

HAM

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AND INTERNATIONAL
RECORDING STUDIO



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No-one would argue that many of today's remote 'pop gods', living in their stockbroker-belt mansions or French villas, owe a lot to the old saying "clothes maketh the man". Back at the start of the sixties they saw the light and realised that in a world of mohair suits, neat Shadows' stage movements and 'boy-next-door' images, anyone who appeared the least bit different would stand out like a sore thumb. The Beatles undoubtedly owe a lot to the German photographer who used to come into the Top 10 Club in Hamburg in 1962 with what became known right around the world as 'the Beatles' Haircut'.

But now, after all the beads, beards, flowers, colours, make-up, hair, shaven heads, bare arms, legs, feet and even bottoms, what permutation is left if you want to stand out in 1971? The only answer is simplicity and order.

So, just as today's music millionaires realised ten years ago that everyone was bored to tears with the style and appearance of 50s type 'pop', there must be someone, somewhere, who believes that ten years later it is again time for another big turn around? But, just how are they going to solve the difficult task of deciding just how they are going to achieve the opposite effect to the incredible riot of colour and variation which is common-place today?

And, provided that they can come up with "the new 70s style", they must also have the personality, the instrumental ability, the feeling for a hit record and the stage performance to take them right to the top. Looking at that short list, I believe that stage performance is the most important. The superstars - with millions in the bank - say that it takes all their time to produce their next single or LP with the result that they disappear into a recording studio for weeks at a time, after which they, once again, disappear to some quiet place to recuperate from their recording efforts. But what about the stage appearances that made them famous?

The Stones still appear on the boards from time to time but Paul and Linda McCartney recently released their RAM LP with virtually no photographs, hand-outs or any interviews at all. It may be all very satisfying for their bank balances, but surely it isn't what music is all about?

Just how long are the audiences going to have to wait before the 'magic' happens again and someone, or some groups of performers, turn up with a 'new' style, appearance, a magic and music to turn the whole pop business upside down. It was a 'relaxed Bing' in the 30s, a skinny crooner in the 40s, a gyrating P'Elvis in the 50s, the Beatles in the 60s. Come on you 70s, tell us the secret!

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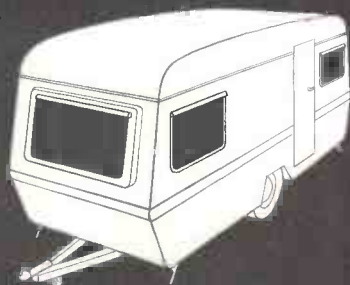
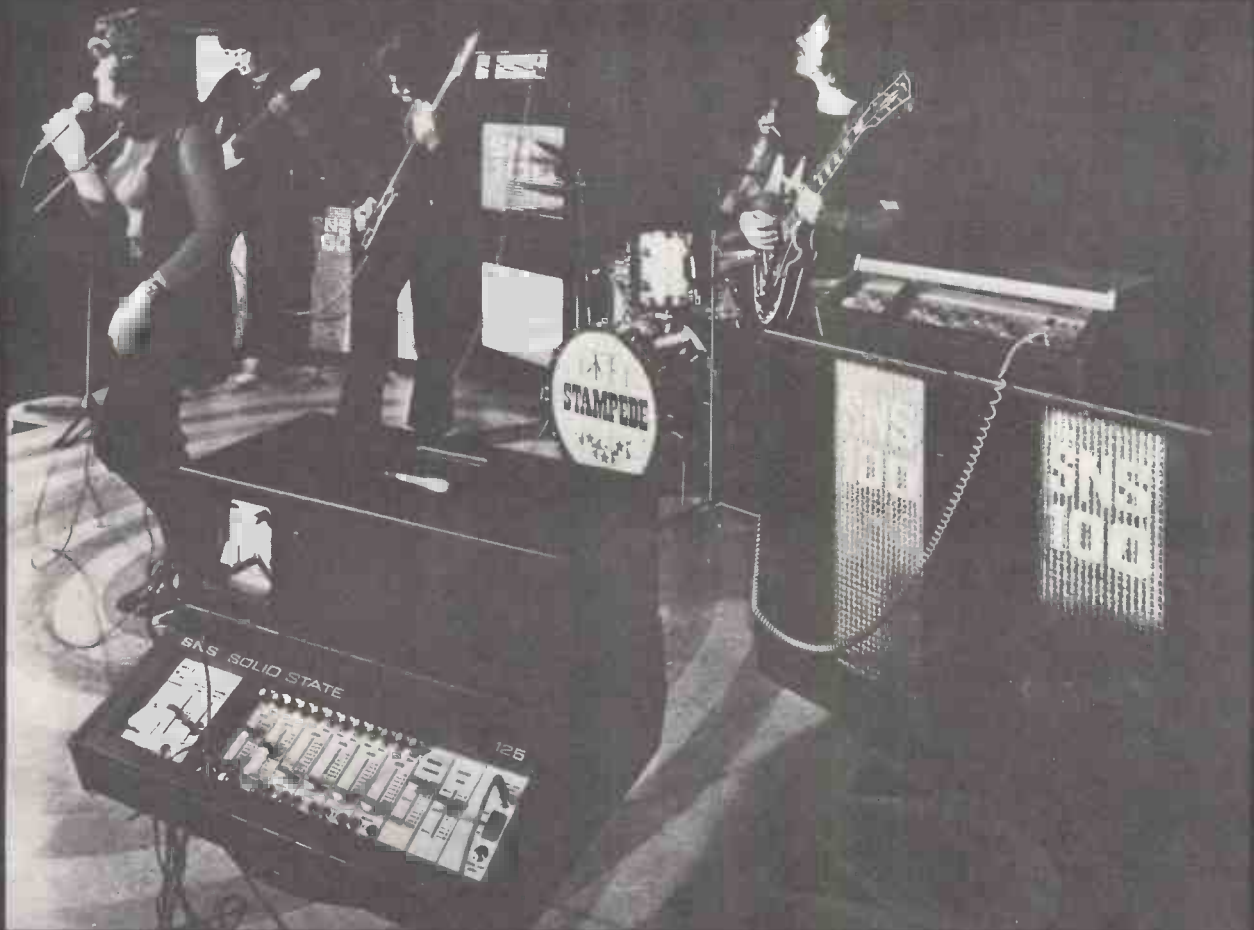
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PLAYER OF THE MONTH

DAVE SWARBRICK



Dave Swarbrick was born in 1941. As a child he lived in Yorkshire but later returned south to his present home in Birmingham. His first band happened at fourteen with a guitar, violin, accordion and drum-line up. It wasn't Swarbrick that played the violin, either. 'The band only came about because a friend of mine, who played accordion, and myself went out carol singing. We happened to knock on a teacher's door and he insisted that we formed a small band as a result of it.'

This first band played the pop music of the day and had turned into a skiffle group by the time Swarbrick was 15. At this time the group entered a local talent competition and came out with the first prize which was a meeting with 'two famous people.'

'We met the two famous people,' remembered Swarbrick. 'We had never even heard of them. They were named Beryl and Roger Marriott and as it turned out both were fantastic folk musicians.'

From this meeting he began playing alongside Beryl Marriott and through a casual mention of the fact that he possessed a fiddle he was persuaded to bring it along.

This first fiddle had been left in the family attic by one Auntie Mabel and if it hadn't been for this he may never have played the instrument. 'I don't suppose I would have gone out of my way particularly to get one,' he says. 'It's difficult to say. When I first started playing it I was absolutely crazy. I played from the moment I got up to the moment I went to sleep.'

For Swarbrick the appeal of the fiddle lay in its melodies. 'One hears them for the first time and they just seem to be a blur. There doesn't seem to be a tune. I remember thinking 'Christ! this isn't music.' But when you get into it you realise just how subtle and beautiful they are.'

Dave's first professional position was in the Ian Campbell folk group and following a spell with them he joined forces with Martin Carthy to create what became one of the top acts of the British traditional folk scene.

During his time on the folk scene Swarbrick was also regarded as a top session musician. 'I only did session work with people who knew what I did and wanted it,' he says. 'I never did a pop record.'

It was only after appearing on over fifty such albums that he turned up on Fairports third offering, *Unhalfbricking*. To shorten the story this session became the reason for his current position as Fairport's permanent fiddler.

Dave isn't too over enthusiastic about the current popularisation of the fiddle in rock music. 'I don't give a damn either way, really,' he said. 'I shall be playing in another ten years time, whatever happens. It's not as though they're taking away a living from me, or anything.' He seems to see the whole spectrum of rocking violins as a passing craze and hasn't been excited by the rock violinists he's heard so far on record. 'Ten years ago - you'd never had interviewed a violin player in your life,' he told me. 'Even five years ago who was doing it? Rick Grech, and that was all. There wasn't anyone else.'

S.T.

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SONGWRITER OF THE MONTH

ROD ARGENT

The Zombies began before the Beatles were thought of or, at least, that's the way that Rod Argent likes to begin the story. This group began as the exact opposite of a supergroup. They were just a bunch of school friends who thought it would be a nice idea to form a band.

The Zombies played mostly rock material at their formation. 'We played songs like *Rave On*,' said Rod. 'We learned old tracks from Cliff Richard albums.' Rod also claims that they were experimenting with harmony before the Beatles. In fact, that hit the charts in early 1964 with *She's Not There* — a time when the best sellers were dominated by the Mersey sound.

She's Not There was the first song that Rod wrote and since its original recording by the Zombies has made chart returns by other artists. 'Chris White joined the group as bass and he also wrote a bit,' remembers Rod. 'That sparked me off.' Since then Rod has been writing consistently, both for the Zombies and for his present group, Argent. He recalls that almost seventy-five per cent of the Zombies' recorded material was self-written. Such was the popularity of the Zombies in America that when they finally broke up fake groups were going out under their name and began drawing the crowds.

Rod explains the complexity of writing a successful song for single release. 'It's down to so many factors,' he says. 'To have a hit record so many conditions have to be right. You have to have the right production and the right arrangement. It has to be released at the right time and on top of that it must receive the right airplay.'

He has seen this theory proved through the release of his own song, *Time Of The Season*. This was the track that was eventually released on



the first CBS *Rock Machine* sampler. '*Time Of The Season* was played by one American radio station,' recalls Rod, 'and it spread to other stations until it was being played nationwide. It was a very gradual thing.'

Another theory that Rod holds to is that commerciality is merely the outcome of producing the material that you enjoy writing. He cites the Cream and the Beatles as being examples who merely follow their own musical whims and developed them to their highest level.

'The only way I write,' he explains, 'is to take the germ of an idea I've got and develop it musically to the best of my ability. If you're doing something and you do it to the best of your ability it must be commercial.'

For this reason Rod doesn't see himself making much money and doing what you enjoy as being opposite functions. 'Obviously I want to make money,' he confesses, 'but I want to make it doing what I want to do. If you're going to aim for the top then you've got to do what you're best at without compromising.'

Although all this sounds too simple to be true Rod acknowledges the fact that you must have a potential audience to start with otherwise your song will merely be successful with yourself. The Beatles and the Rolling Stones seemed to tap the nervous system of a generation in that the music they enjoyed playing was that which we all enjoyed listening to. Many other artists playing their own brand of music seem only able to capture minority audiences.

Another factor which Rod considers to be important is the sound of the lyrics. 'I think lyrics should sound right,' he says. 'If the actual sound of the syllable sounds wrong it destroys the mood of the song. The sound of the words is very important. Often people don't listen to the lyrics and don't realise how important they are to the overall sound. Images are being formed by the sounds of the words and are making an impact on the mind.'

Rod is a very disciplined song writer. 'I'm one of those writers that writes very slowly,' he explains. 'I work at a set time each day at the piano or organ. I may work for two months without getting anything done but then suddenly two or three songs will come.'

Right now he can't see a time when he won't be playing. He is one of those writers that gains pleasure through actually performing the material live, rather than the hermit who locks himself away with his piano, manuscript and pen. S.T.

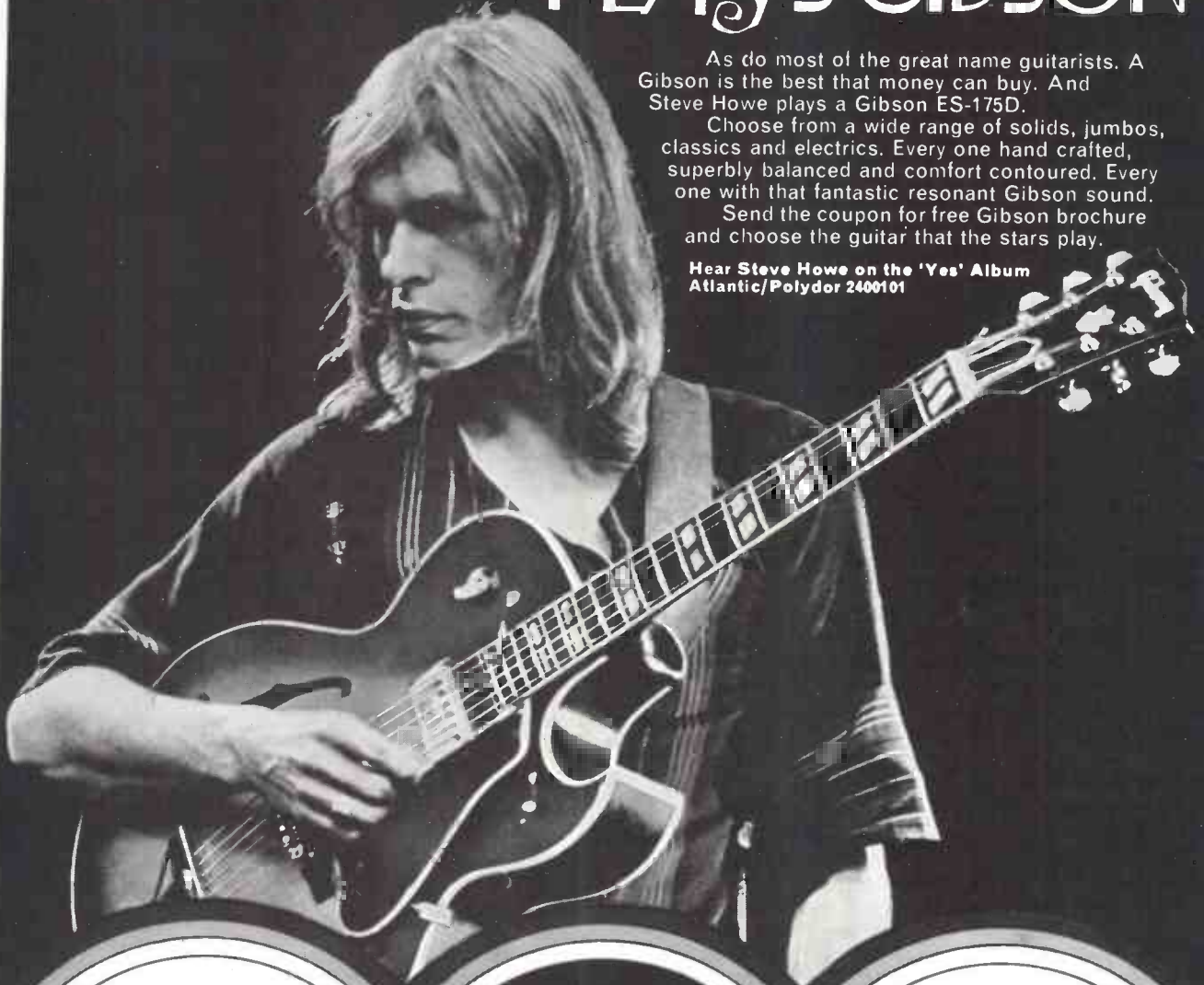
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□ THE A & R MEN



Chances are that you've never heard of Donnie Marchand even though, as a writer, he's had songs cut by such people as Wilson Pickett, Sam & Dave, Peaches & Herb, the Showstoppers and Eddie Floyd.

Donnie is typical of the backroom-boys of the recording business in America, a man whose face is familiar to those in the business, as a songwriter, publisher and producer, but unknown to the general public (just like all those session-men before it suddenly became fashionable to bring musicians like Duane Allman, Leon Russell and Joe South up-front to stardom in their own right).

Revival

But there is something about Donnie which isn't typical of the genre and that's why he's here, in London and probably for good.

Not only that, but this young American, reared on R & B and soul, has suddenly found himself, almost by accident, at the centre of the rock 'n' roll revival.

Already he has produced the Wild Angels' *Red Hot & Rockin'* album, an LP for Shakin' Stevens & The Sunsets on CBS and the *Battle Of The Bands* album on B & C, with tracks by Gene Vincent, the Wild Angels, Red Price and Carol Grimes, among others.

'I've been as shocked as anybody by the way the rock and roll revival has mushroomed. I certainly didn't realise the potential when I was first asked to record the Angels but that album has done 35,000 copies and is still ticking over,' says Donnie.

Need of producers

'In fact, when I first took on the job I didn't know anything about the group or their musical style and I was surprised to find it was rock 'n' roll.

'In the States you couldn't find 10 groups in that bag and nobody is interested in any of them, except for Sha Na Na and that's only really because of their stage act.

'Though it's good fun, cutting rock is less creative than producing other forms of pop because all we are really doing is renovating old hits. I have only to be a good technician whereas with other music I have to use my imagination.

'My job really is just to enjoy the music, create a good atmosphere and get the results down on tape.

'Rock's a good proposition for record companies. It will not shake the world but it's good steady-selling music and it doesn't cost a lot to record.'

If the rock 'n' roll thing only happened after he got here, what brought

Donnie to London?: 'My wife is British and was getting very homesick. She ended up making so many trips back and forth to see her folks that it made sense for me to come over. I felt that if I had anything to offer the business then it didn't really matter if I was in New York or London so I said I'd give it a try for a year. I've been here 18 months now.

'I've found it much better for me. It's not so hectic so you can really take the time to sit back and think out a session.

'Producers are needed more here. I'm not being derogatory but in all truth there are very few good ones in London.

Navy, then back to Music

'Back in New York there are maybe 600 producers and 250 of them are good. Here there's perhaps 100 producers and only 30 good ones so that means there is less competition to face.'

Donnie started out at 18 as a solo singer with *Confess* on Mohawk Records, a local hit in New York but nowhere else: 'Which is odd because New York is usually the last place where records happen.'

After a spell in the Navy, he returned to the music business and went down to Nashville to work as a staff writer at Acuff Rose, then lit out for Memphis where

he met Steve Cropper and got into R & B.

Donnie went back to New York and recorded for Columbia as part of a group called the James Boys. They then switched to Mercury as writers and singers and Donnie started to meet a lot of producers and publishers, finally landing a job with Tommy Valando's Sunbeam Music, publishers of *Fiddler On The Roof* and *Cabaret*.

String of Hits

After several other jobs in publishing, he went back to Mercury to open their MRC publishing wing which immediately came up with hits like *Sunny*, *I'm Gonna Make You Love Me*, Gary Puckett's *This Girl Is A Woman Now* and Steam's *Hey, Hey, Na Na, Kiss Her Goodbye*.

By this time, Donnie had recorded more than 500 demos of his own and other people's songs so the logical step was into producing and he worked with the Apollos for Jerry Ross Productions.

All Those Rock things

Since coming to Britain, Donnie has produced fellow American Elaine Delmar for CBS, *Great Expectations* for Philips, Hannibal and Roy Everett for B & C plus all those rock things and he is currently setting up a record deal for Bootleg Alley.



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GIRLS IN ROCK



Catapilla are a relatively new band on the recording scene and they play their music in the jazz-rock vein. Singing for them is Miss Anna Meek, who deserves an interview on purely visual merit.

Anna joined the band after replying to an advertisement in the musical press. At the time she had returned from a vacation in Prague, Czechoslovakia, and was looking for an opportunity in this line. Catapilla were by no means the first group to interview Anna. But by some coincidence the boys in this particular group seemed to think that she was the exact replacement for the girl they had just lost. After a while they began to realise that she resembled their previous singer in more ways than one and it wasn't long before they realised that Anna had unknowingly stepped into her sister's old position.

At present she is a student at Wimbledon College of Art but doesn't find any difficulty in combining the two occupations. As well as painting, Anna also writes poems and short stories, which she keeps very much to herself.

"Painting and writing are very introverted," explained Anna. "And what I needed was a balance." It was precisely to keep this balance that she ventured into the world of rock and she claims that this has been found in Catapilla.

Until this time Anna had never sung with a band, her experience of music being limited to the days when she was head of a choir at school and the occasional outburst of song while walking the streets of Wimbledon.

The latter experience she claims to be true and says that because of this many people had already assumed that she sang in a band.



ANNA MEEK OF CATAPILLA

"Now it's great to be singing with Catapilla," she said. "I think basically it gives me a chance to show off and I like showing off."

Although Anna doesn't show any outward sign of her desire to show off she does appear to be very

theatrical in her manner. At first she seems very quiet and nervous but when she begins speaking she becomes very expressive and emotional. On stage she feels that a lot of the nervous energy is released and that the whole effect is beneficial.

Her musical interests date back to an early fascination for jazz and even now her favourite artists lie in that realm. She lists Soft Machine and Pharoah Sanders among those she listens to with great enthusiasm now. But she also ventures out even further into the *avant-garde* world of John Cage. The singer that she most admires at present is Norma Winstone.

"At one time I didn't think pop was mature enough to embrace the sort of thing I wanted to do," said Anna, "but now I find it far more flexible."

Anna must be one of the few girls performing in rock who actually takes part in song writing. This activity has mostly been limited to the females of the folk world, like Joni Mitchell, Judy Collins and Melanie. Although she was responsible for some of the material on their first-ever album, Catapilla (On the Vertigo label), she expects that the next album will contain even more of her work.

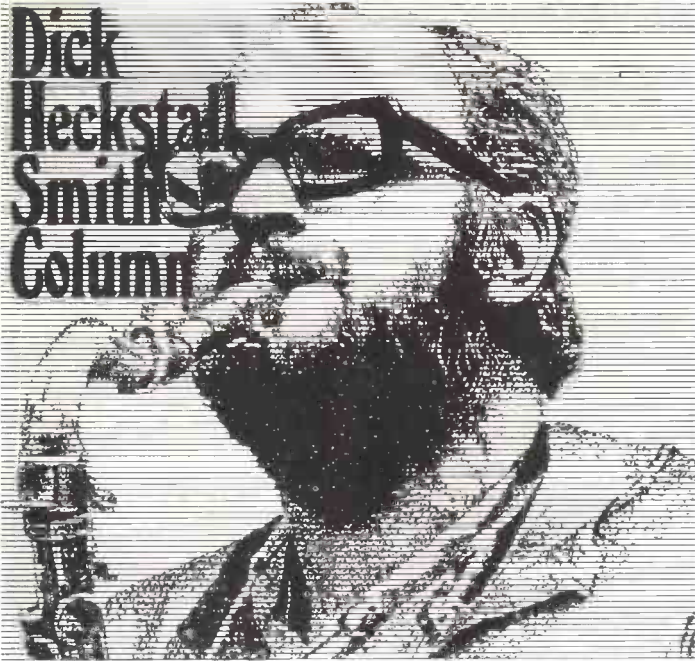
"I suppose that most of my songs are about alienation," said Anna. "It's a theme which also comes out in my painting. In fact, I hope to design the next album cover."

Anna finds that the group have become like a large family to her and brother-sister relationships have been formed.

"If I have boyfriend trouble," she explained, "there is always one of the band there to help me."

Although life on the road can be hectic, Anna thinks it is all worth it as long as she is rewarded with a performance at the end of it.

Explaining the feeling she gets when performing, she said: "You build up a terrific tension inside and then the adrenalin starts to flow. It is only when you begin to sing that the tension subsides."



In doing some intensive looking around the shops for instruments recently, I've been struck anew by the pitfalls surrounding the inexperienced horn-buyer. The things I'm particularly concerned about here are those one has to come to grips with before the sale, which means one may not have very long to get it right in. Things like:

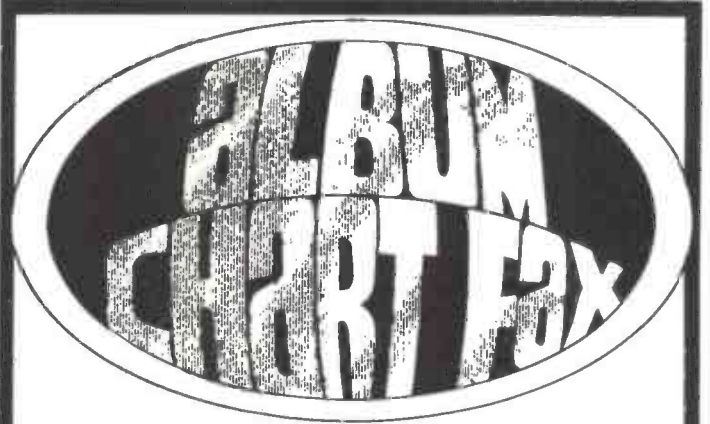
Tuning period. It's frightening how many horns of reputable make are out of tune - sometimes only slightly, sometimes a lot; sometimes on one note, sometimes on a whole section of the range. And having an out-of-tune horn is a dead cert for setting you back years - particularly if you are inexperienced: Learning to play an out-of-tune horn *in* tune is in effect the same as learning to play an in-tune horn *out-of-tune*. Your embouchure adjusts - and it continues to do so when you come to play an in-tune horn. And when you get to play with a group, or some scene when you cannot hear yourself perfectly, having a changing embouchure is trouble. Anyway, if you're inexperienced and buying a horn, take an experienced player with you, specifically to check the tuning. It's worth hassle, even.

Price. You've got to have some standard to judge whether the price you're thinking of paying is realistic: The best one is whether you

can sell it for the same. You should be able to do this with everything except a new instrument. (So **DON'T** buy a new horn, unless you've got reasons for doing so). Check in other shops, read the trade paper adverts.

