watt gear with a control desk like something from Apollo 13; and, like Apollo 13, the most sophisticated equipment is no insurance against the occasional Gremlin.

Most halls and clubs were not

designed, acoustically speaking, for Rock 'n' Roll bands. Consequently, a combination of low ceilings, odd corners and reflective walls can combine to produce that most horrid of phenomena — feedback. To keep this nasty noise to a minimum, here are a few steps that might be taken in advance: **Positioning:** most mikes are directional. That is to say, they are sensitive along the pole of their length—like an electric flashlight. When positioning mikes, therefore, it is important to bear this characteristic in mind, and to make sure that the angle between the field of the mike and the output area of the speaker is as wide as possible.

**Balancing:** this means what it says. The object is to find the critical volume level for each mike; to find the overall critical volume, and to balance mike-to-mike accordingly. By *critical volume* we mean that point at which feedback starts to occur. The ideal volume level is, therefore, one notch below this point! There is no quick and easy solution to the problems of balancing. Trial and error is the only method. Start with the overall volume level, and bring each mike up to that point slowly. *N.B.—a high-pitched, whistling feedback can sometimes be averted by sacrificing some treble.*

### Control mixing

Assuming your mikes are properly positioned and balanced, you should have no further problems with feedback. Unfortunately, it sometimes still occurs in defiance of all natural laws. Problems at this stage can sometimes be avoided by re-positioning one or more of the speaker columns.

During the performance it is vital that someone is in permanent control of the mixing and balance. Swift action can save a number from disaster. Care: keep all microphones in the cases provided by the manufacturers. Any accumulated perspiration, etc., should be carefully wiped off before

packing up. Constantly check all jack connections for signs of fraying. Check, also, the tapes on the echo unit for signs of wear. Replace if dubious. Speaker columns in general are fairly robust and uncomplicated, and should not deteriorate greatly; amplifiers, however, are a different matter. These should be treated carefully and with respect. Keep in a box lined with foam rubber or polystyrene, and, for long journeys, first remove any valves.

### Unspeakable

**Breakdowns:** they happen, regrettably. Sometimes disaster can be avoided by carrying spares (see below), sometimes not. In the event of the unspeakable, take the following steps:

1. Disconnect power.
2. Check fuses, power connections, transformers and slaves.
3. Check jack connections. (Listen for a hiss in the speakers).
4. Replace any non-glowing valves.
5. Borrow another PA amplifier!

**Spares:** a comprehensive spares outfit should always be carried and replenished when necessary. It should consist of:

One or more spare mikes; spare valves, fuses, jack sockets and plugs, leads, soldering equipment and reliable screwdrivers (normal and Philips).



Problems can be avoided by re-positioning the speaker columns

**NEXT MONTH:**

**'SELF HELP' FEATURES MANAGERS AND CONTRACTS**



# BLACK WIDOW

THE last few months have seen the emergence of one or two bands whose publicity and stage act seem to be based on — not Meher Baba or Apostles of the Light — but on the teachings of Honorius and other advocates of the Way of the Left Hand Path; in short, on Black Magic.

## Sacrifice

The most prominent of these groups are, of course, Black Widow, who hurtled to fame from out of the wastes of the North some months ago with an album called *Sacrifice* in which all the elements of the Satanic Mass were present — except the required naked virgin. (At least, it is to be hoped so.) Accordingly, when I went to interview Kip Trevor, leader, spokesman, vocalist and Magister Templi of the group, I took the precaution of carrying my Dennis Wheatley Instant Protection Kit, consisting of crucifix, holy water and sun-talisman.

Not necessary, as I found to my relief. Kip was tall, blond and genial, and utterly unlike my preconceptions. (I tried to ignore the fact that he didn't cast a shadow.)

'Our act was worked out very carefully in a theatre in Leicester over a period of six months or so,' said Kip, eyeing my jugular vein with a strange gleam in his eye. 'The idea was to mix Theatre with Pop in a way that hadn't been done before. Rather than just go on stage and do a set, we wanted to put on a complete production, with props and everything. It worked out very well for the first few gigs, and then the National Press got hold of it—and you know what happened then!

'At that stage, people started accusing us of the usual hype—you know, covering up for inferior musicianship—which really jarred us off, as you can imagine. So now we are determined to prove that we *are* musicians.'

