

# BEAT INSTRUMENTAL

OCT. 1972 25p

AND INTERNATIONAL  
RECORDING STUDIO

MY MUSIC, FILM  
& FUTURE—BY  
MARC BOLAN



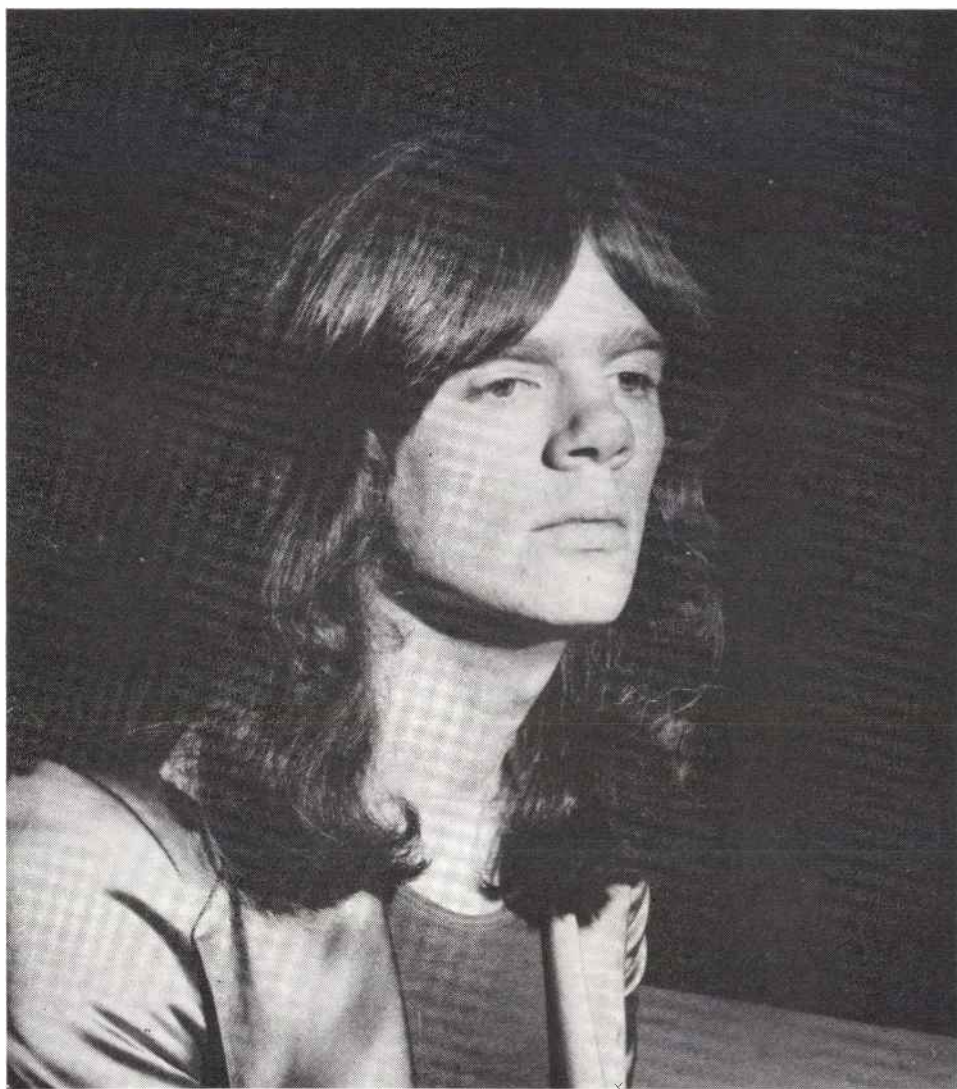
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# BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

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## EDITORIAL

The prices of some items of musical equipment and instruments are likely to fall next year. And there'll be new quality safeguards for the customer.

That's the good news for musicians from the industry this month.

Prices on many items of musical merchandise are likely to fall in April, following the introduction of value-added tax. This is because VAT, at 10% on the retail price, will be marginally less than the 25% purchase tax currently levied. The reductions, in terms of price, could be in the order of about £10 on items currently selling in the £150 price range.

Unfortunately, this will only apply to equipment on which purchase tax is currently levied - mainly instruments and instrumental accessories. Amplifiers and speaker cabinets which employ drivers of less than 10 in. diameter will also benefit.

Prices of other items currently exempt from purchase tax, including the majority of amplification ranges, are likely to rise slightly as VAT is applied across the board.

All in all, though, the music industry seems optimistic about the introduction of VAT, and the purchaser of musical instruments will undoubtedly benefit.

More good news for the musician lies in the arrival of the recently heralded AMII Seal of Approval. Details of this scheme were revealed to the industry and press at the opening of the AMII Fair.

The seal, in tag or stick-on form, identifies the products of AMII members. It constitutes an affirmation that the product is designed, constructed and checked within the quality standards of the AMII. As such, it's a guarantee of quality. Should the product fail to live up to its specifications, or prove unreliable in any way, then the AMII, through their Seal of Approval, undertake to investigate fully the complaints of the customer.

The Seal of Approval, with white artwork against a black background, is clearly identifiable and should be appearing in music shops very soon. Products which carry the Seal can be purchased in the knowledge that their quality is confirmed.

Many of the first items to show the AMII Seal will be new to the market - those introduced and demonstrated at the recent Fair. Later in this issue we feature a Picture-Scope report on the AMII Fair and its neighbouring events.

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# THE A & R MEN



## 'The days of tatty clothes and long guitar solos are over. Entertainment is now the word' — *David Howells*

Today's music lovers want so much more from singers than tatty clothes and interminable guitar solos. They want to see and hear someone on stage who's worth paying ticket and programme money for.

These are the feelings of David Howells, MCA Records' A & R and Marketing Manager and the brains behind the meteoric rise to fame of such bands as Osibisa, Wishbone Ash and Stackridge and the introduction of talent like Budgie and Mick Fleetwood.

'The kids of today — it's a horrible expression to use for today's generation of record buyer and concert goer — have become pretty blasé about the horde of scruffy musicians and so they have taken to the more colourful artists like David Bowie, Marc Bolan and Gary Glitter and the outrageous people such as Alice Cooper,' he said.

Howells feels that today's situation is quite similar to that of the 1960s when, after a pretty dead period in music, the teenagers took to the more colourful groups such as the Beatles and the Rolling Stones.

'The only difference,' he said, 'is that today the top artists are spread about on all the record labels and not just on two or three like they used to be. Even some of the

smaller labels have "superstars" under contract — DJM has Elton John, for instance. What's more, all the music being played by these artists is different.

'Things are happening so fast in the music business these days that no one can actually identify any particular trend. For years there was a defineable movement — rock and roll, beat, heavy rock — but now, it seems, virtually anything goes.

'The older men in the record business are quite worried and are frightened to turn away any groups coming to see them or sending in tapes. They think that almost every one of these groups could be a potential money-maker.'

Howells knows what he's talking about when it comes to music and what will sell and what won't.

His rise to prominence has been almost as startling as that of some of the artists he's signed.

On leaving school he joined the World Record Club as a record packer but when aged just 17 he was running the company's retail outlet. In his own time he took a management course. Three years later he left to join Teletape, the hi-fi company. There he successfully developed the pre-recorded tape market. Then he made

another move. This time it was to another record shop and he gained more experience of the trials and tribulations of the dealer. Three years later he joined Oriole Records as a van salesman — just to gain more experience in the running of a record company. In his spare time he ran the company's jazz catalogue.

Eventually, Oriole was bought out by CBS and he found himself as assistant label manager. Then he joined the marketing department and set up the popular products section.

Not long after he became assistant A & R man and his function there was the scheduling of American product. He was the first man in the country to release Alice Cooper product. He also introduced such acts as Blood, Sweat & Tears, Chicago, Taj Mahal, Janis Joplin, Big Brother & The Holding Company, Paul Simon, Leonard Cohen, and Moby Grape. The sampler records (do you remember the successful *Rock Machine Turns You On* and *Fill Your Head With Rock* albums?) were his idea.

In his last year at CBS his function changed to dealing with British product.

Two years later he joined MCA and began signing talent to this label. His first

act was Wishbone Ash. The second was Osibisa.

'When listening to any tapes that are sent in we have to detect a certain something that will tell whether the group is suitable for us and we for them. If that something is there it'll come through, no matter how rough the recordings are.

'We get about a dozen tapes a week sent in and we listen to them all. The ideal tape for any group to send in is a 7- $\frac{1}{2}$  ips two-track open reel. I think it's best for the recording to be made in a demo studio as home recordings aren't always that good.

'Unfortunately, there are too many people who think they can be overnight successes and they think they have proof by looking at people like David Bowie. It took him more than five years of hard slog to make it in a big way.

'Also, a lot of people think that they stand a better chance of getting a record contract if they are both singers and songwriters. In our case that's not altogether true. We're a pretty diverse label. For instance, we've got Tony Christie and he doesn't write his own numbers. Look at the success he's had. Then again we've also got acts that do write their own numbers.'



## ZEPPELIN

Dear Sir,

Why can't the knockers keep their hands off Led Zeppelin? It seems that Zeppelin's the band they always turn to every time they want a gripe.

It's bad enough when they just try to put them down. But when they seriously try to suggest that the Sweet and Chicory Tip are playing better music . . . that's when I want to go and throw up. S. Green (last month's *B.I.*) wants his, or her, head examined. He, or she, must be mad if thinking stuff like *Little Willy* and *Son Of My Father* is music. I've heard better music coming from a baby's rattle.

Led Zeppelin are about the only truly original band on the rock scene. What's more, they're by far the most musical. For the last few years, they've led and others have followed. If Beethoven and Tchaikovsky reflected what was happening in their lifetimes, then Led Zeppelin, more than any other band, reflect what's happening now. Just look at the numbers of records they sell. And listen to the music that's on them.

Yours faithfully,

**J. R. Punchard,  
Basildon, Essex.**

**We printed this as the most "pro-Zeppelin" letter we received. At the moment, as far as we're concerned, we'd like to keep an open mind. After all, Mr. Punchard, it takes a lot of record sales to get a single like *Son Of My Father* to the top of the charts. And people surely wouldn't buy *Little Willie* if they didn't find something of musical value.**

Dear *Beat*,

In dazed reply to S. Green's letter in the September issue of *Beat Instrumental*, I should like to say that one cannot dismiss the music of Led

# LETTERS

Zeppelin, Black Sabbath and Deep Purple as mere noise. S. Green should listen to *Stairway to Heaven* and *Going to California* on Zeppelin's fourth album. These songs, and many others prove that Jimmy Page's ability as a guitarist does not rest completely on how near he comes to shattering one's ear-drums. At least groups like the above-mentioned write almost all of their own material unlike Chicory Tip and the New Seekers who contribute almost nothing to the material they "play". Listening to *Son Of My Father* I realised that the bass guitarist only played about three different notes. At the risk of sounding immodest I will state that I, with one hand tied behind my back, could play the synthesiser better than the keyboard player of Chicory Tip. (Keith Emerson could probably play better with his toes.) As for the New Seekers, they play hardly any of the instruments on their records and base their popularity on the name of a dead group.

Yours disgustedly,

**Brian Johnston,  
Bishopbriggs,  
Glasgow.**

## NEW ONES . . .

Dear *Beat*,

I've noticed that your magazine is as good as any paper when it comes to interviews and features on the big rock bands - people like Alice Cooper, Joe Cocker and Dr. John. But while I've found them very enjoyable and interesting, I'd like to see more stories on the groups that are going to be the big ones of the future.

One of the things wrong with the music press, as far as I can see, is that they always talk about what's hap-

pening now, rather than what's going to be happening in a year's time. You've only to have seen the way they went to town on Alice Cooper and David Bowie to know what I mean.

But what about the Bowies and Coopers of the future?

Yours sincerely,

**Jon Porter,  
Southampton.  
Flash, Trapeze, Smith,  
Perkins and Smith, Cap-  
tain Beyond, Little Free  
Rock, Stackridge . . .  
we're trying our best!**

## . . . OLD ONES

Dear Sir,

I'm fed up with hearing all the Golden Oldies and updated versions of past hits that the record companies keep putting out and that the disc jockeys keep playing.

Not only do I have to suffer such songs as *He's So Fine*, *Heartbreak Hotel*, *The Locomotion*, *Bye Bye Love*, *Will You Still Love Me Tomorrow*, *Breaking Up Is Hard To Do*, *Puppy Love* and *Too Young* during the week but on the weekend I have to listen to Tony Blackburn recalling such songs as *San Francisco*, *She Loves You*, *I Remember You* and *Crying In The Chapel* in his *Top 100 Records Of The Last Decade* programme.

I'm sure that all the songs mentioned were very good in their day, but their day was ten or more years ago. This is 1972, getting on for 1973, and I'm sure that a lot of people would like to hear music of this age.

Is there such a shortage of good songs about these days? I can see it coming to a stage that whenever a record company hasn't got anything new to release they'll put out a revived 45,

call it a fancy name and hope for the best - just to keep the numbers up.

Anyway, if we're talking about Golden Oldies why don't we really get in the groove and get the record people to re-release things like the Black Bottom, the Charleston, Victor Sylvester and *Let's Twist Again* by Chubby Checker.

Yours truly,

**Arthur Gold,  
Gants Hill, Essex.**

**Do you actually have to listen to Tony Blackburn's programme? I mean, are you positively forced to sit there while it's on? Seriously, though, if by listening to the radio you think you are being forced to hear revived songs, then don't listen and play some records instead. Walking, I'm told, is another good way to spend a Sunday afternoon. The idea of the show is to cater for the mass and not one single person. Anyway, we at *B.I.* rather like listening to the old songs now and again.**

## BIASED ?

Dear *Beat*,

How many more times, for God's sake, are you going to publish stories on the same old people - Marc Bolan, David Bowie, Alice Cooper, Yes, and so on.

What about the other greats of this country, like Family, for instance. What's happening to them these days? Isn't there a new album you could write about? What's the matter? Are you biased against them?

Their last album, *Fearless*, was probably one of the finest rock albums to be released in this country and you almost ignored it.

Come on, who's ever running your magazine, interview Family and talk to some real musicians.

Yours disgustedly,

**Stephen Green,  
Surbiton, Surrey.**

# LETTERS

## OLD-TIMERS

Dear *B.I.*,

Don't get me wrong – I know people like Eric Clapton and Jack Bruce did a lot for rock music. But the attitude of people like L. Fallon, writing in last month's *Beat*, does nothing at all. The point is, surely, that we should be paying attention to the musicians who are doing something now.

Let's face it – Jack Bruce's attempts to restart Cream with Leslie West hasn't been at all successful (judging by reviews of the band in the States). Eric Clapton hasn't been doing anything either. I know *Layla* is in the charts, but how long ago was it recorded? Pete Green is digging graves or something and Hendrix, in case you've forgotten, is already in his.

