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Editorial

THE New Year gets under way and the season of Trade Fairs is upon us. The first of these Musical marketplaces is to be held at Frankfurt this month (see page 35 for our Preview) and promises to be the biggest and best for some time. Britain, happily, is one of the largest contributors, as befits Europe's leading musical nation.

What *are* the new instrumental trends? Many of this year's innovations are internal rather than external: improved wiring, controls and tonal circuitry for amplifiers; more sophisticated fittings and finishes for drums and other instruments. But the appearance of one particular instrument has a very great significance for the Industry as a whole. Although modestly represented at Frankfurt, the Synthesizer has finally arrived as a viable group instrument (there are several models on show at reasonable prices) and it may well revolutionise the Music World.

In their most sophisticated form, synthesizers can do almost everything but talk; the Group Economy size is still capable of a vast range of tonal effects—which must make them appealing to a Business which is always eager for the new, the unfamiliar and the exotic.

A great deal of development still needs to be done (not many of them are polyphonic, for example). However, the 'electronicisation' of the Industry is now under way and the ultimate survival of many older, well-established — but less flexible — instruments must now be seriously in doubt.

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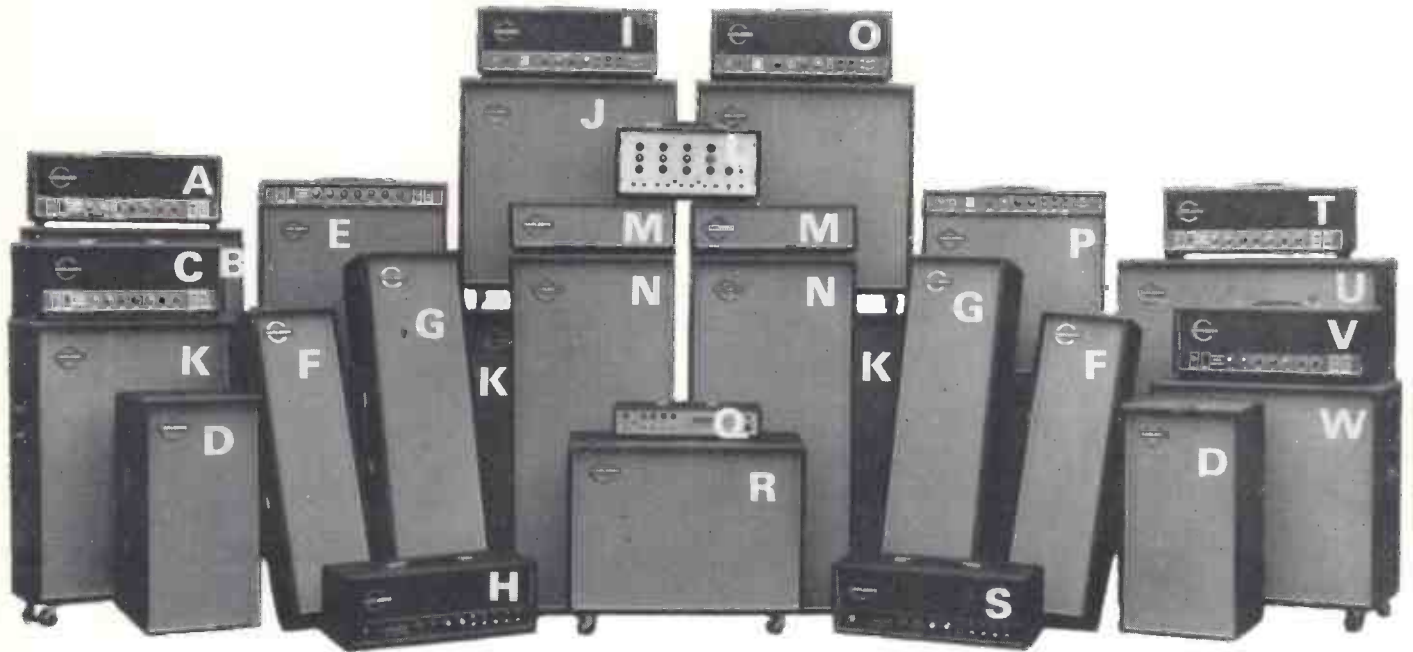
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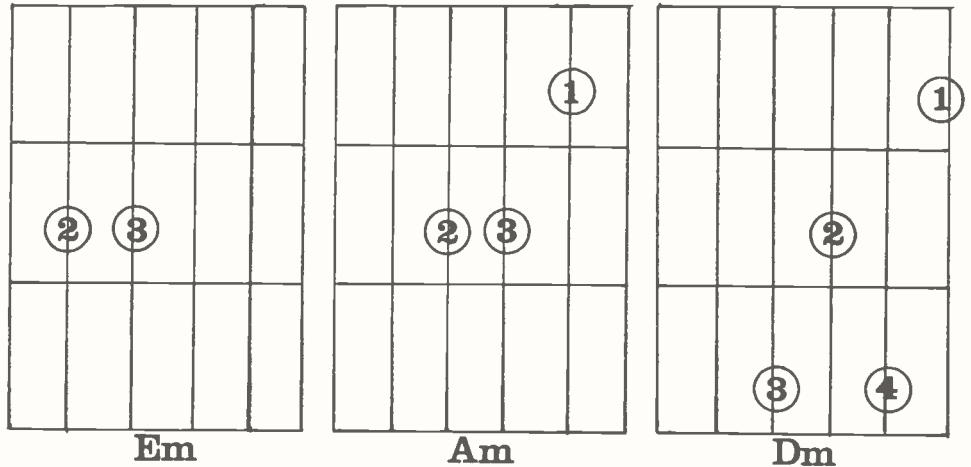
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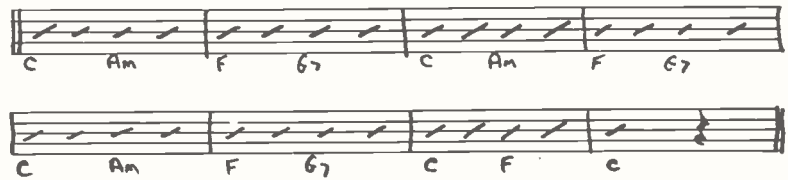
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10: Minor chords

In last month's *Beat Instrumental*, I explained how all the Major chords could be formed just by moving three chord shapes up the fretboard. Now let's move on to Minors. The only difference between a Minor and a Major chord is one note. To be technical, it's a flattened third. Say you want to play F Minor (Fm). All you do is play the normal F Major chord, and change the note A (2nd fret of the 3rd string) into A \flat . To do this, you have to barr the top three strings at the first fret. As with the Major chords, you can play all the Minors with just three chord shapes, those of Em, Dm and Am.



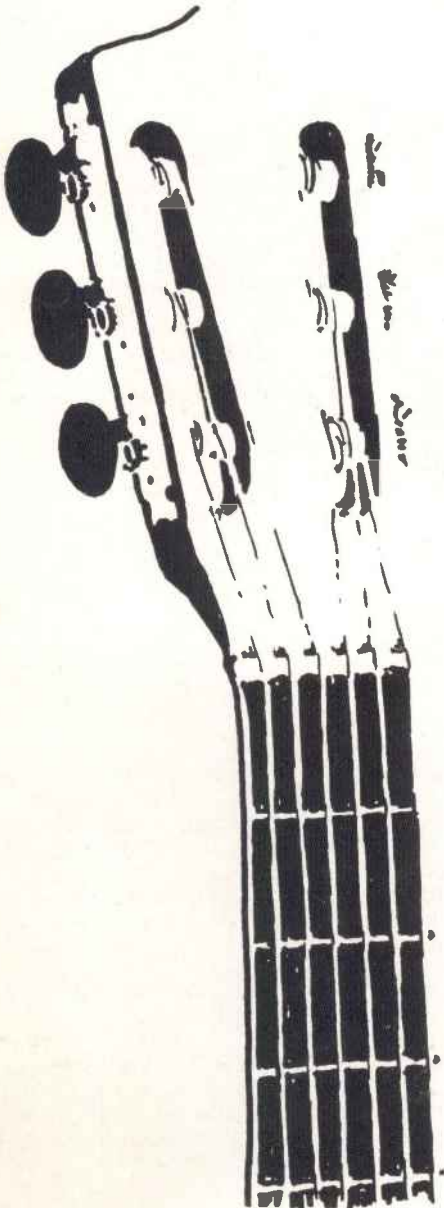
Remember that when you move the chord shapes of Em and Am up the fretboard, your fingers have to cover the strings that were previously open ones. In other words, they must take the place of the 'nut' at the top of the neck. You already know the three-chord trick, so let's add a minor, and turn it into a four-chord trick. Try this little exercise—written in the key of C Major—and you'll see how easy some of the hit records are:



If you wish to play in a different key to C, then the easiest way to find the corresponding Minor is like this. Say you decide upon the key of A, then find the note A on the fingerboard, and move down three frets. This is F \sharp , and the Minor will be F \sharp m.

One of the biggest advantages of using this sequence is the fact that it is very simple and very melodic. No matter which particular key you choose, you will still get the same effect. Once you have learned the majority of the Minor chords, try experimenting. This way your ear will become accustomed to the various chords and you will automatically know which chord goes with which. The most important fact to remember is to change the fingering when you move from Em to Fm and Am to B \flat m. Stick with the four string chords when you get higher than the first fret. In fact, it might be better in some cases to use three-stringers. Even if you can't play the full chord, you will learn what they sound like.

Next month, we'll move on to Sevenths. You already know many of them, but only in the three-chord sequence, so I'll show you how they can be used as 'lead-in' chords.



PLAYER OF THE MONTH

MICK ABRAHAMS



UNLIKE most guitarists, Mick Abraham's playing, blending sophisticated chord work with dazzling single-string breaks, goes beyond the distinction between lead and rhythm playing. You can hear echoes of many forms—Mick has a wide-ranging style drawing from jazz, country and western, rock 'n' roll (ancient and modern) and he is also one of the most imaginative and sensitive exponents of bottlenecking.

Mick made his decision to go professional at the fitting age of 21, when his mother asked him whether he wanted a big party or a guitar to launch him into manhood; he chose the guitar, a Gibson SG that he still uses six years later, and shortly after formed his own band, the Original Hustlers, who played mostly Chuck Berry and Little Richard songs and what Mick laughingly refers to as 'our own arrangements of Beatles' numbers'.

His next band was McGregor's Engine with Clive, Pete Benson and Andy again. Rehearsing in an adjoining room at Caesar's Palace one day, however, was a band called the John Evans Smash who had been told by their managers to get 'a blues guitarist'. Mick joined, and managed to persuade Clive to go with him rather than work for Commer motors; the new group included Ian Anderson and Glenn Cornick and was called Ian Anderson's Bag of Blues. Agent Dave Robson suggested Jethro Tull for a name, and their first record, one of Mick's songs, came out on MGM; *Sunshine Day*, by Jethro Tull. Some time later, after Jethro's triumphant appearance at the Kempton festival of 1968, he was at last in a successful band.

His step into a national group came when he joined Neil Christian's Crusaders, who had just lost Jimmy Page, but he left after a three-month stint. 'We had to dress up in orange shirts, tight black trousers and white boots and wiggle our asses. If you saw how fat I was then you'd know why I didn't fancy it,' he admits. But after an ill-fated venture with a band called the Goodtimers with, amongst others, Graham Waller, Dave Cakebread and Bernie Etherington—'We rehearsed every night for five months and folded after six gigs. It wasn't a bad band, either. We had a big, fat bluesy sound'—Mick found himself back with the Crusaders, and, having played 'a few gigs' with the magnificent Screaming Lord Sutch's Savages, went on to join a Luton group called Jensen's Moods, where he played with Clive Bunker and Andy Pyle.

Blodwyn did well and made two excellent albums, but in summer last year Mick left and formed his own band again. Initially known as Wommet, the new outfit is now simply the Mick Abrahams Band, and promises well for the future.



Well, the German tour was OK, apart from Colosseum's leaving Chris Welch stranded in a German town. He still likes us. We sent him a toaster and a set of wine glasses to make up for it. Anyone who wants a toaster and a set of wine glasses, come and be stranded by Colosseum . . .

No more inside stories: every tour is the same after the first week—you cling to the next gig as the only stable element in a kaleidoscopic 3D lights show. It's all fun, folks, from 'Whose Turn To Forget His Passport' at Heathrow to 'Which Welcoming Face Beyond the Customs Barrier Is Welcoming Me?' through 'Collecting Hotel Room Keys' to 'Paying The Extras'. Am I painting a rosy picture? Hm.

Our German tour was good, though; and, free-concert Führers notwithstanding, we're going back soon with some new things to play, at last. Getting our band to play new numbers is like finding a diet for a bloody great baby: it regurgitates 80 per cent of the juicy titbits we give it. You just can't tell whether it's going to like them; either it does or it doesn't. Bands eat material like huge, senseless, ravenous but choosy animals: if they don't get enough they sicken and die. There should be an RSPCB to make sure that valuable and loved bands get a good balanced diet of new material to digest.

This doesn't apply to recording bands so much—their nature is new stuff for every disc anyway—until or unless they go on the road; it's probably more true of road bands, bands which play every night. Anyone gets fed up doing the same thing too often. Cream had a character the memory of which hasn't been dimmed by Ginger, Jack and Eric's later bands—and one of the reasons for the premature death of Cream was not enough change in repertoire; if they'd successfully played new numbers, even in the face of requests for old ones, Cream would have lasted longer. (John Mayall's system for keeping the bounce in his bloody great baby was like most of John's systems, pretty radical and not at all like any other comparable scene—he changed both the numbers and the personnel with startling speed. Thus the tune and the bass player could be different by the end of the number. No one got bored that way.)

Goodnight, my turtle-doves.

ALBUM CHART FAX

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

Abraxas—Santana
S—American. MP—Chrysalis

Air Conditioning—Curved Air
RP—Edwards. S—Island. E—Caldwell.
MP—Blue Mountain

All Things Must Pass—George Harrison
RP—Specter. S—EMI. E—K. Scott.
MP—Apple Music

Anyway—Family
RP—Family. S—Live/Olympic.
MP—Dukeslodge/Carlin

Atom Heart Mother—Pink Floyd
RP—Smith. S—EMI. E—Brown.
MP—Lupas Music

Chartbusters Vol. 4—Various Artists
S—Tamla Motown. MP—Mixed

Emerson, Lake and Palmer—ELP
RP—Lake. S—Advision. E—Offord.
MP—EG Music

John Lennon/Plastic Ono Band
RP—Specter. S—EMI. E—Mixed.
MP—Apple

Led Zeppelin III
RP—Page. S—American. E—Johns.
MP—Superhype

Lizard—King Crimson
RP—Fripp. S—Island. MP—EG Music

New Morning—Bob Dylan
S—American. MP—Feldman

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

Sunflower—Beach Boys
RP—B. Boys. S—Brother. E—S. Desper.
MP—Corlin

Sweet Baby James—James Taylor
RP—Asher. S—American. E—Lazarus.
MP—April

The Cruel Sister—Pentangle
RP—Leader. S—Sound Techniques. G—Boys.
MP—Traditional

T. Rex
RP—T. Visconti. S—Trident. E—Baker.
MP—EG Music

Tumbleweed Connection—Elton John
RP—G. Dudgeon. S—Trident. E—Cable.
MP—DJM/Sunshine

Untitled—Byrds
S—American. MP—Essex

Watt—Ten Years After
RP—Lee. S—Olympic/Live.
MP—Chrys-A-Lee, Music

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

Somewhere in London stands a black-painted church building with its innards ripped out and carefully replaced with all that modern interior decorating can offer. Inside this sinister abode lays the womb of Island records — its recording studios. Somewhere inside Studio One the week before Christmas were Jethro Tull and somewhere in their various heads lay an unborn LP.

Just as photographers are awarded gold statuettes for taking pictures of Jackie Onassis in her most intimate

moments (or for climbing trees in the gardens of Buckingham Palace to complete a magazine's 'Royal Scrapbook'), I did the equivalent in rock journalism by going to the recording studios with a notebook and pen concealed in my hand, disguised as a reporter. The security guard at Island is a very nice man who smokes a pipe and combs his hair in the door window when he thinks no-one is watching. He sees all the groups come and go and assured me that Jethro Tull were nice lads. Warmed by

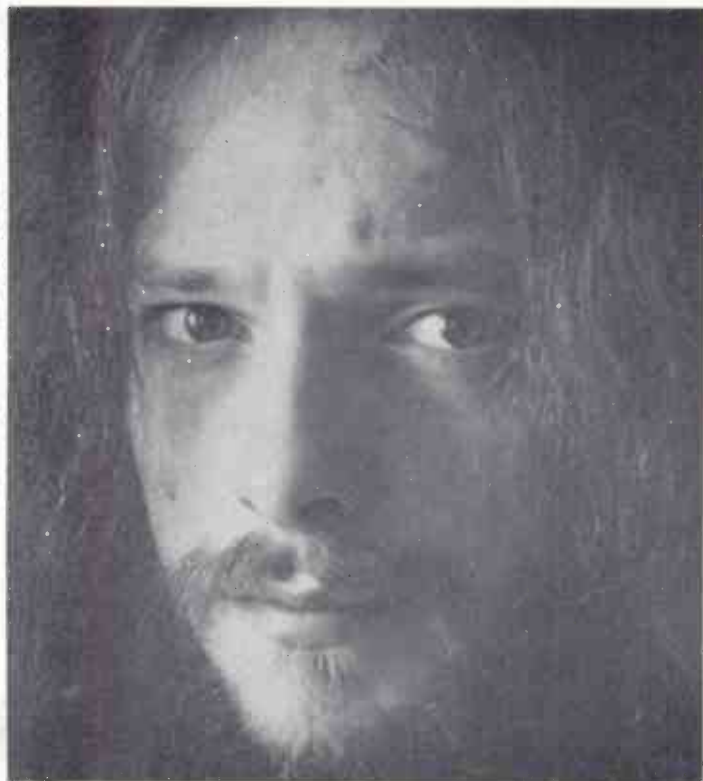
this information I went up into the control room of Studio One and met lead guitarist Martin Barre who told me that Ian would be along in a minute and gave me a seat. Then Barre and Jeffrey Hammond-Hammond the renewed bass guitarist went into the studios and hand-patted a ball of paper to each other. It was with this relaxed vision of a row of soundproofing screens and a paper ball rising and falling behind it that Ian Anderson entered. He came in gripping a small bag and without so much as a hi or hello went straight to the piano, set his bag down, and proceeded to tap out a tune. This to me was an acted out example of the difference between a musician and a pop star. This is a scene which should be repeated before every top-of-the-popeyed middle-aged father to whom the pop musician is merely juvenile show biz at its worst. Anderson is both the showman and the musician. He's the stork in a dressing gown and the tired-eyed face behind the control room dials at midnight. When

you've spent ten hours a day in the studios creating music there's every reason to want to leap around when your newborn baby is presented live to the masses. Ian Anderson superstar-and-bar, is Jethro Tull.

Intense

He came to me looking very tired and intense to explain why the group weren't giving any interviews. Only a few weeks before the band had returned from a tour of the States and after each having a short holiday it was back into the recording studios to start work on their fourth LP. 'Living this life has its problems/so I think that I'll give it a break/Oh, I'm going back to the family/'cos I've had about all I can take.' (*Stand Up*—Jethro Tull). A tired face says more than words and visible dedication doesn't need to seek excuses so we each compared our tight schedules and deadlines before apologising good-byes. 'And every day/has the same old way/of giving me too much to do.' (*Stand Up*—

JETHRO TULL



Anderson: Superstar stork



Martin Barre: took over lead

Jethro Tull.)

My return visit the next day — made in the hopes of meeting manager Terry Ellis who arranges their conversations — was again in vain, but about an hour's wait outside the studio provided me with an insight into the corporate personality of J. Tull. I came in as pianist John Evan was working over a catchy intro. which provided my head with continuous piped music for the next two weeks. Anderson remained in the control room and guided them into sets of two takes at a time after which the boys came up to listen to the playback. Then it was back into the studio for a further two takes. Anderson counts them in with a

One, two, two two, three four...

He then comments on each take and the band is constantly following his advice as they play. Evan has to go slower. Someone made a boob. Someone admits to making a boob.

One, two, two two, three four...

Then it's out beneath the red light and into the control

room. A tape machine screeches backwards through its four-take history. The second one's better than the third. The fourth one's better than the first. Turn up the bass. Play a little slower John. Out beneath the red light and back to the instruments.

One, two, two two, three four...

Anderson sings over a track from his position in the control room. The heavy doors give the sound a sort of singing in the bathroom quality.

One, two, two two, three four...

On my third and last attempt to interview the band four days later the same track was spinning through the tape machine watched by critical ears.

One, two, two two, three four...

'And every day/has the same old way/of giving me too much to do.' (*Stand Up*—Jethro Tull.)

The new Jethro Tull is getting back to being the old Jethro Tull in its line-up. When it was a baby, J. Tull was called Blades and fea-

tured Ian Anderson on guitar, John Evan on drums and Jeffrey Hammond on bass. This was back in Merseysounding schooldays when Blackpool was home and Liverpool wasn't too far away. Evan left his drumstool for an organ seat after a short period of time and Glen Cornick replaced Hammond who had quit due to external pressures.

Reduction

Growing to a seven-piece band Blades became the John Evan Blues Band, but a venture into London for TJEBB reduced its numbers to two: Ian Anderson and Glen Cornick. Anderson rallied a new band together with Mick Abrams and Clive Bunker and these four gave themselves the name of a gentleman who was responsible for inventing an agricultural instrument, Mr. Jethro Tull. The connections between an agricultural inventor and a rock group must be in that both could be described as 'earthy'. The group of the name were certainly earthy when I was

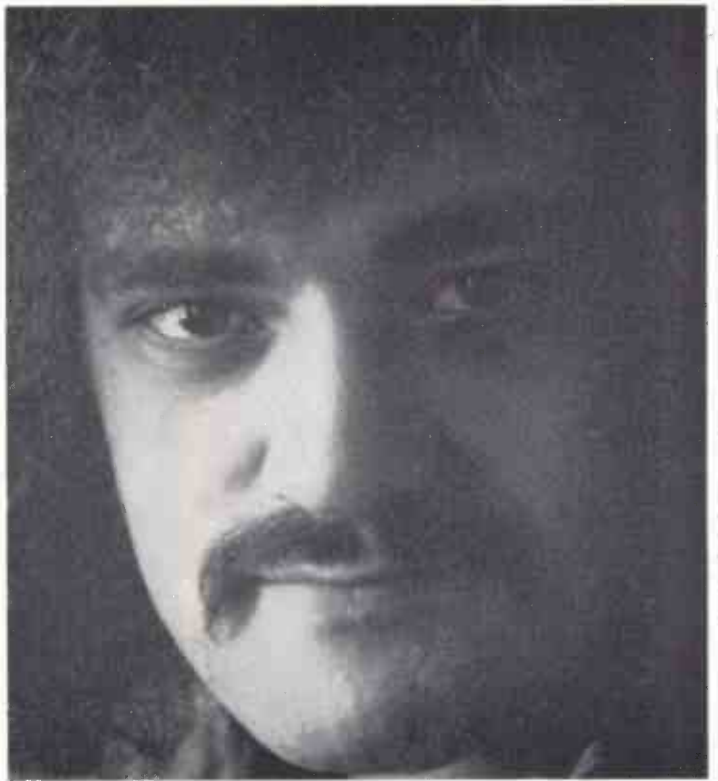
introduced to their music at the very first free Hyde Park concert. They played along with T. Rex (whose first name was then a little longer), Roy Harper and the Pink Floyd. Their music was gutsy and bouncy. A rendering of *Cat's Squirrel* levitated seated bodies to dancing positions and that sun-filled day pulled the words 'Jethro Tull' from the calendar pages of the music papers and into the forefronts of many musical minds.