Black Widow consists of Kip, vocals; Jim Gannon,

guitar; Zoot Taylor, Hammond organ; Clive Jones, Tenor sax and flute; Romeo Challenger on drums and Jeff Griffith, bass guitar. The majority of the group hail from Leicester, although Kip comes from Oxford. He moved to Leicester about two years ago to join the embryo (or should it be neophyte?) Black Widow.

## Witch trials

There is an obvious similarity of line-up with Yes. Kip, who really thinks a lot of Yes as a Group, is not too happy about comparisons. 'We're not anything like Yes, really,' he mused, fingering a large, curiously-carved ring, 'it's just that I think Yes are a great band, and I don't believe in these comparisons that people are always making.'

I asked Kip about his beliefs in the Occult. Was he really serious? 'We're all very interested in it. It's a subject that — once you read any

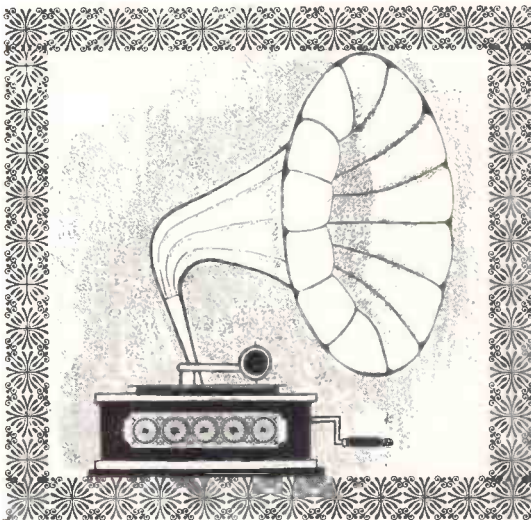
decent books on it — gets a hold of you, and you can't let it go. We used to spend days in the library in Leicester, just reading books on Witchcraft. There's so much of it. I found myself getting heavy into the Witch Trials of the sixteenth-hundreds—not that I wanted to, but it was so fascinating, I couldn't stop.'

The new album, released on CBS (as was *Sacrifice*) is simply called *Black Widow*, and was recorded at De Lane Lea Studios. Kip describes it as 'slightly jazz-influenced, although varied' and it represents this promised display of musicianship that is so important to the group.

## Sunlight

The interview came to an end. Still clutching my crucifix, I stepped out into the bright sunlight of Denmark Street; and there, parked at the kerb, was a broomstick—with Leicester licence plates!

A.T.



# ALBUM REVIEW

## ANTIQUES AND CURIOS STRAWBS AMLS 994



Quite nice—as far as live LP's go. The Strawbs doing their vocal-folkal thing for the benefit of the Lizgoers, and they appear to get an enthusiastic reception. Strawbs' highly-vaunted keyboard man, Rick Wakeman, also plays a piano piece *Temperament of Mind* and, though it doesn't quite fit the theme of the rest of the music (and is also a bit derivative), it does give an indication of his talents. Dave Cousins handles most of the vocals in a competent and sincere manner (*competent* seems the best bag to put this record in); but I wouldn't cross London in the rush hour to get it.

## MR. FOX TRANSATLANTIC TRA 226

The Yorkshire dales are the setting for this album of folk/country songs by the six-strong Mr. Fox. Bob Pegg and his wife Carole make the overall sound similar to

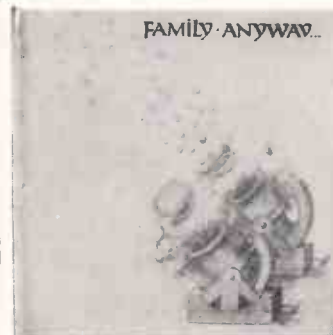
that of the Alex Campbell Folk Band. Carole is also responsible for the fine fiddle playing throughout the ten tracks. However, it is a shame that the record's final mixdown should give the instruments so much prominence over the excellent vocals especially on the last track of side two, where the listener really has to concentrate to fully appreciate the meaningful lyrics.



## FAMILY ANYWAY FAMILY WARNER BROS. RSX 9005

Half of the new Family album is a live recording, and half was recorded at the Studio; the studio side is far better, mainly because of the excellent musicianship of this group does not completely get across via live sounds. Roger Chapman's unique and harsh voice needs a more sympathetic medium than the Fairfield Hall to fully achieve what (I think) he is trying to do. In fact, one could go further and say that the live side is a bit of a disaster. You need to *see* Family to appreciate them, and, until we get

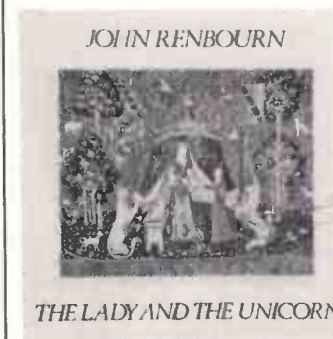
video, albums such as this will continue to fall slightly short of the true capabilities of the group. A pity.



