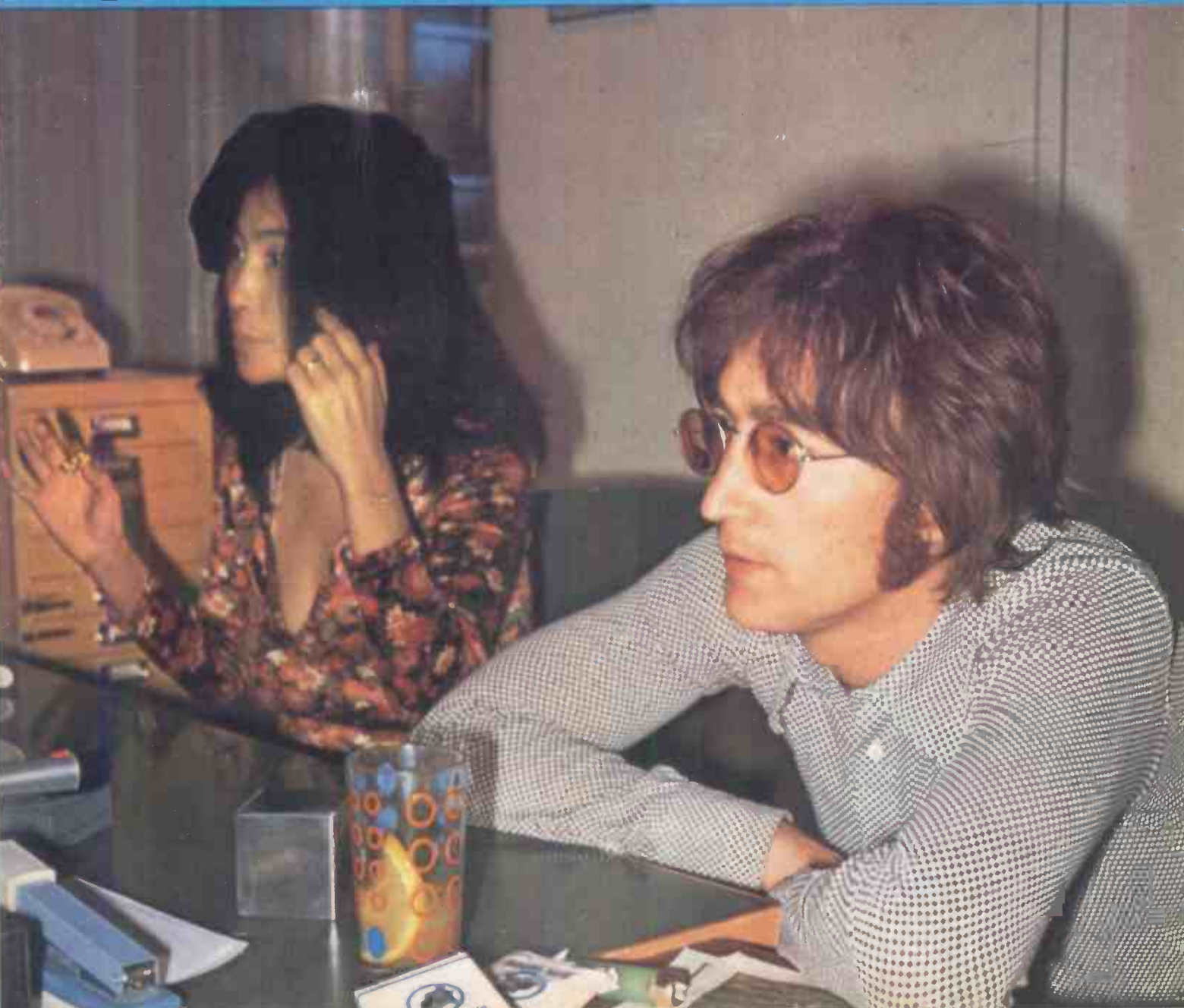


BEAT INSTRUMENTAL

SEPT. 1971
25p

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AND INTERNATIONAL
RECORDING STUDIO



BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

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Editorial

There are many other artistic disciplines that seem to run parallel to that of rock music. In fact, many of these disciplines have been aided and developed by the boom in 'pop' music which followed in the wake of the Beatles' success in the early sixties. Writers such as the American, Tom Wolfe, have made their names through reporting on the pop culture and employing a pop style of writing, heavily influenced by song lyrics and musicians' slang. Film makers have been only too eager to use soundtracks by the musicians who seemed to express their sentiments in their own art form. Therefore, Simon & Garfunkel provided the songs for the award winning *Graduate* and Pink Floyd did the soundtrack for *Zabriskie Point*. A film such as *Midnight Cowboy* although not a pop-orientated film, appealed to the same audience that would buy a album of James Taylor or Neil Young. Poetry has also benefited from the rock lyricist and indeed many of the poets have become involved in the music. When Jim Morrison died it was as a poet and a writer that he wanted to be remembered. Pete Brown, Roger McGough, Marc Bolan, Mike Evans and Adrian Henry are all published poets who are known for their activities in the rock world. Because of this growing relationship between rock music and other arts that *Beat Instrumental* has devoted three pages of this issue to the work of the young artist Alan Aldridge. Alan seems to represent in a visual form what rock music represents in sound and for that reason would probably fit the title of 'pop-artist'.

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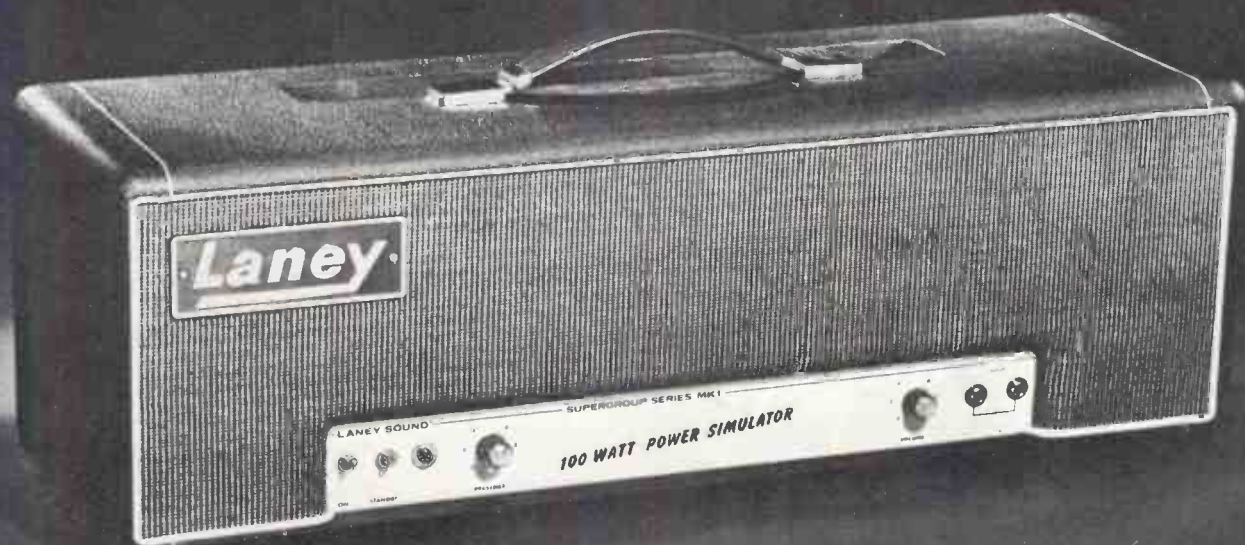
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PLAYER OF THE MONTH

LOUGHTY AMAO

It's not just the colourful African costumes and different image of Osibisa that packs the halls and clubs wherever they appear. It's something much more basic which is as old as time, and to which man has been responding for as long.

Rhythm is the word.

Loughty Lasis Amao has been beating out rhythms on a conga drum since 1956. He also plays tenor-sax, baritone-sax and flute. As any professional percussionist will tell you, the deep, penetrating tone of the conga drum is the rock, pivot and inspirational launching pad for any group which uses it. The drummer must therefore keep impeccable time, contributing his own embellishments and decoration of the basic beat without ever losing it.

Loughty, (pronounced Lofty), came into music and rhythm by inner compulsion rather than deliberate design. He was an engineer for Nigerian Railways in 1956, and went out one night, ending up at a Lagos venue where the band was dismayed by the unexpected absence of its conga drummer.

"I just got up on the stage with them, and started playing the conga," recalled Loughty. "I'd never played before, but it just happened."

Loughty has one word as the key to success for aspiring conga drummers.

"Interest, man, interest. You've got to have an unlimited interest in what you're doing, and that goes for anything in life. You can't teach much about conga drumming to people. Most of it must come from *inside* them. A sense of rhythm, interest, feeling.

Loughty uses a conga drum of western manufacture and recommends anyone wishing to purchase the instrument to go to a dealer such as Selmer, where a good model will cost in the region of £80.

"Players should slacken off the head of their drum after playing," he pointed out. "Some people seem to think this isn't necessary, but it is.

He naturally employs the African style of conga playing as opposed to the Latin American technique.

"African style flows on uninterrupted like a river," he explained. "In Latin America they use more slaps and rolls and listen a lot to what the rest of the group are doing, and play along with that in a busier way. But basically it has the same feeling and comes from the same source.

Loughty admits to missing his locomotive engineering sometimes, but is perfectly happy in his present life. And he's making use of his old railway days in his writing.

"Those train wheels put down some great rhythms," he grinned, "and they kept perfect time!"





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SONGWRITER OF THE MONTH

AL STEWART

Al Stewart earned his fame by singing about *Bedsitter Images* and closed subway stations. Now he owns a house in Hampstead outside of which he parks his white Aston Martin. "I'll probably be singing *Belsize Park Lane House* images now," joked Al when I met him two days after having moved in.

I asked Al whether he felt that he could lose communication with his bedsitter audience having himself left that phase behind. I certainly don't think I've lost communication with my audience. My songs are always very simple. It doesn't matter where you are because you still have the same feelings," he said.

As most of Al's songs are concerned with the more painful side of love, he feels he is less likely to lose contact with people, as this is a universal experience. Al doubts that there can be such a thing as the perfect love and this feeling is the predominant theme of his *Love Chronicles* album. "It was a sort of therapy for me," admitted Al, "I have another album coming out soon which will consist of only one song lasting both sides. This will also be a form of therapy. I want to try and work out my feelings."

His songwriting career began during schooldays at Bournemouth. "I was writing skiffle songs when I was thirteen," he said, "I was also writing poems instead of doing prep. The first things I wrote were nonsense poems after the style



of Edward Lear and Lewis Carroll."

His first experiences as a live performer were in 'beat' groups. During these group days he played, at various times, lead guitar, rhythm guitar, piano and organ. One of his more memorable experiences was as guitarist for fellow Bournemouth artist Tony Blackburn. "I played for Tony Blackburn in the days when he wore gold lame suits and ripped his shirts open while laying flat on the stage." Well, that's hardly the sort of stuff which he could get away with on swinging Radio One!

In 1965 Al came up to London and began living at the home of Judith Piepe. Paul Simon lived there too. He remembers being in the next room to Paul when he

wrote such great all-time great songs as *Homeward Bound* and *Richard Cory*. "Paul was a real intellectual", said Al, "No-one ever really got close to him though. *I Am A Rock* is the best description you can get of Paul as a person."

At that time, Paul was playing at Cousins for £4 a night and Al had a residency at Bunjes. Other folk artists to be seen around at that time included Bert Jansch, Dorris Henderson and John Renbourn. Al recalled that on many occasions he was shouted down because the then 'traditional' folk audiences found it hard to acclimatise to the contemporary folk. "I've actually been told, on entering a club, that 'We want some dirty songs here, mate'," remembered Al.

"They all seemed to want songs that could be sung along with. I did two-and-a-half years at Bunjes in all. It was a terribly difficult apprenticeship."

In 1967 he released his first album on CBS entitled *Bedsitter Images*. The following year saw him performing college dates and *Love Chronicles* was released in 1969, being voted Folk Album Of The Year by a leading music paper. *Zero She Flies* is his latest album to date, being released in April of last year.

Explaining how the songs come, Al said, "It's always the idea that comes first. I have a pool of tunes just waiting to be used and so when I get an idea it's a matter of finding a first line to fit one of the tunes."

Al emphatically denies being a prophet, thinker or revolutionary in the way in which he feels the musical press try to label folksingers. "The reason I'm a folksinger, if you honestly want to know," said Al smiling, "is purely to do with having a lot of free time to do what I like and having six months a year off. It's to do with not having to get up early. They're really the reasons!"

Despite his denial of wanting to be a leader he confessed to me that he had ambitions to be a member of parliament in the future. "I'm talking about ten years' time," Al reminded me, "I think that the 'underground' has served to show that an alternative to the present political parties is now necessary. I want to be there when it happens."



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Mickie Most

Many people in the entertainment industry reckon a third 'M' should be added to Mickie Most's initials. 'M' for millionaire.

After all, he's been at the top of the pile for what constitutes a long time in the ephemeral, unpredictable world of pop. 1958 to 1962 was in South Africa, where he became virtually that country's first pop idol and also revealed the first signs of his present shrewd business acumen.

Since his return to Britain, there's been a glittering array of record production success and gold records with stars such as the Animals, Donovan, the Nashville Teens, Lulu, Jeff Beck, Mary Hopkin and Terry Reid. To say nothing of Herman's Hermits, whose seven-year association with Most notched astronomical sales of forty million records around the world. Peter Noone — Herman as was — is still a prime asset on Most's recording roster at Rak Records.

But suggest he might be a millionaire, and you get a broad, incredulous grin in reply. Followed by an emphatically negative shaking of the head.

"These days the cost of making records is continually increasing and you get less in return on sales," he stated, and then launched into a blunt assessment of why, and what is generally wrong with the British record business today.

"First, the tax on records is far too much. I know the mini-Budget lopped a bit off, but it's only peanuts. Secondly, production costs are a bad joke these days. £30 to £40 an hour in the studios, and it's daylight robbery. I can see the time rapidly approaching when some of the studios will be catching a severe cold."

Most concedes the enormous outlay necessary for studios to install the latest recording developments and refinements, but added tersely that all the lavish equipment there is cannot produce hits on its own.

"The public don't care how many tracks were used in the recording. They're interested in the artist, the song, and how it's performed."

He hinted that the current scene is being blinded by expensive science to some extent, and lamented the decrease of mono recording facilities and engineers familiar with them nowadays. And he had harsh words for the attitude of the British music business.

"We're definitely on a lower rung of the ladder since the Beatle boom ended. America is so professional in everything it does, and we're rightly regarded as professional amateurs. The Beatle era from 1963 to 1969 was a phenomenon, and it's over. We're going to have to try a lot harder to exert the same amount of world influence again."

Most declares that the remedy lies in our own hands, and it will be our own fault if we don't pull our collective finger out.

"Our trouble is that we want to work from 10 till 2 five days a week and get paid £100 for it," he continued. "We play at the job instead of getting on with it. I'm as guilty as anyone in that respect."

"Americans are not so protected, there's more competition, and they have to graft. Do you know, I've found some of the best songs for recording like Lulu's *The Boat That I Row* and Herman's *A Little Bit Better* in American publishers' offices after midnight. How many British publishers do you find working at midnight?"

Most's Rak enterprise has an enviable track record in the first year of its present mode of existence. Seventeen records released, and thirteen of them hits. Rak Publishing and Rak Management are similarly successful.

"Certainly, I'm pleased," he agreed. "But you can't sit back and let up. We're moving from this Oxford Street office soon into a four-storey block in Mayfair. That's got to be paid for, and I've just signed a recording deal for the next five years. I always said in the early days that I would just make records and not get involved in business wheeling and dealing, but now I'm up to my neck in it."

Although he's not the millionaire some show biz people think, Most's bank manager is obviously happy enough to refrain from haunting a cupboard in Mickie's comfortable home on the outskirts of London. It's true that he has a yacht moored at Cannes, too, but he never brags from the roof-tops about such materials assets.

"Material things in life are crap," he declared. "It's the attainment of them that matters, not the possession. For instance, I want a new car. I could get it right away from a showroom by using my resources, but I prefer to wait, and work that much harder so I can eventually buy it through the results of my extra efforts."

Most's current roster includes CCS, Julie Felix, Hot Chocolate, Peter Noone, and New World. When he talked to *B.I.*, he was in the throes of trying to finish marathon stints in the studio so he could take his annual holiday the following week.

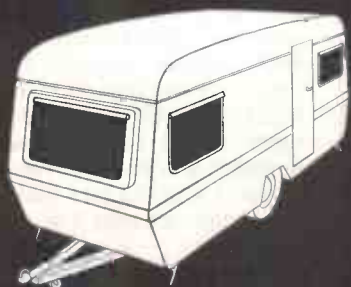
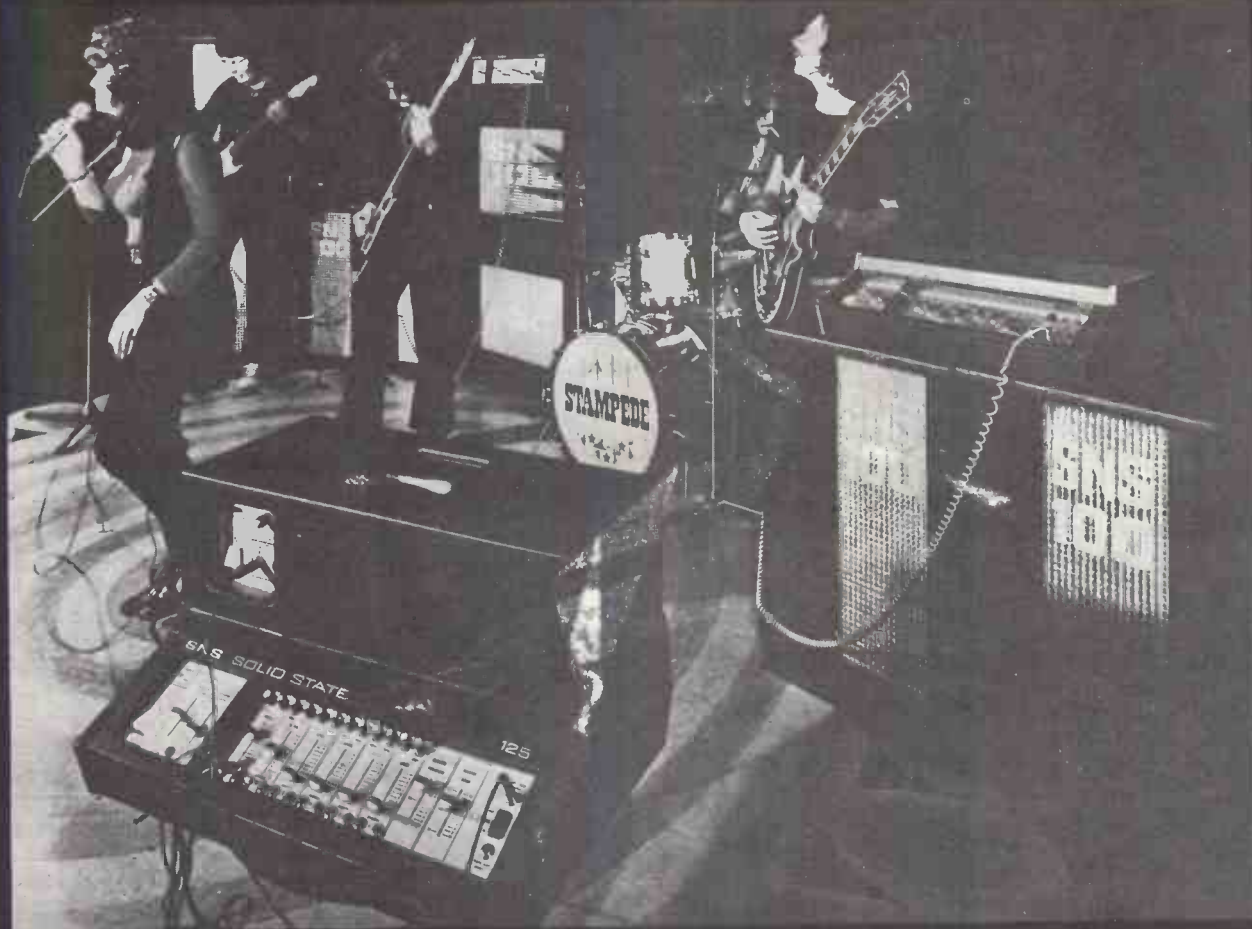
He's a poor traveller, and extremely nervous on long flights.

"The longer they are, the worse it is," he grunted. "Somebody suggested I took a holiday in the Seychelles, but I found out it's a fifteen-hour flight. Fifteen hours!"

What about going there on his yacht then?

"You must be joking," Most laughed. "On that yacht it would take fifteen years!"

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B2

GIRLS IN ROCK

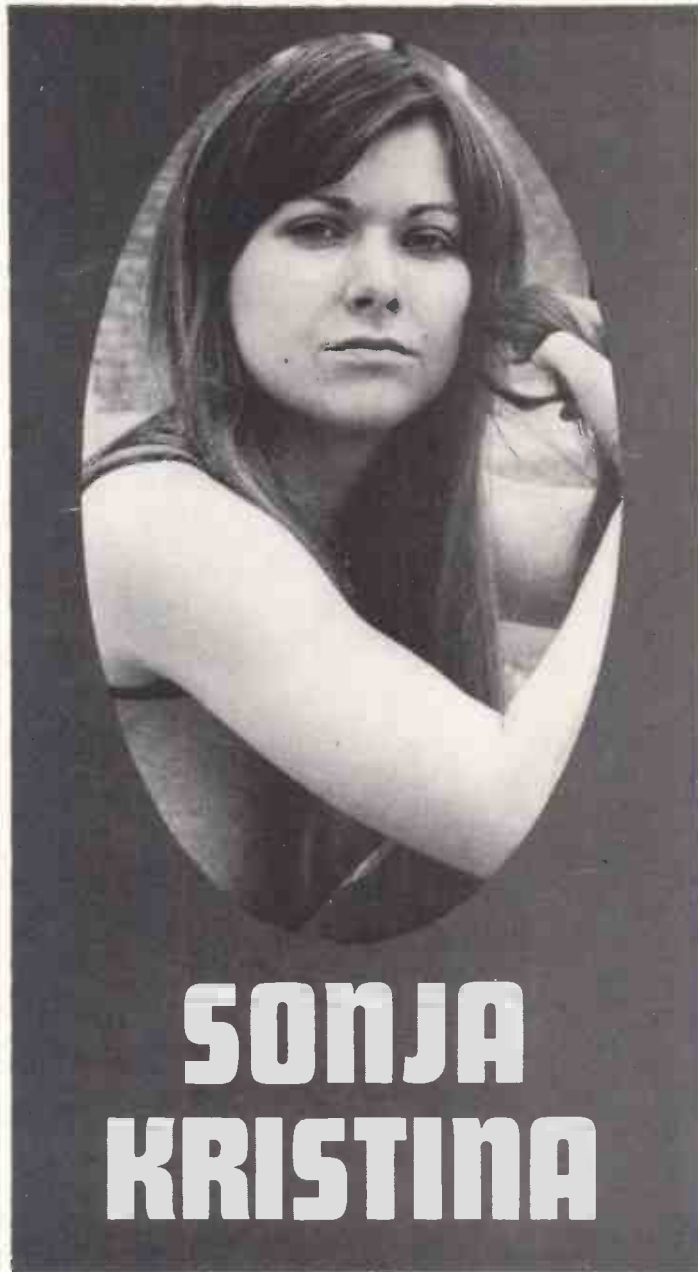


If you've never actually heard the music of Curved Air, your picture of them is probably comprised of a blue plastic record, a violin player and Sonja Kristina. If faced with a choice you'd probably plump for the last of these aspects.

Sonja has been singing since she was thirteen, mostly as a folk artist. She was involved with the CND movement during the sixties as this was the real 'underground' of the day and was closely connected with the folk club scene. At the time of Middle Earth's reign in Covent Garden she was the resident busking act outside the nearby coffee stand, while her girlfriend danced and mimed to the music.

She claims that Johnny Cash was her first musical influence and that she was also closely involved with traditional folk. She appeared in several TV shows as a teenager, including the *Song And Story* series. In 1967 she was singing regularly at the Troubadour in Earls' Court and even appeared at one of the annual 'Jazz and Blues' festivals at Sunbury. She remembers a review of her solo act which appeared in the musical press, which said, "Sonja was very sweet but out of her depth". At this time she was being billed simply as 'Sonja'.

Having already had experience of theatre work, studying at the New College of Speech and Drama for a year, she answered an ad. around 1967 saying, 'happy hippies wanted for new musical'. She obviously fitted the title of 'happy hippy' because after several auditions she was accepted for the new musical - *Hair*. She was in the cast on the opening night in London although through some misunder-



standing had her name left out of the programme as she was a replacement. The reviews of the musical praised her, but under the name of the girl she replaced!

After a while Sonja lost interest in *Hair*, "It just became a show", she says, "It

couldn't develop any more. It was a pattern for success and had to be repeated night after night." This fact is seen to be true as you witness the coach parties from Darby and Joan clubs that roll up to see 'the hippies' in their funny clothes and to catch a glimpse

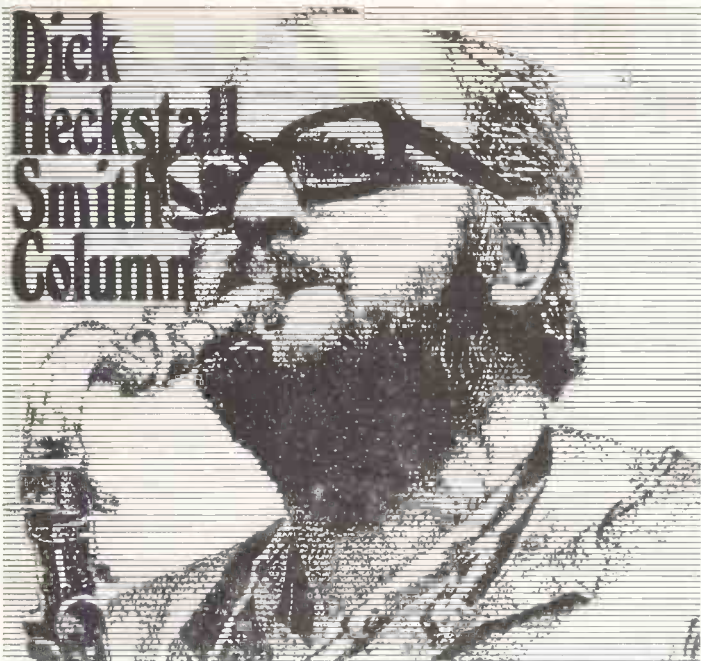
of 'the hippies' without their funny clothes. The 'freedom' that *Hair* set out to win has already been won, yet the show still goes on, becoming almost a parody of itself.