It was with this line-up that the first album *That Was* was recorded. Looking back, the album seems crude. It was blues-boom days and this was a blues LP. Many of the vocals seem to have been recorded through a lavatory door because any attempts at catching the lyrics on, for instance, *Song For Jeffery* would require instruments that I'm sure only Russian espionage possess. By the time *Stand Up* was released, Abrams had become a Blodwyn Pig and Martin Barre took over on lead guitar.

The production of this album was studios apart from



John Evan: Return of the keyboard



Clive Bunker: Original member

That Was. More time, more thought and more inspiration produced an excellent LP—with a cover designed to punch your nose if you look too close when opening. Four hairy men really do 'Stand Up' at this simple operation . . . and it's just like Little Red Riding Hood when I was four and those Jesus story books when I was five and . . .

Although the musicianship of Jethro Tull can never be underestimated the lyrics don't seem to likewise progress. *Fat Man*, which musically seems far ahead of anything they'd done up to then and features Anderson on balalaika, grinds against its own lyrics which start off: 'Don't want to be a fat man/people would think that I was just good fun/would rather be a thin man/I am so glad to go on being one.' The rest of the song reads like the minutes of a Cabinet meeting legislating on waist lines (bearing in mind that the Prime Minister is himself thin). I think that violent music should have violent

lyrics, sentimental music, sentimental lyrics; but above all good music should have good lyrics. Noddy set to a score by Benjamin Britten or Robert Graves as sung by Hotlegs would serve to exaggerate the point but the simultaneous qualifying of words by music and vice versa would be a valid point for Jethro Tull to work on.

The third album *Benefit* featured the return of ex-Blade John Evan. Although Anderson played piano on a couple of the tracks it was Evan who really took over the keyboards. This expansion of the group has also coincided with the exit of bass player Glen Cornick who diagnosed himself as having musical differences. Cornick has himself formed an as yet unknown, un-named and un-recorded group, but into his bass guitar shoes stepped the second ex-Blade—Jeffrey Hammond . . . now to be known as Jeffrey Hammond-Hammond (or so-so I was notified-notified).

Jeffrey has become some-

thing of a song-title-mythological-figure in Tull history. We first trace him as being sung to in *Song For Jeffrey* on album number one. The sleeve notes give a further clue by indicating . . . 'he is one of us but doesn't really play anything — makes bombs and things'. A further clue is contained on *Stand Up* with its revelation that this same Jeffrey goes for walks in London streets. This song is entitled *Jeffrey Goes To Leicester Square*.

Afghan

The next album will be recorded with the present lineup of Anderson, Barre, Bunker, Hammond - Hammond and Evan. As I write this, it is, in fact, being recorded and all my ears-dropping at Island studios will be somehow faintly heard on one track or another.

My last visit to the studios was on the day before Christmas Eve and Ian Anderson was the only group member not holidaying at that time.

Alone except for a technician, he mixed tapes of the preceding week's work to send on as a master tape to New York. My final picture of him was an apologetic farewell served in an ankle-length afghan coat with white fur trimming. He reminded me very much of that fatherly old gent who was rumoured to have invaded our chimney pots on December the twenty-fifth when we were children.

The New Year was to be started off with the release of a single *Lick Your Fingers Clean*, which is another Ian Anderson composition. A year has passed since *Witches Promise* hit the parade and a chance of seeing Jethro Tull on 'Top of the Pops' sure makes you feel happy inside.

Further giving the group 'too much to do' will be a long European tour embracing Denmark, Sweden, Norway, West Germany, Austria, Switzerland and Italy. The tour lasts only a few days short of a month and is their first lengthy tour of this kind for some time. S.T.



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MR. PINETOP has taken over on piano from the late Otis Spann. Two guitarists—Sammy Lawhorn and Pee Wee Madison—alternate with solos. Little Sonny plays bass and Carey Bell harmonica. Willie Smith is the drummer and senior member of the group. That's the Muddy Waters Band, as he brought it to England late last year.

This tour was the most extensive work Muddy has undertaken since he received a broken hip in a car accident. Most of last year he spent in hospital. 'It takes a little time for the pieces to get back and sound,' he said. 'I don't ever think it'll be a strong hip again, you know. I'll probably have a limp. When I get off the crutch, I'll be on a walking cane for a long while.'

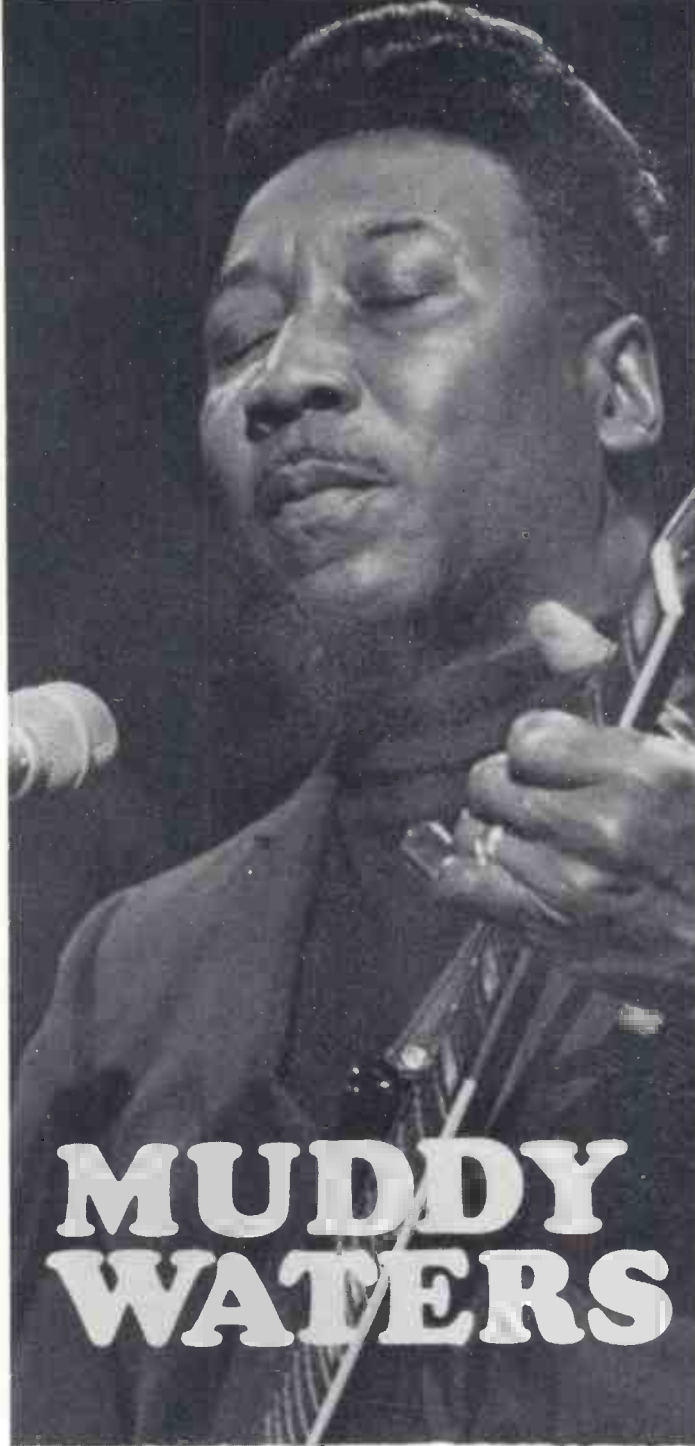
'Before I got hurt, we was travelling, doing college dates, jazz festivals, clubs and everything.'

Muddy Waters always seems to be able to get together a good bunch of musicians. Despite continual changes of personnel the quality of the band does not deteriorate. Consider, for example, the list of harmonica players who have worked with Muddy Waters. First there was Little Walter Jacobs, then Junior Wells, James Cotton, Walter Horton and George Smith: Muddy Waters has had the top blues band in Chicago for over 20 years.

He was named McKinley Morganfield when he was born in 1915. His nickname comes from the waters of the Mississippi, which ran close by his home at Rolling Fork. From an early age, Muddy was brought up in Clarksdale. In the 1930's the local music of the area was provided by men like Son House, Charlie Patton, and Robert Johnson. It was Son House who first showed Muddy how to use a bottleneck, the technique he still uses.

'In 1940 I went to Chicago,' said Muddy. 'That's where I've been ever since.' They had blues there like Memphis Slim, Tampa Red, Big Maceo and Big Bill Broonzy. Little Eddie Boyd was in Chicago too when I got there. But really they weren't doing my deeper south blues.'

Did he change his style for the city? 'No. I played the same thing in the country,' Muddy replied. 'That's where I got known, playing the same thing. I had quite a few songs wrote that I did in Mississippi and never had the chance to record them.' Most of the blues in Chicago were played in the clubs, where the price of admission



was a drink. There was also a blues show at the Indiana Theatre. 'It was a little theatre. Most everybody used to go there and do a midnight show. They didn't have that kind of music in the Regal Theatre when I got there. I think I was one of the first that went down in the Regal Theatre with the real blues.'

'When first we got a band together, I was with Jimmy Rogers and Blue Smitty, a guitar player. That little thing broke up and I got Baby Face Leroy with me. I got Little Walter and then I added Jimmy Rogers back to me. We went that-a-way for a good long

while. Finally, we made *Rollin' And Tumbling* and Baby Face felt strong and he walked away. Then I brought in Elgin Evans to play drums. So we stayed just like that and kept at it. I added on—it must have been '52, I believe—I added Otis Spann on.'

By this time, Muddy had cut some classic blues for the Aristocrat/Chess Company in Chicago: *Louisiana Blues*, *Rollin' Stone*, *Honey Bee*, *Evans Shuffle*, *I Can't Be Satisfied* and many others.

In the mid-50's, a rather larger Muddy Waters band made *Hoochie Coochie Man*, *I Just Want To Make Love To You*,

Mean Mistreater and *Got My Mojo Working*. It was this sort of tune which first attracted British groups to use his material.

At about this time, Muddy gave a helping hand to Chuck Berry. 'I sent him to Chess,' said Muddy. 'He was playing mostly rock and roll. I never could get into it—not the hard rock and roll. I played a few fast records, but that wasn't my shot.'

'Chess got pretty big through rock and roll. I think *Maybel-line* was the first million copy sale. Little Walter was doing big . . . Jimmy Rogers made a couple of nice records. Then he got the Moonglows in. Chess jumped strong overnight.'

Apart from some recordings made for Alan Lomax in the early '40s, Muddy Waters has recorded entirely for Chess. Muddy is generally pleased with the results, although they have tried some odd commercial tricks. The *Muddy Waters Twist* can be described as unmemorable. But you may remember a more recent excursion titled *Electric Mud* where he came face to face with the wah-wah.

'It sold big,' Muddy said, 'but so many people really didn't like it. I didn't particularly like it myself. There was no dubbing. That was just live. Live! Guitars! They played the psychedelic stuff . . . I try anything once.'

What about new records? 'Nothing, not since I got hurt a year ago,' he replied. 'I think I shall be cutting a new LP after the holidays, plus an LP which should be out in the States now. They went back on the shelf and got some of the old stuff from the '40s and early '50s.'

A similar record to the latter has just been released by Sunnyslans Records in England. It contains some material available for the first time and should be excellent. Most of the other Muddy Waters records may be hard to find as Pye Records do not, at present, have the rights to release Chess material. Recommended though, are the albums—*The Best Of Muddy Waters* (with nothing older than 1956) and *Muddy Waters At Newport* (a fine live performance at the Jazz festival of 1960 and with James Cotton in the band). Nor have all his more recent records failed: *My Dog Can't Bark*/*Rich Man's Woman* was among the best R & B records of 1965.

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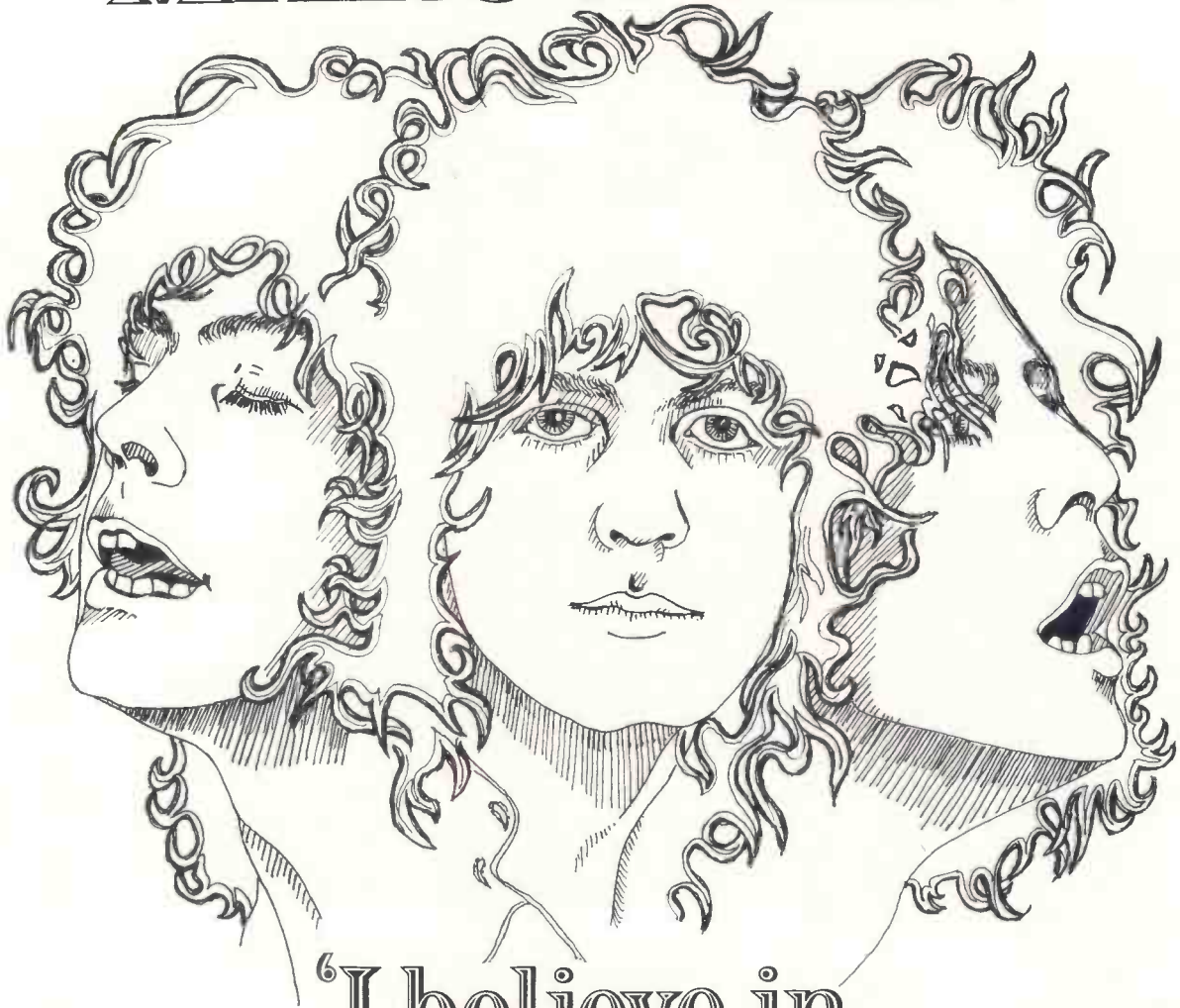
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MARC BOLAN



'I believe in reincarnation'

At the dawn of Britain's history Marc Bolan was a bard; in 1956 he served in the 2 1's coffee house to the skiffing rhythms of Tommy Steele and Adam Faith and then in 1970 he sang *Ride A White Swan* on 'Top Of The Pops'.

'I definitely believe in reincarnation,' Marc told me, dressed in flaming red trousers and a sweater that would be the envy of Captain America. 'I believe that all my lyrical ability was learned in a past life as a bard.' Whatever past lives Marc may have endured it's easy to trace the karmic cycle of his musical development in this 23 year stay. When his mother ran a stall in Soho's Berwick Street market, 9-, 10- and 11-year-old Bolan-child earned himself a few

shillings each Saturday at the aforementioned 2 1's (which was to skiffle what the Cavern became to beat, and latterly UFO to psychedelia and the 'underground'). 'The first record I heard on their jukebox was *There Goes My Baby* by the Drifters,' he remembers. 'I was knocked out by it!!'

Such an early subjection to the very womb of our rock heritage must have laid some very heavy musical tracks in his young mind. Some of this he was able to express via 'Susie and the Hula Hoops' a group in which ten-year-old Marc

played behind 'Susie'—alias Helen Shapiro, who was a schoolfriend at the time. Four years after this, now having ascended to the throne of Stoke Newington mods, he was expelled from school. 'It was then that my family moved to Wimbledon,' he recalled, 'and I went from being a self-styled cult-king to a nobody. It was a time of great spiritual crisis for me.'

Following this aborted school career, Marc settled down to a life of 'doing nothing' although he was able to support himself at times through modelling engagements and some acting

in a TV series. He was 'getting himself together' before the phrase was ever invented and during this time of virtual non-employment he started writing poetry. A day trip to France resulted in him staying for over three months, at first amongst nature's furnishings in the Bois-de-Boulogne and then with a magician who gave him the use of a spare room as well as some of his magical knowledge.

After this self-imposed exile he came home to the recording scene with his solo records *Hippy Gumbo* and *The Wizard* and, through connections he formed during this period, evolved 'John's Children'. 'They were looking for a sort of song-writing, guitar-wielding hero to create a group around,' he

recalls. 'Desdemona was a great record but when it came to the nude-picture, business-hype bit, I left.' Immediately on leaving John's Children Marc formed Tyrannosaurus Rex—then a five-piece group. It was down to a two-piece within the first week—Marc plus drummer Steve Peregrin Took. This was the duo which first pierced our ears with the bongo beat and a voice which sounded like . . . (well what *did* it sound like?). Three albums were made along with S. P. Took before he left Marc to become a Fairy (Pink, of course!). The fourth Tyrannosaurus Rex album was made with new drummer Mickey Finn and was entitled *Beard of Stars*.

In a move obviously designed to appeal to a wider public their name was shortened to simply T. Rex which, of course, even working class people can pronounce. Somehow, almost simultaneously, they have reached a wider public with the release and subsequent success of their single *Ride A White Swan*. 'Reaching a wider public,' says Marc, 'is what we want. If "underground" means being on a show screened at midnight and watched by 15 people—then we're out of it. If we're asked to do 'Top Of The Pops' we do it and if we're asked to do John Peel we do it.'

Lyrically, Marc is simplifying. His earlier songs have tended to belong to the realm of never-never land where handsome elves have innocent love affairs in beds of silver cobwebs, but on the latest album (T. Rex) there are simple love songs which could belong to any city street or tenement building. Gone are the days of 'His opera is torn thru' the haste of operatic oyster/eating evenings of waste' . . . (Yeah! Repeat that 20 times without stopping), and in comes a language closer to everyday speech. (Even the LP titles give an indication of this. The lines just quoted are from the first one entitled *My people were fair and had sky in their hair but now*



'If we're asked to do Top of the Pops . . .'

they're content to wear stars on their brows, whereas the simpler lyrics are on the latest album entitled simply *T. Rex*.) I must admit, though, that Marc's head is an incredible word factory operating on a level far more subtle than that on which the normal mind was built to function. On the new album is a revised version of their old single *One Inch Rock* and from these I took two lines 'I met a woman she's sprouting prose/she's got luggage eyes and a Roman nose', and asked him exactly

what he meant by 'luggage eyes' 'thinking that he'd chosen 'luggage' simply as a nice sounding word). 'Well,' said Marc, 'at first I was thinking she had eyes with bags beneath them . . . then I thought—why not "luggage eyes" . . . (pause for deep groaning).

His first book of poetry 'The Warlock of Love' was published in 1969, but he says he has no trouble in deciding whether the words he feels evolving in his mind are to be born as a poem or a song. 'The melody and the

'... We do it!'

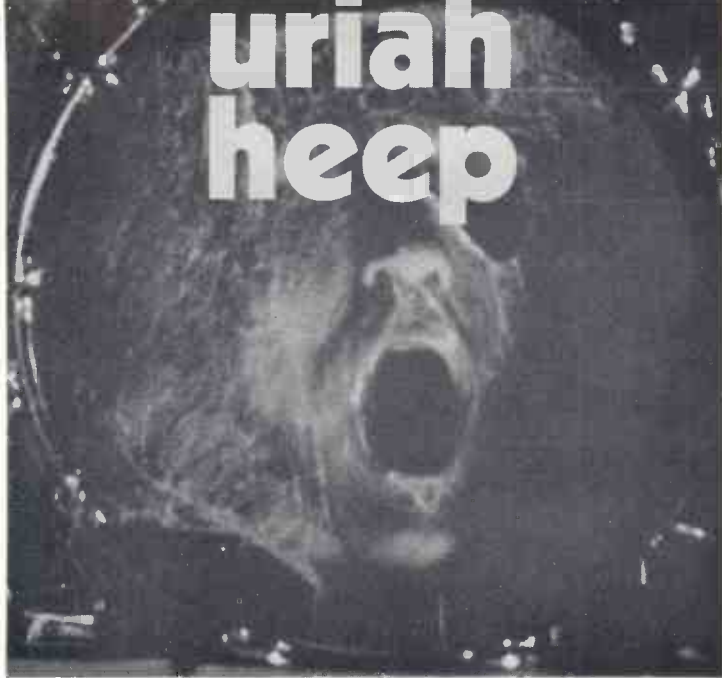


words come together and especially with the new LP I have the arrangements right along with them.'

Definitely the latest in his long line of incarnations has been Marc the guitarist. He is a great admirer of the late Jimi Hendrix and even admits to a tremendous desire to do a display of feedback and amp-smashing after a good gig. He feels that the words no longer have to be consciously strived after—now almost being a part of him and that the time is right for the mastering of the guitar. His first lessons were 'Play In A Day' by Bert Weedon but later lessons have come from his close friend Eric Clapton (who, I'm sure, hasn't promised Marc a 24-hour crash course).

Marc lives his future day by day—knowing the fickleness of the pop world only too well from his past ventures. He takes his successes as coolly as his failures and his only materialistic ambition is to have no financial worries. Next April will see T. Rex on tour in the States with the Who for a month. He has found the American people really great but architecturally the country screws him up. Last year he played most of the big US one-nighters with Peregrin Took just before the split.

Now that T. Rex is a three-piece group (with the inclusion of bass player Steve Currie) I asked Marc if he saw any limit to the group's expansion. He said that he couldn't and when I suggested that this one-time duo could end up having personnel approaching the size of Joe Cocker's travelling troupe 'Mad Dogs And Englishmen' he laughed and agreed at the possibility. When asked how he visualised himself in ten-15 years time he answered straight away: 'A science fiction writer who sings.' He looks forward to a time when we've read every Ray Bradbury and settle down on the morning train to another chapter of Bolan fantasy, by which time, presumably, he will have reincarnated to even greater things. S.T.



Uriah Heep — one big tight team



Ken Hensley — nice slide guitar, even better organ

ONCE upon a time there was a band called the Monkees. They were given lots of publicity and everything money could buy; they made it. Then there was a group called Brinsley Schwarz, a very good outfit, again given lots of hype and expensive plugs, but they overshot and are now trying to live it all down. Somewhere between these two examples falls the London-based quintet of Uriah Heep. They were very well publicised and their first album *Very 'eavy, Very 'umble* showed some very nice qualities. The unfortunate thing was that the group were not ready to go on the road to coincide with their

publicity campaigns, with the inevitable result that music enthusiasts saw the advertisements (and not the band) and thus labelled them as just another 'Hype'.