## THE LADY AND THE UNICORN JOHN RENBOURN TRANSATLANTIC RECORDS TRA 224

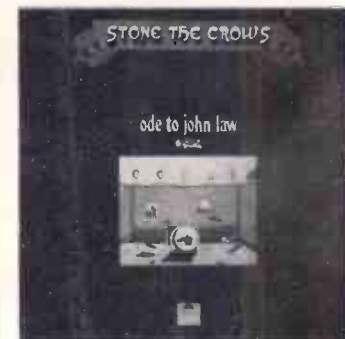
This is an album very much in the vein of side one of his previous LP *Sir John A lot* . . . All the tracks are instrumentals including medieval music, folk tunes and early classical.

I personally found it slightly disappointing as an example of John Renbourn's guitar expertise, for the tracks owe much to Dave Swarbrick's violin and Ray Warleigh's flute.



However, taken at its face value it is certainly worth taking time out to listen to. Among the titles are *Bransle Gay* and *La Rotta* from a previous Pentangle LP. All other tracks are original.

## ODE TO JOHN LAW STONE THE CROWS POLYDOR SUPER 2425 042



A little heavier than the first album by 'Crows, and unbelievably better. Already in the LP charts, and rightly so for this must be one of the best pop blues records of the year. Side one contains the three tracks *Sad Mary*, *Friend and Love*—all written by the band and featuring tremendous vocals by Maggie Bell, guitar work by Les Harvey and keyboards by John McGinnis. In general I didn't find side two as good as one, but quite brilliant nevertheless.

## KING PROGRESS JACKSON HEIGHTS CHARISMA CAS 1018

Lee Jackson's first release since he left the Nice, and a very good opener for his new band this is. Jackson plays 12- and 6-string guitars,

Charlie Harcourt plays keyboards and guitars, Mario Enrique on bass, Covarrubias Tapia on guitars and vocals and Tommy Slone on percussion. The latter's drumming is very Capaldi-ish, thus giving some tracks a rather early Traffic feeling. This is particularly noticeable on the title track. Better to say that *Since I Last Saw You* isn't quite up to the same standard (the instrumental insert is perfect) as the rest of the album. Congratulations, Heights for a good first.



**IT AIN'T EASY**  
THREE DOG NIGHT  
PROBE SPBA 6251

There is very little one can say about this LP. The three vocalists and four instrumentalists that make up TDN have got themselves an excellent collection of material. The title track, *Woman*, *Cowboy*, *Rock And Roll Widow* and of course *Mama Told Me Not To Come* are all of equally good quality.



**LIE BACK AND ENJOY IT**  
JUICY LUCY  
VERTIGO 6360014

Juicy Lucy doing their thing again: not a particularly original thing at that. The entire album sounds dated, a relic of a musical era gone by. (Gone by as far as 'Lucy are concerned, anyway). The tracks which do merit a listening are *Whisky In My*

*Jar* (some nice guitar riffs), the Davis and Bramlett song *Hello L.A., Bye Bye Birmingham* (spoilt by insipid guitar), *Willie The Pimp* (Frank Zappa's song played in the way Juicy used to play in the hit record days) and, best track of them all, *Lie Back And Enjoy It*.



**MANFRED MANN**  
**CHAPTER THREE**  
**VOLUME TWO**  
VERTIGO 6360012



Messrs. Mann and Hugg aren't going to gain many new followers as a result of this biscuit. One thing they will do, however, is strengthen the support of those people who liked the first album. In most respects this is very similar to the original, but unfortunately the disorientated 'open jazz' pieces which kept the first from being a big seller are still present. It is indeed unfortunate that a total of five minutes' noises spread throughout the album should be allowed to spoil an otherwise good offering. As with *Volume One*, this should be heard at least three times before any judgment is made: a pity that everyone doesn't have that much patience.