They did a lot for rock music in their time, but surely you ought to be looking at people who are doing something now. You've already featured Bowie and Alice Cooper. How about something on Yes, ELP and Bob Fripps' new band?

Yours faithfully,

**Dave Mash,  
London, S.E.19.**

**Surely it's not as easy as that. Don't forget that the influence of Hendrix, for example, has as much relevance to the contemporary rock scene as the man himself did during his tragically short career. Likewise for Clapton and Bruce (who are still alive and playing). And Keith Emerson, by your arguments, is as much a "grand-daddy" of rock as all the other "old-timers" you've mentioned.**

## CALEB

Dear *Beat*,

At last! I just opened a back number of *Beat Instrumental* (which I missed at the newsagent when it came

out) to see you've written about one of the greatest musicians on the rock scene.

I'm talking about Caleb Quaye. It's tragic that more people haven't realised just how good he is, and how big he's going to be. Caleb's going to take over where Hendrix left off.

Yours,

**Anthony Massela,  
London, S.E.22.**

**For those of our readers who might agree, the feature on Caleb Quaye and Hookfoot appeared in our May issue.**

## STEALING

Dear *B.I.*,

One of the letters in last month's *Beat Instrumental* criticised Deep Purple as being "imitators". You'll undoubtedly get a lot of letters both for and against Deep Purple. I'd just like to call your attention to something which seems to support the arguments of the first letter.

I noticed it first when I bought the *Deep Purple In Rock* LP. The arrangement on the slow track, called *Sweet Child In Time*, seemed vaguely familiar. So I scouted through my record collection and came up with the first *It's A Beautiful Day* album. Lo and behold, there's a track on it called *Bombay Calling*, which is exactly the same tune! The only difference is that Deep Purple have put their own words to it and slowed it down. You can't tell me that it's coincidence.

Then, a couple of weeks ago, a friend lent me *Marrying Maiden*, the second *It's A Beautiful Day* album. What should I hear on the first side, but the tune that Deep Purple recorded as *Wring That Neck*!

Who's copying who? It

seems to me that Deep Purple stole the tune of *Bombay Calling*, and *It's A Beautiful Day* are getting their own back with *Wring That Neck*.

Yours sincerely,

***B.I.* Reader  
(Name and address supplied)**

**You're not the only person to notice this. *B.I.*'s John Bagnall tackled Jon Lord about this when he interviewed Deep Purple's leader for our May issue. Lord, he reports, replied that *Wring That Neck* is an arrangement of a traditional blues theme – the same theme that *It's A Beautiful Day* chanced upon when writing material for their second album. As for *Sweet Child In Time*, Lord explained that it was purely coincidence, although he admitted that he may have registered the theme "subconsciously" and turned it into a song without realising where it came from.**

## SPOOKY

Dear *B.I.*,

Thanks a lot for the feature you did on Gary Wright – it's good to see that he's still alive and well and playing music. I agree with what you said about Spooky Tooth. That is, they were ahead of their time.

What are the rest of the band doing now? Is there any possibility that they might ever tour again, now that their talents are recognised? Yours faithfully,

**D. M. Edwards,  
Maidstone,  
Kent.**

**The latest news from Island Records is that Mike Harrison and Luther**

**Grosvenor are both working on second albums for the Island label. Mike Harrison is currently mixing his offering at Island's own studios. The album, entitled *Smokestack Lightning*, is due for release on October 27. A single, *Paid My Dues* c/w *Call It A Day* is in the shops now. Grosvenor's album, as yet untitled, is at the same stage. This was also recorded at Island Studios.**

**Greg Ridley and Jerry Shirley, of course, are still with Humble Pie, recording now with A & M – the same label as Gary Wright.**

**Unfortunately for Spooky Tooth fans, there's no possibility at the moment that the band will work together in the foreseeable future – although, as Wright pointed out to *Beat Instrumental*, they're still good friends.**

## COCKER

Dear Sir,

What does whoever wrote that Joe Cocker interview mean in your September issue by asking whether the mains are being turned off? And what does he mean by daring to ask who is Joe Cocker being compared with these days?

I saw him at Crystal Palace and at the Rainbow Theatre in London and the mains aren't being switched off in any way. Joe can't be compared with anyone. He's in a class of his own and that goes for the Chris Stainton Band as well. No one, but no one, has the same vocal power and talent.

I think the music press is being very snide and generally uncool by slating him. Most of the writers wouldn't recognise talent if it was staring them in the face.

Yours faithfully,

**Bob Stuart,  
Watford,  
Herts.**



# your queries answered

## INSURANCE

Dear Sir,

Four friends of mine play in a semi-professional group in our area and they've asked me to manage them (they say I'm the only person they know who has a head for business).

Can you tell me what difficulty I might have in getting insurance cover for the equipment - a 200 watt PA system, one 100 watt and two 50 watt stacks, a Ludwig drum kit, a Fender Telecaster and Jazz Bass, an Epiphone acoustic guitar with a Di Armond pickup and some Shure Unidyne microphones.

Could you tell me of any insurance companies who might handle this type of business?

Yours faithfully,  
Lee Crawford,  
Middlesbrough, Teesside,  
Yorks.

**Most reputable insurance companies will probably be prepared to quote you a price for insuring the equipment. The best thing to do, however, is to 'shop' around until you find a policy that suits you. For a list of insurance companies who handle this type of business, contact an association such as the Corporation of Insurance Brokers. Their address is: 15 St. Helen's Place, London, E.C.3. The telephone number is: 01-588 4387.**

## 12-STRING

Dear Beat,

I recently bought a secondhand Framus 12-string guitar and I don't know how to tune it. Can you help me?

David Johnson,  
Newcastle-under-Lyme.

**Twelve string guitars are, in nearly all cases, tuned to E, although sometimes a C tuning is used. For the more common E tuning the bottom four pairs of strings, E, A, D and G are tuned in octaves, and the top two B and E strings are paired in unison. The same intervals are used in the C tuning, the strings being pitched one third below.**

**The proper strings should always be used, and for the acoustic 12-string they are round-wound medium gauge.**

## FOLD-BACK

Dear B.I.,

Could you explain what is meant by 'fold-back', when it's applied to a group's live sound. You've mentioned it several times in the course of your technical features, but you've never explained exactly what it is.

Yours sincerely,  
J. R. Cazin,  
Brentwood,  
Essex.

**'Fold-back' is really an extension of the way in which an ordinary off-stage mixer is employed.**

**With such a standard system, the output of the group microphones and individual on-stage amplifiers is mixed, through a mixing console, into the group's PA system. The obvious advantage lies in the fine control possible over the group's final sound.**

**'Fold-back' takes the principle one stage further. The output of each instrument and microphone is fed directly into an independent mixer channel, where the sound can be continuously monitored for bass, treble, volume, reverberation and any other effects facilities that may be**

**available. The output of the individual channel is then fed back into the appropriate on-stage amplifier, using that channel's 'fold-back' facility. The use of such a system allows the group's sound engineer to exercise complete control over every facet of the group's total sound.**

## TUTOR

Dear Sir,

I've been playing acoustic guitar (self-taught) for about eighteen months now, and I find myself at a kind of 'crossroads' situation. That is, I can play plectrum chord work but I'd really like to get on to learning some finger style.

Can you recommend a good tutor in the blues style?

Yours faithfully,  
Michael Anderson,  
Cardiff.

**Try *The John Pearse Blues Guitar Method*, published by Scratchwood Music at 75p. John Pearse, one of the best teachers in the business, takes you through the various elementary blues picking styles in an easy-to-follow style. A new system of notation, coupled with photographs and diagrams, makes the book a very effective introduction to this style of playing and provides an excellent grounding in blues guitar technique.**

## SLIDING

Dear Sir,

The other day a friend of mine played me some country blues albums and I noticed that many of the artists used something that created a sliding sound effect on the guitar.

Could you tell me how

they got this effect and how they tune the guitar as it is a style of playing I'd like to learn myself. Incidentally, is there a special way of playing such a guitar?

Yours faithfully,  
John Trigger,  
Sharnbrook, Beds.

**The sliding sound is known as 'slide guitar' or 'bottleneck' style. This is achieved by sliding a glass or metal tube along the strings, which are normally tuned open; that is when you pluck the strings without fretting any of them a major chord is played. To tune to D for instance, tune the sixth string to play D when open instead of E, the third to F sharp instead of G, the second to A instead of B and the first to D instead of E, tuning the fifth and fourth as normal. Use the 'bottleneck' on your little finger leaving your other fingers free to form chords to play a melody. The 'bottleneck' should be long enough to span all the strings and should skim the strings rather than pressing on them.**

## FANNY

Dear Beat,

Is Nickey Barclay of Fanny the same girl who sings on Joe Cocker's *Mad Dogs and Englishmen* album?

Also, what equipment did she use on the last tour that the band did in England?

Yours sincerely,  
Jeremy Tetcher,  
Bristol.

**Right. Nickey Barclay played and sung on the *Mad Dogs and Englishmen* tour, and the album that ensued. She's also worked with Barbra Streisand as an arranger and backing vocalist.**

**On the last U.K. tour, she played a Hammond**



# your queries answered

B3 organ through two Leslie Cabinets. Both are miked into the band's custom-built PA and are controlled by a foot-switch unit. Nickey also plays a spinet piano fitted with Di Armond violin pick-ups, although she's only featured this instrument, so far, in the States.

Look out for a feature on Nickey and the rest of Fanny in a forthcoming issue of *Beat Instrumental*.

## TOO LOUD

Dear Sir,

I am a semi-professional lead guitarist and vocalist in a local rhythm and blues and rock group. When I play loud breaks my guitar is picked up by the microphone and is over-amplified.

Could you tell me, please, how I can get over this problem?

Yours truly,  
Barry Butcher,  
Croydon, Surrey.

Have you tried changing the position of the microphone in relationship to the speakers. Move it to one side of the amplifier, if you haven't done so already, and angle it up and away from the speakers. This should solve your trouble.

If that doesn't help, try reducing the gain on the microphone input (into your PA amplifier) and adjusting the volume control to compensate.

## CONTRACT

Dear Sir,

A friend of mine and I sing

and play acoustic guitars. At present we're doing it for fun. We feel that we're pretty good, considering the fact that we're completely self-taught.

Another friend has suggested that we make a demo tape or record and send it to a record company. We've never really considered the possibility of becoming professional musicians as we both hold fair daytime jobs. However, now the idea has been planted the thought seems attractive. The only problem now is that after we've sent in a sample of our work and perhaps get a favourable response, or even a contract, what happens? How could we go about getting work and equipment? Yours faithfully,  
A. Serlin,  
Hendon, Middlesex.

If you're lucky enough

to get a recording contract you would also get an advance on royalties and this would help you buy the equipment you'd need. The record company would, in their and your interest, find or recommend you to a reputable management company and they, in turn, would get you signed to a booking agency. It would be best to talk about it to the A & R man who would sign you to the record deal. But before signing a contract with anyone, get your or your father's solicitor to have a look at it first. It's not likely that you'd be conned in any way by one of the big companies but there are one or two small and dubious record production outfits who are out for everything they can get.

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**Rose-Morris**



The following interview with Marc Bolan took place in a restaurant near 'Little Venice' in London. Originally the meeting was to have taken place at Marc's London offices but the arrangements changed minutes before when fans prevented him from entering the building. The restaurant was owned by friends of the Bolan's and the only other diners were a middle-aged couple who seemed quite unaware of who Marc was.

*Do you read all the articles written about you?*

If I get time I glance through them. You get used to reading so much stuff that you're supposed to say but didn't say. For instance, at no point did I say that we weren't going to tour. That one got into the nationals and we did three TV shows where they came on and said: 'Marc, why aren't you going to tour again?', and I didn't know what they were

talking about! So what do you do? Suddenly I'm in a position where I have to justify myself in front of people like Eamonn Andrews. . . .

*Perhaps that's why they do it. To make you come out and either deny or confirm it!*

I don't know really. You see I didn't ever say it and I wouldn't, as you know I'm not that dumb. I've said some pretty loose things in my

time but that wasn't one of them.

*I read somewhere that you went into the Hilton Hotel and told them that you could buy the place if you wanted.*

Well, that was when I was kicked out. I didn't actually say I could buy the place. . . I mean, I don't think anyone could.

*But don't you think it was bragging a bit?*

No, because the guy was going to beat me up. Of course, it was exerting a side of myself which was not good to exert. But when there's a big heavy doorman who wouldn't let you in what would you do?

**FOR YOU  
AND ME  
AND  
EVERYONE**



*I couldn't say I'd buy it!*

Yeh . . . but I was saying it for you and me and everyone. I was uptight that he'd discriminated. It was like being black or something. Suddenly I was really upset. You see I know the manager and he's a groove, he wouldn't say that. But this guy was obnoxious. I wasn't bragging though. I just thought something had to be done. I couldn't buy the Hilton though . . . you must be joking!

*You've also been quoted as saying that you're proved a working class guy can end up with a Rolls. Do you think you could have done the same if you'd had no musical ability?*

One uses things for similes. When I first met my wife, June, she had a Commer Cob and I was so impressed with it because it was a car! And I'd never been more impressed with any vehicle in my life than that car. We slept in the back on a mattress . . . on Wimbledon Common, actually, when we had nowhere to live. I just happened to say Rolls-Royce in the instance you're quoting because people respond to it. In a song I've got coming up I sing, *I drive a Rolls-Royce/ 'cos it's good for my voice* which is the campest thing

of all time but I just felt that it was how jive those things are.

*Would you say to anyone . . . 'Well, son, you can have a Rolls-Royce if you try very hard'?*

No, because it doesn't mean anything to me. Everyone has an equal chance though. If you're going to get into what you do, and you believe you do it good, you put yourself on the shooting gallery for as long as you can stand it. One day, if you're really good, it happens or it doesn't happen. There are millions of people that are incredible but don't happen because their stars are wrong or whatever. It's just that . . . I don't know. It's hard because everything that gets written down looks strange and I always seem to sound such a c—t in articles.

*In what way?*

In like . . . well, you picked up on that thing about the Rolls-Royce. I don't care about Rolls - Royces. You might! I don't care about them. . . .

*Neither do I. I was as surprised as you were when I read it.*

But it's not a symbol to me.

**VISUAL  
SPACE-  
AGE ROCK  
'N' ROLL**



*I suppose it's just that it does seem rather brash when you read it.*

If you say anything it looks brash. Either one says nothing or you say it. I mean the only reason I ever do TV interviews is because I believe . . . the other reason why this film is so important is because it's a *real* film.