The Heep are now making up for the time they lost way back in February, 1970; work is constant and their reputation is moving. David Byron explained the teething troubles: 'In theory, everything should have started off together—the hype and the band—but record companies are inclined to do what they think is best for their record sales and not what is necessarily best for the group concerned. It wasn't really Philip's fault, just a bit of a goof in

communications. All the ads came out in the music press about us, but we were too tied up with getting material together so we could go on the road as soon as we formed—we had only been together a few weeks before we recorded *'umble*. Unless you have everything worked out before you do a gig, audiences won't waste their money and time on a band which hasn't taken the trouble to get its material together.'

Byron began singing professionally with the Stalkers when he was 17 and then left (with another member of the group, Mick Box) to form Spice. It was the same

duo of Box and Byron which eventually laid the foundations of the Heep. Organist and slide guitarist Ken Hensley has a musical record as long as the proverbial size 16 arm, having played with groups such as the Gods (with Mick Taylor), Cliff Bennett, Toe Fat and one of Ben E. King's many backing groups.

Bassist Paul Newton played with several jazz bands before ascending to meet Ken among the Gods. The identity of the group which occupied Newton's time between the Gods and the formation of Heep is a closely guarded secret (a vast quantity of scotch failed to dislodge the name). Last

[Dave Byron—vocalist



Paul Newton — responsible for the heaviness





Mick Box—tasteful lead

and youngest Heep is drummer Keith Baker, who had the distinction of being a member of the highly rated Bakerloo before their break-up.

Collectively, Uriah Heep produce what are, in my opinion, probably some of the best heavy sounds around at the moment. It was the heavy sound which brought the band into the public eye, but, not wishing to be left behind when the heavy sound does eventually come to the end of its long sustained death, they have diversified their musical interests somewhat. The most extreme example of this is the 16 minute piece *Salisbury* on the second album (also entitled *Salisbury* and to be released

this month on the Vertigo label). The work was arranged for the group by John Fiddy and features a 25-piece brass and woodwind section. The album took three weeks to record in Lansdowne Studios with Gerry Bron producing.

As for the band's 39-day tour of the States which was proposed for early in the year, Mick said, 'None of us have done a tour there before so naturally we are apprehensive about it. Two of our roadies were there when they were with the Foundations and they keep saying how bad it is and how hard the authorities are on cats with hair. I don't mind—it's life.'
S.H.

Keith Baker—great self control



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STUDIO PLAYBACK

Advison — and Martin Rushent — have had busy times since Christmas. Martin did the engineering bit on a new single for Edison Lighthouse; the tracks were produced by Jeff Morrow for Gem. Martin also desked some album tracks for an artist named Mal, as well as the Roger Watson-produced sessions of Country Cow. Rave band Osibisa have also been into Advison, laying down some LP tracks; Tony Visconti produced and Martin did the electronic necessary. Eddie Offord engineered some album cuttings for (Rod's) Argent and the tracks were produced by Chris White. Also in — Baskin and Copperfield: produced by Roger Watson and engineered again by Martin R.

Faces TV

Marquee Studios have had a busy and varied month. German TV used Marquee's facilities for a 16-track live recording from the Marquee club — a half-hour programme starring the Faces. Dandelion records have been using a lot of time to produce and complete albums by their artists: John Peel producing Bean, *The Way We Live*, Siren and Stack Waddy, while Keith Relf produced an album for Medicine Head. Mr. and Mrs. Jimmy Horowitz have been in mixing Mrs. Horowitz's new album which is to be released next month. (Mrs. Horowitz, of



Blackmore: Bullfrog at DLL

course, is songwriter and singer Lesley Duncan). Curved Air plan to issue a maxi single for immediate release, and they have been polishing this up together with engineer/producer Colin Caldwell.

Sorrows

The Sorrows are back in town after a long hibernation, and have been recording a new LP at **Orange studios**. Producer was Philip Sampson and the engineering honours go to David Humphreys. Shock productions have kept the Orange Studios busy with a lot of internal work, as well as the Orange preparations for Midem. Growth have been into Orange as well, recording an 'excellent' LP for Shock Productions, who also engineered the sessions.

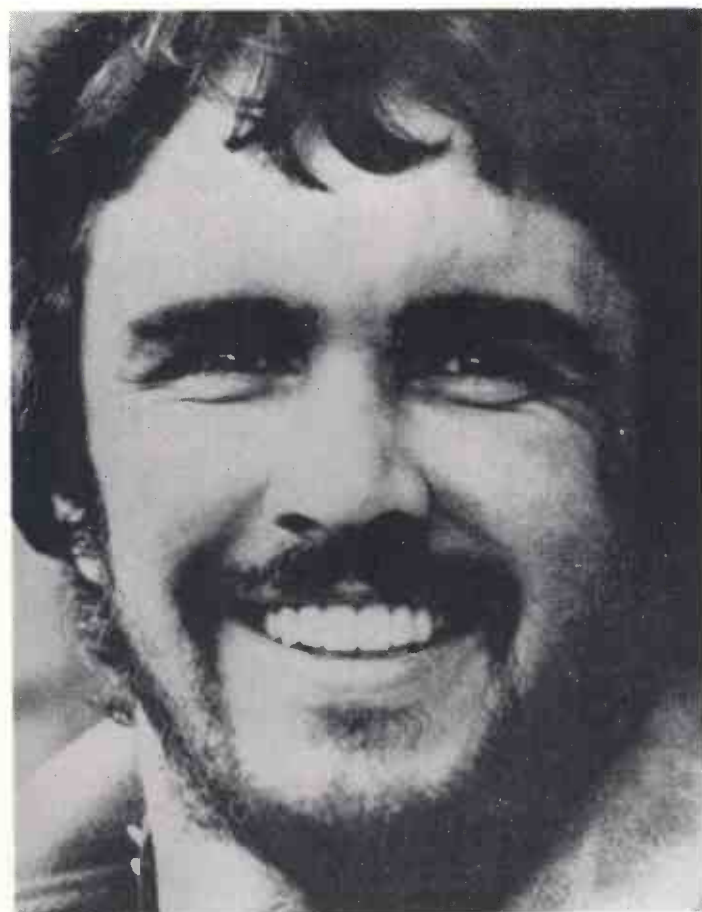
The latest **Eden Studios** production, released through President Records, is called *Way In Way Out* by Simon, Plug and Grimes. Released recently, it was immediately picked up by companies in Germany, New Zealand and Japan, with Holland and France interested. The record was produced and arranged by Philip Love, engineered by Mike Gardner and published by Eden Publishing. Eden have been very busy over the last few months, with the disc-cutting and pressing service really overworked, due to groups requiring large numbers of discs after each session.



Fable: Lansdowne/Page production



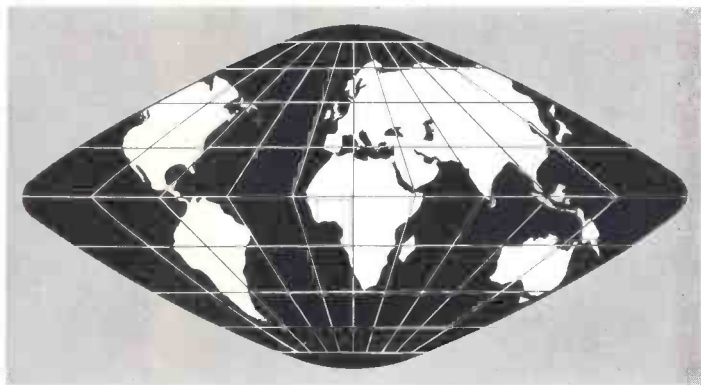
New Seekers—LP tracks at IBC



Dave Clark: Self-produced at Lansdowne

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IBC have been very busy—indeed hectic — since their re-opened and refurbished studios got into their stride. Dave Mackay has been producing some new LP tracks for the New Seekers, and Mike Claydon did the engineering. Dave also produced a new LP for an artist called Glen Weston; John Pantry did the deskwork. Also in have been Lesley Duncan and a French singer by the name of Virginia Vee. Gerry Bron has been producing some tracks for a Richard Barnes LP, Mike Claydon doing the necessary deskwork. Also into IBC Graham Bonnet (for A & M Records), laying down some Trevor Gordon-produced and Claydon-desked tracks.

Spike sounds

Malcolm Jackson of **Jackson Studios** produced two new artists by the name of Pretty Poppet and the Avengers. A new LP of Spike Milligan songs was produced by Bob Wheatley; music was handled by Mervyn Dale. Peter Cox, guitarist and folk singer, has also been busy setting out new material at Jackson this month. Michael Lehr of Reflection has been producing the second LP for Present Tense.

A European group (two Swiss, two English) by the name of Main Horse have been in the Kingsway studios of **De Lane Lea** recently, laying down some tracks for an LP. The group produced their own material, and the sessions were engineered by Louis Austin. A group by the name of Bullfrog (featuring Albert Lee and Ritchie Blackmore) have also been

in, finishing off an LP. The tracks were produced by Derek Lawrence and engineered by Martin Birch. Derek also produced some LP material for Jodo, again with Martin on the desk. Rikki Farr has been producing a Hampshire-based 8-piece called Heaven on a prospective LP; engineer — Martin Birch.

LindisBrown

Impulse Studios of Newcastle-upon-Tyne have now completed modifications to their control room ready for the installation of a four-track recorder. The group Lindisfarne (who released an album on the Charisma label on November 27) have been back to the studio to record a television jingle for Newcastle Brown Ale. The JFD band have also been recording some demos for the Harvest label and the Impulse mobile has recorded the Garlands and the Amazing Bean Bag Band for future releases. Rubber Records—the studios own company—have also released an album, *Take Off Your Head And Listen*, through B.I.R.D.

Dave Clark has been into **Lansdowne** this month, recording some tracks; (he also recorded his last single *Southern Man* at Lansdowne). Dave produced his own tracks and the engineer was John Mackswith. Larry Page has been in, producing Fable for Penny Farthing Productions; deskworker was David Baker. Steve Rowland has been producing his own LP material, while John Mackswith engineered. Roger Whittaker has been completing *his* LP; Denis Preston produced and

John engineered.

John Mayer has also been into Lansdowne, recording an album of classical Indian music — Adrian Kerridge engineered the sessions. Sandie Shaw has been in recording some material as well and David Baker did the deskwork.

The Decca company auditioned Irish bands at **Trend Studios** recently. In recording some tracks for an LP were the Times Showband and Some People, as did the Ploughboy Lads (for the Progress Label). Others recently into Trend have included The Drifters, Terry Mahon, Jim Toben and Jim McCann. Alterations to the studio have now been completed, and the floor area has been enlarged to 600 sq. ft.

Keef LP

Chief Keef Hartley has been into **Trident** this month, recording some tracks for a new LP. Trident's Roy Baker did the engineering and the Keef Hartley Band did their own production work. Roy also did the deskwork on a new single by Vanity Fayre; production on the Fayre's tracks was by Des Champ. Newsworthy Trident producer Gus Dudgeon has been exercising his talents on some LP material for Spring, and Robin Cable collaborated with the electronic expertise. Engineer Robin also did the deskwork on some tracks by Indian Summer (with Rodger Bain producing).

A group called Arthur's Mothers have been into Trident fairly heavily during the last few weeks: their prospective album tracks were engineered by Ken Scott.

David Groome produced a RCA single for Sinnerman and Sarah, and the tracks were engineered by Trident's Dave Hentschall.

Premium time for **Pye Studios**. Howard Barrow has been reducing Dorothy Squires' LP of her highly successful Palladium show. Barry Murray has been producing a new album by Mungo Jerry, with Terry Evennett on the desk. Barry also teamed up with Terry for an LP by Jackie MacAulay, as well as producing the new Comus LP (with deskwork by Jack Calver). Jack Dorsey of Alshire International has also been into Pye, producing an album for a group named Nimbo. On this occasion deskwork was by Larry Bartlett.

Young Blood have been doing the new Don Fardon single this month; Miki Dallon was the producer and David Hunt did the engineering on the record.

Wessex have been fairly busy this month, studio manager Adrian Ibbetson tells us, with the Kenny Young-produced material for Clodagh Rogers. Clodagh has now recorded six singles for the Cliff Richard Show that is intended for the Eurovision Song Contest. Engineer on these tracks was Wessex's Mike Thompson. Mike also desked the tracks laid down by Russ Conway last month in Wessex. These album tracks were produced by Jack Bavestock. A young producer - cum - singer by the name of Mike Batt (of Belfry Productions) has also been in Wessex, recording six of his own songs. Engineer—Robin Thompson.



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Ask any musician of your acquaintance why he uses such-and-such Studio in preference to another equally well-known one, and he will probably mumble about 'preferring the sound' or 'vibeing with the engineer'—or some equally well-meant but incoherent reason; all of which goes to prove that many musicians are ignorant of the real reasons why they prefer a Studio.

These reasons are often complex but they come down to the same thing in the end: how the Studio is actually constructed. This is where the real crunch comes, because there is no use in installing expensive tape-machines, mixing consoles and flash executive swivel chairs when your 'studio' is a barn with about as much acoustic charm as an aircraft hangar. (Not that some aircraft hangars wouldn't make good studios—providing they were properly designed.) This is where the art of the Studio Design Consultant makes its appearance.

Such a barn-converting wizard is Eddie Veale of Acoustic Consultants Ltd. Acoustic are a Harpenden-based firm of specialists in the field of acoustic evaluation; in other words, they advise you on how to convert your barn. Eddie originally qualified as an acoustics engineer in the Aircraft Industry, finally leaving when contract cancellations and impending redundancies made him distinctly uneasy about his future. He entered the field of Studio design, and spent a period of time with Advision Studios as Chief Acoustics Engineer. It was during the Veale-designed refurbishment of Advision that he developed an association with a Swedish acoustics expert, Stellan Dahlstedt, and the firm of Acoustic Consultants was set up.

There is rather more to building or converting a studio than simply slapping some egg-boxes on the wall and hoping for the best. Eddie's procedure (before he commits himself to a single design) is firstly to assess how much experience the client has had in the recording field. At the same time he does an estimation of the client's temperament—for example, whether he is a mere sordid breadhead, or a frustrated Studio Manager anxious to flex his creative muscles (the end product can be radically different). Finally, he asks the client whether he has any personal preferences as to equipment installations (for example, the client may have a definite leaning towards Cadac desks). When all the information is in, Eddie betakes himself down to the actual site for some on-the-spot observations. A survey of the site is obtained, outline drawings are made, measurements of on-site vibration are taken (e.g. tube trains, heavy

ACOUSTIC DESIGN

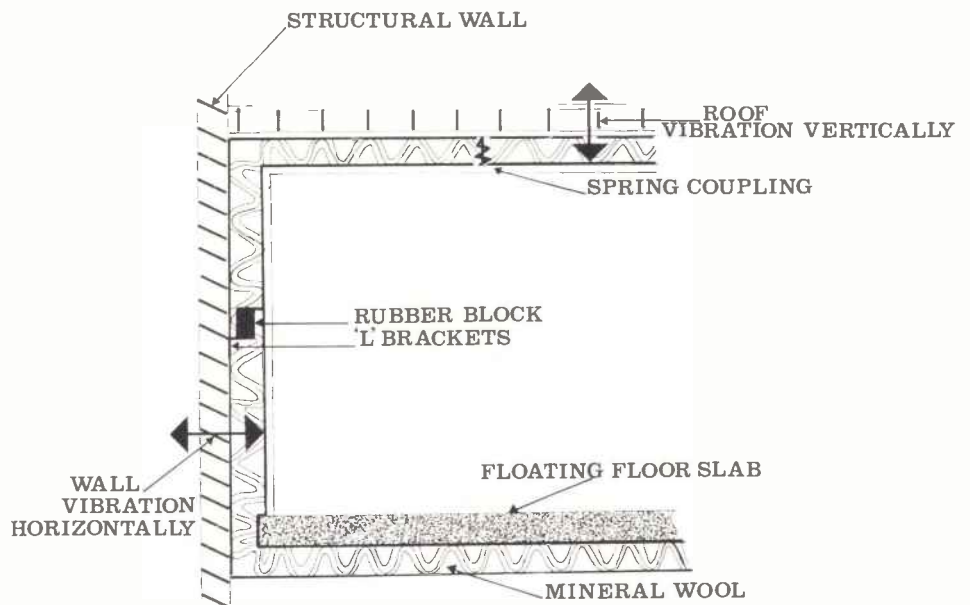
traffic) and the structure is designed accordingly. This is where the science come in.

In an area of heavy vibration—almost anywhere in Central London—a great deal of thought has to go into the planning of, say, a main Studio 'A'. Insulation is the watchword, and there are various methods of doing this. Floors, for example, are not effectively insulated with ease; a special substance is needed to float the false floor above the actual foundation. This is called mineral wool, which is a sort of spongy felt made from spun silicon rock. The floating floor is mounted on slabs of this wool.

Walls, because of their horizontal vibration patterns, are more of a problem. Again, mineral wool is used, but this is not usually efficient enough to absorb the internal and external sound vibrations. Also, a wall will flex more in the middle than at a point closer to the ceiling, or to the floor. Therefore a mounting, made of a block of rubber (which bends in a biased direction) and two 'L' brackets, is used to attach the floating wall to the main structural wall of the building—at the same time providing an effective insulation against flexing and

transmission of vibrations. The whole wall is lined with mineral wool—as an added insulatory factor—and the attention is turned to the ceiling. Again, the ubiquitous mineral wool is used as a basic insulator, but the method of finding a vibration-free support from the roof is slightly different. The roof construction will probably vibrate in a similar direction to the floor (i.e. vertically), so something more efficient than rubber mountings must be used. This usually turns out to be a form of spring coupler, which obviously has a large amount of vertical give-and-take. (The problem with rubber mountings is that they usually work well under side vibration impacts and less well under compression impacts—hence the spring mounting.)

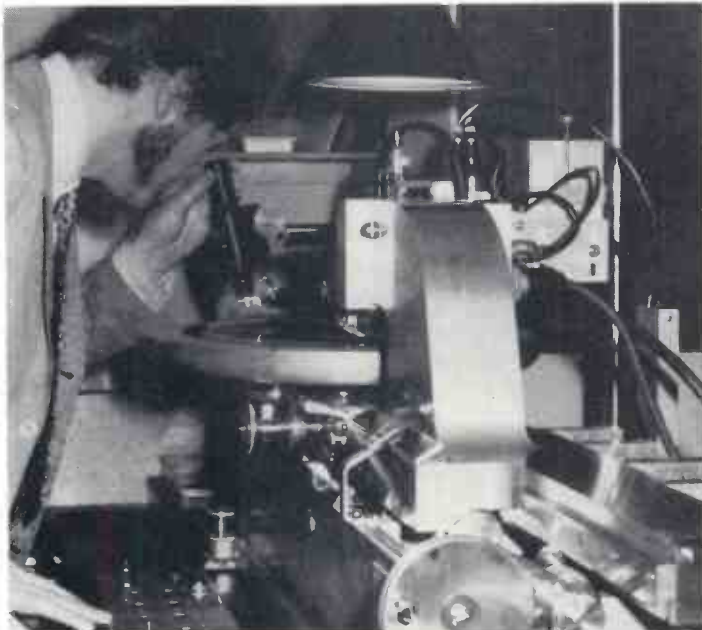
The end product is, of course, a fully floating room-within-a-room, insulated against all directions of internal and external vibration. The actual internal acoustical properties of the room are a different subject. Contrary to popular belief, the shape of a studio does not greatly affect the sound. To dispose of another myth, the room does not need to be 'dead' acoustically; rather the reverse, in fact. A certain amount of 'live' characteristic is highly desirable, and can often give a studio that little bit of individuality in its sound. To achieve good separation, and, at the same time, to give the musicians (who, after all, have to be taken into consideration) the rapport they need, the reflection patterns within the studio have to be carefully analysed—again, by means of instruments. As this is a subject in its own right, it will be fully covered in the second of this series of articles in next month's *Beat Instrumental*.



Cross-section of a fully insulated studio environment

STUDIO SPOTLIGHT

COMMAND STUDIOS



The Scully disc cutting-lathe



Denis Comper at Studio One's control desk

Command Studios at 201 Piccadilly, London, have been open since November 1970. This major studio complex was the result of collaboration between a number of people whose collective experience covers a wide field. Denis Comper developed an interest in recording after seeing an early German tape machine that had been captured during the war. He later set up his own small studio, but realizing the need for expansion, became more interested in joining with others to form a larger organisation. A friend, John Mosely, was interested too, he had been Pye Records' first chief engineer before going to the U.S. in the same capacity for another company and later becoming vice-president in charge of design for Scully.

Search

Having discussed the project, and determined the facilities to be provided, the search for premises began. Many places were inspected but found to be unsuitable for a variety of reasons. Some were inconveniently situated, others had very low ceilings, and the amount of conversion required was often prohibitive. Some buildings could not be used because planning permission was impossible to get. Eventually, reasonable premises were found, but after arranging the finance for the project, it was found that because of an unfortunate misunderstanding, the premises were no longer available. This major set-back turned out to be a blessing in disguise. One evening in spring 1970, two of Command's directors were walking down Piccadilly, where they noticed a sign saying 'Recording studios for sale'. The BBC were selling their Piccadilly studios.

McKinsey, the American firm of management consultants employed to investigate the BBC's finances, had told the corporation that these studios were uneconomic, as they were not put to enough use. Reluctantly, the BBC put them on the market, and were pleased to find a purchaser interested in keeping them as studios.

Good insulation

The Command directors were most fortunate to obtain these excellent studios, on which a vast amount of money had obviously been spent in order to obtain really good sound insulation and acoustics. At times, it is easy to smile at the BBC, but it is impossible not to admire their standards of engineering. An important facility installed by the BBC was

the air conditioning plant which provides fresh air at the desired temperature and humidity to all parts of the building. At some recording studios, the lack of such a system means that in summer, performers have to strip if they are to get any work done. This might be acceptable to some small groups, but it seems unlikely that all the members of a large orchestra such as the Royal Philharmonic would be willing to adapt in this way to a sweaty environment.

Comper design

Command's number one studio has held about a hundred members of the R.P.O., and with plenty of room to spare, the area available to performers being about 2,400 square feet. In addition to this is a small audience area containing 40 theatre style seats. The height of the studio is 24 feet, and the room's dimensions were chosen to give a minimum of acoustic colouration.

The associated control room which overlooks the studio is equipped with a desk designed ergonomically by Denis Comper, and electronically by John Mosely. It was built by the American firm of Automated Processes. There are 24 input channels, and up to 24 outputs can be provided according to the requirement of the session. All the usual facilities are included, as are a number of unusual ones. For example, there is a button for feeding an accurate oboe A tone to the studio for tuning purposes. The desk can handle quadrasonic recording, and has four controls for 360° panning. In spite of all this the desk is very easy to operate. At the beginning of a session, pre-set controls are used to adjust levels, the engineer referring to small panel-mounted VU meters associated with each channel. The input channels are usually left in this condition, with channel faders and individual meters inoperative. The main metering facilities are provided by four large VU meters which Command consider to be quite enough for one engineer to gaze at, although a twin light spot PPM unit is fitted as an alternative system. For such things as making a master tape, or recording classical music, peaks are more important than volume, and the PPM's are used. The signal may also be displayed on a small oscilloscope built into the desk, enabling the engineer to check phase relationships for stereo recordings. Command's policy is that the engineer who balances the session, follows the process right through to the cutting of the acetate. Bearing in

mind that the end product is usually a gramophone record, the metering circuits were designed so that the main VUs can be switched to read left, right, lateral, and vertical information. The engineer is therefore able to assess the material's suitability for the disc cutting which he will eventually have to do, and he can make adjustments in order to produce a master tape which will be satisfactory for this purpose.

Altec

Other facilities on the desk include four echo channels which can be routed to a BBC-built echo chamber, to EMT stereo plates, or to a Fairchild spring device. A comprehensive monitoring mixer system allows echo and other effects to be tried on the signal without affecting the recording.