**THE END OF THE GAME**  
PETER GREEN  
WARNER BROS. RSLP 9006

Sometimes going independent can be a mistake, as far



as Peter Green's music is concerned it was a major catastrophe. Zoot Money (piano), Godfrey Maclean (percussion), Nick Buck (keyboards) and Alex Dmochowski (bass) help Peter out on this collection of sounds — mostly 'free-form' music, although to me it sounds more like a recorded jam session with occasional breaks by the 'star'. Even Mr. Green's famous guitar technique is not very much in evidence, although it must be said, if one takes each individual riff on its own merits — then there are one or two nice pieces.

**ATOM HEART MOTHER**  
PINK FLOYD  
EMI SHVL 781



With this utterly fantastic record the Floyd have moved out into totally new ground. Basically a concept album, the 'A' side title track utilises Pink Floyd, orchestral brass, and mixed choir. All blend to form a totally integrated theme which is the great strength of this LP. Great, great, great and I'd love to hear it in quadrophonic!

**A GATHERING OF FLOWERS**  
MAMA'S AND PAPA'S  
PROBE SPB 1013-4

What can be said that hasn't been said already? Fantastic, Tremendous, In-

credible, etc., etc. This double album set includes all their greatest hits: *California Dreamin'*, *Dedicated To The One I Love*, *Creeque Alley* and *Go Where You Wanna Go*. A must for every record collection at only 79/10d.



**ARLO GUTHRIE**  
WASHINGTON COUNTY  
WARNER BROS. RSLP 6411

Mr. Guthrie Junior's first offering since his international hit with *Alice's Restaurant*. The album opens with a pleasant guitar solo and leads into the up-tempo *Fence Post Blues* — which could very well be sung by Dylan (of the Nashville Skyline period) so similar are their voices. The quality guitar returns for the third track, *Gabriel's Mother's Highway*. Unfortunately Arlo's voice gets rather monotonous by the second side, the music however retains its quality and strong melody lines, particularly on *I Could Be Singing*, *Percy's Song* and *I Want To Be Around*.

**VERTIGO ANNUAL 1970**  
VARIOUS ARTISTS  
VERTIGO 6657001

Not quite a sampler in the usual sense of the word, because this is a double album set of tracks from this year's



best Vertigo releases—and not samples of future products. The price—49/11.

# your queries answered

## Bass strings

Dear Sir,

I purchased a six-string bass in June. Some weeks ago I noticed the top string was very badly worn and was obviously about to go. I tried without success to obtain one in Oxford; instead, I was met with blank faces and disappointment. However, one shop offered to order the top two strings, assuring delivery in two weeks. It has now been six weeks and I heard nothing. I went all over London but again without success. Apparently, they are only sold in sets, the price varying by as much as £2 10s. 0d. for the same set. I even tried Rotosound in Denmark Street, the makers and stockists of the strings; I was given the same answer: only a set.

Does this mean that every time I break a string I have to pay out for a complete unwanted set? Also, what happens if the same string goes again? ANOTHER unwanted set. Am I the only guy in the country with a six-

string bass who does not break all his strings at once? I am beginning to think so.

JOHN A. PRIOR,  
Abingdon, Berkshire.

● Rotosound say: Mr. Prior must have been misinformed. We certainly do sell bass strings individually, as well as in sets. At the time Mr. Prior called, we told him that, unfortunately, individual strings were not at that time in stock, but that we could order them for him. If he will get in touch with us we will be happy to supply his needs.

## Mystery amp

Dear Sir,

I have a 100 watt Hi-Watt amplifier and two Hi-Watt 4 × 12 speaker cabinets. For some reason the amplifier gives a very noticeably better sound after it has been switched on for two hours. What is the reason for this?

C. HUMPHREY,

Patcham, Brighton, Sussex.

● We are baffled. There are many strange phenomena associated with high-

performance amplification equipment, but this is a new one on us. Please bring this incredible amplifier to our factory and we will be most interested to look at it.—Hiwatt.

## Dallas guitar

Dear Sirs,

I have just had a guitar left to me by a deceased relative; could you please tell me if there is a value attached to it, and, if so, how much?

It is a 1930 semi-acoustic made by Dallas, and is called a Radiotone; it has a fairly good sound and is in good condition.

TREVOR WILSON,  
Sutton-in-Ashfield, Notts.

● This guitar was a very popular model, mass-produced by ourselves in the period you mention. It was made in Germany, and we sold hundreds and hundreds of them—complete with hard case—for £6 10s. 0d. retail. If in good condition, it is probably worth about £12 to £15 now.—Leslie Miller, Managing Director, Dallas-Arbiters.

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