However, it was from this experience on the stage that Sonja decided that she wanted to use the same potential as a musical artist, but this time - there'd be no guitar to hold her down." I wanted to use all the resources I could without having to hold an instrument", she says. It was with Curved Air, of whom she heard through their manager, that she feels this potential has been realised.

Sonja doesn't see any particular difficulty in being the only female in a band though. "To be able to work *with* four men rather than be backed by four men you have to be fairly independent," says Sonja. "The conventional idea of a girl is to be ladylike and have boyfriends but this isn't always possible when you're working in a band.

"We have a lot of horseplay which some people might consider shocking, but you have to if you're working together. I don't deserve anything special because I'm a girl." However Sonja is quick to point out that she doesn't feel that her work makes her less of a woman, "I don't lose the fact that I'm a woman because I'm not a lady".

Sonja played me an acetate of their follow up to the *Air Conditioning* album. I was very impressed with what I heard and only hope that more people complete their picture of Curved Air with a listen to the music. "I want to be recognised for being good at what I do", Sonja told me, "and I want Curved Air to be recognised for being good at what they do". S.T.



On occasion, I am asked about politics and music – particularly does this happen in Germany. My response is always one of fury: “Do you have a political message in your music?” The answer is: “No! Music has no conceivable relationship with politics.”

But I’ve always had a feeling that there was something wrong somewhere. The question is somehow more complicated than my response. So I had to think about it.

Political action is the result of political views. Views of any sort, wrong, right, clear, confused, anything, must be in words – which must mean that the holder of those views must have, consciously, rationally thought about them, even if it is to only formulate them – a slogan isn’t just a slogan. It is a concise, forceful expression of the attitude which comes before the slogan.

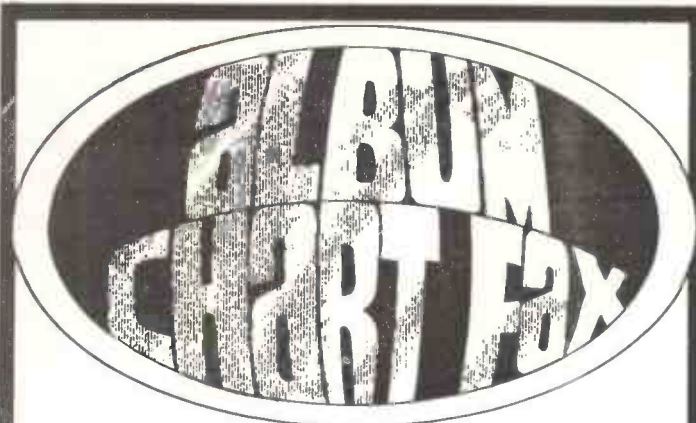
Music’s great power, its one unassailable advantage over all arts, is that it doesn’t mean anything. It’s non-representational; or to put it another way, it cannot imitate anything (except if you choose to imitate a cuckoo by going cuckoo); or again, another way, its meanings are so deeply felt that they are not felt consciously – the same piece of music means different things to

different people. The tune of the first half of the verse of *The Pirate’s Dream*, Colosseum’s latest monolith, is mine. I think it’s gentle, pleasant and lyrical. Jon thinks it’s menacing. Obviously the tune is both, and equally obviously it doesn’t convey the same *message* to all its listeners. Music just isn’t the stuff to carry political messages.

But.

But somehow music *does* carry political messages. On the road we can’t help being aware of it, the articulate students we meet are politically very conscious, and for them we, musicians generally, represent a form of freedom in practice – a political state which is very dear to a lot of hearts (we also represent, to some, a form of plutocracy – Exploiters of the Masses. That’s not too dear; and Jesus, if they only knew. Never mind, sometimes we tell them). But the point is that these political meanings that our music carries bear not the slightest relation to the political beliefs, if any, of the musicians. How do you deliberately play a number that means George Brown/Mao Tse Tung is a Toff, Governor? You don’t, you can’t. If you should happen to play such a piece, it wouldn’t be deliberate; it would be an accident.

On the other hand, if it’s the words you’re talking about. . . .



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

House On The Hill – Audience

RP – Dudgeon. S – Trident. E – Cable. MP – Various

Blue – Joni Mitchell

RP – American. S – A&M Los Angeles. E – Lewey. MP – Mitchell.

Broken Barricades – Procol Harum

RP – Thomas. S – Air. E – Punter. MP – Bluebeard

Every Good Boy Deserves Favour – Moody Blues

RP – Clarke. S – Decca. E – Various. MP – Threshold.

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

Harmony Row – Jack Bruce

RP – Bruce. S – Command. E – Ainsworth-Casserole.

HMS Donovan – Donovan

RP – Donovan. S – Morgan. E – Bobak. MP – Donovan Music.

Leon Russell and the Shelter People

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

Mud Slide Slim – James Taylor

RP – Asher. S – Crystal. E – Orshoff. MP – April

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

Stephen Stills 2

RP – Stills. S – Various. E – Halverson. MP – Goldhill.

Sticky Fingers – Rolling Stones

RP – Miller. S – Olympic. E – Johns. MP – Mirage

Tamla Motown Chartbusters, Vol. 4 – Various Artists

RP – Mixed. S – American. E – Mixed. MP – Mixed

Tapestry – Carole King

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

Tarkus – Emerson, Lake and Palmer

RP – Lake. S – Advision. E – Offord. MP – Music.

Tea For The Tillerman – Cat Stevens

RP – Samwell-Smith. S – Morgan/Island. E – Various. MP – Freshwater

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

MANAGERS & AGENTS.



Terry King's usual picture



Mike Rossi, Status Quo's lead guitarist



Acorn Artistes' Christie

Despite what some semi-pro and even professional groups might think, it's in their own interest to have a manager and an agent. Groups have tried to dispense with these valuable services, but few have been successful or fully realised their work potential. A good manager is indispensable to a group insofar as he has the knowledge and experience to guide and advise them as to the best direction to take.

In the world of pop music, groups who take it upon themselves to exist without a professional manager usually end up with as many managers as there are members in the group. The reason for this is that each person wants to have his own say and in matters of extreme importance – such as a major tour – not everyone in the group may be able to reach a happy conclusion. Or, some of the group might be away on holiday and unavailable. A manager has the group's interests at heart and plans accordingly. Without one, bickering within the group can start and they tend to lose direction, which can result in the loss of work and earnings.

The same applies when it comes to the subject of agents. A semi-pro group playing a few nights a week in their local area can perhaps do reasonably well in that area. But when it comes to working on a national, or even international level, then again they need the experience of a professional. So many times one hears of a group being conned by a promoter and not getting their money after a gig. Certainly, this does happen. But it can also occur with one of the less reputable agencies. Luckily, however, there aren't many of these around these days.

In London there are numerous management/agencies who cope with the task of building up new groups. Mainly it's the smaller companies who are geared to this process. The large organisations are interested mainly in the established acts or those with a hit record. When a company becomes too big, there's a tendency for them to lose their grip on new talent. With a public company, they have the shareholders to please on a profit level and also improve on those profits. New acts

are a contradiction of this and require venture capital. Companies with the most amount of capital are usually those who are least prepared to spend it on a new group unless they're a sure-fired thing. This is why the independent companies are so important. Their part in the business is to provide the new groups and the existing things come from them. The same thing goes for agents too.

To discover what different managers and agents had to offer, *Beat Instrumental* spoke to six companies based in London's West End. The first was Terry King Associates, situated in Soho's Wardour Street. The organisation handles management, agency, publishing, record production and so forth. In fact, it handles everything to help a new group on its way to stardom. King himself is more involved in management and record producing and leaves the agency side in control of Dave Winslett. They reckon they control one-third of the underground market with such groups as Caravan, Strawbs, Lindisfarne, Van Der Graaf Generator, to name but a few. In all they have agency on fifteen bands. King manages Caravan, Fortunes, Pluto and Khan. He also co-manages Lindisfarne. The company reckons on taking on three new groups at a time to build and establish them within a year.

On average, about twenty groups a week approach the King organisation for either management or agency. Like everyone else interviewed by *B.I.*, King admits his fallibility and has turned down groups who have subsequently made it big. He is on the lookout for groups with originality and isn't interested in groups who are more copyists trying to play like the Rolling Stones.

Like many other companies, T.K.A. isn't too interested in semi-pro groups without proper equipment or without a van. "Straight away you can be in for a commitment of anything between £1,000 and £3,000 even before loaning them money in the form of wages," King explained. "With getting them on the road and finding them a pad you could eventually pay out about £5,000. So the group would have to have that

Some more dispensable than others

something extra for you to get your money back." When groups approach King, they are asked if they have a tape or a demo of themselves. If it sounds sufficiently interesting, King and a couple of his bookers see them perform if they're playing in the London area. If they're not, T.K.A. book them an audition gig at the Marquee or Lyceum to suss them out.

With T.K.A., a semi-pro group stands a reasonable chance of being signed. Not so the solo male singer. "With solo performers we're mainly interested in from the recording angle," King admitted. "Management might come later. The trouble is solo male singers can only really work in cabaret and there's no demand for an unknown male singer in this field. People would rather see some beautiful girl singer instead. Cabaret work for male singers exists mainly for artists known to the public via their recordings.

Not far from King's office is Brewer Street. There Tony Stratton-Smith heads his own record label, Charisma, and acts as manager to four groups – Lindisfarne, Van Der Graaf Generator, Genesis and Bell 'n' Arc. On Charisma, artists like Audience, Rare Bird and Monty Python's Flying Circus, he gives managerial advice. A manager and music publisher since the mid-sixties, Strat (as he's known to his friends and colleagues), realised how closely a manager needed to work with a record company. So he took the obvious step and formed his own which has now become quite successful. Having managed the now-defunct Nice, Strat feels the availability of groups for management escalates in proportion to the manager's reputation.

"A manager works best with what he likes best," Strat stated. "My tastes are in the hard rock field. I've frequently been approached by successful bands to take over their management but have declined because I don't dig pop groups or anything superficial in music. I depend on word of mouth and suggestions from groups already with the office when it comes to finding new acts. The least important is the direct approach from groups with letters and tapes. I've only once signed a group from off the

street as it were, and they were Rare Bird."

Out of Stratton-Smith's staff of eight, there are three people who listen to the many demo tapes sent in. "If they think a group are interesting then I'll listen as well," he said. "I respect their judgment completely but there are many hours of listening which are sheer pain.

"You can't always be right, and I've been proved wrong a few times in the past. I managed Al Stewart at one time but didn't really know how to handle a folk singer and gave him up. I also had the chance to manage Paul Simon. But I passed him over! One thing I look for in a group is personality and really knowing the people. If you get bad vibes from a member in the beginning, time rarely proves you wrong and I've not taken on groups because of this. My tastes are for a thinking and dedicated musician. Someone I wouldn't be ashamed to be seen having a drink with and also someone I'd respect.

"A manager should keep his feet firmly on the ground. The relationships with the artists is we don't bullshit anyone. Our bands are prepared to give their best and work for the audience and we stimulate their confidence by going to see them wherever they play, be it London or Manchester. A very important thing in management is holding a group to that lovely point where they really communicate with the audience and make sparks fly."

However, Strat admitted that not everything in the garden consisted of roses. There were occasions when he had to put the heat on a group to chivvy them up a bit – but only for their own sake. In a sense he acts as the permanent critic of his groups.

Stratton-Smith must be one of the few people around who hasn't been financially motivated in management. Just before the Nice broke up he started to look around for new acts and realised there was so much good music being played if you were prepared to go and look for it. He could take on a couple more groups but they would have to be as good as, if not better than, the four he already has. Not for him the massive organisation – he

much prefers being independent. Or, as he puts it... "the last of the buccaneers!"

"I get my biggest kick from finding a completely unknown band and building them up," he said. "A properly motivated manager as opposed to a business manager would always prefer an unknown act. To be honest, I'd be embarrassed to take over an established act – I'd feel I was hitch-hiking!"

Also in Brewer Street and nearly opposite the Charisma offices, impresario Arthur Howes has his offices. He has been in the business over twenty-five years and is one of the biggest promoters around. The agency is mainly a side-line run in part by Barry Marshall and five other staff in the Lower Regent Street office. In Brewer Street, Howes has a staff of ten. "With a big office, so much time is spent in handling stars, you don't have time for handling unknown acts," Howes said. "My advice is for them to get a very, very good personal manager.

"We're the biggest importers of American talent into Britain and Europe. Whatever the public want, we try and give them – anything from Blood, Sweat and Tears to Liberace. It sometimes goes against my own personal choice but it's a business. We're catering for the needs of the people and this year we're doing about 12 tours."

Arthur had just returned from a ten-day business trip to America where no doubt he had drawn up contracts for more big acts to come over, but he wasn't saying who. His staff consists of a team of experts, but even experts can be wrong. "Cliff Richard is a good example," said Howes ruefully. "He came to me and I recommended him to certain people as I didn't have the time to take him on.

"But the worst error was with Tom Jones. I had the opportunity to sign him to the agency but didn't. It was probably one of those days when I wasn't appreciating great talent! At the time, Tom was doing Presley-type songs."

"I thought that era had gone, but it had only been delayed until Tom arrived."



Tony Stratton-Smith and Pete Hammill of Van der Graaf Generator



Charisma's Bell 'n' Arc



Arthur Howes, who also likes relaxing



Terry King's Caravan

Howes has got everything taped when it comes to organising an agency and promotion. With visiting American artists, all is arranged before he arrives. There's always someone from the Howes office to go everywhere with the artist and look after his needs. This applies too when the artist performs in Europe.

"One thing an agent must remember is never try and be bigger than the artist, no matter how small they may be," advised Arthur. "This is something few people try and do. I think there's a load of amateurs in the business, but whenever you have a supply and demand, there'll always be the shysters. Unfortunately, artists are prone to trust everybody. Though once bitten, twice shy. For a new group, the thing they most need is a manager and agent who really hustles for them. The group must be good otherwise they soon reach own-up time."

Still in Soho, *B.I.* looked in on Acorn Artistes Ltd. in Dean Street. One of the five directors, Colin Johnson, has been in management since 1968. Then he managed Tony Rivers and the Castaways – now known as Grass. Today, management takes up 60 per cent of his time and he travels around the country as much as possible with Grass and Status Quo (the other group he manages), seeing the supporting bands. Acorn is basically an agency company and looks after such acts as: Christie, Status Quo, Equals, Love Affair, Don Fardon, Pickettywitch and Dozy, Beaky, Mick and Tich. In all, Acorn represents twenty acts.

Keith Rossiter, another director, stressed: "We are in no way a monopoly. If a band comes to us for just agency, we don't interfere with the management side. Many an artist goes to a management/agency organisation hoping to get a deal, but without luck, as the company wants to get hold of everything."

"Acorn is geared to making a group," Johnson said. "A typical case is Status Quo who came to us in the throes of a change. We were able to guide and finish it off for them."

"I think big companies are interested in making bands but aren't really geared for taking them on. I can't see someone like Harold Davison, for example, going to a club to watch a £15 group."

"We don't have to buy our acts. Middle Of The Road came to us because we knew them from five to six years ago. The same with the Equals. We've been in the business for six years as bookers and people get to know you."

David Cardwell, head of Positive

Management Associates Ltd. in St. George Street, has only been in management for eighteen months. In that time, he's got Pickettywitch off the ground. Other artistes he manages are: Jackie Lee, Don Fardon and Clem Curtis. He describes his acts as mainly record-single artists and admits not liking or understanding 'heavy' music in pop. "A manager," he says, "must enjoy what he's dealing with. I look for competence in an act whereby you give a group a song and they come back the next day with it fully arranged and ready for their act. The trouble today is nine out of ten groups treat the business as a big joke – turning up late for appointments, etc. If a new solo singer is competent, we can put him out to all sorts of venues – even masonic halls!"

Like other managers, Cardwell has his artists on a three-year contract and takes 15 per cent commission with the agent taking 10 per cent.

"We look after all the artists' personal problems and let them concentrate on their stage act," Cardwell said. "A manager does, of course, shape a group to their best advantage, but he can also over-organise an artist. All the administrative work should be left to the manager."

And so to MAM Agency Ltd. situated in New Bond Street. *B.I.* spoke to Tony Burfield, who describes himself as an agent.

"We're the biggest agency in Europe," he said. "And we also do promotions as well. We're more particular in who we sign, but are interested in new acts if they are a cut above average. Two years ago we signed Tony Reid which is something I always wanted to do. But the smaller agency without so many overheads is in a better position to deal with new acts. In fact, some of the larger agencies sometimes lose money on the agency side but make it up on the recording side."

"What I look for in new groups is entertainment and individuality. It's hard to know what an artist is like from a demo tape, so we like to see them performing. An agent's job is to get an artist work in all aspects of the entertainment field – clubs, colleges, even films – but work which is going to be most constructive to their career. A group turning pro needs an agent, but I think the day has gone when an agent actually discovers someone. The manager does the discovering and the agent exposes the artist."

The answer then for any aspiring group is to contact one of the smaller management/agency companies. But be very careful with whom you deal.



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PROFILE

PETER BARDENS



No-one wants to be famed for being a loser, least of all Peter Bardens. However, as he himself puts it, "I couldn't see any future at all for myself last Christmas. I was just completely blown out. I thought I was the ultimate loser."

It seems that others benefit from his Midas touch. He himself is always left with the gingerbread without the gilt.

This point is shown by his career record, Hamilton King's Blues Messengers (with Ray Davies), Cheynes (with Mick Fleetwood), Them (with Van Morrison), Peter B's Looners (with Peter Green) and Shotgun Express (with Rod Stewart). The inheritors of the gold have been the Kinks, Fleetwood Mac, Van Morrison and the Faces whilst 'loser' Bardens has had to

content himself with the non-hitmaking Warm Sounds, the Mike Cotton Band and Village.

Village was Peter's latest venture until the recent appearance of his group, On. Peter explains the break-up of Village: "There were a lot of different reasons for Village splitting. There was the lack of recording - we'd been formed for two years and had only released one single. There were three of us in the band and we were all on different drugs. The drummer was speeding, the bass player was tripping on methedrine and I was half asleep on mandrax." The combination of dope and lack of exposure served to make Village extinct. Peter also felt that they had exhausted the potential of a three piece-group.

"With three people it is difficult to be a band. It tends to be just three individuals". The feeling of working as a collective unit has been achieved, Peter feels, with his new band. "We've got a phenomenal guitarist, Vic Linton, and Reg Isadore is on drums. We've got too much going for us not to make it. John Owen, a Liverpool lad, is on bass guitar. He's a nice, solid bass player.

Peter himself is the group's pianist/organist. A little mellow now, he has had time to observe the factors that prevent success. "I think that the reason some bands don't make it is that they have had six out of ten things right", he says, "whereas you need ten out of ten to be successful. Everything has to be right from publicity down to recording and management." Peter has his own debts to pay in the area of management, and he asked me to mention 'Scotty' and Paul Stratton - without whom there wouldn't be a band!

Before the formation of On, Peter took a year off and spent this time in the proverbial 'country cottage'. Here he rested after almost a decade on the road and began writing the

songs which will appear on his album *Peter Bardens*, due to be released in September. The material which he wrote in these near idyllic surroundings were less frantic than the songs written in the bustling atmosphere of the city. "I tend to write different material in the country than I do in the city", he observes. "That's why the album will seem a bit schizoid. The songs written in the cottage have more of a country feel about them whereas the city songs seem frantic.

"When you are completely alone the very act of song-writing becomes more relaxed and this is bound to be reflected in the songs."

After pondering, he believes that music is the answer! Presumably the answer right now is On. "The band have been through all the hustles", he says. "We get on very well as people as well as musicians.

He is a great admirer of rhythm and sees this as an important factor in the music of On. "I think that it's because we've got this rhythm going for us, he says", "that we are able to extend the solo laying. Without rhythm it tends to get boring and too self-indulgent."

Although On has only been formed since the end of March they are already playing regularly and hope to tour America early next year. An album from On is expected to be recorded in a month or two and as Peter says, "I'm sure I'll make it because I play soulfully with a lot of speedy technique!"

An 'ultimate loser' maybe, but most certainly an ultimate optimist! Of his previous album he says, "I really thought it'd be a hit but it wasn't". With his feelings now well tempered to the unpredictable nature of 'the music business' I'm sure that Peter Bardens will keep On gambling until he eventually wins!

BI's AUTUMN COMPETITION

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To win one of these prizes all you have to do is answer the following questions:

1. Listed below are ten hit singles. Listen to the part that the drums play in each one very carefully. Then select the six tracks on which you consider the drums played the most vital part and list them in your order of preference, making your first choice the track on which you feel the drumming was outstanding, and so on down to number six. Only list the identification letters as your answers, e.g. *Get It On* would be 'A', *Lady Rose 'B'* etc.

(A) *Get It On*, T Rex;

(B) *Lady Rose*, Mungo Jerry;

(C) *He's Gonna Step On You Again*, John Kongos;

(D) *Won't Get Fooled Again*, Who;

(E) *Devil's Answer*, Atomic Rooster;

(F) *In My Own Time*, Family;

(G) *Tonight*, The Move;

(H) *Watching The River Flow*, Bob Dylan;

(I) *Pictures In The Sky*, Medicine Head;

(J) *Get Down And Get With It*, Slade;

2. Which one of the tracks should not be listed?

3. Who do you consider has done the most to popularise the use of the double bass drum kit? Ginger Baker, Jon Hiseman, Ian Wallace, Sandy Nelson or Louis Bellson

TO ENTER

1. List your answers on the reply card which you will find inserted in this issue of *BEAT INSTRUMENTAL*.

2. Write your name and address – in capital letters, please – in the appropriate space on the readers' reply card, together with the instruments you play.

3. Tick any catalogue you would like from the instrument manufacturers or other advertisers listed on the card.

4. Post your entry to arrive at our offices by October 1, 1971. DON'T FORGET TO AFFIX A 3p STAMP ON THE CARD.

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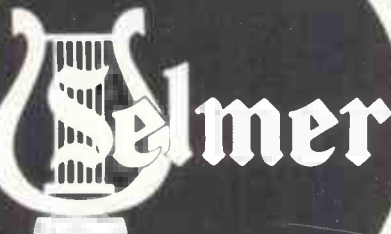
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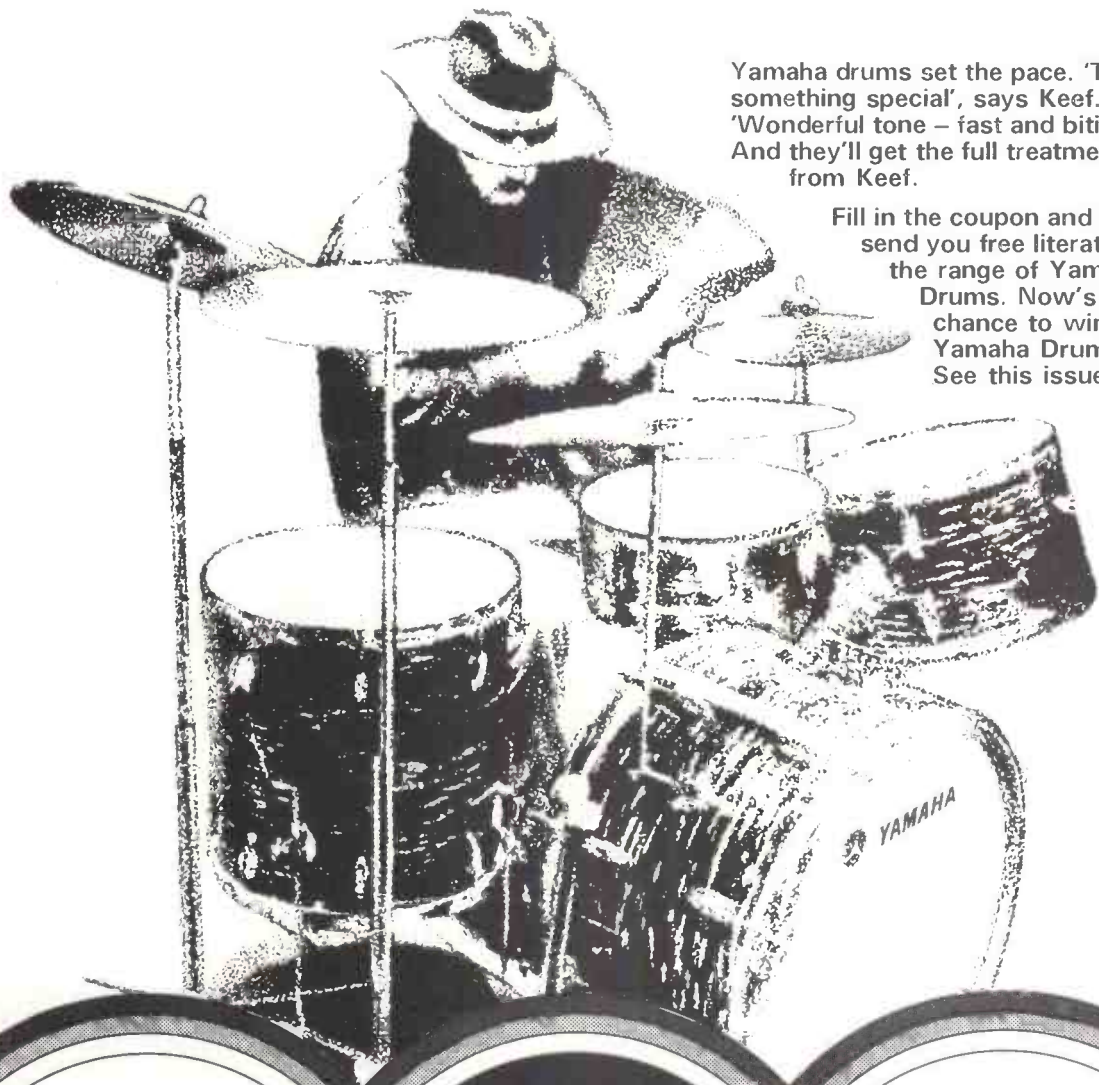
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That old phrase about Seventh Heaven doesn't apply in the case of CBS Records' latest and hottest acquisition, Heaven. You see, there are eight Heavens. That is if you include their sound mixer who attends every performance.

