

BEAT INSTRUMENTAL

MAY 1972 25p

AND INTERNATIONAL
RECORDING STUDIO

**JON LORD
TURNS TO
PURPLE**



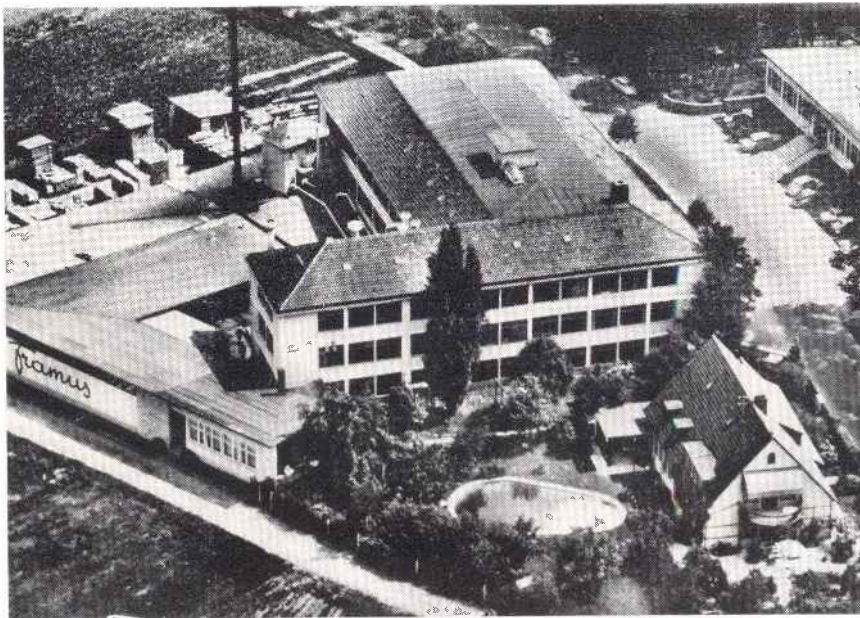
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EDITORIAL

For some time it's been obvious that the days of heavy music, for the sake of effect alone, have been numbered. More and more bands have denounced the use of volume for volume's sake – a stand that has been heartily applauded from all sides of the music business.

Now, as if by way of confirmation, comes the news that Charlie Watkins is to opt out of the high-power equipment market in order to concentrate on sound quality and technique. Charlie, who pioneered the development of high-powered systems with his 'Wall of Sound' and 'Festival' set-ups, feels that musical technique has suffered in the competition to attain higher and higher volume levels. As he points out in *Beat Instrumental*, he could fill the Royal Albert Hall with 15,000 watts and blow the audience's heads apart. But what, he asks, would be the point?

Charlie's design policy has been gospel to so many of today's leading bands. I'm sure that his new ideas will be closely followed by many. While I can't see bands like Deep Purple and Mountain performing with the thirty-watt amplifiers of ten years ago, I think we can look forward to a period of lower volume levels in live performances – which should allow musical and creative skill to show themselves to the best advantage.

While on the subject of change, we'll be introducing a number of new ideas through the pages of *Beat Instrumental*. These will include a regular shop feature – we'll be visiting a different retail shop each month, talking to the customers, and recording their views – and a series of features, based on our Beach Boys story of a few months ago, which will look analytically at the contributions made by some of the rock movement's leading bands. We'll also be introducing our 'portrait gallery', which will present, each month, an outstanding photograph taken by one of our contributing photographers.

We'll also be changing some of our established features, to bring them more into line with what you, the readers, want to see. So we'll be happy to get your letters and your ideas. We'd also like to hear a bit more about the kind of bands and musicians you'd like to see featured in our pages. You can take it for granted that we'll continue to feature top-name bands like Beefheart, 'Purple, the Faces and Grateful Dead – so tell us about the up-and-coming bands that you'd like to see more of.

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TO PURPLE

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DEEP PURPLE- GLASS IDOLS?

One of the most amusing quotes that I've encountered in recent months was attributed to America's latest rock phenomenon, Alice Cooper. 'People just don't realise,' he sobbed, 'how lonely it is at the top.'

He was, of course, voicing an age-old showbiz cliché. It was amusing because Cooper, typically, was fastidiously engaged in camping it up for the benefit of the assembled reporters.

But his words had a peculiarly hollow ring of truth. It is lonely at the top — and many rock bands have experienced the bitterness and sniping that comes hand in hand with any major degree of success. It's not easy to get to the top of the rock music ladder. Once there, it seems that there are always people around who would be happy to see you fall.

Ask Deep Purple — because they've experienced all the back-biting and pettiness that success sometimes brings. Just as they've been given credit for their achievement in bringing rock music a certain amount of respectability, so they've also been slated, from many corners of the music business, for their alleged pretentiousness, triviality and commercialism. Just as *Deep Purple In Rock* had been acclaimed as the definitive album of the English heavy rock movement, so *Fireball* was criticised as being banal, repetitive and complacent.

And, at some time in the middle of last year, it did seem as if there were grounds for doubt as to Deep Purple's musical future. Ian Gillan had collapsed at the start of the band's second and most important American tour. There was speculation as to his future as a singer — and about Deep Purple's future without him. There were also rumours of a split in the band's musical and creative outlook. Jon Lord had been closely involved with his interest in classical music — and it was well-known that not all the band were sympathetic to his ideas. Ritchie Blackmore, in particular, had been known to voice his opposition in

public. Potentially more disastrous than the rumours was the fact that the band themselves seemed to have little idea of what was happening.

It did look, during that period, as if Deep Purple had come to the end of a lengthy and successful career. They had originally come together some five years previously, when Jon Lord, late of The Artwoods and The Flowerpot Men, brought the band together with Ritchie Blackmore (guitar), Ian Paice (drums), Nicky Simper (bass) and Rod Evans (vocals). Simper and Evans later left, to be replaced by Roger Glover and Ian Gillan, who joined from a pop band named Episode Six.

EXCITING

The new band found themselves in a position mid-way between their pop-orientated backgrounds and the first stirrings of the progressive revolution. Their first singles (listen to *Hush* and *Kentucky Woman*) were very much cast in the pop vein; their first three albums, *Shades Of Deep Purple*, *The Book Of Talisyn* and *Deep Purple* were similarly 'smooth' – but beginning to show the quality of musical aggression that has characterised their better-known work.

But Deep Purple had to wait for their fourth album to find the general success that had previously been eluding them. The album was *Deep Purple In Rock*, and it set the seal – in the most phenomenal proportions – on their career as a rock band. Its release came at a time when the heavy music audiences were looking for an identity – and *In Rock* proved to be the catalyst. It stayed in the album charts for over a year, carving a niche for itself in the documented history of rock music, and establishing Deep Purple as an international force in the heavy revolution. They became known, in the absence of Led Zepelin from the concert circuits, as the most exciting band on the musical scene.



Ritchie Blackmore: Freedom and volume

They were loud, very heavy, and their stage act had, in Ritchie Blackmore's habit of setting fire to his amplifier (having smashed his guitar to a battery of strobe lights), all the ingredients that rock audiences wanted.

But then, just as Deep Purple seemed to have reached the plateau of success, along came that bad patch...

When I met Jon Lord, it was the first day of Spring. The afternoon was warm and sunny, and he was wearing a smile to match. The acetates of *Machine Head*, Deep Purple's new album, had just arrived – and Lord, with a touch of down-to-earth reticence, admitted that he was 'chuffed to buggery' with the result of the sessions.

We sat in his manager's office, just above the familiar facade of London's Marquee Club, and he talked freely of Deep Purple, their

problems and their successes. At one point Chris Farlowe, fresh from his German debut with Atomic Rooster (*Beat Instrumental*, April), wandered or, rather, burst in, to say, hello. Apart from that, we were undisturbed.

Beat Instrumental: Last year – 1971 – was a bad year for you. I suppose that the main problem was Ian Gillan's illness – could you tell me just how serious it was?

Jon Lord: Well, for a long time we weren't sure how long Ian would be off the road. We had to face the possibility that it might take a long time – or that he might not be able to sing again. I don't think, in all conscience, that we could have got another singer. Deep Purple is too personally involved. For a time... it looked as if we might have to break up. We couldn't envisage the band with another singer.

B.I.: How did the prospects worry you?

Lord: Well, it wasn't just Ian – both Roger and Ritchie were also ill. It was pretty frightening really, just when we were beginning to crack things. It was like having the carpet pulled out from under our feet.

B.I.: There were a lot of rumours around at the time. With Ian off the road, the band weren't working as Deep Purple – but you seemed to be doing a lot of solo work...

Lord: I think people did take that the wrong way. I was doing things like *Gemini* and the Tony Ashton album – but then, we've always tended to follow our own ideas outside the context of the band. At one time there might have been a little confusion within the band, but I think we resolved that a long time ago. The solo work is really just an insurance policy against going mad....

STIMULI

B.I.: In what sense?

Lord: It helps to relieve the tension of being in a band of whom a lot is expected. The pressure on us, to keep up our standards, is enormous. In Deep Purple, we play together a certain way, under certain sets of basic ideas. Solo work allows you to work under a different set of stimuli – you get new ideas. The *Gemini Suite* album was just a nice rest. The Tony Ashton album allowed me to work out some of the songs I've written that wouldn't have been right for Deep Purple. It was the same for Tony – he was able to use ideas that wouldn't have been right for Ashton, Gardner and Dyke. I'm sure, by the way, that Tony's going to make it some day. His songs are very simple, very gutsy, very funky... he writes some outrageously good stuff.

B.I.: Do you find it easy to relax? Deep Purple's music has always seemed to be very... 'high pressure'.

Lord: I'm high pressure myself – I work best that way. But I'm trying to learn to relax. I think Deep Purple is learning the value of relaxa-

tion – the value of ‘not putting a note in’, where once we’d have played fifty.

B.I.: *Have you found it easy?*
Lord: Not entirely. The trouble with working in a band is that you have to live out all your changes in public . . . all your fantasies and desires. It’s like doing some kind of private thing in the middle of Trafalgar Square – you’re very naked. That was why we recorded *Deep Purple In Rock*. We felt the time had come to make a very definite statement about the band – to say, once and for all, that Deep Purple is *this*.

DISAPPOINTING?

B.I.: *For many people, Deep Purple began with the In Rock album.*

Lord: I think that’s probably true. On the previous albums we’d fallen into the old trap of putting our ‘album hat’ on. I don’t think they were very representative of the band as it was. As I said, *In Rock* is a statement about us. We wrote and recorded it in two weeks. We had a burst of ideas. In that moment, things got a little bit frantic – it’s a very high-pressure album. Coming back to what you were saying about relaxation, I think you’ll find that *Machine Head* is very much more relaxed than *Rock* was.

B.I.: *Are you pleased with it?*
Lord: I’m chuffed to buggery with it! I think the band is more unanimously pleased with *Machine Head* than with anything else we’ve ever done. I must admit that I was surprised when *Deep Purple In Rock* was such a big hit. It was a good album to me, but it had faults – but good, honest faults.

B.I.: *What about Fireball? It didn’t really take off – I think a lot of people found it disappointing.*

Lord: Personally, I think *Fireball* was a better album than a lot of people said it was – musically. But I agree that it didn’t really do much. I can think of many reasons. As I was saying, *In Rock* was recorded within very narrow limits – we wanted it to make a very definite statement – and we threw an enormous

amount of material out. Then, suddenly, it was time to make the next album. With *Fireball*, we’d relaxed a little bit too much. I think it was better musically, and in organisation, but it lost a lot of . . . balls. Also, we were working so incredibly hard and there was very little linkage between sessions. It’s important to have a kind of emotional link when you’re recording. *Fireball*, which took six months to record, didn’t have that. But a lot of people write and tell us they liked it more than *In Rock*.

B.I.: *How does Machine Head stand in relation to the previous albums?*

Lord: It’s a natural extension. It will re-affirm the balance of the last two albums. It combines all we learned about the musical concept from *Deep Purple In Rock*, and all we learned about sound from *Fireball*. I’ve only got one small criticism of it, which is a very minor and personal thing – it doesn’t contain a slow track.

There’s nothing like *Child In Time*. But I think the songs are better than on anything else we’ve done before. The standard is improving all the time. It’s very difficult to record hard rock songs that communicate effectively – but I think we’ve been very successful with the material on *Machine Head*.

MUSICAL

B.I.: *Is your music still as heavy as it used to be?*

Lord: I don’t think so – the heavy thing has started to level out now to a sensible level. Bands aren’t as heavy as they used to be – or, at least, they’re not fighting to be louder and heavier than each other anymore.

B.I.: *You have been criticised in the past as being too heavy. Were the critics justified?*

Lord: I don’t think so. We’ve always tried to use volume for a purpose. We’ve never used it as an end in itself. Our music wouldn’t be the same

without the intensity of equipment we use. Certainly we’re not as loud as we used to be – we’re using a bigger P.A., but we’ve reduced the amount of stage equipment. Volume is important to us but we’d never want to deafen anyone or alienate them.

B.I.: *How do you think Deep Purple comes across to its audience? You mentioned the subject of communication.*

Lord: I don’t really know – I find it very difficult to put myself in the shoes of the audience. We don’t try to come across intellectually. Music, to me, is something that makes you feel good and which sounds nice. In that sense, we’re just trying to be musical. A lot of people in the past, without thinking, have described Deep Purple as unmusical. I don’t see how anyone can possibly say that – I’ve never played with four more competent musicians. I think we are musical – but we don’t set out to come across as super-musicians.

CONFIDENCE

B.I.: *Do you find that most of your audiences take you in the same way, or do they tend to vary? Whenever I’ve been to see you, the audiences have been the ‘get up and freak around’ type.*

Lord: We hit extremes – the audiences vary considerably. At one gig we got the kids up on their feet, dancing around and going wild. At another, they hardly reacted at all – not, at least, in a physical way. Sometimes they’ll sit through a number like *Speed King* perfectly quietly, and then give you a kind of polite applause at the end. Usually, though, it seems to come out somewhere in the middle – they’ll sit and listen to the music, and save the ‘freaking around’ until afterwards. I find I’m constantly surprised by our audiences. But it doesn’t worry me how they want to react, being in a rock band. If I was in the Incredible String Band, or something like that, then it would.

Ian Paice: In at the start



B.I.: Lately, of course, you've been building up a very large following in the States. How have you reacted to it? Do you think that playing in the States has changed your music in any way?

Lord: I think the most important thing is that it's given us much more confidence in ourselves. When you've played some of those venues, playing your music to thousands of kids, then you know that you can play anywhere. And our success over there has helped to confirm our belief in what Deep Purple is doing.

ENVIRONMENT

B.I.: Has it actually changed the content or structure of your music in any way, though? You must have picked up something of the way an American band approaches the concept of its music.

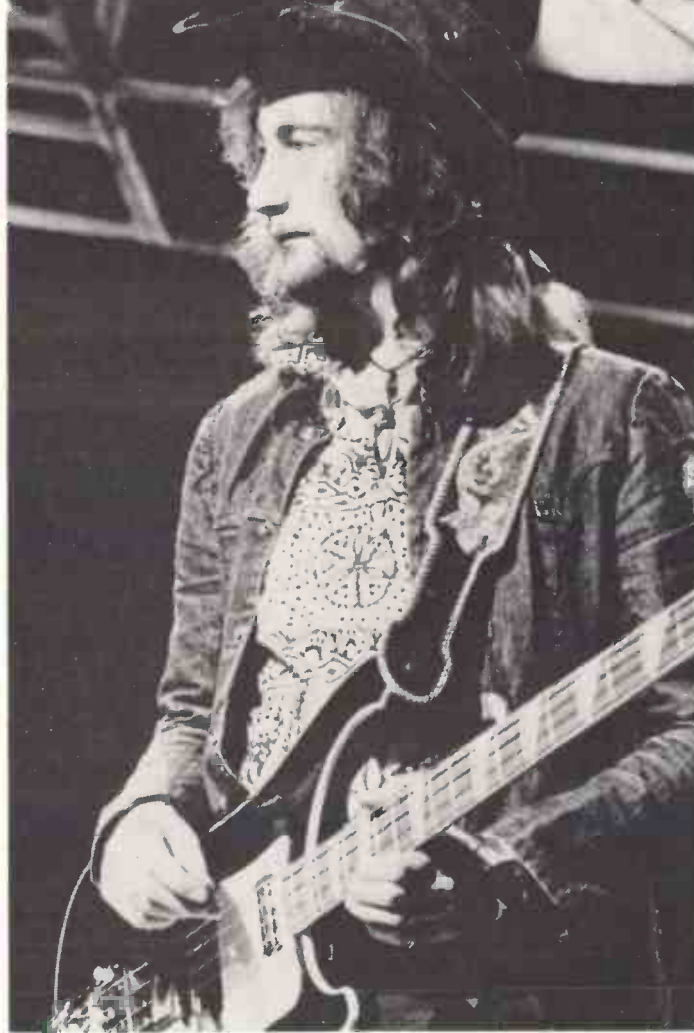
Lord: I think playing with American bands has helped us to find a rather more relaxed approach to our music. American bands have an ability to lay it down without any apparent effort. We did a tour with Buddy Miles – his music is nothing like Deep Purple's, but he taught us a lot about communicating with an audience.

B.I.: What do you think of America from the point of view of playing in that kind of environment?

Lord: It worries me. I don't like going there – it's such a very . . . uptight society. It's difficult to find any escape from it – which, I suppose, is why rock music is so big amongst American youth. It's the most natural form of escape.

B.I.: Just how big is the American rock culture, compared to the way things are over here?

Lord: It's incredible – the whole thing is so big. Working over there places an incredible strain on you. It's very demanding on your personal life. People tend to think of you in God-like proportions. They think you shoot, take, pop everything that moves. The drug scene out there has reached such



Roger Glover: A little help for Ian Gillan

staggering proportions – it seems that the next turn-on, for most people, is the most important consideration. And they expect you to be like them or, rather, what they'd like you to be in terms of their own ideals. They assume you take drugs because they do. We don't use drugs, but people over there won't believe you if you tell them you're not into it. They just say that you're putting them on. That phrase must be the most used expression in the States today: 'Man, you're putting me on'. After a while it gets so boring telling them that you aren't what they think that you just ignore it.

B.I.: Do you find that they tend to read too much into your music? There seems to be this incredible preoccupation with 'messages' in music.

Lord: We're always getting letters from people trying to analyse our songs. It seems to be a habit over there. Look

at *American Pie* – there are already books on what the lyrics mean. They want to analyse everything. At one gig we did I played the theme of *Sabre Dance*, just for a laugh. The next day some guy wrote that I was making a statement about war!

ANTI-DRUGS

B.I.: Does it worry you?

Lord: Well, it gets to the point where you just let it wash right over you. You take notice of what seems important, and ignore everything else. That's why I like playing in the U.K. – audiences aren't so preoccupied with messages and suchlike. They go more on the idea of vibes.

B.I.: Are any of your songs what you would call 'message' songs?

Lord: I suppose some of them could be taken like that. Some of them are anti-drug songs – *Flight Of The Rat* and

Into The Fire have that kind of idea. But I don't think, when writing lyrics, that you've got to say 'let's do something about something'. Not, at least, in those terms.

B.I.: Who writes most of your lyrics? How important are they within the context of Deep Purple's music?

Lord: The lyrics are mainly the province of Ian G., with a little bit of help from Roger. I believe that Ian would say that lyrics are something that allow the singer to convey something he wants to put across. They give the singer the means and the ability to convey the right emotion during the song.

B.I.: What about the music? Do you try to provide it with a formal construction – that is, a definite structure in which to play? Or is it more a matter of improvisation?

DRIBBLING

Lord: We allow ourselves scope for freedom when it comes to the actual number as it's played each time we do a performance. It's important that you should be able to vary the 'feel' of the number. But I've never believed that form, in itself, was a bad thing. The constrictions of form have always tended to produce the best art. Look at the symphony – it had the most rigid formal constructions, and its composer worked in conflict with the set form that was produced. I try to carry that idea into rock music in order to write better rock songs. It's true that certain things won't always sit right against the background of a constricting form – but you can find ways of making them fit. And if you can make them fit, then they must be right. It's important not to throw form away entirely, because then you're just . . . dribbling in public. And form provides an anchor for the listener.

B.I.: Do you think that rock music can be described as an art form in the sense that some people have credited it?

Lord: I think so – though rock music is still very

gauche. It's still struggling out of the mire. For that reason, I don't think it's right to impose too much of an intellectual thing on top of it. It would be very easy to intellectualise it out of existence. At the moment it communicates on an emotional level – the intellectual side of things can wait for a while.

B.I.: Does it worry you that rock, though still young in terms of having an established culture, nevertheless has so much power over its followers? I'm thinking of the concepts expressed in the film 'Privilege' – I think they're very true.

Lord: I agree that it could be potentially very dangerous in the wrong hands. Rock music has got this tremendous power to communicate to the young. It's a power for change that should be used very carefully. I think Mister McCartney was acting irresponsibly when he imposed his views on Ireland upon so many people – because while I believe in the freedom to say what you want, there's a time and a place for saying it.

GLASS IDOLS

B.I.: Do you think it's wrong that the rock culture should have developed to such a level where that kind of situation becomes possible? Where a rock star can stand on stage and command the unquestioning allegiance of his fans – and probably get it?

Lord: You can't blame rock music for the fact that the situation is possible. You can only blame the society that's produced it. Rock is the escape route. Most of the kids we play to lead pretty boring lives. The American Mid-West is the classic example – it's full of towns of no meaning . . . a complete intellectual desert. The need for rock music grew out of the need those kids felt for something that stood at odds with everything that their parents and environment stood for.

B.I.: Do you find that they identify with you?

Lord: Completely – because you represent what they would like to be. If they can go and see you and become you, then they've got a way out of the terrible rut they're in. There's no longer the glass idol thing that there used to be – they think of you in very human terms. The rock star has become a very human figure. That's why they assume we take drugs, because they do. They want you to be a God, because then they are too.

B.I.: In conclusion, Jon, I'd like to come back to the solo work you've done. Will you continue to work outside the context of the band?

Lord: Certainly. *Deep Purple In Rock* says why we like

to do other things. Deep Purple exists because it is five people, each with their own ideas and musical stand-points to follow. *Deep Purple In Rock* told what happened when those five people brought their ideas together. In a way, the band is like a separate creation – a kind of Frankenstein's monster. It could career on under its own weight. Our individual work helps us to keep the band, as a creation, under control. As I said, there was once an amount of dissension within the group; there was confusion about where the band was to go. But I think I've done as much as possible to exorcise that. They realise that I'm not try-

ing to inflict my classical interest upon the music of the band, and they accept that I'm not trying to move away from Deep Purple. Two members of the band don't dig my interest in classical music, and I accept that. I accept that Ritchie's thing is freedom and volume.

B.I.: What about Deep Purple? Where will they be going in the future?

Lord: There's always new things to pick up on – we haven't developed the conceit or confidence that would make us think that we've done everything. Deep Purple will go on changing and developing – but gradually, by a process of . . . osmosis, that's the best word. We don't want to have to change gear again, as we did with *In Rock*. There's always things to learn, which is why I love music so much. It took me a year to find out how to sink an organ into a rock band. It's only when there's nothing more to do within the context of the band that we'll make a change.

BEAUTIFUL

B.I.: In retrospect, are you happy with the way that Deep Purple have developed?

Lord: Very, very happy. Nothing comes that easy, and I suppose you could say that Deep Purple have been lucky. But I wouldn't have wanted it any other way. Deep Purple was a beautiful thing to happen to me. The past four years have been the best of my life.

Jon Lord: Solo work as an insurance policy



**DEEP
PURPLE'S
JON LORD
TALKED TO
JOHN BAGNALL**

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SWEET FUNKY MUSIC

Deep in the famous Lanes of Brighton, sandwiched between a lot of rather flashy and very expensive antique shops, is a record store by the name of Tiger Moth. It was there that I spent most of my student days, preferring the sound of rock music to the monotony of an economics lecture. Mike and Pearl Clayton run the shop. I'd buy a Coke, lay on the charm, and persuade Pearl to play me all the latest albums.

It was in Tiger Moth, sometime last summer, that I met my first Hookfoot freak. Epithets like 'Amazing!', 'In-

credible!' and 'Too ----- much!' flowed from his eager lips. Hookfoot, thought I, had obviously made a very favourable impression.

Over the past six months, I've noticed that the number of rock fans who share the same kind of outlook has been growing. So it's with a certain amount of shame that I've got to admit it's taken until now for me to catch up with them. The thing that clinched it was Hookfoot's new album, *Good Times A-Coming*. It came into *Beat Instrumental's* offices a few weeks ago; I put it on the stereo, and I realised

— as a lot of people had been telling me — that Hookfoot are a very good band. A very good band indeed.