Insurance. Don't **JUST** insure it (when you buy it, too), find out what the terms are. I met a young geez who spent years and £700 getting together a Les Paul Custom and a Marshall Stack only to have his car stolen with it all inside - the car was smashed up and the gear vanished, of course. That would have been bad enough news, but cop this: the gear was insured against theft, sure, but against theft from the van. Not from the car. After that I shouldn't mention the £50 clarinet I generously left in the Lyceum for some righteous and up-standing citizen the day I bought it.

Lastly, there are the accessories, notably the mouthpiece and the case. Ask yourself whether you want the mouthpiece that's on it. It might be useless to you, while the shop might have one that's better for you but no more valuable for them. And make sure the case will stand up to the treatment you will give it; if it's a match box ask for another. No reputable shop should sell a horn without making sure that the case will adequately protect the by.



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

All Things Must Pass - George Harrison
RP - Spector. S - EMI. E - Caldwell. MP - Apple

Broken Barricades - Procol Harum
RP - Thomas. S - Air. E - Punter. MP - Bluebeard

Every Picture Tells A Story - Rod Stewart
RP - Stewart. S - Morgan. E - Bobak. MP - Various.

4 Way Street - Crosby, Stills, Nash & Young
RP - CSN&Y. S - Live. E - Halverson. MP - Various

Good Book - Melanie
RP - Schekeryk. S - Allegro. E - Staple. MP - Various

House On The Hill - Audience
RP - Dudgeon. S - Trident. E - Cable. MP - Various

Live Taste
E - Swiss Radio. MP - Copywrite Control

Mud Slide Slim - James Taylor
RP - Asher. S - Crystal. E - Orshoff. MP - April

Osibisa
RP - Visconti. S - Advision. E - Rushent. MP - Various

Ram - Paul & Linda McCartney
RP - McCartneys. S - Various. E - Erik. MP - Northern

Songs For Beginners - Graham Nash
RP - Nash. S - American. E - Various. MP - American

Split - Groundhogs
RP - Tony McPhee. S - De Lane Lea. E - Martin Birch. MP - UA

Sticky Fingers - Rolling Stones
RP - Miller. S - Olympic. E - Johns. MP - Mirage

Symphonies For The Seventies - Waldo De Los Rios
RP - Trabucchelli. S - Hispavox. E - Spanish. MP - Rondor

Tamla Motown Chartbusters, Vol. 4 - Various Artists
RP - Mixed. S - American. E - Mixed. MP - Mixed

Tarkus - Emerson, Lake and Palmer
RP - Lake. S - Advision. E - Offord. MP - E.G. Music

Tea For The Tillerman - Cat Stevens
RP - Samwell-Smith. S - Morgan/Island. E - Various. MP - Freshwater

T.Rex
RP - Tony Visconti. S - Trident. E - Roy Baker. MP - Essex

The Yes Album - Yes
RP - Yes/Dowd. S - Advision. E - Offord. MP - Yessongs

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

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

Every day hundreds of demo tapes arrive in the offices of record company executives. From them a few hits are born – and thousands are rejected. In the following article *Beat Instrumental* traces the progress of a demo and provides a guide as to how to submit and make one.



THE DEMO GAME

What happens to a demo inside the bowels of a record company is a complete mystery to most. To many hopeful artists it seems that the results of their talent and hard work are either completely ignored by the company or kept on a shelf gathering dust for months on end.

Of course, this is true in certain cases, but the blame doesn't lay entirely with the record company. Often the fault is the result of bad planning on the part of the artist or manager.

To be perfectly fair, it's not really bad planning but more lack of knowledge.

Submitting a demo has to be a carefully calculated operation. But even before the demo is submitted, a great deal of thought needs to be given to the actual production – and the form of presentation – of the product to the record company.

Most demos are submitted to A&R departments on 7½ i.p.s. tape – and that's the first mistake. Although A&R men are equipped with playback facilities for 7½ i.p.s. tape, they much prefer product on 15 i.p.s. – mainly because the sound quality is far superior.

Remember: **THE A&R men**

spend half their lives in recording studios. They are used to hearing product of the finest quality – and the quality of the demo would probably be a deciding factor towards whether or not the product is accepted. Only very occasionally do record companies have the time to listen in detail to the possibilities of talent on a demo. With so much good "third party" material submitted to a company as a finished master, most A&R departments are looking for a finished product.

Obviously, the costs incurred would be high – but the

rewards can be great. At an average cost of £30 per hour for a good studio (which includes a fully qualified engineer and all the other technical staff needed), £25 for a reel of tape and £20 per hour for reduction, the initial cost of cutting, for example, a single, would be well up in the three figure bracket. But a good quality demo naturally stands far more chance of being accepted.

And if the product is accepted, all the recording costs normally incurred are paid back by the record company.

So the first essential is to choose the studio *and* the record producer carefully.

Inexperienced musicians in a studio can double the time involved in cutting a record, thus incurring double the cost – but a good producer can harness inexperience to produce the best possible results in as short a time as possible.

So the demo is made. Then comes the task of actually getting a record company to hear the product. Every record company's A&R department receives literally hundreds of demos each week, mostly through the post. Obviously, these mount up and it can be months before they get around to hearing them – which is both a complete waste of time and money for a prospective artist.

Varying Companies

The only way is to make an appointment and go and see the A&R departments personally. This way a more or less immediate acceptance or rejection can be obtained – and if the demo is rejected at least the artist has still got the tape and can go elsewhere to try to place it.

Another essential is to choose which record company to submit the demo to carefully. Record companies

vary a great deal – some are good all round but most are only effective with certain types of product and completely ineffective with others.

Product should be aimed at a company that has proved its capability in the same field of music as the demo.

Once the demo has been accepted the artist is put under contract, the product is played to all the different departments in the record company and a release date is set.

After acceptance

The problem is that record companies aren't infallible. Everybody makes mistakes and it's doubtful if there is one A&R man in this country who hasn't turned a hit record down at some stage in his career. But if the demo is good enough, someone will spot the potential. It's all really a question of luck.

If the product is rejected by the record company there is another way in – through

independent producers or established artist managers. If they can be convinced about the potential of the demo they stand a very good chance of securing its release on the strength of their past and successful association with the record company.

So we're at the stage where a demo has been accepted and is scheduled for release. This is where a manager and agent come in – record companies always prefer to take on acts with good management and agency for obvious reasons. Releasing a record isn't a matter of having a certain quantity pressed and hoping that somehow, out of 100 or so singles released that week, a miracle will happen and the record will go into the charts.

This again has to be a carefully calculated operation – this time on the part of the record company in conjunction with the act's manager and agent.

The record company has one primary concern – to make money. Therefore every

different department within the organisation is consulted as to how they can generate as much activity as possible on the record in their individual areas – radio, T.V., press exposure, advertising, merchandising . . . the list is endless but all have an invaluable contribution to make towards the eventual success of the record. And all need the fullest co-operation from the artist, manager and agent to ensure maximum efficiency.

Long-term investment

Only through this close co-operation and co-ordination is the record in with a chance of success.

Apart from a very few isolated instances, the days of the instant hit record – whether single or LP – are over. These days it can and does take months for a record to take off – and this is achieved only by constant perseverance from all sides.

The record company will have invested a lot of money in the release of a record –

and they have to work very hard to recover their initial outlay and make a profit. And when they profit, so does the artist.

On the most part, record companies look on the acts they sign as a long-term investment. Although it's a tough blow to an artist who doesn't make it with something he strongly believes in, to a record company this is merely the first phase in a lengthy operation. A hit single can boost the earnings of an artist tremendously, but the record company doesn't make nearly as much profit in proportion unless the record is a top ten hit.

Their money is in albums and all record companies carefully aim their artists towards this market – singles are viewed merely as previews to LP's.

So once a demo has been accepted by a record company and it starts to get a trickle of success, things have only just started, and that's when the really hard work begins – for everybody concerned.



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PROFILE

CARL PALMER



When Carl Palmer was thirteen he was already a proficient drummer; so much so that one night, when the local dance band were playing upstairs in the Birmingham Alehouse the fuzz who burst in to do a swift check on under-age drinkers found little Carl perched on his kit with a serene smile.

The local council, summoned on a Sunday morning to judge so grievous a flout-

ing of authority, were not amused; but, in British fashion, a compromise was reached: Carl could continue to play in the pub, but he could not leave the stage during the interval; not even for a pee.

From bladder trouble at 13 to ELP is a long jump, and Carl is still only 21, having accumulated such heavies as Chris Farlowe, Arthur Brown and Atomic Rooster-en route.

Chris Farlowe rescued him from a dance-band where he was playing for twenty pounds a week all found, and took him down to London. 'You'll be sorry', said the wise old musicians, shaking their heads, but Carl was adamant.

"I think that every now and again you've got to bet on yourself - it's the only way you ever get on", says Carl. "Immediately after joining Chris I was on £30 a week - plus a few bonuses - and I've never earned less since. Apart from a few stretches with Arthur Brown".

HELLFIRE

What Carl dug particularly about Brown was the fact that Arthur never actually asked him to join. 'He just said: "There's a *Top Of The Pops* on Thursday. We've gotta be there for 2.30" - or something like that, and I said: "Right, I'm into it".

"Then he said: "we've got a gig in Manchester tomorrow, the coach leaves at 2.00", and I said: "Right, I'm into that, too". And that was how I joined him."

Brown's band was composed of "The God of Hellfire", Carl, and Vincent Crane on organ. Carl's first experiences of the USA were with Brown. 'Some chick walked up to Arthur in New York and said: "I hear you're the God of Hellfire. Tell me about yourself" - and it stopped him cold! But I got on really well with Arthur, and I didn't like leaving him; I just had no choice'. Crazy World packed in, and Carl plus Vincent Crane flew back to London to get another band together. This was Atomic Rooster.

Carl saw the Rooster through its early period, and then, of course, came the offer from Keith and Greg. There were a few contractual problems, but these were

resolved - more or less to everyone's satisfaction.

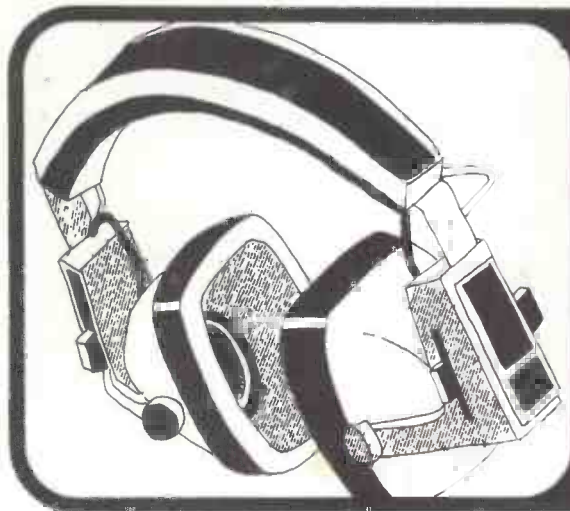
Carl felt a bit unhappy about leaving Vincent, with whom he had played for so long. "I even found him another drummer", he confesses, 'but Vincent didn't like him much and rowed him out. But I'm very happy to see that Vincent's done so well.'

Carl's original ambition was to be the fastest drummer in the world, and to that effect he took lessons from Buddy Rich (Rich is one of the few drummers that Carl admires). Speed and technique are not everything, of course, but they come in handy when playing with that ultra-fast, ultra-technical band, ELP. "I was never into classical music until I met Keith", says Carl, 'but I'm starting to approach things differently now'. About ELP, Carl is a little jarred at the banality of some of the comments from the Media.

TEMPO EXPERT

'It isn't the slugging that we used to get', says he, 'we lived through that, and I think we've justified ourselves. But even when people praise us for the wrong reasons I get annoyed. They talk about Greg's melodic lines, but nobody ever notices the richness of his tone. I don't think half of them know what's really happening', he adds.

With ELP, Carl's role is that of tempo expert and dynamicist. On stage he uses his huge Gretsch kit, augmented by cymbals, crashes, sizzles, rides and splashes, two vast Chinese gongs (made by the Swiss firm of Paiste) and a genuine Swiss cowbell. The genuine Swiss cow that used to own it is now bell-less. 'It was the only one that had the right sound', says Carl.



STUDIO PLAYBACK

Fiery month for Marquee

Marquee Studios have been what is termed in the business, 'busy'. Producer Georgio Gomelsky, from the French label Byg, brought in ex-Aphrodite Child, Bangellis Papatechanassio, to make two albums, one of which featured ace drummer Tony Oxley. The results are described as being little short of amazing. Engineer Colin Caldwell and

Phil Dunne have been working on the Charisma album of Monty Python's Flying Circus. Phil describes the proceedings as being 'bloody hilarious' and says that the reason that these sessions get held up is because the men responsible for it's recording find themselves rolling on the floor, (laughing you must understand!). Two nights were spent recording for Deram from live performances in the club itself. The band in question was Keef Hartley, who featured such musicians as Harry Beckett, Lyn Dobson, Derek Wadsworth and Pete York on the nights in question. Tony Tavener engineered on a number of folk albums which Fred Woods produced. Cyril Tawney was

among the folk artists who appeared on these sessions. Joe Lustig has also been producing in the folk field, the artists this time being Pentangle and Anne Briggs. Colin Caldwell engineered on these. Ashton Gardner and Dyke are helping Chris Barber on his next album which is being currently being recorded at Marquee. Perhaps Chris will gain wider recognition through this. In the middle of all the above events, Marquee Studios had a fire. It apparently made a mess of one corner of the control room and took away the false ceiling. Despite burnt carpets etc. they were back recording next night, and repair work is now being carried out, (in between tracks of course!)



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STAMPEDING AROUND BRITAIN

Stampede, who were voted second out of seventy acts in the 1970 Melody Maker talent search, have now been signed up by Decca for recordings of their latest material. It is also being arranged for them to do a 'whistle stop' tour of Britain starting at the end of September. During this tour they hope to take in no less than 150 universities, colleges and clubs.

Brog discovered in Crypt with Alice

Brog, a group formed by ex-members of Crypt and Alice, were recently recording a single at Dublin's Trend Studios. The track, entitled New Spring Grass, has been described as being in the style of Deep Purple. An album is

After two successful visits to the continent they have received many return bookings and back home in England, they were featured with Pentangle at The Albert Hall. During their projected British tour they hope to hire halls in the major cities which will give them ample live exposure prior to a number of T.V. appearances at present being negotiated.

soon to be recorded by Brog although no release dates are yet known. Other groups seen around Trend Studios have been Ironside, Love Street and Bojangles. Both Love Street and Bojangles will be having albums released from these sessions. Ironside will release a single. Mike O'Mahoney was the producer on the Bojangles sessions. Donnie Collins, Daidy Doyle, The Nevada Showband, The Graduates, Michael Landers, Harmony Row and Horselips are just a few of the other artists that have used Trend during the past weeks.



Deep Purple: self producing

DEEP PURPLING

Deep Purple have just begun their new album at De Lane Lea. Martin Birch was the engineer while the producers were Deep Purple themselves. Barry Ryan has been remixing an album along with a little help from engineer

Louie Austin and producer Bill Landish. WarmDust, Skid Row, and Curtis Muldoon are other groups to have come in recently and record. Martin Birch has engineered these sessions along with different producers. Singer/violinist Nick Pickett has been baring his talents to the tape machines for a forthcoming Warner Bros. album. Martin Birch again in the engineers seat.

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BRASS BAND MAKE E.P.

A forty piece school brass band produced an EP at Northampton's Kauffman Studios of which 700 were pressed on the studios own label, KRS. A Lincolnshire group, Tuesday's Outcome, were in to make some demos as were Hot Cottage. Hot Cottage are apparently soon to secure a recording contract. Other groups from neighbouring counties have

also been taking advantage of Kauffman Studios as well as singers from an 18 voice choir who made recording for what is to be a limited pressing of a hundred albums.

IRISH ROVERS

Recently recording at the Eamonn Andrew Studios in Dublin were the Mighty Avons who were laying down tracks for a future album. Other album artists who have been around include Dermot O'Brien, The Ventures, The Capitol Showband and Mick Murphy. The Aircord Showband went into it in a smaller way, contenting themselves with a single. 'Chirpy Chirpy Cheep Cheep' also underwent the single treatment, this time from a group called The Others. To complete the list, The Dixies, Alice, Some People, and Brendan Shine are some of the other artists who have been recording here in recent weeks.

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BROTHER WISHBONE

For the past eight months, all the sessions at **West of England Sound Studios** in Torquay, have been engineered by Tony Waldron. Elizabeth Usher, the other Director of the company is doing a full time law course at Exeter University, so leaving all the work with Tony.

During a really hectic month, Robert Knight bought a new group in from Plymouth to put down two original songs, while Bernard Greenway was back with more novelty songs. Feast booked rehearsal time in the recently opened rehearsal room below the studio, as did Elgor, a group made up of individuals from all over the country, but working through

Clayman Agency of Birmingham. A new group, *Quite a Bit a Lot*, - featuring two brothers of Martin Turner - bassist/singer of *Wishbone Ash* - Kim and Glen Turner. *Quite a Bit a Lot* also put down two new original songs. This session was also produced by Tony Waldron as was the longest session of the month by *Together* - a group led by an Ex-Name drummer. Four songs and two instrumental numbers were recorded - five were completed. Also, *Together* were the first group to use the new amplifiers and speakers soon to be marketed by the Studio for G.P. Electronics - a local manufacturing firm specialising in audio products.

August, Mike Claydon again engineering. For Goliath Enterprises Matthew Ellis has been laying down tracks for his forthcoming album *Desiderata*. Jerry Dane produced for Matthew, while Damon Lyon-Shaw engineered. Matthew Ellis has his first album out on Regal Zonophone which was recorded at IBC in December with the same engineer and producer. The album is titled simply *Matthew Ellis*. Cyril Smith has recently been producing a new *Peddlers* LP with Mike Claydon at the engineer's controls. Sympathy Music have been arranging sessions for new group *Fields* who are shortly to have a CBS album out. Producer Graham Fields and engineer Brian Stott have been the men responsible for *Fields'* recording.

Manfred Mann Handled

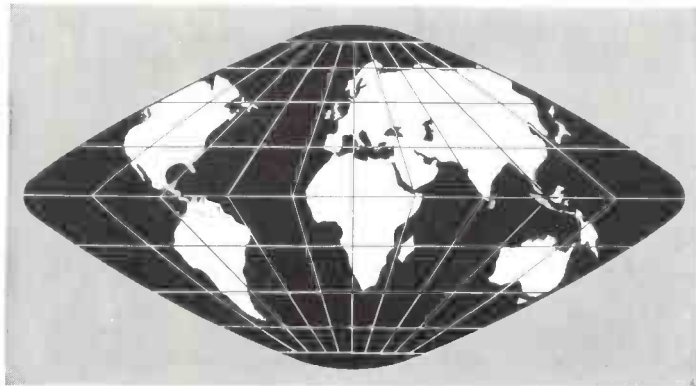
IBC studios have opened their studio B which is now operating with sixteen track equipment. Manfred Mann has recently been recording there along with producer Gerry Bron and engineer John Pantry. Richard Barnes was another artist to be produced at IBC by Gerry Bron, only this time the engineer was Mike Claydon. Elton John is going to be recording at the studios during one week of



Elton John in a more relaxed mood

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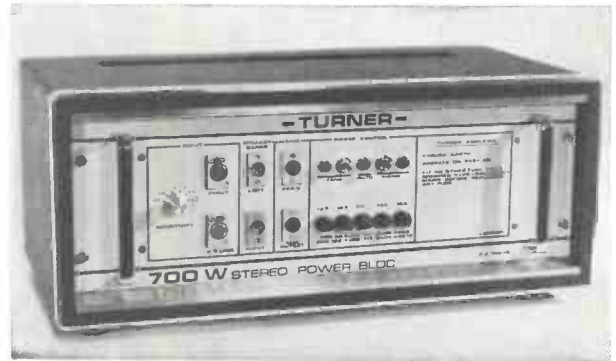
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'YOU'RE NOT SMILING'

**GETTING
AHEAD**



If the writing and performing of good music has anything at all to do with success then Audience are soon to be successful.

This was recently emphasised with the release of their album, *The House On The Hill*, which was greeted by excited reviews from the musical press.

A group of this quality make themselves very noticeable when they break upon the somewhat stagnant musical scene of today. Vocalist and classical guitarist, Howard Worth, thinks that the constant splitting and reforming of groups is partly responsible for the stagnation. 'There are too many bands forming and splitting in such a short period of time that there's no strength there,' he says. 'I think that the whole thing has been weakened by such a massive amount of bands splitting up and reforming into splinter groups and then splitting again and again. It has all become too fluid.'

This point is qualified by recent events when little known groups split amoeba-like into two or three even lesser known groups. The splitting of the Beatles and luxurious semi-retirement of the Stones has served to headline the cooling down of a once effervescent scene.

Audience are themselves an example of the group who

have managed to maintain the same personnel through the years. Howard has worked his way up from being Jason of Jason and the Jesters (he said he wore a different suit to the other members of the group), to the ranks of the Lloyd Alexander Band. Keith and Tony from the current line-up are also graduates from this band which could be described 'early Audience.' The Lloyd Alexander Band passed through three musical phases. At first they perfected the James Brown sound but then moved on to Tamla Motown and finally to the brassier music of Blood, Sweat and Tears.

It was in May of 1969 that sax player Keith joined and Lloyd Alexander became known as Audience.

Howard describes Audience as being an experimental group in many ways. 'When we started it was quite experimental. At least for us. I don't mean experimental in the Pink Floyd sense but in as far as the line-up was concerned, having classical guitar and sax. We were just trying to get across a type of music that we happened to like.'

The progression in the real sense of the word has come through the closeness that has developed between them through the years.

'We've really got to know each other better, instrumentally and as people,' says Howard. It is difficult to see how many of the more recent bands can ever progress as a collective unit with such an impermanence in their line-up.

Listening to Audience and seeing them perform accurate reproductions of their album material is to experience a music which doesn't automatically categorise itself. Because of this I was interested to examine the influences which they felt contributed to their sound. 'I suppose it takes in lots of different types of music,' explains Howard. 'I don't think there is one actual band that have influenced us to a large degree. I would suppose that a lot of people do overall. My own favourites are people like Ray Charles and Fats Domino.' Perhaps a little indication of the attitude which has gone in to the making of Audience is given away when Howard says: 'I admire people who try something new, like the Floyd and Soft Machine. Yet when they first appeared the word "rubbish" was used constantly to describe them.'

Although Audience are a few musical miles from these avant-garde sounds, the same dedication and perfection of an individual style is evident.

The House On The Hill, Audience's third album, was recorded earlier this year before they embarked on a tour of Britain and then on to Switzerland, Holland and Germany. 'The album wasn't based on a concept at all although we wanted a basic feel there,' says Howard. 'Although we wanted a variety we didn't want it to be so totally separate that it could be eight different bands playing a track each. We wanted it to sound like Audience but at the same time wanted a variety which I think, or hope, we achieved. We also tried for a large melodic content which is something that we aim to keep all the way through the band.'

Audience are currently rehearsing material for their fourth album and are more than well-equipped with songs for their stage act. In fact, tracks from the just released album may have to be dropped in favour of more recent material. 'We very rarely drop something completely, but we always try to have an alternative to something we're fed up with. I think you have to sacrifice the fact that some people might like material you have dropped for the sake of avoiding boredom yourself and for the sake of not turning into a mere music factory.'

S.T.

A critic from that very well-known music newspaper, *Melody Maker*, recently wrote that he couldn't understand why people didn't call Mungo Jerry a progressive group. His pay-off was in his next statement, which was just about as asinine as his first. He wrote to the effect of: "It was the third time that I'd seen Mungo Jerry and each time they were progressive. They were getting progressively worse".

His article continued: "A near capacity audience at Margate's Dreamland Ballroom jerked and sweated to a monotonous beat, pumped out at incredible volume. People stamped, clapped and cheered to the rhythms. They even cried for more afterwards".

Surely, Mr. Critic, if this was the case the beat was obviously far from monotonous. The only boring part of it all was the fact that you were there. Anyway, why did you have to see them three times if you felt so strongly about the state of their progression?

The critic, who shall remain unnamed, also went into detail about mid-song remarks from lead singer, Ray Dorset. He described them as distasteful or, for want of a better word, lewd.

I asked Ray why his songs and remarks centre mainly around the subjects of good times, sex, sunshine, speed, drink and, with the release and subsequent banning of *Have A Whiff On Me* on the *Lady Rose* maxi-single, drugs.

"I write songs on situations that most people who listen to them have experienced and would like to experience. For instance, *In*

The Summertime the theme is sunshine, enjoyment and doing anything that you want to do. Most people get this feeling one time or another during the summer. It is a song about a situation. It was not written from my own personal experiences. I never had enough money to do 'a ton or twenty five' as the song says. But this is the way many people like to spend their leisure hours and I'm writing for this type of person.

In The Summertime was, in fact, a song that Ray thought would get banned.

"I honestly thought some people would object to some of the lyrics, like 'making it in a layby', for instance," he said.

Another song, which usually closes a Mungo set is *Mighty Man* and Ray said he was very surprised at its popularity, especially as there is one line that goes: 'going to get you in your bed, going to give it to you all night long'.

So before Mrs. Mary Whitehouse starts jumping around and catches the next train to the office of the Director Of Public Prosecution, B.I. would like to clear up the point that Mungo Jerry do not go out of their way to antagonise the more puritanical minded members of our society. Ray just does not sit down and think to himself: "How can I upset a few people with a few naughty lines". He's NOT that childish.

He writes songs with amazing rapidity. *In The Summertime* was written in about ten minutes. But so are most of his songs. His last but one hit, *Baby Jump*, (one of the few songs he has written and where he

mungo jerry:

MORE LIVE THAN LEWD





Ray Dorset: "Get rid of your inhibitions"

actually experienced the situation related in the song) was written in about the time it took to write down the words in longhand.

Ray used to play in a rock and roll band in various clubs which were regularly attended by Hells Angels and other leather jacketed gentlemen who were members of motor cycle clubs. Naturally, they brought their girl friends with them. Their mini skirts, tight jeans and "angelic" faces inspired him to interpret the sight into words about Lady Chatterly and the gamekeeper, Mona Lisa and Leonardo da Vinci and Lolita and Humbert.