The man who controls Heaven, so to speak is Dave Gautrey. He sits at the back of the concert hall and adjusts the balance of the sound to suit the audience's ears.

A great deal of money, time and effort has been spent by CBS in getting the band off the ground. Their first album, Heaven/Brass Rock 1 (66293), was a lavish double pack. Even the company's promotional single was a masterpiece, with literature everywhere and all folding neatly into the size of a conventional single.

Heaven's music is, in fact brass rock and is usually played at a fast and furious pace, with the three piece brass section doing battle with the electric guitars, the drummer breaking it up and the singer shaking it up.

They are meticulous about the quality of their sound.

"The secret is in the PA," explained John James Gordon, Heaven's bass player. "A lot of groups say this, but it really is all important. We use Kelsey-Morris PA, which we think is the ultimate in quality. We have 26-inch bass bins, or RCA 'W' cabinets, as they are called. These are actually cinema speakers. These have 15-inch horns which give out the bass frequencies. There are four Veta Vox pressure units and two monitor cabinets. The PA is in stereo and we've got a 12-channel mixer."

At the moment Heaven are playing a limited number of dates in this country.

"We are quite selective about where we play," said John. "In all fairness to an audience, they won't get their money's worth if we don't have freedom to move on stage and freedom to get the sound right. So we are only doing places where we know the size of the stage."

The enviable position of being able to choose where to play and to afford the equipment they wanted is the result of the contract with CBS. It carried a large advance and "we have spent the money wisely," said John.

How does a band get such a deal with a record company?

Answer: Find yourself a good manager. In Heaven's case, Rikki Farr was the man they found.

"We were basically a Portsmouth band," explained John. "Rikki Farr owned some shops in the area and we kept pestering him to give us a spot on the Isle of Wight Festival. Eventually, he did. There was a film made of the whole festival and, evidently, we showed up very well, and so Rikki became our manager and producer."

As has already been said, Heaven's first release for CBS was a double-album package. One reason for this was the fact

apparent all the way through the album. The brass players – Butch Hudson, Ray King, Derek Somerville, David Horler and occasionally Dave Gautrey – play a series of riffs but when they go their separate ways, some fine wailing is the result.

As far as Heaven are concerned, records are of secondary importance to live appearances.

On the stage, they again play mostly their own material. The songs leave plenty of room for improvisation between well-rehearsed phrases. As a result, they are constantly changing in form.

"We've only one criterion," said John, "and that is to play

session work and for a while was lead trumpeter with the Maynard Ferguson Orchestra.

The other members of the band were part of the original line-up in Portsmouth.

Eddi uses two guitars: a Flying Arrow Gibson and a Les Paul custom-built model. He has a Vox AC 30 amplifier which has been slightly doctored.

Eddi has controls on the speaker which enable him to get the high-volume effects of sustain and distortion even when playing at low volume.

The drummer is Vic Glover. His single Hayman kit is studio-tuned to give a more dead sound, and this is then picked up by four mikes.

John James Gordon plays a fibre-glass Dan Armstrong bass. After several changes of amp, he has now settled for a Vox Supreme. This one, he said, gives him the middle range qualities of tone he wants.

Terry Scott Jnr completes the line-up. He shares the lead vocals with Eddi. His voice is like coarse sandpaper.

Heaven recently spent fifteen days putting on their show in Germany. They played in Dortmund and at the Blow-Up club in Munich.

To their surprise, they found that there are now big audiences for progressive music in Germany.

The band recently used a period of time in Germany to resolve the question of microphones. By experimenting, they have decided which sort of microphone is most suitable for each instrument.

Three different types are used.

The trumpet, trombone and bass go through AKG mikes. The sax and lead vocalist have a rougher tone which they felt came out better through Shure. The lead guitarist uses a Sennheiser microphone.

Basically then, the idea is to get a high quality sound using relatively low-power amps to send through the cinema-speakers. The latter, incidentally, weigh three hundredweight each.

Before embarking on another European tour, the group is writing material for a new album. One track has been recorded already. It is a possible single, although John was doubtful if they would start releasing singles.

RIKKI FARR HAS FOUND HEAVEN



Heaven: "We're aiming for the best"

that the playing time was limited to eighteen minutes a side. It was reckoned that more would reduce the quality of the sound by distorting the top of the brass.

All the tracks of the record were written by the group. John James Gordon and Eddi (cq) Harnett, the lead guitarist did most of the arranging.

Although there are only ten songs on the four sides it calls for a lot of attention to catch all that is happening on them. Perhaps something more in gentler mood was needed to contrast with the band's obvious ability to travel at speed. *Song for Chaos* almost does this. It is most original and unusual with several changes of tempo and mood.

Heaven's technical skill is

good music. You aim for the best and since you can't know what other people's standards are, you can only go by your own. The judgment point is the audience. I don't really see playing to an audience as communicating – more as giving."

Since the record was made, the brass section has changed personnel. They are now as follows:

Norman Lepard uses Mark IV tenor and Mark IV alto saxophones. He also plays flute, alto flute and baritone sax. Previously, he was with One and Aynsley Dunbar's Blue Whale.

John Bennett is the trombonist. He also does arrangements for voice and brass.

Martin Drover plays a Bengel trumpet. He has done a lot of



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INSTRUMENTAL NEWS

NEW HASTINGS MUSIC STORE

A new music store, Mullet Smith Music, has opened at 58 Norman Road, St. Leonards-on-Sea, Sussex. Partners, Bob Smith and Ben Mullett, both of whom are musicians, decided to open the shop after carrying out a market research survey in the Hastings area. They found, possibly to their surprise and very likely to their great joy, that the nearest competitor and all-in-music

shop was about forty miles away (in which direction, across land or across the Channel, they didn't say).

A comprehensive range of Vox electronic organs, guitars and amplifiers, including a wide variety of other instruments and equipment is stocked and for customers who are building up equipment, terms for the competitively priced range can be obtained.

Soon this new centre will be holding folk and classic music clinics.

VAMPOWER INTERNATIONAL

The July issue of *Beat Instrumental* carried an extensive survey on sound equipment and the companies from which various units could be obtained.

Unfortunately, *B.I.* made some erroneous remarks about Vampower International Ltd. and its Mark 2 range and we apologise for any confusion and embarrassment this may have caused.

Vampower International has just introduced a new model in its Mark series. This is the Mark 3 model which, says sales manager Mr Jim McDonald, is totally revolutionary and exciting in design. This model was featured prominently on the Vampower stand at the 1971 AMII Trade Fair at the Russell Hotel, Russell Square, London, W.C.2, from August 15-19.

NEW LABEL FOR "STRAIGHT" POP MEN

A new record label which will probably give new hope to the many bands playing straight pop music is to be started this month by the Michael Montgomery Management Company, which manages RCA group, Continuum.

The label is to be called D'Art Records. Its first releases are scheduled for September 18 and are *Funky World* by American group, Tin Can Alley (ART 2001). This record was produced by Bill and Steve Jerome, who were responsible for the production success of *The Captain Of Your Ship* by Reperata And The Delrons and the

American version of *Walk Away Renee* by The Left Bank a few years ago. The second release is *Eleanor*, also by an American group - Cottage (ART 2002), and again produced by the Jeromes.

Promotion of the records will be undertaken by Tim Knight, recently appointed head of the new Red Bus Agency promotion company. Tim Satchell will take on the role of label manager with Clive Stanhope acting as chief co-ordinator.

Stanhope told *B.I.* that he will be on the lookout for masters and tapes and added that he would like to receive any tapes and demo discs from any groups around the country.

"At present we only have American product," he said. "But, of course, we would like to release British product too."

Stanhope said it is possible that his company would also open a progressive record label in the future.

Just in case you didn't manage to visit the Vampower International stand please send any enquiries about the Mark 3 equipment to Mr McDonald at Invicta Works, Elliott Road, Bromley, Kent, or telephone 01-460 9825.

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DAY OF THE FESTIVAL — SOUTH LONDON EFFORT

South London's Morden Park will have its first ever open-air music festival on Saturday, September 11.

The concert is set to begin at 7.30 p.m. and features James Driscoll, who will perform a varied selection of well-known acoustic guitar and vocal songs along with a large amount of his own material. Following him will be Anvil who, according to organiser K. L. Ginn, play a large amount of original material tending to lean towards the Led Zeppelin and Deep Purple idiom.

Last on the evening's agenda will be Isis. They play almost entirely original material put together during a year of solid work.

The concert will not be performed on the park's permanent stage as it is felt that

this would cause inconvenience to residents in the area. Instead, it has been decided to use a mobile stage, to be set up on the day, directly behind the permanent one. Seating has been arranged and attendants will be on duty to ensure order.

At press time the entrance fee had not been decided upon. Consult London Transport and A.A. road maps for directions to Morden Park.

T.Y.A. LIVE AT COLISEUM

Ten Years After, who two years ago were banned from the Royal Albert Hall, are to give a special midnight concert at London's Coliseum on Saturday, September 18.

The date is part of their British tour which opens at Bristol's Colston Hall on September 14. After the mid-

FAIRPORT CONVENTION: BIG NOVEMBER TOUR

Dates have now been confirmed for Fairport Convention's November concert tour of Britain. Being promoted by John and Tony Smith, they are:

November
11 — Liverpool Philharmonic
12 — Glasgow Greens Playhouse

13 — Edinburgh Usher Hall
14 — Bradford City Hall
16 — Sheffield Civic Hall
19 — Birmingham Town Hall
20 — Manchester Free Trade Hall
21 — Newcastle City Hall
23 — Portsmouth Guildhall
24 — Brighton Dome
26 — Bristol Colston Hall
27 — Nottingham Albert Hall
30 — Leicester De Montfort Hall

Before the tour Fairport will be appearing at concerts in Dublin and Belfast on November 7, 8 and 9, and then on November 17 at Aberystwyth University. The group plan to play two one-hour sets featuring new material scheduled for their next album during the first hour, and well-known material in the second hour.

night concert they will make a second appearance at the Coliseum the following night at 7 p.m.

The group are currently touring America, where their next album is due for release on the American Columbia label. Called *A Space In Time* it will be released here to coincide with their British tour, which ends at Birmingham Town Hall on October 4.

NEWS BEAT

Kudos is certainly forthcoming to RCA Records for the release of the first five Maximillion singles (these are million-selling records of yesteryear that are being re-released) just at a time when the popular music was reaching a state of virtual gloom. The singles are Elvis Presley's *Heartbreak Hotel*, *Don't Be Cruel* and *Hound Dog* (2104), Perry Como's *Catch A Falling Star*, *Magic Moments* and *Don't Let The Stars Get In Your Eyes* (2904), Sam Cooke's *Twistin' The Night Away*, *Only Sixteen* and *Cupid* (2093), Neil Sedaka's *Happy Birthday*, *Sweet Sixteen*, *Calendar Girl* and *I Go Ape* (2095)

and Jim Reeves' *He'll Have To Go*, *Moonlight And Roses* and *I Love You Because* (2092). In fact, it was fifteen years ago to the month that *Heartbreak Hotel* was at number one in what was then called the Hit Parade. *Hound Dog*, coupled with *Don't Be Cruel*, was also moving around in the upper half of the list of those halcyon days. At the time of writing they were again in the charts. Good music never dies. Sigh!

Meanwhile, in another part of town, Uriah Heep are to make a three-week nationwide concert tour in the first three weeks of December. The concerts will

have a maximum ticket price of just 50p (the budget concerts were an innovation last year of the Red Bus Agency. Their concerts had an admission price of one penny, however) and will cover a number of venues from the previous tour, including Portsmouth, Dagenham Roundhouse, Manchester Free Trade Hall, The Lyceum and at least three dates in Scotland. They will also be promoting their album and single, both entitled *Look At Yourself*, to be released prior to the tour... Now here's a way to put your favourite place on the map. Set a record of some sorts. Twenty-year-old Trevor Mitchell has made Scunthorpe and its Oswald Hotel a tourist attraction by breaking the world non-stop drumming record there by bashing away for an incredible 132 hours. And what's more he used the same Hayman drums and Dallas Arbiter drumsticks throughout his performance. Too much, man... And yet another claim to fame. Irish come-

dian, James Young, who apparently sells more records in Ulster than The Beatles, is to feature in the *Guinness* (how apt, seeing as he's Irish) *Book of Records* as the world record holder for the most performances in a theatre by any one artist. Marvellous. On to Las Vegas!... American-born Pentangle manager, Jo Lustig, has signed an exclusive management contract with Robin and Barry Dransfield. They will undertake a national concert tour with Ralph McTell starting at London's Queen Elizabeth Hall on October 30. Their first album released on the Trailer label last year was voted folk LP of the year. Their second LP, *Lord Of All I Behold*, has just been released... News of a more important nature is that Vox Sound Ltd., one of the leading manufacturers of electronic organs, amplifiers and guitars, have opened new West End of London showrooms and offices. The three-storey building at 9 Gees Court, W.1 (Tel. No. 01-493 8738), consists of a

reception showroom with specially equipped acoustic rooms on the groundfloor. Administration offices are on the first floor with a boardroom above for the directors of the Michael Birch Group, of which Vox is a member company. . . . MAM's Ian Smithers and Johnny Jones have arranged a European tour for U.S. singer Tom Paxton during the forthcoming October-November period. British dates so far include Lena Martell Show, Scottish TV (Oct. 4 and 5); Cory Hall (for University of Cardiff, 8th); Guildhall, Portsmouth (12th); Royal Albert Hall (14th); City Hall, Newcastle (17th); Usher Hall, Edinburgh (18th); Town Hall, Leeds (21st); Philharmonic, Liverpool (22nd); University of York (23rd); Town Hall, Birmingham (25th); Pavilion, Bournemouth (27th); De Montfort Hall, Leicester (31st); City Hall, Sheffield (Nov. 1); Colston Hall, Bristol (Nov. 2); Free Trade Hall, Manchester (3rd); University of Exeter (6th); Town Hall,

Watford (8th); Fairfield Hall, Croydon (11th); University of Essex, Colchester (12th) and Town Hall, Chatham (27th). . . . Carlsboro Sound Equipment wish to inform all their suppliers that their cabinets works at Sheepbridge Lane, Mansfield, and their electrical works at 45 Sherwood Street, Mansfield, will be moving to a new factory at Lowmoor Road Industrial Estate, Lowmoor Road, Kirkby-in-Ashfield Notts. Tel. No. Kirkby-in-Ashfield 3902. . . . Talking of the pop poll, which we weren't, the Beatles were toppled from Top International Group into fifth place by Creedence Clearwater Revival in a vote conducted by Australia's top musical paper, Go-Set. The Rolling Stones came second. The Hollies, who had their own television special there recently, were ninth. Paul McCartney was voted top composer and bass guitarist, with Ringo Starr as best drummer (Ginger Baker was second). Top in the Australian section were Alison

Durban (girl vocal), Johnny Farnham (male vocal) and Daddy Cool (group). . . . And now for something completely different. Groupies were even a problem for the Salvation Army pop group, The Joystings, said Major Joy Webb, the former leader of the group, when she arrived in Sydney last month for a six-week tour. "It's an established part of the pop scene that they hang around dressing rooms, hoping for a few minutes of you know what between acts," she said in an interview with *The Australian*, that country's only national newspaper. "Even though everyone knew the Joysting boys were Salvation Army, it didn't stop them. The lads were surprised enough, but I was dumbfounded when people started following me too," she said. You Know What? All I can muster is a faint Hallelujah. . . . David Joseph, head of the Toby Organisation, announces that the New Seekers will undertake a three-week major concert

tour of England later this year which will culminate with the group appearing at the Queen Elizabeth Hall, London, on Saturday, October 16. Each of the concerts will last two hours and they will be the only act appearing. . . . Terry Woods has signed The Woods Band to Les Reed's Greenwich Gramophone Company for a three-year world-wide agreement. Terry and Gay Woods, Austin Corcoran, Ed Deane and Pat Nash are the Woods Band and they record their first album for the new label in September. . . . Thought of the Month: Is the title song of the film *On A Clear Day You Can See Forever*, an anti-pollution number? . . . former *B.I.* staffer Sam Hamilton now at Decca helping Frank Rodgers manage the Decca and Deram labels . . . Renia soon to resume gigging when members gather themselves after holidays. Drummer, Rick Desmond, was in America, no less.



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BROUGHTON FOR NEXT TO NOTHING

EDGAR BROUGHTON has never been one for ducking controversy. He has upset a lot of people who have criticised him for mixing a crude sort of politics with music and for egging the kids on to demand free music when this just isn't practical.

Recently, Pete York, of Hardin and York, attacked Edgar in Beat Instrumental and started off a controversy on our Letters page for and against Edgar. Pete accused the Broughton Band, and Edgar in particular, of making the scene in Germany difficult for English groups by virtue of the trouble he had caused there. He said Edgar Broughton tells the kids that concerts should be free, but only after he has picked up his money for playing.

We decided to give Edgar Broughton the chance to say what he thought of these accusations and to explain just what he reckons he's playing at.

Regarding what Pete York said in Beat Instrumental, Edgar replied, "There are more important things for me to do than defend what we do to Pete York. I don't regard his criticism as worthwhile because it's uninformed. We believe that a proportion of what we do, as everybody knows, should be done free for the benefit of the community. We know how much we've made from Germany and how much the

promoters have made. Most of them are criminal. I can't really comment on what Pete York said because he hasn't said anything I can answer."

But Pete York is by no means the only musician who has criticised Edgar Broughton. There are many more who wouldn't be quoted on what they think of him but who, nevertheless, get very hot under the collar and can be heard muttering "Out Broughton Out" under their breath from time to time.

"I think we make a lot of people uncomfortable," said Edgar. "One thing we've never done is jump on a bandwagon, but these people are jumping on the knock Broughton bandwagon. We know our limitations and at times I admit we can be naive, we are aware of that. At times we hit on sore points with the kids, with musicians, with councils.

"My loyalties as far as fellow-musicians are concerned are practically non-existent. Most of them are not in this business to cultivate a relationship between one bit

of society and another. The only thing we have in common is that we play musical instruments. As far as kindred spirits go, even if I like what they are doing musically, I don't feel anything in common because so many of them are so far removed from what we're doing.

"People have compared us to Beefheart, the Mothers and Fugs but we don't have pretensions to have the musical ability of Zappa or to be into the refined comments of the Fugs. We are really on our own and we stand by it."

One thing that Edgar Broughton did recently was to organise an appeal for Bangla Desh and to do a concert for this appeal. He asked a well-known band to do the show as well but their manager replied that since this well-known band was about to do an American tour they couldn't ally themselves with the Bangla Desh appeal in case it looked bad in America! The band concerned didn't know about the request and their manager's reply, but it's that sort

of thing that annoys Edgar Broughton about the music business.

"The other day a manager was trying to get me to come to terms with the business," said Edgar. "I suggested to him that one day the bands might take the business from the business."

The Broughton Band have done a lot of gigs in schools recently and it's more than likely that many of the bands' followers are still at school. But one reason they do schools is that they find that gigs organised by school kids actually come off, whereas a lot of events organised by freaks never happen.

"We try and do a lot of benefits for various things," said Edgar. "The freaks say 'Great, we've got Edgar Broughton for next to nothing, it's going to be a great scene.' We get slagged off by people for working cheaply, but when we get to the gig we find they haven't bothered to get it together because there's no large sum of bread at stake to force them into making sure they don't lose on the event. So we do schools. They really get it together. We did one the other week where we got 800 people at a little sec. mod. It elevated everything and gave us a real buzz.

"Not many bands are doing that sort of thing. But if we can rip a couple of grand off a bloke who's got it we'll do

these gigs for nothing without hesitation. People ask us why we don't do everything free. If people who wanted us to appear free would actually organise the events we would do them. We turn down lots of these things because we know they just aren't going to happen. They just cost us money getting there and they don't help anyone."

The Going's Good

Whatever you think of Edgar Broughton's ideas, you have to admit that he does a lot of free concerts, including his recent attempts at playing from the back of a lorry that landed him in trouble with the police at Redcar. Obviously, a band can't play for nothing all the time, and no doubt Edgar Broughton has made money from his band, but it's equally clear that they aren't out just to make a pile while the going's good. They have certain ideas that they try to get audiences involved in and they have the concept of



Broughton: The musician's musician?

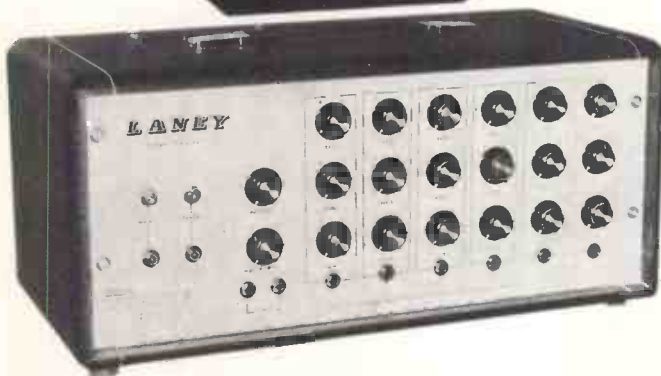
servicing some kind of community, of being part of that community rather than gods on a big stage. This is what upsets people and no doubt will continue to upset them.

Edgar Broughton summed up his band's approach and I suppose you can judge them by this: "We're trying to communicate certain basic ideas and those that are our best have social connections. We're having fun and we do what we do in a way we think will communicate these ideas. We want people to feel each other and we get audiences to touch each other. Sometimes we'll get them to start moving their bodies together and it's like a great tide coming in.

"Obviously, we're not the best band in the land, but I've seen plenty of bands that didn't do anything even though they've had great musical ability. That's because they're not doing anything with it. They've got everything together as far as good musicians, equipment and so on goes; everything, in fact, except "why?"

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john, yoko,

We came together to talk about *Grapefruit*, Yoko's book of poems, and ended up talking about Jesus. Somewhere in between, we mentioned the Beatles.

John and Yoko are currently facing the plight of 'superstardom'. Within two weeks they had become the third set of artists I had met who were complaining of being sold as *people* rather than for their art or for their music. James Taylor was the first, complaining of being used only as a headline or a photograph to sell more newspapers, and Pete Townshend was equally determined that 'he won't get fooled again', into being a 'superstar'.

'Being misunderstood', John explained to me, 'is being treated as if I'd won the pools and married an Hawaiian dancer. In any other country we're treated with respect as artists, which we are. If I hadn't bought a house in Ascot I'd leave because I'm sick of it. It's only because it's such a nice house that I'm staying. I'm a fantastic patriot for Britain. Ask Yoko - I never stop selling it! But she finds it hard to love England when they never stop shitting on her.'

Yoko feels very much the same way and is waiting rather apprehensively for the response to the paperback edition of *Grapefruit*, (see *B.I.* book review). She's been feeling misunderstood for the past fifteen years and has come to the conclusion that she must be the supreme optimist to ever carry on. 'I just get this feeling that it's going to be the same thing again' she told me, 'but I have to go on knocking the door.'

You are here

'An artist is not usually respected in his own village', commented husband John, 'so he has to go to the next town. It's a bit of that with us really. I think it's also like Dylan Thomas and Brendan Behan - they both died of drink. Artists always die of drugs, drink and all that. Like Jimi and Janis - it's just that they're so misunderstood and tortured that they kill themselves. I refuse to do that. I've found the way out. *You are here*, live for the day, minute by minute. That's the essential way.'

'*You are here*', meaning that this is *all* we can know of life's purpose, is the pervading message behind the art of both John and Yoko. The message is short but conclusive. In his song *God*, John lists fifteen people and philosophies that he no longer believes in and claims that he has now arrived at a position where he only belie-

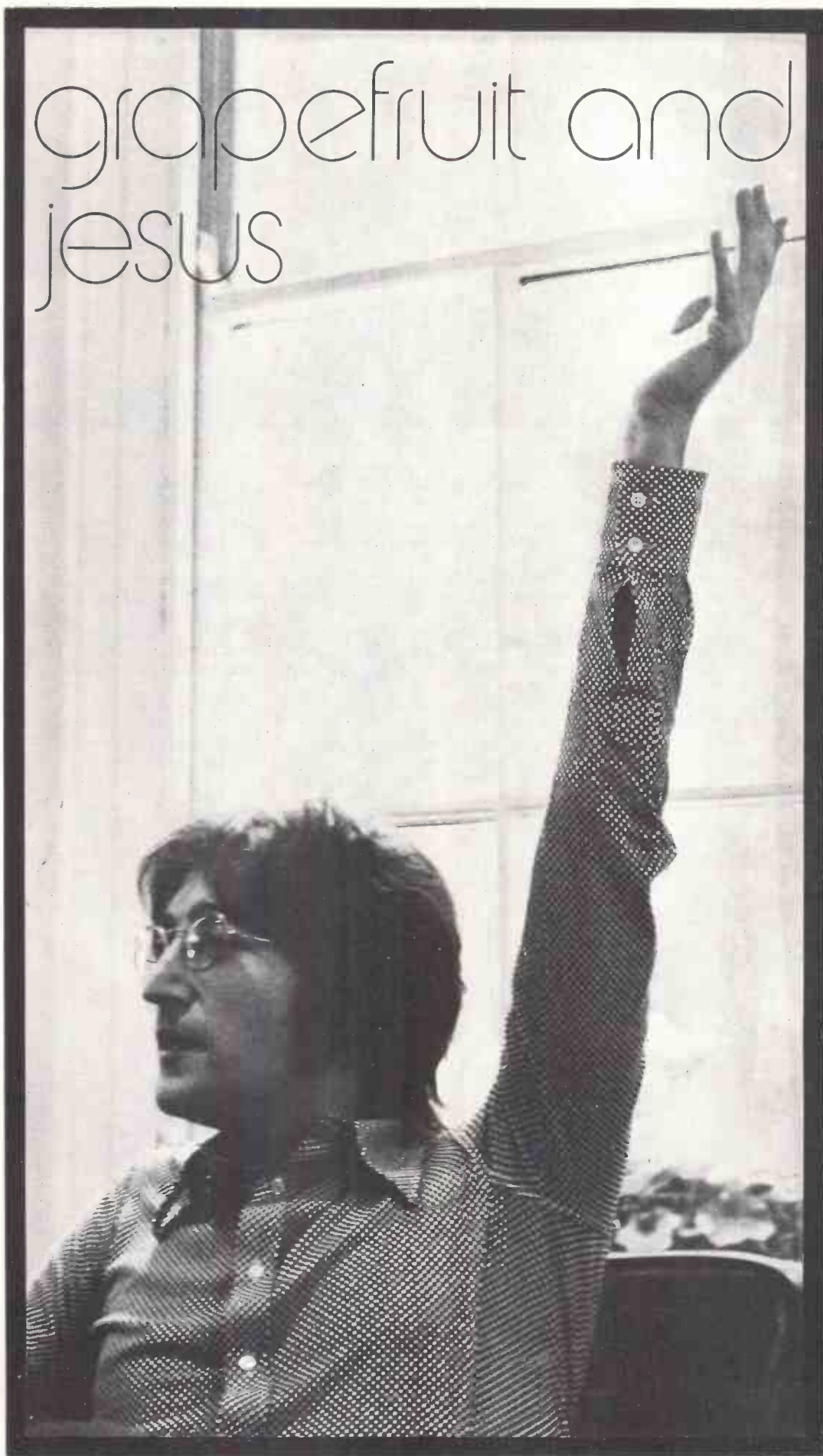
ves in, 'Yoko and me/that's reality'. When I asked him as to what he considered reality to be, he answered, 'Reality is living, breathing, eating and dying'. So, outside of the undeniable fact of our own existence they claim that there is no need for questions or answers. As far as any ultimate reason, purpose or meaning to this life is concerned, John states, 'There isn't an end product to life or a reason for it, it just *is*. It's not a game though,' he assured me, 'it's very serious.'