The loudspeakers are Altec 604E's, chosen on the basis that most studios in the States use them, so they *must* be good. The Altecs are fed by 50 watt (r.m.s.) solid state Automated Processes amplifiers. For quadrasonic monitoring, two rear units are provided in addition to the four front units.

Similar

Command have two other studios. Number two is 1,100 square feet, and number three, 900 square feet. In addition there is an isolation booth of 140 square feet. Apart from the decor, the control rooms associated with studios two and three are similar to number one control room, having the same desks and auxiliary equipment. All three control rooms have a Command-designed tape console, a unit containing three Scully decks, and 24 tape amplifiers. The outside machines are normally each allocated four of these amplifiers, and handle one, two, three, or four track recording, the other 16 amplifiers being associated with the central machine for eight or 16 track working. If a client insists on 24 track recording, a 24 track headblock can be fitted to the central machine, and the amplifiers replugged accordingly.

Recording and reduction are carried out in the main control rooms, but for copying and editing, there is a separate room containing a pair of Scullys which handle up to four track material.

Adjacent to number one control room is master control, a room where all audio lines appear on a jackfield. In normal working, each of Command's studios is used with its associated control room,

but for complicated sessions, it is possible to link any control rooms and studios by suitable plugging in master control. Video lines are also provided, enabling closed circuit television links to be established between the various locations. The bays in master control also house a *stinmtongeber* (literally a *true tone giver*) made by EMT. This generates the oboe A tuning note available in all three studios. Other equipment in this area includes a Mackintosh FM tuner, used as a source of test programme material, A Hewlett Packard valve voltmeter and distortion analyser, an oscilloscope, audio generator, voltage monitoring panels, spring echo unit, and 24 Dolby A360 units. The latter are used on recording only if specified by the customer.

Businesslike

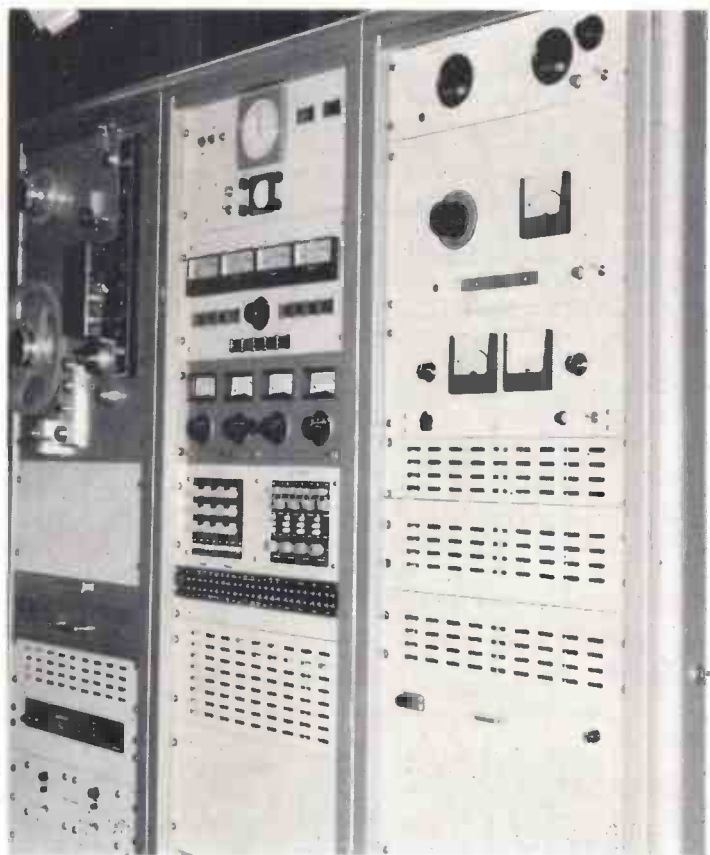
Finally we come to the disc cutting channel which contains a Scully lathe fitted with a Westrex 3D/2 cutter head—the first one in Europe. The associated rack-mounted equipment was mostly designed by John Mosely and built in Command's own workshop.

The most noticeable thing about Command Studios is their highly business-like approach. All technical areas contain elapsed time meters, whose readings must be logged by the engineers. This enables all used time to be accounted for, and ensures that maintenance can be carried out at precisely regular intervals. In addition, calculations of equipment profitability can be made. Efficiency is increased by simplifying operations wherever possible, and standardisation is evident everywhere in the building. Only two kinds of microphone are used—the AKG D224E, and the AKG C451, with the CK1 or CK5 capsule. All mains equipment is powered by a 110 volt supply because American equipment is used. The desks are powered by batteries which are arranged in two banks, one always on charge. Although expensive, this system does ensure a supply of absolutely pure D.C.

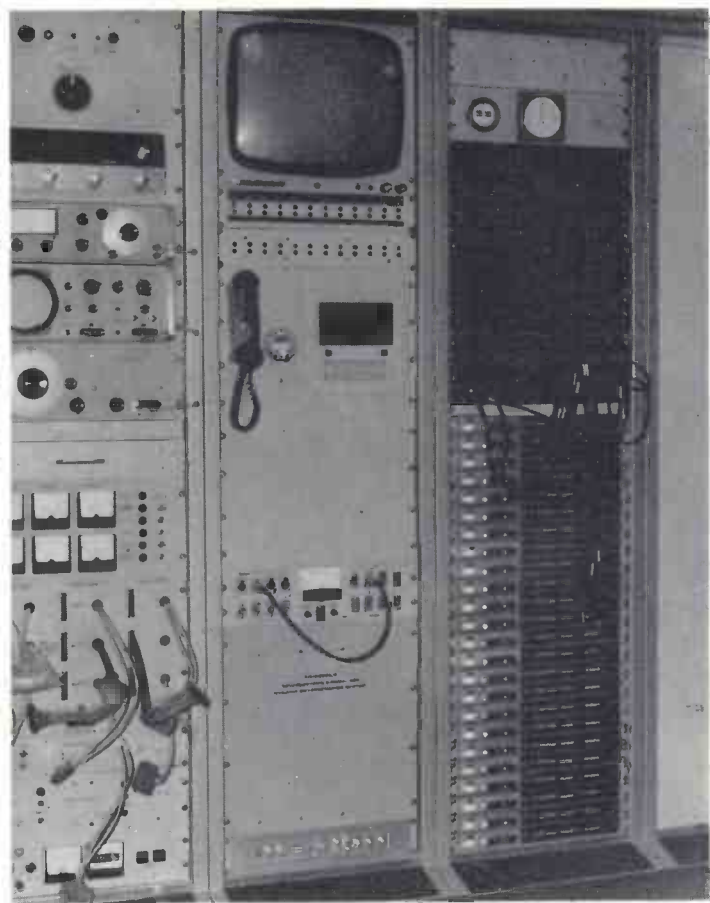
Only the best

From the appearance of the place, it would seem that the directors have not restricted their spending in any way. To them, only the best equipment is acceptable, and this policy should result in some good things emerging from Command Studios in their first year.

K.W.



Cutting channel equipment bays



Command master control

'The 'only music you play is the music you feel. The rest of it is mechanics. As people get behind it, we get a lot more behind it. We can play for us all day, but to do it for other people, that's something else. If we can give people a reason to laugh and dig each other and us at the same time, that's great—that's what we want to do.'

Duane Allman, 24, is the founder member of the Allman Brothers Band, which he leads with his brother Greg. Duane has recently become something of a cult figure because of his session playing with people like Aretha Franklin, Wilson Pickett, John Hammond, Otis Rush, and Eric Clapton (some very nice tracks on *Layla*). But, although not planned that way, his session work has been an important stepping stone for the band.

'When we first started,' Duane says, 'Greg and me were playing rhythm and blues. We always had blues roots, but

there weren't any other white groups in Daytona, Florida, and the only way we could break into the scene was to try to play black music in white clubs. It wasn't easy, because black musicians were doing black music in black clubs. Like we were all doing the same thing, so in the end we alternated with each other playing lead guitar on different nights with a black group.'

In 1965, Duane and Greg formed a four-piece group called the Allman Joys. Recalls Greg: 'We did the club circuit down south, but broke up a couple of years later. I guess it was about that time that we formed the Hourglass with some people from Alabama who are now session men.'

'We went out to the West Coast with that group, and when we split up, I stayed around, writing and trying to get a band together. Just as I was reaching a complete loss what to do, Duane called

and said he was getting another six-piece group together. So I went back to Florida, and joined them as vocalist and organist, in the early part of 1969.

'I was really disillusioned and strung out with the West Coast,' says Duane. 'The group thing left a bitter taste in my mouth. But then I had an opportunity to go to Muscle Shoals, where the Atlantic sessions were done. Rick Hall had heard about me and invited me to work with Wilson Pickett, but the session thing didn't start right there. I went back to Florida, but Rick soon called me again and said I should move out to Muscle Shoals. I wound up doing sessions with Aretha Franklin, Arthur Conley, Wilson Pickett, the Soul Survivors, Clarence Carter and John Hammond. Then Rick asked me if I wanted to do an album as a solo artist. I didn't have anything together, but I said "yes". He asked who I was going to use on the LP, and I said some guys I knew from Florida, and also from the Hourglass.'

'We did some cuts and nothing came of it except a desire to get back into the group thing. The band sort of came together from people I knew, and also people I had jammed with. Before Greg came back from the West Coast, there were five of us—myself, on lead and side guitars, Dickie Betts on lead guitar, Jai Johnny Johnson, drums and congas, Barry Oakley, bass guitar, and Butch Trucks on drums.'

'We moved out to Macon, Georgia, and began to put the music together. It started as blues, but developed, because with six of us we knew there wouldn't be any limitations. When we heard it for the first time, we knew it would be right. As the music got freer, we were able to get into it more. It grew rather than being built. We decided when we started that every set we ever played was going to be the best set we ever did, and when you get on stage with that in mind, you can do some incredible things.'

Get it all out

'You can get everything out when you play. You can play anything you want. It's the greatest communication in the world. Better than talking, writing, anything. It's all there . . . it's so close. The group's like a one-piece unit with six parts.'

Proof of the collective ability of the Allman Brothers Band lies in two albums, *The Allman Brothers Band*, and *Idlewild South*. Most of the material was written by Greg for both albums, with *Idlewild South* showing plenty of imagination and drive, a natural successor to the bluesy *Allman Brothers Band*.

But their music, as Duane says, is really how they feel: 'It just comes out naturally.'

ALLMAN BROTHERS



Left to right:—Johnny Jai Johnson, Barry Oakley, Duane Allman, Dickie Betts, Greg Allman, and Butch Trucks

Will the real CAROL GRIMES please stand up

'You eat Gravel?' I asked, incredulously.

'That's right. I scoop up a few grains like this, and'—Carol opened her mouth and put several specks of gravel dust on her tongue—'then chew it!' She swallowed hard, then poked the corner of a white handkerchief into her mouth, and it came out coated with mud.

This is the first paragraph of the publicity hand-out which accompanies all new records which enter B.I.'s offices. Carol Grimes is the girl it's all about. It continues:

'Scotch?' I asked.

'I always bring some of my own,' she said, and started counting the miniature bottles of booze in her leather shoulder-bag....

This is the image of '70s female blues singers (remarkably reminiscent of the Janis Joplin's image way back in '68). It is unfortunate that people with talent have to be classified; it is downright ridiculous that they should have to be classified in the wrong category. Carol *does* have a few of the qualities which made up the Joplin character, she is straightforward — blunt in fact, swears a great deal and drinks to the same extent.

Carol's first taste of success came in 1966 when she sang with Race: a band of blues-merchants whose enthusiasm unfortunately outweighed their ability. The few months and couple of trips to Belgium

which the group survived were sufficient for Carol to gain experience in 'group life' and recording procedures.

Babylon was Carol's next big venture. A venture which could very well have proved successful, had a few patches of bad luck not popped up. 'When Race broke up I left the business — for good — but six months later I saw an advertisement in *Melody Maker* for a girl singer, so I applied and got it. There were a few good guys in that, Tommy Eyre and Jimmy James' saxophonist Fred were the mainstays — with the drummer John Pearson — but this time we just had hassles amongst ourselves, so again we split. During the time I was with Babylon I signed with the Stigwood organisation so when the band split I was still tied. Stigwoods thought that they could still make the band work, so they piled us up with equipment, issued a lot of hype about us and off we went. That one just didn't work because we were all uptight about getting forced into something we didn't really want — the first Babylon was so very much better than the second — if it had been managed properly it could have been a really good band. A guy called Steve Miller was running a club called Rambling Jacks, and he booked us to play a gig there. Well, when he found out the band had broken up he offered me a place in

his band....'

The original Delivery was formed many years ago in Cambridge by Pip Pyle (drums), Phil and Steve Millor (guitar and piano respectively), and Jack Monck (bass). Alexis Korner was so impressed by the band that he took them on the road and took Steve to the Essen Pop Festival ('67). For several months after Essen, Alexis, Steve and Robert Plant played and recorded together, until Plant left to join Zeppelin. Steve split at the same time and began a very successful career doing sessions for such people as Daddy Longlegs, John Dummer and Free (first album), yet maintaining his regular place in the line-up of Delivery.

Shortly after Carol joined, Jack left to join Ashkan, and Korner (who still takes a fatherly interest in the band) recommended Roy Babbington as replacement. Roy has been playing bass for 17 years and still plays with Keith Tippett and Mike Gibb's Concert band when he's free from sessions and gigs.

Carol continued, 'It upsets me when people say I copy Maggie Bell or Grace Slick, or even Janis Joplin — I have been singing like this for eight years, long before I had even heard of half of them. It's all a question who makes it first; they did — good for them — but that's no reason for me to be accused of copying them!' S.H.

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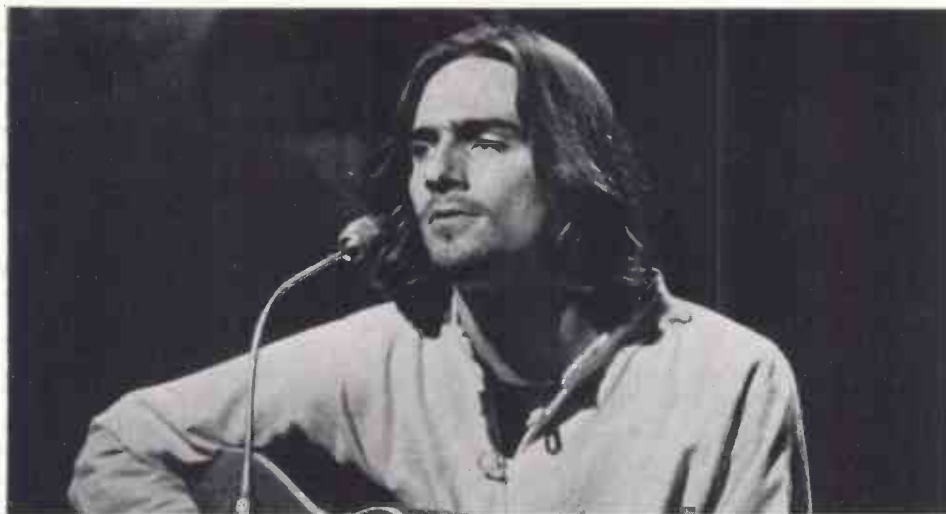
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SONGWRITER OF THE MONTH

JAMES TAYLOR



LAST summer saw probably the most concerted invasion of Britain by American forces since the second world war. The steady flood of well-shod dropouts driving red VW minibuses and brand new Triumph motor bikes from one pop festival to another contributing little to international understanding or world-wide peace and love. One of the few good things the supposed Woodstock generation brought with them was news of James Taylor.

Bad Apple

At the beginning of the summer not many people in Britain had heard of James Taylor. Those who had remembered him as the bloke who had had an album out on Apple and who got sore about getting a bad deal. By the end of the summer James Taylor fever was hotting up. Remaining copies of his deleted Apple album were cleared out of the shops and his second album (for Warner Brothers who determined that they wouldn't make the same mistake as Apple) started selling heavily.

Reinforced by a tour and TV, the name of James Taylor became established, the theme song of the phenomenon being *Fire And Rain*. Not forgetting the excellent record production

of Peter Asher, James Taylor has spread his word gradually through the quiet charm of his songs. At first *Sweet Baby James* seemed OK but samey, but after a few plays the songs emerged one by one: *Steamroller, Country Road, Sweet Baby James, Fire And Rain*.

If there is still such a thing as a pop festival this summer, James Taylor will be starring in at least one, something unthinkable a year ago.

Enough has already been written about the songwriting art of James Taylor, the usual mixture of perceptive comment and pretentious bilge. Suffice it to say that the person who said that when James Taylor sings the word Jesus it comes out dripping with metaphor was dripping a bit himself. Listen to his songs if you haven't already and you will inevitably give into their charm.

It has been the *Sweet Baby James* album that has spread the Taylor word and, as already noted, this was his second recording effort (both of them produced by Peter Asher who stuck with James after Apple went rotten and fell apart). It was Peter Asher who discovered Taylor in the first place when he somehow turned up in London and won himself a recording contract. Before that he had been singing in New York's Greenwich Village like all the others did to get started, by himself and with a

group called Flying Machine, which unhappily fell apart. This brought on a nervous breakdown and James committed himself to a psychiatric hospital, as he did later after recording his first album. He had a motor cycle accident in 1969 and broke both wrists but recovered and fortunately was able to continue playing guitar.

Not melancholy

James Taylor is a quiet man who apparently gives away very little about himself. He is not given to delivering long spiels on how he is attempting to fulfil himself artistically but wisely prefers to let his songs speak for himself, and let people find out what they can or want to. What he has said about his popularity has been down to earth and unshowy. He says he likes the travelling and he likes the shows and that all he wants to do is write songs, not that many, just when he feels the need to write them.

'Some people say my songs are melancholy but I'm not basically a melancholy person,' he says. 'I guess it's just how I'm feeling when I write a song—maybe I'm sort of melancholy then, but most of the time I'm not.' He says that lyrics come easily to him, as if they were already written when he sat down to write the song. But music he finds more difficult. 'I can't read music—I played the cello once for a while, but that was bass clef. And I've forgotten it. I should learn to read music and to play the piano. I have a good ear and a good aural memory so it shouldn't be too hard for me. But it would mean going to school, and music and school, are directly opposing concepts. I can't imagine going to school to study music.'

'I'm not into anything besides music now and I don't plan to be. The idea that people need to do something is wrong—the idea they need to work all the time, to have a profession. If I want to write a song I'll write one. Otherwise I'm just going to live.'

This easy philosophy comes over in Taylor's music. It makes for beautiful, easy songs, even if the sweet baby James bit gets a little overpowering. It'll be interesting to see how his simple attitudes stand up to the pressures of being a big name involved in big deals, and to see how his songwriting develops; for if it stands still it'll become stylised.

STATESIDE REPORT

The Mothers of Invention have spawned a new ensemble that is destined for some heavy acclaim. Little Feat is their name. The quartet is made up of bassist Roy Estrada and guitarist Lowell George (two ex-Mothers), with Bill Payne on keyboards and Richard Hayward on drums. They have nothing in common with Frank Zappa's music; their trip is a volcanic exhibition of rock and roll, soaring guitar phrases, and a country-flavoured vocal style reminiscent of The Band. Despite only playing a very few live engagements, the group is a very tight outfit, judging from their LP debut on Warner Brothers. Most of the numbers are written by George who is responsible for the sizzling guitar runs and the strong Band-like singing. Sideman Ry Cooder and Sneaky Pete provide some commendable guitar on Big Feat's first LP, an enjoyable step in the right direction for 1971.

Split Fish

Country Joe and the Fish have split up again, and this time it looks like it will stay that way. Joe has tentative plans to assemble a new group shortly, but for the time being he's gigging on a solo basis. Barry Melton is on a side trip of his own, just finishing off a new LP for Vanguard.

A correction on a recent news item here regarding H. P. Lovecraft. Contrary to earlier reports on the group,



Janis: Recorded Womack song



Cass Elliott is on Steve Stills album

Lovecraft (now on Reprise) is not the original band of *The White Ship* days. Michael Tegza, who spent a short time

with the Banghor Flying Circus after the demise of the original Lovecraft band, heads the new group. Un-

fortunately he played an insignificant role in the original band's sound, evidently lost in the shuffle. *Valley Of The Moon* is Lovecraft's first LP.

Bootleggers

The bootleg record industry has become a painful stab in the back for certain record companies despite the heavy pressure and threats they've dealt to the illegal manufacturers and unco-operative retailers. Atlantic Records has reported a loss of 'millions' from sales and legal actions since bootleggers marketed albums by Led Zeppelin and Crosby, Stills, Nash & Young a few months ago. Columbia Records, the first company hit by the underground market, is up to its neck battling bootleggers over the many Dylan albums illegally being sold. Both companies again have turned to the retailers, who keep the bootleggers in business. Their new ruling—the refusal to stock unco-operative retailers with Columbia and Atlantic releases—may prove to be the crushing blow against the underground manufacturers. Since Columbia and Atlantic (also affiliated with Warner Brothers and Elektra) dominate the U.S. record industry, violators of the new ruling seemingly would be unable to survive as record dealers. On the east coast the underground market is considered under control, but on the west coast bootleggers are still thriving off several dealers who don't seem concerned with the risk involved. Some San Francisco retailers even go as far as stocking their bootleg records alongside the legal wares rather than under the counter.

Rubber Band

Despite their records being illegal, bootleggers are capable of producing some very enjoyable material. There's a new LP by The Band (two records on the Rubber Dubber label), for instance, which ranks with the best underground products. The LP is titled *Live At The Hollywood Bowl, 7-10-70* and contains



C, S, N & Y: Bootleggers caused loss of 'millions'

one new song and 14 others previously recorded on The Band's Capitol albums.

Womack/Szabo

Bobby Womack, best known for his big hit for the Stones, *It's All Over Now*, is currently collaborating with guitarist Gabor Szabo on a new LP. Womack wrote four new songs for Szabo which will appear on the guitarist's next Blue Thumb LP. *Trust Me*, another Womack original was recorded by Janis Joplin shortly before her death and will most likely appear on her

soon-to-be-released collection.

Ex-Tongue & Groove Lynn Hughes and Sal Valentino, lead singer with the old Beau Brummels, have assembled a band with ex-Silver Metre Pete Seers called Stonground. Leon Russell has a new 45 RPM on Blue Thumb. One side is Dylan's *It Takes A Lot To Laugh*; the flip is Russell's *Home Sweet Oklahoma*. Jimi Hendrix appears on Steve Stills' new Atlantic LP along with Graham Nash, David Crosby, John Sebastian, Rita Coolidge, Dallas Taylor, Cass Elliott and John Barbata.

Since his departure from Steve Miller's band, drummer Tim Davis joined Terry Reid's group.

The Dead's new Warner Bros. LP, another mellow collection in the style of *Working Man's Dead*, is called *American Beauty*. Big Brother has added a sixth member to the group, guitarist-singer Dave Shallock. *Be A Brother*, their new Columbia LP, is a disappointing attempt, though Mick Gravenites provides two beautiful works, *Joseph's Coat* and *Heartache People*. The tracks Janis recorded with the band in San Francisco last

summer were not included; she does however make a split-second cry on *Mr. Natural*. Violinist Richard Green also makes a guest appearance.