"Many, many people would like to get hold of girls who look like the ones described in *Baby Jump* and they often imagine themselves to be men like the famous gamekeeper," he said.

But music and words apart Mungo Jerry have been slated many times for what goes on between their numbers whilst on stage. The group are, undoubtedly, the finest when it comes to really good, rough, earthy music and Ray, plus the other members, John Godfrey, bass, Paul King, banjo, and Colin Earl, piano, see no real harm in what they say and do – so long as it's all said and done at the right time and place.

This, to me, sounds very fair. Suggestive statements, references to drugs and yells of "abuse" were all part of the act of the travelling blues and country music players of America during the depression days and if it is all really examined Mungo's music is not that different in style to the music of those days. To give a further example, the

Queen of the blues-jazz fraternity, the late Bessie Smith, was one of the finest exponents of singing about sex and her records are now regarded as masterpieces and not something to wince at. But it all comes down to musical snobbishness. One, it seems, has to be dead before one's music, lewd or not, is appreciated to the fullest extent.

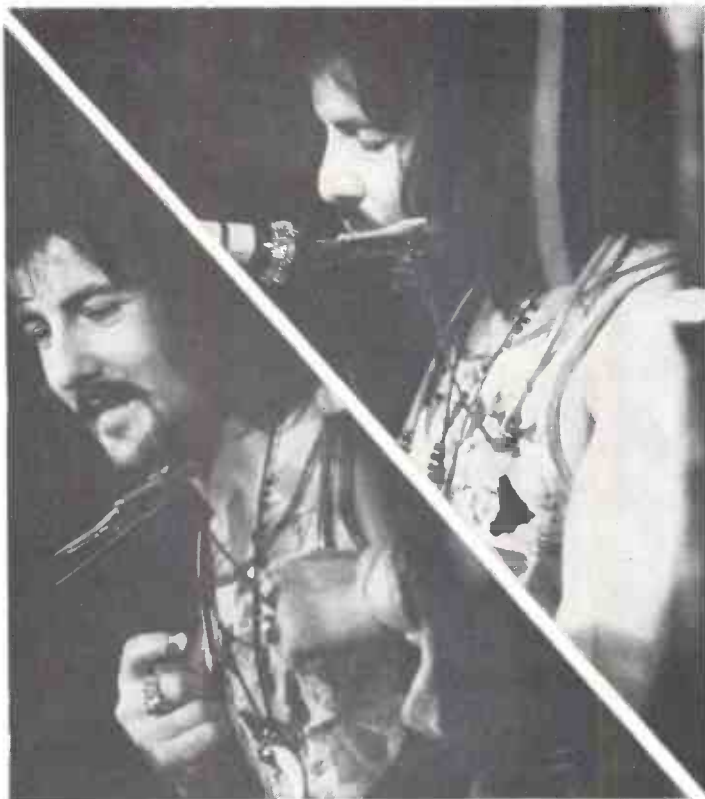
It really is incredible why the BBC refused to play the *Have A Whiff On Me* track from Mungo's latest maxi-single. After all, it was a song recorded by the late and renowned Leadbelly (an idol of Ray's) about thirty years ago and is now a treasured possession of a great deal of people. It was refreshing to see Mungo keeping the original theme of the song and not changing it to *Have A Drink On Me* as played by Lonnie Donegan during his skiffle career.

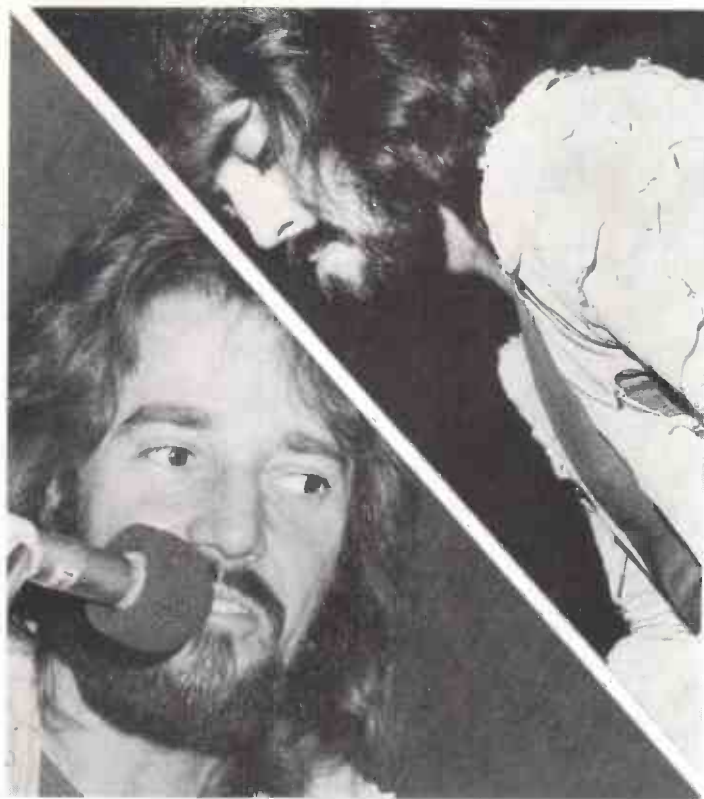
"I don't see why there is any need for censorship," said John Godfrey. "I'm sure that if all forms of censorship were to be removed there wouldn't suddenly be a spate of obscenities all over the place. People know what they want to listen to. If a song looks as though it's going to be obscene in any way they needn't listen to it. What's good for some is not good for others. No one should be able to draw the same moral parallel. It's ridiculous."

"Too many people misconstrue what we mean in our songs," said Ray. "At the Hollywood festival last year I said something about everyone taking their knickers off. Apart from the fact that one bloke did, what I actually meant was for the people to get rid of their inhibitions.

"I could have said something like kick out your jams, anything. But

Paul King: "We're not a joke band"





Colin Earl: "No harm in what we do"

I happened to say 'get your knickers off'. People almost became alarmed.

"Our act is based around audience participation. The more the audience take part in the act the better we play. I suppose this applies with many other groups too. We like people to clap their hands, shout and scream along with us. It really makes the whole atmosphere of the concert.

"People generally are afraid to get involved in what's going on up on the stage. Sometimes, however, an audience cannot get involved with what's being played. We think it's exhilarating to watch an audience when they get into the feel of the music. Unfortunately, it sometimes takes them a long time."

Part of Mungo's stage secret is that they are one of the few bands who let an audience use them, rather than *vice versa*.

This point is exemplified in their first major engagement — the Hollywood Festival, near Newcastle-under-Lyme, last year. About 25,000 people had been sitting on a hill-side for several hours watching such bands as Grateful Dead, Ginger Baker's Air Force, Traffic, Free and Jose Feliciano. They needed stimulation of a more concrete kind, some excuse to get up and move around. Mungo gave them this excuse and so successfully that they were invited to play again the following night.

To Mungo Jerry playing and entertaining is rather like making love.

Said Ray: "We start off slowly with just the right rhythm to stimulate interest. At this point we play something like *Midnight Special*. Then we fluctuate the pressure but still keeping the interest in existence. The climax of our show is usually a song

such as *Mighty Man*. The audience really go for this number".

Dealing with musical snobs who keep putting them down as an unprogressive group is one of Mungo's delights.

"Many people regard us as a joke band," said Paul. "That is until they see us. They think that if you don't play a guitar like Eric Clapton or Alvin Lee you can't play at all. I have nothing but contempt for these people."

"Perhaps we're not as educated as some of the other bands that are around. We constantly hear how so and so is an absolute master of his instrument, be it a guitar, or whatever. No one, but no one, ever really masters any particular instrument. If they did they wouldn't be experimenting with new sounds and gadgets all the time to get new sounds. They would know the instrument's

capabilities."

Commercial to the fullest they may be. But because of their commerciality does it mean that they have a dearth of talent? I don't think so. But, of course, this is one man's opinion. Surely, though, as soon as any record by any artist, be he a wandering minstrel, a troglodyte or a band of the calibre of, let's say, Led Zeppelin, begins to sell in any quantity it immediately becomes a commercial proposition. Then money takes over.

So, please, let there be no more musical snobbery. Mungo Jerry are here to entertain. They entertain in their way and if saying 'get your knickers off' or 'put them back on again' is part of their act, then who are we to criticise?

Furthermore, how many groups, heavy or not, can boast of sales of more than eight million for a first record? D.N.A.

John Godfrey: "There's no need for censorship"



THE PURPOSE OF

The sort of article in which Procol Harum are invited to star, usually gets titled *Procol Still To Make It Here* or *The Most Underrated Group In Britain Today*. 'It sounds like an awful sob story,' comments lyric writer Keith Reid, 'but it's either that or the sort which tells how Gary and I came together to write.'

In one way Keith would like to see Procol make it big in Britain: 'I'd like to be able to work at home,' he says, 'On our last American tour we never actually spent 24 hours in one place for a whole month. Everywhere we go we have to fly and it all becomes very disrupting.' In another way, Procol have become successful in the country which holds the major music market of the Western world, so it is not a cause for deep concern when one little island fails to get over-excited.

Unglamorous Procol

Keith sees the purpose of Procol Harum as being simply, 'to play the songs that Gary and I write'. He maintains that the interpretation of the songs must be given by Gary and the group as they are the closest to the writing and have the sound which is the brainchild of Reid/Brooker. Keith is very conscious of the close relationship which must be maintained between lyrics and music. Words have a music of their own which operates on a different level to their meaning, although we are often unaware of what is being said we would notice if their music was out of tune with the song. Keith quotes the Stones as an example of word sounds being far more important than word meanings. At the time of Procol's conception, no-one was using both organ and piano on stage and, as such, they were an innovation to the scene. 'There used to be posters saying *Nobody Sings Dylan Like Dylan*. Now that was purely advertising, but there's an awful lot of truth in

the idea that only the writers themselves can give the song its true interpretation.'

Although Keith is very much a part of the band he has never actually taken the stage with them. From the audience's point of view, it could be seen to be a great temptation considering how closely involved with their music he is, but he has other ideas: 'I'm not at all attracted to performing with them. I think that Procol are a very unglamorous band live'. However, Keith attends every rehearsal and gig that the band do. At rehearsals he contributes ideas and at live performances he ensures that the arena's acoustic balance is correct for the sound they want.

More than performing

'I'm not just a lyricist though,' says Keith, as if misunderstood in the past as to his part in Procol. 'There's more to any group than just performing or creating.' Trying to pursue him as to what is his actual function within the group beyond the lyrics is to trespass on shifting sands. 'It's like trying to break down a marriage into, 'What do you do?' and 'What do you do?' - It just can't be done.'

On fellow songwriters: 'Randy Newman is my personal favourite. I think he's really fine. His songs have been covered by Three Dog Night (*Mama Told Me Not To Come*) and Manfred Mann (*Living Without You*) just lately. Every one of his songs is a classic.' Generally speaking, Keith listens to most of the music being produced today.

Theses on group

In America, students have chosen the work of Procol Harum to study for theses. One girl actually included an in-depth study of *one* song - *Salty Dog*. She explained that the song could be taken on five different levels including the sexual, the spiritual and the religious. Keith



Keith Reid

BEING PROCOL

sees it as a great compliment when this happens and when people approach him for explanations of his words after a gig. 'I only hope that they get the words correct,' he comments. 'When everyone began including the lyrics with their albums, it just lost all meaning and significance so we deliberately didn't print them. Because of this they often get misquoted.'

New literature

In response to a quotation from Mike Brewer (of Brewer Shipley), saying that rock music was the new literature, Keith commented, 'If rock is the new literature the new literature is a load of crap'. He believes that 95% of rock is merely ephemeral and won't stand the test of time. All this is said in spite of the fact that his own work has certainly been regarded as literature, and is probably known to more people than the work of our great novelists. However, he doesn't see the medium of rock replacing the function of the written word. 'Rock and roll music is the most easily accessible culture but it doesn't make it the best. As far as my own work is concerned, no artist can ever dictate how he wants to be appreciated. Rock is often pseudo-intellectualised by pseudo-intellectuals.'

Stage presence

Keith's songs *Homburg* and *Whiter Shade Of Pale* were included in Richard Goldstein's collection *The Poetry Of Rock* (Bantam) although my mentioning of it was the first he knew of it. The latest album, *Broken Barricades*, includes lyrics to four of the songs printed on the inside cover. But apart from the words, Keith is concerned with the stage presence created by Procol. He was impressed by the Band's London performance, which he considers to be a lesson to all groups. 'Stage presence', he says, 'is to be in control of

what you're doing. It's being aware of your audience and being aware of yourself.'

Future: "Wait and see"

The future of Procol is very much 'wait and see', just living from day to day. This seems to be the philosophy which has lifted Keith from national assistance days in Notting Hill to his present affluent position. He feels that he will always be writing but doesn't see any limitations as to the field in which he'll do this. One idea of the future that he does hold to though, is that he will experience the end of the world during his lifetime. With the onrush of so

many factors which threaten civilisation, and all these at the same point in history, he takes a very pessimistic view of the next ten years. 'Everywhere you look things are hysterical,' he says, and then talks of recent developments which could enable Man to engineer humans at will. 'It will soon be possible to produce a race of soldiers or a race of road-sweepers at will. I think that people know that they are more than machines but everything around them convinces them that that is all they are.' The title track of the new album deals with the sombre subject. *It was all once bright jewells/And glittering sand/The oceans have*

ravished/And strangled the land./Waste fills the temples/Dead daughters are born/The presses are empty/The editors torn. (Broken Barricades.)

The title of the album is also applicable in another way. Old musical barricades have been removed and a new form of expression erected. If you still think of Procol in terms of *Whiter Shade Of Pale* you are definitely due for another listen. Procol are now involved writing totally different sounds. Words of description would be wasted. Needless to say it's 'something new' and it's the sort of record that snatches back my waning faith in the originality of rock.

S.T.

Procol Harum: 'A most unglamorous band'.



TIM HOLLIER—BROKE BUT HAPPY

'It was 4.30 in the morning and I was driving from Newcastle to Carlisle,' said Tim Hollier. 'The rain was falling down and then in front of me I saw this image of a girl in a white Victorian nightie. There was a tear in her eye and she was trying to wave goodbye.'

This was the initial idea that provided the sentimental theme for Tim's most recent song on record. Songs can strike one without warning and, to his credit, he managed to keep the car on the road at the same time.

Tim was recording this song and two others for a new single when he spoke to *B.I.* at Philips Studios in London.

'The songs are about people I know,' he explained. 'The lyrics are all true and based on personal experience. But the A-side of the record is a Gordon Lightfoot song—*The Circle Is Small*—which I've done to get myself out of a rut.'

While the latest couple of Tim's songs use his own lyrics, more usually he sifts through other people's poems for his material. When he finds something that has some meaning for him, he works on a tune that he believes correctly expresses what the thing is about.

Rory Fellowes, Jerry Taunton and Ricky Cuff present him with sheets of their words and it may be two or three out of fifty that Tim selects as songs-to-be.

INTEGRITY

Integrity is the thing that he looks for in a song.

'I could never sing a song that didn't have good words, good tune, and wasn't totally original,' he said.

As an example of a song with integrity, Tim cites *MacArthur Park* by Jim Webb. This is one that he features on stage.

Songs with integrity are not always those that make the fast buck. And Tim hasn't.

'I've lost £12,000 backing other artists,' Tim recalled. 'I avoided bankruptcy by about ten bob. I'm now more broke than the average folk-singer.'

Tim finds he does not really miss 'the fast car scene'. His happiest moments are on stage with a responsive audience.

'I've never had an agent in my life,' he said. 'So each gig is an achievement in itself. That's why I'm so pleased about the

'I never sing a song that didn't have good words, good tune & wasn't totally original'



Festival Hall concert I'll be doing.'

Tim Hollier has appeared on television shows for Border, Grampian and Tyne Tees Television. He has also done *Disco 2* on BBC 2.

SPOTTED

Tim was spotted by Philips Records when he appeared in *Late Night Line-up*. Previous to this, he had one album—*Message To A Harlequin*—released on United Artists, which has probably been deleted by now.

His second long-player was based around a live performance in May, 1969, at the Wigmore Hall. Amory Kane played with Tim and their two guitars can be heard on the record with a flute overdubbed.

Tim produced the disc himself and at a total cost of £200. For my taste, it's slightly rougher and the more spontaneous sound is preferable to that of the expensively produced *Sky Sail*—his third and current album.

FINANCED

The latter represented Tim's first sessions that were actually financed by a record company. Philips' 8-track equipment was used. John Cameron who has been concerned with Donovan, C.C.S. and also Bobbie Gentry's British TV shows, did most of the arrangements. John played piano and created parts

for session men Bill LeSage, the late Harold McNair, Tony Carr and others. Also behind Tim are Timothy Kraemer, a cellist who plays with him at concerts as well, and Amory Kane.

On stage, Tim has lately added a few more instrumentalists, and this has given him more freedom of vocal expression.

GUITAR

'It's brought me out much more because I haven't got this accessory called a guitar. I play twelve-string with a plectrum for perhaps two or three numbers in an hour's performance,' he said.

He also uses the guitar for writing his tunes. He reckons to spend an average of about five hours a day on playing—when ever he has an idea for a song.

Feeling that he was getting to the stage of exhausting his range of guitar chords, Tim has recently 'tapped out' a few tunes on the piano—which, he says, sound rather different.

To date he has released and published about forty songs and reckons he has written about two or three hundred in all.

CHOICE OF STYLE

Tim Hollier spent most of his early years in the Lake District. This beautiful area has played a large part in his choice of style. He describes the place

where he lived as a small community of about 2,000 people all of whom worked for the Atomic Energy Authority.

'The place produced the genius and the moron literally. It's like California 1990,' he said.

After leaving Cumberland, Tim studied graphic design at the London School of Printing for six years until 1968. By the time he came to London, he was already writing songs and appearing on stage for the first time in 1960.

He says he is trying through his songs to recreate his own way of life as he experienced it as a child. The child's imagination is real and life needs some degree of mystery to be enjoyed.

GENTLE

Tim Hollier's is mostly gentle music. His voice is natural and his accompaniments are mainly acoustic. Lyrical journeys do not programme easily into the jingle station format and so he has not suffered from over-exposure. But his music has the quality to last and sales of records are increasing with the reputation he is acquiring through personal appearances. Stage shows are still his main interest. 'What I would really like to feel is that people come to listen to me, because they want to listen and not because everybody else is going,' he added.

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THE INVADING FORCE

Many thousands of words have been written lately about Synthesizers in the pages of the musical press, usually accompanied by some reverent gobbledygook that proves the writer totally unaware of what these instruments are, and of what they do. Synthesizers are likened to computers, compared with robots etc., all of which is rubbish. So perhaps the time has come to set the record straight: to give some useful lowdown on the history, uses and possibilities of these very-20th-century instruments.

The Penguin English Dictionary defines *Synthesizers* as 'to produce imitations of natural products by chemical means' – and right away we are bogged down in an incorrect definition. Music Synthesizers are certainly capable of imitations but their rightful role is that of creators – because very little of what they can achieve is possible with other forms of musical apparatus.

To give an example, most audible sounds – regardless of tonal quality – go through three distinct stages from birth to death: attack, sustain and decay. Therefore, the sound of a snare drum

being tapped will produce a note of short attack, short sustain and short decay. The bowing of a violin, however, will give long attack, indefinite sustain and medium decay, a church bell gives off short attack, long sustain and very long decay.

Although most of the instruments used today were, in fact, originated hundreds of years ago, many of them have a fair degree of control over some of these three waveform characteristics (especially when aided by electronic effects). Electric guitars can vary their sustain and decay – but have little control over attack (unless a

little judicious fiddling with the gain control is attempted). And the guitar – with the possible exception of the organ – is easily the most versatile of all existing instruments.

But *no* existing instrument has total control over the tonality of the note, the shape of the wave, the duration of the harmonics, and the manner of decay. Only the Music Synthesizer can do that.

Having briefly discussed theoretical functions, let's examine how the Synthesizer has already affected music – especially rock music. The BBC has long had a 'Radio-

phonic Workshop', but its output has been largely confined to spooky sci-fi noises as effects behind the corner radio and TV epics (some minor musical experiments were tried in the fifties, but the public, apathetic as ever, ignored them).

Some of the more avant-garde modern composers like Stockhausen have also ventured into the territory occupied by electronic music, but these efforts – though worthy – have tended to emphasise the unworldly character of the genre: to its musical disadvantage. (While such may indeed be the ultimate destiny of synthesi-



"Switched-On Bach", mentioned in article, was recorded in this Moog-equipped studio

zed sounds, someone missed out the middle step somewhere.)

Then the Beach Boys — of all people — produced a single called *Good Vibrations*, featuring 'effects' performed on a gadget called a Theremin. This, an early and primitive synthesizer, was the first sample of electronic sounds that the mass record-buying public ever heard. But, again, it was used in a trite 'space-noises' way which tended to emphasise the technological — as opposed to artistic — side of the instrument.

Critics agree that the first real attempt at creative synthesized sound was found on the record *Switched-On Bach* (and on its later companion LP *The Well-Tempered Synthesizer*). These albums featuring works by Bach and other baroque composers, were performed exclusively on 16 tracks of Moog Synthesizer; the original scores are intact.

These two records, 'sleepers' when they first appeared some years ago, are now selling faster than ever due to the increased interest in music of electronic origin. (To be fair, Bach's scores are obviously not of electronic origin; what the arranger of *Switched-On Bach* has achieved is a complete transposition of tonalities: from violins to oscillators, in fact, and the music does not suffer. A tribute to Bach, to the arranger, and to the synthesizer.)

The synthesizer then invaded the world of rock in ever-increasing doses. *Abbey Road* featured some discreet use of Moog, but once more the idea was to enhance rather than to create a major part.

Then King Crimson appeared. This highly-technological band, already well into that other Frankenstein, the Mellotron, showed the first real understanding of what the synthesizer was all about. (The instrument they use is British — unlike the all-American Moog — and is called a Putney VCS 3 — the 'VCS' standing for Voltage Control Synthesizer. It's made by EMS Electronics of Maidstone.)

Crimson promptly christened it the 'Vic' and proceeded to give us all a demonstration of where synthesizers are at. In the Machiavellian hands of Peter Sinfield, the Vic was made to create backup sounds and effects, it was made to perform an integral part in the music, and it was made to modify other instruments (Sinfield also controls Crimson's sound mixer, and can divert any of the twenty channels through the Putney VCS 3 — including vocals. A good example of Vic-mutated voice can be found on *Happy Family* from Crimson's *Lizard* album).

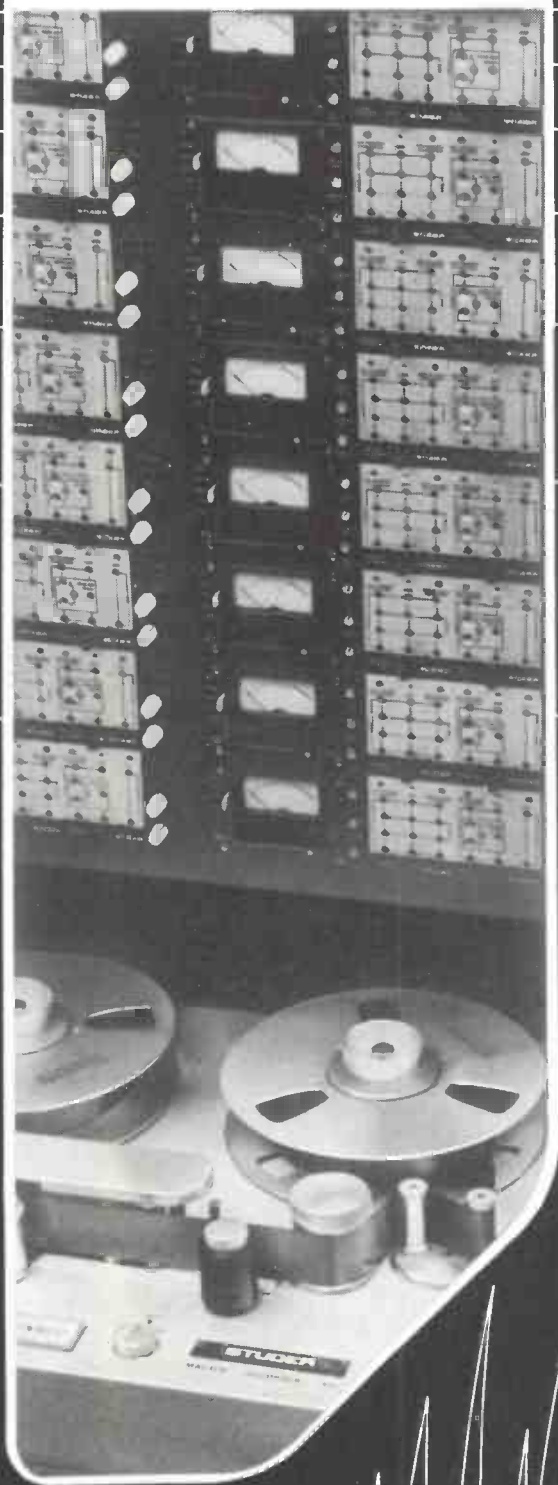
Presence

However, with Crimson, the Vic is felt as a presence rather than seen as a force. Another, more recently-acquired role has been the use of a full-size Moog onstage. And we all know who does *that*, don't we? Keith Emerson's Model 1C Moog, with digital counter and specially-built code circuits, is certainly an awe-inspiring device. And it's not just for flash. The immense task of programming the Moog for each change of tone is made greatly easier by the installation of the code-circuits. Any of four card-channels can be selected, acting rather like a preset on an organ. But the adjustment doesn't stop there. Keith can continue to refine the selected setting down to what he wants, by 'patching' and by diligent knob-turning. The digital counter, by the way, is a device for keeping the Moog in perfect tune — atmospherics affect it greatly.