*Could you tell me about the film?*

I'll tell you whatever you want to know. Basically it's the best of the concerts and bits and pieces but there's a lot that's funny in it too. I mean, it's really funny.

*What's the theme?*

There's no theme. Audio visual space age rock 'n' roll. It's about nothing. There's no story.



*It's centred around you?*

No! What do you mean centred around me? It's called *Born To Boogie* or *I Could Go On Singing*...

*Who's born to boogie? You?*

I don't know who. You... everyone... I don't know.

*You're in the film aren't you?*

Ah no. My double...!

**A LOT OF  
ME AND  
RINGO  
GOOFING  
ABOUT**



*Seriously now. It is centred around you and the group isn't it?*

Of course... It's T Rex... we're in it. What it is though is the best of the concerts and a lot of me and Ringo goofing about and a couple of studio things and just bits and pieces all stuck together in a way that is stimulating to the body and soul, I hope. I mean, I get off on it. It's a rock 'n' roll film.

*Do you think it'll be to the seventies what *A Hard Day's Night* was to the sixties?*

Who knows? It's made for kids to rock 'n' roll in the aisles. If you go and see all those old rock 'n' roll films you'll see they were padded out to death. There's no padding in this film. There's no story either.

*So you'd like to see it have the same impact?*

Kids at that point went to see *Hard Day's Night* to see the Beatles sing and play, right? And they had a story in between which worked in that film but *Help* didn't work in my opinion. I don't think the Beatles thought it worked.

**WHAT  
ROCK 'N'  
ROLL IS  
ALL ABOUT**



*Does Ringo think it worked?*

At the time I suppose...

*But he'd prefer *A Hard Day's Night*?*

I don't know. You must ask him. I would have thought so. It's a more important film. Put it like that.





I think this movie is going to be important — it's certainly important to me. I think it's going to be important to *people* because if it's done well it's gonna prove that kids are born . . . you know, it's what rock 'n' roll's all about. There's no padding. I paid for it myself . . . Ringo and I paid for it ourselves and we did it all ourselves. We don't know if it's going to work and for me it's really . . . I mean, I'm exposed. It'll be out in October. . . .

**I'VE  
ALWAYS  
WORN EYE  
MAKE-UP**



*Do you find that you and Ringo get off on the same sort of things?*

We just get on very well together. It's very strange.

*I see you wear eye make-up now?*

I've always worn eye make-up. It's just that you've never noticed. I've been wearing it ever since I was fourteen! Do you like the new album? Have you listened to it?

*Yes, but to be honest I didn't like it as much as some of the others. . . . For instance, I didn't like Buick McKane but I liked Baby Boomerang.*

Yeah. They're so different. What's happening to the album in America though is unbelievable! Two hundred thousand sold on the first day! It came in at 78 with a bullet and I think it was 25 the next week.

**THE BEST  
ALBUM  
WE'VE  
DONE**



*Were you pleased with the album?*

I think it's the best album we've done. I really do. It's better than *Electric Warrior*. I think it is. When I did it I was very straight with the way I did it and there are soft tracks and hard tracks. In America they want *Buick McKane* as a single. It's getting the most airplay, right? They wanted *Rip Off* as a single . . . that got tremendous airplay.

*But I like Baby Boomerang.*

Yeah . . . because you're a different sort of man aren't you. The other song would hit the Zepplin, Deep Purple type market and that one would hit a totally different market. What I did was to treat each number as I thought it should be done without any thought of what people would think of them.

*I find your lyrics less 'story-like' than they used to be.*

That's because I think the world is very different now. I feel that what a poet should do is write down what there is. . . .

*Is there a pheasant crescent moon then?*

There was when I wrote that song, yeah.

*Does it fill your toes with rain?*

I got soaked when I was walking home from the Speakeasy.

**NEVER  
WITHOUT  
A  
POINT**



*Do you think that somebody hearing that song would immediately say: 'Ah, he got soaked on his way home from the Speakeasy'?*

I don't care! You can't consider. . . . You can only do what you do. I mean, when Dali paints a painting he doesn't think about what Edwin Hawkins will think about it. Seriously . . . I mean, you'd never do anything!

*But you do try and make a point with your songs?*

Oh yeah. I've never written anything without a point. I've told you. . . . Look what you wrote last time in *Beat!* I don't write bullshit. Now, if someone else thinks it's bullshit. . . . Well, they're not as hip as I thought they were. What can you do? You can quote words of lyrics but they're not poems they're songs. There's music there and the music is foremost because the chords are what capture the essence of life. Melody . . . the music of the spheres is what it is.

**By STEVE TURNER**





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

**American Pie – Don McLean**

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

**Carney – Leon Russell**

RP / Russell/Cordell. S – American. E – American. MP – Rondor

**Exile On Main Street – Rolling Stones**

RP – Miller. S – Stones Mobile. E – Various. MP – Essex

**Fog On The Tyne – Lindisfarne**

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

**Free At Last – Free**

RP – Free. S – Island. E – Digby-Smith. MP – Keepers Cottage

**Full Circle – Doors**

RP – Doors. S – A & M, Hollywood. E – Lewy. MP – Alchemical, Lark, Rondor

**Honky Chateau – Elton John**

RP – Dudgeon. S – Strawberry (France). E – Scott. MP – DJM

**Joplin In Concert**

RP – Mazer. S – Live. E – Puluse/Keyes. MP – Various.

**Long John Silver – Jefferson Airplane**

RP – Jefferson Airplane. S – Wally Heider, Calif. E – Gooch. MP – Various

**Lou Reed**

RP – Robinson/Reed. S – Morgan. E – Bobak. MP – Oakfield Avenue

**Manassas – Steve Stills & Manassas**

RP – Stills, Hillman, Taylor. S – Criteria. E – H. & R. Albert. MP – Kinney

**Moods – Neil Diamond**

RP – Catalano/Diamond. S – American. E – Steiner. MP – Ardmore & Beechwood

**Never A Dull Moment – Rod Stewart**

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

**Roxy Music – Roxy Music**

RP – Sinfield. S – Command. E – Hendriksen. MP – Buggane Music

**School's Out – Alice Cooper**

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

**Slade Alive – Slade**

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

**The Slider – T. Rex**

RP – Visconti/Bolan. S – Various. E – Hansson. MP – Wizard/Warrior

**The Rise And Fall Of Ziggy Stardust And The Spiders From Mars – David Bowie**

RP – Bowie/Scott. S – Trident. E – Scott. MP – Titanic/Chrysalis

**Waka/Jawaka – Frank Zappa and Hot Rats**

RP – Zappa. S – Paramount, L.A. E – McNabb. MP – Carlin.

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

**Last month we were  
having a look at what  
made America's top  
recording artists tick.**

**Read all about them and  
many others in the  
music world  
in next month's  
*Beat Instrumental***

# PLAYER OF THE MONTH



## DICK MORRISSEY

The latter part of the 1960s saw quite a few British jazz musicians turning away from pure jazz music and experimenting with hard rock players. This widening of musical horizons was a good thing. For a start it did away with a great deal of musical bigotry and also produced some very valid music and exciting bands.

Luckily there were musicians brought up on jazz who didn't have any musical snobbery and found the rock rhythms acted as a catalyst to their improvisations and realised the scope of this exciting and communicative way of playing. A prime example is saxist Dick Morrissey who leads If.

Like many jazz musicians his age, Morrissey started playing traditional jazz while still at school. He played clarinet in a New Orleans type band which was fostered by a very hip teacher. His professional career on tenor sax commenced in the early sixties when he gigged at places like London's Flamingo Club. (In those days a straight jazz club.) During the sixties he led his own groups and toured with such American jazz greats as Cannonball Adderley and played support to people such as Stan Getz, Sonny Stitt and Johnny Griffin.

The main turn-away from straight jazz for Morrissey came when he did some work with The Animals at the Richmond Festival. 'The Animals were one of the first pop groups who brought horns on stage', he says.

Morrissey and his band have been working mainly on the Continent and in America where they are better known than in their homeland. They did a British tour about a year ago but the majority of pop followers seem to be unaware of them - hence their overseas work.

Morrissey has always played a Selmer Mark VI tenor. His first one lasted about nine years until it virtually fell apart. About four years ago he bought a Gemeinhardt flute which he uses a lot on stage. He also plays soprano sax. 'It's a very old one', he says. 'It's so old it's got Hawkes on it before the firm became Boosey & Hawkes.' He uses Rico number 2 or 3 reeds for both tenor and soprano and maintains they are very consistent.

'With the band we're using modulators made by Innovex. You can get octaves and all sorts of different effects like a French horn and God knows what. In fact, it's just a way of using sounds. I'd like to use the natural sound of the sax and we're trying to sort out some quieter things so we can bring out the individual tone of the instrument.'

As a hint to any aspiring sax player, he says: 'Find a hip teacher. If you can't, buy the right records by people like Sonny Rollins, John Coltrane and Parker and really listen to them. Don't look on them as just jazz but remember that's where today's music comes from. Also try and learn a 12 bar solo note for note until you've got it perfect. When you have, try and improvise on your own.'



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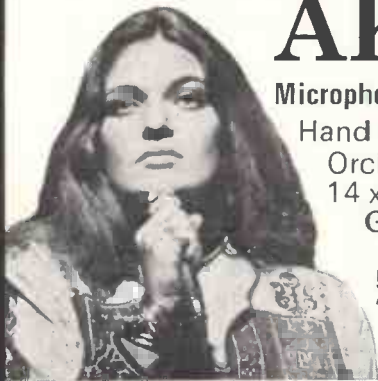
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Felix Barker,  
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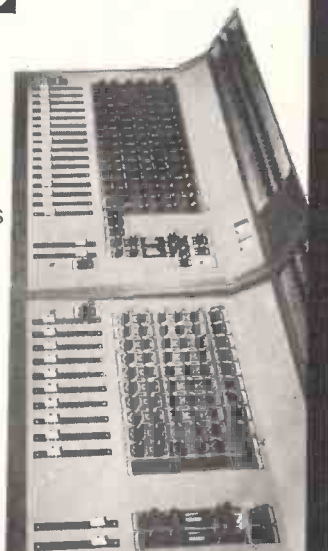
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# GIRLS IN ROCK

It's not easy to gain admittance to the small, tight circle that is Britain's handful of favoured girl singers. The Establishment *chantesses*, who get all the TV and the heavy radio play, guard their positions very jealously. And there are dozens of other talented girls out there – from Sylvie McNeil to Samantha Jones – just dying for the really big break.

Slowly but surely edging her way into the limelight in recent months has been a 19-year-old from the Midlands with a very powerful voice, Louisa Jane White.

With a very successful European debut representing Britain at the recent International Festival of Song in Poland – where she came out as top girl singer – some impressive BBC radio spots, and offers to sing in Russia, South America and Bulgaria, Louisa has plenty going for her.

Through economic necessity, most of Louisa's live work in this country is in cabaret. Not her favourite medium – and yet neither is singing with an out-and-out rock band. 'I'd like to be able to find a style somewhere between the two – my ideal would be my own little back-up band of three or four guys,' she says.

Something of her musical taste can be gauged from her choice of songwriters for her recent MCA singles – there was Jimmy Webb's *Jerusalem*, which she considers her most satisfying performance on record, a Joe South song *Children*, and her next offering will be *I Thank The Lord Friends* by Nashville singer-songwriter Tom Ghent.

There is a strong bluesy

## Louisa Jane White



feel to Louisa's voice – a voice that's wasted on some of the lightweight bubblegum she has recorded in the past – and this comes across well on tracks like *Jerusalem*.

As a young girl in Wolverhampton, singing with groups, she was reared on soul material of the Ike and Tina Turner, Etta James and Inez and Charlie Foxx variety. Now she claims to prefer the slightly mellower styles of Dionne Warwick, Sarah

Vaughan and Billie Holliday.

Albums she likes to listen to at home – with record producer-husband Phil – include those by Loudon Wainwright, Paul Williams, James Taylor and, not very surprisingly, Carole King. When Louisa gets round to cutting her own first album, it will be made up of entirely contemporary material. 'I've got no pre-conceived ideas about the songs, other than that they will all be really good

songs with a bit more meaning to them than most routine pop numbers.

'As for my own writing, I'm developing it all the time. It's still very much a new interest for me, and I enjoy it as much as singing.' Already such artists as Maggie FitzGibbon and actor Nicol Williamson have recorded her songs.

Louisa – born Lesley Louise Whitehouse – began singing to her brother's piano accompaniment as a child. At the beginning of her teens she was already appearing with dance bands and groups, and she was 16 when producer Tommy Sanderson saw her singing in Wolverhampton with a group he had gone to audition. He promptly forgot about the group – and signed young Louisa to a solo recording deal with Philips (now Phonogram).

The three years since then have seen her singing and stage presence improve immeasurably. She's now good enough to star in major concerts with Ken Dodd and Mike Yarwood, and good enough to debut at Batley Variety Club this autumn. The BBC chose her as the very first artist to be featured in a live performance from a cabaret nightspot on its Ray Moore's Saturday Night Radio One Show.

Now it's all down to the right record. And that's not easy for a girl, as even Lulu, Dusty Springfield and Clodagh Rodgers have found to their cost a few times. One thing's for sure – once she does find the right song, there is no doubt at all that Louisa Jane White will be joining that British female singing élite.