Poetry in motion

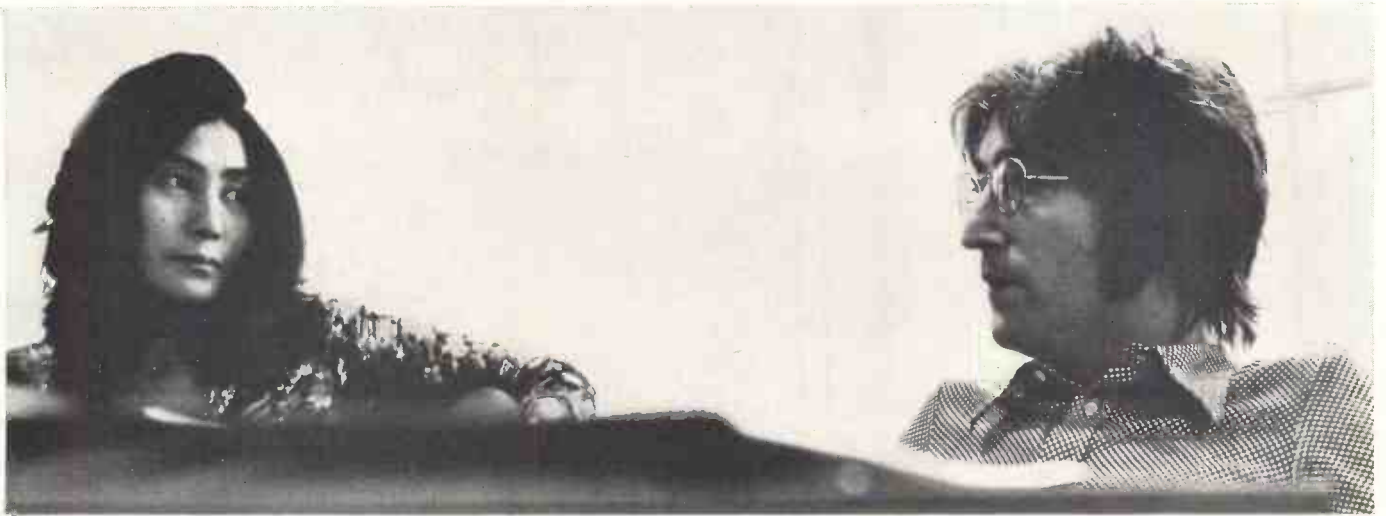
'*You are here*', is the statement they offer, and '*what you can do while you are here*', seems to be the message behind Yoko's poetry. They all take the form of a simple instruction, often of a single line and are divided into sections titled Painting, Event, Dance, Film, Object etc. When life itself has no meaning, there is no reason why the activities we perform during that life should have any ultimate meaning either. This would seem to be the philosophy behind the poem *Line Piece*, which says 'Draw a line/Erase a line'. or *Map Piece* - 'Draw a map to get lost'. Probably the best poem in this line, once you have an understanding of the underlying philosophy, is the one line *Lighting Piece*. Here it is important to see both the meaninglessness inherent and the allegory between the match and our lives. The poem says simply, 'Light a match and watch till it goes out.' Without purpose we seem to have been brought down to the level of a matchstick, and our lives are as a flame which burns awhile and then extinguishes. The matchstick is then discarded.

Yoko of course, is no newcomer to the art world having been associated with such avant-garde artists and musicians as Andy Warhol and John Cage. Warhol himself has explained his own art as being, 'to stop you thinking about things'. Francis Bacon, another contemporary artist who shares the same philosophy, has said, 'Man now realises that he is an accident, a completely futile being and that he can only attempt to beguile himself for a time. Art has become a game by which man distracts himself.' In these cases, art has lost its power of Man communicating ideas and emotions to Man. It merely becomes a game to amuse ourselves with while in death's absurd waiting rooms.

I feel that it is absolutely necessary to understand the thoughts of John and Yoko before their art becomes understandable. 'Peo-



Photography by: Michael Putland



Drawing knowledge from the same mind . . . feeding each other with ideas

ple seem to be scared of being put on', says John, commenting on a recent review of *Grapefruit*. 'I don't understand people who say they don't understand it because even a seven year old can understand it,' says Yoko. I commented that it's not the *how* of the instructions that were misunderstood but the *why*? Yoko began to explain: 'You see, we live and we die. In between that we eat and sleep and walk around – but that's not enough for us. We have to act out our madness in order to be sane.'

I asked John whether he'd been influenced a lot by Yoko's ideas. 'Yeah, it's great', he replied. 'It's amazing that we think so alike coming from different ends of the earth. She's come from a very upper class scene, going to school with the prince and all that shit, and I'm from wherever! It just shows that colour, class and creed don't come in the way of communication. You don't even have to speak the same language.'

'We made a calendar with some *Grapefruit* quotes on and some from my books. The ideas behind it were quite similar. Yoko was a bit further out than me when we met – and I was pretty far out you know – but she really opened my head up with all her work.' I wondered whether he found a great difference between the poetry that he puts into his songs and the poetry that Yoko writes. 'The last album I made was very much the same as Yoko's poetry', he said, 'There weren't many words to it. It was pretty simple and so is the one I've just made which is called *Imagine*. We work well together. In films we work well together and in music too, except when I'm doing completely straight rock. But things like *Revolution Number 9* would make a good background for her voice.'

John reminded me that his meeting with Yoko hadn't been the factor that made him write his songs of personal statement. He was writing the same kind of song

back in his days as a Beatle, but again he was famed for just 'being a Beatle' rather than for the content of his work. '*Help* was a personal statement' said John, '*In My Life* was a personal statement and so was *I'm A Loser*. I was always on that kick but they were just considered to be 'pop' songs at that time. That's why I gave it up. It was all *Beatles*'.

Half way through our interview, John went out of the room for a few minutes and returned with a magazine which had been sent into the Apple offices for him. The cover contained his picture and the inscription 'Dear John', indicating an open letter to him which was inside. 'You ought to see this', said John, 'This is a message to me from the Jesus people. This is the Jesus freaks in America.' He then sat down again and began reading aloud:

'Dear John,
I've been through a lot of trips with you. When I was

down I put your records on and you'd bring me back to life. I've been up mountains together and I know you know where it's at. But the main reason I'm writing to you is to tell you of a friend I met last June. He said that He is the Way, the Truth and the Life. I believed Him and gave my life to Him. I can see now how he can boast such a claim. Since then I've heard that you don't believe in Him but you can see in your eyes that you need Him. Come on home Johnny.

Love,
A friend'.

Crackpots

'I think they've got a damn cheek' said John spreading the paper on the desk. 'I think they're madmen. They need looking after.' I reminded him that this same suggestion had often been levelled at himself and Yoko. 'That's my opinion you know', he replied, 'You asked me what I thought and I think they're crackpots.'



Map Piece: 'Draw a map to get lost'



'This is a message to me from the Jesus people'



Yoko and John across the table from B.I. Features Editor Steve Turner and girlfriend Carol

As our earlier conversation had been on the topic of prejudice and how to remove it from society, I asked John whether he wasn't himself guilty of prejudice here. 'I don't think it's a prejudice I just think it's a lot of bullshit,' he answered, 'I think it's the biggest joke on earth that everyone's talking about some imaginary thing in the sky that's going to save you and talking about life after death which nobody has ever proved or shown to be feasible. Why should we follow Jesus? I'll follow Yoko, I'll follow myself.'

John's opinion of the Jesus Freak cult, is that they are following in the same tradition that he and the rest of the Beatles followed when they enlisted with the Maharishi. 'It's the same as I did when I went looking for gurus,' he commented, 'It's because you're looking for the answer which everybody is supposedly looking for. You're looking for some kind of superdaddy. The reason for this is because we're never given

enough love and touch as children.'

On another subject John very much sympathised with the attitude that Spike Milligan presented when he ended his TV documentary with the question of whether it was he that was insane or the man who drills holes in pieces of wood for fifty years. 'That is complete insanity', agreed John, 'Don't you see that the society creates insane people to do their insane work, so that they can wank each other off on f--king yachts. That's what it's all about. And everybody's screwing holes in and going to school and going to work so that fifty people in Britain can f--k about on yachts.'

After these comments, and as a leg-pull, I suggested to John that he ought to have his very own political T.V. show. Taking it rather more seriously than I had intended, he stated with firmness, 'I am a revolutionary artist, not a politician'. At least it gave me an extra understanding of what John

Lennon thought about John Lennon rather than what critic and journalist number 5739 thought about John Lennon.

After the dream

It is precisely this assertion that he is an *artist*, which is the difference between Beatle John and the post-dream John, ('The dream is over. . /Yesterday I was the walrus/but now I'm John'). Songwriting is now just one of his arts as he dabbles further into the field of film, sculpture and happening. Yoko is certainly the person who harnessed and directed the Lennon potential but his talent has been evident for years. His anti-organised religion attitude was evident from his early books and as he himself said, the personal songs go back as early as *I'm A Loser* on the *Beatles For Sale* album. Previous to meeting Yoko he seemed to be a philosopher in search of a philosophy and an artist in search of something to say. Now with Yoko, he sings the songs explaining the philosophy

which have made Yoko's poetry a possible and indeed valid art form.

John and Yoko are two very warming people to be with. They both speak as if drawing knowledge from the same mind, feeding each other with ideas. John hasn't lost the humour which was enjoyed so much in the Beatle days and he pounces on any opportunity to make a crack. When you see a copy of *Grapefruit*, only laugh at it if you feel that what you are doing that day has more meaning to it than the Yoko's instructions. When you get John's albums, use them as reference works to gain an understanding of his wife's poems. And then next time someone tells you that John and Yoko are a couple of crackpots who could do with two years in the army, tell them that they're a couple of misinterpreted but nevertheless brilliant artists who are honest to their beliefs, and tell them that it was I who said so.

S.T



Yoko: Acting out madness to retain sanity



'I'll follow Yoko, I'll follow myself'

ROADIES

resilient head to make ineffective occasional cosh attacks. Thick and long hair can also serve as pillow when sleeping rough.

strong body from eating plenty of sausage, egg and chip dishes at transport cafes.

pockets for jackplugs, leads and other things?

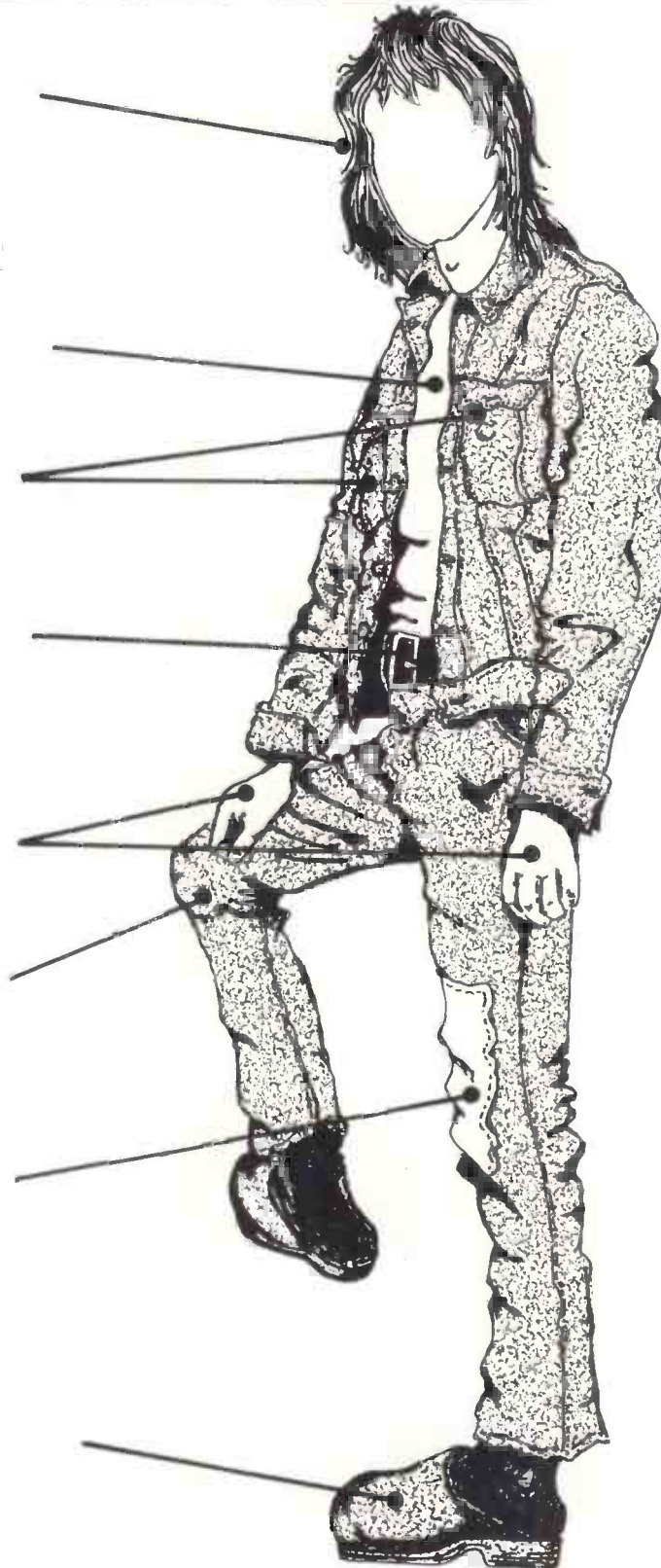
belt for swinging around head to fend off invading groupies.

strong hands for lifting gear and the odd freak off the stage.

sturdy knees for crawling under van when breakdown occurs.

patch caused by crawling under van when breakdown did occur.

foot to be insured by company against falling stacks.



It's a hard life on the road, and it's even harder if you're a roadie. But if you don't mind hard work and you've got a taste for a bit of adventure, then you'll no doubt dig it more than working in an office or on the factory bench.

As the saying goes, a good roadie is worth his weight in gear (and it helps if he can lift as much as well). As a group begins to get regular work and large amounts of equipment it gets to the point where it has to employ someone to look after the thousand and one things involved in keeping the band on the road, so that the musicians can worry about little else but playing their instruments.

Just as a racing driver shouldn't have to worry about seeing the oil's changed and the brakes are working, so a professional musician shouldn't have to worry about changing a dud valve in his amp. That is obviously to the good of the whole band but, unfortunately, it isn't always that simple. Whereas a racing driver knows what goes on under the bonnet, all too many musicians have only the haziest idea of how their gear works and the more moody ones tend to ask the impossible when something goes wrong.

But that's nothing. A good roadie deals with the impossible like he eats his sausage, beans and chips: fast, without thinking about it. And if he's working for good people he'll get appreciation for it even if it isn't shown very much.

You have to get on with the group you're working for and it helps if you dig their music as well.

If you don't dig the group then you'll find yourself working seven days a week, twenty-four hours a day for something you don't really care about, and no-one in their right senses will do that.

There's no one sort of roadie, but the Ultimate Roadie from whom all lesser roadies are descended, is capable of lifting two PA columns under one arm, carrying them up two flights

of fire escape in a blizzard with the temperature about minus 15 centigrade, and wiring the whole range of gear up in three minutes flat when required. All this, of course, when he has just driven 250 miles in five hours with the big ends rumbling and no windscreen wipers working. If there's trouble with the gear he'll fix it on the spot or rewire to avoid the trouble spot. If there's bovver on stage he's out there swinging a mike stand like a marauding Viking toting a double-headed axe.

But that is not all. As well as dealing with promoters who don't want to pay up and peaked capped commissionaires who insist on bringing up the house-lights at ten-thirty on the dot, he can also find out from the group's agency where the gig is taking place (no mean feat in some cases). He is supposed to have a dozen excellent rehearsal halls at his fingertips, all bookable at a morning's notice. He will also know where to get gear on extended loans despite the group's management being on the shops' black lists of bad debts. If he really is the Ultimate Roadie he will be able to convince the accountant that roadies know more about the finances of buying and selling equipment than accountants. He will even be able to persuade the accountant that a new van will work out cheaper than patching up the old one and hiring one when it is in the garage (i.e. every other week). What is more he will not have to wait for six months and a thousand pounds worth of repair bills to pass by before being proved right.

At the gig he'll get a good sound balance and have his way with the sound. A lot of groups forget that the one person who really knows what they sound like is the roadie operating the mixer. It is one thing realising that the lead guitarist drowns everyone else out and quite another persuading him to turn down. I suppose our Ultimate Roadie would bring

this off but maybe he could be excused for failing here. He would probably settle for the common manipulation of setting the guitarist's amp at number six knowing full well he'll turn it up to eight anyway which is where you want him to have it. He'll probably then turn it up to ten, but at least you've tried.

As well as all these things, the roadie also remembers the little things everyone can forget once in a while, unless he's a roadie in which case he must never forget. Things like making sure he's got enough money for petrol home if the group don't get paid. Like checking that the girl at the office has, in fact, booked the hotel rooms. Like making sure he never runs out of the guitarist's favourite brand of picks, even though none of the shops have stocked them for six months. Like knowing where the band's playing in three weeks' time, even though the office doesn't know.

Being a roadie is not a job. It's a way of life which does have its many rewards, some obvious and some not so obvious. At times you'll hate it and despise it, but at other times you'll swing on it. The blistered hands and aching back sort themselves out after a while. You get used to going to bed at eight in the morning and getting up again at midday, for whatever you do, no sin is greater than missing or being late for a gig.

There are roadies who do it for a while until they can take no more, while others thrive on the life. They are the real professionals. Three hundred years ago they'd have been pirates or highwaymen, but the world is more organised now and offers less chance of real excitement. So if you feel the old stirring in your stomach that tells you you need some action, join the real professionals. And I don't mean the army either. There's far more adventure on the road and with a bit of luck you won't kill anyone.

BOOK OF THE MONTH

This book was first published in 1964 in a hardback edition but this is the first paperback edition to come out. Those who expect poetry to rhyme will be the first to be shocked and those who expect to be given information about themselves will also be shocked. These poems take the form of instructions and as Yoko says, "When you instructionalise it then you're handing the baton to the other person". John describes it as being, "A verb instead of a noun".

The instructions are simple enough to understand but the mystery which people are confronted with is, "What is their purpose?" Yoko sees it as a form of communication whereby if the instructions are carried out you will have either communicated to another human being or you will have rid yourself of some mental block which has up to that point prevented you from communicating.

The instructions seem to fall into three categories: a) The impossible. For example: *Clock Piece*, 'Make all the clocks in the world fast by/two seconds without letting anyone know/about it'. b) The possible yet absurd. For example: *City Piece*, 'Step in all the puddles in the city'. c) The secret fantasy. For example: *Plane Piece*, 'Hire a plane/Invite everybody/Ask them to write a will to you before/boarding'. I can imagine a communication resulting from the fantasies when a person realises



that his/her fantasy is shared by another, but cannot quite see the communication achieved by the more meaningless poems e.g. *Cough Piece*, 'Keep coughing a year' or *Painting To Enlarge And See* which is a totally blank page except for the title and the date of its 'writing'.

This type of absurdity is not new to art forms when the artists concerned maintain the philosophy of life's ultimate meaninglessness. John Cage has composed a piece of music for silent piano, the playwright Beckett produced a play which lasted 60 seconds and had no script, and blank canvases in art galleries have become somewhat 'old hat'. As with each of these artists, Yoko has a certain amount of beauty in her imagination and this comes over well in her fantasy poems. It is important to realise that however absurd a piece of art may seem, the artist is saying something through it, even if the message is the same as the medium, e.g., one of absurdity. S.T.





Tir na nOg

Tir na nOg is a Gaelic word meaning Sonny CondeU and Leo O'Kelly. It's literal translation is 'land of eternal youth', the habitation of the Gods in Irish mythology. However, it is the first of these translations that we are about to become familiar with in the music world.

"We both come from Ireland and met each other in Carlow", explained Sonny, "I was doing a gig with my cousin and Leo came up and asked if he could borrow a guitar and jam with us". From this informal introduction and the simple process of plus one, minus one, grew Tir na nOg who were soon to turn professional. Until that time Sonny had been working on his family's farm and dabbling in folk music while Leo had been a member of various rockbands and even a true Irish showband!

Because of these different backgrounds, Sonny explained that their similarities lay in their differences which were found to comple-

ment one another. "We are similar in that we have varied tastes", he explained, "but our variations are different!" Sonny sees his songs as being derived from a world of fantasy whereas Leo writes from his emotional experiences. "My fantasies are affected by my emotions", said Sonny, "whereas all of Leo's songs are on the emotional level."

Sonny and Leo both play acoustic guitars and Sonny also plays tabla and bongos. Their music is definitely in the folk idiom for want of a category and I don't think that they would deny this. Recently they supported Cat Stevens on his mini-tour of Britain, receiving good response wherever they went. They manage to hold the audience between numbers with personal chat which shows excellent control for such a new group.

Tir na nOg claim that there are no messages to be found hidden in their lyrics although they would defend the poetry that's there. Sonny even sings a George Formby song in their stage

act which he 'nicked' from a John Peel Nightride via a tape recording. The title of the song is enough to explain it's content: *If Women Like Them Like Men Like Those Why Don't Women Like Me?* The song is always greeted with laughter wherever they perform and many people credit the song-writing to Sonny himself, thinking that it's all a joke when he introduces it as his 'George Formby spot'!

Audience reaction is a fascinating study for any artist. But with the rise of 'superstardom' it doesn't take many words to put a crowd into hysterics anyway. A listen to *Four Way Street* by Crosby, Stills, Nash and Young is ample evidence of the effort which is needed to be humorous when you are a 'star'. Before one track Neil Young says "This song is titled *Don't Bring Me Down*, and it's guaranteed to bring you down". This causes the audience to burst out in knowledgeable laughter even though the statement hardly warrants a smirk.

On this subject Leo said, "I feel a little sorry for the audiences because they're all there searching for something which I'm sure they don't find. They've become so predictable and laugh at the least thing. It's really embarrassing." Leo has found that this laughter at the merest suggestion of human conversation which comes from a musicians' lips stops any serious communication and real humour. "They're all anxious to please the person up there", continued Leo, "It's a sort of 'We know what he's talking about!' "

Tir na nOg are now working five or six nights a week and their first album is for Chrysalis (ILPS 9153) apparently selling very well. The songs they are writing now will go towards a second album. Sonny is currently producing most of the material while Leo is feeling guilty and can't quite pluck up enough energy to go and have some emotional experiences!

S.T.

BEAT INSTRUMENTAL

AND THE
DE LANE LEA MUSIC CENTRE



SEP '71

OPERATIONAL DU

De Lane Lea

DESCRIPTION

- STUDIO-1** accommodates up to 135 musicians using Thirty channel Sixteen track console
- STUDIO-2** accommodates up to 40 musicians using a Twentyfour channel Sixteen track console
- STUDIO-3** accommodates up to 20 musicians using a Twenty channel Sixteen track console
- REMIX-1** has an overdubb studio using a Twenty channel-Four track console
- REMIX-2** is equipped with a Twenty channel-Four track console
- TAPE SUITE-1** for Copying-Editing-Mastering, etc., with all multi-track facilities
- TAPE SUITE-2** for Copying-Editing-Mastering utilising facilities
- DISC CUTTING-1** for full Mono Cutting services
- DISC CUTTING-2** for full Stereo Disc Cutting services
- FILM PROJECTION** with 35mm Direct Projection Facilities – 24/25 fps
- TELECINE** with 35mm/16mm Telecine Projection facilities which can be utilised with all studios and remix rooms
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JURING SEPTEMBER

Music Centre



TECHNICAL

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- 8-Track Recording
- 4-Track Recording
- Quadrosonic Recording
- Stereo Recording
- Mono Recording
- 6-Track 35mm Recording
- 4-Track 35mm Recording
- 3-Track 35mm Recording
- 1-Track 35mm Recording
- 1-Track 16mm Recording
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Monitoring Facilities
- Neumann VMS66/SX68 Stereo/
Mono Disc Cutting Systems
- Computer Logic Control Systems
- Bosendorfer Piano
- Steinway Piano
- Bechstein Piano
- Hammond/Lesley Organ
- Multi-tone Piano

By the time you read this De Lane Lea Music's fabulous new premises near Wembley Stadium will be open. Over three-quarters of a million pounds have gone into the new Music Centre, £420,000 on equipment, and £350,000 on the building. Managing director, Dave Siddle, explained how and why this new studio complex evolved.

DS: The basic idea, he said, originated three years ago, and from then on it was planning permission, design work, and so forth. We wanted to build a set-up which gave the client everything he wanted in music recording, right from studios through to editing, cutting, comfortable surroundings, a lounge, and a car park. Bearing in mind that musicians always have cars, this is most important. Ease of access is also important, so that musicians don't have to climb lots of stairs, as in some studios. We started construction on August 6th, 1969, and orders were placed for equipment around that time. Right at the beginning, I invited Geoff Frost, managing director of Sound Techniques, to be involved, so that he would know the whole scheme from an ideological point of view, and would know the technical requirements. He has worked hand in hand with me all along the line, and I regard him as one of the most important people in

the whole project. Geoff uses a small computer for information storage, so that we don't duplicate or miss systems during installation. What it means is that every item, wire, even solder joint, in the building, is tabulated and has a number, so we'll have a complete catalogue of the whole building. This will help if there are any problems or errors, and also when we install new equipment, as we obviously will one day.