New releases

New albums just released in the States: *For You* by Jeffrey Cain (with some backing by the Youngbloods—Raccoon), *Desertshore* by Nico (Reprise), *Feel It* by Elvin Bishop (Fillmore), *Grand Funk—Live Album* (Capitol); *Sugarcane Harris* (Epic), *Joe Mama* (Atlantic); *East Bay Grease* by Tower of Power (Fillmore), *Ivar Avenue Reunion* with Charlie Musselwhite, Barry Goldberg, Neil Merryweather (RCA), *Ballin' Jack* (Columbia), *Whales & Nightingales* by Judy Collins (Elektra), *Workin' Together* by Ike & Tina Turner (Liberty), *Naturally* by Three Dog Night (Dunhill), *To Be Continued* by Isaac Hayes (Enterprise), *Back Home Again* by Norman Greenbaum (Reprise), *We Got To Live Together* by Buddy Miles (Mercury), *I'm Beginning To Feel It* by Trilogy (Mercury), *Danny Cox Live At The Family Dog* (Sunflower), *Exuma II* (Mercury), *In California* by Compton & Batteau (Columbia), *Siegal-Schwall, '70* (Vanguard), *13* by The Doors (*13* of their best works Elektra).

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RADIO KLIV



KLIV Musical Director Rick Carroll

TOP-40 radio in the United States has long refused to reflect the changing tastes of its audience. For years it has attempted to dictate the kind of music it wants the public to hear. And oddly enough, despite the heavy attacks from turned-off listeners and critics, it has continued to maintain its listener strength.

The great FM underground revolution, which was spawned in San Francisco back in 1966, has had little effect on the ratings of top-40 stations. The only noticeable effect the FM band has had on top-40 programming has been to popularise underground music to the point that AM has been forced to include a small amount of underground music in its programming. Anything outside the most commercial underground groups and selections, however, has been a rarity in top-40 programming.

Radio station KLIV in San Jose, California, is the first top-40 station with guts enough to make radical changes in its programming, airing underground material the top-40 stations have steadfastly refused to programme. And the move is about to set a major trend for the future of AM rock programming, according to Rick Carroll, KLIV's 23-year-old music director and afternoon disc-jockey.

'Before I started here as music director I was convinced that top-40 radio was stagnant, and I decided to do something about it,' says Carroll who was music director at four other top-40 stations before coming to KLIV last June. His ideas were introduced to the listeners of KLIV in June, and within a week the station's music had the sophistication of an underground FM station.

'At first everybody at the station wondered if maybe I was going a little too far,' he recalls, 'because it was something totally new for AM radio. Our ratings showed a big jump shortly after we started the new format, and we've been picking up more and more listeners ever since. It's just been fantastic! We figured we'd pick up a lot of people we didn't have before, and that's exactly what happened. If it didn't work we knew we could always go back to the old programming.'

Carroll, along with 24-year-old Dave Sholin, another jock who assists Rick as music co-ordinator, review the latest singles and albums for potential airing each week. Unlike top-40 stations, KLIV programmes music for its own merits and not just because it happens to be popular.

Says Carroll: 'Our whole key is not to play just album tracks, but to play the music of today, the music that

appeals to the young adult audience. Our new format involves playing album tracks, but we don't play albums just to sound underground. To me the only difference between a 45 and a 33 is the speed you play them on the turntable. The listener doesn't even know whether a song is on a single or LP. He doesn't care and we don't care either as long as it's good music.'

What about the teenybopper crowd, the young audience that supported the station in its top-40 days? 'At first we were worried about tuning them out,' admits Carroll, 'but in my opinion they seem to be coming along for the ride. They're not really aware of what we're doing.'

The station still gets requests for the bubblegum groups like Bobby Sherman and the Archies. 'But we just turn down those requests,' says Sholin, who spends a lot of his time answering the request line each day. 'Records like *Julie Do You Love Me?* by Bobby Sherman and Christie's *Yellow River* were number one records throughout the country, but they just don't fit in with the new sound of our station.'

KLIV's revised programming has been attracting considerable attention from top-40 stations all over America. Requests come into KLIV regularly for their weekly survey which lists the top-20 albums and singles. Rick and Dave also compiled a survey they titled the *1970 Top 300*, a chart of album cuts based on postcard votes sent in by listeners. As well as being a promotional venture, this survey was also valuable in planning future programming.

Though Carroll is not waging a campaign against the 45 rpm, he predicts that singles will soon be a thing of the past. 'I really don't think people are buying 45's any more. I recently analyzed the buying habits of our audience, and I found that close to 90 per cent of record sales in this area were albums. Yet top-40 radio stations still base their surveys on singles. If our type of programming catches on—and I really feel we're setting a trend here—I predict the single will be phased out in two years.'

Record companies are listening too. KLIV has broken in a number of national hits by introducing them initially as album tracks. 'Recently we broke Elton John's *Border Song*, Neil Young's *Only Love Can Break A Heart*, and Ten Years After's *Love Like a Man*,' says Sholin.

At the present time the station's sophisticated sound is contrasted by the inane commercials and jingles and jock chatter that typifies top-40 radio

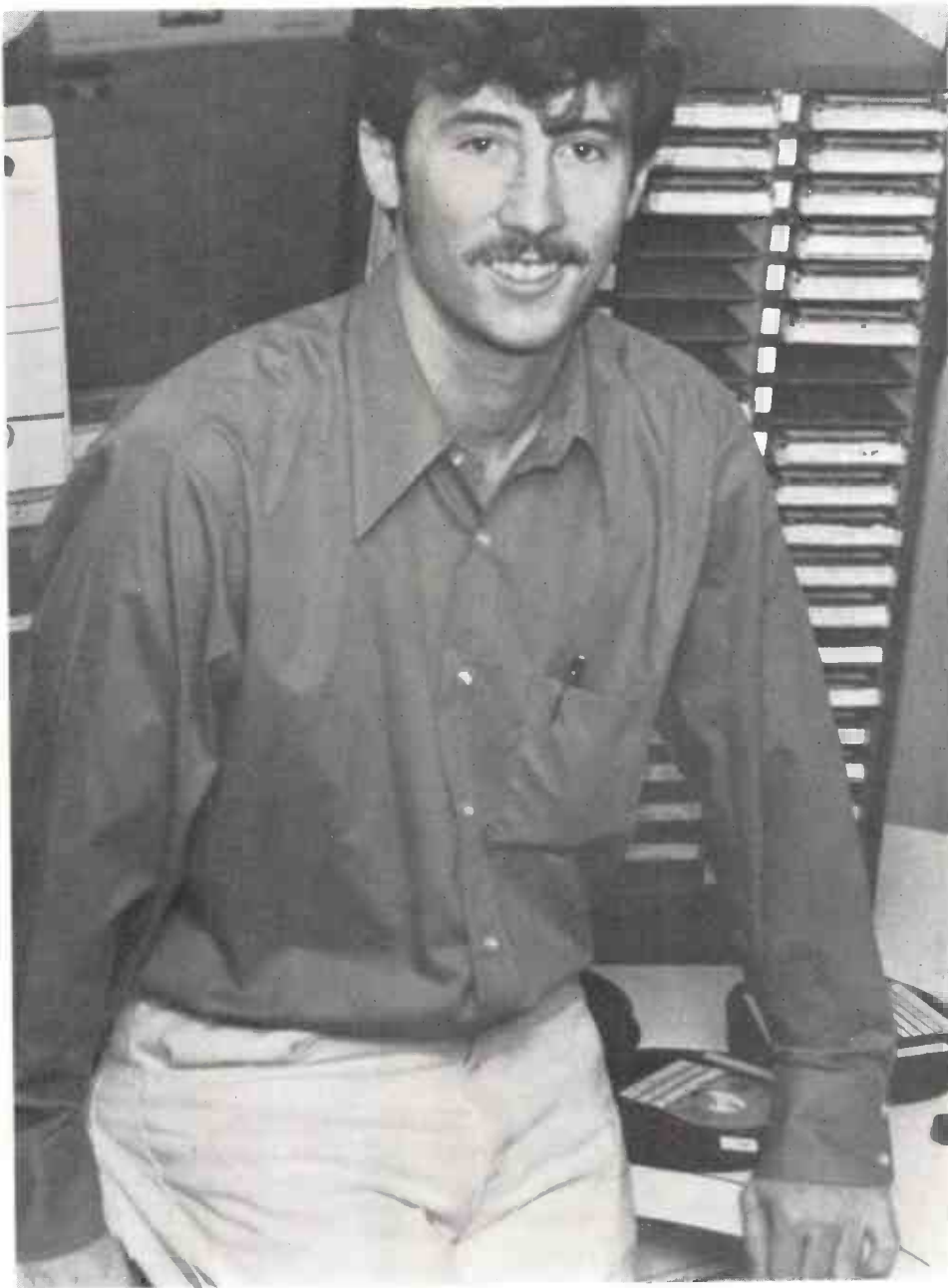
in America, although Carroll is working to improve these conditions.

'I am very unhappy with this facet of our station,' he says. 'We can't do much about the commercials, but I'm working very closely with the general manager to make these things compatible with our format. We've also cut down on news and sports which gives us more time for music. The best we can do with the commercials is get them out of the way early each hour and then wrap up the hour with a music sweep, 20 minutes of uninterrupted music.'

Carroll realizes that the station attracts different audiences with similar interests at different times during the day, so he patterns his programming

accordingly. Sholin, who normally does an evening show, recalls the time he substituted for the morning jock. 'There's a whole different group of people listening in the morning. They don't want to wake up to a real spaced-out record, so the sound is a little lighter in the morning—material like John Denver, Tom Paxton, James Taylor, and Elton John?'

The eyes of the music industry are on KLIV at the moment. Judging from the station's success to date, Carroll's daring decision of last June could permanently affect the radio world. 'It's about time something like this came along,' he concluded. 'People have been getting hyped for many years—and they're tired of it.'



Dave Sholin: Assistant Music Co-ordinator



▲ Al Jardine
 ▶ Dennis Wilson
 ▼ Carl Wilson



performed 'live' in such a way that they could well have been recordings. Considering all the hype we had about how much production went into *Good Vibrations* the live version was almost identical. I asked Dennis Wilson just how much work they had put into the perfection of their cabaret act.

'As you know we have only worked for a few weeks this year (1970), so we obviously had to do some heavy rehearsals. Even when we used to work hard we didn't do much very cabaret, but then I guess this place is an exception to most of the places we get asked to appear in. Even in Las Vegas we don't get dressing rooms like these. As Al said (on stage), "Man, this is the greatest club we have ever played!".'

Dennis is the latest member of the band to take the lead on vocals (he sang two in Sheffield). 'Put it this way, I sang more tonight than I have ever done on a Beach Boys' Show before. If you didn't quite understand the words on the second song, don't worry about it—I forgot them, and made some new ones up as I went along.'

Super-Sessionman-Dragon

At the end of December there was a 'Hit-Pick' on Radio Luxembourg by Dennis and Daryl Dragon. Was this yet another step towards the great slow-down of the group's act as the Beach Boys? 'No. We do have a great deal of free time, though, so we can do our own thing. Daryl plays with virtually any group; you name a top band and I guarantee he'll have played with them.' Daryl is, in fact, a dark horse as far as the present tour's hype programme is concerned; he sits at the back of the stage playing his piano—no showmanship, no gimmicks, and yet he probably gives as

much to the sound as any of the BB's themselves.

I asked Al Jardine about the musical direction the band were taking. 'At no point did we stop and decide to change. There is a lot of emphasis put on our argument with Capitol, but it wasn't all that bad; quite understandable really—from a pure business angle. They were on a good thing with surf/hot rod music and they were just reluctant to give it up. Then again, we were getting a bit frustrated because we wanted to do other things—that's when we got ourselves really hung-up for a while. When the contracts ended it was all up to us as to what we did, so we got Brother together and began making our own type of music again. OK, the close-harmony surf sound is what we are best known for, but I think what we are doing now is still very similar. Not so much the harmony bit, but by using harmonious instruments for the same effect. The kids who were on the sunshine trip with us have all grown older now so they want older music.'

'I mean, look at the audience we had tonight; they were all in their twenties (or thirties).'

On the technical topic for which the band are most hyped at the moment, I asked for comments on the two tracks from *Sunflower* which were recorded in quadrophonic. 'People tend to treat it as a gimmick in this country,' said Al, 'because stereo has only just caught on here. At home, FM radio has been stereo for quite a while

THERE are two ways of seeing a band: the easy way (by jumping into a cab and nipping out to one of the city's clubs), or the difficult way, which is waiting until the band goes on the road and then following to the other end of the country. The latter was the method I chose to employ in order to see and hear the Beach Boys on their recent European concert tour.

The gig was at the Fiesta Club, Sheffield. How I got there with a new electric piano (belonging to Mandrake) in the van is a story in itself; suffice it to say that the journey had one or two exciting moments.

The Beach Boys themselves don't believe it, but it's true: all the numbers which were performed on stage, including *Good Vibrations*, *Cotton Fields*, *Sloop John B* and a fairly representative selection of their past hits were



BOYS

now, and a few stations in the Bay Area are going "quad" now. The principal is so much better than stereo, because sound will come from all round and not from the front only, just like being in front of a bank of amplifiers at a concert.'

Dennis has a more basic approach. 'It might sound silly to you, coming from me, but I prefer mono. I love one speaker. It's so much more of a challenge to get good quality from one speaker, but when you get that quality there is much more punch. You listen to two cats talking, one'll say "come to my pad and listen to my stereo"; they don't say "come and listen to my records"'. How many albums do you hear nowadays which have phasing and effects for very little reason except to show how well Joe Doe's stereo works.'

Now that Dennis has started to record outside of the Beach Boys and Carl is spending so much time producing other bands (the one-time London based South African group Flame are members of his stable), what were the others doing as individuals? Mike Love answered for everyone. 'We fly. No, seriously, we have so much to do with the administration of our affairs (Brother)—and Brian has our studio to look after—that we don't really have all that much time to be bored.'

In addition to solo recording, Dennis spent a short time with James Taylor making a movie. 'We were just two ordinary guys in a film, completely

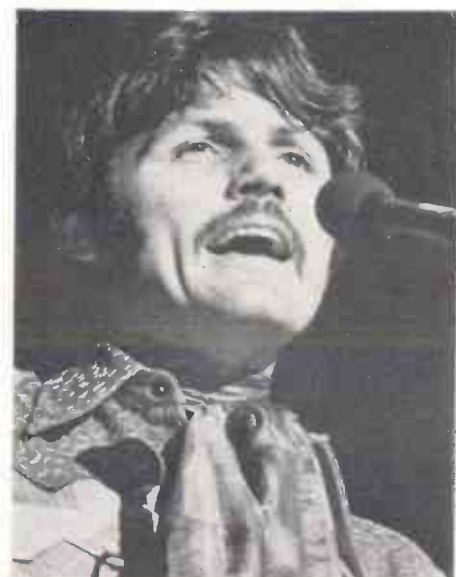
separate from our musical pasts. There are lots of things you can read into the film—the generation gap, etc.—but, as a journalist I was talking to last week said, "that's the quality which can make or break a film".'

There are a couple of films already in the can here in London (made for the Beach Boys during their last European tour), which haven't yet come on release. I queried the reason, but Dennis would say nothing on the subject except that there were 'hassles' with the financial side of things. Al went so far as to admit that, although he had commissioned the film as a documentary of their tour, he had not yet seen the final product. Depending on his opinion, it could very well be released to TV or commercial cinemas in early spring.

In the States, Fender gear is used almost exclusively, so it seemed strange to me that on this European tour Orange amplifiers and speakers should be used; was there a special reason for this? Dennis replied, 'We sent our road manager over here first to buy some gear, we didn't care what make it was as long as it was good—for that matter I don't think we knew too many English makes of amplifiers. It was all left up to Manfred.'

Charity gigs

On their last visit to these shores the Beach Boys played a charity gig with Jimmy Saville in Leeds Infirmary, and on this occasion they repeated the gig. As very few groups of the same stature perform free of charge in this country; did society's illnesses, etc., mean a great deal? 'Man we made it, we got money,' answered Al, 'we're all healthy (well sort of), so it just seems right that we should do something for others, it makes me feel good. The bad thing is that once you say



▲ Bruce Johnston
▼ Mike Love

that you like charities, hundreds of letters come pouring in, asking us to play for free, or to give bread.'

While I had Al cornered, I asked him if there was any possibility that since McCartney had issued his writ against the other Beatles (and thus made the break absolute), was there any chance of the rumours which circulated a couple of years ago (about McCartney joining forces, for recordings or writing with the Beach Boys) proving true? 'I guess that's possible,' Al went on . . . 'anything's possible with him. I couldn't really see him doing anything other than writing, though. He's the sort of guy that I would expect to just find singing in a little English pub somewhere. I honestly don't know his plans.'

S.H.

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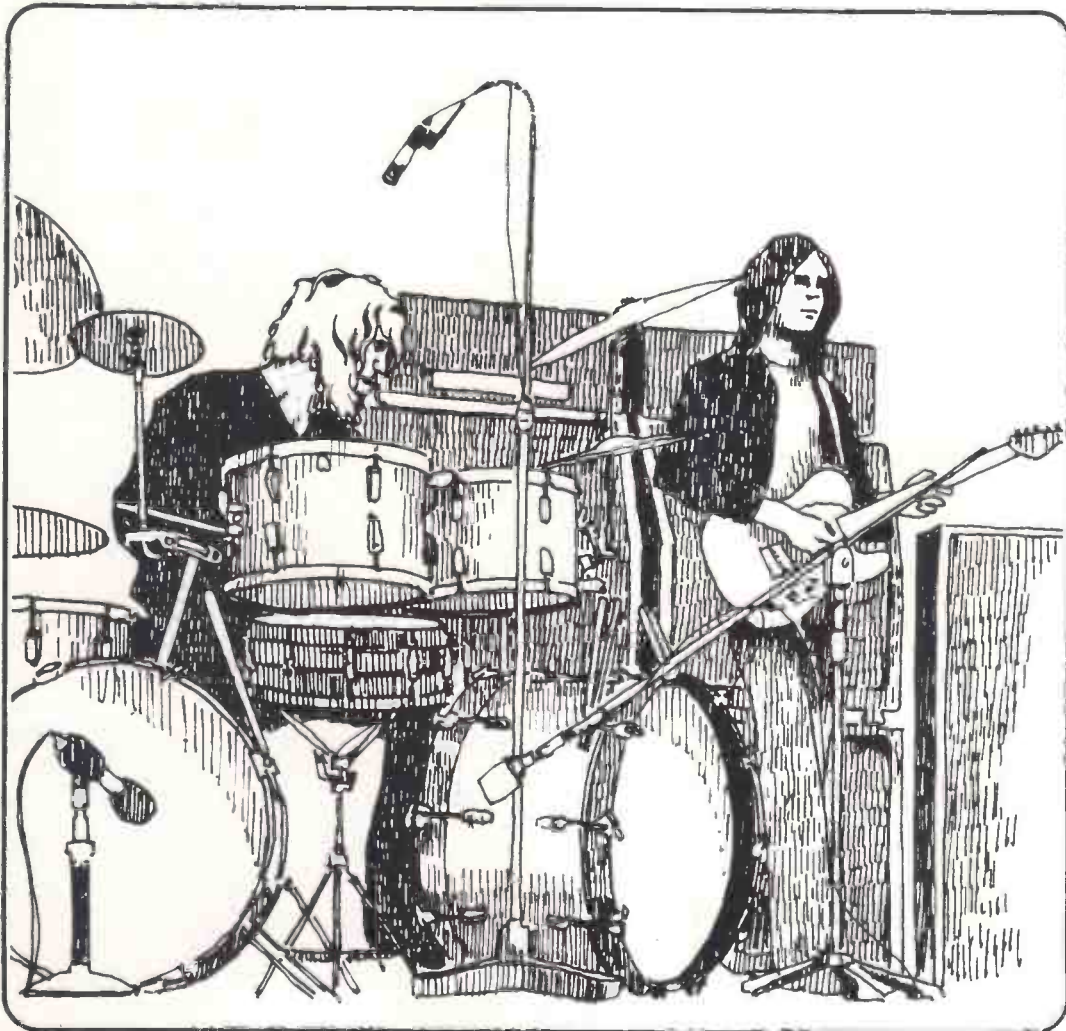
AT the end of February there will be a mass exodus of the principal people in the British musical instrument trade, and of those from almost every other major country—all heading for Frankfurt am Main, Germany. This is where the Frankfurt Musical Instrument Trade Fair is held every year—the major event for musical instrument manufacturers and distributors from all parts of the world. Here are to be seen the prototypes of the instruments which will reach your local dealer towards the end of the year.

This year the fair will be larger than ever, with more than a quarter of a million square feet of space taken by 275 exhibitors. Less than half of them come from Germany, and of the remainder, Britain, France, Italy, and the USA have the greatest representation, although firms from Belgium, Canada, Denmark, Finland, India, Ireland, Japan, the Netherlands, Austria, Poland, Sweden, Switzerland, Spain, South Africa and Czechoslovakia will also be present.

The importance of this trade to Britain is recognised by the British Government, who are organising a major exhibition section, in which well over 40 manufacturers of musical instruments from this country will have stands.

'Synthesizer' is the current magic word in musical instruments. The true music synthesizer is an expensive piece of studio equipment which needs expert guidance and all the skills of multi-track recording to achieve the musically worthwhile. It can be used to a limited extent in live performance, provided programming details are well planned, but there is also a line of thought towards something simpler—a sort of second generation electronic organ, in which the tone colours can be tailored precisely to individual taste.

To meet this line of thought from the makers of synthesizers, there is a similar move by some of those more closely concerned with organs, and 'synthesizer' is a word which will be seen



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often at this year's Frankfurt Fair. Two will feature on the British stands, and while neither are truly 'synthesizers' the Freeman Synthesizer S.100, from the new company of Audio Synthesizers Ltd., achieves exactly what it sets out to do, and is assured of success. It is a five-octave keyboard instrument that reproduces string tones, with variable attack and decay characteristics. It is also fully polyphonic, so that a single musician can add (to either a recording or live performance) the full sound of a string orchestral backing, from violins through violas to cellos, and even of certain percussive string instruments such as harpsichord. It is fully portable and the final

design will enable it to fit on top of an organ console.

The other instrument bears the name 'Mini-Synthesizer' but is perhaps best described by its first title, the 'Super Stylophone'. The Rolf Harris pocket organ has grown up, and while retaining the stylus playing on a flat keyboard, this is extended to four octaves, and there are reed and woodwind stops in four pitches, from 2 ft. to 16 ft., plus variable vibrato, including a switch simulating natural hand vibrato, as well as wow-wow, decay circuits, etc. It is mains or battery operated, the size and weight of a small portable typewriter, and can be plugged into a larger amplifier for added volume.



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Gordon Williamson, general manager of the Beverley Drum people, will be in attendance at the Beverley stand (Hall 5, AMII section). On display will be the new range of Beverley drums, featuring 24 in. bass drums, plus the new 'Executive' snares and hi-hats. The Beverley group are exhibiting this year as part of the AMII joint venture stand in Hall 5, and they welcome any visitors who find themselves in the locality.

Boosey and Hawkes will be operating their usual two stands. The main stand (752, Hall 5) will be devoted to displays of educational instruments, highlighted by the new International Dolmetsch descant recorder. (Also shown will be the International range of Besson brass, the B & H range of clarinets and the complete range of Denis Wick mouth-pieces for corner, trombone and euphonium.)

The second stand, 243/344, AMII section, will be devoted to the Supergroup series of Laney amplification, which is being shown for the first time at Frankfurt. The Supergroup series is specially fitted with power simulators and horn loaded speaker units to give maximum power performance ranging from 16 to 400 watts RMS. Of special interest will be the compact

LC 16 combinations, which is a fully transistorised unit, ideal for small groups and for club and home entertainment use.

British Music Strings are showing their traditional range of Cathedral strings on their stand (AMII joint exhibit), as well as putting heavy emphasis on their new Status range of strings, which had its first showing last autumn at the British Fair. These strings are now on the export market. The Status range of products comprises mainly guitar strings, but strings for many other instruments will soon become available.

The Cardiff Music String Company sell widely throughout Europe and Scandinavia and are also showing their extensive range of strings. Continental groups such as the Golden Earrings, Tea Set and the Shoes, are among the enthusiastic users of St. David Strings.