And seeing them live, with Humble Pie at London's Imperial College, set the stamp. Roger Pope laid down some funky drum patterns. Dave Glover wove in his bass lines. Ian Duck sang, played guitar and showed off some 'mean 'n' nasty' harp riffs. And Caleb Quaye bounced around the stage, playing some of the sweetest funky guitar I've ever heard, and — so unusual in these days when most bands 'play it cool' — having himself a

really good time.

'Yeah, that was a good gig,' said Caleb Quaye, when I met him a few days later. 'Yeah, we enjoyed that one.'

We were talking at DJM Records, the company where Caleb started in the music business, some seven years ago, as an office and odd-job boy. He started at the bottom — and he's come up the hard way.

BLUES WITH ELTON

'I suppose the band started about four years ago,' he told me. 'We were working on some sessions for Elton John, and the band came out of that. We'd all been in bands before. Popey used to play with Elton in Bluesology, about eight years ago.'

We started as a straight blues band. Blues is our root, with a little bit of jazz mixed in. We've developed from there.'

Caleb talks with the same kind of relaxed, almost flip-pant, good humour that he displays on stage. He's twenty-two, coloured, and speaks with one of the broadest East End of London accents I've ever heard. He's a friendly sort of guy, completely open — and you can't help liking him immediately. He reminded me — if you'll pardon the imagery — of a hip and musical Arthur English. He also reminded me, as he's

reminded a lot of other people, of the late great Jimi Hendrix.

'Well, I've got the looks, haven't I?' he smiled. 'Seriously though, it's beginning to embarrass me. A lot of people have told me I look and play a bit like him — and I always used to laugh it off. But I've just seen some photos of the gig we played with Humble Pie at the Rainbow. They really scared me — because I do look just like him.'

As regards the playing, I've never tried to copy him — and I wouldn't want to try and make it on that kind of thing.

But it would be stupid to say I haven't been influenced by him. Out of all the musicians who've been and gone, it was Hendrix who really did me in.'

Caleb's father was a jazz musician. So it was natural that Caleb should develop an early interest in music. He started playing the piano at the age of four, moving on to guitar a few years later.

'My family, right back to my grandfather and even further back to Africa, have been musicians. It was all I ever wanted to do. I was brought up on music — brought up on people like Dizzy Gillespie, Charlie Parker and Miles Davis.

I didn't really get into rock until Chuck Berry. Up until then it was jazz and blues. I also got into soul — Steve Cropper and guys like that.

I'm very aware of the musicians I used to listen to — aware of them enough to not want to copy them. That's where playing is at. You listen to everything and take what you like. But you don't take it as the other guy plays it. You just channel the ideas your way.'

ORIGINALITY

Caleb is Hookfoot's leader — but only, he says, in the sense that it's sometimes necessary to have someone to make the final decisions. The rest of the band come from similarly musical backgrounds, and they share the same musical outlook.

'When we started we weren't into writing,' said Caleb. 'We had a few things, but we didn't really have the confidence to try them out. We just played what we liked — which was blues.

It's all evolved from there, very gradually. We've never said straight out that 'this is how the sound should be'. The changes we liked, we kept; the one's we didn't, we chucked out. All our material is original now — though we recorded two non-originals on the first album.

It's all grown from the products of experience. We began to work harder, and the band got off the ground.

The first album really established things for us, because we were able to put things down the way they were. We've built on the promise it showed.'

CULTURE PREJUDICE

As Caleb says, Hookfoot's music has just evolved from its initial roots. It doesn't really have a set form as such — Hookfoot, he says, just keep at it.

'We write about everyday experiences,' Caleb said, 'just as they happen to us. We'd never try to lay a heavy number on anyone. If our songs contain a message, as such, then it's just in the sense that we're stating the way we personally feel. I think that's the best way for a band to be.'

Which is a refreshing thing to hear at a time when rock music seems to have reached a very stagnant point — a point that has arisen from the pre-occupation of rock music with the need to 'break down the walls' of culture prejudice'.

'Yeah, things are in a rather funny kind of state at the moment,' Caleb agreed. 'All sorts of things have happened since the rock thing started — and rock music is obviously a very powerful force.

But it seems to have reached a kind of barrier now. Rock music should have become something that a straight person could look up to. But it's not. Basically, it's been stopped from progressing by some kind of

social barrier.

'It's rather difficult to see how rock's going to find a way round it. We're all looking for a new Beatles at the moment — and it's not going to happen. When the Beatles came on to the scene, the time was right for that kind of leadership. The whole music scene was very naive then, and the Beatles were the right thing to happen at the right time. But its all evolved from there. I can think of a lot of musicians who can play *anything* — so, whatever happens to show a new direction in music, it's not going to be a band with the kind of impact that the Beatles had.'

DIRECTIONS

So Hookfoot aren't going to waste their time in trying to find a new and future direction. They're not going to try to do anything to change the face of rock music — because they realise that rock music, in those drastic terms, can't be changed. Rather, Caleb explained, they want to get back to the more basic roots.

'You see,' he said, 'rock's been treated in the wrong way. That's why there's this social barrier. We've got away from listening to music for music's sake — people have been trying too hard to hype it up. The musician now has done all that can be done. So we've got to get back to the way its been taken, and see what we can do about it.

I'd seriously like to see rock music taught in schools.

It should be understood for what it is — the only thing that can make both the most intelligent guy and the thickest person both tap their feet. It's got a basic drive, a basic communication for everybody.

We've got to get the whole thing back into the right proportions — back to stage one. People have been hyped into looking for something that isn't there. It's the hangover from the flower power days — the big acid dream. That's not where it's at all — that's so unreal. Chuck Berry is where its at.'

The 'roots', to Hookfoot, are described by the title of the first track from their new album. It's called *Sweet Funky Music* — and it epitomizes, to use Caleb's pet expression, where Hookfoot are at. They're not over-concerned with anything else.

'It's all down to music,' Caleb explained. 'We're not in it for anything else. We could never be one of these thousand pounds a night bands. We're going to play it by our own standards.'

BILL-TOPPING

And, after four years on the road, it seems that Hookfoot's down to earth policies are paying off. They've had two good albums on the market — and a third will be recorded in August. They've been to the States, and they're shortly to return for a bill-topping second tour. Most important, they're starting to establish, without any of the hype they've been so anxious to avoid, a strong and enthusiastic following.

'I think we're beginning to crack it,' Caleb smiled. 'We know we've got a good thing going, for ourselves and for the people who come to see us. We've been through all the changes and all the shit together, and it's starting to work out.'

And they've emerged with the confidence and musical togetherness that indicates that Hookfoot are going to become a force to be reckoned with on the future music scene.

By JOHN BAGNALL



MUNGO JERRY

— Salt Beef and Rock Music



Waiting to be served with salt beef sandwiches at Bloom's famous kosher (closed Friday evenings, all day Saturdays but open on Sundays) restaurant in Golders Green Road with Mungo Jerry's Ray Dorset is a thoroughly rewarding experience.

Other than the local gentry not many 'well known' folk pass through North West London's most blessed portals to bathe in the aroma of salami sausages with or without added garlic hanging in military-like order from shiny steel rails, or to drool at the mouth at such delicacies as coleslaw salad, gefilte fish

with carrots, chopped liver crowned with grated egg and crispy potato luktas all enjoying brief repose being snatched from their sterilised trays by avaricious boutique and shoe shop owners from across the street.

It takes a lot to shake Bloom's star conscious patrons but unbuttered rye bread and lockshen soup most definitely took second place when we entered and it wasn't long before the nudges and the winks spread around the restaurant like news of a pools win or a mixed marriage would spread around a synagogue.

Even the sandwich cutter, with a darker-than-Saxon complexion, realised who his

customer was and made an extra special effort when slicing the slab of dark red beef in front of him. He also made a desperate attempt to engage the singer in conversation. The briefest possible chat would surely have enhanced his pulling-the-chicks - at - the - local - discotheque line 'do you know whose sandwiches I put mustard on today, darling?'

Dorset cleverly dodged getting into any talk with the meat hacker. Even when he was asked whether salt beef was good for the voice he didn't give much away. He just shrugged his shoulders, ever-so-slightly waved his hands in the air and just said: 'I don't know but I'll have mustard on both sandwiches please.' His curt statement went unheeded and the meat man just kept smiling as though he was an old friend.

The food eventually came, we paid and left for the church hall opposite where he was rehearsing his band with two new members.

Whilst waiting for a gap in the traffic I asked Dorset about his ancestry and whether a recent newspaper report suggesting that he might be Jewish was true. Of course no one really cares whether he is or he isn't but the *Jewish Chronicle's* Ann Frankel does and she went to great lengths and expense to tell everyone.

She decided, however, that if he wasn't, at least his managers, Elliott Cohen and Ellis Elias were.

But all this is really besides the point other than being a good topic for conversation.

Eventually we arrived at St. Michael's Church Hall, which also serves as a children's nursery school. It's not a particularly good place to rehearse in as the acoustics are pretty bad. But it's adequate when nothing else is really available. There's one consolation for bad vibes, however. The restaurant across the street is pretty good and if you're a star the food and the service is even better.

When we entered the hall a nose-blowing John Godfrey was busy attaching some new strings to his Fender Precision Bass. A couple of roadies were scampering all over the place like two blind mice and coil upon coil of electrical wiring lay upon the floor like umbilical cords in gay profusion. A mixture of WEM, Sound City and Hi-Watt equipment occupied so much space on stage that it didn't seem at all possible that anyone could possibly set up a drum kit or place an organ and an upright piano there, let alone have enough room to move around to play them.

There are now two new members of Mungo Jerry and it is significant that one of them, Tim Reeves, is a drummer. The group was probably the only rock-blues band in the country without a drummer, even though the leader had for a long time wanted to include percussion. However, he had met with a wall of resistance from Paul King and Colin Earl.

After a six-week tour of the Far East they returned to England and Dorset announced the split. Earl and King have now formed their own group. King isn't being

replaced for the moment but Earl's replacement, John Pope, who can also double up on organ. Dorset hopes to include a lead guitarist sometime in the future.

It's a tragedy that the split had to happen. Without wishing to make this feature read like a testimonial to these two departed Mungo musicians they were undoubtedly just as much a part of the band as Dorset and Godfrey.

'Paul and Colin wanted to stay in the same vein and I think they were a little worried about the direction in which I wanted to take the band. Paul also said he was getting bored with playing banjo all the time anyway and I think that Colin was fed up with playing what he was. But they said that they didn't want drums in the band because it would destroy the group's original sound.'

The drums, he said, would help make the band more flexible in its new approach and it would enable him and Godfrey to move around a little more on stage and not have to use the stomping board all the time.

'We'll still do everything that we once did but now we can add a lot more to our sound. I wouldn't mind including some brass instruments in the future too.'

Reeves was formerly in a group called Fox, not to be confused with Mr. Fox. Another group he played with were Octopus.

He said he had enough with working with unknown bands and after a while he felt that he didn't particularly want to drum anymore

'But you can't keep out of

it if it's in your blood, can you?' he said 'When I realised that money was getting really short and that I was having to sleep on the floor because I had nowhere else to stay I started looking around for some work. I did a T. Rex audition, well, me and a whole lot of other guys. I don't think they got anyone from the auditions. It was so badly organised anyway.

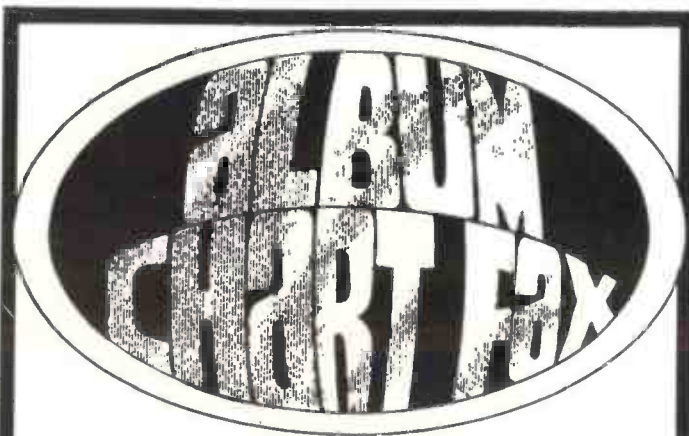
'Eventually I answered an ad. for a drummer and found the group concerned was Mungo Jerry. Out of 80 other drummers who went along I got the job, I'm pleased to say. I think I can do a lot with the band and they can probably do a lot for me.'

Dorset didn't audition too many keyboard men because at the time of the split engagements were looming up and he had to get one very quickly. The successful candidate was Pope, a friend of Reeves. He was once a member of the Hard Meat set up and played in Heaven, the group not the place, for two weeks.

A new maxi-single from Mungo Jerry is due out very soon on the Dawn label. The main track is called *Open Up* which is stronger than *Baby Jump*. Also included is a number called *No Girl Reaction*, which was originally Count Five's *Psychotic Reaction* only Dorset kept changing the tune and lyrics as he went along. *I Don't Wanna Go Back To School* is a rock and roll number in the 1950s tradition with a far out sax solo and *Going Back Home* features John on the piano. The last number is called *Say Goodnight*.



The new Mungo Jerry, l.-r. Dorset, Reeves, Pope, Godfrey



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

All Together – Argent

RP – Argent/White, S – Abbey Road, E – Bown, MP – Verulam

America

RP – Various, S – Trident, E – Scott, MP – Kinney.

American Pie – Don McLean

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

Concert For Bangla Desh – George Harrison and Friends

RP – Harrison/Spector, S – Live, E – Norman & Steve, MP – Various.



– Led Zeppelin

RP – Page, S – Headley Grange/Island/Sunset, E – Various, MP – Superhype/Kinney.

Every Picture Tells A Story – Rod Stewart

RP – Stewart, S – Morgan, E – Bobak, MP – Various.

Fog On The Tyne – Lindisfarne

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

Fragile – Yes

RP – Offord, S – Advision, E – Offord, MP – Yessongs.

Grave New World – Strawbs

RP – Strawbs/Visconti/Dudgeon, S – Morgan/Island/Lansdowne, E – Various, MP – Various.

Harvest – Neil Young

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

Imagine – John Lennon

RP – Lennon/Spector, S – Ascot, E – Various, MP – Northern.

Lunch – Audience

RP – Dudgeon, S – Trident, E – Hentschel, MP – Essex.

Machine Head – Deep Purple

RP – Deep Purple, S – Stones, E – Birch, MP – HEC.

Madman Across The Water – Elton John

RP – Dudgeon, S – Trident, E – Cable/Scott, MP – DJM.

Nilsson Shmilsson – Harry Nilsson

RP – Perry, S – Trident, E – Cable, MP – Various.

Nitro Function

RP – Rogers, S – Fame, E – Limbo/Cunningham, MP – House Of The Fox.

One Year – Colin Blunstone

RP – Argent/White, S – EMI, E – Vince, MP – Various.

Slade Alive – Slade

RP – Chandler, S – Command, E – O'Duffy, MP – Various.

Smokin' – Humble Pie

RP – Humble Pie, S – Olympic, E – O'Duffy/Harwood, MP – Various.

Teaser and the Firecat – Cat Stevens

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

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

YOU'RE SUCH A LOVELY AUDIENCE

WORDS AND PICTURES
FROM THEIR RECENT
EUROPEAN TOUR. by Steve Turner



Frankfurt: Howard & Trevor pose with Tony

ON the odd occasion I can lose my way home from Charing Cross station and discover myself in the countryside of Kent instead of South East London. So it was without much difficulty and a knowledge of German extracted from war comics that I managed to find myself in Essen instead of Münster when travelling out to join Audience in the Fatherland recently.

However, through the kindness of a few men in green wearing the welcome word *Information* on their hatbands I was soon put back on the right rails and arrived in the small mountain town of Altenhundem at 7:00 in the evening. It was raining by then and the English language was having less and less effect the farther from Dover I moved. In order to find the hall where Audience were playing that night I had to fall back on the age old trick of 'follow the nearest hairy'. It wasn't long before two candidates emerged from the shadows and I straggled along behind them for about half-a-mile until they came to the edge of the town where the Sauerland Halle was situated. It was with some relief that I saw British numberplates on a

couple of vans standing outside and engraved in their dust, an example of the language I loved: *Clean Me*.

I met Audience's manager inside the hall and we went to the hotel to join the band over a meal. It was there that I met the two new members who, like myself, were on their first tour with Audience. Pat Charles, who replaced Keith Gemmill on saxophone, is a Swiss/German and was in constant demand to use his mother tongue when ordering the food. He's a quieter member of the band, as was Gemmill, and has spent most of his life as a musician in jazz circles. Pianist Nick Judd, with Audience since the *Lunch* album, is somewhat less than quiet and has been a perfect fit into the comic activities of the band. He's referred to as 'that bag on the piano' by Howard Werth, who's favourite game was to mock his feminine looks. 'Trouble is; she's as flat as a pair of ironing boards,' he laughed.

Along with Werth, Trevor Williams and Tony Connor form the nucleus of the more permanent face of Audience which has evolved from the Lloyd Alexander Band. At one time *Rave* magazine used to run a column relating the

experiences of a young man about town which was signed Lloyd Alexander. 'People used to think we pinched our name from them,' said Howard, 'but in actual fact it was the other way around.' Werth, Williams and Connor are now mates of some years standing and the fact shows both from their relationship off stage and their musical relationship on stage.

Unfamiliar Halls

They all left their table at around 8:00 and made their way to the hall in the van driven by 'Harry' who was once a roadie for Lindisfarne. Accompanying them on the bill were Renaissance who were sporting their new line-up. (They were jokingly referred to as Replacements by the members of Audience). The hall was fairly large with a thin balcony running around three sides of the interior walls. It was obviously the home of all the town's big indoor functions and the concert had attracted a large crowd of the local youth – an encouraging factor considering the weather conditions and the remoteness of the area.

As with most of the gigs which took place in large

unfamiliar halls, the sound was affected through the fact that there was no time to balance it beforehand. This seemed to bother the group much more than it did the audience and the set was well received. Somewhat surprisingly the high spot that night came during Howard Werth's solo performance of his classically arranged guitar piece *Raviolo*. The number was obviously familiar to the Germans and they applauded vigorously in recognition. Apparently the promotor of the concert was to suffer a fine for every minute he allowed the performance to go over the 10:00 p.m. limit and as a precautionary measure he threw the lights on a few minutes beforehand and then switched off the power – both of which happened during their extended version of *House On The Hill*. These actions served to kill a lot of the atmosphere that had been created and of course ruled out all possibilities of an encore. Because of the brevity of the set the boys were just about warmed up when they returned to the dressing rooms. To provide an outlet for this surplus of energy a trip to a local inn was organised.



Hamm: Howard serenades in the dressing room



Tony and Trevor chatting.

The invasion by sixteen long-haired young men did not please the inn keeper very much at all. He ordered us back out the door as soon as we'd entered with a torrent of German abuse. Pat was elected to go back in and calm him down. This he did and we were all admitted again with profuse apologies being rapidly translated by Pat. He explained that he'd had trouble with young people before but of course he could see that we were much different. The more drinks we bought the more apologetic he became until I almost expected to be made an honorary citizen of the town.

Highs and Lows

Following that experience and at the advice of a friendly client from the inn who'd apparently been at the concert earlier, we went on to a discotheque. In this case 'discotheque' meant a bar with subdued lighting where music was played. Drinks were again bought before a local drunk decided to entertain us by cartwheeling across the floor and then offering us fifty marks with which to buy more drinks. We declined in favour of bed.

The next day began at around 10:30 with a high spirited breakfast. It was only during the following days that I was able to detect the regular emotional pattern of a touring band. The mornings were always high points with jokes over breakfast and during the first part of the journey by van. After a while though, activity would die down and, those who read get into their books, and those who sleep close their eyes, and those who prefer to look, sit and look. On arriving at the destination there was always a period of inactivity between checking in the hotel and going on stage in the evening. All the jokes had been told and conversation tended to revolve around the subject of boredom. After the concert, which was the event they'd waited the whole day for, came the chance to burn away the excess of energy in a club or discotheque.

The year that has passed since the release of *The House On The Hill* has been an important one for Audience. They had reached a point where they knew they had to either rest on their laurels and sink, or pick up speed drastically. 'Although

we were still getting lots of material together,' said Howard, 'I think the name Audience was getting a stale edge to it. We'd been gigging around for three years and I believe the only reason we're still together is because there's lots of things we haven't done yet musically and technically.'

Feeling American

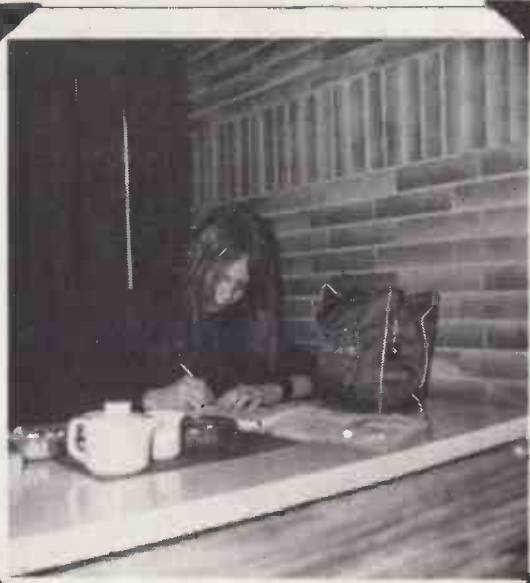
The first event which came along to revive both the name Audience and the personnel behind it was a tour of America with the Faces. 'We learned a lot from the Faces – the way they approach the audiences. It was their whole attitude towards entertainment,' explained Tony. 'There was also so much more satisfaction playing to a large crowd,' added Trevor, 'the feeling that you're communicating to 12,000 people seems more of an achievement. When we returned to England our first gig was at a small club up north and in comparison to the crowds we'd just been playing to in America it seemed like a rehearsal.'

The material that they wrote whilst in the States conveys an American feel. While travelling on a plane

from Los Angeles to Detroit, Trevor was looking over a map of the country and became fascinated with some of the place names. One of these was *Tuba City* and after juggling around with it, with the same mind that was to christen Renaissance 'Replacements,' he came up with *Trombone Gulch*. In the song he uses a story of a drive through America in order to employ all these lyrical locations he'd spied on the map. In some ways it's reminiscent of *Route 66*, a number which the Stones popularised. *Oh the street was hot and dirty/When I drove through Albuquerque/I had one eye on the mirror for the law/When I pulled in for some gasoline/Six hours from El Paso scene/New Mexico went on for ever more*. Trevor likes his songs to be stories and sees the art of the songwriter as that of a simplified story teller.

Better Sax Life

On returning from the States they began work on their fourth album. 'We had a basic concept of what we wanted to do,' said Howard. 'We wanted to go back to 'songs' – shorter tracks. I



Frankfurt: "Dear Mum, having a super time...."



The lighter side of touring!!!

think that there's more of an American feel to the whole album. I've nothing against long numbers as long as the content is worthwhile,' It was a difficult recording for Audience to make because *House On The Hill* was an achievement in many ways and yet they knew that *Lunch* had to top even that. First of all they added Nick Judd on piano in order to fill out the sound and then they had the idea of asking Bobby Keyes to play on it. 'We needed a good rock saxist and we immediately thought of Bobby Keyes. We contacted him and fortunately he liked Audience a lot,' explained Howard. Because of Keyes' interest in Audience, Jim Price also joined in the sessions on trumpet and trombone.

Leaving Lunch

It was somewhere in the middle of recording *Lunch* that a further change came to pass for Audience. Their sax player of some years standing, Keith Gemmell, made the decision to leave. Apparently this came as no surprise as it had been evident for some time that Howard, Tony and Trevor were pulling in an opposite direction to Keith. 'He tended

to think we should be more like Lindisfarne with sing-along type numbers,' remembered Trevor. 'It seemed that he was definitely after some commercial sound, something that people would go away whistling. We wanted something with more guts to it – more feel.'

Relaxed & Funky

Howard was quick to point out that Audience were in no way anti-commercial but that they saw their commerciality in different terms to the way in which Keith saw it. 'We're not fighting that type of attitude,' he said. 'It's just that we're not writing for a specific market. There's now five people in the band and we all see things in the same way.' Trevor feels that the piano has done a lot towards pulling the band together. 'You couldn't get that relaxed funky feeling before,' he told me.

Keith's replacement was found in Pat Charles. Pat was born in Zurich in the German speaking part of Switzerland. He'd played in modern and free jazz groups on a semi-professional basis around Zurich but found that there was no professional opportunity in Switzerland.

In 1967 he left for Italy where he lived for two years while playing for Thane Russell and The Big Bang Band. In 1969 he came over to England and joined up with Joyce Bond with whom he stayed for eighteen months. 'After Joyce Bond I had a gap of half a year,' he told me. 'Then the old bass player from the band who was also a friend of Audience told me that they needed a sax player. I was at home in Switzerland at the time and he phoned me up. I knew of the group but had never heard them.