BI: Building a studio is no easy task. What kind of problems did you have to tackle?

DS: Ventilation was one thing. Every time a ventilation duct passes through a wall anywhere in the building, we have put in a ventilator attenuator, a sort of baffle made by Sound Attenuators Limited. Every duct in the building is lined with one-inch felt, and the ducts are always soft-mounted on felt or rubber. This means that when they pass through a wall they are isolated from the structure. All the ventilator grilles had to be specially chosen to cut down on air noise, and one or two even had to be modified after installation because they didn't give satisfactory results. We had to use duct-splitters at all points where there was a grille in order to avoid turbulence. These splitters are vanes fitted into the duct to



Studio One: The finishing touches

route the air through the grille, and they kind of chop the air into segments so you don't get turbulence along the back of the grilles. The air-conditioning plant was soft-mounted three times. First, a three-and-a-half-foot concrete base was put down. This had a piece of isolation neoprene about two inches thick put on top of it, and another six inches of concrete on top of that. A steel framework was then soft-mounted on to the top piece of concrete, and the air-conditioning equipment was soft-mounted onto the framework. All this was necessary in order to eliminate the possibility of vibrations entering the main structure of the building.

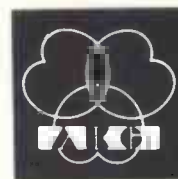
The plant is, in fact, directly underneath studio three, but no noise at all comes through the floor - there's three feet of concrete between the plant and the studio.

Each area has its own individual air-conditioning, so there is no connection between studios, or between studio and control room. They are totally independent to the extent that they are run on different fresh air mixtures, so that you have complete control of temperature and humidity conditions in each area. The range of humidity control is from 35 to 75 per cent, and the temperature range is from about 40°F to about 95°F.

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4. "I mean the AG-500 and the AG-600 are portable recorders that offer professional quality in 1 or 2 channels and a choice of speeds."

5. "But did you know what the AA-620 Amplifier/Speaker offers in high-quality monitoring or sound reproduction? Used with equipment like the AG-600 and AG-500, or as a studio monitor."

6. "And would you believe the ruggedly designed CD-200 cassette duplicator which at 75 ips, turns out more, more quickly than any other cassette duplicator (up to 3000 C-30s per 8-hour day!) Start with one master unit and one slave, add on up to five slave units. Automatic operation. In two-track mono or four-track stereo."

7. "All I'm saying is the BLM-200 Duplicator System produces multichannel cassette or cartridge tapes very fast. Drives up to 10 or even (modified) up to 20 slaves. It's a self-contained bin-loop system."

8. "I want you to know about the RR-200 reel-to-reel Reproducer making 4 or 8 track stereo cartridges. Drives up to 10 Ampex 3400 Series slaves. Select 60/120 ips or 30/60 ips tape speed. Independent switching"

9. "And don't forget the AM-10 Mixer. Professional quality, compact, six-position, a two-channel mixer for studio or portable use."

10. "Not to mention professional audio recording tape as used in broadcasting, duplication etc. (600 series). Or 404 low noise tape, for all mastering recording including endless loop and wherever top performance is needed."

11. "Then there's the 360 series cassette for maximum frequency response in stereo. Lower noise. Higher output. More magnetic energy per square inch of tape. Response capability from 30 to 20,000 cycles."

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De Lane Lea Music Centre

BI: What do you consider the optimum air conditions for a studio?

DS: We've been experimenting, and have found so far that the most satisfactory conditions are a humidity of 45 to 50 per cent, and a temperature of about 68°F to 70°F, but we won't know for certain until we are in operation.

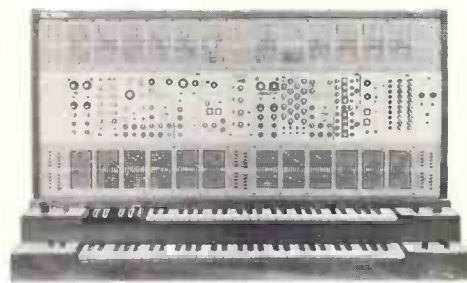
BI: And what about acoustic design. Who did you get to do that?

DS: I did it. I studied physics during my five years in the air force. That's where I got the necessary physics and mathematical knowledge, but personally, I think that's the least important side. The most important thing is the pure experience of being in studios. I came into the business when I was twenty-one. I went to Decca, and managed to last six months, at which point they decided they didn't require my services any longer. Then I went to Lansdowne, and was there about eighteen months. After that, I quit actual engineering for a period of two years. I went to the S. H. Benson advertising agency as a sound consultant, supervising sound tracks onto all their advertising films. They eventually decided that it would

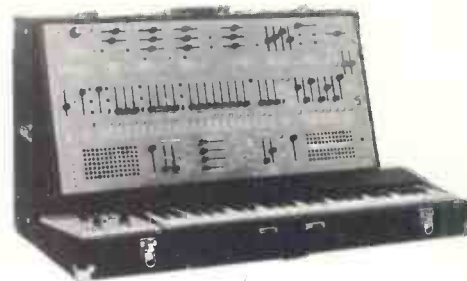
be a good idea to have their own studio, and that was the beginning of the Kingsway studio. It was just a mono outfit, but we recorded the Animals' *House Of The Rising Sun*, and all Herman's original numbers. De Lane bought the studio in 1966, and developed it into a four-track outfit. I was responsible for the design of the original Kingsway, and the Dean Street music studio, and the whole of the Wembley project. One has to use basic mathematics in acoustic design, but the important thing is to be able to apply it to the job in hand.

Here at Wembley, we started right from nothing, and acoustically came up with the results we wanted in each studio, bearing in mind that they must deal with a complete cross-section of various types of music. There are three studios, the largest being 80 x 50 feet, and holding up to 130 musicians. Studio two is 45 x 30 feet, and studio three, 30 x 28. We can get about 35 people in number two and 20 in number three. Each studio has its own vocal booth. We've tended to make the smaller studio a little more live than is normally accepted. There are two reasons for this. One is the psychological thing where people can go into a small room and immediately feel a *dead* effect. We try to liven it up. In fact, there is very little difference between studios two and three

Synthesize to harmonize



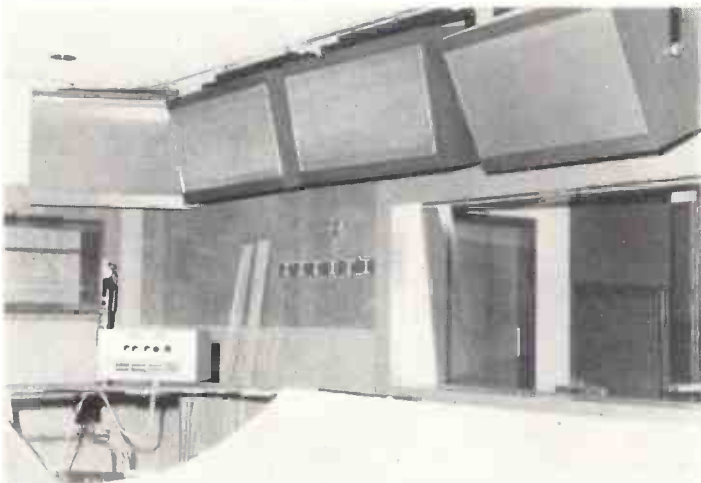
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as far as reverberation time is concerned. To get warmth, we have livened up the bass end in these rooms. This is the way that Kingsway works. People have always said what a fabulous rhythm sound you get there, and this is done by giving a fuller bass sound. I don't just mean the low stuff around 50 c/s, but right up to about 500 c/s. The most effective part of the audio range for rhythm is the 150 to 500 c/s band, and we have taken this into account. I'm a firm believer that a good recording comes from the studio every time, not from the control room. The studio not only affects the sound you get from the instruments, but also the attitudes of the musicians playing the instruments. If they feel uncomfortable, then it's no good. This is why, when designing the acoustics, we did tests right from square one, from the bare brick walls, and then after each new treatment had been carried out. Every time we put more concrete on the floor, or plaster on the walls, when we lined the roof with mineral wool, and when the suspended ceilings were put in, at every stage of the game we did tests and therefore knew where we were going. Dur-

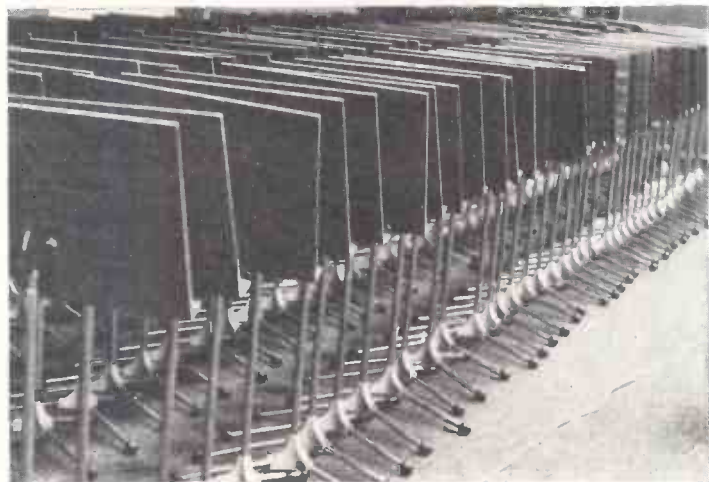
ing tests, we had certain indications that there might be too much bass absorption from the suspended ceiling in studio one, so we modified some of the absorber layouts. I think we've done something like 25 or 30 reverberation tests in each room. Even after a minor change like putting on a door. In fact, there is a hell of a change between having wood there and just a hole. By doing these tests, we've seen what was coming up every time, and we managed to get the final results within three per cent of the design figures. Actually, this surprised me, as I would have been satisfied if we had kept within about 12 per cent.

What I am preparing to do soon is a series of very stringent tests to find how the reverberation time varies with temperature and humidity. It's not just pure research, it's to see if we can control reverberation time comfortably by changing the conditions in the room. I'm not putting forward any theories, it's just that there has been so much written on the subject that I'd like to do something to find out whether it would work.

BI: What method do you use to measure reverberation time?

DS: We generate white noise in the room, stop it dead, and measure the time it takes for the noise to drop by 30 dB. We use a B&K pen recorder for this measurement as it's a bit

The loneliness of the long-distance musician



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difficult with a stopwatch. A calculation is then necessary as we require the time for a 60 dB drop. It is a bit tricky to measure a 60 dB drop directly, as at the bass frequencies, where you have an ambient noise of 44 dB, one would have to generate a noise of 110 dB. We can do this of course, but it doesn't do the speakers any good. In fact, right at the end, we did do one series of tests generating that kind of power, using a wobulated sign wave signal. We quite successfully blew the guts out of a Tannoy 15-inch monitor. We knew that would happen because we were generating so much power. During our tests, we used a B&K octave filter set as well, so that we analysed at eight basic frequencies each time. The same octave band principle was used when analysing room-to-room noise. In this case, we generated wobulated tone or else white noise in one area, and then made measurements in other areas within a 100 feet radius. These were done both for airborne and structureborne transmissions using B&K vibration testing equipment. I've also got three different types of stethoscope for tracking down noise. One is a standard model as used by

Sound Techniques desk in
Control Room One

a G.P. We use this for airborne noise. The second one is a probe type which we use for listening to structure, and the third is a diaphragm type, also used for structure. This is far more sensitive than the probe, but also less accurate, as you tend to pick up airborne and structureborne noise at the same time. It's back to what I was saying before - when it comes to music and acoustics, one must couple pure physics with the human emotion. You rely on your ear as much as you do on a pen recorder. We've been talking about the studios, but the control rooms were acoustically treated with exactly the same precision, and they are all within 0.1 seconds of each other at all frequencies.

BI: Who supplied the acoustic materials used in these areas?

DS: We purchased the items from various building suppliers. We didn't use any special acoustic materials except for a mineral tile which was supplied by Armstrong Cork. Some ventilation ducts had been cased in a plasterboard outer duct, and we found it was resonating at about 75 c/s. We had to pack the inside of the duct with Mica-fil, and we found that we could control the bass end quite closely by adjusting the amount of packing.

By the way, the film screen in studio one also



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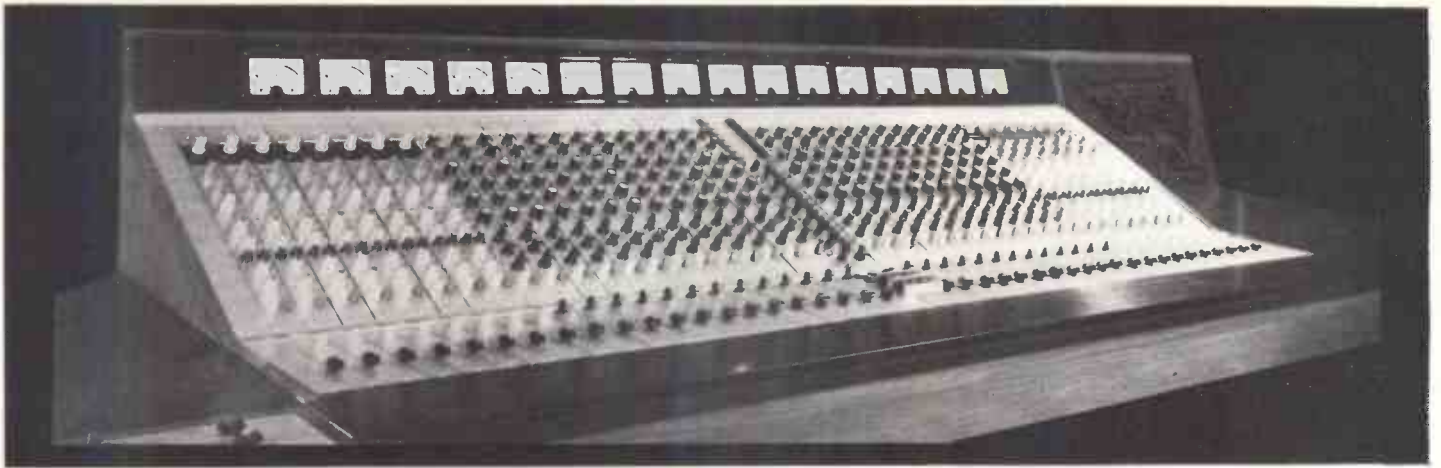
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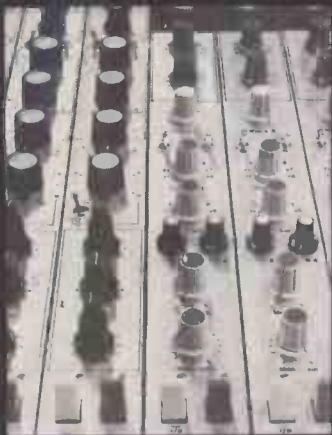
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Sound Techniques have been responsible for the design and construction of the major part of the electronic equipment used at De Lane Lea's new Wembley Studios.



SOUND TECHNIQUES

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De Lane Lea Music Centre

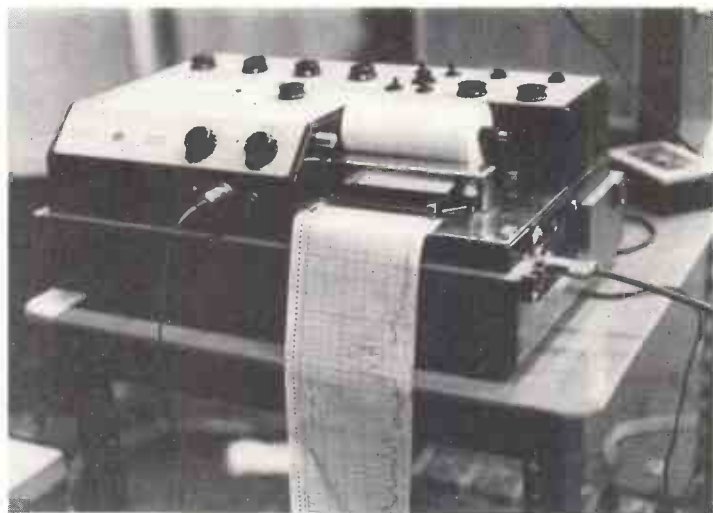
serves as an acoustic reflector. I've always found in film work that you get a certain amount of flutter echo off the screen. It's a direct reflector of high frequencies, so we have angled the screen for two purposes. One is for the optics - it has to line up with the projector, but it is also positioned so that it can be used as an acoustic reflector for strings. The screen is made of perforated plastic, and it livens up the room at that end. We can kill the effect by putting open-weave curtains across it, so it's optional, and you don't *have* to have it.

BI: What technical facilities will be available in the various rooms here?

DS: All three studios are equipped for 16-track, 8-track, 4-track, stereo, and mono recording. There are two remix rooms, one with

a booth, and one without. These have the same facilities as the control rooms, except that you've got a different number of input channels on the console. All these rooms have 20 Dolbys, four limiters, two multi-shelf equalisers, filters, compressors and ring modulators. It doesn't matter which room the client goes into, he gets the same facilities, and the equipment is in exactly the same position in the room, so the engineers don't have to familiarise themselves with five different set-ups. Another point is that when the engineer sits down at the desk, the distance from his head to the loudspeakers is the same in each room. You haven't got a varying front-to-back dimension. Each room is exactly 15 feet 1 inch deep, although the widths vary.

The desks are by Sound Techniques, the one in control room number one having 30 input channels. You can pan across any odd and even channels, and you can



B & K level recorder

also select without panning on to any two group outputs, so that means you can get perfect centre injection. It also means that you can route the signal to more than one recorder. For example, you can route it to a 16-track tape recorder and to a 6-track film recorder at the same time. The desks, of course, have the usual comprehensive equalisation controls. One

unusual feature is that to do a session or a remix dead straight, without using ancillary equipment like limiters and things, you never have to use a patchcord. Everything is logic controlled. You push a button, and 16 track is automatically fed up your faders. You push another button, and it tells the remix signal which machine

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BCM 10-2 (Illustrated below)

10 input channels. 2 O/p groups. 1 reverb. group with stereo return. Meters, talk back, Cue/PFL speaker, etc.

S.16-4 (Illustrated)

16 input channels with full equalisation. 4 O/p groups. 2 reverb. 2 foldback, 8 track playback. 5. V.U. meters. 4 limiters, compressors, etc.

S.24-8

24 input channels, 8 O/p groups, 13 meters, filters. 16 track reduction monitoring, etc.

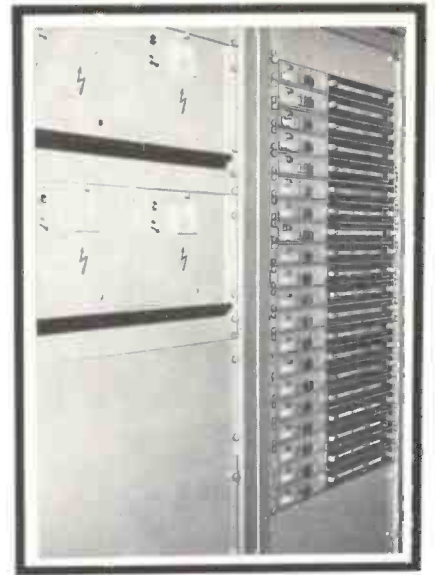
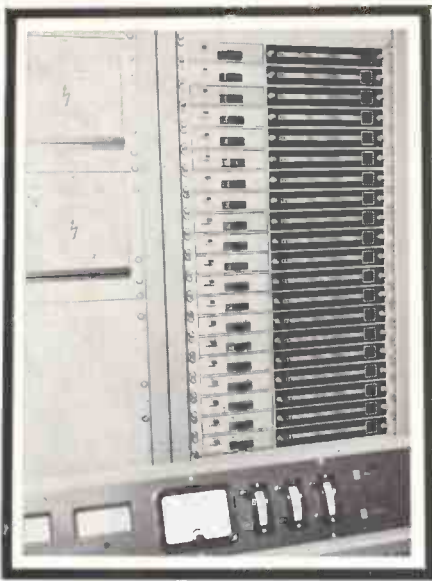
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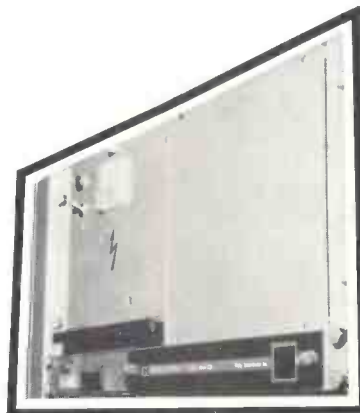
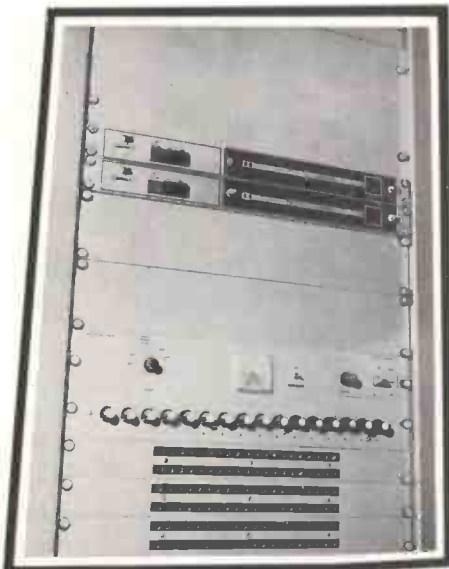
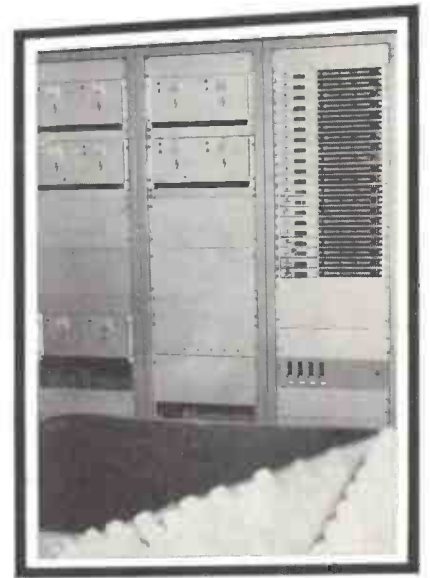
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to go to, whether it be a 16-track or 4-track in the room, or a 6-track magnetic recorder up in one of the projection rooms. Another feature is the Dolby control system on the desk.

We use a logic circuit for switching the Dolbys, so that they always follow the function signal. For instance, if you're recording and dropping in, you may be listening to 14 of the tracks on guide-track, and recording on the other two. The Dolbys will be across the guide-track outputs so that you can listen de-Dolbyised, but when you push the record buttons, the Dolbys on those two tracks are automatically switched straight across the record inputs. You don't have to key in Dolby, key in record, and key in monitor, it's all done in one action on the record button. This is assuming that you've got the automatic button pressed on the logic control. You can break away from the automatic system and do it all manually if you *want* to. This, I think, is vital. The biggest problem here with engineers is not going to be teaching them, it's going to be getting them to unlearn what they know already.

If you switch to line out while recording, the Dolbys will hold back. They won't

immediately switch across line out, but the moment you stop recording, they automatically go over. If you make an error, a light comes on saying 'error'. Suppose you don't have the auto button on. We use Dolby 360s, with logic switching circuitry put in by Sound Techniques.

BI: One of the most noticeable features in the control rooms is the loudspeaker arrangement.

DS: Yes. Our speakers run on an overhead rail, so that you can use all four of them in front, or slide two of them round to the back of the room for quadrasonic work. We use Lockwood cabinets with Tannoy units – the old ones, not the Golds. The Golds tend to be extremely sensitive on overload, and the cones tend to blow rather rapidly. You have to bear in mind that with transistor equipment, the transients are quite phenomenal. Also, the sound on the old Tannoys is more acceptable, and the engineers are far more used to them. The top is less brittle, it's more humane. Loudspeaker manufacturers are trying to build the perfect speaker which has a flat frequency response, but the human ear does not want this. If you pump something that's flat up to 25k at somebody, what's the point? It usually makes them feel a bit irritated in the end. Our monitoring amplifiers, by the way, are by Sound Techniques, and supply 33 watts r.m.s.

BI: What tape equipment will you be using?

DS: Our main machines will be 16-track Scully mechanisms with Sound Techniques' electronics and logic control. The heads were devised between Geoff Frost, myself, and B&A. We use these heads for 16-track, 8-track, and also for the 35 mm. film recorders. By doing this, we have been able to standardise on the associated electronic circuitry. For 4-track, 2-track and single-track tape recording, we have got the Ampex 440 deck, again with Sound Techniques circuitry, but with Ampex heads this time. All the tape consoles have been designed and built through Geoff Frost, and all we purchased from Scully and Ampex were the decks and the hardware.

BI: What machines do you have in the tape copying rooms?

DS: There are two of these rooms, and they can both use anything from 16-track down to single-track. Dolby facilities are provided so that one can edit or copy the tape de-Dolbied.

BI: Wouldn't you copy a Dolby tape direct, without de-processing?

DS: It depends on the tape, and where it has been recorded. There's no set answer to that one. You might get a tape in on which the Dolby has been badly set up. You would then have to mess around until you got a good sound out of it. The alignment procedure has to be spot on or you've got trouble. The one problem with the Dolby system is

taking in tapes from studios which record at a very high level. What we have done here is put gain controls on the front of our Dolbys. It doesn't matter so much in the control rooms, because one is de-processing the tape through the console where there is full gain control anyway.

.....

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Ampex (G.B.) Ltd., Berkeley Avenue, Reading, Berks. 0734 84411.