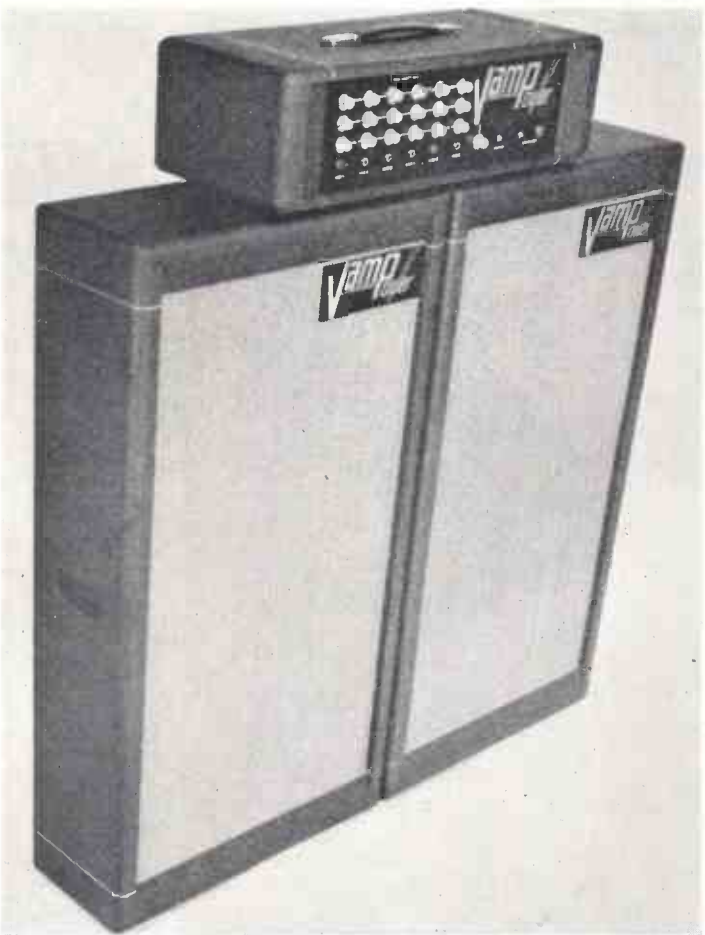
The strings which have achieved greatest popularity in the last 12 months have been the St. David 'Super Slinky'. These strings are an Ultra Light set which have the advantage of being twin spun with pure nickel. The set includes three 1st, two 2nd and two 3rd strings.

Mr. G. Osztreicher is looking forward to a successful fair and is introducing a brand new bronze wound set, available in Light Medium and Heavy gauges, to cater for the ever increasing number of Country and Western enthusiasts.

A completely new range of Sound City amplification—the Mark 4 series—will be on display at the Dallas Arbiter stand (256, Hall 5). This range is claimed to give a vast improvement of performance over the Mark 3: both by increased power and



The Beverley 'Executive'



Vamp 100 PA amplifier and speaker



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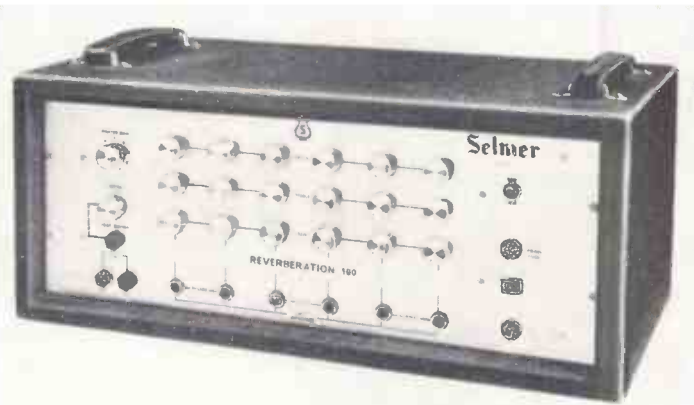
revamped tonal circuitry. Forerunner of the list is the handsome Concord twin speaker reverb amplifier. The Concord has 40 watts output and the old rotary volume and tone controls have been replaced by silent sliding faders. Also on show will be a 50 watt piggyback model, as well as the 120 and 200 watt units. All Mark 4 Sound City amplifiers have improved tone circuits, slave facilities, monitoring sockets and a sensitivity switch (which enables an amp to function efficiently at all levels from studio to ultra-high gain).

Dallas are also exhibiting their excellent range of Hayman percussion—as well as the new Hayman guitars. Hayman drum kits on display

will be the Pacemaker, Recording, Big Sound and Showman—with new size 24 in. and 26 in. bass drums—and finished in blue, silver and gold metallic shades. Also shown will be the complete Speedamatic range of Hayman accessories, such as hi hat pedals, cymbal stands, bass drum pedals and snare stands.

The new Hayman guitars (1010 Solid and 2020 Semi-Acoustic) will be demonstrated for the first time outside the UK. These guitars feature the Slenderslim maple neck, Superflux pickups and a Vibrasonic body which gives prolonged sustain.

General Music Strings are exhibiting their full range of Picato strings—the Electro-



Selmer reverb 100 PA amp



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Tony Iommi of 'Black Sabbath' required two Power Simulators to assist his 100 watt Laney amplifier to give the extra power to penetrate audiences of up to 20,000 people on 'Black Sabbath's' recent tour of America. Geezer Butler uses one Power Simulator and Ozzy Osbourne, 'Black Sabbath's' dynamic vocalist uses nine in addition to his Super P.A. amplifier.

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matic type in their coloured polystyrene boxes, and the Ambassador and Red Dragon ranges of strings for all fretted and bowed instruments. Also on display will be the Customatic gauged string selector, which is a display box containing 37 different strings—14 plain and 23 electromatic wire wound, and varying greatly in gauges. For ease of identification, the plain strings are in red and white envelopes, while blue and white is used for the packaging of the wirewound strings.

Hammond International—makers of the prestigious Hammond Organ—will, of course, also be in evidence

at Frankfurt, displaying their large range of organs of all types, from Home to Professional. Leading the parade will be the giant X66 model which, with its many built-in facilities (such as provision for PA), starts where most other instruments leave off.

Hornby Skewes of Yorkshire will also be at Frankfurt, occupying Stand 143. On display under the Skewes banner will be a very comprehensive range of accessories and electronic units, such as the Mister Bassman organ pedalboard, which is a completely self-contained unit designed for organs which are not already equipped with pedals. Also



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demonstrated will be the new Skewes mike mixer units, which provide standard size jack inputs for up to six microphones and a single output which connects to any suitable amplifier

Skewes are also showing their Treble and Bass boost Units, their Fuzz and Reverb accessories, as well as a multitude of guitar straps, guitar cases, drumsticks, brushes, stools, reeds, glockenspiels, tin whistles and kazoos.

No Musical Instrument Fair would be complete without some mention of light-shows—which are a vital and necessary part of many groups' stage presentation.

James How Industries, who are exhibiting on Stand 250 Hall 5, are the makers of the famous Rotosound Lights. Specially presented at this year's fair is the Image Miniliquid light Mk. 3, which is a small compact liquid wheel/effects projector with the wheel built inside the projector body. Powered at 150 watts and driven by a quartz iodine lamp (like the best car lights), the Image is probably the lowest priced light of this specification available in Europe today (at £55). There is a large range of effects wheels, and changing is an easy process. Sales prospects should be excellent for James How.

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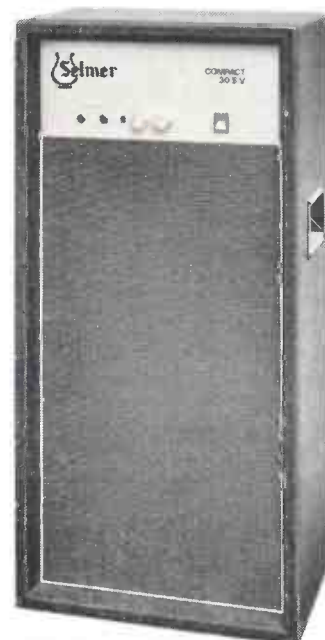


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to the Fair by the Marshall stand on 153. The reason for this is the fact that Marshall are showing examples of their new finishes for amps—finishes in red, yellow, orange and purple coverings. Also new to this year's Marshall stand will be the revolutionary Sound Bouncer which is a Bass (or Organ) speaker cabinet of unusual design. It works on the principle of sound reflection, and the speakers are actually mounted inside the cabinet facing AWAY from the audience. Further to the big power tradition, Marshall—originators of the 'stack'—have introduced the 4 by 15 in. speaker units which handle 200-plus watts with an ample safety margin.

Premier has two stands at the show: the main stand (211-312, Hall 5) and a special stand (No. 253), as part of the AMII joint exhibit. The main Premier stand will carry full details of the complete range of Premier instruments and accessories, and visitors will be able to see the latest additions and improvements that have been made to give Premier gear an even bigger appeal.

The special stand is devoted entirely to Premier's popular New Era percussion instruments for school and general educational use, and to the current range of Everplay-Extra plastic drum-heads that are available for almost every type of drum. Displayed will be the New



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Technical Data

Once in position will not slide or creep

Oversize double footplate with inlaid rubber grips for extra comfort and speed

Solid steel extra wide 18" tripod base for maximum stability

Packs into standard accessories case

Lightweight for easy transportation

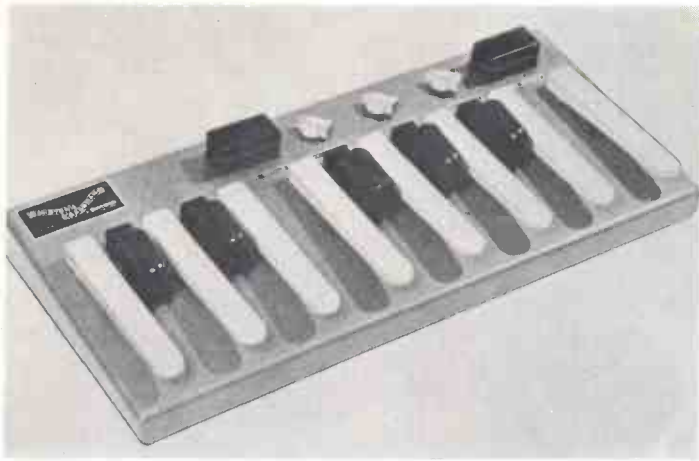


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Era Timp-toms, which are proving very popular with drummers of all callings because their excellent tone, versatility and low price make them ideal as an extension of the standard drum-kit.

Rose-Morris will be exhibiting their Shaftesbury range of drums, which feature precision steel hoops, sensitive snare-action and Tone-Blasted Headmaster drum-heads. These drums will be displayed in an exciting range of finishes: Nordic Bronze, Pagan Red and Arctic Steel. The Module 5060 kit, for example, consists of a snare drum (model 423), a 20 in. bass drum and two tom-toms (12 in. and 14 in.).

An unusual attraction on the Rosetti Stand will be the gentle strains of the Dulcimer. This instrument, extremely ancient in origin, was designed by John Pearse and will be demonstrated by him throughout the Fair. The dulcimer, since its introduction at the British Fair last August, has created a lot of interest and Rosetti have shipped a large quantity

overseas.

The Rosetti stand (Nos. 159 and 258, Hall 5), is much bigger than in previous years, and the Company feel very optimistic about the sales prospects to be derived from the Frankfurt showing. Also on display will be the new range of Triumph thermionic valve amplification (described in detail in our last Focus on PA), and Rosetti hope to have two or three new models of amplification on show under a different trade-name. In addition, the well-established RB microphone for brass and woodwind will also be part of the Rosetti exhibit.

Selmer's new additions to their amplification range—the Compact 50 RSV and the Compact 30 SV—will be shown on their stand (206-308 and 154 in Hall 5). Already in this world-famous range is the Zodiac 100 SV, a two-channel, two hi-impedance - inputs - per - channel model with 100 watts of pure RMS—plus tremolo and reverb. On the PA side of things, Selmer

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FRANKFURT FAIR PREVIEW



Hayman drum kit



Orange 100 watt amplifier

are displaying their PA100/6SV Reverb amplifier, which has six independent channels, each with its own treble, bass and volume controls. (This model was also described in *BI's* last Focus on PA feature.) Many other amplifiers will also be shown on the Selmer stands, and, of course, to complement them there will be a large range of speaker cabinets, including the Goliath 100. This unit features a 457 mm (18 in.) speaker with a fibreglass lining specially designed to handle high power sounds.

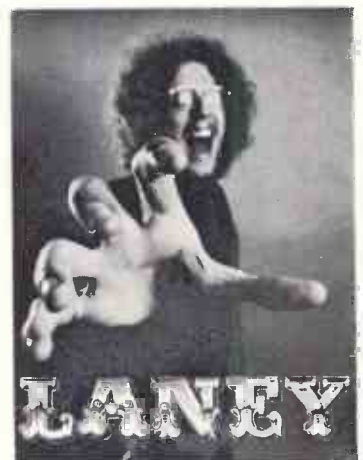
Pride of place is given to the mighty Chieftain amplifier: a 200 watt model featuring a 100 watt horn enclosure plus a 100 watt bass speaker cabinet (this unit is used by McGuinness Flint—which is a definite recommendation!). Selmers will also be showing their range of column speakers, plus a new range of Latin Percussion gear: the Sellond range of Congas.

The Sharma Manufacturing Company, a division of Keith Hitchcock & Co., Peterborough, England, are exhibiting their latest range of Sharma Organ Speaker Cabinets on Stand No. 246, Aisle B. The range includes the Home models with Chorale and Tremolo and uses the organ amplifier. The 2000 range incorporates three different cabinet styles. The Traditional designed for the home, the Contemporary for professional use where the unit is static, and the Professional model which is intended for people on the move and as such is highly manoeuvrable. These three models have the latest designed dual amplifier which

is responsible for the high output potential of the Sharma. Two larger models are made, the 5200 and the 5300 and are intended for two-channel and three-channel organs.

The London company of Sola Sound are exhibiting a large range of guitar and organ cabinets and accessories, including their Sola Rola rotating horn speaker cabinet for use with either instrument. Special features of the Rola are a two-speed rim drive with crossover unit. This consists of a rotating horn unit with an added bass speaker. New models will be shown of the Sola Wow Swell and Wow Fuzz pedal assemblies, plus the Tremolo Unit, which is designed for use with amps that are not equipped with tremolo.

A new conception of 'sound luggage' is the Double 50 amp/speaker combo. Two heavy duty 12 in. speakers are housed in the main cabinet, and give out 50 watts RMS. The second cabinet has a pair of heavy duty speakers, and, when these are plugged into the main amp section,



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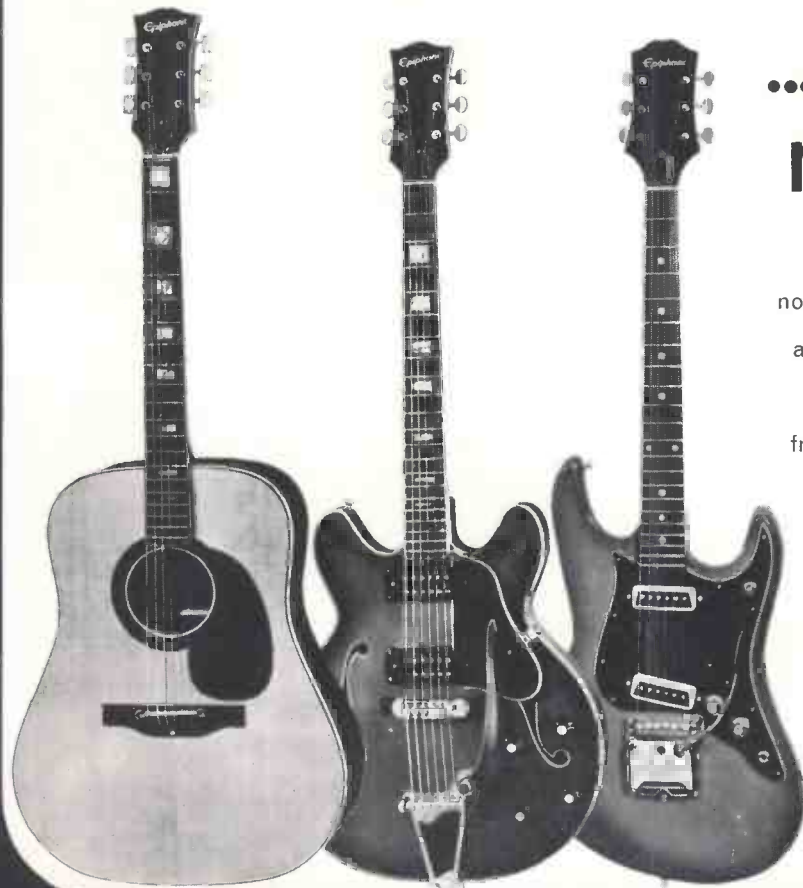
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FRANKFURT FAIR PREVIEW



Premier drumkit in 'brushed chromium'

the total sound boosts up to 100wattsRMS. Incorporating reverberation, it can be used either as a portable amp or as a mini stack.

Vampower International of Bromley in Kent are, within their first year of production, stepping into the export market with a display at the Fair that includes a large selection of their successful amplifiers and electronic accessories. Displayed for the first time in any country will be the Vampower 30-watt and 10-watt amplifiers; also shown will be the 100-watt Multi Amplifier with its unique attacking 'bite' control, as well as a selection of hardwearing cabinets. The Vamp 100 PA amplifier will be there also; this unit has a channel specially designed for the different responses required by DJs. Vampower are showing, in addition to these amplifiers, a large range of slave amps and accessories — such as their highly successful (and highly necessary) Lead Tester for guitar and organ connections.

The Orange empire will, of course, also be at Frankfurt, and the stand is sure to be a blaze of (guess what) colour. Pride of place will be given to the expandable PA mixer. This unit has an optional 6-16 channels, each with its own volume, treble, bass, etc. All volume controls, by the way, are of the fader type for accurate studio balancing. There is an optional Hammond reverb module, plus muting switches on each channel. Orange expect plenty of success with their mixer, as they do with their massive PA projector columns, each with four heavy duty 12 in. speakers as well as the piercing top-mounted horn units.

Other Orangealia on show will be: the twin Lenco-equipped Disco Units (as used by Rosko), the two by 15 in. bass or organ cabinet of up-to-the-minute design (rear-mounted speakers) and the complete range of Orange amplifiers, slaves, strings, mikes and speakers.

'It's in the bag'

says Peter York

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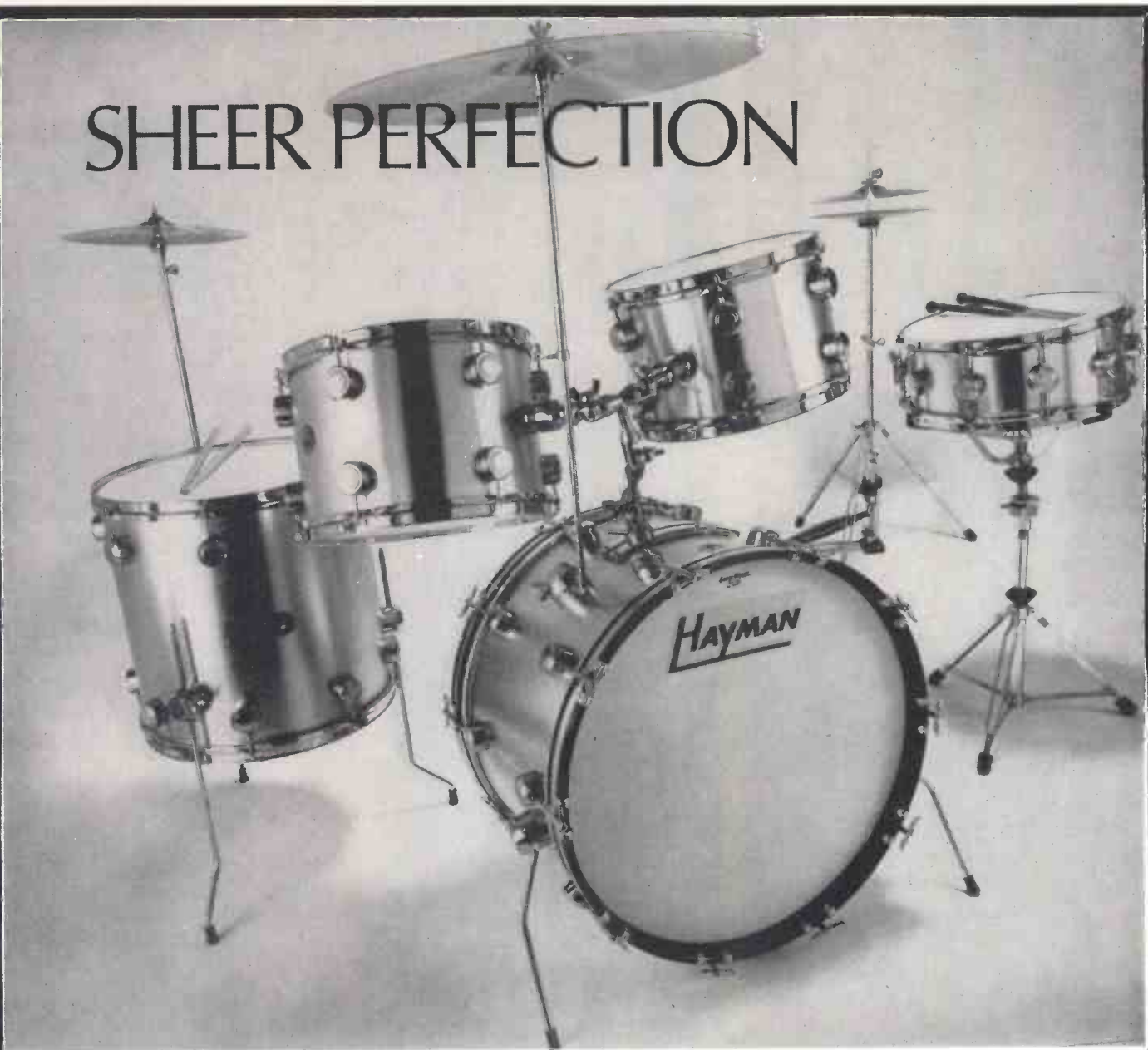


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PROFILE

NICKY SIMPER



NICKY SIMPER is, without doubt, one of the most genuine people in the music business at the moment. He has been famous—for that matter he is still famous, but he has that extra honesty which makes one think that, however long Warhorse take to reach the top, they will.

‘When I started Deep Purple I had really big hopes for the band; John Lord was my best friend and I was his, but the taste of fame was too much for us. Three LPs and five singles in the American top 30 at the same time were enough to split even the best of friendships. We had both been like brothers

through the early stages—it was so sad that we had to fall out just when things were beginning to be successful. One of the most ironic things was that even though we were incredibly lucky and had so many records in the charts, our average weekly earnings were only something like £30 a week. When you think that the average pay for a little band playing in a provincial club is probably nearer to 40 quid per week, and there were we slaving our guts out nearly every night, it just wasn’t right.’

Before forming Purple, Nick had been bassist with Johnny Kidd and the Pirates, ‘a really underrated band.

Johnny Kidd was so talented, it was a shame he never really got all the fame that other people (who copied him) got. The Beatles, for instance, were big fans of his. I feel quite strongly about it—that Johnny Kidd should be forgotten so soon, considering he was one of the Greats of rock music.

‘Well when things in Purple got unbearable, I quit. There followed a break of a couple of months while I tried to sort things out, then I took a job as leader of Marsha Hunt’s band. Marsha was very unfortunate, she had a lot of trouble with her throat—or her will-power, depending on how you look at it. She would really sing her head off—then not be able to sing again for another ten days. Obviously the expense of keeping a band together for ten unproductive days out of every 11 was too much to make a decent living.