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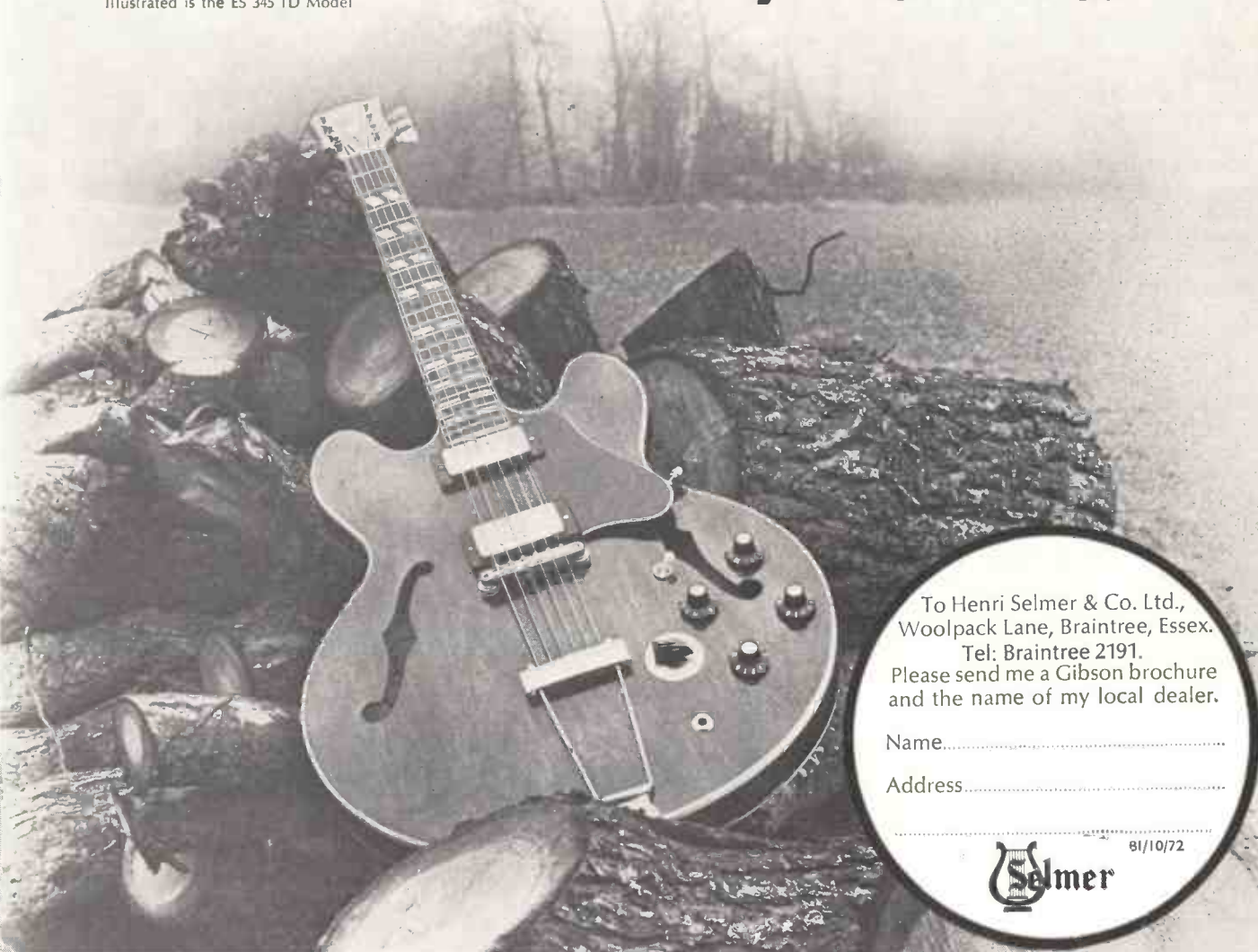
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# Caravan

Canterbury, you'd think, would be anathema to the growth of any kind of rock music. There's something almost too olde worlde about the place.

Not so. Mind you, I'm going back some six years or so. But Canterbury, then, was about to spawn a brand of rock music destined to carve a sizeable niche for itself in the history of home-grown rock.

The embryo 'Canterbury Sound' centred, really, around one local band. The Wilde Flowers were the kind of outfit who pulled their own following from gig to gig. There was a lot of competition, but the 'Flowers' had that little extra something.

When the original band split up, it was taken almost for granted that big things would transpire. So they did, for Mike Ratledge came back from university with a band called The Soft Machine — founders, with Pink Floyd, of the briefly-eminent psychedelic rock movement and, later, pioneers of English jazz/rock.

Meanwhile, the Wilde Flowers had continued with a new line-up. They, in time, began to aspire to greater things. Thus Pye Hastings, with Dave and Richard Sinclair and drummer Richard Coughlan, became Caravan.

It was unfortunate in a way that they should have

followed so directly in the footsteps of the Soft Machine. There was certainly little similarity in their music. Their directions were miles apart. But the critics, as leader Pye Hastings (guitar and vocals) says, didn't seem able to let go of their common background.

The last few years have changed all that. Caravan — and they've certainly paid a lot of dues — have lately come to the notice of a growing audience. The reason, you could say, is that they play music. And that, in a rock scene tired of ego-trips and superstars, isn't something that goes ignored for long.

There's no doubt that the departure of Dave Sinclair helped. He was, says Hastings, too good a musician for the well-being of the band's music. Their own musical development began to suffer.

Without Sinclair, and with Steve Miller taking over the keyboard parts, Caravan's wealth of musical inspiration began to bear fruition. The freedom they found has remained even though Miller is no longer with them. We heard the early results on *Waterloo Lily*, the last album.

It may be hard, as Hastings says, for a band that confines its energies to music. Success can come slowly. But what better standards are there by which to achieve it?



# Smith Perkins & Smith

It's ironic that it was in this country that three American musicians found their ideas and inspirations realised. Especially as they paid their early dues in and around one of America's leading recording studios.

They are Smith, Perkins and Smith, good musicians and prolific, emotive songwriters.

Tim and Steve Smith used to spend their time at Alabama's Muscle Shoals Studios (when they weren't producing) writing their own distinctively personal songs. And Tim, as if to prove the point, penned a new composition just in the course of our brief interview.

Wayne Perkins — all the band, in fact — played on many of those legendary Muscle Shoals sessions. Not, though, that they want to shout it around. Music, to them, is much more than a question of background. 'You might learn to play a solo at sixty-four notes per second or something,' says Tim. 'But that doesn't mean you're not still going to go round playing a lot of shit.'

Maybe, though, the peculiar appeal of Smith, Perkins and Smith comes down to one simple fact. That is, quite simply, that they're one of the most musical new bands you're going to hear this year. But don't just listen to their first Island album, *Smith, Perkins and*

*Smith*. It's a nice one, certainly, but you've really got to catch the band live.

It's inevitable, of course, that some of their past history should filter through in the framework of their present music. There's plenty of southern feel, right from the bluegrass and country touch of some of their songs to the rollicking, funky guitar phrases that Wayne Perkins weaves between the lyrics. (Take my word for it — Wayne is destined one day to join the ranks of that privileged circle, the guitarist's guitarists.)

That first album was cut back in the Autumn of 1970. It's taken so long to come onto the market because the band found that they were spending all their time 'trying to lease it to dishonest people'. That was in the States. 'In the South', says Steve, 'they like to have a whipping boy in the business. But we have to deal honestly. Chris Stamp offered us the right relationship.'

So don't be surprised if the lyrical quality of the Island album contrasts dramatically with the funky rock that the band are into now. Look out for the second album. It'll be in the shops later this year. Smith, Perkins and Smith have been a long time coming. But, as far as music's concerned, it's been worth the wait.





# Amazing Blondel

The Japanese marketed Amazing Blondel's last album as a classical product. In actual fact they're closer to a folk outfit but the misclassification does say something for the eclecticism of their music.

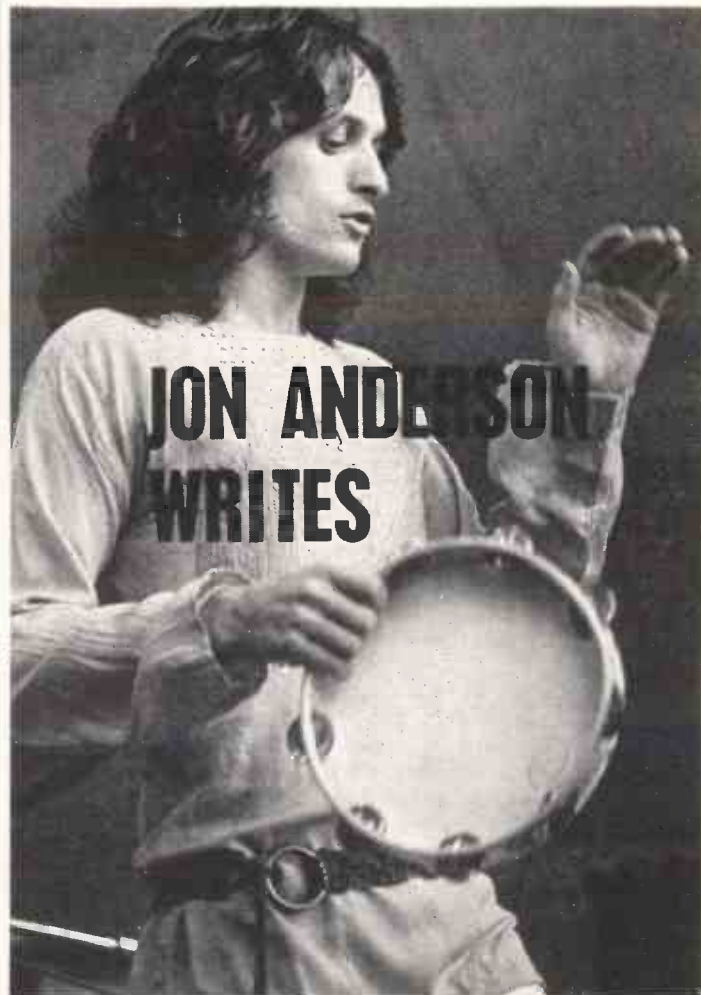
The best way to understand the content of Amazing Blondel's music is to take a look at the developments that preceded the formation of the band. All three members of Blondel — John Gladwyn, Terry Wincott and Eddie Baird — originated from electric rock bands. Terry and John were in what they term a 'progressive' band while Eddie took part in a blues set-up. 'We got together originally', explained John Gladwyn, 'because we were fed up with trying to sing in competition with a solid wall of amplification'. Strangely enough though it was through a routine Wincott and Gladwyn performed in this band that the original idea behind Blondel came. 'We used to do a 12-string and bongos number that went down well every time, so we thought, "Why not do that?"'

Now Amazing Blondel comprises two guitarists and a woodwind player. The music is possibly the nearest we have to medieval music on the scene today. 'At the time we formed we thought all medieval music sounded like *Greensleeves!*', said

Gladwyn. 'Our music now stems from the Renaissance period to the early classical period. I get the impression that we're considered to be something on the wall of the musical world. Something like a light switch which can be turned on when you need it.'

Another distinctive feature about Amazing Blondel is their ability to entertain the audience with jokes for about 30 per cent of their performance. This activity stemmed from their early failure to penetrate audiences who'd been numbed by assaults from heavy rock bands. 'People get so used to talking against the sound of bands. It's like playing in a hurricane.'

A future plan for the band is a tour of churches. 'I think the idea was mentioned by accident really', said Gladwyn. 'We thought about it and then decided we'd do it. I think if we were a rock group it'd just be a gimmick but it's not for us.' The advantages for Blondel are that the audience are all seated and also the acoustics are very helpful to their particular sound. 'Most clergy feel that churches are turning into museums or places for people to take brass rubbings from', explained Gladwyn. 'They consider it a good thing to even get people into the building whatever the reason.'



An old friend and owner of a now rusting Gibson Stereo, used to buy this very intellectual, very 'student of music' type magazine called *BI*. At that time I was nothing more than a copyist and front target for people who didn't enjoy the group's music. I often wondered what one had to be to get into such an esteemed paper. So here I am over eight years later and I'm still wondering.

Being a vocalist and possibly now getting over the copying thing that I think every musician goes through, I thought I'd write down my thoughts on the use and possible misuse of the old vocals! Sometimes I wish there were more developments within Rock of the use of vocals. I think and hope that in time we'll be really experimenting in voices just as are people experimenting into electronics, moogs, and so on.

The voice is the original synthesiser and it has no boundaries. I've started on a kind of journey within, to learn more and more the art of using a voice as an instrument within the realms of Rock.

Having been a listener and learner over the past ten years of Rock, I've noticed how it has become easier for young men and women to enter the world of music via the back door without spending years studying the origins of music and I think, because of this freedom, each musician is in the beautiful situation to be able to live off music.

The least we can do is work hard on our individual talents in the hope of breaking down all the so-called musical barriers and create good music for ALL.

Music's chosen words are directed at our soul. War music, Love music, Peace music; We move to it all.

# B.I. GOES TO THE FAIR

The 1972 AMII Trade Fair, by now something of an institution on the international trade calendar, was staged last month during the week of August 13/17th.

The event, staged with its usual air of slick professionalism, attracted a large number of dealers from home and abroad. Most exhibitors were pleased with the response, although some felt that the overall attendance might have been larger. All, though, seemed pleased with the volume of business that had been negotiated.

Held as usual in the Russell and Bloomsbury Hotels, the exhibition was elegantly and attractively displayed. All companies presented their own static displays, and many took the opportunity to mount special demonstrations, receptions and dealer seminars. These latter events proved very successful, as did a number of 'fringe' shows in the neighbouring hotels. Of these, the exhibitions staged by B. L. Page and H/H Electronic were especially popular.

## INNOVATIONS

A bewildering variety of musical merchandise was on display, including a large number of well-established best-sellers and several completely new ideas. Of the most recent innovations on the musical equipment scene, the synthesiser – not unexpectedly – was pre-eminent, with several new models appearing for the first time. Many existing ranges intro-

duced new models and a number of improvements in established designs. These can be expected to appear in the shops from early autumn onwards.

## SUCCESS

The other major event of the week, The Music Show, made a most impressive debut. Unlike the AMII Fair, The Music Show was intended to be a showcase for the public, as well as for the dealers. Many musicians, judging from the interest they expressed, were delighted with the opportunity to see, hear and play the wide variety of equipment on show. Larry Macari, who conceived and organised the show, told *Beat Instrumental* that he was extremely pleased with both the attendance and the response. Among the items on show for the first time were a number of new effects pedals, a unique concept in piano amplification and a complete range of customised amplification. The Music Show, without doubt, is destined to become a great success in future years.

*Beat Instrumental*, itself an exhibitor at AMII Fair throughout the week, met and talked to the manufacturers. We took one of our photographers with us to record the activity. This month, then, we diverge slightly from our previous AMII features, and present to you a photo report on the Fair and its associated events.

*Continued on page 22*

## BRITAIN'S BEST MUSICIANS' MAGAZINE PRESENTS A GOOD LOOK AT THE 1972 AMII TRADE FAIR AND ITS MANY ATTRACTIONS



*A big attraction at the Benelux display – The Mark 1600L organ*



*B.I.'s Advertisement Manager, Rick Desmond (left), shares a joke with Stuart Mercer (centre) at the Carlsbro display*



# CARLSBRO



60 TC.  
100 TC.  
200 TC.

A new and exciting twin channel amplifier, completely redesigned and restyled, available up to 200 watts continuous output. Channel one has two high impedance inputs with reduced sensitivity on one. Bass, treble and volume controls makes this channel suitable for bass amplification and can also be used for microphones. Channel two: the inputs are arranged as for channel one but both with increased sensitivity, controls bass, treble, response, and volume. The "response" controls the centre frequency where the bass and treble crossover, and allows you to adjust it with the result that the whole characteristic of the sound from this channel can be altered. All that, plus a master presence and limiter gives you an amplifier to suit all moods and styles of playing. The limiter controls the power output giving sustain at different sound levels.



60 & 100 TR.