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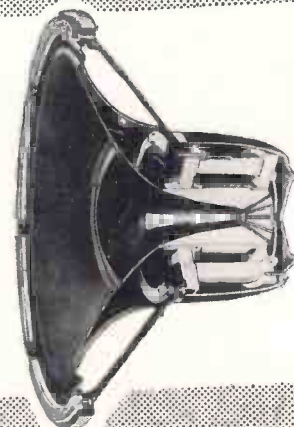
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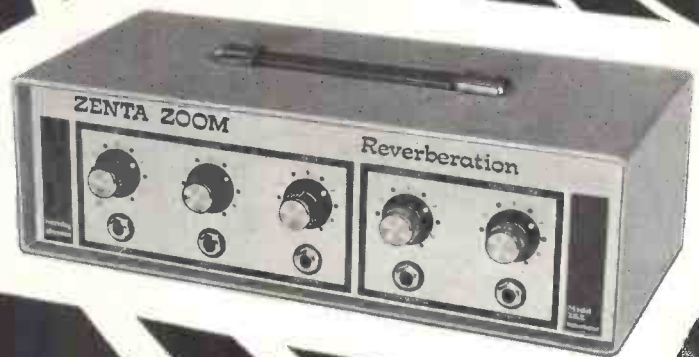
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The Roundhouse at Chalk Farm, North London, was packed out in a way I've never seen it packed out before. The people sweated and breathed the warmest air in town that hot summer's night in July when Sha Na Na were doing their last gig before returning to the States. Everyone waited expectantly and a little impatiently, doing their best not to faint.

It's not often that you get an actual *atmosphere* at a London gig, but this wasn't just a gig. It was no place for the supercool, this was a teenage hop, man. Why, even DJ Jeff Dexter who normally looks like Jo Ann Kelly's double, was there in a bright orange drape jacket with black velvet collar, boot-lace tie and brothel creepers with thick crepe soles. There were a few of you genuine hang-over rockers around, but it was mainly freaks.

Much to my confusion it was the same in Sha Na Na's dressing room — hardly a greaser in sight. I walked in and couldn't see a rock 'n' roller anywhere. Then I spotted one greasing his hair, spreading great transparent droplets out of the tube and smearing them in. And then a couple more in the process of transformation from long-haired 1971 Americans to 1957 hub-cap thieves.

I found an acne-faced guy with black greased hair and an immaculate, thick, dripping DA at the back. The genuine article from the hairline down to his baseball sneakers, straight out of *West Side Story*. He turned out to be Bruno Clarke, the bass player. 'Wanna grease your hair man?' he asked. 'Yeah, why not,' I replied, caught up in the atmosphere, memories flooding back of persuading my mother to let me have a motorbike for my sixteenth birthday. I smeared it on. Too much. I then turned up the bottoms of my jeans in sympathy.

And that's how the whole show was. Sha Na Na had fun up there on stage and they encouraged everyone else to have fun. Bruno was joined in the dressing room by Don York, one of the backing vocalists of the rock



DON'T KNOCK THE ROCK

or Memories are made of this

and roll show. He explained how the group began in between singing snatches of *One Night* to himself. 'We were at Columbia University in a college band,' he explained. 'We found the rock numbers used to go down best so it all grew from that. We originally conceived the idea for one concert at Columbia, the April before Woodstock. It went down so well we decided to carry on doing it and it developed from there.'

At that point Don disappeared still mumbling *One Night*. Back to Bruno, but not before I've passed the meanest evil rocker I've ever seen. This one is Jocko Marcellino, the drummer of the group who also sings up front on *Yakety Yak*. He turns out to be a quiet, reflective sort of guy with a freaky, squeaky, streak in him 'You know, man, we're twelve different cats with twelve different musical leanings but the one thing we have in common is rock and roll, so that's what we play, drawing from all the other things and gathering them round rock. We get good responses from the audiences. They're all sorts: thirteen year olds who've never heard the original rock and roll in their lives, people who live rock, people who are rock. They can all relate to it and they all enjoy themselves.'

I asked Bruno how he came to be involved with Sha Na Na. 'Well,' he replied, 'I was a psychology student at Columbia, but also an out of work musician and I heard about the group getting together and joined it. I think the rock songs we do are all fine songs as *songs* and I enjoy doing them. When I'm at home I listen to things like Neil Young and Crosby, Stills and Nash, but I dig this, even though I was never a great rock devotee before all this. Some of the guys who started it were really into it in a big way though.'

'At a certain level we are obviously sending it all up, but there are so many other levels operating as well. We dig the music, we dig the fun on stage, we dig the

whole idea and so do the audiences. As a bass player I find it most enjoyable. I'm not a super bass player but I'm not frustrated doing this, I really dig it.'

What did he think of Frank Zappa's ventures into rock via Reuben and the Jets and Wild Man Fischer? 'I quite dig that, but I don't get any regard for the music from Zappa, I think he just uses it as a vehicle for his biting satire.'

Time for Sha Na Na to go on stage and out they come bounding along. Out front are three guys in gold-lame jenkins, skin tight gold lame trousers and gold-sprayed boots. They dance and run and jump their way through incredible routines, down on their knees, up in the air, all clap hands. . . There's Lennie Baker, the sax player of enormous dimensions, standing there in a pair of baggy trousers round his huge waist, and wearing a sweaty vest.

The pianist looks like Jerry Lee Lewis and when they do *Great Balls Of Fire*, he is Jerry Lee. On one end of the stage stands Chris Donald, the lead guitarist looking mean. He stands there moody and removed for most of the show, except for a bit of swaying, twitching and mock sexual approaches to the rhythm guitarist on *Walk Don't Run*. On this, the rhythm guitarist Dino runs off stage, plays and bops in the audience and returns to the stage via an incredible backwards roll, ending up in a ball still playing the *Walk Don't Run* descending chord progression.

Up the other end Chris Donald stays cool. Despite the wet heat he keeps his grubby leather jacket on for the whole show. He wears tight black jeans, winkle pickers and pitch-black shades hooked onto a skull face in the shadow of an overhanging greasy J Harris quiff. To complete it, he chews a match in the corner of his mouth. Not only does he keep his jacket on, he chews this same match incessantly all through the act plus five encores!

Sha Na Na play rock and roll like no one else I've seen.



I'd only seen them in the film of Woodstock before this and they're just as good as that filmed snippet suggests. They really belted through the heavies like *Jailhouse Rock*, *Heartbreak Hotel* and *Great Balls Of Fire*. Vocally they're fantastic, doing all that Danny and the Juniors' Bop-bop-bop bop-bop-de-bop through *At The Hop*, the bom-bowm-bowm in *Rock And Roll Is Here To Stay*, and the bom-e-dom-dom e-dang -e-dang-dang e-ding-e-dong-dong in a perfect imitation of the Marcells' *Blue Moon*.

They slowed it down on occasions for further excursions into the traumatic world of the love-sick high school teenager. 'Why must I be a teenager in love?

pleads the singer down on his knees in mock despair. Poor fellow, his buddies have to pick him up at the end of the number and console him. I notice he's wearing white bobby sox!

They dragged their mournful way through the classic sick song *Teen Angel*, (originally by Mark Dinning on MGM). This song has always been too much for me, and my only regret is I don't have the original. It knocks *Ebony Eyes*, *Johnny Remember Me*, *Moody River*, *Endless Sleep*, *Tell Laura I Love Her* and *Leader Of The Pack* into a cocked hat.

Allow me to digress even more as I recall the sad story of the couple in the car that stalls on the railroad track. They get out but *Teen Angel*

goes running back, to be instantly flattened by an express train. And why did she go running back? To get her high-school ring she'd left in the motor, (a forty-one Ford not a fifty-nine no doubt).

Sha Na Na stand there, hands clasped in prayer, heads held high, gazing up at the Roundhouse roof and beyond to the Great Record Executive In The Sky, as the singer weeps his way through the sad sad song. I haven't laughed so much in years.

Sha Na Na do have an album out, one side of which is all rocking oldies. They don't touch the originals, (of course), but they do convey the group's sense of fun and they'll bring back memories to all old renegade rockers.

They did that at the Roundhouse - and more. They provided a really fast moving show, a real entertainment, and had people jiving at the back.

Meanwhile, back at the soda fountain, the guys are standing around in their blue jeans, sipping cokes, Bobby Vee and Frankie Avalon on the juke box. There's a roar outside as a battered Ford with twin aerials and silver portholes screeches to a halt. Out steps big Lee, immaculate in Italian suit with matching *day-glo* sox and cardboard handkerchief. He is followed by his henchman Jimmy the Rat, a knifer with a scarface. He wears a leather jacket with 'Bonnie 650' written in studs stolen from the local cinema. The high-school kids draw their cokes nearer to their clean-cut chins and hold on to their girls. Jimmy the Rat kicks the juke box, puts on a couple of Eddie Cochrans leaning up against the flashing pin table, chewing licorice root, cool and staring. Big Lee takes off his shades and speaks: OK you finks. Which one a you punks thinks he's Dion Di Mucci, huh?' He gestures to his Ford outside. 'Which one a you guys has got my hubcaps?' Over at the pin-table Jimmy The Rat clenches his fists and tenses up. Someone's gonna get their head kicked in tonight.



A HEAD FULL OF FUN...



ALAN ALDRIDGE

A few years ago, someone whispered into the ear of Alan Aldridge that *Lucy In The Sky With Diamonds* was, in fact, a reference to the drug LSD.

Up until that time Aldridge had merely considered the Beatles' music to be good "pop" but certainly no more serious than that. However, following this piece of information, he searched through more Beatle lyrics and was surprised to find that they were working in a similar area to that which he

was working in his own art-form.

McCartney's line, 'Keeping her face in a jar by the door', from the song *Eleanor Rigby*, was a fine example in words of the surrealism that Aldridge was experimenting with at that time in his painting. Because of this, he managed to hunt out McCartney's phone number and called him up to arrange an interview. Up until then he had had no experience whatsoever of journalism and had to pay a girl

to transcribe the eight hours of tape-recorded conversation that evolved from this meeting. The result of this spontaneous operation was a feature in the *Observer* colour supplement of November, 1967, containing the highlights of the interview alongside full-colour illustrations by Aldridge. The whole feature somehow gained itself the title, 'The Beatles Sinister Songbook'.

Lucy In The Sky With Diamonds lent itself well to the art of Alan Aldridge with its visions of cellophane flowers, looking-glass ties and newspaper taxis. The song was included with the feature and was to be an indication of a future project. "The result of this article", he said, "was that I got a deluge of mail and in turn, the result of that was that I had the idea to illustrate a whole book of their lyrics."

From the original idea to its completion in book form took a year of Aldridge's time. **The Beatles Illustrated Lyrics** appeared in 1969. "For the first time," remembered Aldridge, "it treated a pop artist seriously."

Aldridge is an artist who expresses in paint that which musicians like the Beatles and the Who express in words and music. That would explain the reason why his work seemed to be tailor-made for the **Illustrated Lyrics** book. His work is intensely colourful and crammed full of imagination. Like rock music, it is a very direct communication and verse well away from any hint of obscurity which would leave it open to misinterpretation.

He does not visit art exhibitions himself and rarely goes to the cinema. "I'm one of those rare blokes," he said, "who literally goes straight home when he's finished work." Home is a house in Highgate lavishly decorated with seaside pinball machines. Home is also a wife and two children to look after. "I'm a very boring chap," says Aldridge laughing, "The reason that I don't go to art exhibitions is that I might see something I admire and then I'd regret the fact that I hadn't thought of the idea!"

The artists which have given him the most inspiration are from the surrealist school—Max Ernst, Dali and Magritte.



But as with most people, the bookshelves and record collections say more for their likes than they themselves care to give away. Aldridge's contain books on comic strip art, advertising and at least one album of the Pink Floyd.

Aldridge's affinity with rock lyricism can hardly be seen to be accidental. "Between the ages of eighteen and twenty", he said, "I wrote about 150 poems, most of which I can now see were terrible! Although I saw visions then, the way I interpreted them was by words. Later, as I got involved with design, I began to see that here was another opportunity to get pictures together in my mind and reproduce them." Aldridge actually claims that the visions he sees are real. He explains them as, "accidental conditions of the head".

The illustration for Lennon's song *There's A Place* came about by one such accidental condition of the head. The line which sparked off the concept was, 'There's a place where I can go/And it's my mind'. In the illustration, Lennon is pictured laying on his stomach, chin resting on hands, while his legs extend so far behind him that his feet finally return to curl onto the top of his head. Here they begin to walk down a staircase into his skull. "I was sitting here one day", said Alan as he reclined on the studio sofa, "and I saw that illustration as a vision on the wall. However, it was myself I saw floating by, and in the end I went right into myself."

As with nearly every artist, whether he be a musician or a painter, there's no simple explanation of how the ideas come.

Aldridge himself says, "I've got a head full of fun". The head full of fun is the same one he was born with and he claims never to have used artificial means to stimulate ideas. In fact, he already has too many ideas to cope with that any stimulation could be fateful! "I have never taken drugs", he said, "although I couldn't say that I haven't smoked grass when I've been offered it at a party or something. But really, I don't even drink very much."

Despite Aldridge's abstinence from the chemical delights of LSD and its close relatives, he has discovered that most of his audience emerge from the ranks of the 'freak' society. This could be explained as his illustrations do seem to express the intensity of colour and the flight of imagination which many experience under the influence of 'hallucogenic drugs.'

He recently had a one-man exhibition in Amsterdam which is a noted city for its more unconventional youth, many of whom have been able to exert influence on the Dutch Government. The exhibition managed to get away from the accepted format by incorporating a light show and what could be described as 'heavy' music playing in the background. Books were for sale containing examples of his work and Alan himself was around at weekends to chat about his work.

Although he doesn't personally feel an affinity with pop artists he is aware of the closeness of the two cultures. "I think it's a question of two counter cultures growing up together", he said. "At the end of the fifties the power of both the graphics man and the pop man was at a low ebb. With the boom that the Beatles initiated, I think that the graphics men found a natural outlet through pop."

Possibly the reason for the low ebb in graphic advertising was a direct result of the war years when no real advertising was possible because of rationing. Following this, Britain was that much behind America in the development of its graphics. Pop music was in the lull between the Presley phenomenon of the mid fifties and the rise of the Stones/Beatles group sound in the early sixties. The

time had been filled in with singers such as Cliff Richard and Adam Faith.

Aldridge has himself been helped along by pop. He designed the album cover for *Goodbye*, the farewell offering from Cream, and also *A Quick One* by the Who as well as the poster that advertised Dylan's *Don't Look Back* when released in Britain,

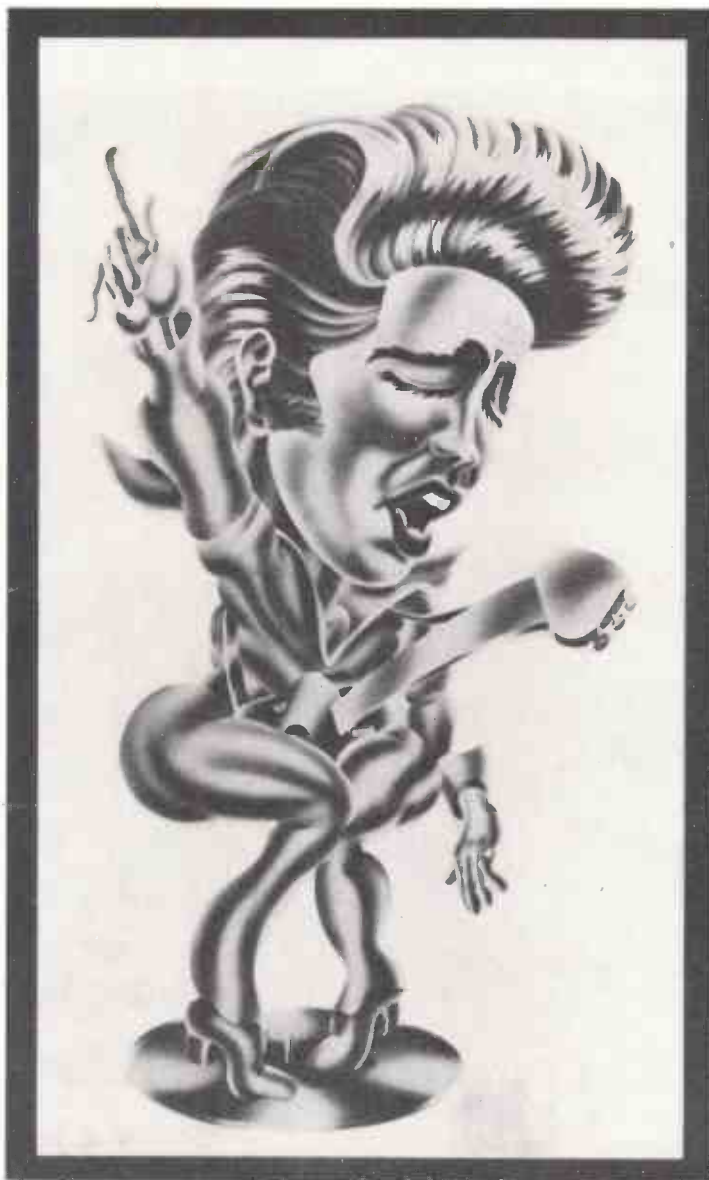
'Working-class hero'

One project that didn't come off, however, was an illustrated article describing the reasons behind the breakup of Cream. "I spent a whole night with Ginger Baker and Jack Bruce", he remembered, "but there was so much bitterness there at that time, that I thought it was best not to carry it out. I knew that although there had never been an official reason given for the breakup, the things they were saying then would only be regretted in the future."

When he paints, he does use music to help him along, but this is not usually of the pop variety. "I do need music when I paint", he said, "You can put on Vaughn Williams or Mahler and it then becomes the soundtrack to your own pictures. I pick very gentle music if I'm working on a book because if the music is too demanding you are forced to listen. This, of course, would impair your imagination."

Aldridge, a true 'working-class hero', has never been to art college. "I think it's best to learn your trade publicly", he said. "My advice has always been to get out into the big bad world and learn by your mistakes. The only trouble is that if you make too many mistakes nobody will give you the opportunity to learn!" Having to practice this lesson himself has meant leaving school at fifteen and drifting through several labouring jobs until getting accepted as an actor in repertory."

"I think my parents were a bit upset then", said Aldridge, "There's a joke in the family that my brothers were born with the choppers and I was the artist! Neither of my parents had any artistic leanings." At twenty he began to draw and the following year he began working for *The Sunday Times*.



He also worked for a time at Penguin books as a cover designer but, at the time, most publishers considered his work too 'way out' or 'druggy'. Since those early days and the publica-

tion of the **Beatles Illustrated Lyrics** he has been successful enough to form his own company.

"I've been very lucky", said Aldridge in retrospect. "The



Alan Aldridge with Led Zeppelin's Robert Plant

fact that one comes from a working-class background always leaves one with the insecurity that it'll all go away someday."

Right now, it doesn't show any signs of going away though. Because of the demand for the first **Illustrated Lyrics** book a second one has just been published. It follows closely the pattern set out in the first one with lyrics illustrated by Aldridge himself or other artists and photographers who were invited. Comments from the Beatles themselves are often included with the songs so that the reader has a total view of the song, with viewpoints from both the songwriter and the visual artist included.

Respected name

Through the success that these books and similar projects have afforded him, Aldridge is all set for two years of working on ideas that he's always wanted to do. "I've always submerged my prime talent to gain a commercial stature", he said. Now, he's off to the quieter surroundings of Norfolk when he'll be at work on four books and two films. He showed immense excitement at this prospect as though all the commercial work he's done only seemed worthwhile in the light of it enabling him to do what he wants in his own time.

Sitting in the midst of many of the works which have made him a respected name in modern 'pop' art, Aldridge confessed, "I know that I haven't done anywhere near the best work I can do. I have whole books of ideas which I just haven't had time to complete."

When the sum of Aldridge's work up to date is taken into consideration, it becomes rather a strain on the imagination to even vaguely guess the art which he has withheld up until now. "I know that I could go out and paint something now which I'd really be proud of", he said, "but I enjoy the feeling of holding back so that I can look forward to it that much more."

"It's a bit like unwrapping the biggest Christmas present last", I suggested. "Yes," he said, smiling, "it's a bit like that."

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Slade



a rock band but *Get Down and Get With It* is typical of the sort of excitement we get going. We get real audience involvement and that's what the record's based on. We don't just get one group of people at our gigs either. We get skins and hairies and they all rave together without any hustles. All the kids want to do is jump around and dance."

Slade criticise the established scene. Says Noddy, "They're getting very involved with their music, which is OK, but they are forgetting about the audience."

Jimmy: "We got into music during the Beatles era. We heard our elder brothers' records, but we haven't heard the old rockers. I'd never heard of Carl Perkins until the other week when Chas played me one of his records."

Chas is Chas Chandler, their manager. He told me how he'd played a track off a Fats Domino album at his flat the other night and Jimmy had asked who the record was by. Chas told him and he asked: "Who is Fats Domino? When on earth was that stuff made?" Chas looked at the label and told him: 1955. "I was three then!" exclaimed Jimmy.

Jimmy continued: "Everything is coming

to a dead end. There are no new people breaking. The Stones and the Beatles are old men now."

Added Dave, "The kids don't want to know about that stuff. I appreciate what the Stones and the Beatles have done in the past but they ought to step down and give someone else a chance."

Slade say they had a hard time getting gigs at first. Promoters had never seen a skinhead band before and they didn't want to know. They also met a lot of prejudice from colleges and universities and when they were booked they didn't always get good receptions. Now, however, they find that college students aren't as hostile and they have built up a large following in the colleges as well as the clubs. They have been getting radio plays and have received help from John Peel, Mike Harding and Alan Freeman, amongst others.

So Slade have just about arrived and whether they go on to become an established group or not only time will tell but they do seem to be the spearhead of the new attack on the stagnant established scene. And good luck to them.

For at least two years there has been an air of despair in the music business. Everyone agrees the scene becoming stagnant and everyone has been waiting for something new to break. Meanwhile, a new buyer is growing up and growing tired of the choice between their older brothers' and sisters' music played by men about thirty years old and the synthetic stuff turned out by session via *Top of the Pops*.

Sooner or later this generation is going to throw up a new generation of groups, and maybe it's just beginning. Grand Funk Railroad, universally put down by the generation that grew up with the Stones as an abominable noise, are really big with the fourteen-year-olds in the States. These kids want to move and groove to their music, not sit down and appreciate it.

In Britain, too, the same situation is aris-

ing and a new wave of groups are sure to appear from nowhere. Slade hope that they will be riding on the crest of this wave. They are all about twenty years old. About two years ago they were projected as a skinhead group in a world of long-haired bands but nothing much happened.

But now with *Get Down and Get With It* in the charts here they see themselves as the first of these new groups. It's a Chuck Berry/Little Richard sort of song with a 'stomp your feet' bit in the middle. With the full weight of twenty-four years behind me I can cynically say "I've heard it all before." And so I have, but the fifteen-year-olds haven't.

Slade are Dave Hill on lead guitar, Jimmy Lea who takes most of the lead vocals and plays bass and electric violin, Noddy Holder on guitar and vocals and drummer Don Powell. Says Noddy, "We're not just

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The James Gang already have something of a cult following in Britain amongst people who buy a lot of American albums. By the end of their summer tour the James Gang hope to have expanded that following enough to push their third album *Thirds* into the charts.

They are being given the whole EMI/Probe first-class hotel and third class publicity-blurb-in-a-pretty-folder treatment. Average, pleasant lads that they appear to be, the James Gang view this with some amusement, but dig it and go along with it all the same.

They have been going for about five years now. A sometime five-piece they now number three: Leader Joe Walsh plays guitar and sings, Jimmy Fox sings and plays drums and Dale Peters sings and plays bass.

They had been playing around Cleveland for a number of years when they got a gig on the same bill as the Who. Townsend was knocked out with them and brought them over this side of the water to do a tour with The Who. Their publicity people are naturally pushing this connection, comparing it with Clapton and Delaney and Bonnie and hoping for similar success. This is all nonsense, of course, because the public will go for them or not according to what they hear and not what they're told.

"When Townsend heard us we were a very young band who played very savage and hard," recalled Joe Walsh. "We started out doing the underground top twenty: *Purple Haze*, *Light My Fire*, Winwood's *I'm A Man*, and about forty Jeff Beck and Yardbird numbers. We weren't really into writing very much. We'd do other songs and take of in the middle. We still do that with songs we've recorded. When we do them on stage we leave the middle blank and we know

each other well enough to stay in the same key.

Dale Peters put in, "We took the best bits of *The Pusher* and did it. We were using the song to get into our riffs. We used to get into a lot of echo stuff on it. It's funny thinking back and seeing how it all evolved. We didn't write our own music but we played our own music which all developed out of jams in the dressing room."

I asked them how big they were in the States. Jimmy Fox answered that one: "Five foot seven!" Ask a stupid question . . . Expanding on this (pun intended), he continued, "We're a big small band. There aren't really many

high-energy groups around that are that good, although, of course, Grand Funk are really big. Apart from the super people like Sly and Three Dog Night there's really only us, I suppose. Or that's what we like to think. But we haven't had a really successful single yet. We'd rather get known for our albums."

Said Dale, "The set we're doing now is really the fourth album. It's loud and boogying. The kid's won't accept the other stuff we do, so we've had to cut out the acoustic things and play rock."

"There's a trend to soft stuff like Carole King

and James Taylor," said Joe. "People listen to that stuff on records but concerts are still rock 'n' roll."

"Even James Taylor has trouble filling a big hall," said Jimmy, "and when he does get ten thousand people there he has trouble performing because of the noise. We did a show that was James Taylor, The Who and us. They talked right through James Taylor but stopped when it came to The Who.

They all agreed that concerts were getting troublesome in the States." A promoter features a good group and hires a good opening act but people won't pay any attention to them," said Jimmy. "The whole country is uptight," said Joe. "They're all into the war, either for or against it and everyone is scared." "They have half-hour anti-drug TV programmes because of GI's getting into heroin when they're in Vietnam and creating a massive problem when they come back," added Dale.