All of this, of course, seems a bit remote for the average muso who worries about strings, plects and reeds. The charge has been made that synthesizers rob the musician of his (god-given) right to produce his own, personal, man-made tone; therefore, of his 'soul'. Dr. Robert Moog, the man who can be said to have started it all, reacts fairly strongly to such searing

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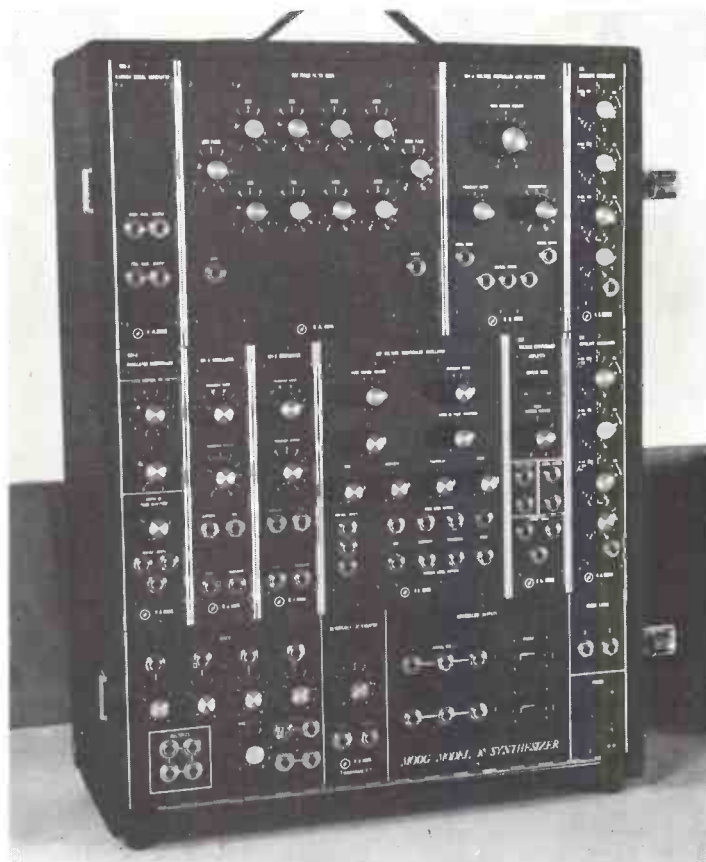
ndictments. He points out that the option of individual tone died out some time ago anyway, and that the musician, having set-up his synthesizer, has still to play it. And, Moog argues, the ability to set-up the synthesizer with a real idea of what the sound desired consists of (in terms of waveform), shows in itself an acute perception of pure tone that many 'musicians' would do well to emulate. The Doctor adds that his first prototype was constructed with constant co-operation from musicians. This argument tends to have some force.

Now that we know how synthesizers came to be with us, and what they do – in theory, at least – and the various ethical arguments pro and con, how do they actually *work*? Well, synthesizers are built according to several different constructional ideas, but the principals do not vary greatly. The Moog, for instance – at least the large

Moog – is modular in construction, which is to say that it consists of large numbers of similarly-functioning panels. These, when linked up, produce the waveforms which are shaped by other parts of the machine. The end product is activated by the keyboard or by the ribbon-controller.

Other models use different means of construction, preferring to conserve space, but all function on the same basic principal: to take a waveform, shape it, bend it, filter it, add harmonics, remove unwanted harmonics, and finally serve up the finished product in the form of a note (or series of notes; some synthesizers will operate on a sequence that can also be programmed).

All these various functioning parts of the synthesizer are connected – in whichever way the user pleases – by a system known as 'patching'. i.e., the oscillators and filters run in a



Moog Synthesizer 10

series A to K; the user decides to hook up A with K, D with G, H with I etc. In addition, he wants A to be connected independently with C and E, D with F and E... etc. To cope with this bedlam of cross-connections and linked units (all of which are individually adjustable to the nth degree) various models make use of various methods. The large Moog favours patchcords made of co-ax

and jackplugs – some with double leads and some with triple. The ARP and ES Synthesizers prefer to use plugboards of the Studio Console type. There are one or two other models that have no facility for patching at all. As can be seen, each stage in the journey of the waveform from original idea to finished note can be modified almost infinitely.



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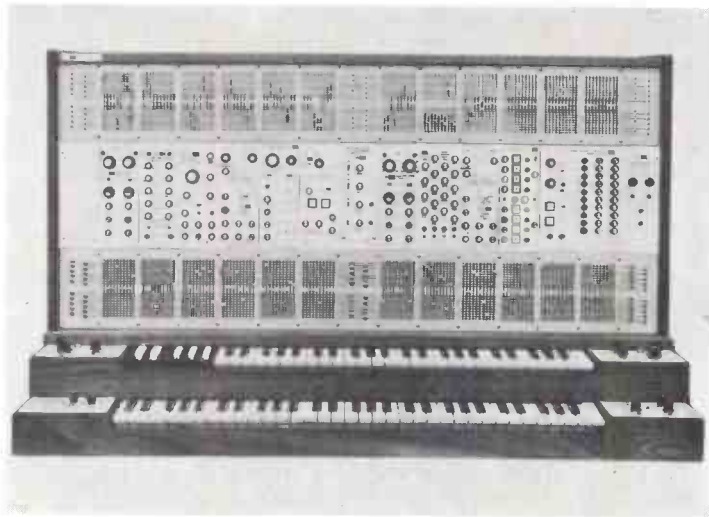
It looks like a briefcase but it contains a full complement of electronic devices - oscillators, filters, reverberation, noise generator, ring modulator, joystick control and many more devices making it a briefcase full of sounds that costs only £250.

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The Synthi Range by **EMS**



The ARP 2500 Synthesizer from F.W.O. Bauch

GROUP MODELS

The VCS 3 Synthesizer of King Crimson has already been mentioned. This unit has proved so successful that Electronic Music Studios of Maidstone, who make it, have added a larger range of units to their portfolio, consisting of their existing equipment, plus the immense and highly versatile 'Synthi' series of instruments. Included in this range is the ultra-light and highly versatile Synthi 'A' model, which is built into an attaché case. The Synthi 'A', costing about £250 (minus keyboard) is the cheapest of the range, and is probably the ideal model on which to explore the world of electronic music if you have had no previous experience.

All the controls of the VCS 3 are featured on the Synthi 'A', but this Synthesizer is built with compactness in mind. With both the VCS 3 and the 'A', the keyboard is an optional extra, costing £150. They have their own internal drift-free oscillators, which can be accurately tuned to give a pure chromatic scale; also, there are two voltage outputs, one of which is proportional to the force with which the key is struck — making piano scores logical on a Synthesizer for the first time.

Other units in the Synthi range are the Synthi DK1 the Synthi DK0, the Synth, AX and the various peripheral units like sequencer consoles (described earlier). Plus the Synthi 100, which EMS refer to as a 'professional electronic music studio'. And indeed it seems big enough. To list all the various modular components would take up as much space again as this article has used already. Perhaps you remember a series in *Beat Instrumental* called *2001: A Spaced Odyssey* [*B.I.* November 1970]? When you've thoroughly ingested *that*, then even the

Synthi 100 seems possible: for it's far more adventurous. At the heart of the system is a sequencer, capable of controlling 6 different parameters over a sequence of 256 different events. Equivalent roughly, say, to Beethoven's *Fifth*.

Also in the same line of quality second-generation Synthesizers is the ARP 2000 series, manufactured by Tonus Inc. in the USA and distributed here by FWO Bauch. The 2600, the smaller of the two, is designed to require a minimum of patching. The system uses patch cords but these are unnecessary most of the time, because the most-often-used combinations are internally wired — and, unlike many other instruments, an abundance of slide controls lets the user *fade* from one patch into another. Patch cords, if used, will automatically disconnect pre-wired combinations. All signal paths are illustrated on the console with easy-to-read graphics.

The components of these highly practical and well-designed instruments are: three VC oscillators, one Ring Modulator, one Envelope Former, one VC Filter/Resonator, two Envelope Generators, one VC Amp, one General Purpose Mixer, one Sample and Hold Circuit, one Electronic Switch, one Generator (for either white or pink noise), one Stereo Reverb Unit, one Pre-Amp, two Voltage Processors, one VP with adjustable lag, two built-in Speakers/amps and a four-octave keyboard.

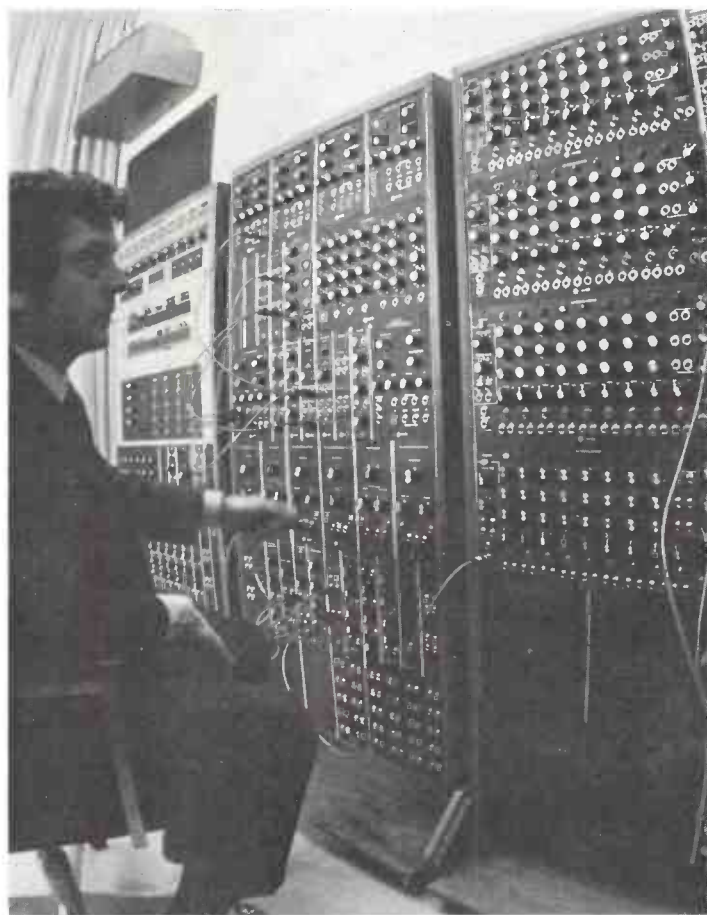
The larger ARP 2500 Synthesizer comes equipped with up-to-date modular construction, graphically-illustrated pattern paths, and *two* highly adjustable keyboards. But above and below the main control panels are a row of matrix panels (the Studio 'plugboards' referred to earlier) — plus sockets for

patch cords if they should still become necessary. Tonus feel that second-generation Synthesizers should be able to eliminate cord-patching wherever possible, and have constructed their 2500 with this principal in mind. Every matrix line and intersection is clearly indicated and, although extremely complicated in internal function, this model is one of

the easiest to operate: because the basic premise has been kept simple.

What does the future hold? It's hard to say, but the time seems not very far off when all self-respecting bands will own at least one synthesizer, and some, maybe, more than one. At least, there will be no excuses for lack of originality.

A.T.



Electric Music Studio at State University of New York



Model D. Mini-Moog

JONES AT THE BATTLE OF JERICHO

If you think the music coming out of Israel is just Hebrew chants and wailing, then you've got another think coming. Why? Because there is an Israeli band around which may give many of the so-called 'heavy' groups in Britain a real hard time. The group are Jericho Jones.

Jericho Jones were over here recently on a promotional tour to coincide with their debut album on the A & M label called *Junkies, Monkeys and Donkeys*. It's a five-piece band containing the cream of the Israeli pop musicians. Their music has a vibrance and excitement which seems to be lacking with other groups who are trying to play the same type of music. This is possibly due to the fact that the group hasn't been over-exposed to western musical ideas and has had the freedom to develop on their own lines.

At one time the group was known as the 'Churchills' (taking the name from their guitarist at the time who bore a remarkable resemblance to Winston Churchill). When in Britain, rhythm guitarist Robb Huxley (who used to be with the Tornados) and lead singer, Danny Shoshan, were very happy to talk about the group and the difference between Israel and Britain.

Robb said: "Of the original personnel, only three are left; Haim Roman (lead guitarist), Michael Gabriyellov (bass guitarist) and the drummer, Ami Triebich. At one time we had a Canadian singer called Stan Soloman who was really into soul music. But the rest of the group didn't know much outside of out-and-out pop music. You see this was all you could hear on the radio in Israel. When I joined, Stan and I had a musical fight with the rest of the group on musical ideas. They thought people like Jimi Hendrix were a load of rubbish. Anyway, after a while



we changed their attitude by making them listen to more progressive sounds and attuning them to it."

Danny got some of his experience from singing and sometimes playing bass guitar around Europe with groups like The Princes and The Lions Of Judea. Yet each time he returned to Israel, he was aware of the backwardness of the majority of the bands there. That is until he came across Jericho Jones as they now call themselves. "I realised that here was a band which was trying to do something new," he said. "I joined about three years ago and at first we found it difficult playing in discos what, by Israeli standards, was progressive music. This was happening despite the fact we were Israel's top group. On some occasions they used to throw us out! So in those days, we went through a bad time! Even now, the audiences over there don't really understand what we are doing. Mainly they are people who want to jump up and down but not really listen. This is why it has done us so much good to play in front of English audiences - people who know what our music is about."

Evidently, in Israel, the main source of music (apart from a

few touring groups), comes from the radio and this more or less dictates to the people the sort of music they should listen to. Danny Shoshan again took up the conversation: "I first heard Hendrix when I was playing in Germany," he recalled. "That, for me was the turning point of my musical career. Now with Jericho Jones, we are going through a change all the time. At the moment we are playing what you could describe as 'heavy' music even though we do quite a few acoustic numbers as well. It's rock in a way and we even do 'heavy' arrangements of softer numbers."

Love of England

Being English, Robb is responsible for getting the lyrics to sound correct. "If Danny has ideas for a song, I put it down in proper English," he says. "We are the two main writers within the group. I do more melodic things and because of his upbringing, Danny does more oriental things."

Eventually the group would like to make England their base for two reasons: firstly because of the lesser hassles and secondly for the recording point of view. Robb said: "We don't

have the hang-ups here as we do in Israel. There, everyone wants you to play something different. It's not only us they try and put down, but all the groups. Even the university students aren't as hip as the normal English audiences. In Israel, people crowd around the van when we go to a gig. I don't know if they are just being inquisitive or whether they think we are freaks."

From the recording aspect, Danny had this to say: "We've recorded six singles and an album in Israel and there you know before you go into the studio what the sound is going to be like. The standard of the engineers and the studios is very low and they are completely against what you want to do. If you request something, the usual answer is - 'It's impossible'. This is despite what you want and it brings you down."

"So when we came to England we felt the difference, although it might not be the best studio available. Here, if you ask the engineer to do something, he will do his utmost to achieve the sound we want. Now we are recording our second album at Command Studios and using Andy Hendrickson as the engineer: and he gets some really fantastic sounds. Nothing seems to be too much trouble and it makes the group as a whole more relaxed. Consequently we play better. Apart from the recording side, I'd like to say that touring in Britain is much better than I thought it would be."

One of the reasons the Israeli studios are not up to scratch is due to the very heavy import taxes in that country. But soon there is every likelihood there will be two new studios in Tel Aviv with up to date equipment. But in the meantime Jericho Jones will be using the skill and experience of the English pop world.



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The signing of
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 CARTA**

In little more than eighteen months Magna Carta have been steadily increasing their following, not only in this country, but throughout Europe and America.

Magna Carta are Chris

Simpson, guitar and vocalist (he also writes ninety per cent of their material), Glen Stuart, the vocalist with a five-octave range voice, and Davey Johnstone, multi-instrumentalist and song writer.

Chris and Glen were the original members. They met when Glen answered an advertisement placed by Chris in a music newspaper for a vocalist to complete an album. This resulted in the release of Magna's first album, which had taken fourteen months to produce and about which they wish to say no more.

They then decided to go on the road as a folk group along with guitarist Lyell Tranter. 'We had very little confidence in the early days,' Glen recalls. At one club we played at we were really scared of going on because the preceding band were so good that we felt we couldn't match them. So we crept out. Some friends restored our confidence and we soon settled into the folk club circuit.'

Seasons and Castles

Nine months ago Lyell had to go back to Australia so Chris and Glen were faced with finding someone else to join the trio. They had often crossed paths with Davey in folk clubs and so asked him to join them.

Their second album, *Seasons*, got into the LP charts and was widely acclaimed by the critics. The third, and latest album, *Songs From Wasties Orchard*, released in June, has also received good reviews from the music press. Recorded at Trident Studios, it was produced by the now

almost legendary Gus Dudgeon. Rick Wakeman, of The Strawbs, played celeste on the session, and other musicians included Dave and Toni Arthur, a married couple from the folk scene who added recorder and bodhran (Irish drum). Hookfoot also played on the album.

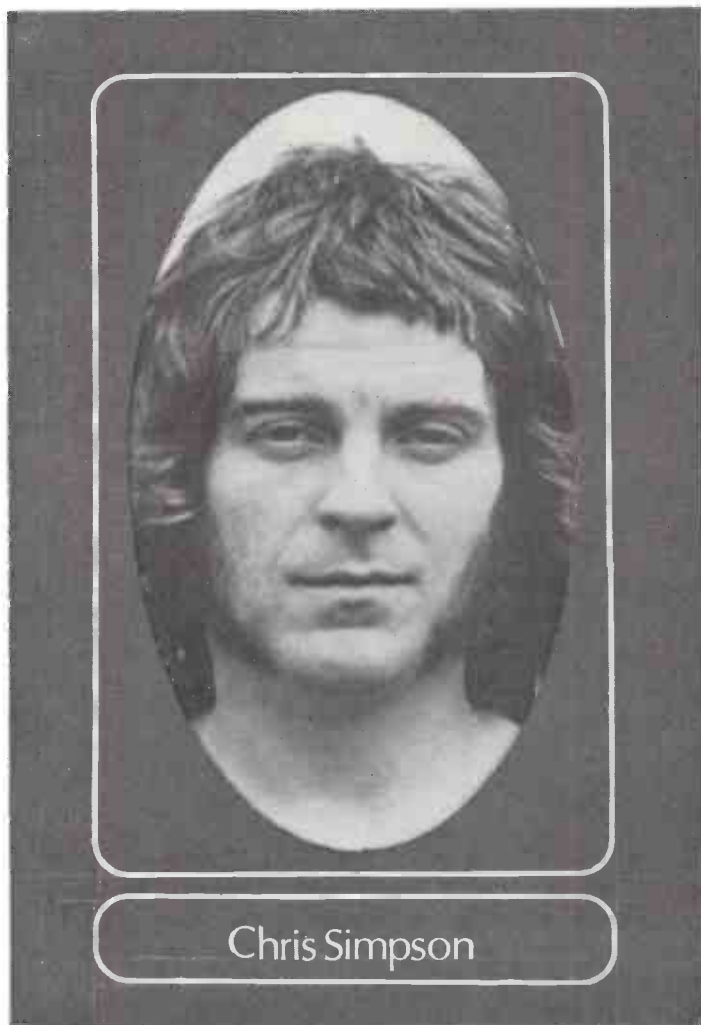
Chris was in Scotland looking at castles and writing songs for a BBC series when B.I. spoke to Glen and Davey.

'They're doing this series about castles and we've got the job of writing and performing a song about each one. There are about seven in all,' Davey said. 'We may well make a collection of the lot, add a few other bits and pieces and produce a castle suite or something.'

'We get a fair amount of work from the BBC,' added Glen. 'At first we were labelled as a pure folk group, and they booked us on Country Meets Folk type programmes. But since the addition of electric guitar, sitar and so on, they think twice about what sort of programme we're suited.'

Davey has taught himself to play so many instruments, such as guitar, mandolin, sitar, tenor-banjo and lute.

'Actually,' admitted Davey, 'I did receive some tuition on viola. But that was when I was seven years old. I went on to playing the fiddle with a milk bottle top. From there I progressed to guitar and so



on. I've been playing the sitar for about two years. It's a fantastic instrument. I really enjoy playing it. I would like to study and learn a lot more about it later on.'

Davey has always been a musician. Before joining Magna Carta he played with Draft Porridge, an Irish traditional folk band, whose act, Glen describes, as a 'session of music and jokes.'

Glen was once an actor, appearing in *Z Cars* and *The Avengers*. He also did a two-year stint as the famous wooden puppet, Pinnochio.

'I worked in a couple of harmony groups before,' he said. 'These were Pattern People and Harmony Grass, now just called Grass. I also used to write songs in those days. They were the commercial type that seemed to be in vogue at the time. I'd really like to team up with Davey and get into writing again.'

The album sleeve notes list lyre and wine glass under Glen's name. But he also plays other instruments. 'The glockenspiel and Indian harmonica are just two of them,' he said.

Major Festivals

Glen described their music: 'Our influence comes from all sources, mainly medieval. Chris' songs reflect his ideas. *Seasons*, for example, was based on the thoughts of a pilgrim who starts as a young man in the spring and journeys into old age and winter. Davey was inspired only the other day whilst flying from Edinburgh to London.'

Chris went to Kings' College, London, and studied to be a priest. He was to have been ordained but gave it all up because of his dissatisfaction with the way Christianity was being put over. His playing with Magna Carta is the culmination of several years being involved in a blues-type band.

On stage Davey's assortment of instruments look very impressive. 'I swap instruments, both during and between numbers,' he said. 'I think that the audience's attention is held more when

they see lots of instruments all over the place. I use electric guitar for effect in more driving numbers, and we're experimenting all the time with other sounds. I'm thinking of using violin as well in the future.'

Asked how much work they had, Davey answered: 'Plenty! Cyril Smith, our manager, keeps a steady flow coming in. Besides the BBC work we've also been doing a few concerts and major pop festivals. We were featured in an evening of music and poetry alongside Robert Graves, the former Poet Laureate, earlier this year. We've also just done a concert at the Albert Hall, accompanied by the Royal Philharmonic Orchestra, conducted by John Dankworth. At that concert we performed *Seasons* in its entirety. We've got a nation-wide tour coming up in September and October, plus a further tour of Holland, Belgium and France. Cyril's been negotiating a tour of America, but no date has yet been set.'

'Funnily enough,' Glen interjected, 'Since we've had Davey in the band we've had a hell of a lot of work north of the Border. This obviously has something to do with his Scottish heritage. We always have a good time when we play up there.'

How did the boys meet with manager Cyril? 'He enquired about us through Philips Records,' said Glen. 'He seems to prefer trios for some reason. I think it's because number three appeals to him most. He also manages The Peddlers. He has got them known all over the world; he probably took us on as a challenge.'

What had they in mind for the future? 'No definite plans. We've only just finished and released *Wasties Orchard*,' answered Davey. 'But our Albert Hall concert was recorded live and may possibly be released as an album. We're certainly not lacking in new material. Ideas are plentiful.'

So, prospects for Magna Carta look good, and it seems that appreciation for them will rise still even higher.

M.R.



Glen Stuart



Davey Johnstone



at home with the family

There was a time, not so very long ago, when the word *Underground* had some real meaning when used to describe a rock band. Back in the richer years (excuse my nostalgia) of '67 and '68, musicians who were unknown to the masses were blowing the minds of freaks and Flower Children whose bright robes matched their attitude to life. Grey and stark, the realities of life killed the dream of that generation, but the better outfits kept their audiences and continued to make good music. Family are such a band.

Underground? Yes, once they were a part of that short-lived scene. Progressive? Yes, their music has continued to alter and move, enabling them to maintain a high standard. It says much for the band that although they left the hip haven of obscurity behind for the more lucrative pastures of big-selling albums, they have never lost the respect of their audience. Their integrity has been questioned only by the hysterical few, the Sell-Out Screammers. But, to the more logical observer, Family have never been seen to compromise their music for the sake of making money. That is almost certainly the reason their music has made them money.

On a showmanship level, the nucleus around which their stage act has revolved has always been the contorted, cavorting, sweating, swearing, singing, scream-

ing, wire of energy called Roger Chapman. On a big gig he really lets loose. Mike stands are clutched and squeezed, then pitched across the stage. Alert roadies swoop to repair the damage. A towel soaks up the sweat from his crazy face, then is hurled high into the air. When Chapman is really moving he is insane; a freaked-out marionette. But at the same time he is an excellent performer.

Off-stage, however, he is a very different person. Throughout the interview with *B.I.* he appeared completely relaxed, but the words kept coming in an even stream. Only occasionally, when pursuing a point of interest, did he jump to his feet and act out his sentence.

"When we started playing (in Leicester)," he said, "me and Rick (Grech) were in a group called The Exciters. Charlie (John Whitney) was with another local band. I decided to split for Germany and Rick joined Charlie. When I got home I came in as well. Jim King was also in the band.

"We used to do a lot of Stax and Blues things. There were some jazzy things too - I'm talking about Jimmy Witherspoon songs, jazz-tinged. The music was pretty wide then. The jazz came from Jim King. The rest was country and blues, with me coming on very strong on rock. I don't know where the classical music came in. We found it

creeping into the songs when we started writing our own material."

The line-up for the first Family album was completed when Rob Townsend came in on drums. That was about four years ago. "When he joined we started writing our own material," Roger explained. "That's when the whole change came. John (Whitney) and I got the songs down for the first album, *Music In A Doll's House*. It was around this time that all those earlier influences came bubbling up. I'd done a little writing before, even when I was 17, but it never really gelled. Then in two or three months we had a whole batch of new songs. It was early '67 so we had the influence of Flower Power.

"I only hear that album now if somebody else happens to be playing it. All I can say about it is that it was strong at the time. But doing that album gave us a bit of confidence. It was our first time in the studios and we were all very nervous. Even now I get a twitch when it's my turn to lay down a vocal. I have a little time to get into it. It's the same on gigs, I still get a bit nervous.

"We were still in Leicester when the album was recorded. Jim and I used to get the train down to London and try and find our way to Olympic studios. We were still gigging around to keep some money coming in."

The album was released in

April, 1967. The group finally headed south in the following January. "We found a house in Chelsea, facing the dustbin place and the power station," he smiled. "We all had a room each. That whole scene was good for us. At first it was very exciting for us to come down. Then after three or four months we started to get on top of each other. There were five or six months of strange vibes. Then it calmed down and we came to accept each other's faults. We came out of it with a lot of mental discipline."