The tremolo reverb amplifiers are available in two ratings, 60 watt and 100 watt. They are very popular with night club artists who can make full use of the effects and want a clean undistorted sound. Twin channels with volume, treble and bass on each, and top cut which is common to both reverb and tremolo. Depth and speed operated on the treble channel only. A twin foot switch is supplied with all T.R. amplifiers.



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# B.I. GOES TO THE FAIR

Continued from page 20

**Benelux Musical Instruments** presented their large range of *RIHA* electronic organs and organ accessories. Prominent in the completely re-designed range were the new *Mark 1600* and *Mark 2000* models.

## NEW DESIGN

The *Mark 1600*, a very good-looking instrument, is a two-manual organ with two 44-note keyboards and a 13-note pedal-board. There are five accompaniment voices, nine solo voices and two pedal voices available, with the additional facilities of accent and sustain in addition to the pedal voices. Vibrato with vibrato delay, percussion, reverberation and wow-wow are available as standard effects, while the *Trio-12 Rhythm Unit* and a 2-speed Leslie unit are available as optional extras.

The *Mark 2000* features a number of additional facilities, including upper-manual sustain, a total of twenty-five solo voices and nine pedal voices. The organ, in common with the rest of the *RIHA* range, is designed to the highest standards and incorporates a completely new tone-generator design, together with 'active' electronic filters and a new keying system.

## EDUCATIONAL

Also on display was the *Transidrums U77* externally-fitting rhythm box, soon to be distributed by Benelux. This unit, presented for the first time at the Benelux stand, is designed to

match most makes of electronic keyboard.

**Boosey and Hawkes** showed their large range of musical merchandise, ranging from professional equipment down to their comprehensive selection of beginners and educational instruments. Prominent on their display were the *Dan Armstrong* and *Laney* amplification ranges and *Beverley* drums.

**Carlsbro** were one of the many companies to take their own suite in order to demonstrate their equipment to better advantage.

On display was a comprehensive selection of Carlsbro equipment, including their new range of twin-channel amplifiers, a number of models from their existing PA and instrument amplification ranges and various items from the Carlsbro accessories range.

## TONAL RANGE

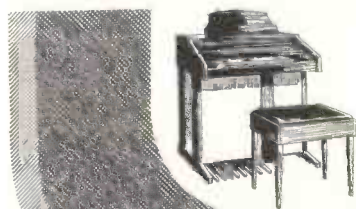
The *TC* range, already proving extremely popular with professional and semi-pro groups, includes models ranging from 60 to 200 watts in output rating. Among the new features introduced through these designs are a response control, which alters the central cross-over frequency, and a limiter circuit. These facilities provide a much wider tonal range within which to experiment. The *PA 60/5* amplifier also attracted a great deal of interest. This model, a five-channel mixer-amplifier with an output rating of 60 watts, is the first PA amplifier designed specifically for the

Continued on page 24



▲ G.E.M.'s Alan Haven (right) with the Strawbs' Blue Weaver – putting Viscount organs to the test

▼ 'Rocky' – ELP's roadie, checks out the ARP 2600



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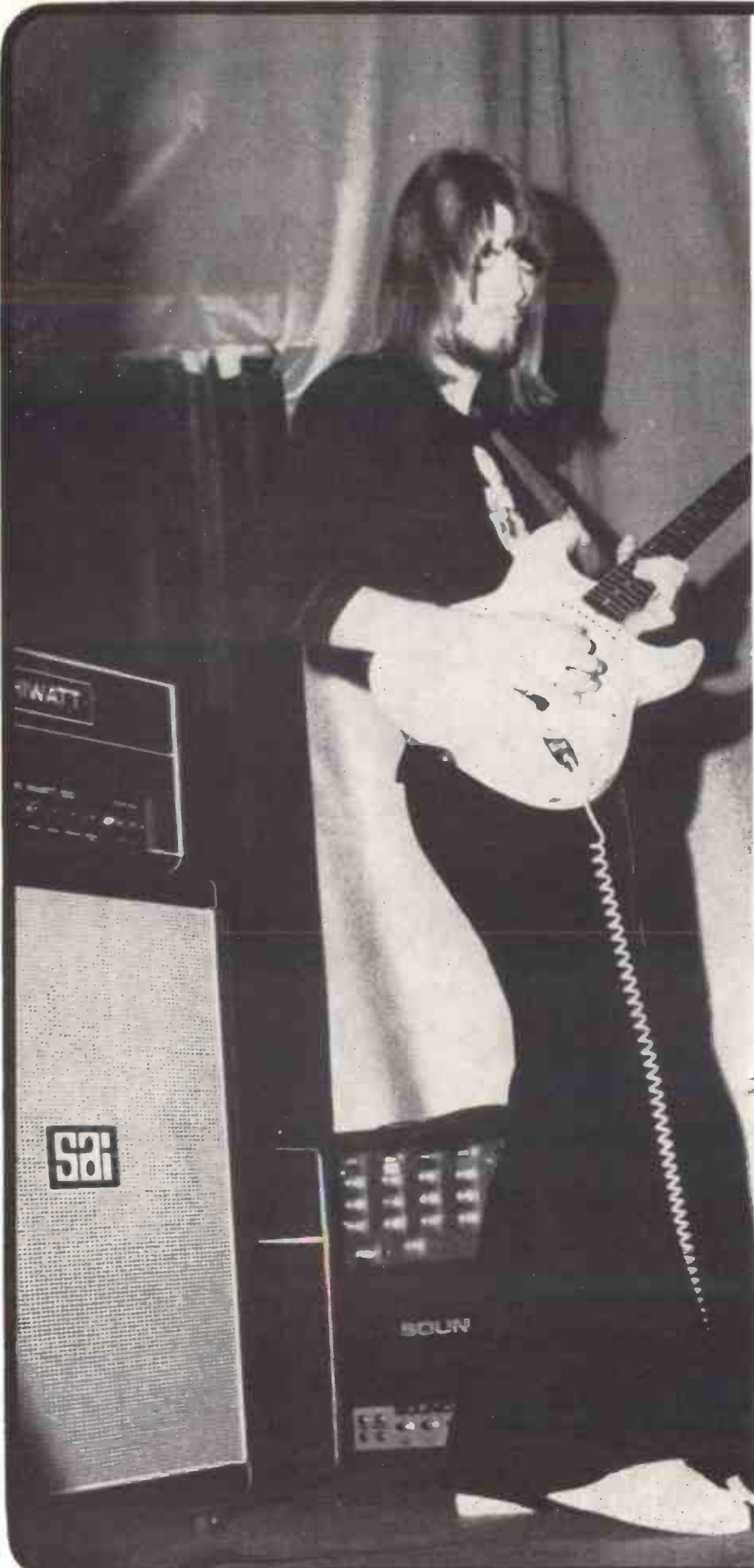
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*This photograph shows the  
lead guitarist of Caliban*

# BI GOES TO THE FAIR

Continued from page 22

smaller group and solo performer.

Carlsbro also featured a number of items from the **SAI** range, including the *Sequential Lighting* unit and light boxers and the *Disco-4 Slider* unit. Bob Dewhurst of SAI told *Beat Instrumental* that the two companies, although not connected by any form of marketing agreement, have nevertheless co-operated with the development of their various ranges. The SAI range, relatively new to the national market, is currently proving extremely popular – so much so that the company, according to Bob, are having difficulty meeting their orders within the capacity of their current production. It's well worth looking out for SAI gear as it reaches your local dealer – by all accounts it's of extremely high quality.

**Cleartone** mounted an attractive display that showed the wide selection of items offered by the company. Prominent were the *Park* range of group and PA amplification, *Grimshaw* guitars and a wide range of strings, effects, music stands and other accessories.

**General Electro Music**, surely destined to become a very important name in the field of group equipment, mounted a demonstration of *LEM* and *ARP*

equipment in the Bloomsbury Centre and took a suite at the neighbouring Imperial hotel in which to demonstrate the *Viscount* range of electronic keyboard instruments.

## STRAWBS

Among the many visitors to this latter display were the Strawbs. Gordon Gibbins, managing director of GEM, told *Beat Instrumental* that Blue Weaver, following Alan Haven's demonstration of the range, placed an immediate order for the *Viscount X150* with a *Variosound* rotary tone cabinet. This organ, by no means the top model in the Italian-made *Viscount* range, has two 49 note keyboards and a 17-note pedalboard. The model features sixteen voices on the upper keyboard, with twelve lower-manual voice and five pedalboard voices. Effects include percussion, tremelo, legato, sustain and reverb, together with a wide range of tone colours and footages from 2' to 16'. Weaver – and the rest of the band – were also reported to be 'knocked out' by the *LEM* amplification range and the new *Instapiano*.

The big attraction of GEM's Bloomsbury stand was, inevitably, the *ARP* range of synthesisers. Rocky, roadie of Emerson, Lake and Palmer, was one of the many

Continued on page 26



An impressive display from M. Hohner

'Opportunity Knocks' at the Hornby-Skewes stand



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# BI GOES TO THE FAIR

Continued from page 24

visitors who had the opportunity to try out, not only the top-selling ARP 2600, but also the new ARP *Odyssey* and *Soloist* units. The *Soloist* offers a wide range of synthesiser voices and effects linked to a fully-polyphonic keyboard, enabling the musician to experiment with synthesiser chord work. The *Odyssey* is a full voltage-control instrument offering all the standard facilities of a group synthesiser with a number of new ideas that haven't been featured before.

**General Music Strings**, the leaving manufacturers of instrument strings in this country, mounted an impressive display of their many products. New additions to the existing *Picato*, *Monopole Ambassador* and *Red Dragon* ranges included the *Picato Gold* sets of 727 folk strings, P727 country and western strings

and 76 nylon strings. The Gold range features gold alloy winding on all the wound strings, offering superb tonal quality and an extremely pleasant 'feel'. Also on show was the new nylon set from the Red Dragon range - a string set of high quality which retails at the extremely reasonable price of 85p, including extra first and fourth strings.

## QUALITY

Among the many accessories featured on the GMS stand was the range of microphone stands marketed by the company. This range, which includes straight stands and boom units, offers exceptional quality at a reasonable price.

**Hohner** presented a large and attractive display of their musical products covering their many activities in the field of music,

Continued on page 28



Tom Jennings introduced his new J71 Console organ at the Russell Hotel

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**50 Watt Valve Bass Amplifier** (similar in appearance to 30 Watt model). 50 Watts RMS output into two heavy duty 12-inch loudspeakers rated at 50 Watts RMS handling EACH.

Two inputs, high and low sensitivity.

Volume, Bass, Mid, Treble and Bass Boost controls.

Heavy duty plywood cabinet 30 ins. x 20 ins. x 11 ins. covered in simulated leather with sealed loudspeaker chamber.

**30 Watt Valve Universal Amplifier** (illustrated).

30 Watts RMS output into two 12-inch loudspeakers rated at 20 watts each, giving ample power handling.

Two inputs - one normal sensitivity and one high sensitivity brilliant plus tremolo.

Volume, Bass, Treble, Tremolo Depth and Speed.

Provision for footswitch control of Tremolo.

Sturdy plywood cabinet 30ins. x 20ins. x 11ins. covered in simulated leather.

**15 Watt Valve Universal Amplifier** (illustrated)

15 Watts RMS into two 13 ins. x 8 ins. loudspeakers of 10 watts handling power each. The excellent range of the Bass and Treble controls coupled with the tremolo make this amplifier suitable for use with any type of instrument.

Two inputs, Volume, Bass, Treble, Tremolo Depth and Speed, provision for tremolo footswitch. Cabinet 24 ins. x 18 ins. x 8 ins. covered in simulated leather.

**5 Watt Valve Practice Amplifier** (illustrated)

Intended for practice, this amplifier has the same tonal range as the 15 Watt Universal Amplifier. It uses a single 13 ins. x 8 ins. loudspeaker rated at 10 watts.

Cabinet 14 ins. x 18 ins. x 7 ins. covered in simulated leather.

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# B.I. GOES TO THE FAIR

Continued from page 26

ranging from educational equipment to professional instruments of the highest quality. Prominent were *Moridairi* guitars, *Orgaphon* amplification, *Schaller* electronic equipment and Hohner's own range of electronic keyboard instruments. This latter range includes the top-selling *Electra Piano*, *Pianet N* and *Clavinet D6* electric pianos.

**Hornby-Skewes** also mounted a diversified and interesting display of their varied musical merchandise. Guitars by *Gretsch*, *Terada*, *Kasuga*, *Mas Y Mas*, *Zenta*, *Kiari* and *Palma* were prominently shown, together with *Beverley* drums, *Zenta* and *Miles Plating* amplification, *EKO* organs and the *Crumar* electric piano.

**James How**, who now handle distribution of *Orange's* ever-growing equipment range, produced an impressive and effective display of selected items from the *Orange* amplification range. The company, well known for their *Rotosound* string and accessory ranges, as well as *Rotosound* lighting equipment, also showed a number of their own products.

**Jennings** took an upstairs suite in the *Russell Hotel* to demonstrate a number of new additions to their best-selling

keyboard and equipment ranges. Of these, the new three-manual *J71* console model attracted a great deal of interest. Developed through *Jennings'* long experience in instrument design, and based on the existing *J71* portable, this organ represents exceptional quality and performance in an organ that sells under the £1,000 mark. A wide range of effects, footages, drawbars and presets, with the addition of a third manual, allows the musician to play within a range of tonal and sound possibilities much wider than those experienced with the conventional double-manual design. The *J71* console model, at £830, seems likely to attract a great deal of attention from the keyboard world. Also prominent were the new *J70* console model organ, various items from the *Jennings* amplification and effects catalogue, and several pulsation lighting units.

**Kentucky Organs**, a relative newcomer to the AMII fair, confirmed their growing status with the presentation of a new keyboard model. This organ, the *Kentucky Adventurer*, is based on the *Challenger*, the organ with which *Kentucky* arrived on the musical instrument scene little more than twelve months ago.