'The first thing I did was to go to a shop in Zurich where I listened to *House On The Hill* and I quite liked it. When I came back I went to see their manager Keith Gray, and then I had an audition. We only rehearsed together for five days before doing the British tour!' Pat's musical interests range from Indian Classical music up (or down!) to his love of jazz. He adds a cornerstone of maturity to Audience.

At around the same time, Nick Judd, who'd played piano on the *Lunch* album, was made a permanent member. 'It came as a stroke of absolute luck,' said Nick. 'I'd known Trevor for quite a few

years and knew him when Audience was formed. Trevor asked me to put piano on a couple of tracks for an album they were doing and I ended up doing *Trombone Gulch*, *Barracuda Dan* and *Ain't The Man You Need*. Then there came a phone call asking me to play with the band!

Nick's previous career began with the Freddy Mack Extravaganza and then moved on through Silas and Mirrors to B. B. Blunder. Following Blunder and after the *Lunch* sessions he joined up with folk singer Keith Christmas. However, that marriage was a failure. 'He wanted a rock band but it was difficult to reconcile him as a folk singer and us as a rhythm section,' Nick told me. 'It just never quite came off because Keith didn't really know what he wanted from us. It was impossible to write material together and as a result we decided to wind it up.'

More Earthy

With a 'new' Audience, Howard is keen to push forward. 'There are a lot of things technically that we want to do on stage With the new members of the band there are loads of new things



Hamm: Pat gets dressed to kill!



"Don't use this one on the cover" said Trev!

they want to try out. Musically we want to try a lot more earthy songs. This won't necessarily be the only direction we'll be taking though. We've never yet got to the stage where we haven't got a backlog of material to rehearse. We want very much to keep the set fluid so that if a person sees us twice in three months they won't have to hear exactly the same set.'

Hamm and Gigs

The night after the Altenhundem gig we were in Hamm. The rain was lashing down and kept us all sitting in the reception area of the hotel until the concert. Boredom was setting in fast and the bar was invaded as soon as opening time came around. After a few drinks we piled into the van and made for the concert hall. Curved Air were topping the bill that night and crowds of free concert protesters were storming past the box office in bunches of about fifty. That night there were no time limits to attend to and Audience were able to get well into their set with Tony going berserk during his drum solo which he performs with his hands. At one point I

thought he was going to toss the mikestand into the audience as he held it above his head like a barbell but he assured me afterwards that in spite of his maniacal expressions he was very aware of what he was doing!!

Tony's solo is something of a highspot in entertainment, especially for a group like Audience who at one time payed little attention to the visual side of their performance. Dressed in a colourful suit comprising of jacket and knee breeches he began by pounding out a parody of an epic drum solo with his hands. Just as he reached what is normally understood to be the climax, he left his stool, picked up an old school hand bell, and stood meekly in front of the stage ringing it like an aged headmaster. The crowds loved it and applauded vigorously. Then he took the bell and pounded the stage around his drum kit, finishing with an attack on the cymbals. Of his performance Tony said: 'It's just evolved with the band. It began when we had no congas and I used to use my hands on the drums in a quiet break during a number.

'After a few months I was doing a drum solo on my

own and the looning side just broke out from that. The bell cropped up at a school dance where the headmasters bell was lying around! I think the knee breeches started when I kept getting my trousers and socks caught in the bass pedal. I started wearing plus fours, hot pants and shorts. Then I had these suits made up for me. It's all evolved from the entertainment side of things. I'm trying to combine comedy and technical ability as well.' The one hang-up with a performance of this type is money! I was reminded of this fact when I noticed Tony's cymbal that night hanging on its side like a digestive biscuit with a huge bite taken out of it.

Zoom!

'We went to Switzerland a couple of years back and went to the Paiste factory there. I got two cymbals for around forty or fifty pounds but a year later they were both smashed up. Now I just use old cymbals.' Howard Werth nodded in agreement at Tony's last resolution: 'I think you can say he's the most dangerous drummer in the world,' he laughed.

The next day's gig was in Frankfurt at a notorious club

named Zoom. It was here that the youth of Germany gathered to smoke dope in almost un-raided conditions. To aid them in their dream-like consciousness there are contemporary films shown at one end of the club, minus the soundtracks, which are watched at the same time as the group plays.

'The following day was my last one on the tour and Audience were to leave for Italy in the evening. Most of the day was spent eating, drinking and writing letters home. The general opinion was that tours were a drag and there was some pleasure expressed by Nick when he told me they were now exactly half way through this tour. After dates in Italy and Switzerland they were off to do a session for Radio Luxembourg and then a final gig for Belgium T.V.

Sitting around the hotel restaurant moments before my departure I asked if anyone could make up a famous quotation that I'd be able to use in my article. Howard sat thoughtfully for a few minutes and then came up with: 'We're going to be bigger than Cherry Wainer was at her peak.' *Cherry Wainer?*

MY BOOK IS RUBBISH
BUT IT'S THE BEST



-NIK COHN

BY STEVE TURNER

'There is only one decent book that has ever been written on pop,' said Nik Cohn from beneath his wide brimmed hat, 'and that's *A wop bop aloobopalop-bamboom*'. After assuring me that he was absolutely serious he added: 'Even that's crap.' However, he obviously feels that it's the best of a bad crop of literature on pop otherwise he wouldn't have written it.

Speaking of his flirtation with pop he said: 'I spent two or three years in it, wrote a book on it, and then got out. Really, who gives a f—k if Leon Russell is the newest dimension in rock experience? He's a poor man's Jerry Lee Lewis without the voice, without the talent and without the piano.'

Pure and simple

'I'm a genuine rock 'n' roll lover — up until the last two years. In fact I'm not in the slightest interested in the last four years. I'm not interested in James Taylor, Carole King, Joni Mitchell, Melanie . . . or you name your own. Rock 'n' roll used to be no art at all and plenty of entertainment. Now it's no art and no entertainment. The moment rock 'n' roll claimed to be something it wasn't, it fell down.'

Cohn likes his rock 'n' roll pure and simple — for that reason he's partial to T. Rex. 'The people who are making it now are either those who've been in the business for years or those who are rehashing old styles,' he said. He includes Marc Bolan in those who've been around for years. He'd also include the Who with whom he is currently working on a film script. 'I think Pete Townshend is both intelligent and creative. I think he's an 'artist' and I don't see many other people in rock 'n' roll who are.'

Nik was born in Ireland but came over to England at 15. For a short period he lived in Newcastle and 'tried to be a musician'. He played tenor sax but claims that he was very bad. Around this period he began writing — a pursuit that wasn't totally out

of character considering that his father was an established historian and an author of books. After bumming around a while he came down to London and through what he describes as 'pure luck' landed a job with the *Observer*. This was a notable period of employment in his life as it's the only job he's held down for more than six weeks.

First novel

During this time with the *Observer* he started work on his first novel entitled *Market*. At the time he was still only 18. 'I was interested in markets,' he recalled. 'It was a genuine idea. I was writing about Life in capital letters and Sex in capital letters. At the time I would have loved to have been a rock 'n' roll star but I didn't have the jawline. I suppose the idea behind being a writer was that it was romantic yet easy and could make a lot of money.'

After *Market* he wrote *I Am Still The Greatest Says Johnny Angelo* a fantasy novel about a pop superstar written in a tongue-in-cheek style. 'It was my mood of the time,' he said. Next came *Awopbop* . . . the book which he felt would buy him his freedom and a house in the country. 'The pop book is a fairly cynical book,' he admitted. 'I also knew that in the day of love and flowers, slagging the Beatles and praising Presley would cause a mild sensation.'

Cohn, now 24, has come to take his writing very seriously. He doesn't believe that there's anyone under the age of 40 or 50 alive today who's writing is any good. He also feels that young people today have no appreciation of good writing mainly because they are not well read enough to make any comparisons. Therefore anything can seem to be 'good' within its own context. 'In a stoned age,' said Cohn, 'everything has to be easy'.

He now believes that he has nothing in common with most people of his age. 'I've

no understanding of the pop culture any more. I'm not very interested in middle class culture which rock 'n' roll has become. I'm much more interested in what's going on in Blind Sam's Blues Club than at the Rainbow. Being involved in the pop scene was a lot of fun. I mean, I got an incredible amount of joy out of it. Having lived in the age of Elvis Presley is one good reason for being alive. Second is the pleasure of shaking hands with P. J. Proby.'

According to Cohn, the importance of rock is emotional and not social. 'Up until 1969 I'm sure everybody felt the revolution was going to happen and rock would play an important part, but not now. Rock has lost all its fire.'

Revolution

At one time Nik visualised the forthcoming revolution when people would be storming the barricades while community singing a James Taylor number — but no longer. 'James Taylor is no poet,' he laughed, 'he's a scumbag. Rock only *pretends* to be real poetry. Even Marc Bolan comes in for the sharp wit of Cohn: 'if you like corkscrew haired midgets — he's OK,' he said with obvious glee as he imagined how it would look in print. And then, for added effect: 'Hermaphrodite hot pants Bolan!!'

Cohn reckons he must be the most hated man in rock 'n' roll. Why? 'Because I misquoted people too often. The reason being that they're so dumb they need to be misquoted to give them the appearance of having an iota of wit.' Nik would cap most of his statements by adding 'quipped Nik Cohn' or 'said controversial novelist Cohn' as though half-mocking his own outspokenness.

'I'm camping it up a bit you know,' he told me in case I hadn't noticed. 'I mean, the bit about me shaking hands with Proby — and when I said that *Awopbop* . . . was the only decent book, I hope you'll remember to add 'and even that's crap' won't you?'

NEXT MONTH

**GRATEFUL DEAD'S
JERRY GARCIA,
BOB WEIR
AND
BILL KREUTZMAN**

SPEAK TO

**BEAT
INSTRUMENTAL**

PLAYER OF THE MONTH



STEVE CURRIE

When lorry driver Steve Currie answered an advert for 'a bass guitarist to augment progressive group' he didn't know much at all about T. Rex. What he did know was that he needed work and that it had to be with a group showing both promise and determination. 'I was doing auditions all the time,' he recalled. 'Most of the bands didn't have much to offer and I wasn't prepared to take on another dead horse and kick it alive.'

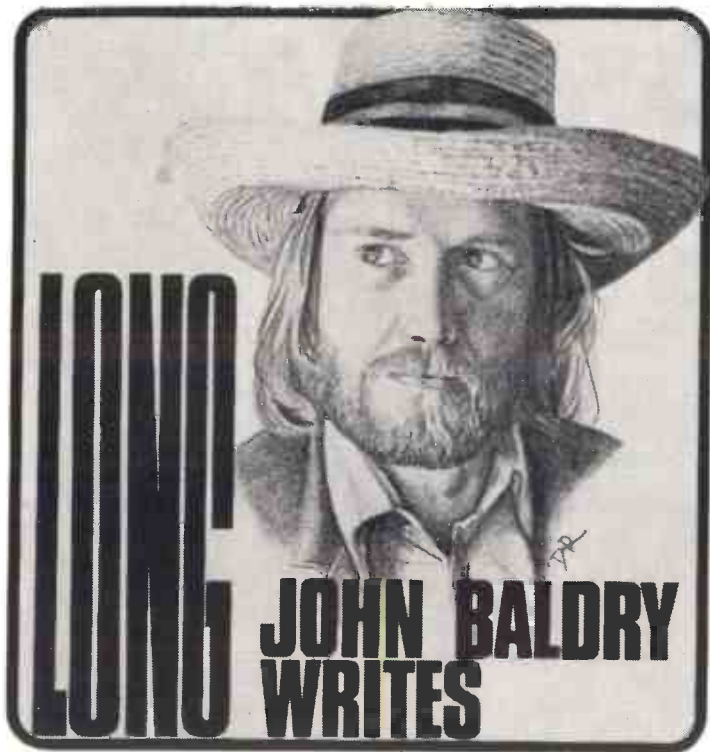
The last dead horse he'd kicked was a Grimsby band named Rumble. 'I was with them for six years,' said Steve. 'Most of our gigs were in and around Grimsby.' The group were attached to a local jazz workshop, and consequently they evolved a jazz orientated sound with a strong traditional brass section. One of the major problems in the existence of Rumble was the fact that their line-up hovered around the thirteen mark! 'We cut down to a four piece eventually and by that time we'd become a progressive band! We caught on to all of the trends.'

'When I found out that I was to audition for T. Rex I had strange visions of a guy with an acoustic guitar making wailing sounds,' recalled Steve. In fact it was only through his girlfriend's persistence (now his wife) that he ever made it to the audition. He couldn't quite fathom out what T. Rex could be doing wanting a bass player. As it happened he was the first player who Marc saw that afternoon, and Steve now says that he knew he'd passed the moment it was all over. 'We began by playing *Jewell* and it was like we'd been playing together for twenty years. It was amazing, funky music and just what I wanted to play. All that was really needed was for me to play conga parts on the bass guitar.'

For the next three months T. Rex consisted of just the three of them - Marc, Mickey and Steve. They rehearsed hard, and Steve was constantly practising on his own. 'I still practise all day and every day. I put albums on and then play along with them. My favourite one for boogying along to is *Otis Redding Live At Monterey*. This type of practising just keeps my fingers flexible.'

Now, eighteen months later, most of the work is done live in the studio without previous rehearsal times. '*Telegram Sam* and *Get It On* were both done off the cuff. Some of the songs we record we've never even heard before in any form! A couple of bottles of wine and we're off. We always aim to capture a party atmosphere on record.'

Steve's only musical ambition now is to keep playing to the best of his ability. 'It's practise again,' he explained. 'Stage presence takes as much practise as playing though I'd never put wriggling my hips before the playing.' A big influence on his style of playing has been Jim Fielder of Blood, Sweat and Tears. He's also keen on Mike Henderson who has played bass on most of the Jackson Five recordings.



I've been in America for some time now, but I'll soon be back in England, probably for the forthcoming pop music festival being promoted by Stanley Baker's company.

Whilst I've been in America I've come to realise how much better the opportunities are here. There doesn't seem to be anywhere left in England where musicians can really play, excluding, of course, the small clubs such as the Marquee and so forth. Of course, there are the colleges but that seems to be all, and as we all know, not everyone can play the college circuit.

I've been everywhere in America since I've been here and, I'm pleased to say, I'm doing nicely, thank you. My last album has sold more than 300,000 copies. Talking about my recording activities, I've a new single coming out soon in England. It's called *Iko Iko* (do you remember the song by The Dixie Cups some years ago?). Unfortunately, the song won't be released in America because of another version by Dr. John, which is currently in the charts. I bet he wishes he had the same people on his as I had on mine — like Elton John and the members of his group, for instance.

Wherever we seem to play, the concert halls are full. I know it may seem big-headed on my part to say that, but the fact of the matter is that it's true.

America is a bargain hunter's paradise. I recently bought myself a new De Luxe Guild 12-string guitar. It's a sheer joy to play, believe me. There are so many second-hand instrument shops around in this country. You can just walk into any of them and buy the most amazing stuff you've probably ever seen for the most amazing prices . . . give-away prices, that is.

Of course, not all our stuff is second-hand. We are currently using Ampeg amps and Ludwig drums. We also have 13 guitars wherever we go. We've also got one of those Countryman piano pick-ups, the one that you read about in *Beat Instrumental* last month, in the Faces' interview.

Besides the Faces using one, Elton John also does. I think Ian McLagan said that.

The pick-up turns an ordinary piano into a much better instrument to play than an electric piano. When you buy it, it's all in pieces and you fit it together like a jigsaw. It's worth laying around all over the floor, sorting it all out. Ian Armit had an incredible time piecing it all together. The pick-up costs about 1,100 dollars and it's certainly worth every penny. I'm sorry to keep harping on the subject of the pick-up, but believe me, if you can afford one, buy one.

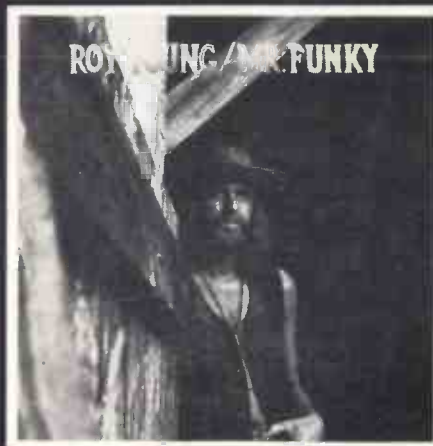
Coming back for a minute to the second-hand gear available. You can buy a pre-war Gibson for something like 75 dollars. It's the smaller type of guitar, but still good.

I'm looking forward to coming back, and I'll see you soon. If I don't see you in England, maybe I'll see you rummaging around a second-hand store somewhere in America.

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GIRLS IN ROCK

'I'm an incredibly sweaty performer. I throw myself around on stage and really knock myself out. I just let it all come naturally.'

So says Joy Askew – even if she adds, as an afterthought, that she's tended to calm down in recent months.

'I'm a blues singer, you see,' she continued. 'I just sing and move the way I feel. Sometimes I can be very, very sweaty. Other times I can be very quiet. It all depends on the music.'

Joy, vocalist and pianist with Newcastle-based Little Plum, started on her professional career at the tender age of fourteen. But her musical background – her musical inspiration – goes back much further. As a child she used to sing and dance around the piano in her parents' front room. It was, she says, just part of growing up in a musically gifted family. Except that the pianist, more often than not, was Graham Bond.

Bond was a friend of her father, himself an able and accomplished jazz musician.

'I grew up surrounded by jazz and blues,' she explained. 'So it was natural, in a way that it should become my career.'

I started my first band with my brother, when I was fourteen. It was during the start of the big blues thing – and we were a blues band. I modelled myself on people like Memphis Minnie and Janis Joplin.

Joy began her performing career around the clubs and concert venues of Newcastle – working in clubs where she was four years too young to become a member.

'It was a tough life,' she recalled. 'I suppose I just learned to adjust to it. When

JOY ASKEW



we first started we weren't really getting too many bookings – not, at least, outside Newcastle. But it's starting to develop for us now – and I've had to learn to work hard. I feel much tougher now than when I first started out. I suppose a girl rock singer does have a tough

image – and you learn to live up to it.'

Her band is at present, a five piece, with guitar, bass, drums, sax and piano – the latter instrument played by Joy. The latest addition was made six months ago, when a new bassist joined from the Junco Partners Band.

Otherwise, the main changes have been musical.

'For the first couple of years we were, exclusively, a blues band,' Joy explained. 'Blues is still my main interest, but we've started to get into other things. Blues, as a direction, is a little bit too narrow. You're musically centred around a twelve-bar form – and there's not so much scope for new things. In blues, there's a limit to what you can play.'

So we've moved much more into rock music. Also, I've started to dig soul music – bands like Ike and Tina Turner. We still play a lot of blues material, though. I think we play slow blues better than anything else we do – and the audiences really seem to dig it. I try to use my voice as another instrument.'

We seem to go down really well – I often get guys coming up after the set and wanting to shake my hand.'

At the age of eighteen, Joy is still a youngster on the working rock-band scene. But she's been involved in the music business long enough to have formed some very definite ideas of where she wants to go in the future.

'I'd like to get a really big band together,' she said. 'It would be a bit like Mad Dogs and Englishmen – nine singers with me out front. I've found that I tend towards the American idea of music – I saw Leon Russell last time he came over and knew that I wanted to do the same kind of thing. I found myself thinking 'that's what I want to do'.'

'I suppose I'll have to wait and see how things work out. But I do know one thing. I don't think I could stop singing... ever.'



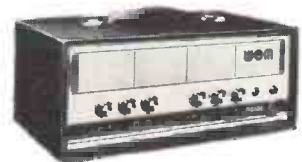
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PROFILE

DAVID ELLIOTT



About two months ago, the postman staggered into the *Beat Instrumental* offices with a sack of new albums. The spring releases were upon us again – and well over half of them dropped neatly into the singer-songwriter bracket. Most of them were by new artists.

One such artist was David Elliott. A newcomer to the world of recording, but not to that of music.

'I started playing music at the age of seven,' says his self-penned, handwritten and often mis-spelt press hand-out. 'At the age of twelve, the family moved to Hong Kong. Formed my first group there playing drums, but gave up drums because they weren't quite versatile

enough. Went on to the guitar at thirteen.

'My second group consisted of myself on guitar, a drummer with one snare drum only and another guitarist, the guitars being amplified through a record player. That group ended up doing television and radio shows.

'Family then moved to Singapore and I formed a couple of other groups which were a lot of fun but there were not enough outlets to do anything big there.

'I moved back to the USA and attended a conservatory of music in Virginia for two years but its curriculum was so restricted that I became quickly dissatisfied. Out at the conservatory I started writing my own music

and held two concerts there of my own songs which were appreciated but not credited.

'I quit college and went north and lived in New York City for six months until the winter there became unbearable. I hitched down to Florida and resided in Key West for a good while. There I continued my songwriting until I had enough material to do an album and I thought it might make it interesting to try my luck in England.'

I quote at length because Elliott himself is reticent about his past. 'You're not going to go into any of that Orient crap, are you?' was the first thing he said when I met him at his publicist's office in Knightsbridge.

So I didn't. Instead, I talked to him about his ideas and his music. He answered in short, economical sentences, without any of the elaboration one normally finds.

'This is the thing I want to put across,' he said. 'That I'm just an American who's come to England. To sing.'

'I just play what comes out,' he said. 'My songs are very personal, and a lot of them are about chicks. But I don't try to write with any particular aim. It's difficult to explain really. Whatever comes out, comes out.'

'The songs I write are about the things I've done and people I've known,' he explained. 'They're about chicks – specific chicks – musicians and travelling. You can't write unless you've experienced what you're writing about. Many musicians have tried to. And you can tell very easily.'

'Basically, I might be sitting someday, not doing any-

thing except playing my guitar. I'll play any chord, sing any note and use any word. Then I'll run across a phrase, a note and a progression that's right – that sets something off

But Elliott is evasive about his musical roots. His two favourite musicians, he says, are Joni Mitchell and Joe Walsh – the latter of The James Gang.

'I just go on talent,' he replied. 'Whatever the music happens to be – if it's good, then I like it. I've never aimed for any particular box with my songs. In my life I've played country, rock, soul and folk. Whatever I play now is just an extension of all the things I've played before. I've never looked for a sound. If you play a lot, then it's bound to arrive and develop of its own accord.'

His first album, released on the Atlantic label, features a selection of his own songs, performed by Elliott helped by a number of friends.

'I just wanted to work with some English musicians, to see how things worked out,' said Elliott. 'I like the album, but I'll be reducing the musicians to a core of four or so for the next album. I'm happy with the album, because it's something I wanted to do.'

Although Elliott confesses that he finds it impossible to look too far ahead, he is already planning a new album. It will establish, he feels, a more positive direction. And it will be recorded, as with the first, in deference to one of his most strongly expressed principles.

'I'm fully engulfed in music,' he says, 'I just put my whole self into what I do. It's the way I need to play.'



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SONGWRITER OF THE MONTH

PATRICK CAMPBELL LYONS

Patrick Campbell Lyons is doing all he can to perpetuate the belief that nobody loves like an Irishman.

He openly admits to being the supreme romantic and therefore many of his songs tend to be in that idiom. He also gets fairly nostalgic and dreamy when talking about Southern Ireland, even though he has only been back twice in the past nine years.

Campbell Lyons feels that the Irish people have severely let down him and their country and he is almost convinced that one day the country will be laid to waste unless something drastic happens and everyone makes an attempt to sort the problems out. If they don't, he adds, the legend of the Irish will probably cease to exist.

'Once,' he says, 'I wrote a song about Ireland and how I remembered it when I loved and lived there. Everyone who heard the song thought the words referred to a woman. They did, but subtly told about how the woman (Ireland) near to my heart had changed over the years.

'I won't go back until my romantic vision returns. There's no point.'

He came to England when he was 18 and after he had matriculated at the Catholic University School. His original idea was to come here, earn as much money as possible in the shortest possible time and then return to his native Cork.

Within a couple of months of his arrival he got a job at the Sanderson's wallpaper factory and it was there that



he became friendly with two fellow workers who had a group called The Detours. They were Pete Townshend and Roger Daltrey. Through this friendship he came into contact with a host of other musicians and eventually decided to get in on the act and learn to play the bass guitar. Songwriting hadn't yet occurred to him.

When he eventually considered himself sufficiently proficient on the instrument he joined the stream of other musicians on their way to Hamburg and ended up playing at the now-famous Star Club with various groups, including the noted Rory Storme and the Hurricanes.

He describes his spell in Hamburg as 'shattering'. He was there for a year.