In a situation like that the group could have easily split, but they held on. The line-up has since changed, but a basic foundation of understanding on a personal as well as musical level, had been laid. The domestic hang-ups did not affect the band's professional progress.

"We started playing at The Roundhouse in the U.F.O. days," said Roger. "It was the centre of Flower Power, a good gig to play. In fact, playing there was really what we wanted to do most in those days. We were playing with bands like Pink Floyd, Soft Machine and Pretty Things. Then you'd get a lot of really crazy bands just freaking-out on stage. But really, I can only remember the ones who came out of all that."

1968, and Family were something of a cult band. Underground meant something then.

"In those days," explained Roger, "it was really only in London. Before we started doing our own songs we used to do well in Manchester, Sunderland and even Liverpool. But after coming to London, we found that when we played a gig in Manchester the people used to find it a bit freaky."

The second album, *Family Entertainment*, was the clincher. Its success left even the most wary members of the group with no doubt. Family had won over the audience; they were established.

"*Entertainment* was a raw album," said Roger. "That was nice. The first album lacked that - it didn't really sound like us on stage. It was tasty - over tasty. It was just a sound. But good music should give you an immediate reaction. A lot of people said they liked *Doll's House* and I didn't like to say I didn't. It was a downer for them. But, you see, when you are so close to it, you are so critical. No matter what album it is, you can pick holes right through it.

"*Entertainment* did establish us. It did really well. It went to number five in the first week. That amazed us - we were just a working band. We hadn't visualised that sort of reaction."

But despite the success, the group did not really dig their "baby". What happened was, they had finished recording and still had to mix the album. They had to be out of town for five days and planned on mixing it on their return. But when they got home, they found someone else had mixed it. There was nothing they could do. Of course, they didn't like the mix. After a lot of hard work, the album had been ruined for them at the last stage. Roger still feels bad about it.

"It annoyed us because someone who had a lot of faith in us had so little respect for what we'd done. It pissed us off. We didn't like the way it was mixed. That was the real reason, the heavy reason, we didn't like that album."

Moving on to brighter things, Roger revealed with a wry smile: "We seem to have a habit of going away whenever a record is released. We did it with *Entertainment*, then with the *Song For Me* album. Really, from the business point of view, I suppose you should be around at least a couple of weeks just in



◀ Top Left: Roger Chapman
 ◀ Centre Left: John Palmer
 ◀ Bottom Left: John Weider
 ▲ Top Right: Group recording
 ▼ Bottom Right: John Whitney



still shit on you. We've got a manager, record company and agency we respect and who respect us. We've ended up how we want to be. At one time we got to be very distrustful, there was just nobody you could trust in the business. Now we won't work for anyone who pulled moodies on us in the old days. All we want is mutual respect. If we don't get that, we blow it out."

As a unit, Rogers says Family are stronger than ever. John Weider came in on guitar and violin after Rick Grech split half-way through the first American tour. Then the vibes, piano and flute of John Palmer replaced the sax of Jim King. The music has changed. But much of the material still comes from Chapman and Whitney.

"I find it very difficult to make

up songs," Roger explained. "They usually have to be sparked off in some way. It's hard to say how I write them. I might be tinkling around on guitar and get into a certain mood that gives a song. Or it might even be as corny as being out somewhere and saying this is a really nice place, and sitting down and writing a song about it.

"John and I used to write together all the time, but now we do some of our own things as well. I used to write all the lyrics because I couldn't play an instrument. Now I play a little guitar and the songs stem from that. John will help with the music and I might give him a hand with his lyrics. But when we work together I still concentrate on the words."

Talking about his antics on stage he said: "It's natural. People think I do it on every gig. I don't. But when it happens it's an instant thing, an emotional thing. It comes out when we are really moving; I'm just picking the whole thing up. It's just a release."

Finally, he talked about Family's evolution as a band.

"I think we are a natural band. Basically, as far as the music goes, we just play what pleases us as musicians. This is a different band to the one that made *Doll's House*. We have four years of musical education behind us, four years of playing on the road. All our music is putting down is what affects us from the outside - very rarely the inside. That's the best way I can explain it. Really, the only thing I can say for certain is that we aren't going to stay where we are now for long."

MANFRED MANN



EPISODE FIVE

Manfred Mann is embarking on another episode of his musical career with the formation of yet another new group called, not surprisingly, Manfred Mann.

South African-born Manfred, or Manny as his adorable hospitable wife calls him, is a brilliant, dedicated musician who has moulded the talents of many musicians into what has been known for the past eight years as the unique Manfred Mann sound. During this period, popular music has changed its course many times and it is a tribute to Manfred himself that he and his personnel have always been in the forefront with the sound that has invariably been new and exciting.

To many people, the first episode of Manny's musical career is best forgotten. An oft-heard remark is that what happened in the early days of popular music bears absolutely no relation to what's happening now. What these people don't realise is that everything that happened then IS important now. Without those days where would John Mayall, Alexis Korner, Jack Bruce, Eric Clapton, Dick Heckstall-Smith, Jeff Beck and a host of others be now?

Manny was right in the middle of the blues boom

of the very early sixties. As part of the Mann-Hugg Blues Brothers he vividly remembers the days of playing on the same bill and at the same venue as Long John Baldry, Alexis Korner, Cyril Davies and so forth.

The second episode involved the band that released such records as *5-4-3-2-1*, *Doo-Wah-Diddy* and *If You've Gotta Go, Go Now*. This band included such names as Tom McGuinness, now with McGuinness-Flint, Mike Hugg, who has been with him throughout and is also the writer and arranger of some of our best known television jingles, Mike Vickers, the master of the synthesizer and other electronic musical gadgets, and Paul Jones, star of stage, screen and television.

Chapter 3, Episode 5

Episode three saw the leaving of Mike D'Abo from The Band Of Angels for Manfred's band and then the release of such songs as *Ha, Ha, Said The Clown* and other notable hits. This band also featured in its line-up former Paddy, Klaus and Gibson member and age-old Beatles friend, Klaus Voorman (he designed their Re-

volver album cover). It was this band that also implemented brass and shortlived though it was, it was very effective for the type of music being relayed.

Then came episode four, also known as Chapter Three – a band which one musical journal described as having the finest brass section since the Benny Goodman Band.

Chapter Three was undoubtedly Manny's most ambitious attempt to create a new concept in popular music. Whereas most of the other bands featuring brass playing over the vocalist and various riffs running throughout, Manny's arrangement called for the brass to play behind the vocals of Mike Hugg and then burst forth in all its maturity on the certain passages allocated to them.

'Mike's voice,' said Manny, 'was quite weak and we wanted to make full use of it. The brass-voice type of sound was very original as there were no riffs between the vocal lines. Just plenty of spacious passages which were used perfectly.'

'Chapter Three was an attempt by me to prove to myself that there were certain things I could do, if unsuccessfully at least seriously,' he added.

Sadly the band didn't make it. 'One of the main reasons,' Manny said, 'was because of the tremendous financial strain. We just couldn't see it through. With the salaries of roadies, the other musicians and so on it was costing in the region of £2,400 a week. Of course the band was superb. But if a musician has any worries, especially money ones, he naturally cannot play to the best of his ability.'

Manny now has a totally original idea of how to run a group. He has no roadies, vans or PA equipment. He hires them all from a company called Soundray Hire Ltd., and the expenses incurred are refunded by the tax office. The whole lot costs about £35. This is a far cry from the thousands of pounds that some groups are paying out every year. And as Manny has stipulated that

he won't be working more than three nights a week you can work out the saving for yourself.

The band that will be utilising the hired equipment comprises of Manny on organ and Moog synthesizer; Mick Rogers, vocals and lead guitar; Chris Slade, drums and Colin Pattenden, bass.

Mick, 24, went to Australia four years ago and formed a group called Procession who became very popular there. They came to England where Mike Hugg produced their records and through this association Mick met Manny. Chris, 24, started playing drums on a semi-professional basis when he was 14 and went on to back Tom Jones in his early days in Welsh working men's clubs. His introduction to Manny came when he was booked for a Chapter Three recording session. Colin, 23, has backed Engelbert Humperdinck, Leapy Lee and Solomon King. He met Manfred through Chris.

Commercial though their first single, *Living Without You* (Philips 600612) may be, it is a significant step in Manfred's career through the use of the Moog.

'I bought the Moog from Feldon. It cost about £650. I've got it wired up through the organ pedal. The controls are under my hands. I'm now experimenting with using the controls on the pedal board and this will enable me to bend the notes. In fact, if it works the way I want it to, I should be able to do almost everything I want to do with them,' he said.

The band is certainly not a last ditch attempt by Manfred to get back into the limelight after the Chapter Three episode. He has been working constantly and is too experienced as a person to be sensitive and worried about the indulgent interest of people who say: 'Where have you been?' or 'What have you been doing over the past couple of years?' and 'How Are You?'

'Looking back,' he said, 'I've always wanted to do what I feel like doing. And I'm going to continue doing that.'



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STUDIO SPOTLIGHT

PYE



Engineer Dave Hunt at control room two desk

Pye Studios, located at ATV House near London's Marble Arch, provide mobile and studio recording facilities, and probably have the best disc cutting equipment available anywhere in England.

For mobile work, Pye are now using a Ford Transit with a specially built trailer, 30 feet long, over 10 feet high, and 8 feet wide. This has been fitted out as a mobile control room, with a false floor, and acoustically treated interior. Until recently, mobile recording sessions entailed loading a vehicle with equipment, driving to the location, unloading, and setting up. With the new system, the engineers simply plug in mains and mikes on arrival, and are then ready to record. This saves time, and avoids the problem of carting heavy desks and recorders through corridors, and up and down stairs. Equipment and engineers are therefore likely to be in excellent condition for the session. Location recording enables customers situated some distance from London to save money, as it is much cheaper, for example, to send the van to the North of England to record a brass band, than to bring the band to London. Another advantage of having mobile equipment is that the company can use any large hall for recording orchestras too big to get in their studios. The main problem, as one might expect, is parking, or rather parking sufficiently close to the hall. To get close enough for the cables to reach, it is often necessary to shift a few cars and manoeuvre the van into a strategic position. An unexpected problem arose on a recent session, recording Heron at a cottage in Devon. The engineers found that the mains supply was routed through a slot meter which they had to keep feeding with coins! This *could* happen again, so it might be an idea to carry a large bag of silver on location, just in case.

At the moment, the van houses a 24 in, 16 out Neve desk, a couple of 3Ms eight track machines, and a stereo Ampex. It is necessary to

have two main recorders, as much of Pye's mobile work involves recording live shows which last longer than a reel of tape. On such a session, the second machine is started in parallel just before the tape on the first machine runs out, so that none of the performance is missed. Monitoring is provided by a pair of Quad amplifiers feeding Tannoy Red speakers in Lockwood cabinets, and so that the engineers can see what is happening on stage, there is a closed circuit television link with the outside world. In the not too distant future' Pye plan to equip the van with 16-track recorders so that the facilities available on location will be virtually the same as those in the studio.

Cheap at the cost

Back at base, there are two studios, two reduction rooms, two disc cutting channels, and various tape copying and mastering rooms. Studio one, measuring 40 x 35 feet, has a capacity of about 45, and for eight-track work, costs £28 per hour to hire. Four-track is £25, and two-track or mono is £20. The control room desk is an early Neve eight-track design, and recording equipment consists of an eight-track Scully, and Ampex four-track, two-track, and mono machines. Sixteen-track gear will probably be fitted in the control room in the near future. It is, however, already available at £30 per hour to clients using studio two. Rates here for eight, four and two-track recording are £23, £20, and £18 respectively, cheaper, as it is smaller than the other studio. Measuring 20 feet square, studio two can accommodate up to 16 musicians. The desk is another Neve, in this case a gleaming modern 16-track model, and provision has been made for mixing multitrack tapes down to quadrasonic, as well as to stereo and mono. Sixteen and eight-track recording is carried out on an Ampex MM

1000, which takes interchangeable two and one inch headblocks, and Ampex machines are also used for four-track, two-track, and mono. Dolby noise reduction units are, of course, available if required, and the monitoring system, as in studio one, consists of Tannoy Reds in Lockwood cabinets, although here, an additional pair of speakers have been mounted on the rear wall for quadrophonic monitoring.

16-track reduction rooms

Pye's reduction room facilities are currently rather limited, as one of them is out of use, pending the purchase of new equipment, and the other can handle only up to eight-track. A Scully playback-only multitrack machine is used, thus ensuring that precious master tapes will not be accidentally erased. This machine handles both eight and four-track, and Ampex recorders are used to produce the final stereo and mono tapes. Once again, a Neve desk is used, this one having 10 inputs and two outputs. All 16-track reduction has to be carried out in control room two, which is not very convenient, as it means that the associated studio cannot be used whenever 16-track reduction is in progress. Before long, Pye hope to have both reduction rooms fitted out for 16-track working.

Pride and joy

The disc cutting rooms are both equipped with Neumann machinery, one of them containing the studio's pride and joy, the first complete VMS 70 cutting channel in operation in this country. Quarter-inch master tapes are played on a Telefunken M10 tape deck, mounted by Neumann in their MT 70 console. The signal is picked up by an advance playback head, and fed to control circuitry which varies the groove spacing on the disc. By the time a signal has arrived at the main play-

back head, the groove spacing has automatically been adjusted to the optimum setting. This ensures that for high modulation levels, the spacing increases so that there is no danger of the stylus cutting through to the adjacent grooves. On low-level passages, the spacing decreases, so the disc is used economically, and maximum playing time is obtained. This helium-cooled, computerised cutting equipment was installed during the first week in April this year at a cost of £30,000, and another complete channel is on Pye's shopping list.

Another technical area at the studios is an Ampex-equipped tape duplicating room for stereo and mono recordings. In the same room is a jackfield with lines to the studios, appropriate plugging allowing multi-track copying from one studio to another. Echo plate plugging is also carried out here, and the room houses a stack of Dolby A 301 noise reduction units.

Need for decoration

Nearby is a cassette and cartridge mastering room. For cartridges, master tapes are copied onto one inch eight-track tapes, with special equalisation provided by Neve equipment. These eight-track tapes, each containing four pairs of stereo tracks, are then sent to the factory, where they are made into continuous loops, and played repeatedly at high speeds, so that numerous copies can be made in a reasonable time. For cartridges, the tapes are copied at 120 i.p.s., and for cassettes, at 240 i.p.s., hence the need for special equalisation.

This company is equipped to provide a more comprehensive service than many of its competitors. The worst thing that can be said about the premises is that a visit from the painters is needed, but with so much work in progress, it is understandable that such things as decorating tend to be overlooked.



Geoff Calver operating Neve reduction console

Engineer Alan Florence in control room one



Curtis Mayfield, until a few months ago lead singer of The Impressions, was in London for the first time last month and in between concert appearances at various American military establishments up and down the country, he was interviewed by *Beat Instrumental*.

Curtis is, or rather has for the past ten years, been involved deeply in songwriting and many of The Impressions' greatest American hits were written by him. You may know some of them: *People Get Ready*, *Gypsy Woman*, *Keep On Pushing*, *Amen*, *Woman's Got Soul*, *You've Been Cheating*, *We're A Winner*, *Choice Of Colours*, *This Is My Country* and *Seven Years*. However, for one reason or another the group have never received the full recognition due to them in this country and therefore never really sold enough records to make the charts. Only cover versions of Mayfield's songs – *Um-Um-Um-Um-Um* (by Wayne Fontana) and *Gypsy Woman*, (by Brian Hyland) appeared in our top 50.

It seems that Curtis was fated to enter the ranks of professional entertainers.

"I always had a gift for singing," said the man whose two last solo albums, *Curtis* and *Curtis Live* were received enthusiastically by most reviewers, "I was singing gospel with Jerry Butler and three cousins of mine. I was about eight years old at the time. And I was always writing lyrics, even at a young age. I hadn't planned on doing it as an entertainer but things just sort of fell into place.

"I write about what I feel and what the masses feel," he said. "I don't even like to take complete credit for writing the songs because most people have these same feelings. I simply put them into lyric form."



CURTIS MAYFIELD

The gospel church that Curtis attended was attached to the Travelling Spiritualist Church. "We sure played up on that name," he said.

Curtis and Jerry were also together in the original line-up of The Impressions. In those days, the group were five, the others being Richard and Arthur Brooks and Sam Gooden. All were from Chicago and they made several records for the Bandera and Abner labels before a song called *For Your Precious Love* gave them a hit in 1958. Jerry sang lead but went solo later on. A dozen of these first recordings by The Impressions are on an album released here on the JOY label by President.

It was a couple of years later that Curtis broke through as a song writer in his own right. He had been working as a guitarist for Jerry. In the early 1960s he wrote hits for Major Lance, Jan Bradley and also Jerry.

Curtis established an identity for his group by recording songs that drew heavily on gospel music for their inspiration.

Keep On Pushing was based on

a gospel song with slight changes in the words. *Amen* was Biblical with no changes. Even in his most recent recordings there is often a gospel-style piano driving things along.

From about 1963 the Impressions became a threesome. The Brooks Brothers decided to leave the group and Fred Cash had replaced Jerry.

Today the Impressions are still a trio. Fred and Sam sing behind the new lead singer, Leroy Hudson.

A few years ago Curtis formed his own record label and music publishing company. It is known as Curtom Records and handles The Impressions, Baby Huey, Patti Miller, BGR (with a singer who apparently sounds very much like the late Janis Joplin), the Five Stairsteps and Cubie, who have since moved over to the parent company, Buddah.

"I try and avoid the business side of music," he said. "But I must be involved to a certain extent. I like to stay basically creative."

The company is based in Chicago and it is there that most of his recording is done. He uses

the RCA Victor studios mostly.

"As a rule, I try to be as prepared as I possibly can be when I go into the studio. That way you save more time and you get faster results. However, also as a rule, I may go in with one thing and have to make changes to make the product a success."

Curtis does not write music, although he did learn to write a lead sheet. He plays guitar and then works with one of three arrangers.

"I've used Johnny Pate and Donny Hathaway and in the past few months Riley Hampton. I have changed because I like to stay fresh. I also like using the young guys because they have a different concept."

Curtis, now 29, reckons he has now written about a thousand songs. About a third of these have been recorded. "If I'm in a writing mood," he said, "I'll finish a song in half-an-hour... but I may get an idea and come back to it a few weeks later."

Some of his more recent songs mirror his consciousness of the society around him. Curtis hopes that his songs "inspire people to go through the hang-ups that we, as individuals, have in this world".

"My songs have changed," he said. "Times do change and you have to put more truth in what you are saying. I'd feel ridiculous standing up and saying 'I'm so proud.' You can't be gentle and loving all the time. Sometimes you must be abrupt and to the point.

"I try to be logical and truthful and leave the answer to the audience. Only for those of you who aren't listening it may have racial overtones or even be provocative. But I believe the young look for truth. If it's logically right and it makes sense, then people appreciate it."

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1971 AMII TRADE FAIR

Over forty leading manufacturers of musical instruments and accessories will be showing their lines at this year's Association of Musical Instrument Industries Trade Fair between Sunday, August 15, and Thursday, August 19, at two London hotels, the Russell Hotel, Russell Square, W.C.2. and the Bloomsbury Centre Hotel, Coram Street, W.C.1.

The fair is open each day from 10 a.m. to 6 p.m. to members of the music trades. The public is not admitted as this is strictly a trade event.

Six trade newspapers and magazines, including *BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO*, will also be represented at the fair.

The fair is always a busy event as the world's trade buyers fly in to view the latest developments in musical instruments. Because of such extravaganzas Britain's exports has risen considerably, mainly to the United States, Europe and South America.

All the manufacturers are announcing new products in time for the fair in response to the ever-growing demand for musical instruments of all descriptions.

Said Mr. Douglas Michell, Secretary of the Association of Musical Instrument Industries, which is now 52 years old: 'There has been a steady increase in the volume of trade in all types of musical instruments.'

A number of trends are discernible from the manufacturer's pre-fair information. The electronic organ market, both for home and group use, continues to expand and there are a number of new models out this year.

There are also developments in the field of PA systems and a number of companies are introducing new combination amplifier and speaker units.

In the following supplement *BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO* reviews the highspots of this year's fair, which promises to be more representative of the industry than ever before.

BOOSEY & HAWKES

The complete range of Laney amplification equipment will be on display at the BOOSEY AND HAWKES exhibit. As well as Laney's tried and trusted amps such as the LA 100 BL which retails at £110.75, and the 200 watt LA 200 BL (£153.50), the new LC 30 combination amplifier will be on display.

B & H have found there is a great demand for such a relatively low-output amp and speaker unit despite the vast array of high-output gear sported by many groups. The LC 30 gives 30 watts RMS through two twelve inch speakers. There is reverb on each of the two channels as well as variable tremolo and a presence control. This high quality amplifier is a compact 21" high, 8" deep and 27" wide and retails at £108.50.

On the instrument front, B & H have added eight guitars to their catalogue. There are three Angelica Dreadnought acoustic models retailing from £47.90 and three Angelica solid-body electric models which start at £51.75, including carrying case. There are two six-string models and one bass guitar in this range. The other two new guitars are a Di-Giorgio Brazilian classic model, a full-sized guitar with pine top and back and rosewood fingerboard selling at £37.40, and the Yairi classic from Japan with rosewood fingerboard and bridge with inlaid marquetry. This sells for £75.

The new Sovereign range of brass instruments will be unveiled at the fair where B & H's normal comprehensive range of brass, woodwind and stringed instruments will be on display, as well as their strings and educational instruments. In addition there will be a full selection of Beverley drums and accessories which the company now distribute. The Diamond 600 and 800 organs, as well as the Diamond 1200 piano organ which is still at the development

AMII FAIR CONTINUED

stage, and a sample of which will also be on show.

You will find the Boosey & Hawkes display in the City and Langham Rooms on the first floor of the Bloomsbury Hotel where Mr Gillard, the sales director, Mr Spacey, the sales manager and export manager Mr Norton, will be in attendance as well as B & H's team of experts and representatives.

CARLSBORO

Most of the wide range of Carlsboro sound equipment will be on display, but the main points of interest will be their new PA amplifiers, a new cabinet, and, in addition to Carlsboro's current range of products, wah-wah and fuzz units.

The Mansfield-based company has now discontinued its well-established range of PA amps in favour of a new model that comes in 100 or 200 watt size. Both power types employ the same basic circuitry. Seven-channel inputs, each with their own volume, treble and bass controls plus master bass treble and volume controls, are featured on these amps. They incorporate input/output reverb facilities and also have a slave amplifier output socket. This device enables a group to work up considerable increased power output.

Alongside the new PA amplifiers, Carlsboro are also introducing slave amplifiers, again in 100 or 200 watt power sizes to complement the new PA amps. Carlsboro tell us it is practical to link up as many as eight 200 watt slave amps to the 200 PA amp. This should give enough power for even the loudest of groups.

This new range is the first

Carlsboro PA selection to go up to 200 watts. Their previous PA amps had a maximum output of 100 watts RMS and had only four channels whereas the new models have seven. At the time of going to press Carlsboro had yet to announce a price for the slave amplifiers, but the 200 PA amp will retail at £149 and the 100 watt PA at £119.

The company is also introducing a new speaker cabinet at the fair with a 50 watt handling capacity throughout the frequency range afforded by a 15 inch speaker and two horns. The retail price of this PA speaker system has also yet to be announced.

Also on show will be the Carlsboro twelve-inch cabinet which retails at £63 and their 4 x 15 cab which markets at £153.45.

Carlsboro have also gone into the fuzz and wah-wah market with their wah pedal (£14.90) and fuzz unit (£14.20).

Carlsboro's display is at Room 104 and Mr Stewart Mercer will be there to demonstrate the equipment and answer any queries.

CLEARTONE MUSICAL INSTRUMENTS LTD.

Apart from extending and giving a new look to their wide range of Park amplification equipment, CLEAR-TONE MUSICAL INSTRUMENTS LTD., will be introducing several new additions to their catalogue of musical instruments and accessories at the British Musical Instrument Trade Fair at the Russell Hotel.

The existing series of Park amplifiers has been increased to provide 100 watt bass and lead amplifiers, and a 100 watt master PA amplifier in addition to the established 75 watt and 150 watt range.

A powerful new Park PA system comprising a 250 watt transistorised slave amplifier, an eight-channel mixer and a 4 x 12" horn cabinet, is also being shown for the first time at the exhibition.

The slave amplifier, regarded by Cleartone as one of the best yet produced by the company, has a built-in safety device ensuring that it will be switched off automatically if a fault develops in the amplifier or any of the speakers to which it is attached. It also prevents the amplifier from being used again until the fault has been rectified so that a small fault, such as a lead being pulled out of a cabinet, would not damage the amplifier. The price is about £195.

The eight-channel mixer, specially built for use with the transistorised slave unit, has volume, tone and echo-send controls on each channel, complete with monitoring on each channel and a VU meter. It costs about £170.

The 4 x 12" horn cabinets contain four heavy-duty 12" speakers and a twin-drive high frequency horn. This cabinet is capable of handling 120 watts. The price is approximately £190.

Yet another addition to the Park range of amplification is a 25-watt combination amp. It has tremolo and reverb built in and operates through a 15-inch speaker capable of handling 60 watts. Retail price is about £85.

There is also the new Park horn cabinet. It is to be used in conjunction with any lead set-up. It gives extra treble response and sharpness of sound, containing three high frequency celestion horns and a crossover network. The cabinet sells at £62.

Other recent additions to the Park range to be seen on the Cleartone stand are the Park Altec lead and bass cabinets, incorporating the famous Altec Lansing speakers. These 15" speakers, the 421A and 418B, can handle 100 watts of guaranteed power.

On show for the first time in this country will be the Davoli electric piano, an Italian instrument noted for its unique action, producing an accurate piano sound. The piano is built into a stylish black cabinet and retails at £625.

Among the new guitars being exhibited by Clear-

tone is the Tantara folk guitar, a six-string model with natural spruce top, mahogany back and sides, adjustable steel truss rod and rosewood fingerboard. The retail price is £18.75.