Continued on page 30



Orange gear at the James How stand

Ben Page (left) shows B.I.'s John Bagnall the unique Micro-frets guitars



Rose-Morris presented a new Shaftesbury kit



at sound

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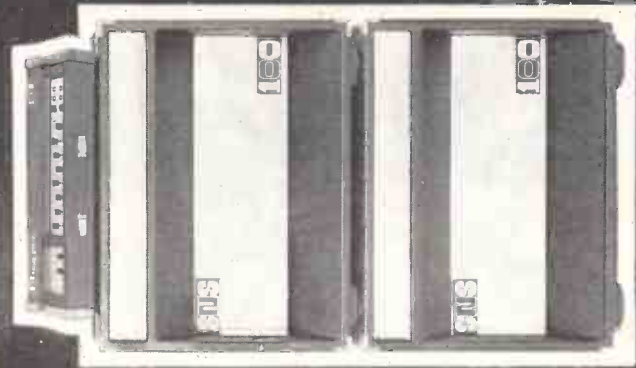
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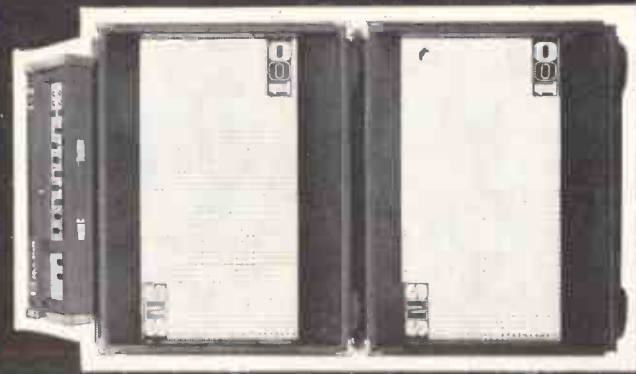
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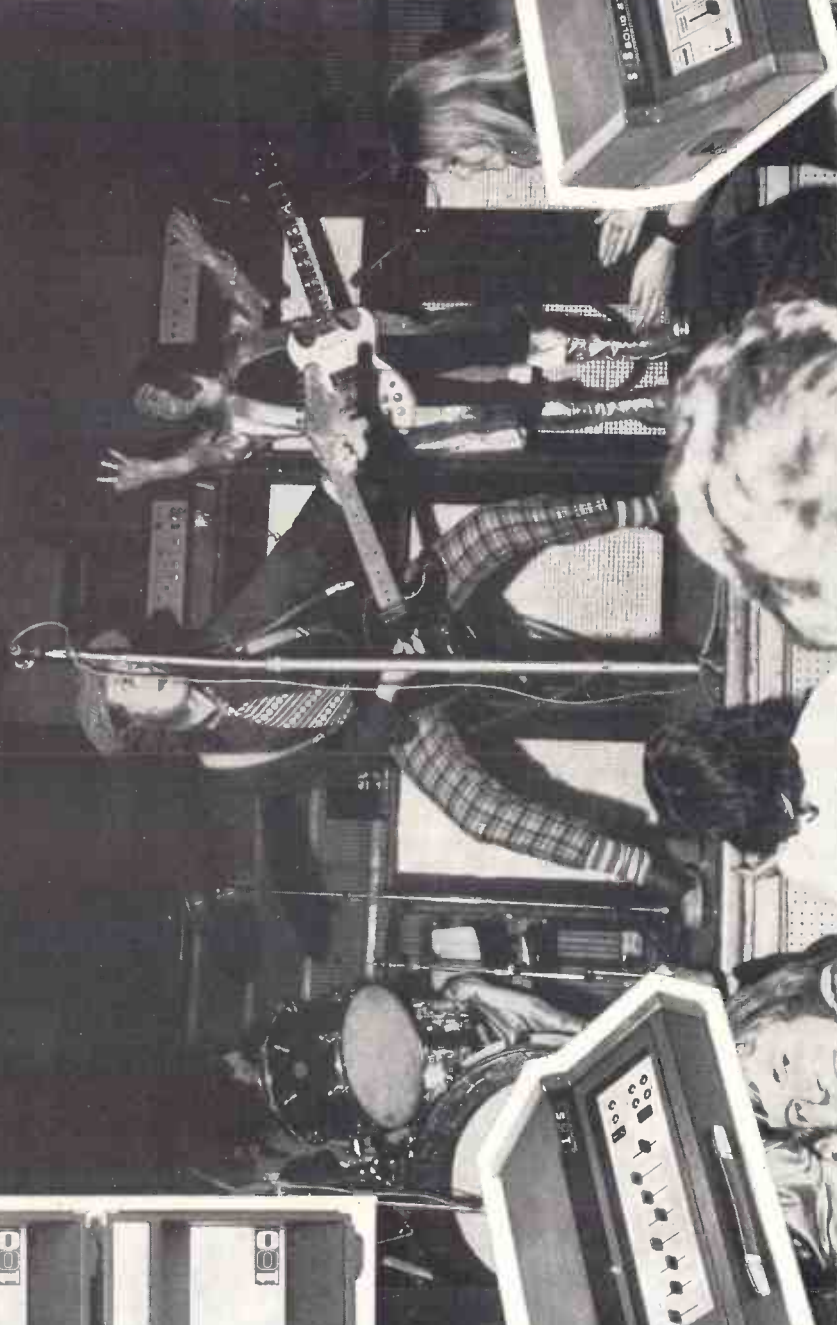
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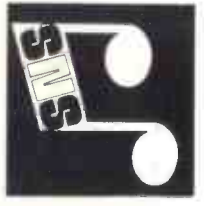


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# B.I. GOES TO THE FAIR

Continued from page 23

The Challenger has already proved to be a great success. Its features include two C to C 49-note manuals, a thirteen note pedalboard, fourteen voices and a range of effects including glissando, vibrato, reverb, sustain and percussion. An integral 30 watt amplifier drives the built-in Kentucky *Rotatone* speaker – a two-speed chorale unit. The new Adventurer extends the range of voices and effects, offering also a number of unique organ control features. A 'memory store' feature, for example, enables the musician to programme up to six inter-manual preset voices.

**Premier Drum Company Ltd.** mounted an impressive display of their drum and percussion ranges. On show were items and kits from the fields of group, military and orchestral equipment and also some educational gear. In addition to their known ranges of drums and accessories, several new models were introduced. Existing models were shown in a variety of new finishes.

**Rose-Morris'** central stand was one of the biggest and best of the Fair, demonstrating the vast extent of their equipment and instrument ranges. Of their group ranges, interest focused sharply

on *Shaftesbury* drums, shown here in a new *Marine Pearl* finish, and the *Setlock Powerdrive* drum anchor unit – a system which eliminates drum creep and enables the drummer or roadie to assemble the kit in a matter of minutes. The *Marshall* range of amplification, including the new *Professional* units, also brought many interested visitors to the stand. A major feature of the *Professional* range is the improved speaker enclosure design, produced to give additional emphasis to the power-handling capacity and sound quality of *Marshall's Powercel* drivers, produced in co-operation with **Celestion**. The *Professional PA* mixing console, in 9, 12 and 15-channel configurations and built on a modular system, made an impressive debut on its first trade showing. Also shown were *Berg Larsen* reed and brass accessories, the *Rose-Morris* drum practise kit, *Edmundo Ros* bongoes and a wide range of *Rose-Morris* percussion accessories. The *R-M/Deagan Electro-vibe*, an instrument that incorporates specially designed pickups, was demonstrated to many visitors.

**Rosetti** celebrated their fifty years in the musical instrument and equipment business with a

Continued on page 32



▲ An attractive display of guitars at the Rosetti stand

▼ Selmer's Peter Pulham (left) with John Bagnall – and the new Les Paul Recording



## HIWATT 400 watt AMPLIFIER

In the Hiwatt tradition of producing amplifiers using valves only (hybrid circuits are an exception) a new amplifier is now available which develops over 400 Watts RMS (1000 Watts peak power) into the usual load impedances.

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Amplifier Model No. DR 405

**Output Power** – 400 Watt RMS into standard load impedances (Total peak power 1000 Watts). **Input impedance** – 100K to 1M Ohm. **Input Sens.** – 5mv RMS (per channel) at 500 c/s. **Tone controls** – Bass  $\pm 20$ dB Treble  $-6$ dB to  $+30$ dB. Middle  $+10$ dB



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# BI GOES TO THE FAIR

Continued from page 30

large and attractive display of their products which was, as promised, the most ambitious presentation the company have yet undertaken. The Rosetti selection of guitars and guitar accessories was given special prominence, with the Epiphone range well to the fore. Five new models are now featured under the Epiphone logo. *Arnold Hoyer, Levin, Tatra* and, of course, Rosetti's own guitar models were also on display. Among the electronics on show were a number of items from the Shure stable, marketed in the group field by Rosetti. On display were several microphones and accessories, together with Shure vocal mixer units. Three new Rosetti keyboard instruments, designed to sell at a budget price, were also shown, together with a selection of brass and woodwind instruments including *Lidle* horns,

*Monnig* bassoons, *Corton* brass and woodwind instruments, *Reynolds* horns and *Armstrong* flutes.

**Selmer**, one of the major companies at the AMII Fair, presented a number of special demonstrations in addition to their static display. A *Gibson* demonstration was presented by Bruce Bollin, international sales manager for the Gibson Corporation. A superb guitarist, he took visitors through a number of new Gibson instruments. The highlight of the range is the new *Gibson Les Paul Recording* model with which Mr. Bollin displayed Gibson's leadership in guitar design. The model features a number of different sound settings - which replace the normal tone controls - and a new circuit which enables the player to put the pick-ups into and out of phase with each other. The tonal properties and sound range of this instrument, particularly



▲ The Asba All-Steel Kit - shown by Simms-Watts

▼ One of SNS's professional disco consoles - presented at the Imperial Hotel



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when used with the Gibson *Maestro* accessories which were also demonstrated, are unmatched by any other instrument on the market.

## EFFECTIVE

Among the new products introduced by Selmer was a tape learning system, shortly to be generally available in this country. The system, based on the use of colour-coded tutor books and accompanying tape cassette units, has already revolutionised instrument tuition in the States. The combination of audio and visual components is claimed to provide a far more effective teaching method than any other currently in use. The learning packs, available for many instruments and graded from beginners' standard upwards, will shortly be available through U.K. retail outlets.

**Simms-Watts** were at the Russell Hotel to present and demonstrate their growing range of musical merchandise. Many visitors called to see the *Simms-Watts* amplification range and to try out the *Ned Callan* range of quality guitars – a range that offers exceptional quality in a modestly priced instrument range. A great

*Continued on page 34*



- ▲ *Larry Macari (right) – with Solasound's new compact amplifier. Quality at a budget price*
- ◀ *Instrument/amplifier designer Dan Armstrong was one of many visitors to The Music Show*



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# B.I. GOES TO THE FAIR

Continued from page 33

deal of attention also focused upon the ASBA range of percussion instruments, drums and accessories. ASBA equipment, renowned throughout the drum world for its strength and reliability, will no doubt become an increasingly important name in this country, through the auspices of their newly-appointed distributors.

**Vox**, a company long represented at the AMII Fair, featured their selective range of instruments, equipment and accessories – models sold and played throughout the world. Among the models on display were the completely re-designed *Discotape* console, producing 100 watts of sound, and the *Continental 300*, *Continental 301* and *Single Manual* Vox organs. Vox amplification, including the unique *Focus* line-source speakers, was also prominently displayed.

## INDEPENDENT

Not all the attention during the period of the AMII Fair focused on the event proper. A number of independent functions attracted a great deal of interest.

**City Electronics** presented the *Freeman String Symphonizer*,

now in full production following its introduction a few months ago. The addition of this instrument to an existing instrumental set-up allows the musician to add a wide variety of string effects to his sound. Controls and presets allow him to feature solo voices or mix string backings for the accompaniment of other instruments

## FLEXIBLE

Developed from the concept of the synthesiser, this unit – while not operating on true voltage controls principles – offers the musician a bewildering and fully flexible range of possibilities for musical experiment and arrangement, as well as a unique distinctive solo instrument. The success of the *Freeman String Symphonizer*, now that production and marketing problems have been ironed out, seems assured.

**B. L. Page & Son**, the Doncaster-based company already established as the distributors of *Gretsch*, *Framus*, *Echolette* and *Dynachord* equipment, took the opportunity to show their existing and new products at the nearby Bonnington Hotel. Prominent amongst the new items on show were *Micro-frets* guitars, brought to this country from America for the first time. Superb instruments, they offer a range of unique and



▲ *Crumar Keyboard instruments – on show at The Music Show*

▼ *The incredible Kustom amplification range – presented by Western Organ Studios at The Music Show*



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exciting features. The *Microsonic* adjustable bridge, claimed to be one of the most effective adjustable units yet designed, is combined with the *Micro-Nut* adjustable nut to give a fine degree of adjustment. There's also the *Calibrato* vibrato device, which gives a wide variety of vibrato effects while maintaining an extremely accurate degree of tuning. Other items which attracted interest included the *Sho-bud* range of pedal-steel guitars and the Echolette *Panorama Equaliser/Synthesiser*, a unit which has to be heard to be believed. The ever-popular *Framus* range was also well represented. Visitors to the show included many users of B. L. Page's equipment, including representatives of the New Seekers, Springfield Revival and up-and-coming March Hare.

**H/H Electronic**, at the Cora Hotel, showed their impressive range of amplification equipment, recognised throughout the music world for its quality and reasonable price. Both studio and group ranges were shown, prominence being given to the new *MA100* mixer-amplifier and the *IC100* combination. In common with the existing products of the H/H range, the performance specifica-



▲ Emperor Rosko – one of The Music Show's many visitors. Larry Macari shows him the Compact Piano. 'Mr Orange' – Cliff Cooper (centre) – looks on

Continued on page 36

# SOUND INVESTMENT

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# BI GOES TO THE FAIR

Continued from page 35

tions of these models justify H/H Electronic's claim that their amplification products are of unequalled standard. Distortion at peak output on the MA100, for example, is less than 0.02%, a standard that only top-quality hi-fi amplifiers can approach. The quality of H/H's range, combined with the tasteful, functional and attractive design of the equipment, represents unparalleled value at the retail prices charged. Small wonder, in fact, that the demand for the company's products currently far outstrips the supply.

**SNS Musical Products Ltd.** mounted their own display to demonstrate the range of amplification equipment and discotheque equipment for which they are internationally known. The highlight of the range was the new Cabarette Discotheque Console. This model, typical of the company's high design standards, in-

corporates Garrard turntables with inter-link fade controls. The unit also features its own amp and comes complete with twin SNS speaker units.

Perhaps the most impressive independent show, however, was that presented by Larry Macari at the Horseshoe Hotel in London's Tottenham Court Road in combination with **Orange, Hi-watt, Solasound, Top Gear, Western Organ Studios** and several other companies, Larry mounted an event known as **The Music Show**.

As an event open to the public as well as dealers, the Show was an unqualified success. Many visitors came to view the instruments and equipment on show, and many orders, both trade and from individuals, were received. The companies represented were delighted with the response.

Among the items that attracted particular attention were the new Solasound *Compact Piano, Compact Amplifier* and pedals range



▲ Dave Reaves spins a disc at the Hi-Watt display – another attraction at The Music Show

shown by Macari's/Solasound; the *Ringing Coil* amplification series from Orange; *Guild, Rickenbacker* and *Albeniz* guitars from Top Gear; the *Hi-watt* range of amplification equipment and accessories and, from Western Organ Studios, the *Kustom* range of amplification equipment and *Camco* drums – on show for the first time.