‘When I left Marsha I decided that if I was going to rely on pop music for my future, the least I could do would be to learn how to do it properly. Ever since leaving Marsha I have been studying music, so now I feel as though I could go into any studio, with any band, and play exactly what was written down in front of me.

‘All the guys in Warhorse can read music, and we all write the group’s material. None of us are famous or have big names outside of the session field . . . take Mac Poole for instance, he was asked to join several bigger bands on drums, but because he wanted to be a realist as well as a successful musician he decided to throw his cards in with ours. Frank Wilson (organ), Ged Peck (guitar) and Ashley Holt (lead vocals) all said the same thing; ‘let’s make a hit group from scratch instead of just joining one which has already made it.’ On our first album we have some very nice tracks. If they were promoted properly I’m sure we would make it on those alone, but we would rather let our progress take its own direction. We will gain recognition when the public think we are ready for it. That’s how the music business works!’

MICHAEL CHAPMAN

IT's difficult for a singer/guitarist to get any attention for the simple reason that this country abounds in would-be Donovans and James Taylors. All power then, to those who manage to make a name for themselves in the face of fierce competition, as Michael Chapman is doing.

Like others before him, Michael started out singing in local folk clubs some years ago, and made his way from Yorkshire down to London to get some action. 'I worked a lot at Cousins,' said Mike, 'but I felt I was stuck in a real rut playing folk clubs. I used to give myself a lift by trading in my guitar for a new one, but I liked the one I was playing—the one I still play—so I got a band together instead.'

Mike brought in bass player Rick Kemp, who lives in Hull—like Mike. Rick met Mike while working in a local music shop and they used to jam on the instruments there. He first worked with Mike on his *Rainmaker* album and when Mike decided to get a band together Rick was the obvious choice. 'If Rick had said *no*, perhaps there wouldn't have been a band,' said Chapman. On drums they hired Richie Dharma, who has now left to play for Mick Abrahams' new band.

This was the basic unit that made *Fully Qualified Survivor* and the third Michael Chapman LP *Window* which was issued in November. Those who saw Mike's Festival Hall concert in October will get some idea of the new album, for there the band played its last gig with the powerful playing of Richie Dharma, and also featured the incredible fiddle of session man Johnny van Derek (who also played on the album).

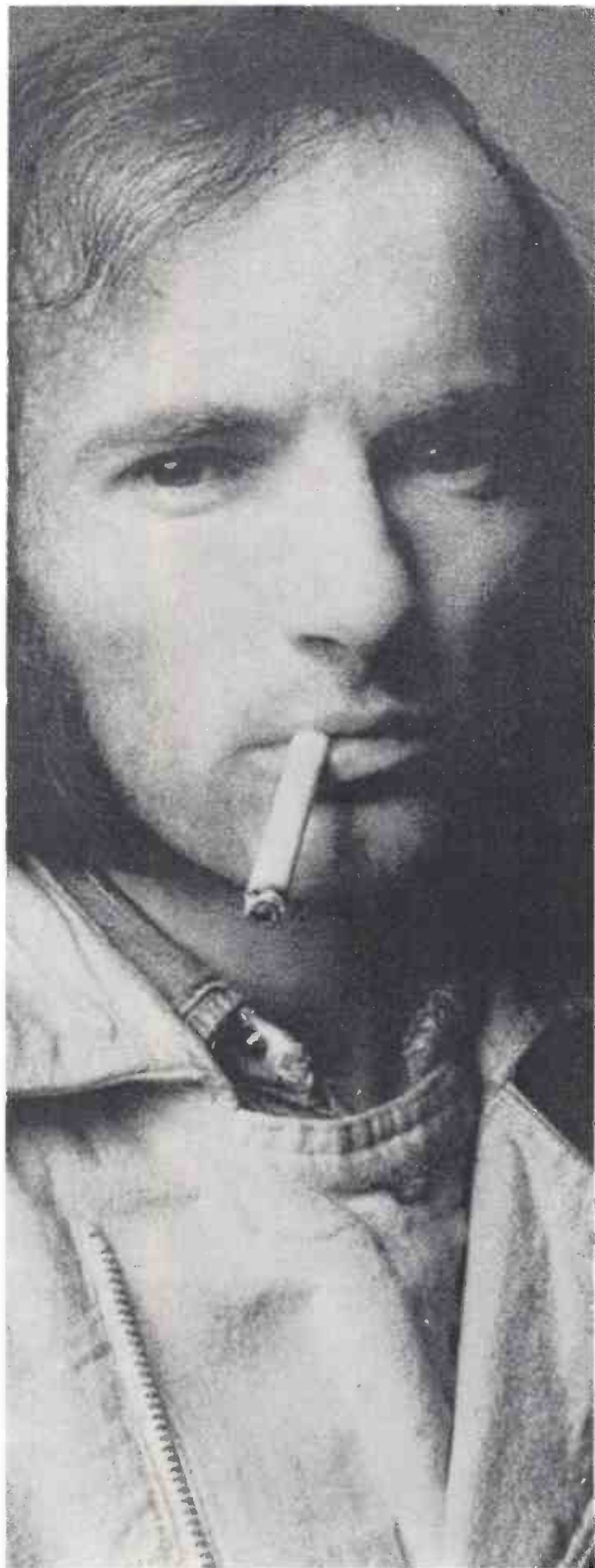
Now Mike's band is continuing as a two-piece unit, for he is not going to get a replacement drummer for Richie Dharma. 'It was a hang up when Richie left,' said Mike, 'because Rick Kemp was virtually playing lead on bass then. The band was founded on

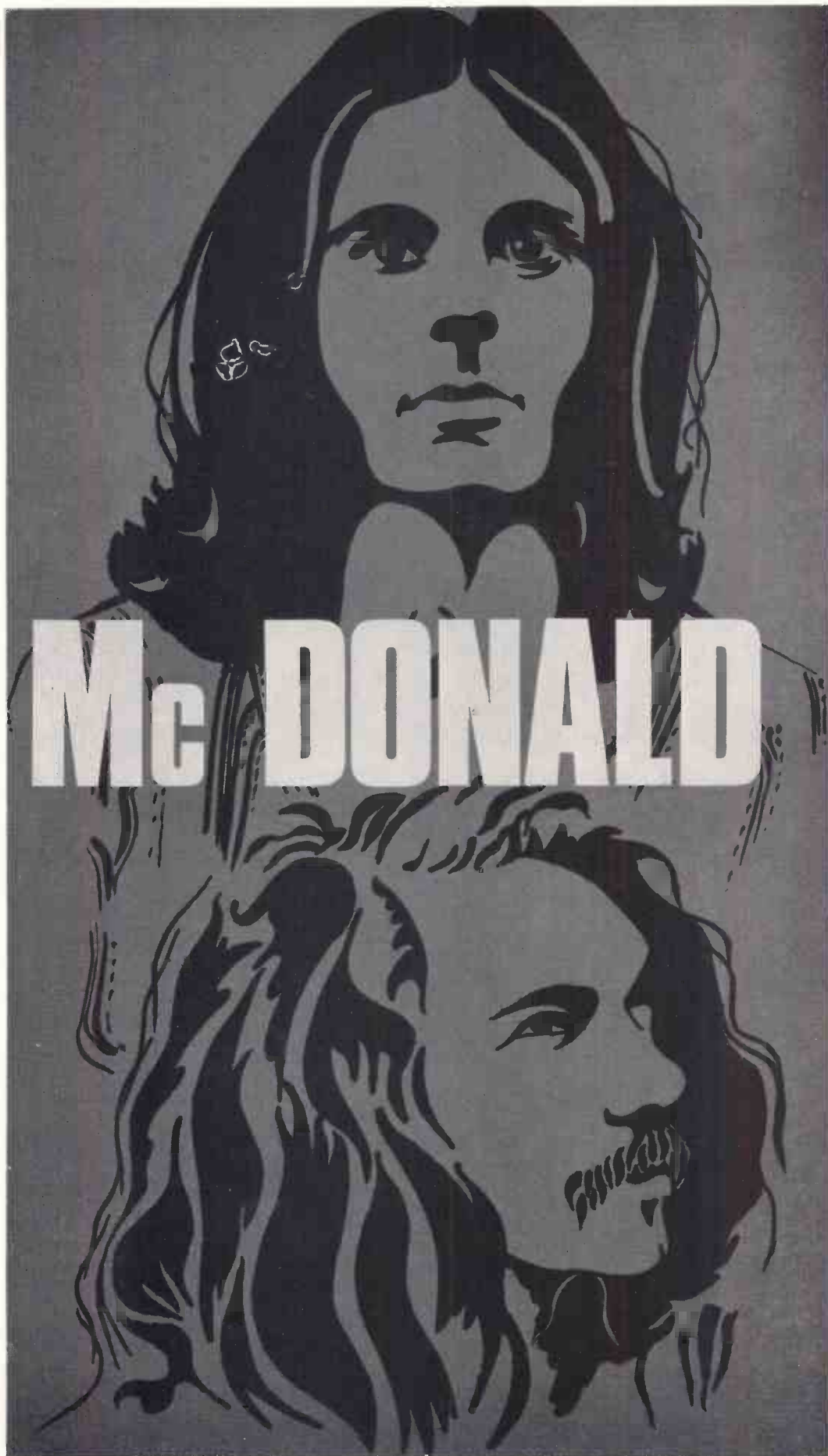
Richie's bass drum, with him playing more or less a bass part. Now Rick is playing more conventional bass, in a more percussive manner. It's working out very well now but at first there was a big hole without the drums.' As Mike says, Rick Kemp plays a most unconventional bass. He uses it as a lead instrument and gets an amazing cello sound by fretting a string and then turning up his volume control. But at the same time he doesn't overdo it, and can play a more normal bass role as well. All Mike wants to do now is to keep going out and playing to people. 'I like to play anywhere. I will, in fact, literally play anywhere, because I'm happiest when I'm on the go seven days a week. That's what I like doing. I seem to have settled now on something I feel at home with musically. It's very easy for the two of us to work with, and all I want is people to hear the things we do.'

Most of the things they do are Mike's own songs, but they throw in *Reason To Believe* for good measure. Incidentally, while interviewing Mike, I discovered that he, songwriter and singer Mike Chapman, is not the same person as poet Mike Chapman. But he does write his own songs, mostly about actual experiences.

'Donovan, for example, can write outside himself but I'm really not able to do that,' said Mike. 'My songs are almost like pages from a diary. I like to take something and strip it to its barest essentials. The way I write songs is most unprofessional. I wrote absolutely nothing for six months once, but I've had a good patch recently. Sometimes I'll have a good reason to write a song and no-one's around to interrupt me. I sit down to start writing and absolutely nothing happens. I couldn't run a business the way I write songs.'

Nevertheless, Mike Chapman has established himself firmly in business through writing his songs and singing them, and long may he continue to do so.





ONE of the more esoteric—but nevertheless major—influences on British Rock music over the last few years has been that complex of sounds, moods and dogmas known as King Crimson. Bob Fripp and Peter Sinfield, in their relentless pursuit of the ultimate Crimso Sound, have successfully acquired and lost many musicians of remarkable calibre (most of whom seem to leave because of disagreements as to what actually *constitutes* the Crimso Sound). Illustrious drop-outs include Greg Lake (now with ELP) and the enigmatic duo of Ian McDonald and Michael Giles.

Greg Lake was the first to split for other pastures, but it was not until after Crimso's last US tour that McDonald and Giles asked for their cards. The cards were forthcoming and they embarked on a joint recording venture

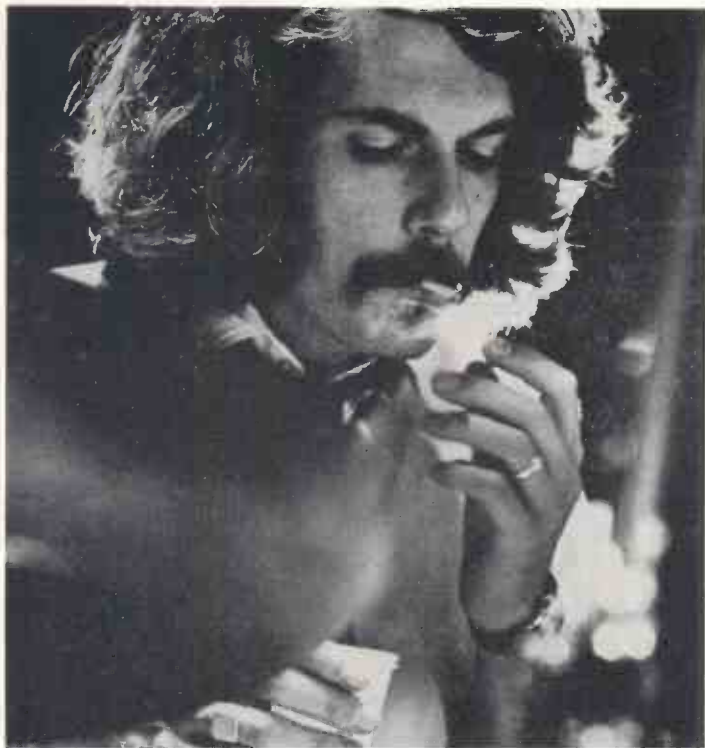
AND

that blossomed forth this autumn in an LP (*McDonald & Giles*) which has received acclaim from many quarters.

The interview having been arranged by M & G's tireless publicists, EG Management, I betook myself down to their Chelseas offices. There I found Ian and Michael sitting gloomily around a table. This despondency, I later learned, was due to wariness rather than depression. Apparently, all previous interviews had tended to concentrate on the King Crimson period of their careers, rather than on their subsequent activities. I therefore promised not to mention the dreaded subject more than was strictly necessary, and the atmosphere brightened noticeably. To prove my good faith, I immediately asked a suitably-BI-angled question.

BI: There is no Mellotron on the *McDonald & Giles* LP. Have you abandoned them?

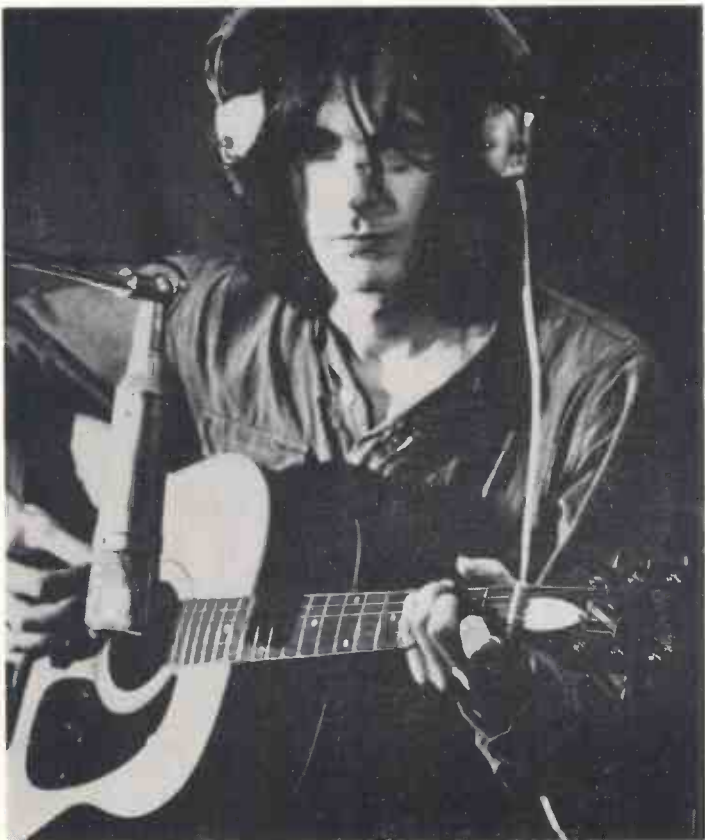
Mike: We don't use them



GILES

▲ Giles: "We don't use Mellotrons any more"

▼ Ian McDonald:
Multi-instrumentalist



any more. Mellotrons are very useful instruments but I don't particularly like them because—well, Studios are impersonal enough! I'd much rather use real strings, when you've actually got real musicians there, playing . . . whereas with the Mellotron the sound is about ten times removed—after the tape has been recorded, re-recorded, gone through the machinery and come out of the speaker. It's a sound that can be very useful, but there are a lot of problems with Mellotrons: you can't really draw things out of it, you can only use what it's got to offer . . . there's no way of putting any expression into it. As an effect, a background texture, it's fine, but as an expressive instrument, well . . ."

It may seem strange to hear a drummer holding forth on the virtues of Mellotrons, but Mike Giles is very definitely a musician's drummer. He *thinks* like a musician. (I apologise for making the distinction, but it does sometimes exist.) Whereas Ian McDonald is quiet and reluctant to be drawn, Mike Giles is a complementary opposite: formidably articulate, and possessed of strong views on music and other subjects.

On the *McDonald & Giles* LP, one of the more interesting characteristics is the fact that the drums are by far the warmest instrument on the entire recording. The silvery bleakness of Ian McDonald's tone is offset by the unorthodox but always dynamically conscious percussion. His patterns are clear, forthright and interesting, and the production of the album is designed to heighten this effect. Mike also sings on his own composition *Tomorrow's Children*, and this is perhaps the best illustration of this original approach to percussion production. He plays the drums as a lead instrument—not as an overpowering lead à la Baker, but as a front-rank instrument of subtlety and tonal strength.

For the uninitiated, Ian McDonald plays keyboards; he also plays sax, flute and

just about anything else that takes his fancy. He handles all these instruments with remarkable skill and a passionless technique that obviously owes much to Crimso's cold, skeletal tone—as well as to his earlier musical background: a stint in HM Forces. This depressing fact—which still gives Ian the shivers—took place in the mid-'60s when he was both young enough to lose direction and old enough to know better. The brief 24-hour insanity passed, and he found himself, booted and gaitered, on that Last Frontier of the Bwitiish Empah—Gibraltar. There, he did his bit towards keeping the Fuzzy-Wuzzies at bay by forming a group (Gibraltar Rock?), joining a military band, and generally doing as much as he could to avoid the more nasty aspects of military bondage.

However, military bands do have their advantages—slender as they may be. They tend to give you an excellent musical education, as well as virtually unlimited access to instruments. Ian acquired a working knowledge of many different axes and a definite expertise on more than a few of them.

Bondage ends sooner or later (*Exodus, Book 1*), and Ian finally got out. After a few meanders, he made his way to the Court of the Crimson King, and Mike Giles.

At the moment, McDonald and Giles are spending their time by sessioning and doing other recording work. There are no definite plans to take a band on the road—in fact, for gigs they may well go their separate ways, re-forming only for recording purposes. Mike is, in his own words 'open to offers'; apart from that, the future is open to debate: but there is little doubt that a follow-up LP will be in demand. At the time of writing, the album is being released in the States, where the progressive market is much larger. If the LP reaps a proportionate success McDonald and Giles may well have their minds made up for them.

INSTRUMENTAL NEWS

Selmer's presentation



The Dudley Moore Trio in Selmer's show-rooms with—wearing his usual hat—Keef Hartley

To celebrate the arrival of their new Yamaha drum kits (especially ordered from Japan) at Henri Selmers, Charing Cross Road shop, Keef Hartley and Chris Kaven gave the shop's customers a brief demonstration of their abilities. Not to be left out of the proceedings Dudley Moore (Kaven is drummer with the Dudley Moore Trio) joined in the session on an electric piano and just by

coincidence the third member of the trio happened to have his bass outside in his car, so... A few weeks before, Mike and Bernie Winters were also presented with a new Yamaha drum kit and a Selmer Paris Clarinet.

Selmers have been Yamaha main agents for guitars, drums and small instruments for just over 18 months and stock a wide range of their products.

Scotch tape



Scotch Dynarange 203 long-play tape—one of the range of low-noise tapes manufactured by 3M at its South Wales plant—is available from February 1 in 3,600 ft. lengths spooled on 10½ in. NAB metal reels of the type used by professional recording

studios.

Designed for use on advanced specification high capacity recorders such as those manufactured by Akai and Revox, the new length spool offers six hours playing time at 3¾ ips (9.5 cms.). Recommended retail price is £6.25 (£6 5s. 0d.) plus P. Tax of £0.07 (1s. 5d.) and the tape is available from quality hi-fi shops and radio, electrical and record retailers.

Scotch Dynarange magnetic tape is also available in standard-, long- and double-play versions on 5 in., 5½ in. and 7 in. reels supplied in hinge-down plastic library cases; its low-noise properties have also made it a natural choice for use in the Scotch C.60, C.90 and C.120 cassettes.

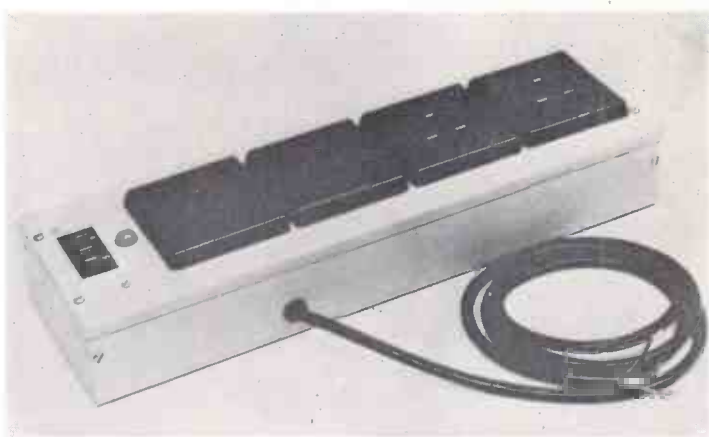
Larry Page launches new label

Larry Page, managing director of Page International Records has confirmed that he has entered into an agreement with Philips Records UK for the licensing of his new writer's label 'Nepentha', under a three year agreement. The label was previously expected to be named 'Rocking Horse'. This label will project the writer/artist, who, says Page, have their own place in today's market, naming Dylan, James Taylor and Elton John as examples.

The launch of the new label is expected for March with a six-album release, including *Scarecrow's Journey* by American Robin Lent.

Into Your Ears by Pete Dello, who was responsible for *Do I Still Figure In Your Life* and *I Can't Let Maggie Go*. *Earth And Fire* by top Dutch group of the same name, *Showcase* by David Mathews, who was responsible for the recent Matt Monro *We're Gonna Change The World*. Dulcimer, the group discovered by Oscar award winning actor Richard Todd, will also be in the first releases with their album *Dulcimer*, featuring Todd reading on two of the tracks. *Cartoon*, the group discovered by Lulu and signed to Atlantic for a reported 200,000 dollars, will also be added to the roster of Nepentha.

New multi-socket distribution panel



A.P.T. Electronic Industries Ltd., Chertsey Road, Byfleet, Surrey, have extended their well-known Lektrokit range by the introduction of a new, multi-socket mains distribution panel.

The new unit, designated the LKU-413, consists of four, 3-pin, 13A shuttered outlet sockets, mounted side by side on the top of the unit, a combined ON/OFF switch and magnetic circuit breaker, a red neon indicator and 6 ft of extension cable as standard.

Light in weight and of compact design, the new unit is robustly constructed from aluminium and measures 17 in

× 5¼ in × 2½ in high. The housing is finished in a light-grey, bonded plastic coating, with an effective 'leatherette' type texture, whilst the switch and sockets are of bakelite in a brown or ivory tone. Rubber feet are fitted on the underside of the unit as an aid to stability when free-standing on bench or floor. If required, Lektrokit brackets type LK-601 may be fitted to each end, thereby enabling the unit to be mounted on a wall or bench face.

Available direct from the manufacturers, the new unit is priced at £6 6s. (£6.30) including purchase tax,

Fotheringone

Unfortunately, success does not always guarantee a long future in the pop business. Fotheringone are the latest band to split while at the top. Sandy Denny will continue to record solo but will probably not do many live appearances. The rest of the band (Trevor Lucas, Gerry Conway, Jerry Donaghue and Pat Donaldson) have so far not stated their plans but will remain in the music profession. The group's last appearance was in the Queen Elizabeth Hall on January 30th.