'It was like being let loose in a dream world. But it was a dream that ruined me and I had to leave for fear of my

health failing. I went to Sweden to recuperate from all the good living and also played there for a while. Then I got really ill and came back to England and to hospital. I spent a fair while in a hospital bed and it was during this time that I began considering writing songs.'

His first effort was called *Chance For Romance* and it was bought from him by President Records' boss, Eddie Kassner, for £100. A second Campbell-Lyons song obtained by Kassner and called *Finding It Rough* was cut as a 'B' side by the Everly Brothers.

Campbell Lyons' deal with Kassner fell apart, however, but it wasn't too long before he found another company to work for. This time it was with the embryonic Island Records and under the name of Nirvana (it means being at peace with everything

around - a sort of Utopia) he recorded and released *Tiny Goddess* which got into the charts.

'Island also had Jackie Edwards and Spencer Davies writing for them in those days. During my spell with Island I also wrote *Rainbow Chaser* and *Pentecost Hotel* which are my most recorded songs. Traffic were in their very early stages and Steve Winwood and Jim Capaldi would help me out on my Nirvana sessions just as I would help out on theirs. Herman's Hermits, Kenny Ball and Francoise Hardy all recorded songs I had written but it wasn't until Len Barry, who recorded *1-2-3* and *Cry Like A Baby*, cut one that I knew I could make some real money by writing.'

When Island started getting bigger and bigger and therefore more successful, Campbell Lyons felt the time apt for another move. So he signed himself to Metromedia in America for a year and went there and recorded an album which was eventually released on Pye in England.

But money is not the only attraction in songwriting to the Irishman. There's also the recognition of being responsible for the poetry which is put into music. He's in a good position of being able to write and see his work through to the final product in that he is currently employed by Phonogram (the old Philips) in the A & R department. His latest album, called simply *Nirvana*, was recently released and has been getting some very good response.

BY DEREK ABRAHAMS

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STUDIO PLAYBACK

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A new professional tape recorder, the BE1000 has

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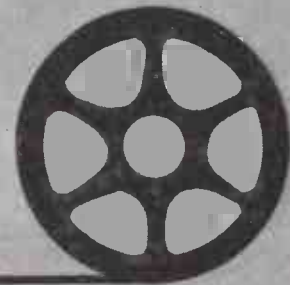
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What is perhaps the world's first truly compatible 'discrete' four-channel gramophone record has been introduced in America by RCA Records. The first product is expected to be released this month and will bear the same price as the normal stereo albums.

The 'discrete' system uses four separate electronic signals recorded on four tracks as opposed to other systems which mix four channels into two tracks.

W. H. Dearborn, Director of Record Operations for RCA Records said:

'Our final breakthrough to success came as a result of (1) our use of a revolutionary new compound, involving a multiple resin system containing anti-static lubricating stabiliser and other lubricants, which doubles the wear life of the product by reducing the carriers frequency deterioration during stereo playback and (2) the development of a more sensitive demodulator which enables four-channel playback with satisfactory separa-

tion and signal-to-noise ratios after the product has been played at least 100 times in a more conventional, inexpensive stereo player with a conical stylus and five grams of pressure.'

Dearborn noted that the programme had been speeded to success through use of a scanning electronic microscope which had allowed the engineers to better track and understand the wear characteristics of both four-channel and stereo recordings in playback at the laboratories and which had allowed them to prove visually that there was adequate carrier to control the four-channel playback on worn product. The magnification of the microscope gave a 12-inch disc a one mile diameter.

He said that one of the requirements of the four-channel disc would be the cutting of lacquers at approximately one-third the playback speed.

'It will provide much better groove definition, particularly in the higher frequencies.'

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STUDIO PLAYBACK

BIG ORDERS FROM AMPEX

Southern Television has placed a contract worth nearly £200,000 with Ampex Great Britain for two of the new ACR-25 colour broadcast cassette video tape recorders.

Delivery is expected in September, and the machines will be the first to be employed operationally by a European television service.

The machines will be used by Southern for screening commercials, promotions and short duration programmes such as news, sports and other highlights. These units are the first broadcast cassette recorders providing random access to up to 24 commercials, or other programme material, ranging in duration from ten seconds to six minutes.

The television company's order follows a recent visit by UK and continental broadcasting executives to Ampex Corporation's headquarters in Redwood City, California. They attended a seminar which involved working demonstrations of the new ACR-25 system.

Southern Television's representatives were Basil Bultitude, the company's chief engineer, and Mike Walker, a senior VTR engineer.

The machines are expected to increase Southern's operational flexibility and ease the burdens created by the ever-expanding growth of VTR commercial production. They will also free the conventional Ampex VTR machines to meet the increasing level of programming

requirements stemming from the decision to de-restrict broadcasting hours.

MORE QUAD TAPES

A major tape manufacturing company is soon to make available its first release of quadraphonic product.

The company is Precision Tapes and their initial issue will comprise about six titles on discrete cartridge and additional four-channel releases will follow the June release fairly regularly.

No price on the releases have yet been fixed.

Evidently the company, headed by Walter Woyda, has duplicated some experimental matrix quad cassettes which are fully compatible with ordinary stereo cassette equipment.

Woyda said, however, that it was unlikely that Precision would be issuing any quad material on cassettes before the end of the year.

NEW BASF MEN

BASF, the massive tape company, has appointed two new sales representatives. They are John Kavanagh, 26, whose background since leaving university with a BA degree has been in commercial and industrial selling. He will be dealing with the Greater London and Middlesex areas.

The second man is Peter Crisp, who will be responsible for Kent, Surrey, Sussex and Berkshire. He was formerly a Yellow Pages representative.

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MAYFAIR STUDIOS: SHOW-PIECE OF EIGHT-TRACK WORLD?

When Mayfair Sound Studios decided to change their name they also decided to change their image.

Under the management of Mrs. Do Bell, the studios have been extensively rebuilt, re-equipped, and the facilities extended to make Mayfair one of the most up-to-date eight-track studios in the country.

The showpiece of the new studios will be the control room. The desk, designed and built at the studios, has twenty input channels with provision for up to twenty out. There are three fold-back groups, two echo groups and two pre-hear groups — with all the necessary facilities for conversion to sixteen-track at a future date. The desk is virtually fully-automatic in operation, and a light display shows the engineer which circuits are in use at any time. Monitoring is by VU and PPM meters, and a push button control allows stereo to be monitored in mono — to provide an instant check on compatibility. All the studio equipment, can be controlled remotely from the desk.

The main studio, on the floor above the control room, has been extensively rebuilt. A false ceiling has been installed, with built-in fluorescent lighting, operated by a light dimming unit. Spotlights will also be fitted, to provide the right 'mood' for any session. The second studio will be similarly equipped for use as a drum booth, or for isolating the rhythm section. A vocal booth, next to the new control room, will enable full acoustic separation for any kind of studio session. The studio is fully

equipped with Neuman and AKG microphones, and a Hammond with a 'souped-up' Leslie will be available for group use. The studio are considering the purchase of a synthesizer at a later date.

One of the most impressive features of Mayfair Studios lies in the co-ordination of all its separate functions. A closed-circuit television system, controlled from the mixing desk, is to be installed to enable the main studio, the second studio and the vocal booth to be used together. The advantages are obvious. A full talk-back system will be incorporated with the television cameras and monitor screens. The whole studio will be air-conditioned, by means of a specially-designed, fully silenced ventilation system.

One thing that Mrs. Bell won't be changing is Mayfair's working policy. She emphasised the fact that they are 'one big happy family', and assured me that their policy of friendly co-operation with their bands will be maintained. Studio charges for eight-track recording, at £20 per hour, will also remain the same. Mayfair will be opening their new-look premises from May 17th, and all enquiries should be sent to Mayfair Sound, at 64 South Molton Street, London W1. The telephone number is (01)-499-7173.

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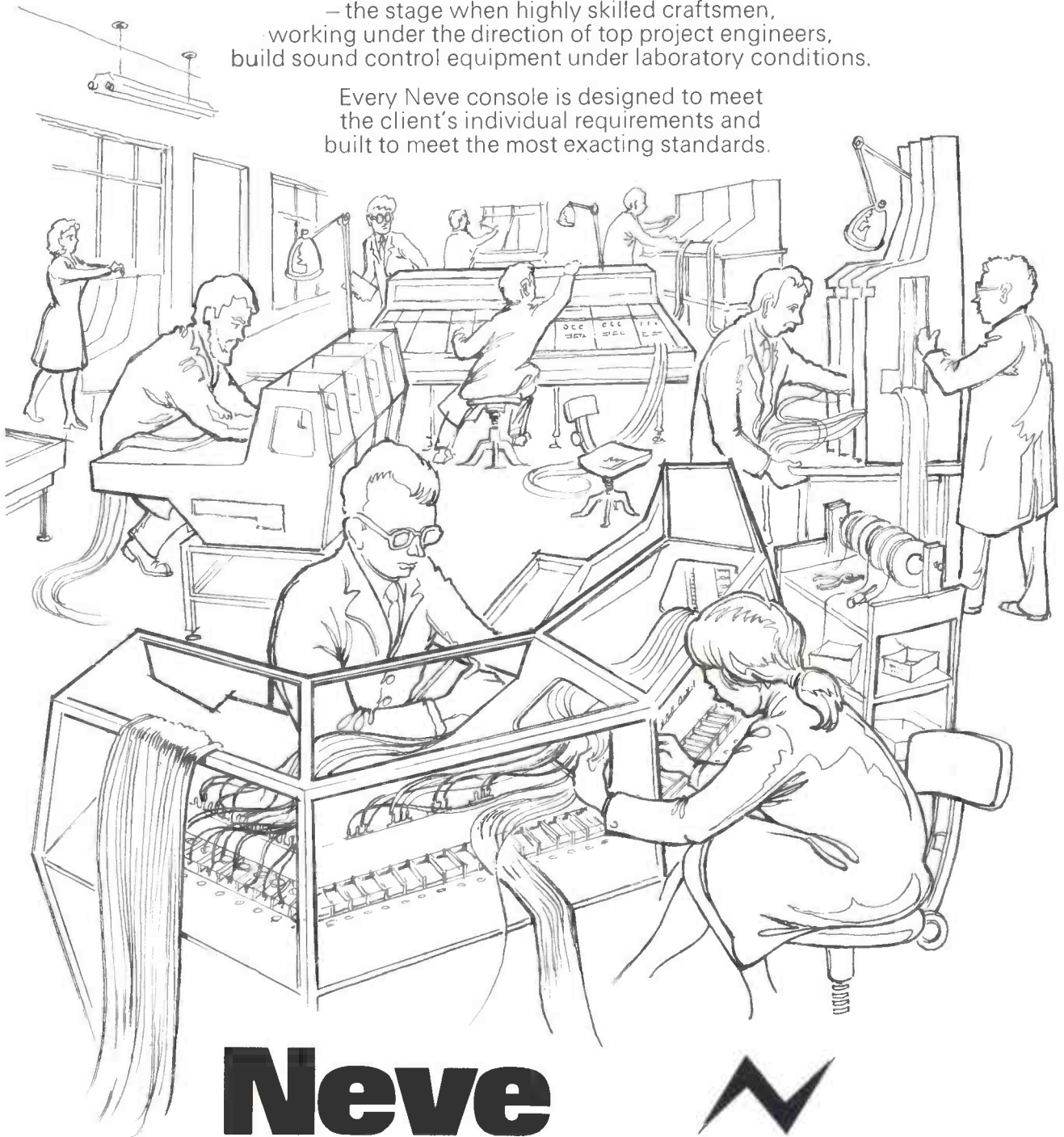


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THE A&R MEN



'Most of today's big pop names got to the top by covering other artists' records' — Bill Wellings

Complete anonymity shrouds the artists who have created what must be the most successful series of albums in British pop history.

Dedicated pop fans might dismiss them out of hand, but it's a fact that Music For Pleasure's *Hits* series of cover versions have been readily accepted by the general public to such a degree that the latest release had advanced sales of more than 200,000 copies — figures reached by very few of the big-name bands.

The man behind the whole concept is as almost unknown as the singers he employs to imitate the sounds of Tom Jones, Cilla Black, Mungo Jerry, T. Rex, The Supremes, and so on.

Bill Wellings is a big, genial master of a much maligned trade. To those sneers at the whole principle of cover versions, the man who produces the MfP *Hits* albums will readily answer: 'Most of today's big pop names got to the top by covering other artists' records, particularly in the case of British artists like Cilla Black, Sandie Shaw and the Stones, whose early records were very close to covers of black American hits.'

Some believe that the cover albums which, after all, give twelve pretty credible versions of the current chart-toppers for less than

the price of two singles, hurt the sales of those chart singles. Not so, claims Wellings: 'Most of them are already on the way out of the charts by the time a *Hits* album appears. I'd say our albums even help the original artists, not with the record in question but certainly with the follow-up because it introduces their sound to people who didn't buy the single.'

The fact is, of course, that the MfP and similar budget labels in general, and the *Hits* albums in particular, have opened a whole new, previously untapped market.

'It's interesting to note that sales through record shop outlets are not particularly outstanding,' he says, 'but bookshops, supermarkets and stationers all do a good trade in budget records.'

'That's because it's all down to impulse buying. The customer goes into the shop for something completely different then, after buying it, starts to browse through the record display racks, picks up an attractive sleeve, likes the look of it and buys the album.'

'When people go into a record shop it's usually with a specific record in mind. Sometimes they end up buying a budget album as well, but rarely will they buy it instead of what they've first been after.'

Wellings is well up on the

marketing side as well as the production of cover versions.

When he started out with his *Top Six* series of EP's ten years ago he used his bedroom as a warehouse and sold the records from the back of his car to grocery and sweet trade wholesalers.

Then came a distribution deal with Corgi Books which lifted sales from 3,000 to 20,000 for each of the once-a-month releases.

'I did a lot of my recording at the Pye Studio and eventually word went up to Louis Benjamin who offered me a better pressing and distribution deal plus promotion by Pye.'

'The first release, *Beatlemania*, went straight into the charts and sold 100,000. We also got 10,000 dollars for the American rights. I thought we were made!' he said.

But things went wrong. After 18 months all the promotion slackened off. Wellings said that Pye thought the records would go on selling by themselves but they didn't and sales plummeted to 10,000 an issue by 1966. So, they killed the label off as uneconomic.

Wellings decided to go it alone and, thanks to aggressive overseas marketing, things got better. 'My cover version of *Winchester Cathedral* was number one single

in Mexico and the Philippines, it made the top ten in Germany and was a general hit around the world!'

Then came the all important deal with Music for Pleasure: 'I sold them on the idea of the LP of cover versions sold under the slogan 'Can you tell these from the original hits'. And it worked, with sales of 170,000 for the first 21 *Hits* albums so far.'

'Besides those there have been 20 specials like *Tribute To Jim Reeves* and the biggest of all, *Lennon and McCartney Tijuana Style* which has topped 340,000 sales in the UK, plus many more in MfP's outlets abroad.'

How, then, does Wellings go about producing a cover and where do the singers come from? 'Well, first off my arranger, Len Hunter, works out the arrangement, not from the sheet music, which is often wildly inaccurate, but from a copy of the original record.'

'I always try to use the same rhythm section and the singers come to me from recommendation. I'll tell friends I need someone who sounds like, say, Shirley Bassey, and they'll ask people they know and so on. Most of the singers turn up in pubs or in dance halls and many of them get very close to the artists they imitate.'

Stoned

The Rolling Stones have been in Los Angeles for the last two months working on an album with engineers Andy Johns and Joe Zagarino. Much of the work was done at Sunset Sound Recorders.

New albums of interest this month include *Blood, Sweat And Tears Greatest Hits*, on Columbia (CBS in England; Gordon Lightfoot's *Don Quixote* (Warner Brothers); Lee Michaels' *Space And First Takes (A & M)*; Stevie Wonder's *Music Of My Mind* (Tamla); Joe Tex *From The Roots Came The Rapper* (Atlantic); and Al Kooper's *A Possible Projection Of The Future/Childhood's End*, on Columbia.

The Allman Brothers' new album is entitled *Eat A Peach*, on Capricorn. The late Duane Allman is featured on seven tracks, four of which were recorded at Fillmore East. Steve Miller has a new L.P. called *Recall The Beginning . . . A Journey From Eden*. Steve's old friend, Ben Sidran, produced the album, and also sat in on keyboards. Jesse Davis, Gerry Johnson and Jim Keltner are among the other musicians on the set.

John Lee Hooker has a fine new album on ABC-Paramount, called *I'll Never Get Out Of These Blues Alive*. It's almost another super session; Hooker sings one song with Van Morrison and the backing musicians include some of the heaviest names in blues. Luther Tucker, Geno Skaggs, Charlie Musslewhite, Stephen Miller, Mark Naftalin, Mel Brown and Elvin Bishop are among those who sat in on the sessions.

B. B. King's latest for ABC is *LA Midnight*, a live concert recording. Taj Mahal and Jesse Davis are among those featured on the set. Taj, meanwhile, has a new record of his own on Columbia, called *Happy To Be Just Like I Am*. Solomon Burke has signed with MGM and has a single out on that label, *Love's Street And Fool's Road*. He is currently working on an LP.

R.R.



Two former members of the Animals, guitarist Hilton Valentine and drummer Barry Jenkins, have formed a new group with guitarists Henry Gregorson and Frank Kleiger and bass player Larry Bologna. Kleiger and Bologna formerly played with Nile River and the Pyramids. The new band is called Shy.

They are currently recording an album at Paramount Studios in Hollywood with producer Brian Williams. Session man Stan Haywood plays keyboards on the LP and Kerry McNabb has been engineering sessions. Among the tracks recorded so far is a thirteen-minute version of John Lennon's *Working Class Hero*.

The group is still deciding on a title for the L.P. It should be released sometime next month.

Fillmore LP

Bill Graham's Fillmore label is planning to release a three-album set called the *Last Week At The Fillmore*. The artists represented on the set include the Grateful Dead, Santana, Hot Tuna, Quicksilver Messenger Service, Boz Scaggs, the New Riders of the Purple Sage, Elvin Bishop, and It's a Beautiful Day.

In addition, *Fillmore*, a film which chronicles the San Francisco rock scene past and present and which highlights the last week at Fillmore West, will have its world premiere in S.F. around the end of May. Many of the

same groups are featured; the only band which played that last week and begged off for the film was Creedence Clearwater Revival.

Bertha vs. Fanny

Talking of revivals, a new outfit is planning on re-opening the Carousel Ballroom, the home of Fillmore West. Meanwhile, Bill Graham is still at it, putting on dance-concerts and benefits at Winterland Hall, the Berkeley Community Theatre, and the Oakland Colosseum.

One of the best shows at Winterland recently was the *Jailhouse Rock*, benefiting the prison reform fund sponsored by San Francisco's liberal young sheriff, Richard Hongisto. Among the groups on the bill were David Crosby and Graham Nash; Neil Young wandered on in the middle of the set and sang a few numbers with Crosby and Nash; he returned later to close the show with them. It was one of those magical nights, even though Steve Stills couldn't make it to round out the quartet.

The newest Hendrix L.P. is titled *Hendrix In The West*. It contains strong rocking versions of *Johnny B. Goode*, *Blue Suede Shoes*, and *Sgt. Pepper's Lonely Hearts Club Band*. Three of the tracks were recorded in Berkeley, three were taken from a San Diego concert, and two more are from the Isle of Wight. The best of the set is a classic thirteen-minute version of

Red House.

Jerry Garcia is no longer playing with the New Riders of the Purple Sage. For the time being, anyway. He has been jamming around the Bay Area with Merle Saunders, Dennis Geyer, and Armando Peraza.

The Elvin Bishop Group has been through a few changes lately. Stephen Miller is back playing keyboards; in addition to Miller and Bishop are Jo Baker and Perry Welsh, vocals; drummer, John Chambers and bassist, Kip Maercklein.

Drummer, Roy Blumenfeld, and guitarist, Danny Kalb, have resurrected the old Blues Project, adding new member Don Kretmar on bass. The group are currently touring the U.S.

Bertha, a new all-girl group (those who have seen them say that they're better than Fanny) are working with Paul Rothchild on a demo; no record contract yet but Rothchild expects to sign them in the near future.

Hot Browne

One of the hottest sellers in the country these days is the new release by Jackson Browne. Browne has played around with all sorts of rock stars and a great number of them stopped by at Crystal Sound Studios where the sessions were done. Among them were Jesse Davis, David Crosby, Clarence White, Jim Gordon, Russ Kunkel and Sneaky Pete.

TEMPTATIONS: THE SUPERSTARS OF MOTOWN

In their rise to being one of the world's top male vocal groups, the Temptations' success story encapsulates the same elements as those behind the entire Tamla Motown phenomena.

Through changes in musical style, internal disensions and illness, the Temptations have endured just as Motown itself has prospered despite accusations of a sell-out of artistic values to commercial white mass-market-orientated demands and vague rumours of a takeover of the company's business affairs by somewhat sinister under-world organisations.

The truth is, though, that Motown has come to be something more than just a record company – it's a distinctive branch of music on its own and, like all music forms, for better or worse it moves relentlessly onwards, slowly evolving.

So too have the Temptations for it's a far cry from the simple melodic soul ballads of the early days like *My Girl* and *It's Growing* to the intricately arranged super-freaky *Stop The War* and *Ain't No Sunshine* off their latest album *Solid Rock*.

A LONG WAY

'We've sure come a long way musically from the days when we used to record in a converted bathroom,' deep-voiced Melvin Franklin told me. 'Now at Motown we've got all the latest, most sophisticated recording equipment – for instance, even at RCA they can't do anything we can't.'

'Production-wise, Motown is more than just competing, it's setting the standards.'

'Still, the whole world has changed since we became the Temptations back in 1960. Soul music has emerged from being a Black American thing



'We've come a long way musically since the bathroom days'
—Melvin Franklin

to something which is universal.

'I don't like the limitations implied by the term. To me, music is the world language and writers everywhere write from the soul so I'd say it's all soul music really.'

Amazingly, despite all the changes which have occurred during their decade of stardom, the early Temptations' songs still sound good and perhaps one of the most important factors in their appeal as a live 'on-stage' outfit is that they can take numbers from any period in their career and they will still come over as contemporary, whether they are subtle ballads like the mentioned *My Girl*, funky soul-dance numbers like *Get Ready* or *I'm Losing You* or forceful progressive-soul

numbers in the *Superstar*, *I Can't Get Next To You* or *Ball Of Confusion* vein.

ONE TO ANOTHER

With each successive record they are able to switch easily from one idiom to another and usually add another completely new element too.

Take their new single, *Take A Look Around*, for instance.

For a start, it's a social comment song, spotlighting the drug problem. Secondly, following the up-tempo *Superstar*, it's a ballad, but as a breath of fresh air it's got a big orchestral build-up (of film-theme proportions). Thirdly, it opens with the new voice of Richard Street, before the rest of the group come in.

Street is one of the two

new boys in the Temptations having come in last year as replacement for the ailing Paul Williams.

He's fitted in admirably which is understandable enough: 'I'm Melvin Franklin's cousin and I went to school with Melvin and Otis Williams,' he told me, 'we played on the same basketball team too. I was already singing with another Motown outfit, the Monitors, so I knew the Temptations' material and stage act intimately.'

NON-DETROITER

Newest member of all, and the only non-Detroiter, is Damon Harris and he too has fitted in perfectly: 'I'm a long-time Temptations' fan and I used to go and watch them study their technique and presentation each time they played my home town of Baltimore,' he said.

'I'd already had experience with a group called the Vandals which recorded for the Isley Brothers' T-Neck label up in New York.

Actually, of our three records, two were Temptations tunes – *Too Busy Thinking 'Bout My Baby* and *I've Been Good To You* – so I was really well up on their material.

It's funny, my favourite singer was Eddie Kendricks and here I am in the group as his replacement!

Kendricks split to go solo as did David Ruffin some years back. Ruffin's replacement then was Dennis Edwards whose powerful style added a new dynamism to the group's sound and coincided with the group's branching out into the new directions of what was then christened 'psychedelic soul' by the media. Dennis recalled: 'I wasn't responsible for that change as some may think, it's just that I happened along at that point in the group's evolution.'

Just as Harris replaced his favourite singer, so I replaced David Ruffin, who is still my favourite.'

All of which leaves Otis Williams and Melvin Franklin as the two survivors of the days when Berry Gordy signed a group named the Primes to his infant Tamla Motown organisation and changed their name to the Temptations while their sister group the Primettes became the Supremes.

'In the early days we were known as 'the sleeping giants' because we'd always stop the show on live gigs. But we just couldn't come up with a hit record,' said Franklin. 'Then Smokey Robinson wrote *The Way You Do The Things You Do* for us and we hit it big.'