The friendly atmosphere of The Music Show encouraged visitors to try out the equipment and instruments for themselves and to meet and talk to the manufacturers involved. There was little doubt left in anyone's mind that The Music Show will develop in future years as the most popular and successful event of its kind in the country.



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# SONGWRITER OF THE MONTH

## GARY JAMES



Although Gary James has never had any major success and currently has no release available he is in a rather unique position in that he's being paid regular sums of money by one of the country's leading music publishing houses just to write songs.

'It's a nice feeling when someone in the company the size of the one I'm signed to has that much confidence in me and my songs that he's willing to pay me advance royalties for songs that may never be recorded by anyone particularly outstanding or even be a hit', he said.

'For the first time in years I can sit back, relax and not have to worry about paying the rent. It's great!'

Needless to say, James is a very fortunate person and whilst he often may be the target of an envious or sarcastic remark from someone less lucky the manna of the music world hasn't always fallen into his lap.

James used to be part owner of a jazz club in Plymouth and also had a folk group. After many hassles he secured a recording contract with Decca and before the group split they enjoyed brief fame on a few pirate radio ships.

Then, after a short spell of doing nothing in particular other than trying to stay in the music industry he managed to get recorded the 'A' and 'B' sides of a single for Columbia Records.

'After the EMI thing I did the rounds of all the song publishers in London trying to squeeze out £5 here and £5 somewhere else. The songs I had were generally

about personal experiences. Even though they were written sometime ago I still consider them quite good', he said.

Then he turned up trumps when he was offered a contract with a major publishing company.

When he first took the song in to the publisher he was told that some of it wasn't quite right and told me to go away and change it here and there. James said it was rather like a test. But he took it back, passed, and was awarded a short-term exclusive contract.

'During all the time I was hawking songs around I was going through a stage of

wanting to write only ballads and LP tracks rather than singles and potential chart material, which is what I'm doing now.

'But writing is a funny business. It's one thing to sit down and feel in the mood to write and put it down and another thing when you have to force yourself to write.

'Another aspect of writing songs is the writing for someone in particular in mind or writing a song and letting the publisher place it with an artist.

'The professional writers sit down and write a song for, say, Tom Jones, and they'll come up with a song that's absolutely right for him.'

James feels that the only way to succeed in hit song writing is to be cold and calculating. To write hit commercial songs you have to have a computer-like mind.

According to James the classic rule of getting into the songwriting business is this: Go to an established company but not necessarily the ones who have all the hits. That's not the only good sign of a publisher.

He advises that in the initial stages sign your song to a short term contract – six months or a year. Never sign yourself to a 10-year contract. The payment of advance royalties is all down to an agreement – a written one – with the publisher.

'Don't go into a publishing office with the belief that the men who run it are sharks. You'll never get anywhere that way. They're in business to make money and so is the writer of the song.

'Believe in the company you're signed to. The more you do to promote the song you've written, or the song that's been made from it, the more it'll help you.

'If in doubt about signing any contract take it home and have a close look at it first, either with the help of your parents or your solicitor.

'Also, make sure that in the contract there's a clause saying that your song will be returned to you after 90 days if the publisher can't place it. And when you get it back just try somewhere else. Never lose heart.'

James didn't lose heart and now he's got a good regular income. Maybe if you follow his advice you could get the same.



Somehow or other Tom T. Hall has become known as a musical journalist. It's a qualified qualification though as he has played a vital role in broadening the horizons and gaining fresh acceptance for country music.

His lyrics are intelligent and present a rare perceptiveness. He also has the ability to equate circumstances and experience in musical terms. In other words, he does not write with the intention that anyone should idle away two or three minutes by merely listening to the words.

Hall considers that the most important feature of writing a song is to look within oneself. He explained the formulation of material during a recent visit to this country to appear at the Fourth International Festival of Country Music.

'The way I write – and this is the only way I can write – is to look into myself and see what I think, understand and believe to be entertaining. I don't try to write about what someone else would do in a certain circumstance but only what I would do,' he said.

'Where you live has a lot to do with what you write. Nashville is a hotch-potch of people. I think in Nashville there is a tendency to write on a much broader plane because there are so many different people to meet. If you lived in, say, Phoenix, Arizona, you'd probably write a lot of songs native to the area but in Nashville – as there is such an assortment of people – I think you'd write better, more widely understood songs.

Hall, originally from Olive Hill, Kentucky, moved to Nashville in 1964 and worked as a songwriter for Newkeys Music Inc.

Eventually, and in common with other songwriters in the town, he began recording his own numbers.

'The big demand in Nashville, as in the music industry in general is songs. There are plenty of singers but in order to succeed you need that song. So the record companies started signing



## TOM T. HALL



up the songwriters for the simple reason that they knew they had songs. That's how I got into the recording business. A lot of songwriters possess recording contracts because they don't have to search for songs. They have them – they write them.'

Starting with a minor success, *I Wash My Face In The Morning Dew*, in 1967, Hall quickly moved into the recording big time with a couple of very personalised numbers. *Ballad of 40 Dollars* related his experiences in a graveyard whilst *Homecoming* dealt with the life of an entertainer.

Hall described these songs as 'very honest'.

He said: 'It's a dangerous way to write because you could have some kind of mental problem. There's a sort of controlled madness in *I Wash My Face In The Morning Dew* and *Ballad Of 40 Dollars*. I like to write that way but writing is a difficult job. It's not as simple as it sounds.

'You have to become involved with your material. You have a tension and a nervousness about it because you are looking for absolute honesty. But, when you find it, things become a little too sharp and clear and real. It becomes depressing sometimes.'

In August, 1968, Hall achieved his biggest writing success. The song was called *Harper Valley PTA* and was based upon an incident in his past. He laid bare the hypocrisies that existed in a small American town. Commercially it was – and still is – an outstanding success with sales reaching the ten million mark with over 125 versions now recorded. It also made an international singer of a 50 dollars a week receptionist/secretary named Jeannie C. Riley.

Recently the British market seems to have 'discovered' Hall and his albums are now being released here. The two latest collections – *In Search Of A Song* (Mercury 6338 073) and *We All Got Together And . . .* (Mercury 6338 089) clearly show the extent of his creativity.





# album reviews

## COUNTRY & WESTERN ALBUM OF THE MONTH



### TAMMY WYNETTE WE SURE CAN LOVE EACH OTHER EPIC 64502

Tammy Wynette, also known as America's first lady of country and western music, is currently enjoying the royalties from 20 consecutive No. 1 hits in the C & W charts. She's also the second country artist ever to receive a gold record – it was for her million-selling *Greatest Hits* LP. Contained here is a very pleasant, almost lazy, collection of numbers. The title track features plenty of drifting steel guitar work. Elvis Presley's old backing group, The Jordanaires, make appearances throughout. It's a pity she doesn't write more of her own songs as the first track, which she co-wrote, stands head and shoulders above the rest.

- Tracks: Side One – We Sure Can Love Each Other; The Joy Of Being A Woman; He Knows All The Ways To Love; Make Me Your Kind Of Woman; Don't Liberate Me (Love Me)
- Side Two: – Bring Him Safely Home To Me; The Only Thing; Longing To Hold You Again; Have A Little Faith; If You Think I Love You Now; Baby, Come Home

### JAN HOWARD ROCK ME BACK TO LITTLE ROCK MCA MUPS 444

Jan Howard has had many hit records over the past few years, her biggest being *Evil On Your Mind* (not contained here). Whilst some of the numbers here are self-penned, she has included – rather surprisingly – Lennon and McCartney's *Let It Be* and Paul Simon's *Bridge Over Troubled Water*. She up-tempos the first and doesn't do a bad version of the second. The title track is a double-tracked rocker.

- Tracks: Side One: – Can You Feel It; You And Your Sweet Love; We Had All The Good Things; Hello Stranger; Journey Goin' Nowhere; Let It Be; When The Grass Grows Over Me
- Side Two: – Rock Me Back To Little Rock; Love Is A Sometimes Thing; Try A Little Kindness; I Never Once Stopped Loving You; Bridge Over Troubled Water; The Soul You Never Had; I Have Your Love



### TOMMY CASH CASH COUNTRY EPIC 64637

This is the fourth album by Johnny Cash's brother, Tommy. The two sound incredibly alike – the same, slight, off-key, wavering voice. Another similarity is the gentle swing-along arrangements, with tinkling pianos, occasional guitar bursts and so on. The third track, *Workin' Man Blues*, sounds as though it was made in the 1950s – about the time that Johnny Cash was recording for the famous Sun label. Overall, it's unremarkable and sometimes corny, what with *Lovenworth*, in which he likens being in love with a certain girl with being in Leavenworth jail in Kansas. The Jordanaires are, once again, featured.

- Tracks: Side One: – So This Is Love; The Only Place For Me; Workin' Man Blues; Lovenworth; Love Is Gone
- Side Two: – I'm Gonna Write A Song; I'm Nowhere Without You; A Different Pair Of Shoes; Deep In The Heart Of Ann; Before I Found The Wine!

### LYNN ANDERSON CRY CBS 64886

Lynn Anderson broke from the general country and western style for a while with her hit single, *Rose Garden*, and the follow-ups. This album's contents tend to be rather varied, with an orchestra having a lot to do with her sound. The title track, an emotional number called *Cry*, is pretty far removed from the C & W idiom and you can't help wondering whether the artist is experimenting with the accepted Nashville flavour. The second track is Delaney Bramlett's (of Delaney And Bonnie) *Never Ending Song Of Love*. It's not quite as good as The New Seekers' cover version but adequate all the same. It's a very listenable effort from Miss Anderson who, incidentally, is also one of America's top horsewomen, with more than 100 trophies to her credit.

- Tracks: Side One: – Cry; Never Ending Song Of Love; Ask Any Woman; Bedtime Story; I Won't Mention It Again; Tonight My Baby's Coming Home
- Side Two: – Cotton Jenny; Kiss Away; When You Say Love; We Can Make It; We've Got To Get It On Again



# Peace Rock, Acid Rock, Hard Rock, Country Rock, Psycho Rock, Fag Rock & Glam Rock,



## NOW WE'VE GOT SCI-FI ROCK BY: ROXY MUSIC

Roxy Music. Suddenly, or so it seems, we've been issued with the main course of the next decades' music. Those of us in our twenties grew up believing that the Beatles and Dylan would never grow old like Elvis or Sinatra and could hardly stretch our imaginations to conceive what the 'next wave' would be like. Would they be bald? Would they wear space suits? Shoot ray guns?

During 1972 we in Britain had our imaginations partly satisfied. Along came Bowie ... Bolan ... Cooper ... and Roxy Music. Also along came a new generation of record buyers and concert goers — the kids that started school when we left.

Now, Roxy Music don't exactly hire their stage gear from NASA but you could say they're well on their way. The image put over both by their stage appearance and

their music is one of the future. Sci-fi rock 'n' roll. Bryan Ferry, Roxy's lead singer and songwriter, sees their music as drawing both from the landmarks of rock 'n' roll and the best of ultra-modern electronics. Much of their strength lies in their ability to function as a 'bridge' in this way. Audiences aren't quite ready for rock shows presented by motionless computers and still want the basic visual and emotional

qualities that go to make up what we term 'rock 'n' roll'.

In fact, Ferry isn't too keen on the experimental rock bands that have preceded Roxy because of their failure to present their music as 'interesting'. 'I don't think Soft Machine were interesting enough. Pink Floyd were more interesting but still fell a little short. When we formed Roxy Music we actually thought our music would be more experimental than



it has been up to now. I certainly think we're capable. We're the most ideas-orientated band around.' Ferry thinks that the more success the band gain the more freedom they will have to continue their experimentation.

It's not surprising that Roxy are an ideas-orientated band. Out of the six members three are graduates and one turned down the opportunity to study at university. Out of the graduates Ferry studied fine art, Andy Mackay studied English and Music and Eno spent most of his fine art course building musical machines. The combined force of these educations are evident in Roxy Music. The emphasis on the visual side of the band is very much the brainchild of Bryan Ferry who also designed the excellent album cover. He claims to have been interested in this side of a band since his days at the University of Newcastle.

'It's rather sad for us', he commented after I asked him for his opinion on what the press have termed 'glam-rock'. 'I can see why the thing has come about. It's a reaction against what was going on on stage before. The performers were no different from the audience. I've always thought that if you're going to present yourself on stage you should dress up. Even with my college band, Gas Board, we wore bobby-sox suits with our initials on the pockets! Of course, the layman can't tell the difference between Gary Glitter and Roxy Music!'

Because of his training as an artist, Ferry is able to see why Roxy have been drawn into the David Bowie-Lou Reed clique in people's minds. Both Reed and Bowie are very tied into the world of pop-art and owe very little to the established rock world. The New York artist, Andy Warhol, hangs over them both like an ever-present father figure. Ferry was taught by Richard Hamilton, the artist, who could be seen as our own Andy Warhol! 'They called him "the father of British pop-art"', explained Ferry. Another

connection between Ferry and the Warhol set is that his room-mate at college went to work in the artist's 'factory' where his famous screen prints are produced.

Comparisons have been made between Ferry's voice and that of Lou Reed's. He doesn't feel, however, that this has ever been a conscious move on his part. In fact, he doesn't own a single Velvet's album. He first heard of the band in 1966 when he was studying art, as they were one of the 'cult-bands' enthused over by young artists and would-be artists. 'To me they were just a band ... called the Velvet Underground. I liked the fact that it was all city music and highly personalised. I think Lou Reed's a very soulful character.' Ferry spotted Reed backstage at a recent David Bowie concert which Roxy opened. He admitted that he'd have liked to have engaged him in conversation but also admitted that he wouldn't have known where to start. As it was, Reed stood in the shadows on Bowie's success—a position that Ferry feels is very undeserving for such a great songwriter.

## LOUD, DRAB & BORING

The concept of Roxy Music was made a necessity by the surplus of loud, drab and boring 'progressive' or 'underground' bands that were pervading the scene. Coming directly after an epidemic of supergroups where greats from sinking bands made last-minute attempts to salvage their successes, Roxy Music came from nowhere and no-group. 'The thing about our band,' explained Ferry, 'is that we're all completely new to the scene. For each of us it's our first recorded effort. I think we're a different type of person to the normal group member in that we've been involved in completely different things over the past six years instead of spending it all gigging on the road.'

In actual fact their time was well spent as each of the group members were involved in some activity which



*Bryan Ferry: 'Not too keen on experimental bands'*



*Andrew Mackay: Music student*

*Eno: Spent most of his fine art course building musical machines*



has now been directly channelled into the band. Apparently they've been on the receiving end of a few remarks directed at their supposed lack of professional experience. 'People think that to be a success you've got to have served your apprenticeship on the road', said Ferry. 'That's complete bogus.'