The newly-introduced Melody guitars – Model 1200 (12-string) and Model 500 (6-string) – will also be on show. At £37.40, Cleartone consider the Melody 1200 to be the finest 12-string guitar available in its price range whilst the Melody 500 is a true Western folk guitar for £31.19.

Grimshaw guitars exhibited will include the new GS 33, a solid guitar developed by Emile Grimshaw for today's requirements. The neck is fitted with 22 frets and is designed for a fast, light action. Finished in a cherry red Polyester, the GS 33 is fitted with a micro-matic bridge for perfect tuning.

GENERAL MUSIC STRINGS

In addition to GENERAL MUSIC STRINGS well-known range of Picato strings they will be offering new products for the market. Mr Jeffery of GMS told *B.I.*: 'Until now we have been solely concerned with strings but we are now diversifying. There will be a number of surprises which we will be presenting at the fair for the first time'.

You will find these new lines – whatever they may be – at Stand 180, where the usual range of GMS strings will also be on show including the Extra Fine Gauge identified by the red pack which sells at £1.25.

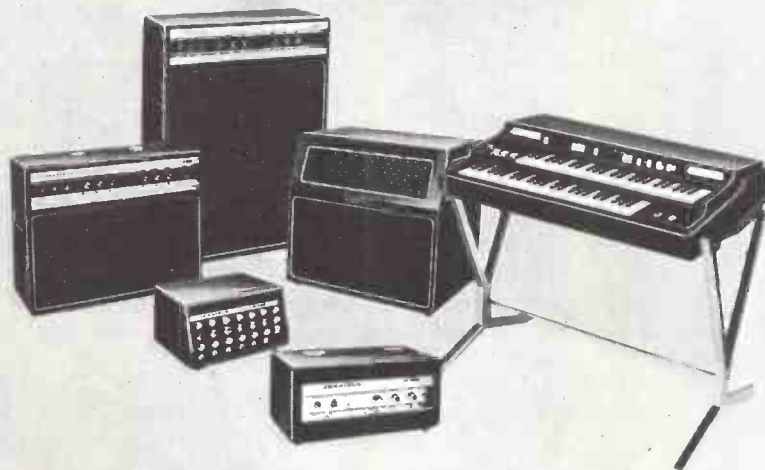
HOHNER'S

HOHNER'S will be well represented at the fair and will be displaying many of their current lines plus one new product including an increased range of guitars. Mr Haller of Hohner's told us, 'Our selection of guitars will be increased as visitors to the fair will see for themselves. But I am afraid no details are available until the fair starts'.



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AMII FAIR CONTINUED

In addition to the extended guitar lines, Hohner will, of course, feature their well-established lines of harmonicas, melodicas and accordions, including the Electravox electronic accordion. This instrument is virtually an electric organ played as an accordion with simulated bellows action which is sufficient to provide the volume. The Electravox sells at £455, including case and power pack.

There will be a selection of Hohner's keyboard instruments on display including the Pianet electric piano (£140 retail) and the Clavinet (£185) and a selection from their range of symphonic organs which sell from £250 to £650 according to the model. Huttel brass instruments and Sonor schools' instruments and percussion will also be on show.

HORNBY SKEWES

Twelve new Terada guitars will be displayed at John Hornby Skewes exhibit in Room 105 of the Winter Gardens at the Russell Hotel. The Terada range includes classic guitars from £14.70 to £49, folk guitars which range from £21.50 and country guitars which range up to £41.60.

Among the six new guitars in the Zenta range are the SG 200 at £51.05 and a hollow, violin-shaped bass which sells at £64. In addition there are two Zenta single pick-up Hawaiian guitars as well as a new Zenta reverb unit and a four-channel eight-input mixer unit, for which no prices are yet available.

One of the highspots of this display will be the Hoshino Japanese drum kit. For £99.75 this outfit comes complete with metal snare drum and all accessories

(apart from cymbals). All drums have plastic heads and the kit comes in four choices of finish. The drum sizes are: 14" snare, 20" bass, 12" tom tom, and 14" floor tom tom.

Three new EKO Tiger organs will be available for demonstration. All models are portable and designed for group use and have built-in amplification as well as facilities to rig them up to a stack. The Tiger 61 and the Tiger Mate are both single manual models selling at £221.88 and £226.65 respectively. Completing the range is the dual-manual Tiger Duo at £273.29.

In addition to these lines Hornby Skewes will be displaying their usual range of products including Zenta amplifiers, Beverley drums and Kasuga guitars.

JENNINGS

As well as a full selection of their amplification systems, Jennings will be displaying a new organ complete with pulsation unit. Finished in wood and containing its own built-in amplifier, the organ comes in two forms: the J70 two-manual model which retails at £355 and the three-manual J71 for £440. These models, which are being assembled specially in time for the fair, are basically for domestic sale.

On the group side of things, Jennings have been experimenting with various kinds of PA columns and are now marketing them with four special hi-fi speakers designed to cope with the wider frequency range required when columns are sending out music from miked up instruments as well as voices. The new columns sell at £95 but the normal 4 x 12 units will still be available at £75 and 4 x 10 columns at £50 each.

Three combination amp and speaker units are of special interest. The solid state J40 sells at £140 and contains two 12 inch speakers, while the J100 gives out 100 watts RMS through

four twelve-inch speakers and retails at £217. Then there is the AC40, a descendant of the famous AC30, which is still rated by many musicians. Unlike the rest of Jennings' range, the AC40 is a valve amp. It has two twelve-inch speakers and is offered with draw bar tone controls for £150.

A selection of Jennings solid state amps will be displayed including their all purpose 200 watt amp (£185), their 50 and 100 watt flat-response organ £87 and £115 respectively) and their six-input 100 watt PA amp which retails at £148.

Also showing will be a new reverb unit for £22, an Automatic Rhythm Unit (£113.02) and Jennings' own rotary foot controls. These fuzz and wah-wah units operate by rotary movement on the ball of the foot instead of the usual up and down action. Mr Tom Jennings and Mr Howard will be among the Jennings team on call at the exhibition.

ROSE MORRIS

At the ROSE MORRIS display at the Bloomsbury Centre Hotel, Shaftesbury, EKO, Suzuki, Aria and Ovation guitars will be on display, as well as Shaftesbury drums, Avedis-Zildjan cymbals, Shaftesbury microphones and stands, Conn brass, Gem organs and Marshall amplification.

New from Marshall is the Artist Combination Amp which features Hammond reverb. This fifty-watt model has two, twelve-inch speakers built in and is designed basically for session work. It sells at £151.90 and a split model featuring separate cabinet and top sells at £184.45.

A new range of Gem organs will be introduced at the fair. The Dakota two-manual portable model is designed specifically for group work and folds neatly into a lined carrying case. Complete with 17-note pedal board and seat the Dakota sells for £365. Two single-manual Gem organs

will also be shown: the Caravan at £99.75 and the Europa for £62.50.

Rose Morris are also showing their Deagan range of educational instruments and the American Electra Vibraphone which they assemble in this country. No price is available for this instrument at present. Also on show will be the Artley flute, another American product, selling at £93.90 including case.

The main Rose Morris display is on the ground floor of the Bloomsbury Centre Hotel while Marshall amplification and Gem organs will be demonstrated in the Red Room on the first floor of the same hotel.

ROSETTI

Rosetti are well known for their large selection of guitars which will be further extended at this year's fair. Among the models on display will be four acoustic instruments from Kiso-Suzuki: the Academy classic (£14.75), two Master Classics at £57.25 and £67 including case, and a folk model at £28.75. Other low-price models include the Eros Classic (£14.25), the Tatra Classic (£13.75) and two Hi-Spot guitars, a nylon-stringed model at £9.95 and a steel-stringed one for £9.45.

Another point of interest will be the John Pearse electric dulcimer which complements the current John Pearse Dulcimer. The new instrument has a built-in pick-up and sells at £23.65.

A number of solid guitars will be exhibited including two Eros solids at £57 and £65 (both prices include case), and a Rambler six-string (£30) and Rambler bass (£33).

The new Leo Studio 15 amp will be shown. This model has a twelve-inch elliptical speaker, tremolo, is suitable for lead or bass use and sells at £49. Among the organs on show will be the new Sapphire One home organ (£149) and Bambi reed organs which range from £18.75 to £37.50.

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AMII FAIR CONTINUED

New accessories include the Gen double-sound foot pedal (£18.65) and tone-bender foot pedal (£12.45). A full range of Corton brass will be displayed including the basoon outfit (£172.50), saxophones ranging from £109 to £265, and the Jubilee trumpet (£65).

The Rosetti exhibit is situated in the Bloomsbury Hotel.

HENRI SELMER

In addition to their own products HENRI SELMER and Co will be exhibiting a number of new lines including Davoli and Lowrey organs, Gibson and Suzuki guitars and Yamaha amps.

The Davoli Harmony K201 organ is designed for school, church or home use and is a dual-manual model with built-in 25 watt RMS amplifier and twelve-inch speaker. It has a thirteen-note pedal board, and an authentic church organ sound is obtainable from the vibrato and chorale effects in conjunction with the bass pedal sustain. This sells for £299, while the Harmony K249 model retails at £339.

The Lowrey organ range includes the Genie, a two-manual walnut-finish model with built-in 20 watt RMS amp and twelve- and four-inch speakers. It has a thirteen-note pedal board and features an auto rhythm device, and sells at £435. The Super Genie, at £614, is superficially similar to the Genie, but features larger keyboards and many effects including auto-wow, percussion, and reverb. The Super Genie retails at £614, the Genie at £435.

There are new models in the famous Gibson guitar range. The SG 200, features a new adjustable bridge and

two fully-adjustable pick-ups. There is also the SG 100 of similar specification but with one pick-up. There are also two new Gibson basses, the long-scale (34½") SB 400 and the normal scale (30½") SB 300. The basses both sell for £195, the SG 100 for £155 and the SG 200 for £175.

New from Suzuki are three acoustic guitars: the Sierra Classic 60 (£13.90), the Catalan Concert 70 (£16), and the Laredo Folk 80 (£18.25). Also from Japan comes a new range of Yamaha amplifiers and speaker cabinets, including the VA 180 and VA 120 multi-purpose units. Both have six independent channels with separate treble, bass and middle controls, and a built-in six-channel mixer. Up to four speakers can be connected to these multi-purpose amps which come with a free standing speaker. The 180 watt model sells for £405 and the 120 watt for £328.

STATUS MUSIC PRODUCTS

STATUS MUSIC PRODUCTS, the sales and marketing division of BRITISH MUSIC STRINGS, will be exhibiting a wide range of instruments and accessories at the fair.

Status now handle Impact Amplification and will be showing a new range of redesigned equipment. There is a 60-watt general purpose amp and a 120 watt lead and bass amp, as well as a 4 x 12 lead cabinet, and 18" bass cabinet, 2 x 12 columns and 4 x 12 columns. No prices are yet available for these products.

They will also be showing a full selection of Rogers drums and accessories including the Starlighter kit which comprises a 14" snare, 22" bass drum, 13" tom-tom and 16" floor tom-tom, and stands and pedal for £422.29. Many prices of the American firms' products have been reduced.

A popular accessory on show will be the Rogers

Swivomatic bass drum pedal which retails for £30.52.

Also on show will be a range of nylon and steel stringed acoustic guitars priced between £7 and £30.52, together with a large selection of straps, covers, picks and Status guitar strings.

The Status exhibit is in the Bloomsbury Centre Hotel with sales staff in attendance to offer advice to those interested.

VOX

Two new organs, new amplifiers and a new range of guitars will be among the VOX exhibits at the AMII fair. There will also be an entirely new product out of Vox's normal field of operation, but they are keeping this top secret until the show opens.

The two organs are the Continental 300 and the Continental 301 which will retail for £353 and £517 respectively. The 300 is a two-manual portable model designed specifically for group use. It has a range of new tabs and includes a swell pedal, with pedal board as an optional extra. The layout of the Continental 301 is basically the same as the 300 but it has a larger range of drawbars on both keyboards, includes a 13-note pedal board and has a built in 30 watt amplifier and speaker unit as well as a Gyrotronic effect. The 30 watt output can be increased if the customer desires it, and while this wood-finish model is basically a club or home model, a split version is available which is suited to group work.

The new Vox Slavemaster 100 watt twin-channel combination amp will attract attention. Suitable for bass or lead use it comes with either two, eighteen-inch speakers or four, twelve-inch speakers in the cabinet and also has an auxiliary output which can drive up to ten slave amplifiers giving a potential output of 1100 watts. This model sells for £185. Also on show will be

the V100 amp, an updated replacement for the old AC100. This two-input, one-channel amp sells at £87.25. The ever-popular AC30 will also be displayed, now selling for £119.50. Vox have been able to reduce the price from £139.50 to this figure due to streamlined production methods.

An entirely new range of electric guitars will be displayed. There is the twin pick-up SG200 bass, a six-string model of the same complete with tremolo arm and another bass model the VG2. No prices are yet available for these instruments although the relevant information will of course be available at the exhibition stand.

The Vox range will be displayed at the Russell Hotel, with full sales staff in attendance.

WEM

Charlie Watkins will personally be presiding over the WEM exhibit. It will feature a new mixer and new PA columns in addition to the current WEM gear, including the Audiomaster mixer (retail £210), the PA 100 amp (£98.50) and the SL 100 slave amp (£86.50).

The new WEM band mixer complements the existing Audiomaster. It is an eight-channel powered mixer with stereo facilities if connected to a slave amp, and features slide faders and separate bass, treble and presence controls. The 40 watt model retails at £95 and the 100 watt version at £130.

Also new are the WEM Vendetta columns, a development out of WEM's considerable experience of dealing with open air festivals. At festivals it has been found that the normal PA columns don't have sufficient frequency range to deal with all the instruments, and the Vendetta columns apply this approach to club work where many groups now mike up instruments. The unit contains two twelve-inch speakers, two ten-inch horns and sells at £115.

wem



BAND MIXER.
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Ram John Holder, once trained for the church and the preacher-man is still very much alive in him. He moves around, his hands gesticulating. He flops into a chair when he feels the subject in question has been exhausted. 'People back home in Guyana say it's just my symbols that have changed,' he says with a smile, arms still flailing. 'It used to be Jesus and now it's Marx, Fidel and Lumumba! It used to be heaven in the sky and now it's heaven on earth. You're still talkin' about the comin' Ram,' they tell me!'

RAM—THE BANANA MAN

Ram John Holder was born John Wesley Holder in Guyana, then British Guiana, 31 years ago. The name John Wesley was taken from the founder of the Methodist church—Ram describing his parents as 'holy-rollers' and the home was 'devoutly religious'. 'I changed my name to Ram in Harlem under the influence of the black movement. I wanted to identify myself with the Third World. There was a man who used to sell me bananas as a kid. He had only one leg and his name was Ram John. As I had liked him very much and my own name was John, I changed it to Ram.'

UPHEAVAL

Leaving Guyana at 16, Ram travelled to the States to study at Cincinatti Bible Seminary. After two-and-a-half years he went through what he terms as 'ideological upheaval'. He began to seek heaven on earth, 'My theology became socialism,' he says. After stepping down from the seminary, he studied Mathematics at Ohio State University, the same campus which was the scene of the recent killings of four students by National Guardsmen.

After finishing his degree in New York, Ram lived in Greenwich Village for three years. There he ran the Cafe

Rafio where such artists as Bob Dylan, Tom Paxton and Richie Havens played with, and for, Ram. 'Tom Paxton used to ask me to turn him on the crowd,' says Ram, and then apologises if he's beginning to sound swell-headed. 'Dylan played with me. He was just a beautiful young cat with a harmonica. We're talking about '60 to '62 now. The village was really something in those days.'

DISHWASHING

Ram likes to say that he 'sang and dishwashed his way through college'. Of the reasons for singing he says, 'Joan Baez has always said that she's a social worker and her music is her means of working. I'm a social worker and I'm making my contribution to the revolution, to dismantling the present society and building the new'.

Revolution is a word that crops up often in his conversation. He's the supreme optimist and believes that despite all the famine, war, pollution and population explosion it's a better world. However, he does see the present society as something to overthrow before they'll let him move the furniture of heaven in. 'I've been blessed with music and that's my weapon. To use military terms that's my sledgehammer. My music is a comfort to the brothers in the struggle and a sledgehammer to the enemy.'

MUSIC OF HOPE

Ram's music is simple and bluesy. On his new album *Bootleg Blues (Beacon BEAS 17)* he sings a song of definition. 'So aint no use talkin' about eight-bar, twelve-bar, sixteen-bar/or how black or white you are/or whether you are from Africa, Mississippi, London or Scandinavia'cos Albert King said it again/everybody's got the blues.' However, he doesn't intend to sing the blues of despair: 'My music is the music of hope. My blues are the blues of hope. They always

end on an optimistic note. I hope it soothes a lot of brothers in the struggle'.

STRUGGLE

He has known the struggle in his own country, which fought for independence. In 1963 he left America and went to fight in the front line of the National Liberation Movement in British Guiana. 'I composed most of the movement's theme songs', he remembers. Following this active service he came to England with his songs and 'continued the subversive revolution' at The Witches Cauldron in Hampstead. For two years he was the resident act there until he was offered a similar residency at the Marquee club's folk and blues night.

JAMMING WITH RAM

In 1967 he began some work for the BBC. 'They commissioned me to write the music for a series called *Rainbow City* which was about a black lawyer

in Birmingham working among poor people.' Also surprisingly enough, he was the founder member of the Ram Jam Band. 'I formed the Ram Jam Band and left because of musical differences,' he says simply, by way of explanation. Geno Washington, of course, took over and turned it into the well-known soul band, idols to many of the sixties' mods. 'I had called it the Ram Jam Band because everyone comes to jam with the Ram!' he says, 'but then it turned into a James Brown type of thing'.

ACTING

Ram doesn't confine himself only to rock though. He was in the film *Leo The Last* which was Britain's only entry to the Cannes festival last year. 'In the film I played the part of a Baptist preacher and United Artists allowed me to write my own sermon!' From my experience of Ram, it wasn't too difficult to imagine the message. He sees this as an excel-

lent opportunity to reach people which are excluded by the medium of his songs. 'We've just reached five million people by the TV series,' he says proudly, referring to BBC's invite to write material for a documentary on London.

REVOLUTION

'Revolution is harnessing mankind's potential to wipe out inequality, poverty, disease and ignorance,' Ram explains. 'It's building an equalitarian state in which poverty will be alien.' Only after this happens does he think that we'll have time to sing sentimental tunes. 'It's only when the revolution is over that we'll see the flourishing of art. Cuba is to me an example of that. True, there's a place for sentimentality, but not when your material is ninety per cent sentimental.'

Ram's tastes in modern music vary from Sly and The Family Stone and James Brown to Pentangle, the Alexis Korner Movement, Long John

Baldry and the latter Beatles. He's pleased with the way rock has progressed after being instrumental in the very beginning of what was to become a phenomenon. 'The rock scene now is where my head has been for many years,' he says.

Although the people Ram fondly describes as 'my children' - people like Paxton, Dylan and Havens - have soared to great heights from the days of passing the basket around in his Greenwich Village Club, he is in no way bitter. 'I have enough to pay the rent,' is how he describes his financial situation. 'A revolution has to have its music, its poetry and art,' he maintains. Whereas people like Dylan supplied the original anthems, they are now more satisfied with their own situations and sing satisfied, comfortable songs. Ram is a social worker with a guitar and social workers have never been renowned for their affluence.

S.T.

your queries answered

OUT OF TUNE

Dear Beat Instrumental,

I have an upright piano which seems to be out of tune. My problem is that I have not got the equipment to tune it myself. Could you tell me whether I could get this sort of equipment and also whether it is possible to renovate the interior. One of the keys has gone 'dead' and I'm keen to know whether this can be adjusted at the same time, and if so, how?

Sylvester Ormond,
Brackley, Northants.

Your question is answered by the fact that it is very inadvisable to even attempt retuning a piano yourself. A piano tuner should be called in who will have his own equipment and will retune it very reasonably. You should continue to have it tuned about three times each year and it may even take two or three tunings for it to settle down properly if it has got very much out of tune. In the same way, a piano repairer is the man to call for your 'dead' key. As to your second question, it would cost you less if you went and bought a new interior for the piano than if you spent out on repairs for the older model.

HAVE GROUP WILL -

Dear Sir,

I would greatly appreciate it if you could supply me with the following information: I am playing in a four piece band which is, I suppose, a little heavy - rather in the vein of Free and the Faces than bands like Black Sabbath. Next year we would like to move onto the continent, living there permanently, and playing professionally. What we would like to know are the best places to work and whether there are agencies that deal with British bands playing on the continent. If there are such agencies, do they transport you or are you expected to pay your own way? Also, what is the situation regarding work permits and passports?

Yours thankfully,
DAVE GREENE,
Telford, Shropshire.

There are agencies which are set up to deal with continental work but this is very likely to be only seasonal. However, it is possible for you to accept this work in order to make contact with agencies in the country of your choice when you arrive. For instance, the *Special Services* agency operates in Germany to deal with groups seeking more permanent work on U.S.A.F. bases. Travel to Germany would cost you in the region of £40 - £50 (five people, equipment and van) if you travel by the ferry service. You will probably have to pay this yourself although some agencies may pay for you. Passports are available from any passport office or employment exchange and work permits from the appropriate embassy.

CHARTER FLIGHTS TO SAN FRANCISCO FOR BRITISH GROUPS

A new company which says it can transport groups, equipment, managers, agents and invited members of the press corp. across the Atlantic to San Francisco, has been formed in London.

The company is called Group Move International and its directors are M. D. Qurrey, J. P. Qurrey and R. J. Waters, all of whom have been involved in the travel business for a long time.

GMI executive Jon Isaacs came to Beat Instrumental first with the news of the plans and he naturally received full co-operation. He is currently in negotiations with several record companies for support.

He said that in order to fully expose each group during the American visit, set for November, GMI is limiting the numbers to eight groups of twelve. This would enable each group to be a fully inclusive party and would comprise road manager, agent and/or manager. He said the company would like to feel that in addition to the groups being showcased, the "back room boys" could take the opportunity as an education trip to experience the American scene.

"This promotion would serve not only as a spring board to the American tour market," he said, "but it would also open the doors to a vast record buying public."

MAGAZINE FOR SONGWRITERS

A new magazine designed specifically with the songwriter in mind is now on the market. Selling for 15p *New Songwriters Monthly* has question and answer pages,

features by established songsters, competitions and articles on such aspects as royalties and demos which will be of particular interest to songwriters. The magazine also runs a discount record club which supplies some of the best albums of the past two decades so that aspiring writers can learn from the best examples of the different fields of rock. If any *Beat* readers would like a free copy they can obtain one by dropping a line to them and mentioning *Beat Instrumental*. The address is: NewSongwriters Monthly, Executive-International, New Street, Limerick City, Ireland.

REWARD OFFERED FOR STOLEN GUITAR

The facilities being provided by GMI would include: Transportation of instruments from London to the stage in San Francisco, chauffeur-driven cars to London Airport, chartered Boeing 707 jet from London to San Francisco and return - leaving London November 10 and returning November 14 (due London 15th), twin-bedded rooms with bath for four nights in first class hotel, including breakfast and one

main meal, use of rehearsal room, trade press reception, appearance in concert with named act.

The fully inclusive price for a group of twelve is reckoned to be in the region of £3,800, based on a total of eight groups.

For further details contact Jon Isaacs at 01-733-1467. The address of Group Move International is 73 New Bond Street, London, W.1. 01-629 7389.

THE PAIN OF BEING JAMES TAYLOR

At his recent London press reception I showed James Taylor a copy of *Beat Instrumental's* May feature, *Agony Rock*, which contained an analysis of his own songs along with those of Neil Young, Steve Stills and John Lennon. "It's all down to the blues," he said after reading through the opening paragraphs, "Blues has always been written as an expression of man's sufferings." James himself was looking rather tired after being constantly ambushed by photographers and being asked questions by the national press regarding his superstardom. "I think that most of man's greatest achievements have been born out of a feeling of frustration", he told me, "When I write my

songs it becomes a very remedial act. It's a form of therapy I suppose."

Certainly James has an intimate knowledge of the downs that life presents. He left his affluent home for a bedroom floor existence in New York and hoped for success with his group *Flying Machine*. But, as he relates in his song *Fire And Rain*, he ended up leaving New York with 'sweet dreams and flying machines/ in pieces on the floor'. He came over to England in the hopes that he would find some sort of fame. Apple took him on and released his first album *James Taylor* which was greeted with fairly good reviews but that was about all.

Apple's Peter Asher saw Taylor's potential and took him back to his homeland. Since that happy event, his career has taken on monstrous proportions. *Time* magazine gave him their front cover and everywhere he goes he is lauded as a 'superstar'. "I read in the newspapers that I'm a superstar", commented James. I wondered whether the success he had gained through singing of his hard times would mean that he would no longer have to suffer any more and therefore lose his inspiration. "Oh no", he replied, "I don't mean to say that I can't write unless I'm down. I like writing songs when I'm elated." Success doesn't take away your pain though, it just moves it to different areas."

David Creech, lead guitarist for David Rees, recently had his guitar stolen from the dressing room of the Marquee. The gig in question was on Thursday 24th of June and David Rees was on the bill with Climax Chicago. The number of the guitar, which is a Gibson Les Paul, was stamped on the side of the head and is 532729. There is a reward of £50 for its safe return and the number to contact is 01-727-3300 (Ask for John Baslington).