New-Bonzos-?

A disc jockey by the name of Jeff Gonza, who has his own radio programme on K.P.P.C. Pasadena, every morning plugs the Bonzos. His programme, which covers most of California, has brought in a surge of fan letters urging the Bonzo Dog Band to reform! A pile of these photostated letters have arrived in Liberty-U/A's Offices in London with a pleading letter to the Bonzos from Jeff Gonza.

With the event of the split-up of Neil Innes' group The World, there has been a lot of talk about the Bonzo Dog Band reforming. It is impossible to say at this stage when this is likely to take place.

Neil Innes and Viv Stanshall will be definitely getting together and plan to create their own show. Details and a time schedule are at the moment unavailable, BUT to quote Neil Innes ... 'Viv and I have our Sandy Nelson suits all ready and plan to visit the States together with our new venture—but God knows when ...'.

Soul catcher

Catch My Soul is, as everyone already knows, the Rock-Othello (credited to W. Shakespeare, Esq.) set to music and dance of the present day by Jack Good and his team of Marsha Hunt, Sharon Gurney, Lance Le Gault, P. J. Proby, Emil Dean Zoghby and Gass. Rather than be outdone by every

other writer in England, we at *B.I.* would like to go on record as saying that *Catch My Soul* is well worth a visit, and that the live original cast recording (Polydor Super 2383 035) is well worth a listen.

Music lovers

This month sees the release of *The Music Lovers*, a film by Ken Russell, based on the life of Tchaikovsky and starring Richard Chamberlain and Glenda Jackson. The sound track (available on Liberty/UA records) is made up of Tchaikovsky's 'pop' pieces and is perfect for music

lovers who are afraid that an album of 'straight music' would be too much to take. Just a mention about this film: it's good—far from straight.

Kinks-y...?

The Kinks single *Lola* has been banned in Australia. The record's fate has been decided because of 'objectional lyrics'—according to the Broadcasting Control Board. The ban was a little late in coming into effect as the record had already been in the number one position for four weeks and all stocks in the entire country had been sold out!

Freeman Synthesizer

Following the tremendous world-wide interest shown in the Freeman Synthesizer after being demonstrated at the British Musical Instrument Trade Fair last August, it is now scheduled for exhibition in a final production version on the Audio Synthesizer's Stand at the Frankfurt International Spring Fair in Germany between February 28 and March 4, 1971.

The Freeman Synthesizer which has generally been acclaimed as an outstanding innovation in the field of electronic keyboard instruments, is the first of a unique range of fully polyphonic synthesizers capable of producing, extremely realistically, the complex tonal structure of a large number of instruments of the same family playing in orchestral harmony. The S.100 Model can, for example, produce the sound of an entire string section of violins, violas and 'cellos and even by depressing just one note an entire orchestral effect is achieved. Various controls enable the player to alter circuits determining attack and decay characteristics, making possible the accurate reproduction of percussive instruments such as the harpsichord, etc.

Solo instrument

The Freeman Synthesizer may be used either as a solo instrument where it can very

effectively enable the performance of string ensemble works, or it may be blended with any number of other instruments. It does, for example, give a group the ability to reproduce in live performance the orchestral backing effect hitherto usually obtained only in the recording studio. The keyboard range is five octaves (F-F) and it is a fully portable instrument which can be used in conjunction with any good amplification system. It is fully solid state and employs the latest silicon transistors and integrated circuits, and its compact size makes it ideal for use as a third keyboard placed on top of an organ console. The simplicity of presentation allows any keyboard musician to easily become fully conversant with the instrument and no special technique is required. The S.100 Model in its pre-production form has already been used extensively in many top London recording studios, including CBS, London Weekend, Morgan, Jackson and Pye, and forthcoming label releases on which it is featured include Pickwick International, Ad-Rhythm and the new CBS Alan Haven album.

The Freeman Synthesizer is entirely British in design and manufacture and distributed by Audio Synthesizers Limited, 14a Broadwalk, Pinner Road, North Harrow, Middlesex. Telephone: 01-863 1841.



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ALBUM REVIEW



AIR FORCE 2 GINGER BAKER & CO. POLYDOR 2383 029



It is unfortunate that Baker has to have 'drum battles' in order to keep his ego inflated, for this is a very good and musical album, and by far the best thing he has been involved with since his Cream days. The name Ginger Baker's Airforce is a little unjust, as people like Graham Bond, Diane Stewart, Rick Grech, Denny Laine and Aliko Ashman deserve credit at least as much as Baker himself. It must be said, though, that on this biscuit Baker does manage to play his drums as a lead instrument with great effect. Tracks such as *Sweet Wine* and Bond's *12 Gates To The City* mix very well with the newer songs. Very good.

FALSE START

LOVE
EMI SHVL 787

Arthur Lee admires Jimi Hendrix; he sounds like Hendrix; dammit, he even *looks* like Hendrix, and that is the main flaw in this album from the excellent Love. It's perfectly OK to emulate an idol or a talented friend such as

the late Jimi, but claims to originality must then be shelved. (Jimi even plays on *Everlasting First*, which sets off this particular material feedback.) I like Love, I like Hendrix, but somehow I wish the two were further apart.



Anyway, it's a good album, well-played, well-sung and a testament to Love's underrated ability (after all, Jimi isn't easy to copy).

LIZARD

KING CRIMSON
ISLAND ILPS 9141

With this LP Bob Fripp and Peter Sinfield take the Crimson experiment one stage further. Such is the nature of this complex record that one can easily imagine Bob recording one



phrase on the Mellotron, cutting, overdubbing a second phrase, etc. . . . make no mistake, it's complicated. The recording quality is very clean, and the production has the eerie texture of previous Crimson offerings. Does it succeed musically? Difficult to say; there are some excellent moments, and some bad ones, too, but the album displays Fripp's total dedication; this is a definite step forward from *Poseidon*, and the imagery is as delicate as ever. Side two (the title track) has some really breathtaking moments. The sleeve is beautiful. Ver-r-ry interesting.

McGUINNESS FLINT

CAPITOL EA-ST 22625

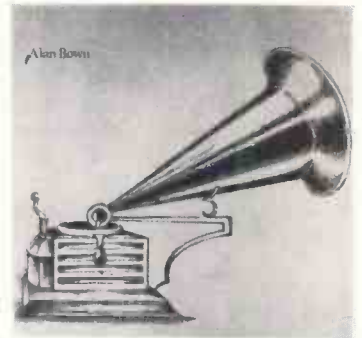


The more one listens to this offering the better it gets. Included is the group's hit single—*When I'm Dead And Gone*—the most commercial track — but eight of the remaining ten tracks are also very catchy and stick on the brain for quite a while after the hearing (a good sign for sales). Strong Beatle-ish influences but still good in its own right—if you listen to it often enough.

LISTEN

ALAN BOWN
ILPS 9131

At first I would have said a very average release, but with each playing it improves.



Crash Landing was the only track to strike me as being of 'hit' quality, although the other side of the single, *Pyramid* and the rest of side one isn't too far behind, especially *Forever* (very nice trumpet). Vocalist Gordon Neville's (ex-Mandrake) range makes him a perfect lead instrument. If the sax/organ/trumpet/guitars line-up and funky beat are your bag, this could very easily become your favourite recording — if you have the patience to listen a couple of times before drawing a conclusion.

BEYOND YOUR HEAD

BOFFALONGO
UNITED ARTISTS UAG 29130

A pleasant record from the New York-based quartet. The title is a little optimistic, nothing very freaky, more of a gentle rock 'n' roll. *Galaxy Glide*, the only predominately instrumental number, is definitely track of the album—

BOFFALONGO

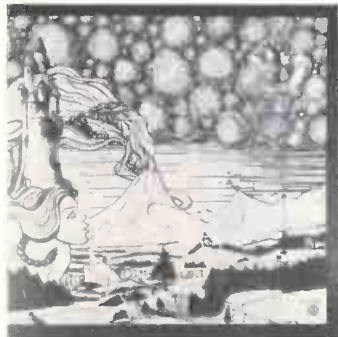


really cool jazz piano fused with flute and guitar — 'it's a natural high baby'. *Pioneer Song* oozes with the quality which made the Sebastian sound successful. The band's last single — the happy, up-tempo, *Dancing In The Moonlight* is also included.

MOUNTAINS

STEAMHAMMER
B & C, CAS 1024

Perhaps I have come to expect too much from this quartet: their technique is good — I shall refrain from comparing Pugh to Clapton but... The softer numbers, for which Steamhammer receive very little credit from the Press, are good — particularly *Levinia* and *Leader Of The Ring*; Pugh proving his mastery of the acoustic guitar as well as electric.



Riding On The L & N, one of my favourite numbers from the band's repertoire, lost a great deal through being recorded live (at the Lyceum). On the other hand, *Hold That Train* gains appreciably from the same recording.

SEX MACHINE

JAMES BROWN
POLYDOR 2625 004

James Brown couldn't be accused of demanding too much from his backing band, the first and title track from this two record set lasts for 12 minutes and has the same

chord sequence all the way through — then again the single sold well over a million. With the exception of the unnecessarily long title track this is a good record for dancing to, admittedly it is very difficult to keep one's feet from tapping — must be a sign of something.



DESPITE IT ALL

BRINSLEY SCHWARZ
LIBERTY LBG 83427



Light country music played by the band which are destined to be credited for their talents this year. Three tracks stand out — *Love Song*, *Country Girl* and *Starship*, the latter two being supplemented by Willy Weider on fiddle and Brian Cole on pedal steel respectively. The entire album is happy and excellent for removing depressions, only one point — how did *Funk Angel* get in? It's nice, but it doesn't quite fit with the rest of the record.

LOOKING ON

MOVE
FLY 1

One word — *Brontosaurus* — sums up most of this release from Messrs. Wood, Lynne, Bevan and Price. The heavy driving rhythms of the hit single (included) are present all the way through. The follow-up is also here, *When Alice Comes Back To The Farm* — a fun song, very much the spirit of the whole



record. Even on side two when the first track drifts off into 'a big production' sound one can still imagine the band having a ball. A fun record, which sounds very much better played loud — very loud!

T. REX

HIGH FLY 2

The name may have been abbreviated but the style has not depreciated. Marc Bolan sings and plays his way through a mixture of love songs and appreciations of the fairy world. Backed admirably by Mickey Finn, this album dwells more on arrangement with the subtle use of strings on several tracks. Numbers to listen to are *Diamond Meadows* and *Beltane Walk*. For those who have not heard it before, this LP contains an electric rendition of *One Inch Rock*. A definitely recommended album.



UNCLE CHARLIE AND HIS DOG TEDDY

NITTY GRITTY DIRT BAND
LIBERTY LBG 83345

Pleasant, catchy but unsensational album from the NGDB. There is some nice — indeed excellent — banjo playing, and at their best they sound rather like the Band playing a hoedown session. The isolated bits of chat — the 'theme' of the album — are less interesting and tend to become boring fillers in between the music. Which is

a pity, because they play very well, and the cohesion between musicians is excellent. A non-starter, but not without promise.



CONTINUUM

RCA VICTOR ZGBS 0452

This is a beautiful and tasteful album from the unusual and evocative Continuum.



Their style is a well-thought-out blend of baroque guitar and Mel Tormé-type country blues, the two forms mingling effortlessly. It is difficult to assess the commercial prospects for Continuum: they may well be too artistic; all the same, this LP should be given a thorough hearing by those who feel themselves stuck in the quagmire of heavy sounds. The artistry, industry and sheer talent on this record could prove a source of great inspiration.

GASS

POLYDOR 2383 022

A beautifully pure recording of the band currently supplying the musical backing (and a few songs) for the rock show *Catch My Soul*. Robert Tench's vocals have a clarity rare at the moment. A heavy organ lends a funky drive to the album (although on the first track *Kulu Fe Mama*, Jimmy Smith might well have been at the keyboard). Peter Green, although playing well, does not add anything that the band couldn't play for



themselves. Green is fortunate in that the two tracks he appears on are perhaps the best of the album.

PENDULUM

CREEDENCE CLEARWATER REVIVAL
FANTASY F-2189

Another album — slightly more adventurous—from the Fogerty Machine. Creedence does *what* it does supremely well, the only question being whether what it does is worth hearing, if you take my meaning. Basically this is the same Creedence (let's face it, no one chucks away such a million-dollar formula) and will, no doubt, sell countless billions; as an original con-

tribution to music, it's something less than a mindblower.



COCKER HAPPY

JOE COCKER
HIFLY 3



A consolidation album from good ol' Joe Cocker, containing, alas, some previously-

recorded material from the *Friends* album. Not that this is any sort of a hardship: *Marjorine*, *With A Little Help From My Friends* and *Feeling Alright* are all good tracks; as are *Hello Little Friend* and *She Came In Through The Bathroom Window*. A good album for collectors of Cockerama — but I'm still waiting for the real new album.

WATT

TEN YEARS AFTER
DERAM SML 1078



Ten Years After still doing their thing, and doing it better than anyone else. Alvin Lee contenting himself in the middle distance instead of 'out front'. Probably the

band's best album to date, but still leaves a great deal of room for advancement, the rock numbers are still TYA's strong point and *Sweet Little Sixteen* (recorded live at the Isle of Wight) is the best. Tight and good.

WAR & PEACE

EDWIN STARR
TAMLA MOTOWN
STML 11171



This LP includes Edwin's huge hit *War*, as well as much other material from the Tamla stable. Same funky bass, same emphasis on rhythm rather than melody; in fact, excellent for discos and dancehalls—and probably also for Tamla fans. Jolly funky, you all.

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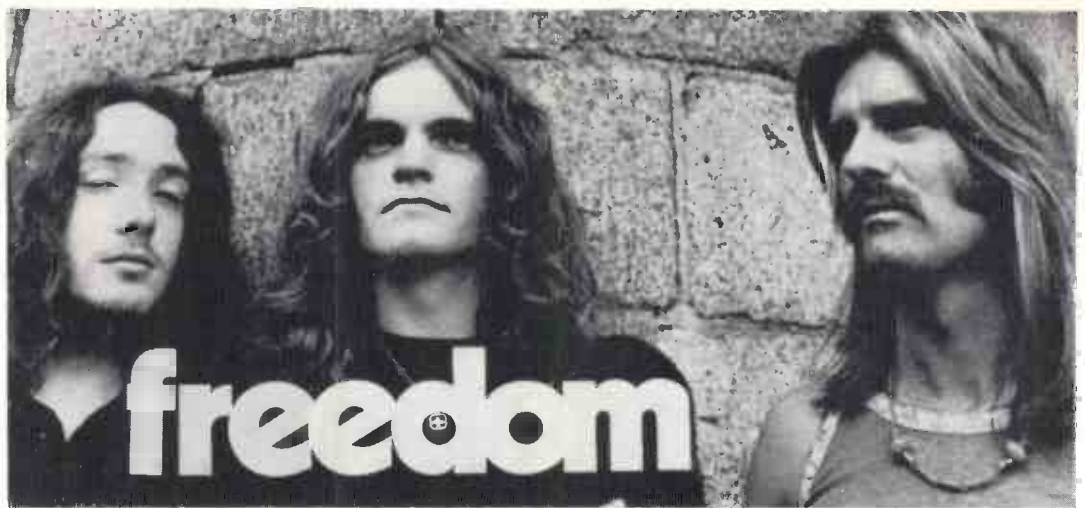
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FREEDOM were formed when ex-Procol Harum drummer Bobby Harrison discovered the double act of Walt Monaghan (organ/cello/bass/vocals) and Roger Saunders (lead guitar/piano/vocals) in an East End pub.

From these beginnings the trio rehearsed and wrote material for over six months before they again raised their collective heads outside their local pub (which was also their rehearsal room).

'I don't like talking about Procol, really,' Bobby maintained. 'Since I left them I have got a completely new band, identity and brand of music. Management problems was the chief reason for the break, but our music was at a cross-roads as well, so it inevitably would have had to come to an end eventually.'

Following (guitarist) Ray Royer's and Bobby's departure from Procol, they joined forces with Steve Shirley and Robin Lumson to form the original Freedom. As a band they found little success, except for their writing talents which were employed by Dino



de Laurentiis for the sound track of his film 'Black on White'.

With the present threesome, Freedom have been together for a comparatively short time; all the same, they have managed to produce an album of tight and rather together sounds.

1,000 watt speakers

At two recent concerts in London's Festival and Albert Halls, the trio used a rather

impressive collection of amplification and speaker equipment. Reputed to have been insured for £25,000, the gear included two 12 ft. high, 1,000 watt speaker cabinets which were on hire from Orange for the occasion. 'It has nothing to do with gimmicks,' Bobby said. 'Those halls are big, and we play loud heavy music; so, since these things were available to us, we thought we may as well use them.'

On stage, the band are concentrating on numbers from their current album (entitled simply *Freedom*) and are shortly going back into the studios to record what Bobby describes as 'a progression in our music. The next album will be just as heavy, but appreciably tighter.'

Incidentally, an aperitif of Freedom's work may be heard on the Probe sampler album Handle With Care. S.H.

your queries answered

Mystery LP

Dear Sir,

I am trying to buy an LP but unfortunately I don't know who recorded it or what label it was on. Two tracks of this LP were *Lady Helen Of The Laughing Eyes* and *The Days Of Pearly Spencer*. This is all I know about the record except it was released about 1-2 years ago. I would be grateful if you could tell me the label and the artist (it wasn't a group).

JOHN BETHELL,
Lordship Lane, East Dulwich,
London SE22.

● This record was the first LP by David McWilliams, and was issued on Major-Minor. It can be ordered from EMI records, who now distribute the Major-Minor label.

Leslie boost

Dear Sir,

I am contemplating buying a Hammond L102 organ (at the moment I own a Farfisa single-manual) and a Leslie

speaker — both second-hand. My friends have told me that I am likely to have difficulties in amplifying the Leslie on stage. What is the most popular (and the most cheap) method of doing this?

NICHOLAS STYLES,
Caterham, Surrey.

● I'm afraid that they are not the same thing, Nick. To amplify a Leslie—further than its own power rating—requires both equipment and bread. The most common method is to install one or two microphones at the upper grilles of the Leslie, and to feed the signal obtained through a standard amplifier. An alternative might be to have your Leslie fitted with a more powerful amplifier and speaker set-up.

Polydor prices

Dear Sir,

It has come to my notice that a couple of record companies have altered their record retailing prices. A particularly weird arrangement seems to be that of Polydor records. Perhaps you could explain why when I bought Eric

Clapton's LP it cost more than when I bought another one by a lesser known group?

P. INGHAM,
Romford, Essex.

● This is Polydor's way of keeping record prices down: releasing records at a relative price to that of the cost to record/manufacture. Midprice=£0.99 Standard=£1.49, Super=£2.13 Deluxe=£2.37.

Bristol studios

Dear Sir,

I am a reader of *Beat Instrumental* and write in good faith that you will be able to advise me on the following:

Is there a recording studio in Bristol?

ERIC LARCOMBE,
Newport, Monmouthshire.

● According to our information, Eric, there are two studios in Bristol. They are: Bristol and West Recording Service, 6 Park Row, Bristol 1 (Tel: 20763), and the House of Sound Ltd., 5 Marsh Street, Bristol 1 (Tel: 21543).

□ THE A & R MEN



PETER ASHER

PETER ASHER's career as a successful record producer began when he was singing as half of the Peter and Gordon duo. Their earlier hits had been produced by John Burgess and Norman Newell of EMI, but he found himself increasingly involved with arrangements and production, and finally produced some Peter and Gordon singles on his own. At the time, he says, he was 'really just experimenting', but these efforts attracted Paul Jones, who'd just left Manfred Mann for a solo career, into asking Peter to be his producer.

They made three singles together, including the successful *And The Sun Will Shine*, which was typical of his later productions in using friends on the backing. 'It was a *fun* session', he says. 'We had Paul McCartney on drums, Jeff Beck on guitar and Paul Samwell-Smith on bass. It's so much better to work with friends, whose music I know, than to have session men who may be technically amazing but tend not to involve themselves in the session.'

Major step

The next major step came when Peter was asked to become head of A and R for the newly-formed Apple label. He had previously heard a tape by James Taylor, who'd been recommended to see Peter by a mutual friend, guitarist Danny Kootch, who'd played with Peter and Gordon and in the Flying Machine with James.

'I loved James' songs,' says Peter, 'and played them to Paul McCartney who signed him to Apple, and we went ahead with the first album, *James Taylor*. We wanted to make an album that would really get James noticed; I have been accused of over-producing it, but that always happens when you use strings. Looking back, there's remarkably little on the album that grates. Richard Hewson's arrange-

ments were very good, and both James and I were happy with it. It had fantastic reviews and hardly any sales.'

Taylor crash

A long delay separated the release of the first and second albums. James had returned to America, was ill for some time, and suffered a motorcycle crash which resulted in two broken hands and a broken ankle. Peter, in the meantime, had resigned from Apple, and signed a deal for James, who he was now managing, to Warners. Then *Sweet Baby James* was released. Its success revived interest in the first album and also provided a chart single, *Fire and Rain*, much to their surprise. 'We loved it', says Peter, 'but it didn't exactly have Top Ten stamped all over it. We'd just tried to do it as tastefully as we could; all we used were James' guitar, piano, bass and close-miked drums'.

Peter has worked with other artists, including John Stewart, who wrote *Never Going Back To Nashville* and the Monkees' *Daydream Believer*, on an album called *Willard*. 'John has a small coterie of very intense fans in England who are always writing to me', says Peter. 'I think he'll be very popular. I've made an album for Columbia with a singer/songwriter called Tony Kosinec, and I've done one for Atlantic with Jo Mama. They're an amazing group, kind of jazzy but without horns; very quiet and precise'. He's also been working with another member of the talented Taylor family, James' sister Kate.

Concern

Peter's approach to production is 'obviously only to produce people I really like, and I'm concerned to make them sound as right as possible. The

producer's function is partly to listen to the artist and then bring out in the best light what is already there. I read a Phil Spector interview in which he said there are two sorts of producer. There are those who know exactly the sound they want, and he sneeringly referred to those who help an artist to record. I make no apologies to be in the second category; I want to make a good artist sound as good as possible.

'How much I contribute depends on how much the artist knows what he wants, which obviously increases the more they record. With *Sweet Baby James*, I chose the musicians and a few other things, but with Kate, who'd never recorded before, I had more decisions to take'.

Total immersion

Peter finds he works best when concentrating on one project at a time. 'Some producers seem to be perpetually surrounded by millions of unfinished tapes, but I like to immerse myself totally in one record at a time. I like to spend a long time choosing and rehearsing the musicians and then go into the studio for continuous recording with maybe a couple of days' rest before mixing. If I leave things a long time I end up by wanting to do the whole record again'.

No regrets

Other producers whose work Peter admires include John Simon—'especially what he's done on a new album by Seals and Crofts, a folksy American act'—and Joe Boyd. He thinks some of Gus Dudgeon's work with Elton John is brilliant. When asked if he ever regrets not performing, he replied, 'I still sing with friends for fun, and I've done harmonies, which is what I enjoy most, on almost every record I've produced. I don't miss being a performer, no'. R.S.

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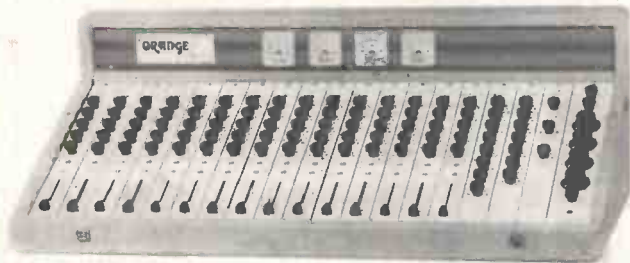


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