MILLIONS

Since then they've sold literally millions of records, earning a sizeable collection of gold and platinum discs with such classics as *I Know (I'm Losing You)*, *Ain't Too Proud To Beg*, *My Girl*, *Get Ready*, *I Wish It Would Rain*, *Cloud Nine*, *Ball Of Confusion*, *Psychedelic Shack*, *I Can't Get Next To You* and many more.

But one great ambition remains unfulfilled: 'Every songwriter wants to write a standard, well we'd like to be



'We don't have a lot of time to get involved with musical arrangements for records'—Damon Harris

the artists who first sing a song which then goes on to become a standard, not just with soul artists but one which fits into any popular artist's repertoire,' said Franklin to my assertion that surely *My Girl* and *Get Ready* already fitted the bill.

He personally still prefers the old style three-minute song with an easily remembered verse, chorus and tune format: 'But I have enjoyed some of our longer things

like *Ain't No Sunshine* and *Runaway Child* where you can slowly build on the arrangement.'

Ain't No Sunshine has a totally hypnotic quality as the percussive effects build on one another like a pastiche of sound. *Stop The War* is more so, even featuring the group harmonising through a synthesizer.

Would it be difficult for the Temptations to reproduce these sounds on stage?

'No, I don't think so,' opined Franklin. 'Really, the instrumentation is quite simple, it's the arrangement which is complex. I think it serves a purpose, like *Stop The War* is just one simple basic phrase re-stated over and over again, an anti-war statement we are trying to instill in people's minds. Sometimes you have to use gimmicks to draw their attention to the message behind a song.'

As far as recording goes, the group leave the arranging and production very much in the hands of the Motown team (Norman Whitfield produced *Solid Rock* and wrote most of the songs in partnership with Motown veteran, Barrett Strong, while Paul Riser and Dave De Pitte handled the ambitious arrangements).

'What with live appearances we don't have a lot of time to get involved in the musical arrangements for records,' said Harris. 'Take the *Solid Rock* album for instance. We finished a gig in Seattle, flew straight into Detroit to lay down the vocals then were off again the next night!'

The Temptations were happy to be in Britain, Franklin and Williams for the third time, Dennis for the second and Harris and Street for the first time.

ROGER ST. PIERRE



'The instrumentation is quite simple. The arrangements are complex'

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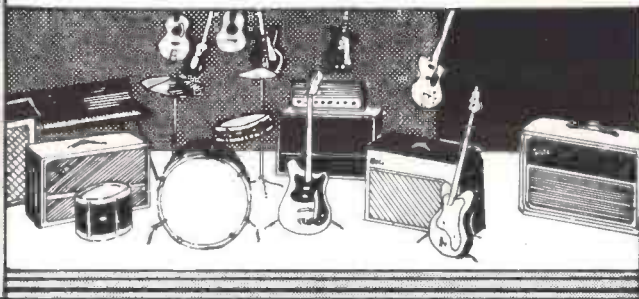
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SHOPPING AROUND WITH BEAT



Every month, *Beat Instrumental* concentrates upon one aspect of the music business for its regular supplement. In recent issues we've covered such fields as studio engineering, P.A. equipment and guitars, not to mention our review of the Frankfurt Trade Fair.

Whilst we hope that all our readers will find something to interest them in these supplements, it's obvious that not all of them will be ac-

tively involved in the fields we cover. Which is why this month's supplement has been chosen to focus upon one aspect of the industry that affects everyone – the retail shops.

The music shop, of course, is where the outright beginner and the established professional meet on equal terms. They both have their own requirements, and they are both trying to find the most suitable instrument or

equipment for their needs. It's the role of the shop, and of the shop staff, to help them as much as possible.

One shop, from the outside, is, of course, much the same as any other – and most of the larger shops stock much the same equipment.

But when you're looking for something specific, it helps to know the best shop to try, which, for example, are best for second-hand guitars or which are best for that

specially customised drum kit.

So we've tried to give some indication of what each shop has to offer above a general stock of quality equipment – though some, of course, specialise in just that! Unfortunately, there isn't enough space to detail the stock list of all the shops we talked to – but there's enough information to let you know the best ones to try for the particular



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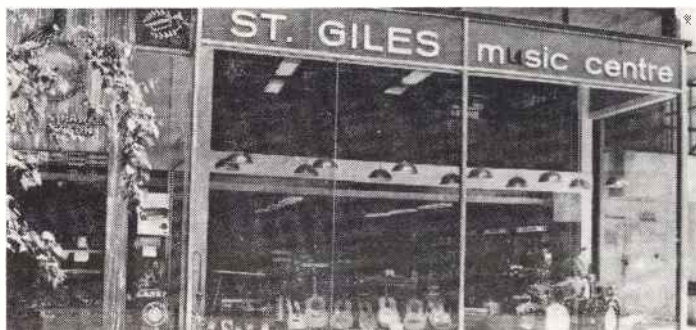
product you want.

All the shops we talked to are well-known throughout the business, and have built their reputations on the basis of their helpful service, consistent standards and quality equipment. You'll find that they are aware of the individual problems of all their customers, and are happy to help the beginner, the amateur or the professional with exactly the same degree of personal attention and friendly advice. Nearly all the staff of these shops are musicians in their own right, often with considerable reputations of their own. So don't be afraid to ask for their help with your problems, whether you want a set of strings or 5,000 watts of high-power amplification.

BOOSEY & HAWKES,
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The St. Giles Music Centre, managed by Robbie Frost, represents the extensive interest of Boosey & Hawkes in the group-orientated instrument and equipment market. Another shop, at 295 Regent Street, London W1, caters mainly for the orchestral and educational market.

Boosey & Hawkes are, of course, one of the best-known and oldest companies in the equipment and instrument field. The St. Giles Centre shows off their extensive ranges to the very best advantage. The ground floor is devoted exclusively



St. Giles Music Centre - Boosey & Hawkes' group centre

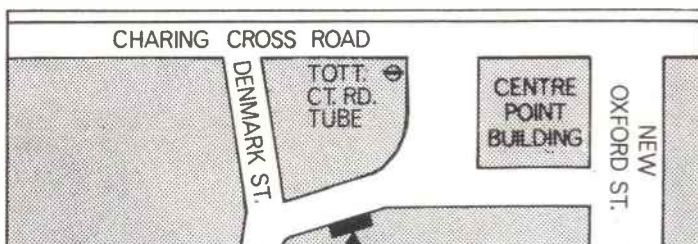
to the needs of the group musician, while the first floor concentrates on brass, woodwind and reed instruments.

Prominence on the ground floor is given to B & H's two amplification lines - the popular Laney range and the new Dan Armstrong equipment. The latter range pioneers the development of graphic amplification for group use, and Robbie confessed to being 'knocked out' with the reception the equipment has had - the shop sold out of the first stock delivery within a few weeks. The Laney range continues to sell steadily and the shop stocks all the latest

items - including the recently introduced Laney Acoustic cabinets, in which a great deal of interest has been shown.

The instruments stocked by the shop include guitars by most manufacturers - though prominence is given to the well-known Martin, Harmony and Yamaha ranges. Angelica acoustics, marketed by B & H, have proved to be another best-seller - a fact that reflects their high quality and reasonable price.

Drum kits and equipment by such makers as Beverley, Premier and Zildjian are stocked, and brass and woodwind



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SHOPPING AROUND WITH BEAT

instruments by Besson, Rudall Carte and other manufacturers are on display in the first floor showroom. The St. Giles Centre also stocks a variety of second-hand equipment and handles repair and servicing jobs of all kinds. Their regular customers include such names as Argent, Groundhogs and Stray, and a large number of session musicians.

The shop try to give the same friendly service to all their customers, and Richard Manders, Steve Potter and Jack Gordon are there to give help, advice and all the benefits of their own experience as group musicians.

CARLSBRO SOUND CENTRE,
5/7 Station Street,

**Mansfield,
Notts.
0623-26976**

The Carlsbro Sound Centre was opened five years ago to provide a retail outlet for Carlsbro's rapidly growing business. The company had discovered that the volume of their trade was placing a great strain upon their factory sales facilities, and, with their move into the nationwide and export markets, the company decided it was time to open the Sound Centre.

Although Carlsbro amplification is their most important line, the shop now covers the entire group market - both on the amplification side (with units by Hiwatt, Selmer, etc.), and the instrument side. The shop,

is probably the largest single stockist of top American guitars in the North. They currently stock over thirty Gibson models, and a large number of electrics by such makers as Rickenbacker, Guild, Fender and Gretsch. They have also increased their stock of folk and jumbo models; whereas they had few models at this time last year, this market is now proving immensely popular. They also stock - to the benefit of a lot of northern bands - a large selection of spares and parts for Gibson, Fender and most of their other American lines. Drum kits, especially by Ludwig and Hayman, have also proved to be very successful.

Although the Sound Centre's stock is designed to cater for the group scene, their market is considerably wider. Many of their customers are closely involved in the northern club scene, and the Centre has found that sales of their smaller P.A. systems have grown in step with the increasing popularity of the clubland

circuits. The Centre has also been performing a lot of work for the Carlsbro factory, installing house P.A. and general amplification systems.

The Centre is able to offer, through the auspices of the Carlsbro factory, one of the most comprehensive aftersales and maintenance services in the north. They maintain a large stock of spare and replacement parts for all the equipment they sell. All the staff are experienced group musicians, and all are under twenty-five.

**CHASE. FOOTE Ltd.,
17 Golden Square,
London W1.
01-4371811**

Chas Foote, now under the directorship of Mr. Foulds, has been in existence for over fifty years, although only four years have been spent at their present premises. Golden Square is an ideal situation for the shop,



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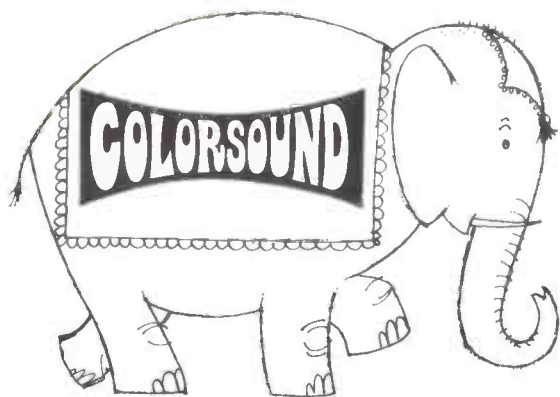
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SHOPPING AROUND WITH BEAT

as it has ample parking space and beautiful surroundings, yet is still in a central position.

Footes are best-known in the business as specialising in percussion equipment – and the interests of the drummer are given prominence. But their stock extends to cover most group and orchestral instruments, and their list includes most of the best-known makes. Guitars, string instruments, brass, woodwind and reeds are stocked, together with a wide range of accessories.

Most leading percussion makes are represented at Footes, in addition to a wide range of specialist items and accessories. Footes are main dealers for Premier equipment, and stock the full range right down to the smallest individual nuts and bolts.

Ludwig, Hayman, Beverley, Gretsch and Rogers are amongst the other equipment makes stocked for the professional user and group musician. Footes also specialise in the supply of equipment for 'all sorts of noises', a selection of which includes such instruments as cowbells, claves, glockenspiels, vibraphones, timpani, maracas and tam-tams. Many such items are specially imported direct from their country of origin – and Footes are able to show many instruments that are not on the lists of any recognised importer or wholesaler.

A great deal of importance is placed upon Footes' involvement in education. They supply equipment to many schools and educational institutions throughout the

country, and offer a full service for the rental of equipment to the student. The shop also operates its own drum school where students, under the tuition of John Tayler, are taught the fundamentals and refinements of drumming.

The shop's customers are drawn from all sectors of the music business and domestic market – and the group market is described by Mr. Foulds as 'one of the most active'. Most working bands are numbered amongst the shop's regulars – many of whom use the shop's custom services, which includes equipment hire (through the band's agencies) and the supply of specially made drumsticks. The Groundhog's Ken Pustelnik, for example, had just bought two hundred specially made sticks on the morning I called.

L. W. HUNT DRUM Co.
Ltd.,
10 Archer Street,
London W1.
01-437 8911

L. W. Hunt, known universally as 'Doc Hunt's' is one of the best-known companies in the music business. They have been at Archer Street, just off Shaftesbury Avenue, for thirty-one years, and are specialists in the sale and supply of all percussion instruments.

The 'Doc Hunt' legend began in the early days of the company, when it was known as M & H drum supplies. The 'H' stood for Len Hunt, who was then in the Police War Reserve. They heard that drum heads, which were then scarce, were available in Ireland. They bought them up, sold them to the London Orchestral Association, and used the proceeds to set up the business. Shortly afterwards Len Hunt was at a BBC session, where he found one of the drum heads to be broken. The BBC had failed to find any company that would repair it, so Len did the job himself – hence the nickname 'Doc'.

Since those early days the company has continued to

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expand. Their business interests are now world-wide, and the company are well-established as the leading specialists in their field. Their retail business is limited exclusively to percussion equipment and they supply to a wide variety of professional users, including most big-name bands and most of the larger orchestras. They claim to stock nearly every make of percussion instrument, and carry a number of specialised instruments that would otherwise be unobtainable. They manufacture a lot of special equipment, and claim to be able to supply any customer with anything he wants, either from stock or through their own comprehensive workshop facilities. In addition to their own workshop, in the Archer

Street premises, they have a number of exclusive contracts with specialised craftsmen. They are able, as a result, to offer a complete custom service, ranging from the supply of individually-made drumsticks to the decoration of military and ceremonial drums.

In addition to the retail side of their activities, Doc Hunt's also operate a comprehensive hire service, which offers facilities for the hire of general and specialised percussion, amplification, pianos and other instruments. The hire company will shortly be moving to new premises in Hammersmith, and the Archer Street premises will be extended to cope with the ever-increasing demand on their retail facilities. At present, all enquiries,



L. W. (Doc) Hunt - a haven for the drummer

either for the retail business or the hire service (which was reviewed in the March issue of *Beat Instrumental*), should be addressed to the Archer Street headquarters.

MACARI'S MUSICAL EXCHANGE,
102 Charing Cross Road,
London WC2.
01-836 2853

Macari's Musical Exchange, right by Tin Pan Alley, has been in existence

for about sixteen years; their sister company, Macari's Ltd. was opened in 1970. There is a second shop at 122 Charing Cross Road, and a third will shortly be opened.

Under the management of brothers Larry and Leo Macari, the exchange covers the whole group market. They stock a wide range of equipment which includes guitars, organs, amplification and accessories. Most of their stock is new, but there is also a

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wide selection of tested and serviced second-hand items.

Most of the emphasis is on Macari's own products, made under the well-known Coloursound and Sola-Sound trade marks. Most items from the range are produced for the export market, in which Macari's have been very successful, and the shop carries a representative stock. Larry Macari told *Beat Instrumental* that the equipment is more popular than ever, and that sales of effects pedals, in which they are possibly the leading company, are higher than ever. Latest additions to the range includes the Octivider (an octave-splitting unit), a new and improved sustain model and the new Doppler Pedal, which gives the instrument a doppler-effect sound. The Sola-Rola, a specially designed Leslie cabinet, and the Sola-Sound practise amplifier have also been very popular.

Macari's import a number of foreign-made instruments, including the Crumar range of portable organs — the Mistrale and Group 45. They are shortly to introduce a completely new organ, from the States, which features an automatic rhythm and bass part function, and which allows the beginner to achieve a professional sound. The instrument, Larry said, virtually plays itself — and the

Exchange has already received a stack of enquiries.

Macari's have their own workshops, which undertake a wide variety of repair and servicing jobs. They also retain the exclusive services of a guitar luthier, and produce a limited number of hand-made instruments to special order. With the opening of their third shop, their activities will be extended even more.

**THE MUSICAL BARGAIN CENTRE,
181 South Ealing Road,
London.**

The Musical Bargain Centre was founded by Dave Simms and Rick Watts, in order to trade in second-hand equipment and instruments. One day they decided to design some amplifiers. Their ideas caught on, and Dave and Rick, now known better under their Simms-Watts trademark, left the shop to concentrate exclusively on the production of their amplification and guitar ranges.

The Bargain Centre was left in the capable hands of Jim St. Pierre, an ex-pro musician, and 'ex-every-trade - you - care - to-mention Uncle Ernie', a character, I was assured by Jim, who 'really does exist'. Although they still have an extensive range of second-hand equipment on display, the Bargain Centre also stock

a wide range of new equipment — for they have retained their agency with Simms-Watts.

'A small shop with an intimate atmosphere' is how Jim describes the Bargain Centre. It has its own demonstration room where the customer is welcome to try out, if he wants, 'every guitar in the shop', with free coffee in constant supply. Their stock of new equipment includes the entire Simms-Watts range, the most popular of which has proved to be the Ike Isaacs 70-watt combo, an amplifier that is supplied with a Hammond reverb and a 'studio' switch that eliminates hum and ground noise from the circuits. Other popular models, according to Jim, are the well-proved 100-watt range, including the four-channel

P.A. with separate mixing on each channel. The Ned Callan range of guitars, manufactured by Simms-Watts, is also available, for which John Entwistle is a regular customer. Other regulars at the Bargain Centre include The Strawbs, Uriah Heep and Rick Wakeman — a habitu  since his student days.

One of the most popular aspects of the Bargain Centre, being well away from the centre of London, is the marked absence of parking meters, wardens and policemen who tell you to move the van on, just when you're trying to load up a few tons of new gear. For customers who can't always make it out to Ealing, Jim operates a mail order and personal export service to 'absolutely anywhere'.



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**ROSE-MORRIS RETAIL
SHOWROOMS,
81/3 Shaftesbury Avenue,
London W1.
01-437 2211**

The Rose-Morris retail shop is one of the best-known and most prominent shops along London's 'music mile'. It has an extensive and impressive frontage, and the interior, on two floors, is large, spacious and well designed to show off their extensive stock of equipment to the best advantage.

The shop manager is David Wilkinson. Assistant manager is Brian Connell. Bill Boston and Jack Collins look after woodwind and brass, Dave Michaels is responsible for

percussion, and Tony Apple and Phil Beecham are in charge of the guitar department. All are skilled musicians and are able to give the prospective purchaser all the practical help and advice he needs.

The shop stocks all the items from the extensive Rose-Morris catalogue. The famous Marshall amplification and accessory range is prominently displayed, together with the wide variety of instruments and equipment made under the well-established Shaftesbury name. This range includes the popular Shaftesbury copy guitars and the Shaftesbury drum kits, in Nordic Bronze,



Guitar Village - part of the Top Gear organisation

Pagan Red and Arctic Steel, for which there is an ever-increasing demand. Pride of place in the drum department is currently given to the revolutionary new Powerdrive drum anchor and frame - a unique conception that eliminates the problem of drum anchoring and setting forever, as well as allowing the drummer to get the sound of a double kit from a single bass drum.

Another extremely popular

range, according to David, is the Ovation range of roundback acoustic guitars, a new design that features a rounded back in a new, acoustically efficient material called Lyrachord. The design is claimed to give a much richer sound quality than that achieved with conventional construction.

Rose-Morris's shop is well known as a haven for the bargain hunter. The shop stocks a wide range of



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second-hand instruments and amplification, all of which are fully checked and serviced before being put on display. Prominence was given, when I called there, to Ian Hunter's famous cross-shaped Thomas guitar. At an asking price of £180, the instrument was well representative of the kind of bargain that the shop is normally able to offer.

SELMER MUSICAL INSTRUMENTS Ltd.,
114/6 Charing Cross Road,
London WC2.
01-240 3386

Selmer's retail shop in Charing Cross Road is one of the longest established in the West End. When I called there nobody seemed to know quite when it had first opened – other than that it was 'a long, long time ago'. The shop stocks a vast range of equipment, and all the staff are capable of demonstrating the instruments that they sell.

The ground floor of the shop gives prominence to Lowrey organs, for which Selmer are the main distributors. Drum kits by Miazzi, Hayman and Premier are also on show, together with Selmer's extensive range of brass and woodwind instruments – of which the Selmer Paris models are well represented. Amplifiers by Hiwatt, Kelly, Gibson and Yamaha were on display, together, of course, with all the models from Selmer's own best-selling range.

Selmers cater for the broadest possible spectrum of the music market. While many of the display models on the ground floor are aimed at the domestic market and the non-group musician, most of Selmer's basement is devoted to the needs of the top bands and rock musicians. Selmers are the U.K. distributors for Gibson, and most of the models from the Gibson catalogue are on display, together with instruments by Hofner, Yamaha, Suzuki, Fender and several other manufacturers. A wide range of drum kits are also on display. The needs of the drummer are looked after

by John Vernon, while Graham Osborne and Tommy Wilkinson handle guitars and amplification. A full range of accessories are available, and the shop stocks most well-known string makes. Selmers also offer a large selection of tested and fully serviced second-hand instruments.

The customers at Selmers range from beginners to top professionals – Steve Howe, Stan Webb, Joe Brown and Carl Palmer are among the many regulars. All are given the same friendly attention and efficient service. Special facilities allow the would-be purchaser to try out the instruments in which he is interested, and Selmers also offer an on-the-spot repair service, for simple repairs, in their own fully-equipped repair shop.

TOP GEAR,
5 Denmark Street,
London WC2.
01-240 2347

Top Gear started about three years ago when brothers Bob and Rod Bradley moved to London from Brighton, where they had been running a number of Music Shops.

The shop sells a wide range of equipment, although only the guitarist is catered for on the instrument side. There is a wide range of amplification, by such makers as Carlsbro, Sound City, Hiwatt and HH, together with a vast range of accessories, effects boxes, strings and other items. Much of the equipment, particularly the instruments, are second-hand. All are fully tested and serviced – and Top Gear is a shop that the potential bargain-hunter should not miss. There is a friendly atmosphere, and Sid Bishop, Jim Webb and Ray (who handles repairs and servicing) are on hand to help. Top Gear maintain their own repair shop, and can tackle minor problems on the spot.

Guitar Village, at 80 Shaftesbury Avenue, London W1 (01-734 8840), is part of the Top Gear organisation. The shop is run

by Ken Achard, with the help of Nigel Tannahill, and specialises in the interests of the guitarist – whether he is a beginner or a top professional. Guitar Village are agents for Rickenbacker, but their stock list of new and second-hand instruments contains guitars by all the well-known manufacturers. They also retail a large number of effects units, accessories and strings – of which they have one of the widest selections in the country.

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

The Westside Music Centre was founded seven years ago by the proprietor Brian Mapstone. Brian, an ex-musician, had formed an agency and promotions business in order to bring the top London bands to the West Country. He soon realised the extent of local interest in rock music, and opened his first shop in order to supply the ever-growing numbers of local bands. A second shop, at 7 Fore Street,

Bridgwater was opened in June, 1971, and a third branch will shortly be opening in Yeovil.

The Street shop remains the headquarters, and specialises, under the management of guitarist Paul Toplis, in the supply of group equipment. The larger Bridgwater branch, managed by organist Alan Sell, stocks keyboard instruments by Lowrey, Yamaha and Wurlitzer, with a wide range of electric and acoustic guitars and accessories. The new Yeovil branch will cater largely for the folk and domestic market, with organs by Yamaha and Wurlitzer, guitars by Eko, Gibson, Yamaha, etc., and a wide range of other musical instruments. A second floor will be devoted to the requirements of groups and discos and will feature disco gear, lighting equipment, electric guitars, amplification and drums. Equipment by such well-known names as Gibson, Fender, WEM, Marshall, Simms-Watts, Edgar, Ludwig, Hayman will be on show.

A full hire service is available, at very reasonable charges, and fully-serviced second-hand instruments are to be stocked at the Yeovil branch.



Westside Music Centre draws musicians from Bristol and the West

GALLERY



**IAN
ANDERSON**

'I WISH ACID HAD NEVER BEGUN' SAYS CAPTAIN BEEFHEART

One might be forgiven for thinking of Captain Beefheart and his Magic Band as an esoteric cult taste, scattered outposts of admirers holding regular seances in magnificent isolation while their less hip brethren mutter 'incomprehensible' and slope off down to the pub. When Beefheart was introduced to England by John Peel in the mid-sixties, he seemed the archetypal freak. Other Peelian revelations such as T. Rex and Jethro Tull seemed more possessed of potential large-scale appeal while Beefheart soon assumed a reputation of a mysterious visitor from another planet who from time to time descended from the clouds to impart wisdom and bop.

HEAVY TABLET

His association with Frank Zappa, who plonked him on his label in the company of such others as Alice Cooper and the GTOs, added to the legend, and, by the way, to Beefheart's displeasure — he loathes the idea of becoming, as he puts it, 'some big heavy tablet — people have the habit of trying to make me over and putting my whole being in some capsule'. After his initial visit to England, when he stirred up widely varying opinions of his music and person, nothing more was heard of him except through the Zappa thing and a vast *Rolling Stone* in-depth study which, although interesting and illuminating, couldn't help contributing to the myth of Don Van Vliet (the Captain's other name).