S.T

NEWS BEAT

... Anthony Edwards and John Doletta (managers of Deep Purple and Ashton, Gardner & Dyke) have formed a joint company with Tim Rice and Andrew Lloyd Webber, composers of the Jesus Christ Superstar album, which will handle all aspects of singer Yvonne Elliman's career... Osibisa, set to make their first visit to America in September, are apparently taking the US album charts by storm. MCA Records president Mike Maitland has said that he feels certain that the group are destined to be a "major super-act" in America... Possibilities of Judy Collins visiting Britain

in August. All that is needed is a suitable venue... Robert Zimmermann (Bob Dylan) is reported to be contemplating settling in the Holy Land. The country has been a popular resort for retired prophets since Old Testament days. For further news read July's issue of the Jewish Chronicle... Publicist Keith Goodwin had his entire record player nicked from an upstairs room in his Denmark Street agency. He was very angry... Band's Levon Helm phoned up Brinsley Schwarz' promotion girl Anya Wilson when he was in London recently, to ask for a copy of Brinsley's latest album. Despite it all,

word of the group seems to have travelled the Atlantic... Eddie Hardin and Pete York recently launched their three bands with a promotional concert at the Festival Hall. All three bands will be releasing albums and shall hitherto be referred to as The Pete York Percussion Band, The Eddie Hardin Band and Hardin & York... Third World War and John Williams are all set for single releases and John Kongos is recording an album. All these will come to you on the Fly label... Rod Linton, one-time guitarist with Rupert's People is completing an album for release later this year. The compositions will all be Rod's and he himself will be playing guitar, piano and bass. Other musicians in line include members of Wishbone Ash, Stackridge, Glencoe and solo artist Gordon Giltrap... The Kinks are making plans for a British tour next autumn and are working on a new format for the concerts... Medicine Head have scored the first hit for the Dandelion label, the first hit for producer Keith

Relf and the first hit for the new improved Marquee studios. Oh yes, it was also the first hit for Medicine Head... The American trade paper *Record World* have selected Gringo's first album as their British album pick for the U.S. market... Joe Brown (the famous musical celebrity) will be using Vox equipment for his ten week summer season at the Palace Pier, Brighton... or so the press release said. Well whadyou know... Radio London received complaints when DJ David Simmons played the reggae record *Sex Education* by the Classics. The Telegraph quoted Simmons as saying "It is the sort of thing that makes Jamaicans chuckle and we have a lot of Jamaicans who are listeners in London." Ah well, anything for a laugh... The British Musical Instrument Trade Fair is to be held at the Bloomsbury Centre Hotel and Hotel Russell from Sunday August 15th until Thursday the 19th from 10 a.m. to 6 p.m. on each day.

LETTERS

Round Three of Broughton

To all at *B.I.*,

Well it's here, another pre-tentious, boring letter from Ralph Boyd folks! In reply to James Freed (*Beat Instrumental* - July) and in the vain hope I may be able to clear up the 'Broughton Saga', I have put pen to paper for the second time in two issues.

Firstly, poor Jim doesn't seem to realise that the only way to build an alternative society is to deviate from the present one, and not to elect so-called leaders. Edgar Broughton doesn't presume to know all the answers to the questions posed by living in the 1970s and by making up his own answers he would be

falling into the trap of all the other politicians (with the exception of Bernadette Devlin and Eldridge Cleaver). Broughton's strength is that he has the power to make people *think* and pose questions, and every rock musician, film maker, writer and even politician has this power, though few seem to realise it.

For example, look at Broughton's appeal on behalf of Bangla Desh printed in *Sounds* the other week. How many people did that move into giving - people who hadn't really thought about the war in positive terms? (It even made Chicken Shack and Hardin & York, according to the list of names at the bottom of the appeal!)

The snobbish, snide, bitchy

remarks at the end of the letter show where James Freed is at. Edgar was a bricklayer, so what? You needed one to build your house, man. Eric Clapton was a window glazer and don't try and tell me that he can't play! As for practical offerings from the band, what is more practical than for a musician to play for free? (You can add Bletchley and Glastonbury to the list of free gigs in June *B.I.*).

To get back to music, I suggest you all lend an ear to *The Edgar Broughton Band* on Harvest, particularly *Don't Even Know What Day It Is* - where Edgar tells all.

I'd also like to apologise to *B.I.* for another long-winded and boring letter but I love the Broughtons and their music and make no excuses for defending them, especially from the shit in James Freed's letter.

**Ralph Boyd,
Bangor,
Northern Ireland.**

Editor's Note: Well, James, the ball is now back in your court and with the score standing at 30-15 in favour of Ralph you had better say something dra-

matic to draw level. Otherwise, it could be game, set and match against you.

Farcical Poll??

Dear *B.I.*,

I think that this statement should be pointed out to your readers: 'If you play with a top group, you do not automatically become a top instrumentalist' - because in the case of Yes and ELP, it was just a farce. It seems that people have picked either group and voted for the instrumentalists, their albums, and have voted in other sections for the members of the group irrespective of their skills.

Because of this, names such as B. B. King, Roland Kirk, Elvin Jones, Larry Young, Tony Williams and Buddy Rich go without mention.

The title of the poll was *Beat Instrumental World Poll* - not to be confined to rock or the groups that are in the news at the moment.

Yours sincerely,

R. Bradley, Ossett.

Editor's Note: The poll was entirely an independent one, conducted by *B.I.*, then reacted to by our million or so readers.

TAKE NOTICE OF LINDISFARNE



Ray Laidlow, drums

There's a bubbling atmosphere of confidence in Lindisfarne. It's not exactly "all happening" for them yet but it seems to be on the way. They have been working away in the usual unspectacular places, they've had an album released, they've come down from their native Tyneside to the *Great Grey Wonder* known as London, and they're doing OK generally. Now they're beginning to play bigger places, including the Reading Festival, and their next album is in the can, produced by Bob Johnston of Dylan, Cohen and Simon and Garfunkel fame. That in itself is bound to make people take notice of Lindisfarne.

However, they've all been in the game too long to let it unsettle their minds. They've been Lindisfarne for about a year now but they've been together for several years. "We all lived within a mile of each other in Tyneside," said Ray Jackson, harp player and mandolin man. "We all went to the same places and knew each other. Rod Clements and Si Cave and myself have all been playing together since we were fourteen."

Rod is the bass player and Simon the lead guitarist. The other members of the group are Ray Laidlow (drums) and Alan Hull who plays piano and guitar.

A number of different musical influences are at work in the band. "Everything has levelled out now," explained Ray Jackson. "Our old influences are coming back. Around 1967-68 we were an out and out blues band. There's still the influence of that along with things like the Beatles and the folk thing which is very big with us. It's all combined. When Alan first joined we were doing acoustic soft folk and then started getting rock and roll. Now we're getting the best of both worlds."

All this explains why you hear different sounds from Lindisfarne on different radio programmes. They've been folky on *Folk on One*, bluesy on Mike Raven's show, and pretty heavy on *Top Gear*. They have also done *Sounds of the Seventies* three times.



Simon Cave, Lead Guitar

They have only been in London about six months. They stayed in Newcastle after the first album, but inevitably had to make the

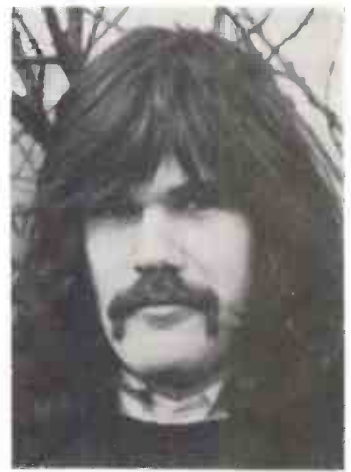
move south. "There's nowhere to play up in Newcastle now except the City Hall and Mecca. There's nothing there musically now. All the good groups have gone," said Ray Jackson. However, their hearts are still very much up north and it shows in their music — a sort of rugged folkiness incorporating a certain Celtic influence. This doesn't mean they stand up with pints of ale in their hands, wearing thick woolliesweaters, singing the Northumbrian Spoke Shavers Dirge with a hey-nonny-no. Not all English folk is like that. Perhaps we might see a development of interest in English folk traditions in the way American traditions have been developed, through groups like Lindisfarne.



Alan Hull, Piano and Guitar

Their attitude to folk music is perhaps illustrated by what they told me about Ireland where they played quite recently. They had played Belfast and Londonderry and went down well. They had a night off and went out drinking. And it all started happening in the pub: dancing, singing and general merrymaking. The group ended up playing with a number of the locals, including a fiddler called Doug Donnelly, a traditional Irish dancing teacher.

That is the sort of atmosphere that groups should get going at gigs. But it rarely happens. "The music scene is really stagnant at the moment," said Rod Clements. "There's not enough good material around in as far as groups insist on doing their own stuff even when it's not very good."



Ray Jackson, Harp and Mandolin

"A lot of groups take it all too seriously and so do the audiences," added Ray Laidlow. "I like the Faces' attitude. They get up and play away and really have a good time."

"There's plenty of material coming from writers like Cohen," continued Rod, "but people don't do songs anymore. They'd rather stand up and do silly riffs."

Lindisfarne do not fall into this trap as you can hear for yourself on their first album *Nicely Out of Tune* which displays a number of facets of the group from folk to rock and bluesish material. They don't quite sustain what they set out to do on some tracks which drag a little but it is a good showcase of the group.

With heavy rock apparently at a dead end there could well be a resurgence of interest in living folk music and Lindisfarne would be well to the fore.



Rod Clement, Bass

WINDOW SHOPPING WITH B.I.

The time has come again for *Beat Instrumental* to feature that part of the music business which affects *all* musicians – the shops which supply the tools of the trade. Whether you're a 'superstar' or a schoolboy buying your first jews harp you'll find yourself on that music shop doorstep at some time or other.

Since our shop survey at the end of last year, we've found that a lot of shops have either opened new branches or have had extensions to their present

premises, all of which are encouraging signs. Reports on the sales of second-hand equipment seemed to vary from shop to shop, some saying that none was being sold nowadays and others claiming that this was now becoming the main trade for some items of equipment.

With the seeming increase in the demand for equipment, many shops are finding that major discounts are being enabled. This is usually the reason for the easing off of second-hand

sales, as the new equipment prices swoop down and make it a worthwhile investment.

Most shops cater for both the group member and the classical or orchestral player, and it will be noticed that many specialise in a certain line. With the barriers seemingly narrowing between rock, jazz and classical, the barriers between the shops which cater for these different musical categories are also narrowing.

When questioning the various

managers as to what instrument they played, it seemed that 90% were drummers. I concluded that this must stem from the fact that drummers still like a job where they can sit down!

So, whether you are in search of your first Ringo Starr drum-kit or are looking for a Moog Synthesizer for the kids to play with, *Beat Instrumental* offers the following pages to aid you in your search.

N. B. AMPLIFICATION

N.B. AMPLIFICATION,
30 Holloway Road,
London, N.7.
01-607 3828

N.B. Amplification has been formed three years and as its name suggests, deals solely with amplifiers. The man behind it is Pat Nolan, a one-time promoter and avid rock 'n roll fan. He was strongly involved in the Bill Haley revival in recent years.

N.B.'s latest range is the Flame amplification which is

custom-built and at competitive prices. They do deal with second-hand Marshall's or Hiwatt but find that because of the price of their own equipment it is mostly the new models that are sold.

BOOSEY & HAWKES

BOOSEY & HAWKES,
295 Regent Street,
London, W.1.
01-580 2060

The history of Boosey & Hawkes goes back into the 19th century when the two separate



Boosey & Hawkes' St. Giles Centre

WINDOW SHOPPING WITH B.I.

firms existed. It was in about 1925 that they came together to form Boosey & Hawkes.

Mr Brett is the manager of their Regent Street showrooms and he explained to *Beat Instrumental* that they specialise in almost every line, whether it be brass and woodwind, strings or bagpipes. Although the pop and orchestral fields do overlap in many ways, Boosey & Hawkes find that their St Giles Music Centre branch caters more for the group scene and the Regent Street showrooms for the orchestral.

All musical merchandise excepting the piano are dealt with here and they are even thinking of taking this instrument up. All the staff are capable of demonstrating the equipment they sell.

Boosey & Hawkes have a lot of dealings with orchestras and education authorities buying equipment in bulk. As Mr Brett said, 'If we can't get something, I don't think anyone could'.

CARLSBORO SOUND CENTRE

CARLSBORO SOUND CENTRE,
5/7 Station Street,
Mansfield, Notts.
0623-26976

The Carlsboro Sound Centre is manned by a staff of group members, none of whom are older than 25. Manager Mr K. Woodcock is himself a drummer and 22 years old.

The Centre has been formed for four years as a result of the increasing demand for equipment from their factory, which at one time was their sole base for selling. Now their market is nationwide and they cover the whole range of musical instruments outside of the classical world.



Interior of Rose-Morris Showrooms

They cater mainly for the group scene and all their staff are, of course, well experienced in this field and more than capable of demonstrating their stock. Carlsboro amplification is obviously one of their most noted features and they also claim that drums, guitars and their accessories are strong features.

CHAS E. FOOTE LTD

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London, W.1.
01-437 1811

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WINDOW SHOPPING WITH B.I.

the shop manager is Sid Grant. The company has been formed for fifty-one years although only three of these have been at their present address. Golden Square is an ideal situation for a music store as it has ample parking space, beautiful surroundings and is still very near to Piccadilly Circus.

The shop contains a large educational department which is looked after by Ian Foulds and supplies many schools and educational authorities with equipment. They also have a rental plan operating through the schools whereby equipment can be hired during a student's education. Tutor books and percussion books are also available here.

In the main shop they specialise to some extent in percussion which ranges from drums down to instruments which even we can't spell! Other specialities in this range are odd percussion instruments and Latin American percussion which are especially imported by them.

Equipment is also hired out to agents (not individuals) who need them for sessions etc. The bass guitar is another of their specialities and this is in fact the only piece of electrical equipment that they handle.

Another interesting aspect to this shop is the fact that they run a drum studio where Joe Hodson teaches. The studio is fully equipped and open six days a week, as is the shop.

ST GILES MUSIC CENTRE

ST GILES MUSIC CENTRE
16/18 St Giles High Street,
London, W.C.2.
01-836 4080

St Giles Music Centre is a part of the Boosey & Hawkes group and has been formed since 1964. All of their staff play musical instruments and manage to cover the whole



L. W. (Doc) Hunt: Specialists in drums

spectrum of instruments for demonstration.

Consisting of two floors, they have brass and woodwind instruments on the upstairs floor and organ, guitar, drums and amplification on the ground floor. The only second-hand

equipment they deal with is that which is part of an exchange.

Manager is Mr Frost who is himself a drummer. He predicts that the Laney amplification will be one of the bigger sellers in the near future.

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for he will 'Sustain' you.**



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Telephone 01-444 7707.

GUITAR VILLAGE

GUITAR VILLAGE,
80 Shaftesbury Avenue,
London, W.1.
01-734 8840.

Guitar Village, part of Rod and Bob Bradley's Top Gear organisation, only moved to Shaftesbury Avenue, or *Music Mile* as it is affectionately known, last October.

Manager Ken Archard, who also plays bass guitar, and his chief demonstrator, Nigel Tannahill, who plays lead (they should know what they're talking about when it comes to guitars) say the store caters for the needs of all guitarists, be they beginners or professionals. Therefore, the shop is 'stacked from floor to ceiling' with a vast range of new and second-hand models. His acoustic guitars range in price from £7 to £4-500.

Guitar Village are the main agents for the famous Rickenbacker guitars, but can also supply models from Gibson, Martin, Fender and Gretsch.

Mr Archard said he offers discounts on all new American models. Spares, accessories and 15 makes of strings including American brands are also available.

Two of the most popular models in the Rickenbacker range, he said, are the bass, at £235, and the 12-string, at £285.

Because of the shortage of space Guitar Village only has two makes of amplifier—the Hi-Watt and Carlsboro. A full repair service is also in operation.

L. W. HUNT DRUM

L. W. HUNT DRUM
COMPANY,
10 Archer Street,
London, W.1.
01-437 8911.

This company is currently celebrating its 30th year in Archer Street, just off Shaftesbury Avenue.

It was first registered under



A selection of the top gear at Top Gear

the Business Names Act in 1941 as M & H Drum Supplies: the 'H', of course, stood for Len Hunt, who was then in the Police War Reserve. They heard that drum-heads—then very scarce—could be obtained in Northern Ireland; by buying them up and selling to the London Orchestral Association they were able to finance themselves in business.

Later on, at a BBC session, Len Hunt found that one of the orchestral drum-heads was broken. When well-known firms refused to co-operate, he fixed it himself, thereby winning a BBC maintenance contract and earning the nickname of 'Doc'. After the cessation of hostilities the company acquired the then very exclusive Premier agency.

Since those days the company

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WINDOW SHOPPING WITH B.I.

has grown in huge proportions. There is now a staff of nine, all of whom are specialists in the drum field. There is also one of the largest repair shops in the West End of London.

L. W. Hunt is very soon going into the amplifier hiring business and pianos. The store will be dealing in RMI, Fender, Celestion and the German Scheidmeyer-Celeste models, which range in price from £700-£2,000. The electric piano range will include models from Fender and RMI.

MACARI'S LTD.

MACARI'S LTD.,
122 Charing Cross Road,
London, W.C.2.

MACARI'S MUSICAL EXCHANGE,
102 Charing Cross Road,
London, W.C.2.
01-836 2856

Macari's Musical Exchange has been in existence for fifteen years now and the much younger Macari's Ltd. only since November 1970. The more recent shop caters more for organ, all types of guitar, accordions, electric accordions and the smaller type of amplifier. The Exchange still deals with P.A., repairs, organs, second-hand equipment and guitars, so between them they cover the entire spectrum of instruments and group needs.

The Exchange is managed by Joe Macari with brother Larry Macari while 122 Charing Cross Road is the territory of Jim Ward, himself an accomplished guitarist.

Apart from the retailing side of this business they manufacture and market instruments in the colour/sound range under the trade name of Solar Sound. These premises are in fact above the Exchange at 102 and both of the shops feature this equipment very prominently, being some-



A view inside Selmer's of Charing Cross Road

thing of experts in this more recent field of development.

MIDAS SOUND

MIDAS SOUND
128 High Road,
London, N.2.
01-444 7707

Midas Sound is one of the newest equipment shops in London, formed around Easter time by group management and agency businessman, Malcolm Chapman.

Mr Chapman is the sole director of the instrument side of Midas Sound, but is in partnership with Jeffrey Byers on the amplification side. He says that one day he may give up the instrument side and deal solely in amplifiers and so forth.

On the instrument side he sells all known names and can also supply eight different makes of strings. His electric guitar stock is almost all second-hand but his acoustic models are all new, being mainly of Japanese and German manufacture. He also has a good range of second-hand drum kits in stock.

The amplification workshop is under the direction of Mr Byers, who concentrates on the design work. Chas Brooking does the circuit work and Dave Carter deals with the wiring and metal side.

Mr Chapman said all the cabinets for the speakers and amplifiers can be made to the specifications of individual customers.

One of the benefits of Midas Sound is that any model, from

the smallest to the biggest, can be tried in the shop. The guitar amplifiers range in price from £90 to £180. One of Midas' most popular models is the 2 x 15 tuned bass cabinet at £150. It uses Fane or JBL speakers.

Mr Chapman also operates a comprehensive hire system and he personally supervises all the arrangements. Midas are also agents for Shure and Sennheiser microphones.

ROSE MORRIS RETAIL SHOWROOMS

ROSE-MORRIS RETAIL SHOWROOMS,
81-83 Shaftesbury Avenue,
London, W.1.
01-437 2211

The Rose-Morris store was opened nearly four years ago as a retail outlet to promote all Rose-Morris merchandise. The showrooms consist of two floors, with an extensive frontage on Shaftesbury Avenue itself. The store manager, Dave Wilkinson, once a well-known figure in the Country and Western music world, told *B.I.* that there may possibly be some structural alterations later in the year and these are expected to make even more attractive the already lavish interior.

The showrooms stock all major brands of equipment, and repairs of all types of amplifiers and instruments are given special attention. All the staff are specialist salesmen. They are: Tony Apple and Philip Beecham

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WINDOW SHOPPING WITH B.I.

in the guitar and amplification department, Dave Michaels in the drums and percussion section and Bill Boston and Jackie Collins in woodwind and brass.

There is, in fact, a large promotion campaign being conducted by Rose-Morris and Dave Michaels for the new range of Shaftesbury drums and Rose-Morris Shaftesbury drumheads. The drum kits are available in three colours, Arctic Steel, Nordic Bronze and Pagan Red. Good reaction to them is already being reported.

The drumheads are tone blasted and are said to be of the same quality as the U.S.-made heads but at about half the price.

The prices of these are: 12" tom-tom, £1.83; 13" tom-tom, £2.02; 14" lightweight batter



An example of sale price amplification

snare, £2.13; 14" heavyweight batter snare £2.25; 14" tom-tom, £2.13; 16" tom-tom, £2.60; 20" bass, £3.78; 22" bass £4.24 and 24" bass £4.89.

Also new in the Rose-Morris showroom is a new transparent perspex Shaftesbury 2402 guitar. The solid-state model costs £89.50. The arm is made of

Maple and it has two pick-ups which are close together and towards the bridge. These have so far been very well received. Other guitars that are selling extremely well, said Mr Wilkinson, are the Shaftesbury 00 Les Paul copy and the Eko Jumbo.

SELMER'S MUSICAL INSTRUMENTS LTD

SELMER MUSICAL INSTRUMENTS LTD.,
114/116 Charing Cross Road,
London, W.C.2.
01-240 3386

Mr Fahey manages Selmer's Charing Cross Road shop, which I'm told has been in existence 'many, many years'. They cover the whole range of musical equipment and have a staff who are each capable of demonstrating the instruments. Since alterations took place last year, cubicles for trying out instruments and a demonstration room have been provided to ensure that the customer is completely satisfied with his purchase.

Selmers also carry a range of amplification which includes Hiwatt, Selmer, Kelly, Gibson and Yamaha. Premier Ludwig, Hayman and Rodgers are just a few of the drumsets that they feature. Brass, woodwind, organs and guitars are stocked in the same quantity and feature the same broad range of manu-

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SOUTH EASTERN ENTERTAINMENTS AGENCY LTD

SOUTH EASTERN ENTERTAINMENTS AGENCY LTD.,
375/377 Lewisham High Street,
London, S.E.13.
01-690 2203

South Eastern Entertainments have been in operation for ten

years but most of this time has been spent at number 375. Number 377 opened in November 1970 and is now used for everything electric from plugs to amps and organs.

Manager of S.E.E.A. is Jon Pickett who has been with them for three years and is a multi-instrumentalist. Number 375 is for 'all things acoustic' in the way of guitars, drums and educational instruments.

Mr Pickett told *Beat Instrumental* that their second-hand amplification stock has doubled over recent months and they are now carrying in the region of £28,000 of amps in this area. Of the second-hand equipment they deal with, roughly 40% comes



A corner of one of Macaris' shops



A small town of stringed instruments: Guitar Village

through part exchange and the rest is bought outright.

They are the main London dealers for Vampower and Mr Pickett, commented, 'Vampower are a fairly young company but one in which we have a great deal of faith'. He remarked on the quality of their equipment and on the efficiency of the service which they provide. Many DJs are now wanting a much higher quality sound than groups have been accepting, and in the words of Mr Pickett 'Vampower seems to lend itself very well'.

One of the outstanding features of South Eastern Entertainments seems to be that be-

cause of their position outside of the West End they attract a lot of regular customers and do not rely on a passing trade.

TOP GEAR

TOP GEAR,
5 Denmark Street,
London, W.C.2.
01-240 2347

Brothers Bob and Rod Bradley started this shop right in Tin Pan Alley just 2½ years ago. Before that they had been running music shops for five years in Brighton.

Although being a bit reticent

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WINDOW SHOPPING WITH B.I.

to say that he was a musician, Rod eventually confessed to *Beat Instrumental* that he played drums and that brother Bob plays lead and bass. They use these talents in demonstrating the shop's equipment and all the staff are musicians themselves.

Guitars and amplifiers plus all accessories seem to be the main line stock of Top Gear although all musical instruments are handled. All their amplifiers are at discount prices and they are the main agents for Carlisboro. They find that the discounts have become easy to offer since more people are going for new equipment after a period of only second-hand amps being bought. Sound City and Hiwatt amplifiers are also available at Top Gear.

WESTSIDE MUSIC CENTRE

WESTSIDE MUSIC CENTRE,
4 Farm Road,
Street, Somerset.
045-84 2859

The shop at Street is Westside's 'group shop' dealing mostly in amplification, guitars and general electronics. Manager is Paul Toplis, himself a fine guitarist and involved in the group scene, who enjoys helping bands choose the equipment most suited to them.

At number 7, Fore Street, Bridgwater, Westside Music have a second branch which opened as recently as June 1971. Here the main line is organs, although they deal in accessories, strings, amplification and guitars. Manager here is Alan Sell who is an organist, and proprietor over both branches is Mr Brian Mapstone.

Westside are the main agents for amplification by Simms-Watts, Vampower, Marshall and

Wem. They are also the sole distributors for Edgar sound equipment. Their customers come from at least a sixty-mile radius and as much as 75% come from Bristol, which is over thirty miles from Street.

At the Street branch they welcome second-hand equipment and find that many people who would otherwise have had to travel to London to buy sec-

ond-hand instruments also welcome this! All of Westside's staff are competent demonstrators and willing to help beginners in their choice of instrument.

Westside also have an agency through which they have made many contacts and find that the relationship between musician, agency and shop is a very happy one.

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MICK ABRAHAMS..

It's a hard road, they say. It's certainly been that way for guitarist Mick Abrahams, but at last he feels that things are working out for him with his present unit the Mick Abrahams Band.

Mick's been a pro musician for a long time now, right back to the days of Neil Christian and the Crusaders, whom he joined briefly after Jimmy Page left, and the days of Johnny Kidd and the Pirates, a big name in their day, and whom Mick was about to join at about the time Johnny Kidd died in a car crash.

Jethro and Blodwyn

Since the bad old days of semi-starvation and damp bones in Manchester he's come a long way but, some would say, never attained the recognition due to him. He first caught the public eye as a mass of hair stuck on top of a blue denim shirt that emanated the speedy tones of Cat's Squirrel with a rising young band called Jethro Tull. After one album Mick left just as Jethro started to make it big. Then came Blodwyn Pig which again was just taking off when Mick split.