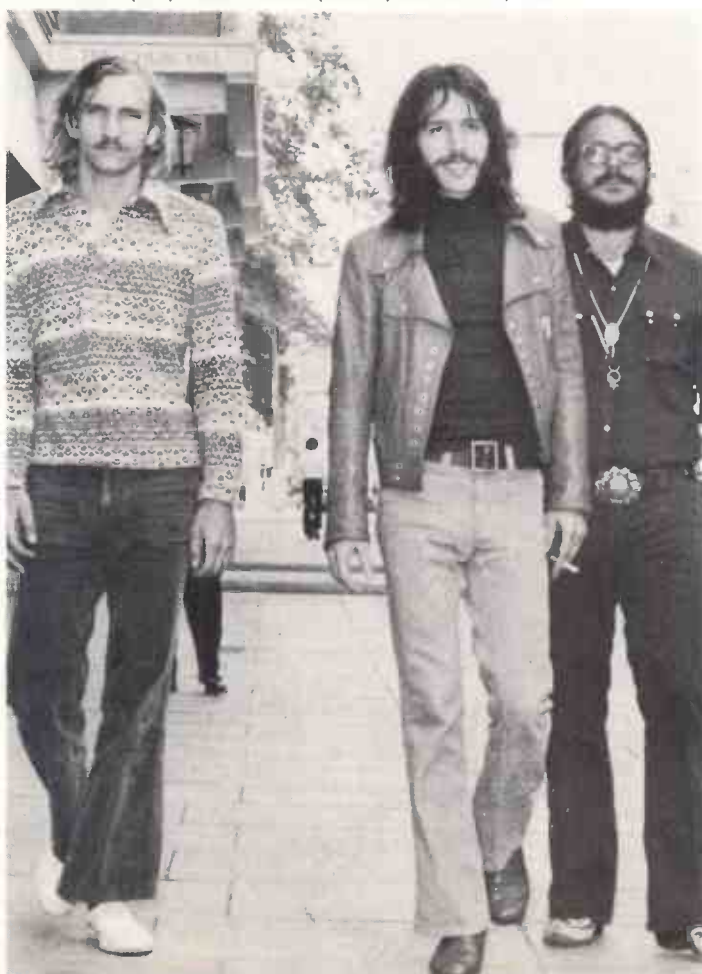
Joe continued, "The point is there is all this uptightness and it reflects in the music. The kids just want to boogie, and they're into throwing fireworks around in concert halls. At Boston they rushed the stage when we came on. They're really uptight, and their average age seems to be about fourteen. The only place we can do acoustic stuff is at colleges."

The James Gang enjoyed their last tour here because audiences gave them a chance and they went down well. They also appreciate what English groups have done for the American scene: "The Yardbirds opened up the whole underground scene in the States," said Joe. "No whites had ever heard the blues and people like BB King until it all came back through England."

M.H.

the james gang cult

Joe Walsh, (left); Dale Peters (centre) and Jimmy Fox



your queries answered

This Demo Game ...

Dear Sir,

I read your article, The Demo Game, in the August issue of *Beat Instrumental* with great interest. I have, however, one or two questions concerning this subject that I would be very grateful if you could answer.

I play in a trio, based in Leeds, at present playing commercial 'pop' music in pubs and clubs, in order to keep above the breadline. Our ultimate aim, however, is to play rock music of our own creation.

With this in mind, we have

decided to put some of our songs down on tape and then present them to interested persons. Unfortunately, we cannot afford the astronomical sums of money involved in going into a studio to put something down. Therefore, we are having to utilise a domestic tape recorder, a £120 Sanyo stereo at 15 ips. Do you consider it worthwhile presenting tapes of this quality to A&R men?

Regarding the amount of material to present, we have enough to film an album. But how many songs does an A&R man usually take the trouble to listen to?

Finally, what is the advis-

ability of transferring 40 or so minutes of music from tape onto a 12" mono LP disc. What would the rough cost of this be?

I do hope you can help me with these questions. Meanwhile, thank you for an excellent magazine.

Yours faithfully,

M. Miller,
12 Abbey Avenue,
Leeds 5.

Before you even start contemplating sending any tapes from a domestic recorder to any A&R man you will have to make absolutely sure that the sound is at the height of perfection. It would be a

total waste of time to send any tape that was not of the finest quality. Secondly, NO, and we repeat NO, A&R man will sit and listen to a full demo album by a new group. The best thing to do is to send him two or three of your best numbers and attach a note saying that it IS a selection from an in-can album and is just a sample of your work. Thirdly, any record pressing plant will transfer music from tape to a demo. It will probably cost you about £10. But it's certainly worthwhile. Good luck.

LETTERS

TOE-TREADING

Dear Sir,

I feel I must write and protest about a paragraph in the article, The Invading Force, written by A.T. (August), whoever he or she might be.

Anyhow, A.T. seems very surprised that The Beach Boys ever used a synthesiser. May I tell A.T. that The Beach Boys have been the first in many things and I guess will be the first in many more. A.T. calls the instrument, or he puts it, gadget, primitive. And don't you dare accuse Brian Wilson, of all people, of not being artistic!

I suspect that A.T. puts down The Beach Boys because they call themselves The Beach Boys and don't, unlike so many groups, give themselves some idiotic progressive name.

I, like many others, liked and will continue to like Good Vibrations, not to mention Wild Honey.

I wish A.T. would realise there is other talent besides Keith Emerson. I also suggest that A.T. listens to Sunflower.

Yours faithfully,
Marian Warr,
214 Hangleton Road,
Hove, BN3 7LP,
Sussex.

A.T. (it's a he, by the way), writes:

Sorry, Marian. I was obviously treading on a few toes when I wrote The Invading Force.

I admire, even love, The Beach Boys. I was writing about their insensitive use of the remarkable instrument, not slanging them. But, however, I don't even recall mentioning Brian Wilson, or his lack of artistry. Read the feature again.

I proudly possess copies of Sunflower and Pet Sounds in my personal record collection.

The Editor writes:

I hope this doesn't become another Edgar Broughton-Ralph Boyd-James Freed type of thing.

You also mentioned recording speeds. Obviously, the ideal speed is 15 ips, but in my experience of publishers and agents (and I've been round to quite a few), some of them are hard pushed to find a machine that plays 7½ ips, let alone 15!

Yours faithfully,

Graham Snow,
59 Bridge Way,
Whitton,
Middlesex.

Demos - - B.I. Not Misleading You

Dear Sir,

I was amazed to read the article on Demos in your August issue. It is, surely, rather misleading and would cause many people to fork out small fortunes for master recordings instead of demos in the belief that they will be accepted by recording companies.

It is entirely unnecessary to pay £30 an hour for recording a demo - this is more than is paid for most master recordings. A quality demo can be produced for £5 and less per hour. An expensive studio will not hide lack of talent and a good, cheap studio will not prevent talent coming out on the tape.

Editor's Note:

On checking with many knowledgeable people in the music industry - these are the professionals who KNOW what they're talking about - the points raised in the Demo feature, they say, are quite valid. Obviously, if you want the highest standard of recording you have to pay for it and, naturally, if you don't want the standard to be that high but just ordinary then, of course, you could possibly get away with less. But it's certainly unlikely to be as low as £5, as you suggest. These agents and publishers you've been round to sound rather odd if they are 'hard pushed' to find a machine that plays 7½ ips, let alone 15.



JOHN PRERRY

SIMON BYRNE

HENRY MARSH

HERE's a startling fact that you probably won't see in the *Guinness Book of Records*: About five years ago a West of England group called Toast played non-stop for 100 hours.

Then, with this record of some sorts set Toast changed their name to Gringo. Their line-up was the same, with John Prerry on bass guitar, Henry Marsh lead and Simon Byrne on drums. Added for their first recording session was an American female vocalist named Barbara Fish. However, they say, things with her didn't work out too well and so they advertised for another female singer. Eventually, along came Casey (at the interview with *B.I.* she refused to give her surname — presumably for security reasons. Only her rank and serial number was available.)

"When I met the boys I was in a band called Casey and Friends," she recalled. "It was formed around me by a wealthy friend of a friend who discovered me singing over the kitchen sink. We never got on the road. But we did get around to making a rather good single. It was never released. That just about sums up my experience in the show business world up to the time I joined Gringo."

She said she went straight into the studio with only a week to learn the songs. "It all happened rather quickly," she added.

The album, entitled *Gringo* (HKP2017) has so far re-



CASEY

ceived fairly good reviews in the musical press since its release in June. However, it is not generally thought all around to be totally representative of their sound as it is at present.

John said he didn't feel they went into the studio too soon. "If you've got the material and the opportunity to do an album, why not?" he said. "Many people are saying that our performances on gigs are much better than the album. That's encouraging because it must mean that we are progressing. The next album will be an extension and it certainly should have more guts. We've learnt a lot from the first one."

The album was recorded

TOAST, GRINGO AND THE KITCHEN SINK

at Sound Techniques in Chelsea and was produced by Tony Cox.

"We really like Sound Techniques a lot," said John. "The atmosphere is just right. We went in knowing exactly what we wanted to do with each number. It's better that way than wasting a lot of studio time messing around with each song."

"We used no session men at all. We played all the instruments ourselves. Tony decided to use the synthesiser on some tracks, for example, we put all the vocals through it for one number."

"We'll be using the same studio for the next album. We hope to begin it in September. By then they should

have a 16-track recorder installed."

Credit for the song writing doesn't go to anyone in particular.

"We all contribute ideas to every bit of our material," said John.

"Actually, the first album wasn't me at all," said Casey. I came in a bit late to add any of my ideas. I'm writing lyrics for future songs."

On stage every member of the band sings. "We are very particular about our harmonies," said John. "Having a female vocalist gives us a wider range, besides adding to the visual appeal. I feel the visual aspect is just as important as the music. After all, people don't sit there with their eyes closed."

John went on to describe their music. "It's not in any set bag. We have a variety of songs. We're very conscious of melody but it has to have a driving backing."

Henry also plays pianette on stage and also wants to add a Hammond organ to his range of instruments. Casey has begun to play keyboards as well. She said she is hoping to gain possession of the pianette when the organ arrives.

"Up to now we've used Marshall stacks on stage. We split the cabinets so that I have one of Henry's under mine on my side of the stage, and he has one of mine on his side. We find this suits us very well having the line-up we have. It also helps us to hear each other besides spreading the sound out."

U.F.O. A GROUP OF MYSTERY AND IMAGINATION



With overseas record sales of over one million, do U.F.O. really worry about Britain?

For all the acclaim they've received in their native Britain, U.F.O. might as well be re-named U.P.G. — Unidentified Pop Group. And yet this unlauded North London foursome can claim singles' sales approaching three-quarters-of-a-million and a debut album which has sold 250,000.

The answer is, of course, international marketing. While their album has so far sold a modest 3,700 copies in Britain, it has made the charts in such varied places as Germany, Japan and Malaya with Tamla Motown having just released it in the States on their Rare Earth label after paying 20,000 dollars in advance royalties.

With a smash-hit tour of Germany already behind them, to promote the single cut *C'Mon Everybody*, a heavy version of the old Eddie Cochran rock classic, U.F.O. are now set for a Japanese tour in the Autumn, courtesy of Toshiba, their record outlet there, who are planning to spend a cool £10,000 on promoting the visit.

Who then are U.F.O.? — Andy Parker, drums; Pete Way, bass; Mick Bolton, lead guitar and Phil Mogg, vocals, is the line-up. They are all aged between 18-23 years and their first professional experience has been gained in the 18 months since the group was first formed.

The album is rooted in those first 18 months, reflecting the gradually evolving musical policy as the direction of the group has evolved under the direction of Beacon producer and managing director Milton Samuel.

'We are now hoping to rush release our second album,' the boys told *Beat Instrumental*. 'Because the first one now has very little to do with where we are at, we have come on so far since then.'

That first set was made up of two three minute long numbers which were freaky rather than heavy. I suppose that's why it caught on so strongly abroad, there was nothing quite like it around at the time.

'But now we are working on much longer pieces and the second album will only have three or four numbers, one of them being 29-minutes long in its pre-edited state.

'It'll be called *Starstorm*, a title which relates to the content of the songs in it.

'It's almost like a live take the way we produced it. The recordings were done at Nova Sound on their 16-track desk with Richard Dodd at the controls.'

As the group's name would seem to imply, U.F.O. are involved in cosmic things and their future music will reflect this even more strongly. They are thinking of adding a VCS3 synthesiser to

their equipment to increase the range of sounds available to them and they are setting out to build a light show so that their act can develop into a complete environment.

'Light shows seem to have been taken so far and then allowed to stagnate and fade away. We all believe that there are still lots of exciting possibilities for their use within a group concept,' said Phil Mogg.

U.F.O. see their music as being very broadly based: 'We want to develop melody, lyric, beat and rhythm to a state of equal importance,' said Phil.

They also yearn for recognition at home, even more so than in the States where that first album is already showing signs of action after a couple of weeks on release: 'Even though you can sell more records there than in Britain, it doesn't really mean a lot having a big record in Germany or Japan. If you're British then it's much nicer to have a hit here,' said Pete Way, strongly endorsing the feelings of the rest of the group.

'It's not just records, it's a matter of receiving acknowledgement at live gigs. German audiences for instance are o.k. The music goes down well with them though they can be a bit cold at times, but it's not like having success on your own door-step is it?'

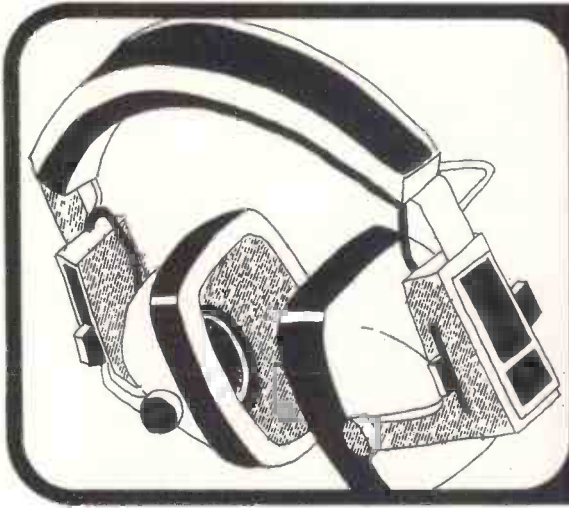
Beacon boss Milton Samuel is well content with the way things are going so far. Apart from the Showstoppers' *Ain't Nothing But A Houseparty*, which made the charts twice round, the label has never had a British hit. Yet, unlike most British recording companies, Beacon can claim to never lose money on a record.

'It's simple,' explained Milton, 'We reckon that if a record is any good at all, you can find a market for it somewhere and turn it into a local hit.'

'Most companies wait until a record makes the British charts before they even try to get it released abroad, but we get all our records released in as many territories as possible.'

'We've had singles which haven't sold 300 copies here but which have made the charts somewhere or other in the world — number ones in Israel, Singapore, Hong Kong and so on.'

U.F.O. is a case in point. Any other label would consider that an album which sold only 4,000 copies was a trading loss, but Milton had faith enough to conclude the Motown deal, even before the record had started to make action elsewhere. Let's face it, three-quarters-of-a-million singles and a quarter-million albums isn't bad action from a recording session which cost well under £500!



STUDIO PLAYBACK

Changes at top of De Lane Lea tree

De Lane Lea Music Limited, who are the subject of Beat Instrumental's special twelve-page supplement this month, have recently announced two appointments to the board. Mr. Jacques de Lane Lea has been appointed chairman and Mr. David Siddle takes over the reins as managing director.

Jacques de Lane Lea has changed the business started by his father into one of the

country's leading sound recording operations. Originally the studios were formed to dub sound tracks onto foreign films but now they have been used by recording artists ranging from the Beatles to Lulu. Today of course, they have a new £1 million music centre at Wembley which is claimed to be the most advanced music recording complex in the world.

Dave Siddle has worked for

Decca, Lansdowne Studios and S.H. Benson before joining De Lane Lea. He designed and built a studio for Benson which in three years produced 25 hits including *House of The Rising Sun* and *I'm Into Something Good*. Eventually the studio was sold to the De Lane Lea Organisation and with them he began his development and expansion plans.

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F.W.O. Bauch to hire synthesisers to groups

Groups can now hire synthesisers for recording studio sessions through a new service being provided by F.W.O. Bauch Ltd., which has recently been appointed U.K., Irish and Scandinavian distributors for the ARP range of models.

The company says it will hire out — for £25 per day — the ARP 2600 which, although one of the smallest in the range, can still perform all the requirements of normal composition and experimentation of the larger

electronic music synthesisers. It is a reliable and compact portable unit, with easily identifiable controls mounted on a neat console.

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Instructions on the use of the synthesiser are also available and will take place on Bauch's premises. They are inclusive of the £25

Digital Metronome from Bauch

The Universal Audio 963 Digital Metronome now available from F.W.O. Bauch Ltd., provides 320 different tempo beats for use (in producing live music scores for the film industry. The tempo beats correspond to various multiples of film frames, based on the standard sound speed of 24 frames per second.

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Video Conference for London in October


A special conference on 'Video Systems' is to be held in the Royal Lancaster Hotel, in London on October 28.

The conference, entitled Video Cassettes — First Systems and Practical Applications is being sponsored by *Kine Weekly* and *Sound and Pictures Tape Recording Magazine*. Its purpose, the organisers say, is to some semblance of order out of an industry which has been beset with problems since its emergence a couple of years ago.

The conference is said to be unique in that it will probably be the first time anywhere in the world that three of the leading system manufacturers in the field — Ampex, Philips, and Rank Bush Murphy — have demonstrated their most recent and competing systems simultaneously under one roof.

Further details and bookings can be obtained from IPC Business & Industrial Training Ltd., 161-166 Fleet Street, London, E.C.4. Tel. No. 01-353-5011.

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Former Yardbird and Renaissance member, Keith Relf, has been producing Steamhammer at Command Studios in London's Piccadilly and an album is the expected result... King Crimson are shortly to start recording their next album at Command... Stud are also beginning a new album... The Fortunes, after a recent chart success in America, have been recording a follow-up at Air Recording Studios... Roger Cook has been producing Helen Chapel for a new album. Helen has recently been appearing in the stage version of Hair... Live recordings of Supertramp and Mainhorse are included in Command's diary of future events... The Third Ear Band have been recording the soundtrack for Roman Polanski's film version of Macbeth. Well, so we are told. That'll be another one for John Peel to rave over. Sponsoring the film is Playboy of the century, Hugh Hefner... Ron Richards and The Hollies have been producing The Hollies for a future album release... T Rex producer, Tony Visconti has been involved with Afro-rock band, Osibisa, well, he and engineer John Punter, that is... Skin Alley, Susan Shirley, The Pipkins, Mikki Anthony and Joe Brown are just a few of the artists to have used Air Studios in the past few weeks... The vacancies arising from the

departure of engineers Freddie Meijer and Darby Carroll from Eamonn Andrews Studios in Dublin have now been filled by Pat Morley and Conor O'Loughlin... Visiting the studio for a while is Canadian singer (he's from Toronto) Godfrey Jordan... Trend Studios, also in Dublin, are still undergoing alterations but recently visiting were the Horslips, Geraldine, Frankie McBride, We 4, The Wolftones, Louy Stewart and Dee Jay and The Kerry Blues... Seen recording albums at EMI studios recently were Marvin, Welch and Farrar, Kevin Ayers, Idle Race, Barclay James Harvest, Scaffold and CCS... Derek Lawrence has been producing Irish bank Skid Row at De Lane Lea studios - with a little help from engineer Martin Birch... Hot Chocolate were in to remix a single... Fritz Fryer has been producing the ace Roy Young Band (soon to be featured in a BI interview) for MCA Records. Martin Birch was again the engineer... Ritchie Blackmore (Deep Purple) is apparently due to begin a solo album at De Lane Lea... Eamonn Andrew Studios has been the scene for the recording of singles by Eileen Reid, The Everglades, Dermot Henry and Arthur Murphy. Recording tracks for albums were Don Knight, The Ventures, Big Tom, The Liberty Bells, Some People,

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The Sands and Tracy & The Grass Roots. The Indians Showband recorded two tracks, the Shadow's hit, *Apache*, and a song called *Squaws Along The Yukon* . . . Paul Brett's Sage have been producing an artist (that's all we know) for the Red Bus Agency at Command . . . Adrian Kerridge, of Lansdowne Studios, reports that after installation of new sixteen-track machine, business is brisk. The fixing in of the machine is part of Lansdowne's vast refurbishment programme.

Nilsson did a transatlantic flip to record at Trident studios with musicians such as Klaus Voorman, Jim Gordon, Jim Price and Bobby Keyes. Robin Cable engineered the sessions and Richard Perry produced - the result to be an album release. Roy Baker has been busy remixing some album tracks, the artist in question being Johnny Mathis. Elton John's word man, Bernie Taupin, has been putting some of his words down himself with producer Gus Dudgeon and engineer Robin Cable. Although the tracks will all contain music some of them will have Bernie reading his poetry instead of singing. Engineer David Hentschell has been in with the self-producing Deep Purple who were mixing and overdubbing tracks already laid down. David Bowie has been recording an album of his own songs as well as bringing Dana Gillespie in to make a single of his song *Andy Warhol*. Osibisa have been mixing tracks with Tony Visconti, Roy Baker being the engineer. Other artists to have recorded at Trident recently include Audience, Van Der Graaf Generator, America, T. Rex, John Kongas, Atomic Rooster, Tremeloes, Sean Phillips and Ralph McTell.

Atomic Rooster have recently been producing their own tracks along with engineer Robin Sylvester at Tangerine. Robin also engineered on sessions for the

Mike Osbourne Band who record for Dawn. Ronan O'Rahilly, late of Radio Caroline, who made the film *Girl On A Motorcycle* with Marianne Faithful and Alan Delon has begun another film. The film is described as being without a title so far and in the Easy Rider mould. Tangerine engineer Robin Sylvester is writing and arranging some of the soundtrack for this new film which will, of course, be recorded at Tangerine! Ambassador Music, who earlier in the year brought singer John Hetherington in to record a single, found themselves in a bit of a panic when the single broke into America's Hot Hundred. The panic was caused by the fact that he hadn't yet recorded a follow-up. The problem was solved after another session at Tangerine! 'The band from Apple' now named Matchbox, have been in to record another single for RAK. Billboard's pick of the week, *Animal Love* by Primitive Man was produced and engineered by Tony Rockcliffe at Tangerine. Another recent success for the studio was John Surman's being voted Britain's number one avant-garde jazz man. Since this achievement, John has returned to make another album with Robin Sylvester taking the producing and engineering credits. Renia, who have just completed a London club tour taking in the Marquee, Village and Farx Clubs, managed to find time to lay down three tracks for their forthcoming L.P. to be released when recording hassles have been ironed out. Ricky Desmond of Renia produced the session and Steve Tracy engineered.

Roy Wood's group The Electric Light Orchestra have been plugging in at Phillips studios over the past few weeks. Roy's other group, The Move, recorded their hit single *Tonight* at Phillips.

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Soul's hierarchy includes Ben E. King

Black music in its most popular and often most misinterpreted form of 'soul' has produced a handful of major talents whose influence on contemporary music in general has been considerable. Among that select few are Otis Redding, James Brown, Sam Cooke, Ray Charles and Curtis Mayfield, a list that most critics would agree on and yet one that is incomplete.

Ranking alongside any of those names is that of Ben E. King, a performer whose true ability lifts him into the hierarchy of soul although he is often overlooked and, worst still, ignored at times.

Born and bred in New York, King first came to London as a solo performer. "I come over because I like to keep up with what's happening here. It's hard to get here, I know a lot of singers with a whole lot of talent who haven't managed it yet, and even once you're here it's hard to become a success because it's very different here from the States. I mean singers like Jerry Butler, who's one hell of a singer, have never worked here. They probably don't mean so much here but back home..."

Although it's as a solo singer that King first came to Britain on one of the many trips that have now consolidated his name and reputation, it was as a member of a group that he first made a real impact. He was lead singer of the Drifters, one of the all-time classic vocal groups and it was his work with this group that earns him his place among the greats of soul.

The Drifters were to soul what Buffalo Springfield were to rock. Out of that original many solo performers and new groups

have emerged and King led the Drifters through what many regard as their finest period.

As a group they got together in the early Fifties. Their first single was *Money Honey* back in 1953 but it wasn't until 1959 that they really hit big and earned themselves a huge name. In five years from 1959 they had five million-selling singles and twelve international hits.

During that time they worked with the most famous writing and arranging teams around. Leiber and Stoller, Weill and Mann, Pomus and Shuman and Goffin and his partner, King, now more famous as Carole King, the performer, all wrote songs for the Drifters.

Ben E. King was with the Drifters for three very important years. He joined them in 1958 and a year later they had their first million seller with Leiber and Stoller arrangement of a song that King wrote titled *There Goes My Baby*, which goes down in pop history as the first pop record to use strings as a rhythm section. That song and that arrangement, many claim, influenced Phil Spector to use strings in the manner that he earned his reputation with a few years later.

"You know that! You've got a good memory," Ben E. King said. "Well, what can I say about it... Leiber and Stoller were two geniuses although no one seemed to realise it at the time. That record took about four or five months to take off but you're right, that was the first R&B record to use strings like that, although it's commonplace today it was really something new at the time.

"That session was my first time in the studio, I'd



never been in a studio before in my life, and I wondered just what was going on. It was like a madhouse, I thought, with all those tubs of drums and all those violins, I started singing and I just couldn't believe it when they all came in."

No lessons

There Goes My Baby was the first song that Ben E. King wrote and had recorded. Since then, of course, there have been many like *Stand By Me* and *Spanish Harlem* and his new single, his first on CBS.

"I started singing in 1956 but I didn't start writing for a little while. I just wrote poems and I started singing them. Luckily enough I've always been able to write songs in the proper time without any lessons or any-

thing. It's a gift that God gave me and I've been able to use that talent that I have."

Another talent that King has, although he's almost unaware of it, is for phrasing. His vocal technique is often copied but never matched and he just lets it happen, not knowing how or why he sings in a certain way.

"I've never really paid that attention to it, I sing the way I do because that's the way I feel a particular song should be sung. I'm a believer in lyrics, I always look at lyrics very closely, and I believe in arrangements although not necessarily being right on the beat, perfect."

When he first started, King says he modelled himself on three performers - Sam Cooke, Brook Benton and Ray Charles. "They played a very big part in my career, I admired all three of them,

especially Sam Cooke who had a way about him, a style that couldn't miss. And I've always believed in being genuine, that's one of the things that I learnt from Sam Cooke, he came on and he came on real.

No whiskey or reefers

"I believe in being genuine, without any whiskey or any reefers, I don't like phoney-ness. Before I go on I'll go out and have a look at the audience I'm working to because I feel that's important and I just go and sing because that's what the people have paid to see."

What King sings to audiences on both sides of the Atlantic is a combination of all those songs he made famous with the Drifters, some new ones he's written, and some contemporary

songs that he particularly admires. At the moment he includes Stevie Wonder's *We Can Work It Out* and Steve Stills *Love The One You're With* in his act.