Not forgetting, of course, the records. *Safe As Milk* came out in 1967 on Pye, mono only in England — now on a cheap label. Says Beefheart: 'All of a sudden everyone took it to mean something about lysergic acid — what I meant was milk wasn't safe because it had Stron-

tium-90 in it.' Next came *Strictly Personal*, now re-released on a Liberty budget label. While Beefheart was in England the album was re-mixed in the States by producer Bob Krasnow, who adulterated it with all sorts of phasing effects: 'They poured bromoseltzer all over it . . . fizz. At the time it was supposedly emulating the noises one hears on acid . . . it's too weird. There's a lot of good music, a lot of diamonds in the mud, and the mud wasn't my fault. Well, someday I'm going to remix that album and put it out so people will know how it should be.'

There was a track on the album called *Ah Feel Like Ahcid*. Not a reference to LSD, says Beefheart, but a spelling mistake. It should have been *Ah Feel Like Ah Said*.

So the legend grew and grew. *Trout Mask Replica* followed, and it seemed so utterly weird that any possibility of appreciating the

music for what it was, minus supernatural glow, rapidly diminished. Beefheart's huge, startling imagination and originality exhibited on this, the first album where he was allowed to do everything the way he felt like doing it, had to be explained by something too weird for words. Then, another label, Reprise, and his latest album, *The Spotlight Kid*, and Captain Beefheart was to arrive in England in March. Everyone got out their geiger counters in readiness for The Visit.

A FITTING FACE

Trust a businessman to disregard the oddness associated with the man. Fred Bannister, had been trying for three years, along with many other promoters, to get him over. 'Finally,' he says, 'It was our face that fitted. I try to keep my ear to the ground and not lose contact with the kids, and two names kept on cropping up when I asked them who they

wanted to see brought over — the Dead and Captain Beefheart.' And any fears of Beefheart being a minority attraction were not shared by Bannister. Every show was sold out. 'We could have grossed maybe 20 per cent more,' he says. 'But the good Captain had it written into the contract to keep admission prices down.'

PUNS AND JOKES

With trepidations — just what would Beefheart turn out to be? — I turned up at Kinney Records' HQ. A limousine had been laid on to whisk some writers down to the first concert on the tour, Bristol Colston Hall. Annie Ivil, doing the publicity, told me about the difficulties she'd had in getting journalists to talk to him at his reception. Excuses were the order of the day — well, no, I'd rather not talk to him . . . er, only heard one album you see. 'But he's a lovely fellow,' said Annie, which was confirmed by her assistant. 'He's always making these puns and jokes,' she said, 'but if you don't understand, he's very careful to smile and tell you he's only fooling about.'

The hall at Bristol was full of happy people, having a whale of a time in joyful anticipation. Out on stage came, not the Captain, but a ballet dancer. She had a hard time — somebody threw a paper dart which got her on the head, and remarks were shouted — but she did her dance and got huge applause from the big-hearted crowd. Next on was a belly dancer, then a pregnant gap, and out came this man in a floral suit, Panama hat and bright red boots, with a waxed Frenchie moustache. He plugged in his bass guitar, suddenly leapt into action and came out with a shattering bass solo with dance. Rockette Morton, of the Magic Band.



He finished, bowed then out came the rest of the band and played a fiery instrumental. The Captain strolled out on stage in a big black cape and red and black shoes, sang, played soprano sax and mouth-organ, and the house went barmy. The sound was pretty rough and his vocals were distorted, but as he and the band blasted through the act, there wasn't a foot left untapping. High voltage, super-efficient rock, a relaxed cheerful Captain. More, more, yelled everyone, the time seeming to have gone by much too quickly, and as the band walked off the Captain asked if we wanted more. Yeeeeeeaaaah! For fifteen seconds he whistled the tune *More*, and said good-night.

SEEING THE CAPTAIN

Various record company people backstage said they'd never heard an audience call so long and hard for an encore. This incredible stamping and clapping went on for quarter of an hour, practically nobody leaving, and they finally came back on to play. Beefheart says he's only appeared on stage about 120 times, and apparently he just never does encores. Well, at Bristol he did. And I imagine at every other concert on the tour.

A few days later I went to interview Beefheart. He'd been talking to writers all afternoon, and at 4.30, I was expecting him to be probably a bit bored with answering the same questions for several hours. But no – the girl in the office said that everyone else was exhausted but Beefheart was enjoying it immensely and was fresh as a daisy. I waited – he was long over-running the schedule and giving much more than the planned half-hour to his interviewers – and then his face appeared around the door. 'Will my next patient please step this way,' he grinned.

His wife Jan, sat quietly on a sofa reading, and the Captain, who never reads books, handed round the Sullivan Powell turkish cigarettes. A big man, soft and

deeply-spoken, he sported a mandarin smoking cap, and was keen to talk. From time to time, his remarks left us a little bewildered; a conversation with him isn't like a natter in the saloon bar, but you quickly learn to make adjustments to appreciate his odd, but exact, use of language, even if some of his references and jokes don't become clear until some time later.

The topic he keeps on returning to is the manner in which people are too keen to slip him into a mould, to turn him into some sort of prophet. I say I thought there was a sort of devotional feeling in the audience at Bristol: 'I don't think so,' he replies. 'There's no God in my show. Some people, some singers, need an ultimate excuse, like grey udders dangling down from above, milking the audience and getting the money and sending it out the back door. No, I tell them what I'm doing is open-ended – if they praise me they're just praising themselves. I don't try and delude people like a holy roller or a preacher or something. Are you a man of the cloth? No, just kidding.'

A lot of people were waiting for him to play old songs as he did last time he was in England. Does he ever do the old songs now?

OLD BLOOD

'No, not often. I don't mind playing them, but there's no way to go back. There really isn't... it cuts off what's happening *now*. A lot of butterflies end up like Jesus, pinned to a wall. It's not fair to do something without blood; far be it from me to bring up that old blood. If it's in the mind of the people for me to do something I did when I was last here, I can't do it. The way I play *Abba Zabba* now, it sounds a lot different. These musicians I have now are much more *men*... nicer men.' (The current Magic Band includes Zoot Horn Rollo on guitar, Winged Eel Fingerling on guitar, Rockette Morton on bass, Ed Marimba on drums (other name:

Artie Tripp) and Orejon on bass, (a new member – other name, Roy Estrada), Winged Eel, Ed and Orejon are all ex-Mothers).

And so the conversation proceeds. 'I had all the facilities to be a superstar long ago. You know, if I'd done a record like *Safe As Milk* immediately after and pushed it, but I won't do that. That is sick in my opinion... it just breaks off all art, just another footpath to Coca Cola.

KINDA GROOVY

'I wouldn't think I'm a superstar... as a matter of fact my next album will be called *Brown Star*, and it's not to avoid superstar that I say *Brown Star*... you ask a child if he's seen a brown star and he'll laugh and jump up and down and say I found a brown star right on the ground. I think that this planet is as bright as Sirius. People just think the grass is greener elsewhere.

'When everybody is perfect anyway, they still try and cut off those blood flows that make the brain do what it does... all those weird postures that people put on (makes tense, jerky expressions of unease). Hard to

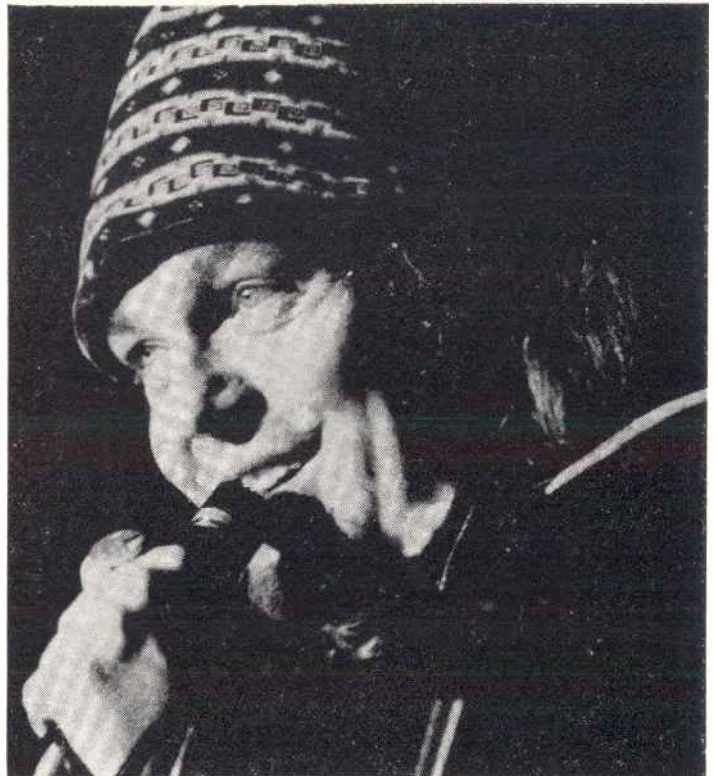
deal with. People who do things like that are... wrong, man. They're very... do you want to call it disconnected or insane? I'd rather say it's varying degrees of disconnection. I've been a victim of it myself. I got extremely fat, but I did it as an experiment to find out what people think at that weight. I wanted to know.

'But I don't think it's worth getting into the bullshit to find out what the bull ate when it comes to poisons like hard drugs and narcotics. I mean I'm not going to sample every tablet on the table because it might enable me to paint a stroke better. I might have a stroke. Some people who think they're getting high are just having repeated strokes.

'Being put out as an aspirin and being called a genius because somebody thought I was a really heavy tablet is kinda corny.

TOO MUCH DRUGS

'I was saying about TV that you're watching and suddenly your chair gets taken away and you fall on the floor and break your tailbone. I think that's what usually happens to people who



take too much drugs and then all of a sudden say they don't really have an imagination. That's absurd, man. Too much invested interest in any one point like that is varying degrees of disconnection. Look through the mirror and let go of the handle. That's one of my songs on *Brown Star*.

'You know, they used to use marijuana for medicinal purposes, now they use it all the time. I'm trying to quit cigarettes. Don't think that marijuana isn't going to do the same as tobacco to your lungs. Why would it be any different? We weren't meant to inhale weed into our lungs. That won't work. You know, over anything — moderation is the answer. Really occasionally I will drink a little alcohol. But very occasionally.

'The joint has become part of the anatomy in this day and age. That poor little weed, all that emphasis upon it. Like, as soon as they found the tuna fish was a gourmet's delight, they disappeared. And now that weed is so sought after, pushed, hunted, whip-

ped and intellectualised... I don't think anyone can get a good puff now unless they're way out in the middle of nowhere with nobody around to go "oh, yeah man..."

INDULGING

'I used to indulge in marijuana, just a little bit, but I quit five years before I did *Safe As Milk*. Yes, I did once have lysergic acid slipped on me ten years ago in Honolulu. They put it in a glass of whisky and I thought I was horribly ill. Corny—everything looked like one of those cheap old American movies — like where the woman goes faint and the walls go back and forth. That's all it was to me. Acid's a dead scene and I wish it had never begun. It's like Disneyland. All of a sudden great painters like Van Gogh are looked upon as old hat — a fellow who dared to jump into the sun and come back and paint for people.

'It's very difficult for an audience at a concert — like watching a train go past

and trying to count the wheels. I think they should try to get into the rhythm, start moving. But not many people can successfully get out of the formroom. What they have to do is let the form come out of them in everything they do — then they're there.

'I have a corporation called God's Golf Ball. That's pretty bouncy, isn't it. You think that one's up to par?

'We rent 110 acres in Eureka, California, overlooking the ocean with the redwoods behind. All the band live in separate houses. You can see the whales cleaning themselves of barnacles.

INTELLECTUAL GIRAFFE

'Our society is just too intellectual, I think. Artists, painters, musicians usually become babysitters in a society like this. I think there should be some faster moves going on, like moves to prevent people from poaching those beautiful animals in Africa. What if you have a child who grows up and has to intellectualise a giraffe?

'All you can eat is what you can hold in your hands at any one time. Wouldn't you agree? Even that's a lot for a little bitty stomach.

HONEST JOHN

'I like John Peel. I think he's a very honest man. You say they've put him in a comic strip — that's not fair. That's what Walt Disney did to the wolf. I wish there was something I could do to repay John for what he's done.

'All you hear of our music I wrote, drums, everything. This group has a long life in front of it. Eventually we'll be around each other the real way and we'll be able to do free music, telepathically. I'm not looking for a flash in the pan. It's taken me five years to get this group together. Now they're men, and honest, and I think it's important the public should get a chance to see a band like that.'

By

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STUD:



BIG HITS OF 1972

Many people in the music business are convinced that 1972 is going to be a good year for Stud. The only trouble is that a majority of them are having to base their beliefs of success for the group on stage appearances only, and not on any record sales.

The group's first album, *September*, has been released in Germany and by all accounts reaction has been very good. But for some reason no release date for England has yet been made. Furthermore, they don't even have a record label here.

Stud were formed last year and comprise two members of Rory Gallagher's highly-rated Taste, Richard McCracken and John Wilson, John Weider from Family and Jim Cregan from Blossomtoes.

Their music is not actually aligned to any once played, or being played now, by any of these mentioned groups. A typical Stud set would probably include bluegrass, country rock, country ballads, jazz-rock and heavy progressive. Needless to say, they go right across the cards in their musical content and everyone obviously gets a fair chance to express his ideas one time or another during a gig.

The writing of new material is completely a joint venture and Cregan, Weider, McCracken and Wilson all take a hand in what's said and done.

It seems that Weider is probably more important to the band than was originally thought.

McCracken, the tall Irish bass player who once flanked Gallagher, said: 'We got hold of John because we needed a fourth man to help consolidate our plans.

'There was so much that we planned and talked about. There's also so much that we haven't done and so much we have in hand. It's very refreshing when such a situation arises.

'John was just what we needed and we were what he wanted.

'Family and Stud had always been very close. We'd always be going to each other's houses to try out different musical ideas between us all. When John left Family he went to America for a couple of weeks and then came back and joined us.

'John plays bluegrass music sometimes during our act. I don't think he played it before he joined. But he plays it very well and it always goes down a storm.

When Weider joined Stud the group had, according to McCracken, to completely readjust its approach and search for new material and ideas.

'We did a few initial gigs when he joined just to test ourselves and to find out how his piano, guitar, violin, dobro and bass could best be used and also to find out how it would be used. At that time we played mainly old songs with him just so he could get the feel of our music.

'Not long after that we cut the album at Command Studios in Piccadilly. All the songs were new and John and us were able to get in right at the beginning again. I think the album making was the start of our real development,' he added.

Stud have been working a lot since then and most of their time is spent in Europe, mainly Germany. They favour the small towns of that country because no other groups usually get around to playing there.

'We have found that not many of the larger bands play at the small German towns. The people who live there never really see a good band. It's quite surprising that someone hasn't

really cashed in on it all because nearly every town in Germany has a concert hall.

'We don't make a fortune out of a single gig in Germany but if we work regularly there, and we do, we can make a lot. We're not millionaires or anything, though.

'I don't think we could make the same money in England just yet. We will though, I think, as time goes by.'

Stud have to work all the time, anyway, to pay for their gear. Whilst not using too much equipment when on the road on a normal tour they seem to have a considerable stock just in case they are booked to play at a festival or a very large concert hall.

They carry with them a 400-500 watt WEM PA, a 100 watt Hi-Watt for each of the guitars plus two 100 watt top Hi-Watts for the bass. Everything goes through the PA but the bass, which goes through its own mike. The group's personal equipment includes a Telecaster for Cregan, a 'very old' Gibson SG for Weider, plus an electrified violin, piano and dobro, a Precision Bass for McCracken and a small Hayman drumkit with on 18-inch bass for Wilson.

MANAGERS & AGENTS.

BILL SHEPHERD

The bearded guy at the reception introduced himself and shook me warmly by the hand. He informed me that he represented Circle Promotions. I couldn't have been less enthusiastic at the news if I had tried. People tell me about new and almost new management and agency companies with monotonous regularity so why, I thought, should I do handstands about this one?

Anyway, the guy didn't really go into too much detail about the outfit he worked for. He just told me that he'd call me at a later date. He did — the following morning.

'How about getting together for a drink and let me tell you all about Bill Shepherd and Circle Promotions?' He sounded sincere so I acquiesced.

During our hour-long talk I discovered that Circle were not a brand new company but were celebrating their first anniversary. I love anniversaries so I decided to get myself invited down to Hampton, Surrey, where they are based, and talk to the man who runs it, namely Shepherd. The arrangements were made and I went.

I had a vague knowledge of Shepherd because of his association with a couple of years ago with Rik and John Gunnell. But there's a lot more to him than that.

'Yes, we've been going for a year now and everything is going exceptionally well,' he told me over aperitifs. 'I'm thinking of going public in three years' time. I've got the staff to help me achieve this ambition too.'

Whilst his staff are few in number, they are probably the finest available. Ed Bicknell, who used to work with John Sherry, runs the UK scene, and John Tobin, who

came out of NEMS, concentrates on Europe. Pete Slemming deals with promotions and Deniz Beeden currently handles the publicity side. He was, incidentally, the bearded guy at the reception.

The company's roster of artists is not, at present, that considerable. But why have agency and management on a never ending stream of groups and singers, feels Shepherd, if you can't put everything behind them.

'I don't want 33 acts and only a couple of bookers. The way we run at the moment is this: Every act we handle are pretty well occupied throughout most of the week and I don't think that any of them feel disgruntled in any way. They work a lot. Our bookers make sure of that,' he said.

Acts currently handled by Circle for either management or agency include Quintessence, Pretty Things, Stud, Medicine Head, Syd Barrett and Home. However, Shepherd said, the world could expect news of further signings and re-shuffles within the company soon.

The music world was not Shepherd's original calling. He once studied nuclear physics at Imperial College but he gave it up.

'I decided to go away for a while to the South of France to sort my life out. It's easier to do that when there are no distractions. When I returned I got friendly with Chris Farlowe and he asked me one day if I wanted to go to Denmark with him as his sort of road manager. I got it organised so well that he said he wanted me for always and went to the Gunnell brothers to tell them about me. I became their personal assistant but left before the sell-out to



the Stigwood Organisation.'

After the split from the Gunnells he decided that he quite enjoyed the music business and so made plans to stay in it. His first group were Home and things have followed on from there.

'I choose my bands very carefully,' he said. 'I only want the best bands around. The bad ones don't interest me at all. But I know that Circle can offer the finest services possible to any group. You can have a great band with an average management and agency company behind them and they probably won't happen. On the other hand you can have an average band and top management and agency and they have a good chance of happening. In Circle's case we have top bands and top management and agency. Everything will happen. Several of our bands have proved this.'

When a band comes to Circle they have nothing to worry about but the music they are going to play. I took on the Pretty Things when they were about to break because of several reasons. I had always considered them an average band but after I heard their *Parachute* album I decided they were incredible and just had to happen. I now have management and agency for the band and they are really going places, particularly in Europe. Syd Barrett is another act. He's now enormous in Europe.

'They can do this because they've no big worries. I can't think of a more horrible situation than when a musician is on stage and his head is filled with worries about money and transport.'

I think Bill Shepherd may achieve his ambition of becoming one of the most important management and agency companies around.

INSTRUMENTAL NEWS

NEW OUTLET FOR SONG WRITERS

A new record label has been formed by United Artists Music Ltd., and its first release has already hit the market.

The new label is Avalanche Records and the first release was last month by Ed Welch with *I Should Have Been A Lady*. Welch has previously had two singles and one album released, both of which received favourable attention from disc jockeys, producers and record reviewers.

United Artists Records Ltd. will be responsible for distribution, sales and pressing through their deal with EMI. The Avalanche label is already marketed in the United States, again through United Artists Records Inc., and handled by Murray Deutch, President of Publishing for United Artists International.

The British company's future releases will be composed exclusively of material handled by United Artists Music.

The formation of the new label is intended to encourage writers and composers to publish material with the company which can also provide records that can be released throughout the world.

United Artists Publishing personnel will be totally responsible for the operation of the company, which will cover the administration, promotion and general policy.

Noel Rogers, managing director of United Artists Publishing for the United Kingdom and Europe, will head the operation. General Professional Manager, Roger Welch, will co-ordinate all recording activities. Mike Claire will head promotion, together with his assistant, Richard Gillinson. United Artists' present head of administration, John Spalding, will handle all financial and business affairs. Proud Productions is the name given to the company that will produce all products for Avalanche Records.

FANE ACOUSTICS TO EXPAND PRODUCTION CAPACITY

Fane Acoustics Ltd., the Batley - based loudspeaker manufacturing company, is doubling the production capacity of its loudspeaker factory.

This expansion, which could provide extra work for Yorkshiremen, is giving Fane more than 16,000 square feet of manufacturing capacity. The increase is needed to cope with the growing demand for the company's wide range of quality hi-fi and public address speakers and its new extra high power Crescendo range and high power horns. Much of this demand is apparently coming from overseas following a successful export drive on the Continent.

The new premises to handle the work form an extension to the existing factory at Hick Lane, Batley, Yorkshire.

It is anticipated that towards the end of the year, further employment of staff will be required, if export orders continue at the present high level.

Fane Acoustics Ltd. are members of the Audio Fidelity Group of companies.

National Acoustics LP

The first album from the National Acoustic Band, titled 'Learning To Live', has been delayed due to cover production difficulties. The album will now be released on May 12. The group will be making an appearance at the Great Western Express Festival at Lincoln and other upcoming dates include an appearance at the Music Workshop in London on April 25.

JAMES HOW'S BIG DEAL

James How Musical Industries have concluded a deal in excess of £250,000 whereby they will exclusively distribute Orange Equipment throughout the United Kingdom.

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New Lennon — Yoko Ono album due soon

A new single and a new double album is being released by John Lennon and Yoko Ono on Apple Records.

The single is titled *Woman Is The Nigger Of The World*, taken from a quote made by Yoko Ono and published in the *Nova* magazine in March of 1969.

The song was co-written by Lennon and his wife. The other side is called *Sister Oh Sister*. Lennon said that the *Nova* cover would be used for the single disc sleeve.

According to Lennon the forthcoming album, called *Some Time In New York*, would be the first time that he and Yoko had sung pop songs together on record.

He said that the cover was designed like the front page of a newspaper — the stories being the lyrics, the headlines being the titles of the songs and the photographs being relevant to the subject matter of the song.

On the album, which will have a retail price of only one album, are the Plastic Ono Band and Elephant's Mem-

The British organ of the U.S. ABC - Dunhill label, Probe Records, are to launch a British equivalent of the highly successful Dunhill Goldie 45's series.

The series will start with an initial release of five singles on June 1. Each single will bear the Probe logo over stamped Goldie 45 and dealers will be provided with a special counter display for the records.

Each record will carry two 'A' sides and will sell for 45p. The first releases are: Richard Harris *McArthur Park*/*The Yard Goes On Forever*. Barry McGuire: *Eve Of Destruction*/*Child Of Our Times*. Mamas and Papas: *California Dreaming*/*Dedicated To The One I Love*. Brian Hyland: *Sealed With A Kiss*/*Who Put The Bomp In The Bomp Te Bomp Te Bomp* by Barry Mann and Ray Charles with *Hit The Road Jack*/*Georgia On My Mind*.

ory. The second album of the set was taken from the Lyceum concert in 1969 when among the galaxy of stars appearing with John and Yoko were George Harrison, Billy Preston, Eric Clapton, Keith Moon, Delaney and Bonnie and Klaus Voorman. Side two of that album is another live recording of John and Yoko backed at Fillmore East by Frank Zappa and the Mothers of Invention.

PROBE TO RELEASE GOLDIE 45's SERIES

Other artists to be featured include Steppenwolf, Three Dog Night, Tommy Roe, Mama Cass and, a record very much in demand by collectors since Sha Na Na revived it on their album, Danny and the Junior's *At The Hop* and *Rock And Roll Is Here To Stay*.

Probe Records' Dave Chapman said, when announcing the new idea: 'We've had such a demand from dealers to re-release of this old material that we decided to go ahead. After the initial release we will put out about two every month. We will also use the series to give new exposure to several

R & B classics that have been hits in America but not here. A good example of this is the success we had with The Tams' *Hey Girl Don't Bother Me* and the current success we're having with Eddie Holmun's (*Hey There*) *Lonely Girl*. We have, in our catalogue, material by B. B. King, The Impressions, Lloyd Price and The Tams which we will eventually release under the Goldie 45 banner.'

Vampower International Ltd. have moved from Bromley, Kent. Their new address is Vampower House, 24 Staplehurst Road, Hither Green, London SE13 5NB. Tel. No. 01-852 3128.