It's been nearly a year now since Mick and Blodwyn parted company and he readily admits that his latest venture has taken no longer to get off the ground than Blodwyn Pig. 'Blodwyn Pig took off fairly

quickly in terms of public response,' said Mick, 'but as far as the music goes this band has progressed quicker and further than Blodwyn did, and that's what is important.'

No 'Superstar' Idea

That seems to be the basic Abrahams' attitude: the music is the important thing. He has spurned the idea of becoming a superstar, afraid that group image and slickness on stage can overtake the music. Perhaps Mick has suffered a little for his direct approach, for what he offers is good music not a guitar-hero myth. It's harder that way but in the long run it pays off, which it is now doing.

Following a successful spring tour of Europe with Ten Years After, the Mick Abrahams Band has progressed steadily and has been building up a reputation through solid and continual work around the country. The first album was released in May and has been selling very well, while the group added to their reputation on the Curved Air tour in June.

A Happy Band

Mick's bass player, Walt Monaghan, said, 'The tour has been quite gratifying. I've noticed that we are getting applause at the beginning of quite a few numbers which suggests that people are re-

cognising them. But we have only been doing a forty-five-minute set on the tour whereas we are used to playing up to an hour and a half.'

Mick has gathered his band from various quarters. Mick heard Walt playing with Freedom and invited him to join. Bob Sargeant, organist and second guitarist, was playing with Andy Roberts Everyone before joining Mick, and Geordie group the Junco Partners before that. Drummer Richie Dharma, a bona-fide Indian from Yorkshire, has played with a number of groups over the years including Root and Jenny Jackson, Arrival and Mike Chapman and brings in a soul-influence at the bottom of the band.

Mick is clearly very happy with the outfit. 'I can honestly say that it's the best band I've ever worked with. It's a happy band and that makes a lot of difference.'

Second Album

At present they are preparing to start work on their second album for Chrysalis which will, like the first album, be recorded at AIR London studios with producer Chris Thomas. 'We've got about four songs together for it so far,' said Mick, 'in fact the songwriting is going very well. Bob and I write and we both work well together. I've not been writing

so much lately because there haven't been any experiences that have made any great mark on me while we've been working. I always write about things that have happened to me or the way I see things but although I've got a lot of musical ideas the words haven't been coming recently.' No doubt they will come though, for one of the things I like about the Mick Abrahams' album is the high quality of the lyrics that stay down to earth and don't get lost in pseudo-philosophical ramblings.

Good Vehicle

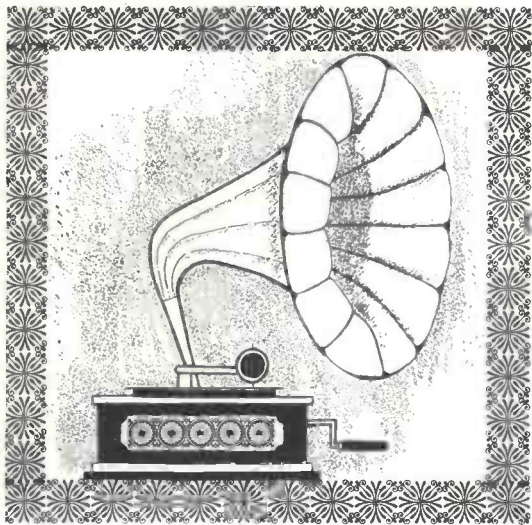
Bob Sargeant, who also sings some numbers with the band, has found it a good vehicle for his heavier material but plans to do a solo album towards the end of the year. 'I want to feature some of my more folksy and country songs which don't fit too well into the band. It's not definite yet, but I hope to use some of Lindisfarne, some ex-Junco Partners and Mick on pedal-steel guitar. I think he's an exceptional pedal-steel player.'

As yet there are no definite plans for the band to tour America. It's well known that Mick finds it impossible to fly and that he is not over keen on working in America. (*Big Queen* on the band's album was written while he travelled to the States on the QE2 for Blodwyn Pig's second tour.) However, it is possible that the band may tour next year by specially-converted Greyhound Bus that will make the going a little easier.

Not For America!

So the Mick Abrahams Band is one outfit that will certainly not be lost to America as so many of our best groups are. For Mick it is work in Britain and on the Continent that counts. And it's right here that the Mick Abrahams Band is building its name.

..STILL TRYING TO MAKE IT?



ALBUM REVIEW

Album of the Month



EVERY PICTURE TELLS A STORY

ROD STEWART
MERCURY 6338 063

Everyone knows the Rod Stewart story and that he's headed in the direction of the world's top vocalist/songwriters, so here's one of the reasons why he's headed that way. It's called *Every Picture Tells A Story* and contains eight tracks - three of which Rod himself wrote.

Of the three songs, I feel that the title track is in fact



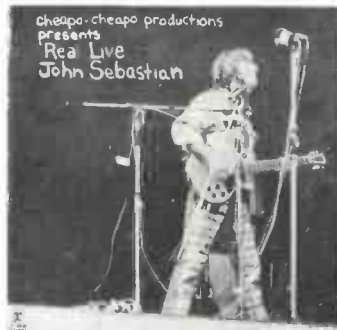
the weakest. The lyric is autobiographical and tells of his 'bumming' days in Europe. *Maggie May*, which opens side two is my particular favourite. In it he shows that besides being a great singer he is also an original writer of lyrics. On this track and the Tim Hardin song *Reason To Believe* which closes the side, Ian McClagan plays some beautiful organ reminiscent of Dylan's *Blonde On Blonde* era. *I'm Losing You* is a Temptations number on which the vocals tend to get drowned. On *That's All Right*, which is a Crudup number, Rod gets into his raving Faces mood in which he is quite at home. *Mandolin Wind* is the third Stewart number on the album and as the title indicates features the sound of the mandolin. Last track on the album is a Dylan number *Tomorrow Is A Long Time* and it has a special value for me as I was at the studios as he recorded it. Dick Powell's violin is strongly featured on this number and Rod is in a more controlled mood.

There's no doubt that the album will be a hit, both sides of the Atlantic, and there's also no doubt that it will be a well deserved success. Rod Stewart combines three of the qualities which have served to create super stardom - visually he is unmistakable, he has a unique vocal style and is an excellent and original writer of songs.

JOHN SEBASTIAN

REAL LIVE
WARNER REPRIS K44127

Super-cool, far-out John Sebastian again takes to the stage vigorously waving the peace sign in the hope that this gesture will cause the withdrawal of US troops from Vietnam. Treating us all to his own songs and some 'kinda like' rock'n roll gems, he admits at the end of this live album that he had himself 'a real good time'. The audience are also super-cool and far-out because they laugh at everything he says



and clap whenever he introduces a song. Mr Sebastian has written some good songs and they are included but unfortunately he goes on a trip of nostalgia with *Blue Suede Shoes* and his own rock'n roller, composed in the bath at fourteen, *Rooty Toot*. The audience, of course, dig this revival as they all remember the rock craze well, being at least seven or eight at the time. John Sebastian wears tie-dye jeans and a tie-dye jacket on the cover which is very far-out and mind blowing.



SING CHILDREN SING

LESLEY DUNCAN
CBS 64202

I don't know too much about Lesley Duncan but this record makes me want to. All the eleven tracks are her own compositions and show a controlled tenderness. Musicians who helped out include Terry Cox on drums, Chris Spedding (guitar) and Elton John (piano).

SONGS FOR BEGINNERS

GRAHAM NASH
ATLANTIC 240 1011

'I am a simple man/so I sing a simple song/I am a simple man/so I sing a simple tune.' These are lines from



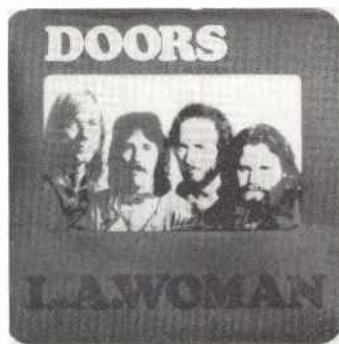
the first track on the second side and they sum up the mood of this album. It is a superb collection of songs and I would rate it second only to *After The Goldrush* in the solo offerings from C., S., N. & Y. Nash has certainly 'come a long way' since his days as a Hollie. His lyrical ability is well up to that of Stills although I feel at times he falls into the trap of trying to wax over-philosophical. It is precisely in this mood that he comes up with one of the most pretentious lines I've heard recently - 'So you'll wear the coat of questions/til the answer hat is here'. Overall though, Nash seems to be very sensitive towards life and to have worked a lot of things through. My personal favourite on the album is *Chicago* which could be described as a 'real foot-tapper'!



SURVIVAL

GRAND FUNK RAILROAD
CAPITOL E-SW 764

Grand Funk Railroad have perfected the art of playing so loud that you can't hear them, so I presume that the making of an album must indeed present quite a challenge to them. Actually, after hearing this record I felt frustrated at not being able to slam them! They possess a certain amount of musical ability and have been able to create a few tunes. Lyrically they are not too hot, astounding us with such observations as 'There's too many wars' and 'Everybody knows what's wrong and what's right'. Following the opening track on side two there are some comments by children on topics such as good and evil and their concept of God. Maybe Grand Funk's lyricist should have listened harder at this point and he'd have come up with some ideas.



L. A. WOMAN

THE DOORS
ELEKTRA EKS 75011

The Doors are one of the few groups to have found their own distinctive sound. The Doors' particular brand comes from the combination of Ray Manzarek's organ playing and Jim Morrison's vocals. On *Rider On The Storm* however, they revert to using clichés, and become the umpteenth group since the Cascades to begin a track with a clap of thunder and the sound of rainfall. *The Changeling* shows the Doors in full swing (revolving Doors?) and Manzarek plays some fine piano on *Love Her Madly*. This is not the kind of record to convert you if you are not already a Doors fan. No one has ever been quite sure whether they are a serious rock group or a manufactured product for the underground market. Hearing this album, I'm still not quite sure.

BRASS ROCK I

HEAVEN
CBS 66293

This debut album set has one of the most lavishly sleeved albums seen for a long time. This time however, the music contained on the disc manages to equal the exterior appearance and unlike so many other contemporary rock bands they come up with



some original ideas. Not everything they do is completely original. There are influences of Chicago and some of the themes tend to become predictable. Of the ten cuts, there are three which stand out: *Song For Chaos* for the different moods it portrays and its tempo. *Got To Get Away* for its gradual build up into a soaring climax, and *Dawning* for the soft relaxation it offers in comparison to the rest of the album.

J. J. BAND

CBS 64396

Of the many bands around at the moment playing in the jazz/rock idiom, this Belgian nine-piece is one of the more interesting. Their music at times becomes a mixture of Chicago and Blood, Sweat and Tears but they manage to make good use of dynamics and tempo changes. The second track on the album, *Shades Of Goodbye*, has a good arrangement with nice

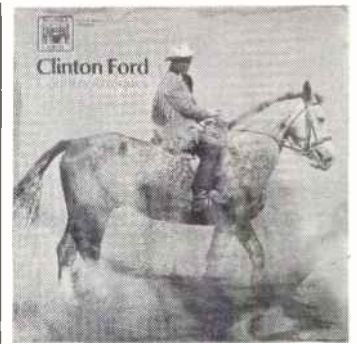


pedal from the trombone and a Wes Montgomery solo from guitarist Francis Weyer. In fact most of the musicians sound as though they have been well versed in jazz. The main vocalist is drummer Garcia Morales whose voice comes over strongly while keeping the band's pulse going in good fashion. Although there are moments when they sound derivative, the band achieves an exciting sound. All in all, a praise-worthy album.

COUNTRY ANTIQUES

CLINTON FORD
MARBLE ARCH MALS 1404

Straight from the wide open prairies of Olde Englande comes Clinton Ford with a collection of 'country antiques'. In true cowboy fashion



Clint first fell in love with country music while serving in the British army in Austria. 'They are folk songs,' asserts gun-slinging Clint on the sleeve notes, and there to prove it are such favourites as *Let Old Mother Nature Have Her Way*, *Rub-A-Dub-Dub* and *The Old Rugged Cross*. This record is ideal for parties - the sort where you want to get rid of people but can't afford the services of a bouncer.

34 HOURS

SKID ROW
CBS 64411

The title derives from the length of time this Irish trio took to record their second album. In many ways this is a departure from what we have come to expect from this trio. At times, their chords and harmonies create a sound similar to that of Crosby, Stills etc. On other tracks, such as *First Thing In The Morning*, they get back to the old Skid Row sound. One of the more interesting examples of their work is to be heard on *Mar*. Here guitarist Gary Moore obtains a violin effect which is especially intriguing. *Lonesome Still* comes across with a countrified feel to it. There is nothing to mar this album apart from suspect high notes from Brush Shields' vocals.



ANGEL DELIGHT

FAIRPORT CONVENTION
ISLAND 1LPS 9162

Fairport do beautiful things to traditional songs and also write their own material in the same vogue. I was impressed by the obvious eternal quality of such songs as *Lord Marlborough* and *Sir William Glover* especially when they are treated with contemporary musical equipment. Dave Swarbrick collaborated on three of the original songs and with years of traditional music behind him he's able to produce some lifelike replicas. Fairport got everyone together for the writing of the title track. A good buy and



certainly a painless introduction to the world of traditional folk music which will hopefully encourage further exploration.

PROCOL HARUM

BROKEN BARRICADES
CHRYSALIS ILPS 9158



I put this on the turntable expecting to hear variations on the theme of *Whiter Shade Of Pale* but instead I heard one of the best groups sounds produced this year. This all goes to prove that Procol haven't been having their progress exposed enough over the airwaves during the past four years. *Power Failure* opens side two and is a live track which seems to avoid every riff and cliché around.

Song For A Dreamer begins by incorporating the spoken voice over a gently played background and drifts into song, making it one of the most beautiful tracks. Altogether, this is an album well worth buying and adding to your collection.



TIR NA NOG

CHRYSALIS ILPS 9153

Tir Na Nog seem to be full of promise. At the recent concerts given by Cat Stevens they were able to capture the audience with their gentle tunes and the humour with which they link the songs together. This album is a good representation of what Tir Na Nog stand for and many will find comparisons with the *Incredibles*. One track is a full length explanation of the meaning of Tir Na Nog which I'm sure will satisfy inquiring minds. Instruments used include guitar, moroccan pottery drums, tabla and dulcimer. The personnel are Leo O'Kelly and Sonny Conde who both write.

GYPSY QUEEN

PRISCILLA
A & M AMLS 64297

The adventures of the inset-number three. This is Priscilla Collidge who is the sister of the backing vocalist, that sang for the pianist, that played on the album that Cocker made.



To complete your set of Californian favourites see *Beat Instrumental* of June for Rita Coolidge and the July issue for Mark Benno. Watch out for more *Top Trendies*. Enter our competition and guess whose friend is going to be next to make an album. Also try calculating who will drop in on the session 'by accident'. Bye groovers!

HAPPY BIRTHDAY, RUTHY BABY

MCGUINNESS FLINT
CAPITOL ST 22794

McGuinness Flint seem to create an unashamedly commercial sound and I admire them for just that. The album serves exactly the purpose that albums were originally in-



tended for - relaxation and enjoyment. All the songs are written by group members Benny Gallagher and Graham Lyle. This record should be bought by people not frightened to enjoy a little singing along and the occasional tap of the foot.



MANNA

BREAD
ELECTRA EKX 74086

Not my cup of tea or even my piece of bread. It has a new design in covers and I was unfortunate enough to trap my hand in it as I attempted to remove the record which is given away free in-

side. However, when I put it on the turntable, it didn't do anything for me. They don't really sound like anyone else, which is probably as well. I've heard they are better when toasted and served with fresh lemon marmalade.



TOGETHER

PRICE & FAME
CBS 64392

The adventures of Georgie and Alan. For me, the album tends to become a bit predictable although I admire both of the artists in question. I should imagine that they appeal to a minority audience who remain faithful whatever happens. I only wish that they'd put a bit more speed in their work and avoid any traces of self indulgence. *Here And Now* and *Rosetta* are good examples of the work they are capable of.

EAST OF EDEN

HARVEST SHVL 792

I hope that no one buys this record on the basis of their recent chart success. You could get all happy about *Jig A Jig* and dance and things but then it weren't progressive an' that was it? Just to prove they aren't dreading *teeny boppers* out for sheer delight and musical enjoyment they've released this 'eavy underground album with plenty of riffs, guitar solos and strained vocals. Should be appreciated by all?



BOOK OF THE MONTH

The Who
Gary Herman
Studio Vista 60p

After the intellectual interpretation of the Who's music which is offered here I'm wondering whether I'll ever be able to just sit and listen to their albums purely for enjoyment ever again. Mr Herman briefly describes the career of the group but seems to concentrate on the fact that they began as mods playing to a strictly mod audience. Through this he discovers social implications which he expounds throughout the early part of the book. After this, he offers some interpretations of their songs which seem to be well founded and certainly worth reading. The appendix includes an interview with John Entwistle and one with Roger Daltry.

Personally, I welcome this type of book, but tend to feel that people are still desperately trying to prove that there is a division between pop and serious rock, when potential readers of this type of book will already be well aware of the fact. I would also have welcomed biographical details of the individual members because surely this would have more social relevance to their music than the fact that



they happened to be associated with a sixties teenage cult called 'mod'. However, when it is mentioned that *The Who* say this, or *The Who* believe this, it is probably more honest to say that Pete Townshend says or believes it, because he is unquestionably the ideas man behind the guise of the Who. Roger, John and Keith are part of Townshend's troupe, without whom he would not have made it, but let's be honest about who is actually speaking. Just as the Beatles were four separate identities so are the Who, and in neither case is it possible to bracket them together under their company name and declare that **THEY** say. S.T.



GREENWICH

MEANS

TRIUMPH

An unkind gentleman once remarked that record labels are rather like London hotels: a new one appears as soon as your back is turned. He was probably right; there are indeed a huge and bewildering number of record labels. Most of them fail, for various reasons, and some of them succeed.

The Greenwich Gramophone Company is one of those that is likely to succeed, and for all the right reasons. It was formed by people who know the business inside out, and for reasons of creative pride as much as financial acumen.

Creative director of the GGC is Tony Reeves, ex-John Mayall and Colosseum bassist, freelance producer and now in charge of all creative activities for the new label. B.I. contacted Tony on the eve of a hurried holiday at his villa in southern Spain, prior to the launch which is scheduled to take place on August 18.

Tony, why should anyone want to start their own record label?

This has to be answered on two levels. Firstly, there is the obvious monetary one: progressive music occupies a



G.G.C.'s Creative Director Tony Reeves

large slice of the record-buying market. The second is my personal reason: the artistic side of things. To try and form the perfect, happy, friendly company where everybody fitted in and nobody ripped anybody off has long been an ambition of mine. I just hope we succeed.

What stages do you have to go through in order to get it all together?

Again, this must be answered on two levels. On the business side, you've got to set up a really good deal with a record company – in our case, Decca. There are two main types of deal: distribution and licensing. Distribution speaks for itself, but with licensing, you make use of all of the record company's facilities – publicity, exploitation and so on.

Then you've got to find some really good artists and sign them up. This is where I come in. We already have Open Road [about whom *Beat Instrumental* raved a couple of months back], Samurai and a Danish group called Day of Phoenix. Then you've got to think of a name for the label. We rejected literally hundreds of names before we arrived at Greenwich Gramophone Company, names like *Suede*, *Onyx*, *Mandarín* . . . I can't even remember them now.

What happens next?

You've got to get together the material for release. In our case, I made two masters, and looked around for another eight that had been done by other people. And, of course, while all this is happening, you're getting on with the label design, making contact with the key personnel in your record company, and so on. Then you have another meeting.

Why?

To decide when, and how, to launch the label. I don't want to say too much just yet about our launch on 18th August, but we hope it'll be a good one – with plenty of originality. We'll start off with those three acts that I've mentioned, and a little later on we'll be issuing stuff by John Walker – produced by Bill Wyman, by the way, and Bill also plays on the session. There's a few other heavies as well.

Who else besides yourself is involved in the GGC?

Well, it's owned by Les Reed. Creative stuff – artists, production etc. – is left to me; the admin. man is Jack Baverstock and Press is being looked after by Frances Van Staden [who also looks after Colosseum, Fairport Convention and others]. We all hope it'll work out OK; there's been a lot of work and a lot of love put into it.

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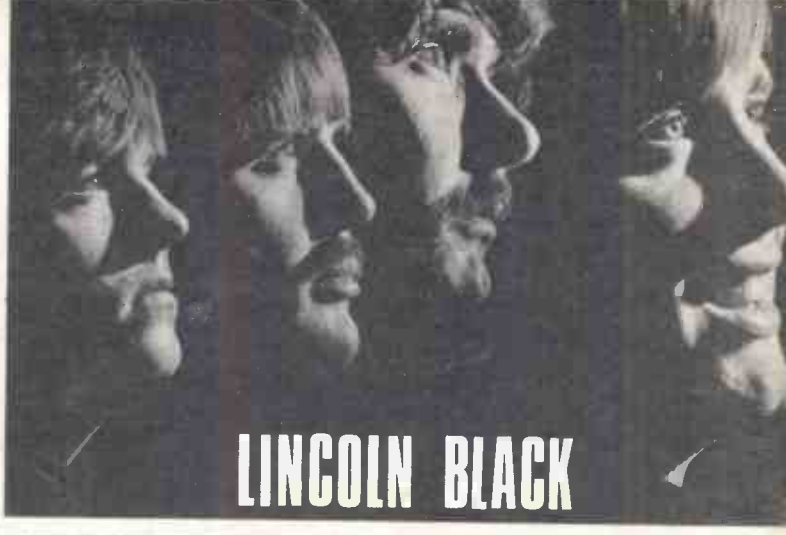
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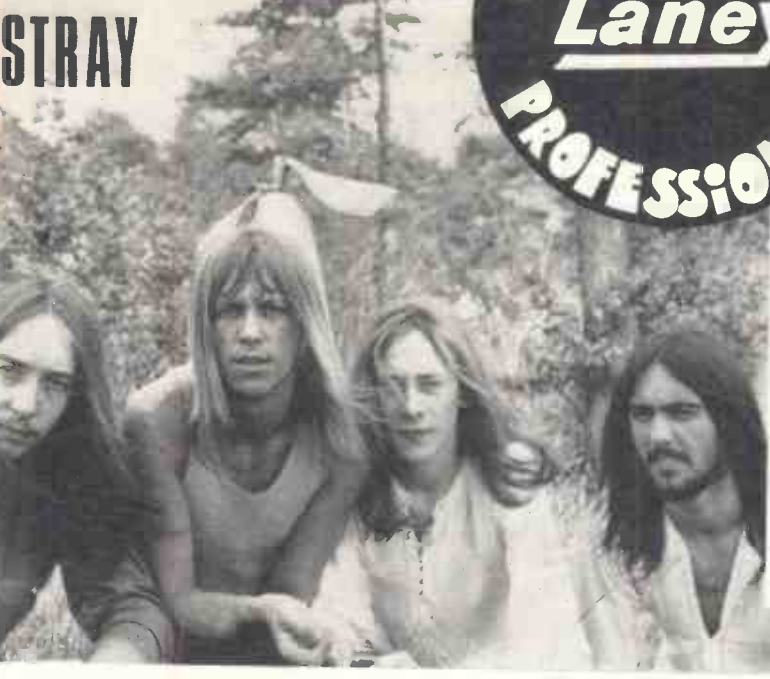
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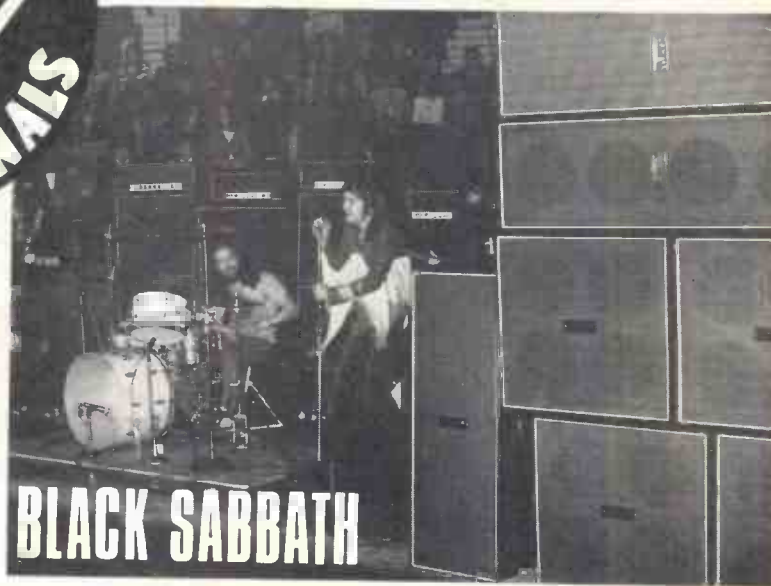


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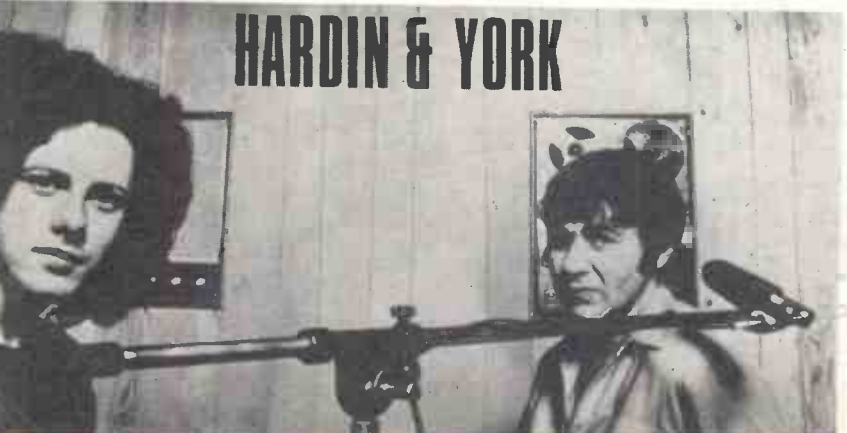


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