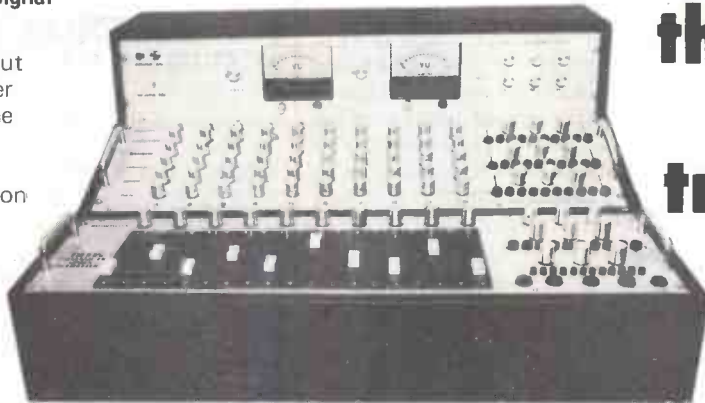
"I never get bored with those songs even though I've been doing some of them for a long time now. I've been singing *Spanish Harlem* since 1961 but I still really like that song, I never do it exactly the same, I try and make it different each time!"

With the talent he has and the professionalism that he applies, Ben E. King continues to work solidly at home and abroad. He'll tell you he still loves the business and he means it. He's doing some producing now but he'll never stop singing because that's when he's really enjoying himself. And a lot of people are enjoying him in return.

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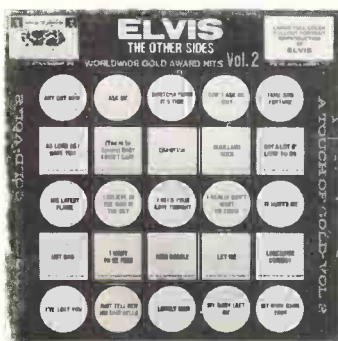
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ALBUM REVIEW

Album of the Month



**THE OTHER SIDES;
WORLDWIDE GOLD
AWARD HITS VOL 2**
ELVIS PRESLEY
RCA IMPORT LIMITED
EDITION LPM 6402

This lot should help fill the gap left by that last fifty-tracker (including his treasured last words before he left with the U.S. army for Germany) released by RCA several months ago. None of these tracks, among them *My Baby Left Me*, *You Don't Have To Say You Love Me*, *Dixieland Rock*, *Paralyzed*, *Got A Lot Of Livin' To Do*, *Crawfish* and *His Latest Flame*, appear to be in no chronological order whatsoever (but in a case like this does it really matter?) I certainly don't think it does as it all helps paint a picture of the recording career of the man himself and even to a certain extent fill in some of the last remaining lines. Fifty tracks is not, however, all you get for the princely sum of £9.99 (that's a fair amount of bread. But for Presley fanatics it's cheap at

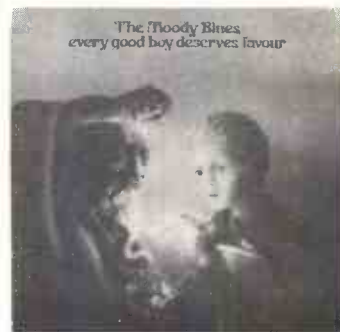
half the price). Also included is a genuine, whambo-zambo, zipper-de-doo-dah piece of cloth taken from an item of Elvis's wardrobe. (Did *B.I.* detect Coca Cola stains on the piece that has been framed and is now sitting proudly on the editor's desk?). Tune in to next month's exciting instalment! We wonder where that piece of cloth, WITH SOME STITCHES HANGING LIKE PRESLEY'S LOWER LIP ON IT – WOW, came from. Also included in the extravaganza is one of the ghastliest colour portraits of him that I've ever seen. But who really cares in a case like this? Not *B.I.*, I hasten to add.



STEPHEN STILLS 2
ATLANTIC 2401 013

I can't help but let my mind wander into thinking how each of these tracks would have sounded with a little assistance from C, N & Y. For me this was the best combination of vocalists/musicians for many years and none of their solo efforts (except possibly Young's), quite comes up to this standard. *Relaxing Town* is presumably about Stills' own experiences as a rock star, 'Everybody wants to hear|the music in my head|the price I pay is too much|and I'm winding up in debt'. The best brass-rock I've ever heard is played on *Ecology Song* and is made possible by the Memphis Horns. *Change Partners* is probably the nearest he goes to the days of Deja Vu, and could conceivably be about life in Laurel Canyon where 'old ladies' such as Joni Mitchell change partners with the male folkies as often as we change socks. *Nothing To Do But Today* is the funkier track to be released for some time, possibly it'll become the most played track on the radio. Lyrically I feel that Stills is

capable of better things, especially after his work on the Crosby, Stills and Nash album which contained *Suite Judy Blue Eyes* and *Helplessly Hoping*. The subjects he's chosen here are very hackneyed – ecology, 'going through changes', astrology, 'getting it together' and falling in love – only to find there's no such thing as love. Anybody that rhymes revolution with pollution is in need of a little break from songwriting! Despite it all – a record well worth buying.



**EVERY GOOD BOY
DESERVES FAVOUR**
THE MOODY BLUES
THRESHOLD THS 5

The Moodies have done it again. This is a beautiful album but requires a few hearings before you really get into it. Their message is straightforward enough: basically, one of hope and optimism about this sorry world of ours. The answer from Mike Pinder's number, *My Song*, is... 'love can change the world'. And indeed change the world before we destroy our-

selves. The Moodies have sometimes been slated in the past for being pretentious. One well-known dee-jay has said if you took all their albums and put them in different sleeves, you wouldn't know the difference. This I think is rather harsh criticism. Their words and music hold an important place in contemporary pop and even though everything they try might not always come off, they should be applauded for the effort. One thing that has always endeared me to them, is their use of musical climaxes which hit the listener like a series of musical waves. Pinder has really developed his electronic technique, obtaining the sounds of a whole string section when needed. All the instruments are played by the Moody Blues and there's a vast complexity of sounds and tonal textures which few other groups could achieve. Picking one track, *Nice To Be Here*, bears a lot of listening. It has the same infectious march feel as had *Minstrel's Song* on their previous album. Even if you haven't got into the Moodies' music in the past, give this one a chance.

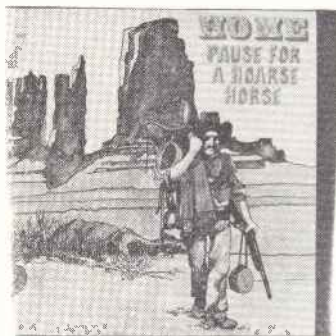
BUDGIE
MCA MKPS 2018

At last! Someone has actually come out and said it. The sleeve notes on Budgie's first album say, "They aren't the world's greatest composers, they're not particularly subtle, they're not progressive (whatever you understand that to mean), they are a rock band, a freaking good rock band". The music is as honest as the sleeve notes. Good, unpretentious rock à la early Zeppelin. They've gone for a live sound on this album and have been successful. Continuing with the sleeve notes, "Rock and roll, it comes down to rock and roll, funky, loud, live and gutsy". An excellent buy.



PAUSE FOR A HOARSE HORSE HOME
CBS 643556

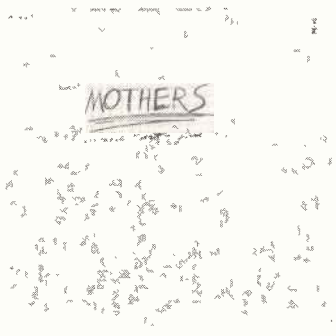
An interesting band from London who seem to have been given the big treatment by CBS. They are described on the sleeve notes as 'good', 'entirely original'



and as having 'true distinction'. These sentiments are perhaps a little biased but it does show an attitude that is prevalent today, i.e. originality=greatness. There is some good music here—the guitar work on *Family* bears mention – and the overall sound is well worth a listen.

FILLMORE EAST
JUNE 1971
MOTHERS
REPRISE K 44150

The Mothers are a truly brilliant set of artists both in their ability to present ideas verbally



and in their musicianship. This live album only emphasises this fact throughout its twelve tracks. They seem to be the only group around to have realised that humour is not restricted to verbal communication, it can be done with music alone. Most humour comes from the incongruous, the unexpected turn and this can be done with music as the Mothers have proved. Main theme of the album which contains quite a lot of dialogue is

groupies and pop stars with a smash hit record. Mark Volman then seizes the opportunity to sing his Turtle's hit record *Happy Together/Lonesome Electric Turkey* features Don Preston on the Mini-Moog and the whole album ends with their own 'smash hit single' *Tears Began To Fall*.

ALAN TEW ORCHESTRA
THESE I LIKE
CBS 64424

Bob Dylan, Joni Mitchell, Gilbert O'Sullivan, George Harrison, Elton John and James Taylor are just a few of the artists who have contributed material for this 'superstar' album. Mr Alan Tew puts their various songs through his musical computer (referred to as 'an orchestra' on the sleeve), and the result is excellent music to accompany the eating of a plate of chips

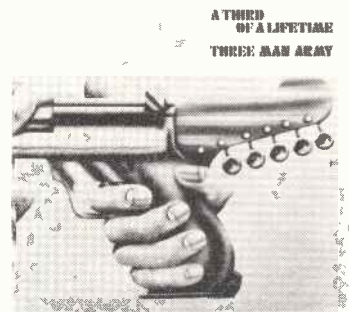


sprinkled with vinegar. Some tracks would also serve to provide sounds for the annual trip to Skegness or Clacton-on-Sea (if done by car). As you can see, a very varied album which should have a big influence on the younger generation. Could this be the new sound? Will this replace the old sound? Will the Beatles ever play again? Will the public accept this kind of material which can be obtained in any record shop in London?

THIRD OF A LIFETIME
THREE MAN ARMY
PEGASUS PEG 3

To be quite frank and honest about it, and to avoid any appearance of beating about the bush, I'll just come out and say it – this is a remix of the old Gun line-up. I suppose the cover picture was a give-away and, of course, the reference to 'army' in their new name is full

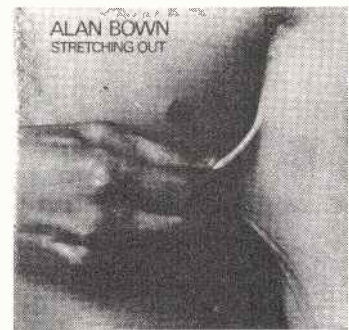
of hidden meaning... (isn't it?) (Army = warfare = guns. Get it?). Musically they're very proficient in the fashion that we have come to know as 'heavy'.



Trouble is, when they hit on a good riff they really wear it out by playing it again and again and again and, etc. (etc.). For heavy sounds and virtuoso guitar breaks (thank you Adrian Curtis) – you won't get a better buy. Buy, buy for now, heavy kids!

STRETCHING OUT
ALAN BOWN
ISLAND ILPS 9163

After a long time of poodling around with Decca, Alan Bown has joined a less Civil Service-type company – namely Island Records. And the change of scenery and personalities has certainly helped him in his music. In fact, the change is astounding. There is so much more confidence in the air of the band as a whole. And even when



you break down, examine each individual break you can still detect bags of self-assurance. One of the most competent and exciting pieces is the title track, which starts off slowly with Alan sounding as though he is calling the last post at a distant Foreign Legion outpost and then it gradually gains momentum. It ends with the whole band blowing their hearts out in a sort of controlled cacophony. A tremendous effort.

HARMONY ROW

JACK BRUCE
POLYDOR 2310 107

Produced by Jack Bruce, music by Bruce and words from Pete Brown. A mixture of ballads and strong stomping numbers (especially *You Burned The Tables On Me*). The ballads, with Bruce accompanying himself on piano, normally act as prelude to the heavier numbers. He's accompanied by such musicians as Chris Spedding on guitar, and



drummer John Marshall. As all three having been much immersed in jazz, it's surprising there's not much solo space although Bruce, on piano, breaks loose on a few tracks like *Smiles And Grins* and *A Letter Of Thanks*. One of the most intriguing tracks is the last one on side two - *The Consul At Sunset*. This is played over a Spanish-type rhythm and has echoes of Gil Evans in its feel. To an extent, a further development of Bruce's musical prowess.

BYRDMANIAX

BYRDS
CBS 64389

Roger McGuinn's twelve-string guitar and accompanying vocals are able to give a Byrd-like quality to almost any song. The best of these were made in the mid-sixties. The songs on this album don't seem to come anywhere near the quality of these earlier tracks. *I Wanna Grow*



Up To Be A Politician is an attempt at another *I Wanna Be A Rock 'n Roll Star* and because of that, dies a terrible death. Probably the best track is *Green Apple Quick Step* which features Clarence White on banjo and is pure bluegrass music. For some reason orchestration has been added to a lot of the tracks but doesn't seem to materialise into anything special. On stage the Byrds are a wonderful band to see and hear but album-wise they seem to remain static. The cover contains what amounts to death masks of the four Byrds. Symbolic perhaps?

HIGH TIME

MC5
ATLANTIC 2400 123

I wouldn't be at all surprised if there wasn't some kind of double meaning behind the title of this album. I suppose you'll all know what I'm hinting at... pop stars being what they are and all that. The record itself



is contemporary, regressive, overground rock music. This is the group that are supposed to be the rudest thing since Jim Morrison became the rudest thing since Jagger. They're for the revolution (brother) and really go to show how humanity has evolved over the years. Dashed awful sound though (chaps).

HMS DONOVAN

DONOVAN
DA WN DNLD 4001

Donovan's latest offering a nicely packaged double album set, is a throw-back to childhood thoughts and stories. For most of the set, he's taken poems ranging from Lewis Carrol to William Yeats and set them to music: the rest consists of his own material. As usual from one of our most important con-



temporary artists, there's a good quota of beautiful soft songs from Donovan like *Little Ben* and *Lord of the Reedy River*. His protest against the world today comes across on *Celia Of The Seals*. With so much noise and cacophony going on today, the records make a most welcome change and will be cherished by not only the die-hard Donovan fans.

LOUDON WAINWRIGHT III

ALBUM II
ATLANTIC 2400 142

Before his records ever landed in Britain we were told that he was indeed 'the next Bob Dylan'. On hearing this album though, I'd put him somewhere between Dylan and Neil Young. The voice tends towards the pain of Young but his phrasing is more



in the mould of Dylan. The lyrics are also influenced by Dylan. However, after the comparisons have been made it must be said that Loudon Wainwright III is not the next of anyone, he's the present Loudon Wainwright III and he's a bargain for being precisely that. There are amusing lyrics on *Samson And The Warden* which relates the story of a longhair facing a prison haircut. Editors of prosecuted underground magazines may at least find it comforting.

GORDON LIGHTFOOT

SUMMER SIDE OF LIFE
REPRISE K44132

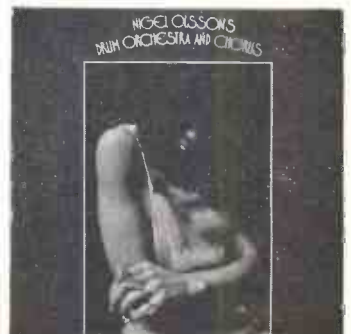
Gordon Lightfoot is one of the best singer/songwriters performing today but somehow never seems to gain the deserved recognition. Maybe he doesn't have the right haircut or hasn't been introduced to the Laurel Canyon jet-set folk singers. Anyway, it's the quality of the songs that we're concerned with and these are of the highest. Lightfoot is the sort of person who you are more likely to know as a name and a photograph than for his songs. This album would serve as an excellent remedy for that.

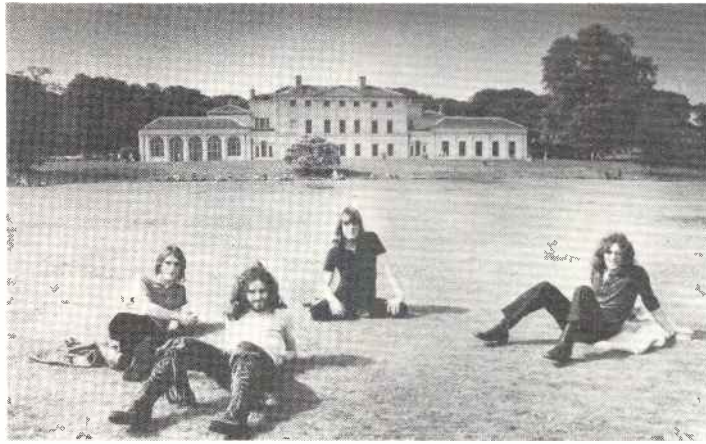


NIGEL OLSSON'S DRUM ORCHESTRA

DJM DJLPS 417

It's a bit deceiving to call it 'a drum orchestra and chorus' because the sound is far from being either drum or chorus orientated. In fact, it's a good album from Elton John's drummer. Surprising, because so many musicians who find themselves within the circle of someone else's fame think that because of this they deserve to unload themselves on the public via a solo album. The musicians accompanying Olsson are Caleb Quayle, Dee Murray and B. J. Cole.





G*O*L*D*R*I*N*G

"Today, we have Hawkwind, Quiver and Gnidrolog . . . which I'll spell for you later."

That was John Peel's contribution to the funnies surrounding the naming of this East London band. Despite sounding like a Welsh village from Dylan Thomas' *Under Milk Wood*, Gnidrolog is simply a virtual reversal of the surname Goldring, which belongs to twin guitarists Stewart and Trevor.

"Usually you get the name together before you get the group together," said Stewart, "but this time it was the reverse situation. We thought let's not have something terribly simple that everybody can understand. It's just a sound, a word that we want everyone to associate with us, because what does Gnidrolog mean? Nothing at all, except us."

Stewart and Colin Goldring are the beginning of Gnidrolog. "We formed an out and out folk group a few years back and played 75 per cent of the material which was self-written. There were also some Hebrew music. We were called the Goldring Brothers and one newspaper described us as 'the

smallest band in captivity.'" The brothers measure five foot three (each!). "Elvis Presley is only six foot three", said Colin. "We were with Davy Jones in *Oliver* and were both taller than him!"

The reason for the Goldrings' appearance in the stage version of *Oliver* was that both Colin and Stewart were child actors. They later attended drama college but found that it was too restricting a discipline. "The thing about theatre and TV", said Stewart, "is that there's a great restriction on creativity. Actors are not real people. I think that I only became human after leaving the theatre." The sentiment is echoed by Colin and it was together that they entered the music world hoping that it would inflict no restrictions on their creativity.

Nigel Pegrum drums for Gnidrolog. He got the job by placing an ad. in the musical press in which he described himself as a "Drummer doubling on flute. Ex numerous flops". "That really appealed to me," said Colin, "we wanted someone that was honest."

Besides being honest, Nigel had the necessary experience.

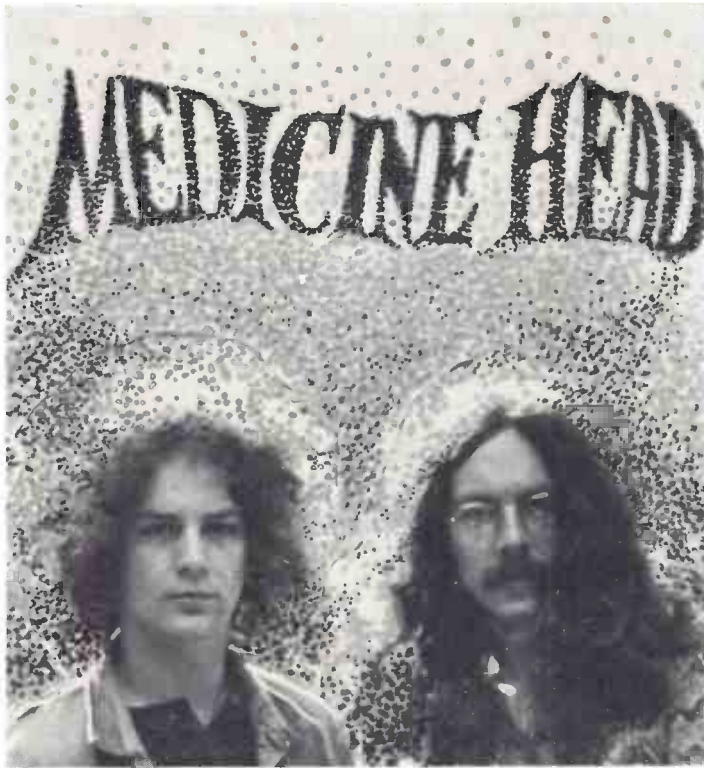
Leaving school at 16 – only two weeks before 'O' levels, he set off to Cornwall with a band having decided to be a drummer 'for the rest of his life'. He was with the Small Faces before they ever made a single and later worked in Spain with Lee Grant and The Capitols. Of this latter experience he had an amusing story to tell. "It was at the time of the Gibraltar crisis so we forged work permits. Unfortunately, we were found out and deported. In Majorca they impounded our equipment, so one night we raided the police station shed and retrieved our equipment. It was three o'clock in the morning when we drove to the airport and flew home."

After coming home Nigel did two years with Spice, who later became Uriah Heep. Yet another ad. in the music papers got him the job of backing an Italian singer called, strangely enough, Patrick Sampson. "He was the Tom Jones of Italy," remembered Nigel, "I was a pop star there. We had a number three record, but I eventually got tired of it all. He used to line us all up and check that our buttons were cleaned. It was a

bit like Colin and Stewart's experience in the theatre. There was too much regimentation."

Peter 'Mars' Cowling plays bass and is a product of the French and German USAF base circuit. He tells of one club in Switzerland where the electricity would automatically go off if the group played too loud. There was a special light fixture which recorded the noise level and if there was a bad band on everyone would gather beneath this light to clap and scream until the power went off! Mars answered an ad. for a bass player, chopped about three years off his real age, and landed a job with Gnidrolog. Like most bass players (Entwhistle, Wyman, etc.) is the 'quiet' member of the band.

Describing the band's musical activities, Stewart said, "We've got lots of interests musically and we explore each one." After hearing them play I was inclined to agree. There are a lot of time changes in their material which often gets them compared to King Crimson. They form a very controlled band when on stage and the twins' stage experience certainly hasn't been in vain.



From hustling their way into clubs and playing for free to having a best-selling single and a load of work in less than a year is no mean achievement. And this is just what that amazing duo Medicine Head, has done.

One of the reasons for their success is the good feeling and spontaneity they reach on stage.

John Fiddler, vocalist guitarist and percussionist, together with Peter Hope-Evans, have been Medicine Head for just over two years. Both are aged 24. They began playing for nothing in the Midlands and then got a gig one-and-a-half years ago in London's 100 Oxford Street Club. There the lead guitarist/vocalist from Brett Marvin and the Thunderbolts asked them to play with the group at the 51 Club.

"In the old days we used to hustle our way into clubs and ask if we could play," John remembers. "Looking back, I suppose we had a bit of a cheek." John, in fact, is the hustler of the two and the main spokesman. Peter is normally the reticent member, but on this occasion he was quite forthcoming. In fact, to date, it was the first time he had spoken to the musical press. *B.I.* asked him

how he got involved in music. "Ages ago," he recalled, "I heard *The Best Of Muddy Waters*. I was 14 at the time and wanted to play harmonica and that was really the beginning of it all. I also played Jews' harp, but I kept breaking them."

John said: "I've always liked music. My first instrument was a harmonica. Then I played piano and ended up playing a guitar. Blues records made the biggest impact on me. I first heard one when I was seven years old and then had to wait for a few years before I heard another one. Later on, I didn't go much for folk music until I heard Dylan. Everything about his music and writing attracted me to him. At the time I was writing prose and poetry and felt the same way as he must have done."

From living from hand-to-mouth, to a relative security is a helluva jump and Peter, when he was at school, never thought he'd be a musician. He didn't know what he wanted to do and more or less lived from day to day.

"The thing that got us together," said John, "was a non-philosophical way of life but in a creative way.

"This time last year we had

hardly any gigs," Peter stated. "John was getting what gigs we had and John Peel helped us a lot. He heard us and was very interested in what we were doing. Then we signed to his label, Dandelion. A year ago we were making an impression and people were asking for us; a sort of word of mouth sort of thing. Now, after *Pictures In The Sky*, we've got so many gigs, we're thinking of sub-letting some of them!

"After having the hit, we give a lot more to the audiences. We travel by car instead of with the gear and are more refreshed for our gigs."

Although the quiet one, Peter has an original, but mischievous sense of humour and recounted a gig they played in Stafford last New Year's Eve. "It was a Red Cross charity do," he said, "and the mayor and everyone was there done up in evening dress and we were playing Rock 'n' Roll. If we'd have known what they were going to wear, we'd have appeared in evening dress as well!"

Recently, Medicine Head has been recording in the Marquee Studio with Phil Dunne as engineer and Keith Relf as producer. The same team who did *Pictures In The Sky*. The duo recorded their next single, *On The Land*, which will probably be on their next album too. John said: "For some time I've wondered about singles being on an album and then people come up and ask us why this isn't so. Obviously, there are people about who don't buy singles at all and as an 'album' band, we want to reach as many people as possible. We want to just make better records and I admire artists who can put out a good single as well as a good album. Let there be no mistake - I'm very pleased we've sold singles.

"The 'B' side of the record will be *Only To Do What Is True*. It's a nice song and I'd like to make the single a double 'A' side. Both songs are written by me and although Peter had written quite a few poems, he hasn't yet written any songs."

One of the reasons Medicine Head is only a duo is when they started playing, they didn't know anyone else! "I've always wanted to work with other people and so has Peter," John admitted. "But one thing that stopped this at the beginning was we didn't have the money to pay anybody else! We like to have bass and drums for the occasional gig and we used rhythm for our next single. What we are playing now is simple music."

Asked if he thought a duo was musically limited, John replied: "Before I reach the end of my sound limitations, I'll reach the end of my physical energy." Peter added: "As a duo we have a large range of sounds. I enjoy working as a two-piece and would only work with a larger band if I enjoyed that too. A lot of what we play is basic and primitive Rock 'n' Roll. But we also do some quiet, beautiful and peaceful songs. No, I don't find it incongruous, I know it's just a natural thing to do. We played with Sha Na Na recently and I really enjoyed them and they said they enjoyed us as well. We manage to move all sorts of people, but sometimes we play in a town where the audience are too cool to do anything. Mainly though, audiences generally move about and dance when we play."

For the technically minded, Medicine Head use a 300 watt WEM P.A., a pair of 'C' columns, one pair of 'B' columns, a pair of horn columns and a pair of ventettas incorporating treble, middle and bass speakers. They have an Audio Master mixer, a Watkins Copycat tape echo unit and six Shure mikes on stage. Peter plays the Hohner Echo Super Vampers, Echo Vampers and the Chromatic Model 64. These go through a Cry-Baby wah-wah pedal. He also plays assorted Jews' harps and claves. John uses a Stratocaster. On the percussion side he uses a Hayman 26-inch bass drum and a high hat. The guitar goes through a Fender Dual Showman. I.M.

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