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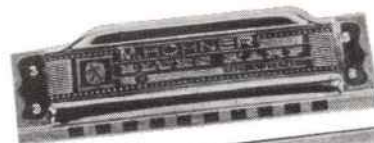


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INSTRUMENTAL NEWS & VIEWS

HAVE A SMASHING TIME.

RON MURIEL DOESN'T MIND!

ATENTION all groups! Keep overloading your amplifiers, use as many 50-watt speakers with as many 5,000-watt amplifiers as you like, use a sledge hammer to play your organ, do a Pete Townshend or a Ritchie Blackmore with your electric guitar and stamp your wah-wah or fuzz unit to pulp.

It's all the same to Ron Muriel, who runs Roka Acoustic Services in London's Denmark Street. Whatever the damage, he says, to your electronic gear, he'll repair it for just £2 an hour plus the cost of parts.

Muriel prides himself on being the only company in

the West End and possibly the only one in the country specialising in immediate repairs to amplifiers, speakers, organs, fuzz boxes, wah-wah units, electric guitars, mixers and so forth.

His customers include such artists as Pete Frampton, Marvin, Welch and Farrar, Genesis and Curved Air, to name but a few.

'I customised Hank Marvin's AC 30 amps and his Statocaster guitar. The guitar had a slider switch selector and I took this off and put in three toggle switches which means he can now produce nine combinations of sound, something you can't have

with the normal slider', he said.

'I also repaired Pete Frampton's Ampeg amplifier after it had blown up in America. Apparently no one around knew what the trouble was, and it would have cost him something like £30 to have the trouble investigated. So, he brought it to me and I found out that the only thing wrong with it was a faulty valve. All he got charged was £3. I think he's bringing me in his Wurlitzer piano to repair next.

'I also had an antique clavinet keyboard to repair. It was in a right state but the customer bought it for its antique value. I did it up for him and almost totally rebuilt it. It looks beautiful now', he added.

Muriel also specialises in outside jobs, but mainly for broken organs. He will travel to any venue within a certain radius of London to repair one.

Muriel began his electronic career at the now-defunct Impact. He started as a wirer and left with the title of production manager about two

years ago. After a spell as a hearing aid engineer with a company at Kingston, he decided to form his own outfit. When registering his firm's name he took the first two letters of his and his wife's name.

When he first started up he rented a small section of the old Impact workshop in Wardour Street. The other half of the section was taken up by Eddie Ryan, the noted drum renovator.

Muriel moved to his current premises underneath the Top Gear musical instrument shop in Denmark Street. In fact, Top Gear send down customers with broken gear to him.

'People are now finding out where I am and they are coming to see me and bringing their broken gear. Business is becoming good, now' he said.

Muriel's office telephone number and address is 01-240 3760 - 5 Denmark Street, London, WC2. However, for on-the-spot repairs at venues, you can also try him at his home number which is 01-643 7632.

THE NEW 'WEIRD AND FUNNY' MEMBER OF STACKRIDGE

Somerset goblin - rock group Stackridge have added another member. He is Jim 'Crunberry' Walters and will be relieving James Warren on bass guitar.

Mike Tobin, manager of Stackridge, describes Walters as 'a typical Stackridge character - weird and funny'. He related a recent incident where Walters was visited by the local police at his Somerset home, while looking for various substances. When they arrived he was in the cellar chopping wood with

an antique sword. He went to the door, still brandishing the implement, and promptly had the weapon confiscated. Newspaper reports of the event merely mentioned that a certain Mr. James Walters had answered the door to police officers carrying a sword! (All the same these pop singers!)

Walters was an original member of Stackridge, but left the band when they went on the road in order to complete his apprenticeship. Although not an official part of

the group during this period he was an important part of their songwriting strength, collaborating on such Stackridge 'standards' as *Dora The Female Explorer*, *Slark* and *Purple Spaceships Over Yaton Green*. The end of his apprenticeship happily coincided with Stackridge's desire to expand by one member.

'They just felt that they'd been performing the same material for too long', explained Tobin. 'They reached a conclusion where they decided they wanted their stage

performance to get closer to their recorded sound. In order to achieve the effects of brass and strings they've added a mellotron, although they won't be using it in a big Moodie's way!'

In the reshuffle, James Warren moves from bass to guitar replacing Andy Davies who'll be featured on piano and mellotron. The band is currently taking a break from live dates to rehearse a new act. The material used in the new act will also be used for their next album.

MILES PLATTING

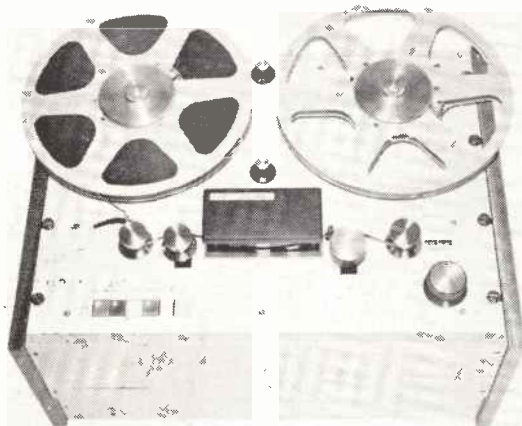


NEWSBEAT

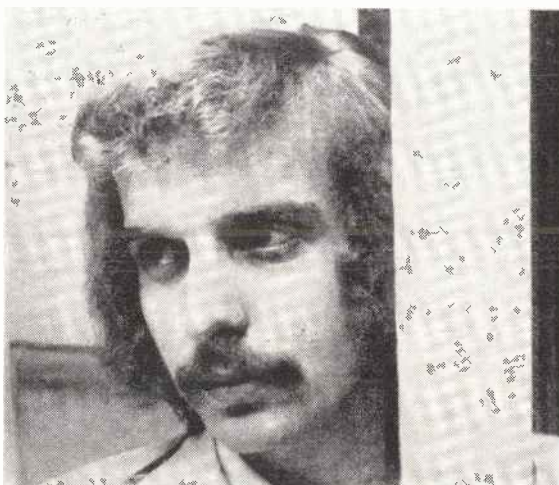
All the music papers keep trying to out-exclusive each other, but for reasons I'm now about to divulge *Beat Instrumental* out-exclusives everyone. Example: *New Musical Express* recently featured an 'exclusive' revelation that the script of *Desiderata* was not as ancient as had first been believed when King Crimson used it for advertising purposes. *Beat Instrumental* disclosed the fact in our feature on Crimson way, way back in January. So there! . . . Quote of the week: 'You'll never grow up to be a big, strong Swami if you don't stop making all that noise' — Quintessence follower to child after the group's Norwich Cathedral appearance on April 7. . . . Rose-Morris and Marshall Equipment Hire's National Folk/Rock Contest at Edware on April 7 featured singer called Syd Alibaba. He didn't win and even his carpet wouldn't take off. . . . Vox Sound have recently received Royal treatment. The Thai Embassy in London ordered a Vox Continental 300 portable with pedal board, an AC 30-valve amp and a Defiant solid state amplifier for shipment to Thailand. . . . World Wide Management, who look after the affairs of Black Sabbath, Black Widow, Freedom and Gentle Giant, have announced the signing of an exclusive long-term management deal with The Groundhogs. . . . Keith Moon thinking of forming a private hovercraft owners' association since becoming the proud owner himself. . . . Seen at the Speakeasy recently — loads of trendy groovers. . . . East of Eden were recently the subject of a thirty-minute film made by an independent production company to depict group life in its various aspects. It's hoped that the film will be shown on television within the next month. . . . Albert Grossman's Bears-ville label has been launched with albums by Todd Rundgren and Lazarus and Foghat.



John Lennon and Yoko Ono together for the first time on a pop album. See story on page 57

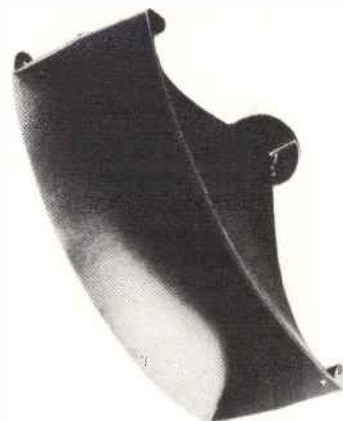


Bias Electronic's new lower-priced professional tape recorder. See page 28



Singer/songwriter Ed Welch, whose record launched Avalanche Records

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THE WELL-TEMPERED SYNTHESISER — OR

HOW THE FACE OF MODERN MUSIC HAS CHANGED

By JOHN BAGNALL

'Synthesise' means 'to produce'; 'synthetic' suggests a degree of 'imitation'. This, for the musician, is a rather confusing situation — for 'to produce' admits to an element of creativity, whilst 'imitation' doesn't.

Much the same sort of confusion surrounds the arrival of the Music Synthesiser in modern pop and classical music. One school claims that the Synthesiser is a totally original instrument, capable, in the right hands, of creating an infinite variety of unique and very beautiful musical effects. The other body of opinion describes the Synthesiser as being little more than a glorified effects box — suitable for little more than trivial gimmickry for people who can't do anything with a 'proper' instrument.

The idea behind the operation of the Music Synthesiser is simple; the complexity of the device lies in the way its functions are assembled. Despite the array of controls, switches and patching networks it is, as its name suggests, just a device for producing sound — although, as I hope you'll begin to see, it can produce an infinite variety.

All sounds, whether 'noise' or musical notes, consist of a number of fundamental components, which are modulated by a number of different parameters. When displayed on an oscilloscope (an instrument that gives a visual display of sound 'make-up'), all sounds show a particular 'wave-form'. These wave-forms follow a number of set shapes. So the sound

produced by a tuning fork — a pure tone (and one of the few pure tones produced in nature) — has a 'sine-wave' form. Another wave-form — much favoured by Synthesiser users — is the 'sawtooth', which is heard as a strident, brassy tone.

ENDLESS POSSIBILITIES

The fundamental wave-forms are modified by a number of other factors. There may be, for example, a number of 'harmonics'. All musical instruments produce these, in addition to the basic tone. Other factors, with which most musicians will be familiar, are the parameters of attack, sustain and decay. A bell, for example, has a very short attack, a long sustain and a very long decay. A drum 'rim-shot' has a very short attack, a very short sustain, and a very short decay.

In practice, the theory is not as complicated as it sounds — and an understanding of the basic make-up of sound is all that is needed to use the Synthesiser to its best effect. For the Synthesiser is just a number of circuits that are individually capable of controlling one aspect of a sound, and which can be combined, in any number and order, to 'build up' any conceivable sound — 'musical' or otherwise.

A number of voltage-controlled oscillators produce the basic wave-form. One might be used to produce a given tone, others may be used to give it more 'richness' and complexity. Do you want to get an organ-type sound?

Turn to the envelope shaper and adjust it to give you very short attack, long sustain and very short decay. Or, if you want a mandolin-type sound, adjust the envelope shaper to give you very short attack, short sustain and short decay. Do you want a thin sound, rather than a rich one? Adjust the filter network to give you near maximum filtering on the low-pass and band-pass filters.

The possibilities are endless — because the Synthesiser uses the principle of 'voltage control'. This means that each circuit can be used, not only for itself, but also to control the other circuits, in any combination. Thus the oscillators can be used to produce a tone, or to control any of the other modules of the Synthesiser. The actual connections are made by means of 'patching' — a facility that is almost breathtaking in its genius and simplicity. The necessity of using some form of connection other than switches is obvious — for a switch network capable of combining ten circuits or more, in any combination, would require thousands of individual switch units! The patch network performs the same functions, in a fraction of the space. A ten-by-ten patchboard, for example, replaces, for a single connection, the functions of a 100-switch panel.

The patchboard system, developed by the makers of the VCS3 Synthesiser, is self-explanatory. It tends to be the most popular system, due to its simplicity, and has

been adapted by the American Tonus company for their ARP 2500 Synthesiser. The other patching system, favoured by the Moog corporation, uses patching cords. These tend to take up more room, and can become 'untidy' when a large number of connections are made. But they have the intrinsic advantage of being easy to follow — a great benefit when you want to trace your connections (which can become very complicated).

MULTI-TRACKED

The Synthesiser, in terms of its basic theory, is a very simple instrument. But its actual operation is difficult. The possible combinations of circuits are infinite — and the control exerted by each over the 'total sound' can be infinitely varied. It is most important that the musician, if he wants to use the instrument to its best effect, should develop an understanding of each function — and learn its effect on the final result.

Listen, for example, to Francis Monkman's VCS3 work with Curved Air — or Pete Townshend's ARP 2600 work on the *Who's Next* album. Listen to the bewildering array of sounds that Keith Emerson wrings from his various Moog Synthesisers — and the work that Walter Carlos has done with the same instruments. And listen to a few television commercials and plays, for the chances are that the music was produced by the multi-tracked output of a

continued on p. 62

...“a synthesiser that stays in tune?
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* Tests have shown that ARP oscillators do not vary more than $\frac{1}{8}$ th semitone over 24 hours.

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single Music Synthesiser. To find out a little more about the instrument, I went along to look at some of the 'bigger babies' – the Moog and the ARP Synthesisers.

ARP synthesisers – the big 2500 and the portable 2600, are marketed in this country by **F. W. O. Bauch Ltd., at 49 Theobald Street, Boreham Wood, Hertfordshire.** The ARP 2500, used by Townshend and such people at Trident Studios, is a modular-built synthesiser, consisting of a number of interchangeable units, which can be simply replaced by turning two screws and unplugging the module from its multi-plug connector. A wide variety of keyboards are also available, and can be combined with the modules to suit any purpose. The patching is by means of busbar assemblies, and a connection is made by sliding a patching pin to the relevant position – a process which takes no more than a second. The patching network is permanently connected to the module plugboards, and will operate instantly with whatever module is chosen. The modules themselves cover many different functions (oscillators, filters, envelope shapers, noise generators, etc.), and are available for each function in a variety of different forms. The two modules that particularly appealed to my sense of experiment were the random hold and sample module (which allows you to produce totally random sound and musical effects) and the sequencer, which allows you to pre-programme up to thirty different notes (the facility that Townshend makes great use of on his *Baba O'Riley* composition). The most unique feature of the 2500 model lies in the fact that it has a polyphonic keyboard. This means that two notes can be sounded at the same time – whereas most other models can only produce one.

The 2600 is a smaller portable model, designed for performance, which combines most of the facilities of

the bigger model through a combination of switching controls and a patch-cord network. Although it lacks some of the features of the bigger model (including, for example, the sequencer), it has many of its own. A Hammond-type spring reverb unit is fitted, and the switching is achieved by means of faders – which makes for fast, positive action in use. An interesting device is the envelope follower, which 'averages out' the components of any input signal so that it can be modulated by the other circuits. The synthesiser can be used, with this feature, to modulate guitar, voice or any other instrument. The instrument, which retails for £1,380, is available for hire at £25 a day. Bauch will shortly be offering the instrument, free of charge, to any potential customer for a day's trial – complete with the services of one of their engineers. The 2500 model varies from about £2,000 upwards, according to how many modules you buy.

The *raison d'être* of the Moog Synthesisers, in com-

parison, is based on a slightly different principle. **Feldon Audio, at 126 Great Portland Street, London W1** (who are the U.K. distributors for Moog equipment) explained how their approach differs. Whereas most other synthesisers are intended to meet any requirement in music or audio science, the Moog Synthesiser was developed, by Dr. Robert Moog, as a *musical* instrument. Thus the Mini-Moog, which was the instrument I saw, does not possess a random hold and sample feature—because, Moog claim, such a facility is unnecessary in the composition of music. There is, in short, no gimmickry about the Moog (if 'gimmickry' is the word to use).

The Mini-Moog uses switches to connect its various circuits – which have been 'pruned down' from the bigger studio models to provide the essential facilities for live performance. I found it very easy to operate, and came away with the feeling that, given the time to get the full 'feel' and to learn the effects of each control, the

Mini-Moog is a superb instrument for the purposes of each and every musician, whatever his creative inclinations.

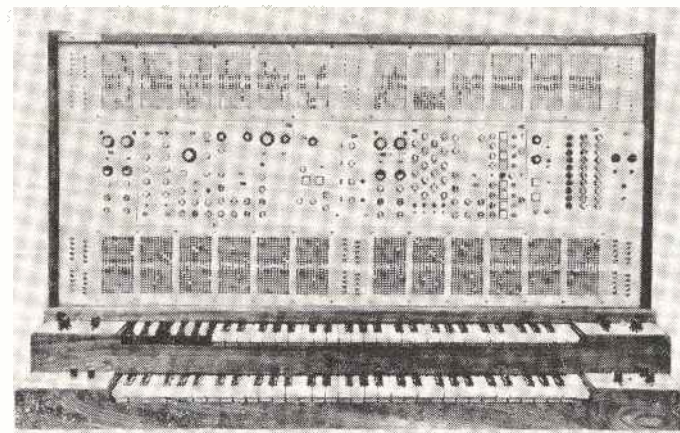
Dr. Moog (who's name is pronounced to rhyme with 'rogue') was the inventor of the synthesiser – and it is true to say that all other models in the synthesiser field were developed from his ideas (a fact, of course, that doesn't necessarily discredit any of the other models). His first instruments appeared in 1964, and the current range has grown from his continued research and development. Besides the Mini-Moog, there is a range of studio models and ancillary equipment – which offer every conceivable facility for electronic music and effect. A sequencer unit, for example, can be added to the Mini-Moog to allow the musician to pre-programme a sequence of notes. And Emerson, as most people have heard, uses an analogue computer to drive his instruments.

The Moog Synthesiser series is probably the best-known in the synthesiser field – and Dr. Moog's models have been responsible for many recordings either as synthesisers in their own right (*Switched On Bach, Tonto's Expanding Headband, The Well-tempered Synthesiser*), or to replace the functions of ordinary and conventional musical units. I was playing, for example, a modern jazz piece by a group using bass, drums, guitar, organ and sax. At least, that's what I thought; it turned out that the piece, with the exception of the drum part, had been played entirely by a Moog!

I came away from Bauch and Feldon convinced that my doubts as to the 'validity' of the synthesiser in modern music were groundless. And, when you listen really carefully to some of the synthesiser work that is being produced by Townshend, Emerson, Carlos, Stockhausen *et al*, I'm sure you'll agree that the Music Synthesiser is truly the only original instrument of the last few decades.



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PETE YORK'S PERCUSSION BAND

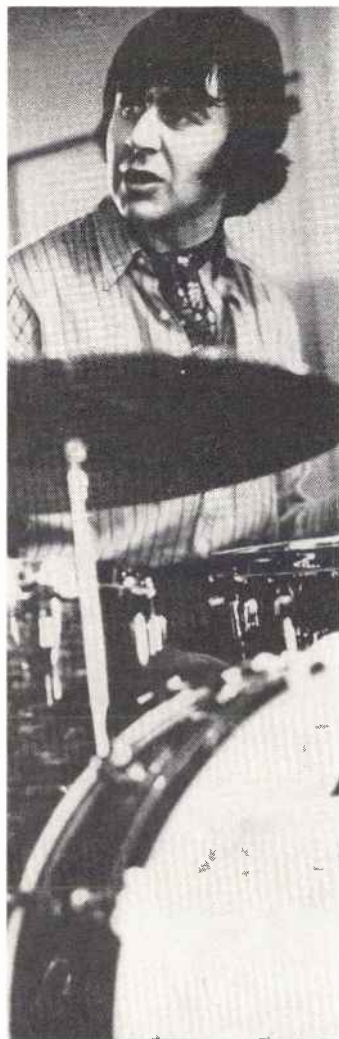
'People must be mad to make a living from playing drums!' And who said that? None other than drummer Pete York – the other half of the popular duo, Hardin & York. Mind you, like so many drummers, Pete is endowed with a zany sense of humour that only drummers seem to possess. A sort of looning yet practical approach to life.

As an offshoot to the duo's regular work, Pete formed his own band in July of last year to perform the sort of music which wouldn't have suited the kind of material he plays with Eddie Hardin. Known as Pete York's Percussion Band, the five musicians who work with Pete all come from the Leicester area and when he's not able to play with them, go to gigs on their own.

His interest in drumming goes back to when he was at school where he played drums in the military cadet band. Later he played in skiffle groups before joining small jazz groups and dance bands; he was also a percussionist with a student symphony orchestra and then met Spencer Davis in a band at Birmingham University. Pete joined the Spencer Davis group in 1964 and met Eddie Hardin in 1967 when Stevie Winwood left and Eddie replaced him.

'The first gig we did as a band was at the Reading Festival,' Pete recalls. 'After that we did one at Bumpers in London – it was a jam session thing and I used Keef Hartley and Ian Paice on drums as well.'

The Percussion Band consists of Mel Thorpe, tenor, flute, clarinet and vocals; Steve Fearn, guitar and vocals; Roger Munns, trombone, clarinet, electric piano and vocals; Bill Coleman, bass and keyboards; Gordon Williamson, second drummer, percussion and vibes. 'With the musicians doubling on all those instruments we can completely change the sound of an arrangement during the course of playing it,' Pete mentioned. 'Also with two drummers in the band, we have to complement each other and listen



to what the other is doing. This applies to all the members of the band as well. All the members are old friends of mine and after I left Spencer, I played a lot with Mel Thorpe in Nottingham. We were doing sort of Charles Lloyd and George Handy style jazz. I learned a great deal from playing for soloists rather than just a group. It was also the first time I had had parts to read.'

Pete believes the days of straight-faced musicians performing on stage are over. On the other hand, he likes to see musical integrity and says: 'If a group plays in a very serious manner to the audience, it will be accepted and the response will be sincere. When my band goes

on stage we're relaxed and joke about a bit amongst ourselves. By that I mean we take the mickey out of one another in front of the audience and this loosens them up. You can make or break a set within two or three minutes of going on. If there's a needle going on between members of the band then this is going to get across to the people.'

The reason why Hardin & York only work as a twosome is because the duo's sound is built around the sound of the organ. This gives complete freedom so they can change the key or tempo of a number at any time. 'If any other musicians joined us, we'd all have to rehearse for about six hours even for a jam session,' Pete explained.

The music the Percussion Band plays embraces the whole musical spectrum – from classical right through to contemporary pop. 'If anyone wanted to classify us, we play hard rock, country, blues, funky, jazz orientated with classical overtones type music!' Pete said. 'But there are so many different types of music and they can go together if only people would let them. We get a great kick playing all sorts of things and as there're so many various talents within the Percussion Band the music becomes very adaptable although it still retains a basic style of its own. Material comes from each member and at rehearsals someone can come in and hand out an arrangement which we work on. The Percussion Band is more like an orchestra or a large jazz band in the way it operates but we still have a lot of musical freedom and improvisation.'

Recently Pete and his band have been in the studios recording an album which should be available fairly soon. It was jointly produced by Pete and Ian Paice. Unlike

so many groups, the group rehearsed everything before going into the studios so when they arrived they were ready to record and not waste time trying to sort numbers out.

'In the studios, I play drums the same way I play them on stage,' said Pete. 'I don't like all the heads "down" like some people do. I try and achieve a "live" sound instead of them sounding like a soggy rice pudding. I endeavour to get some tone from them – even from the bass drum. Similarly with cymbals. I've got a large range of Avedis Zildjian ones with a wide variance in sound. As they get older, they sound better. I've got a 14" high-hat with a very heavy bottom cymbal to get that crisp sound. A 20" ride and a very thin fast 16" crash together with an 18" medium weight crash; an 8" splash; 22" swish with the edge turned up; 36" tam-tam which gives that overall sound. Then there's a box of percussion instruments which includes a Flexatone – the effect is rather like that of a musical saw. I brought one back from Yugoslavia about a year ago and they were all the rage with dance bands of the thirties. There's a selection of cow-bells – for attracting different sorts of cows!'

'I'm only using one bass drum as I prefer to stick to the natural sound of drums and am still wrestling with the problems of playing an ordinary kit. The drums are all made by Beverley and I've got a 26" bass drum; two 16" and a 13" tom tom and a 14" x 5½" metal snare drum. The sticks are Regal Tip and I use the nylon tipped Rock model which are made by a fellow called Joe Calato in New York. Boosey & Hawkes brushes, mallets and "jingle sticks" – tambourine bells on sticks – just about complete the lot.'

Pete, who does demonstrations at drum clinics had a final thing to say: 'You've got to practice if you want to achieve anything on your instrument. Experiment and also play pieces other people have written.'



ALBUM REVIEW

ALBUM OF THE MONTH

ARGENT ALL TOGETHER NOW EPIC S EPC 64962

Rod Argent told me a few months ago that 'the next album will be the one'. He was right. *All Together Now*, released in the wake of Argent's chart success (and featuring *Hold Your Head Up* as an album track), is a superb set. We've been waiting for the next big 'rock 'n' roll' band to emerge, and it seems certain that Argent have staked, with numbers like *Keep On Rolling*, *Tragedy* and *Be My Lover, Be My Friend*, an undisputable claim to the title. And listen to the vocals on *I Am The Dance Of Ages*. Nice presentation, too, with a cover that shows the whole 'team'.

- Tracks: Side One – Hold Your Head Up, Keep On Rolling, Tragedy, I Am The Dance Of Ages.
Side Two – Be My Lover, Be My Friend, He's A Dynamo, Future Now (Parts 1 - 1V).



THIN LIZZY SHADES OF A BLUE ORPHANAGE DECCA TXS 108

Thin Lizzy's fame has recently been resting on the fact that they're one of Britain's underrated bands. This album gives part of the reason why they should be rated. It's funky and competent, moving along at a fast pace throughout, except for the title track *Blue Orphanage* which is a slow mellow number. Most notable track – *Buffalo Gal*.

- Tracks: Side One – The Rise And Dear Demise Of The Funky Nomadic Tribes, Buffalo Gal, I Don't Want To Forget How To Jive, Sarah, Brought Down.
Side Two – Baby Face, Chattering Today, Call The Police, Shades Of A Blue Orphanage.



AUDIENCE LUNCH CHARISMA 1054

It's a difficult task to have to top a great album but Audience have done it. Following the superb *House On The Hill* comes the even more superb *Lunch*. The overall impression is of a more mature sound, a result of adding piano plus the wind instruments of Bobby Keyes and Jim Price among other things. Vocalist/Howard Werth, believes that there's more of an American feel here, which there is, if immediacy and economy of sound are American qualities. I'd list the notable tracks, but there are ten of them.

- Tracks: Side One – Stand By The Door, Seven Sore Bruises, Hula Girl, Ain't The Man You Need, In Accord.
Side Two – Barracuda Dan, Thunder And Lightnin', Party Games, Trombone Gulch, Buy Me An Island.



TYRANNOSAURUS REX MY PEOPLE WERE FAIR AND HAD SKY IN THEIR HAIR BUT NOW THEY'RE CONTENT TO WEAR STARS ON THEIR BROWS/ PROPHETS SEERS AND SAGES THE ANGELS OF THE AGES FLY TOOFA 3/4

The formative years of Marc Bolan. Must be treated as Tyrannosaurus Rex and not as T. Rex. Two collectors items for the price of one. Will this put an end to the small ads. in the musical press?

- Tracks: Side One – (My People); Hot Rod Mama, Scenes Of, Child Star, Strange Orchestras, Chateau In Virginia Waters, Dwarfish Trumpet Blues.
Side Two – Mustang Ford, Afghan Woman, Knight, Graceful Fat Sheba, Weilder Of Words, Frowning Atzhuallpa (My Inca Love).
Side One – (Prophets); Deboraarobed, Stacey Grove, Wind Quartets, Conesuala, Trelawny Lawn, Anzageer The Mage, The Friends.
Side Two – Salamanda Palaganda, Our Wonderful Brownskin Man, O Harley (The Saltimbanques), Eastern Spell, The Travelling Tradition, Juniper Suction, Scenesof Dynasty.





JOE COCKER WITH A LITTLE HELP FROM MY FRIENDS FLY TOOFA 1/2

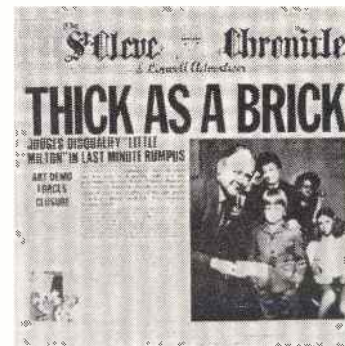
Another double album featuring the re-release of two earlier LP's in the Fly Doubleback series. There's little to add to what has already been said about these releases when they first came out in 1968 and 1969. Cocker's talent will survive fashion and it's easy to see from these early recordings why he became one of the fastest rising 'superstars' in the last decade. It's also easy to see why even the great Ray Charles passes compliments on his vocal abilities.

- Tracks: Side One – (Joe Cocker); Dear Landlord, Bird On The Wire, Lawdy Miss Clawdy, She Came In Through The Bathroom Window, Hitchcock Railway.
- Side Two – That's Your Business Now, Something, Delta Lady, Hello Little Friend, Darling Be Home Soon.
- Side One – (With A Little Help); Feeling Alright, Bye Bye Blackbird, Change In Louise, Marjorine, Just Like A Woman.
- Side Two – Do I Still Figure In Your Life, Sandpaper Cadillac, Don't Let Me Be Misunderstood, With A Little Help From My Friends, I Shall Be Released.

JETHRO TULL THICK AS A BRICK CHRYSALIS

Those who are familiar with Jethro Tull's stage act often seem to draw more from their albums than those who have never seen them. The music seems to serve as a stimulation for the videotapes of the mind. As a piece of music this is well constructed and the musicianship is of a high quality but I feel that they've removed themselves a long way from the raw excitement that they used to whip up in the early days. Doubtless, there are thousands of Jethro fans who'll disagree and will write and say so. Mark your envelopes *The Great Jethro Controversy* and enclose a 3p stamp with your opinion written on the back (no more than three words please).

Tracks: Sides One and Two – Thick As A Brick.



LARRY NORMAN UPON THIS ROCK KEY KLO10B

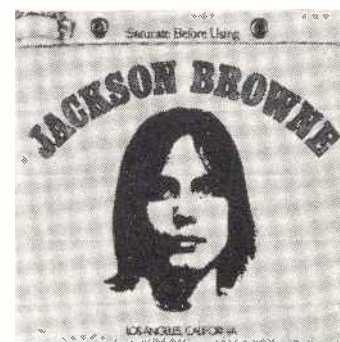
Larry Norman is recognised as the leading singer to emerge from the American 'Jesus Revolution'. The album however was recorded well before the press had labelled his type 'Jesus Freaks', but has only just been released over here. It's a very interesting album with many different contrasts in musical style. *The Last Supper* is particularly interesting in its build up and *I Wish We'd All Been Ready* for its tenderness. Larry currently has a single available on Polydor entitled *Righteous Rocker, Holy Roller*. Buy the album first though.

- Tracks: Side One – You Can't Take Away The Lord, I Don't Believe, In Miracles, Moses, Walking Backwards Down The Stairs, Ha Ha World.
- Side Two – Sweet Sweet Song Of Salvation, Forget Your Hexagram, The Last Supper, I Wish We'd All Been Ready, Nothing Really Changes, Postlude.

JACKSON BROWNE ASYLUM SYL 9002

Funky music from Mr. Leon Russell's label. Musically this is a fine album but that seems to be as far as its appeal goes. Apparently Browne has been a songwriter for some years but this is the first time that he's ever been into the studios to record his own album.

- Tracks: Side One – Jamaica Say You Will, A Child In These Hills, Song For Adam, Doctor My Eyes, From Silver Lake.
- Side Two – Something Fine, Under The Falling Sky, Looking Into You, Rock Me On The Water, My Opening Farewell.



HOOKY THE COLLECTED TALES OF HOOKY NUMBER ONE RCA SF 8247

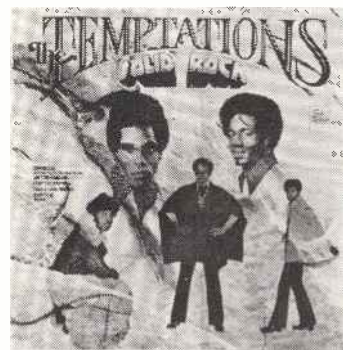
A very unimpressive album by a new band called Hooky. The collection of songs lacks in punch and fails to leave any impression at all. Although no details about Hooky are given on the sleeve they do tell us that the band comprises Eddy Lamb, John Lamb and Tony McKay. Recording was done at Marquee Studios and was produced by Roger Watson.

- Tracks: Side One – Strong Love, Too Much Time, Knowing Girls, Clarence Frog and Henry Hogg, In For A Penny, Funny Old Kind Of Girl.
- Side Two – Baby Blue Eyes, Roll Out The Barrel, Moonshine Lovers, Moonbeams, Mary Magdalene.

TAJ MAHAL HAPPY JUST TO BE LIKE I AM CBS 64447

An incredible album by an equally incredible man. To be corny, it's difficult to label his music. He's Taj Mahal and that's that. Isn't that what the other music papers say? But *Beat Instrumental* prides itself on being more definite and we will categorise his music. It's jangly and honky blues of the highest order. Well, that's what I've just been told. There's plenty of penny tin whistles adding more colour to the background of reggae-type instrumentals. Perhaps it is reggae. After all, if Paul Simon can do it why not everyone else?

- Tracks: Side One** – Tomorrow May Not Be Your Day, Oh Susanna, West Indian Revelation, Black Spirit Boogie.
Side Two – Happy Just To Be Like I Am, Chevrolet, Stealin', Eighteen Hammers.



THE TEMPTATIONS SOLID ROCK TAMLA MOTOWN STML 11202

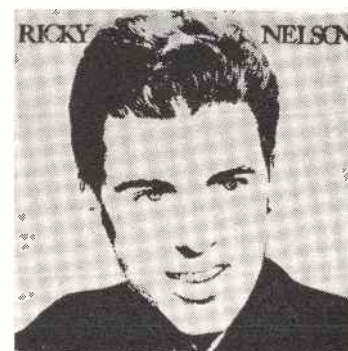
The Temptations are one of those groups whose singles are far superior to their albums. At least their 45s have definite direction and don't rush off down twenty different alley ways. They seem to lack the more solid approach of fellow Motowner, Marvin Gaye, whose recent album was as contemporary as, say, T. Rex, but as structured as The Who. The Temptations tend to hover around at the start of something big but let it fade out in favour of something else. They are trying to do too much here. The best track is their current hit *Superstar (Remember How You Got Where You Are)* but why buy an album to hear one song?

- Tracks: Side One** – Take A Look Around, Ain't No Sunshine, Stop The War Now.
Side Two – What It Is? Smooth Sailing From Now On, Superstar (Remember How You Got Where You Are), It's Summer, The End Of Our Road.

**RICKY NELSON LEGENDARY MASTERS SERIES UNITED ARTISTS
 UAD 60019/20**

Like the Cochran album the tunes here have all been previously released. Nelson was strictly a product of the post-rock pre-beat era, hence, his songs tend to be smoother and less frantic. The late fifties and early sixties were pretty unmemorable days anyway as no one of any great note came out of them.

- Tracks: Side One** – Be Bop Baby, If You Can't Rock Me, Stood Up, Trying To Get To You, My Babe, Milkcow Blues.
Side Two – Poor Little Fool, Waitin' In School, Believe What You Say, Shirley Lee, Down The Line, I Can't Help It, I'm In Love Again.
Side Three – It's Late, Old Enough To Love, Restless Kid, Just A Little Too Much, A Long Vacation, Lonesome Town.
Side Four – Travellin' Man, Teenage Idol, Young Emotions, Never Be Anyone Else Like You, My One Desire, Hello Mary Lou, That's All.



**EDDIE COCHRAN LEGENDARY MASTERS SERIES UNITED ARTISTS
 60017/8**

I have never really regarded the late Cochran as a true rock and roll master. Contained in this double album with six long pages of biographical details and other relevant notes, are 30 tracks, most of which are his best known songs and have been released on other albums several times before.

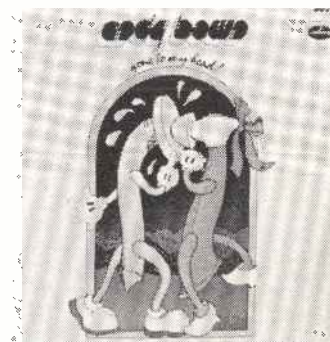
- Tracks: Side One** – Skinny Jim, Let's Get Together, Eddie's Blues, Little Lou, Pink Legged Slacks, Jeanie Jeanie Jeanie, Something Else.
Side Two – Pretty Little Devil, Who Can I Count On, Thinkin' About You, Opportunity, Latch On, I'm Ready, Three Stars, Cotton Picker.
Side Three – Summertime Blues, Cut Across Shorty, Milk Cow Blues, My Way, Blue Swede Shoes, Nervous Breakdown, Come On Everybody.
Side Four – Sittin' In The Balcony, Twenty Flight Rock, Teenage Cutie, Hallelujah I Love Her So, Fourth Man Theme, Weekend, Bo Weevil, Long Tall Sally.



ANDY BOWN GONE TO MY HEAD MERCURY SRM 1-625

Especially good on this first solo album by the former Herd member are the words. Whilst some of them are love-hurt songs of extra-ordinary quality, others are downright sarcastic. For instance, there's *Oh James* where he sings about the honey'd voice of James Taylor, being a star but, he also asks, who'd be seen with a name like James? In another verse he says he wishes he could play like Elton John, but almost in the same breath comes *you play bum notes and it still sounds right*. Another song is *Gone To My Head* and the words could be about two well-known songwriters. But who knows? Although an import album at present it's probably going to be released in a couple of months. Still, your local friendly import specialist should be able to get it for you.

- Tracks: Side One** – Pale Shadows (Of His Former Self), Gone To My Head, And If My Love Wants To Know, P.S. Get Lost, The Mourning Leaves, Open Your Eyes.
Side Two – Oh James, Eventually, Etcetera, Etcetera, If It's All The Same To You, Please Remember Me.





BEING FLASH WITH PETE BANKS

There can be nothing quite like the feeling of seeing a band drive straight on to success the moment you leave it. Either you spend the rest of your time in constant regret or you become even more determined to make it in your own way. Pete Banks fits in the second category.

NO REGRETS

During his interview with *Beat Instrumental* Banks showed no signs of regretting his move to leave Yes. He was keener on extolling the virtues of his new band, Flash. At the time, *Fragile* was riding high in the album charts both here and in the U.S. with the American press hailing Yes as the biggest thing since the Beatles. In contrast, Flash had just played a gig at Letchworth Youth Club in Hertfordshire where a handful of kids wandered around drinking coke and coffee while Banks went

through the motions worthy of great stadiums.

'There's nothing better for knocking a band into shape,' said Banks when I reminded him of the Letchworth gig. 'We've played a pretty good cross-section already in our eight gigs!' He's no newcomer to the hard times of rock though. In fact he went through pretty much the same trial when Yes were first formed. 'We started well below the headline when we began,' he recalled. 'We were probably earning £5 a week and were lucky to get two gigs a week. The music we were playing wasn't exactly popular in those days. It was the day of the twelve bar!'

REMINDERS

The walls of Banks' basement flat form a reminder of those days with Yes. Photographs, an album sleeve and a poster hang there in memoriam, but strangely enough there were no Yes albums

to be seen laying around. He claims that he left Yes because they had become a formula band: 'We'd go on knowing we'd go down well,' he said. 'It was for that reason I decided to make a move, after giving it a lot of thought of course. Luckily Yes were strong enough to get a new guitarist, rehearse and get it back on the road.' Banks said that things with Yes got to the point where he and Bill Bruford would pretend to clock in before they took to the stage and then clock out after the performance: 'My playing was getting like that as well,' he said.

After saying 'no' to Yes, Banks was unemployed for three months. 'I used to get drunk every night down at the Speakeasy. I was glad to get a rest to be honest. I'd been on the road for two years without a break. Then along came Blodwyn Pig... which was a disaster.' Summing up his brief stay with Blodwyn he said: 'I think

they wanted another Mick Abrams but I was trying to introduce arrangements. After I left them I decided not to rush into another band. I didn't form my own band at that time because I didn't want to be a leader.'

SESSION WORK

Out of work again, Banks took part in some session work but wrote no songs. 'If I'm writing a song,' he said. 'I like to know who I'm writing for.' Eventually he reached the conclusion that if he wanted to join a band he would have to form one. 'I made four attempts at forming a band before I found a financial backer. It's the only way to start a band off today - it's like any other product - you need the finance to start.'

The final line-up began to formulate when Colin Carter turned up on Banks' doorstep - literally - and played some tapes of his previous

band. Banks was impressed and invited him in to his latest idea – Flash. One hundred drummers were then auditioned and were finally reduced down to Mickey Hough who'd been gigging with Jeff Rowens at the Empire, Leicester Square. Ray Bennett, who'd previously been working in the States was brought in on bass leaving only an organist to be found.

RELIEF

'We wasted about two months on organists,' said Banks, 'and then Tony Kaye stepped in at very short notice. He played on the album doing remarkably well and then decided to join the band, which was a relief to us.' Unfortunately, because of Tony's previous contractual agreements with Yes he was not allowed to play live with Flash. Because of this Pete had to work out the organ arrangements on guitar in a very short time so that they'd be able to perform the numbers recorded

on the album. Intense rehearsals took place daily at the Lyceum. 'We're now used to working as a four piece,' said Banks, 'but we still hope to add keyboards at some later date.'

YES COMPARISONS

Of course, Flash have immediately picked up the burden of being likened to Yes. 'Unfortunately we'll get compared to Yes,' he said, obviously expecting the question to be asked. 'I can see people comparing the album with Yes although we haven't the same instrumental line up as they have. When the album was recorded Flash consisted of two-fifths of Yes!'

MORE GUTS

'I think we've got more guts than Yes – more balls. Yes have always gone for technique approach whereas we go for feel. Yes tend to lack feel. Sometimes it's good to make mistakes to show you're human and that it's not being made by a

machine. I don't think *Fragile* was human. You couldn't fault it in any other way though.'

Banks' biggest criticism of Yes is that they are a machine-like band and this, he said, was the reason he split. This is not to say that he has forsaken arrangements though. 'I think the arrangements are as important as the song. Vanilla Fudge were, the ace band for arrangements – Vanilla Fudge were the original Yes. The problem comes when you let the arrangements bog you down and you forget that you're playing to an audience. You've got to avoid being obsessed by making everything so precise. You've got to combine . . . you've got to hit the tricky bridge between technique and feel. Personally I like to take something difficult and make it seem easy rather than to take something easy and make it sound difficult.'

Pete's own musical taste is anything that's done well. 'I even like bad music,' he said. 'There's nothing like a dose of bad music! It's great

to put a really bad album on and just sit back and listen. I hate all those comparison things you see in the letter pages of some music papers. You know – Enid Blyton's better than Eric Clapton.' Presumably his taste for bad music won't infiltrate Flash!

CONCERTS

When Banks spoke to *Beat Instrumental* he mentioned his eight gigs. By now he will have doubled or trebled that number and possibly Flash will have done their first concert. 'Concerts – that's what we want to do,' he had said at the time. 'I think the general move is towards concerts. This is mainly because most bands have too much equipment for clubs. I don't think rock itself has changed much over the past few years – it's still very basic. It's got a long way to go.'

Two days later Flash were to make their first appearance at the Marquee club. 'It's my seventh debut at the Marquee,' laughed Pete. 'That must be some kind of record!'



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'SOUND REPRODUCTION IS AN ART FORM' SAYS WEM'S CHARLIE WATKINS

The period of the last seven years began with a startling rejection of existing sound reproducing techniques where 50 and 100 watt backing stacks and 100 watt P.A. Systems were the format and mixers were those things with lots of knobs which people in studios used.

The advent of the slave amplifier had solved the problem of basic drive power leaving it down to combinations of many speakers. The physical problem of these was solved with bigger equipment trucks and roadies with bigger muscles.

FILLING A HOLE

All this left one great hole to be filled. Technique. The old roadies of those days, finding themselves peremptorily plucked from behind their simple P.A. 100 and a pair and confronted with a mixer and a graded column system driven by several amps responded magnificently. They were satisfied to operate within the capacity of their new systems. They quietly and seriously studied the complexities of more advanced operation and developed their own technique. Group members were far more interested in what their sound men were doing in those days – and what better encouragement could a budding sound man have than this?

Up to 1968 it was great. Sound was coming on a treat. To make a system of, say, 300 watts we would truck out 1,000 watts of speaker combinations to a rehearsal and finish up after about six of these operations by matching the group with its own characteristic sound. Thus we began to develop

our own technique which worked every time – and within very fine limits.

In these days the normal or average power would be three to four hundred watts. This sort of strength may be boggled at by many big bands today who use this sort of power for their stage monitor only. They find it difficult to acknowledge, in retrospect, how such puny powers could have handled output requirements. The answer is – Technique.

I must recall that our best Hyde Park Concerts were always handled with one five-channelled mixer and three or four hundred watts of power. The unbelievable Bob Dylan, Isle of Wight Festival of 1969, with its audience of 250,000, was equipped with less than one third of the power that a band like the Who uses now.

Let me recall what has always been acknowledged as the ultimate in open air concerts. The Stones in the Park. Half a million people covering such a great area that, seen from the P.A. towers, they disappeared over the horizon. Where fringe spectators were forced to be so far away that they couldn't even see the stage – but they could hear Mick Jagger breathing between numbers! Every single person in that half million audience with so much sound in his ears that they could wish for no more. And the ingredients? John Thompson – a young man with a flair for sound and who is probably the best equipment and mixing engineer in the country – providing the technique. Two five-channelled mixers. 900 watts of power and a distinct understanding of the situation between the band and ourselves.



Charlie Watkins: A stack for forlorn feelings

Forgive me for reminiscing about the 'good old days', but this was beautiful. The following surge of really high power has not done anything better than this. It has not made audiences more responsive – perhaps even less so – all it has done has been to raise the volume expectation in their ears.

Now the feeling has changed. I suppose things were not advancing quickly enough. A new school of young sound men has entered the battlefield. Like, welcome and all that. But I

do wish they weren't so bloody clever.

Where, before, a sound for a given group would be achieved by the practical (if exhausting) process of humping it out, trying it out, and then tailor-making it to suit, now we have to be bombarded with so much pseudo-technical and ideological verbal bric-a-brac it appears that as long as the system adds up to the theory the practice can look after itself. Then, when it doesn't work – add more power!

An amazing revelation,

when you get to thinking about it, is that a band never hears its own P.A. This I don't understand.

This means that the very people most qualified to discuss and advise on their system never appear to take the trouble to go in front of it and listen to it.

When beset with feedback, lack of clarity or inter-modulation, the same band will invariably denounce a) the rotten gear. b) the rotten sound man, or, c) the rotten acoustics. Normally the remedy for this situation is to change it, flog it or, better still, add more power. Well, if it's WEM power you're adding thanks very much and I'm sure you really are wise – and nice. But secretly, you're wasting your money. You'd be better off buying, or learning, technique.

Going along with power is the over-elaboration of systems. Enough knick-knacks to put a pro studio to shame. More mikes than Shure would keep in their warehouse. Mikes all over the stage.

You can see more piles of advanced gear at a gig than you'll see at the Milan Radio Show. And most of the time (bless the exceptions) all you can hear from your fancy, multi kilowatt systems is rotten sound.

They say, 'Equalisation, limit, compression, expansion and D.b's per octave.' These are as glibly discussed as feed-back nowadays. 'Roll off, Slope off' . . . --- off!

And I say 'HUMBUG'. 'HUMBUG AND POPPY-COCK.'

NO GIMMICKS

A good band sound never was, and never will be, a matter of sticking on power and gimmicks till the half shaft bends. It's not about mixers with 200 knobs, running H & C and all mod cons. It's not about a sound man posing in head cans which fit so tight he can't even hear his own feed-back. A good sound can't even start without complete understanding and problem recognition between the band with their instrumental gear, and the sound man with his gear. It

can't start when the equipment is so comprehensive, complicated – perhaps even un-matched – and difficult to operate in the difficult conditions of most venues. It will never start when each flaw, as it is exposed, is quickly disguised by the addition of more raw power.

POWER RACE

Power versus Technique? I always knew that once the power race started that technique never stood a chance.

So I just opted out of the power game. If I can't get a sound with technique I'd rather go bust than do it the other way. The main problem in 'throwing mud at the wall' is that it may leave the hands a little dirty. For instance. Have any of you ever stopped to check out if continual exposure to high sound levels are harmful?

Sound reproduction is a form of art. So don't make me produce 3,000 odd watt systems. Buy them from somebody who likes to make slave amps and speaker boxes like they make sausages. If I'm not good enough to be an artist I'm sure I'm not going to be a sausage maker.

Good luck in your assault on the ultimate in power and sophistication. Good luck to your enormous horns which you describe as 'clean quality' and go honk honk. Good luck to your 10 cwt. bass bins and bad luck for rupturing your roadies.

I've got my memories of better times and better sounds and there are so many low level, high technique bands around that I'll be going along with them just to get a decent sound in my ear now and again.

Mind you, never let it be said that I retired defeated. Don't start giggling, 'Poor old Charlie can't handle it any more'. Because if you're going to be like that I'm afraid I'll have to tell you about my new, sneaky little 15,000 watt system. This will never be un-leashed in total on the public at any inside venue. But I might just invite all you power mad operators to hear it one day at the Albert – and blow your heads off.

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