The idea for the band came to Bryan Ferry in the winter of 1970 when he began work on a set of his songs with bassist Graham Simpson. Simpson left Roxy after working on the album and was replaced by 23-year-old Rick Kenton. They were later joined by Andy Mackay and Eno. Rehearsals began in a derelict house loaned to them in Kensington and went on for over a year. They wanted a name that had a fifties touch to it and after jotting down all those old picture house names . . . Ritz, Regal, Essoldo . . . they came up with Roxy and then . . . Roxy Music! I asked Ferry how he equated the use of fifties trivia with what he himself described as 'spacey . . . futuristic dress'. 'Did you ever see any of those fifties sci-fi films?' he asked. 'It's more like that.'

At the end of 1971 Roxy played a few clubs and also produced a demo-tape of the songs. A month later they were offered a recording contract with Island and in March they went into Command Studios to record it. When it was released in mid-1972 the album received enthusiastic ravings from all of the music press. Concerts followed, their debut being at the Great Western Express Festival, and some press reports suggested that the band got a better response from the Rainbow Crowd than David Bowie when they played there with him during August.

Ferry's reason for switching from fine art to music was that music had become far more vital than art. He didn't see the possibility of moving a person through such a spectrum of moods with art but he began to see this possibility in music. 'Art is not as vital as music,' he

said. 'I suppose it's the last ten years or so but music has certainly become the most vital art form. Maybe it's always been the most seductive medium because of the physical aspect. It's the combination of the mental and the physical.'

When these ideas had been formed and thought through Ferry employed them as the basis for Roxy Music. He's always been a fan of Tamla-Motown artists because of their great demand on the dancing aspect . . . the movement. Smokey Robinson was one of these artists who was able to combine a high standard of lyrics with this 'body music' and revealed the possibility for this as an art form. 'I wanted Roxy to be a band that was creatively rewarding. I wanted it to be forward-looking, new and different. I wanted it to be intelligent and not to be stilted in any way. I also wanted it to have a great body as well as a mind thing. Something people could dance and move to.'

## PHYSICAL SOUNDS

He feels that a lot of negro music is purely physical and doesn't put any demands on the mind at all. This is not what he's into. He sees the lyrical content of his songs as being equally as important. 'Every song is a little kind of play,' he said. 'There is a strong idea behind every song.' He'd recently had the pleasure of receiving a letter from someone who'd described his lyrics as being like the numbers on a paid-by-numbers art board. He, as the listener, had been able to complete the mental picture with the aid of Ferry's guide.

Whether Roxy Music contains the elements of the future direction of British rock music remains to be seen. Bryan Ferry is very reluctant to comment on the possibility. As it is the band seem to contain the best elements of rock'n'roll, show biz and electronics. Borrowing from both the future and the past they are creating the present. S.T.



*Phil Manzanera: Definitely a Sci-fi image*



*Rick Kenton, who replaced another member Paul Thompson: Where does his gear come from?*







Tony McPhee is currently nursing the legacy of a riding accident. It happened during the Groundhogs' recent tour of the States.

McPhee's horse bolted into a spinney at the side of a country trail. McPhee, faced with the choice of being beheaded by a low branch or taking a fall, decided on the latter course. 'As soon as I landed,' he said 'I thought "something wasn't quite right about that one" '.

He'd broken his right wrist. It was a bad break, too, with the hand and wrist at 'some kind of crazy angle'. McPhee was rushed off to hospital, where doctors put two steel pins through his wrist and set the arm in plaster right up to the shoulder. 'It was terrible,' said McPhee. 'My hand was fixed somewhere up around my shoulder, and the whole thing weighed a ton. I was thinking of walking around with a broomstick to jam under my elbow to prop the whole thing up.'

On his return to England, doctors reset the wrist, put-

ting McPhee's arm in a smaller cast. It healed well, and the plaster had been removed the day before our interview. McPhee was able to joke about it. And he'd already started to play again.

At the time, though, it was no source for amusement. The accident couldn't, in fact, have come at a worse time. The Groundhogs had made a good start to their first American tour. But then the flooding around the Atlantic seaboard had blown out several gigs. And McPhee's injury meant that the band had to cancel the remaining dates.

## BLUES FEEL

The tour was a climax to the Groundhogs' emergence on the rock scene, in recent years, as a band with a lot of potential. A United Artists' press release describes 1971 as 'the year of the Groundhogs.' In many ways, that's true.

They first came to note as the backing band for John Lee Hooker. In some ways, says McPhee, it put a tag

on them they didn't really want. 'We used to be identified as John Lee's backing band,' he explained. 'It took some time for that to disappear.' But it also gave them a start on record, and an impressive schooling in what playing the blues was all about.

That blues feel runs throughout their early work. *Scratching The Surface* was their first album, released at the end of 1968. The line-up was McPhee on lead guitar, Pete Cruickshank on bass, Ken Pustelnik on drums and mouthharp and Steve Rye on vocals and mouthharp. Rye left shortly after the first album, and the Groundhogs took their present three-man line-up to record *Blues Obituary* in 1969.

They were getting to feel, though, that it was time to move away from the blues. They felt themselves, says McPhee, to be too confined by the inheritance of their work with Hooker. 'You'll find,' McPhee explained 'that there are a couple of things on *Blues Obituary* that "aren't quite blues". We were already starting to get into other things. *Thank Christ* got us a new image for the natural things we started to sing about. *Split* you could say, finally killed the blues thing off. But I'd still say, if anyone asked me, that the Groundhogs are a blues band.'

That's because blues, to McPhee, is about the feel of a piece of music and not about the sound. 'Blues is a kind of music that's hard-hitting,' he said. 'That was John Lee's favourite way of putting it: it's got to hit you.'

*Thank Christ For The Bomb*, as far as McPhee is concerned, represented the start of the Groundhogs. Cer-

tainly it was the first album on which the Groundhogs emerged with what could be described as their very own sound. It was the first album to spotlight McPhee's talents as a songwriter – a talent that has developed through the best-selling *Split* album (which confirmed the Groundhogs' status as a top rock attraction) and the follow up, *Who Will Save The Earth?*

## MUSICIANSHIP

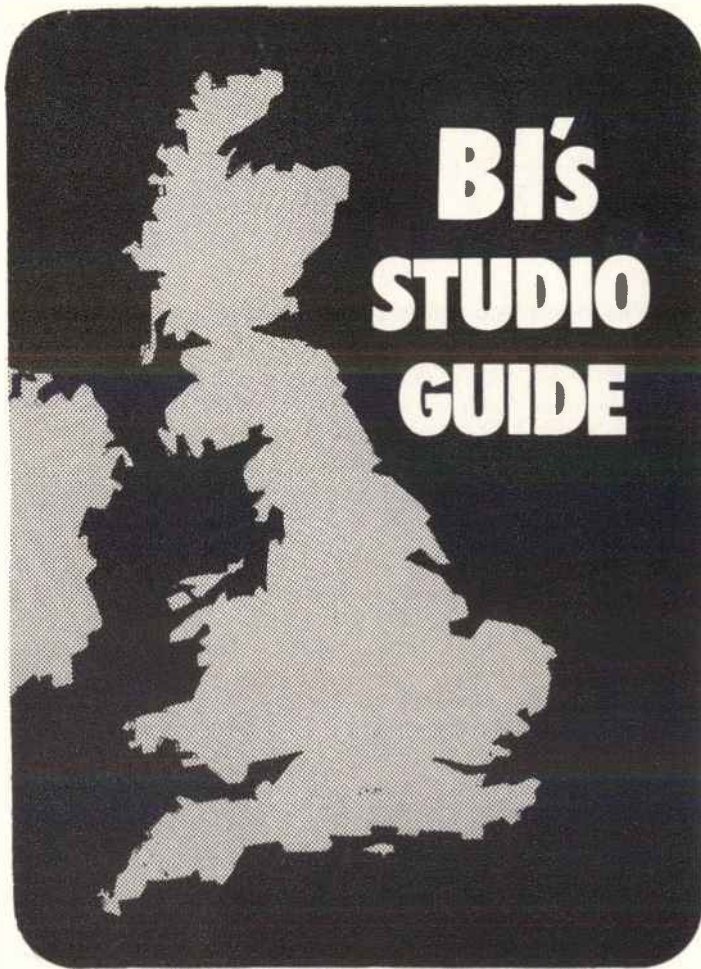
McPhee finds it difficult to write. 'I'm not a very prolific writer,' he explained. 'I need time. It's because I'm very concerned about the material that eventually finds its way onto the album. I want it to be in character with what the band's done before.'

A certain amount of blues feel is evident in McPhee's songs. So is his concern for the environment. But he doesn't try to lay it down: 'I try to put it in metaphors – I don't like to be too obvious about it.'

The other thing that comes soaring through the Groundhogs music, of course, is their musicianship. He has been experimenting, during his lay-off, with a Mellotron. They used it on the last album, and you'll be hearing more of it on the album they are shortly to start.

'We'll be starting rehearsals with the new material in a few weeks,' he said. 'Then we'll be recording an album for release in November, in time for our U.K. tour.'

And then, if things go well, Tony McPhee will be taking the band back to the States, to continue where they left off – confirming their status as one of the gutsiest rock bands around. New drummer, Clive Brooks, will be going with them.



# BI's STUDIO GUIDE

## ADVISION STUDIOS

**Address:** 23 Gosfield Street, London W1P 7HB.  
**Tel. No.** 01-580 5707.

**Studio Manager:** Roger Cameron.

**Engineers:** Roger Cameron, Andy Whetstone, Eddie Offord, Martin Rushent, Graham Middleton, Gary Martin, Geoff Young.

**Studio Capacity:** Studio 1 – 70 musicians. Studio 2 – available for small line-ups and overdubbing. Dubbing theatre for film work.

**Instruments available on hire:** Any instrument on 24 hours' notice. Piano free of charge in Studio 1.

**Extra facilities:** Music to picture. Mobile recording can be arranged. Variable speed facilities. Moog III with sequential controller. Dolby 361 system.

### Rates (per hour):

Studio 1:	
16-track recording	£35-00
All other recording and overdubbing – mono, stereo or 8-track (other than to picture)	£30-00
Recording to picture	£35-00

Studio 2:	
16-track	£28-00
8-track stereo/mono	£25-00
All studios:	
Professional charges for programming (Mike Vickers)	£12-00

**Overtime rates:** All overtime, outside 09.00 to 18.00 hours, Mondays to Fridays – £5 per hour first engineer, £2 per hour additional engineers. All evening overtime charges start at 18.00 hours.

**Cancellation arrangements:** If less than 48 hours' notice of cancellation is given (such notice to exclude Saturday, Sunday and Public Holidays) 50% of full rate booked will be charged. If less than 24 hours, full rate will be charged. Confirmation is requested in writing for all bookings.

## AIR LONDON

**Address:** 214 Oxford Street, London W1.  
**Tel. No.** 01-637 2758.

**Studio Manager:** John Burgess.  
**Engineers:** Bill Price, Jack Clegg, John Punter, John Middleton, Alan Harris.

**Bookings:** Rosemary Farrell.  
**Studio Capacity:** 70 (No. 1), 35 (No. 2), 6 (No. 3).

**Instruments available free of charge:** Pianos.

**Special Facilities:** Moog Synthesiser, Quadrophonic Recording.

### Rates (per hour):

Studio 1	Studio 2	Studio 3
16-track:		
£35-00	£32-00	£25-00
8-track:		
£27-00	£25-00	£20-00
4-track:		
£27-00	£25-00	£20-00
2-track mono:		
£25-00	£22-00	£20-00

**Editing:** £10-00

### Reduction:

2-/4-/8-track	£20-00
2-/4-/8-track (Studio 3)	
	£18-00
16-track	£25-00

Air London, one of the most progressive studios in the country, are constantly improving their facilities. Latest innovations include facilities for a growing volume of film work, and the installation of full quadrophonic facilities. This latter work is now nearly completed.

## APPLE STUDIOS

**Address:** 3 Savile Row, London W1X 1AF.

**Tel. No.** 01-734 3008/9.

**Studio Manager:** Geoff Emerick, M.B.K.S.

**Recording Engineers:** Geoff Emerick, Philip McDonald, John Mills.

**Cutting Engineers:** Malcolm Davies, John Smith, George Peckham.

**Technical Engineers:** Eddie Klein, Paul Leighton.

**Studio Capacity:** 35/40 musicians.

**Instruments available on hire:** All instruments.

**Studio instruments available for hire:** Hammond B3 and Leslie (£8 per session or £20 per day). Fender Rhodes Electric piano (£5 per session or £15 per day). Steinway grand piano free of charge.

### Rates (per hour):

Mono/stereo recording	£25-00
16-track	£37-00
8-track	£31-00

### Reduction:

16-track	£29-00
8-track	£23-00

### Copying/Editing/Playback:

Multi-track	£20-00
Mono/stereo	£9-00

### Tape cost:

2" per reel	£25-00
1" per reel	£15-00
½" per reel	£5-00

### Masters:

	7" S.P.	7" E.P.	10"	12"
	£	£	£	£
Mono:				
	7-00	8-00	9-00	10-00
Stereo:				
	11-25	12-50	13-75	15-00

### Acetates:

Mono:				
S/S	2-00	3-00	5-00	7-00
D/S	2-50	3-50	6-00	10-00

### Stereo:

S/S	3-00	4-50	7-00	9-00
D/S	4-00	5-00	8-00	12-50

**Overtime rates:** £6 per hour will be charged after 6.00 p.m. until 9.00 a.m. and for all weekend time. Transport expenses charged for staff working after 11.00 p.m.

**Cancellation arrangements:** Written confirmation is requested for all Studio bookings.

Four days' notice of cancellation required, notice to exclude Saturday, Sunday and public holidays, otherwise 50% of time booked will be charged. If less than 24 hours' notice of cancellation, full rate of time booked will be charged.

## CBS RECORDING STUDIOS

**Address:** 31/37 Whitfield Street, London W1P 5RE.

**Tel. No.** 01-636 3434.

**Studio Manager:** Reg Warburton.

**Asst. Studio Manager:** Don Horne.

**Technical Manager:** George Balla.

**Operations Controller:** Brian East.

**Bookings:** Ruth Rosenthal.

**Engineers:** Noel Jesudian, John Cole, Mike Ross, Mike Fitz Henry, Bernie O'Gorman.

**Studio Capacity:** 70 musicians (Studio 1), 20 musicians (Studio 2), 12 musicians (Studio 3).

### Rates (per hour):

Studio 1	Studio 2	Studio 3
16-track:		
£38-00	£32-00	£32-00
8-track:		
£32-00	£26-00	£26-00
4-track:		
£32-00	£26-00	£26-00
Mono/stereo:		
£26-00	£20-00	£20-00

### Reductions:

16-track (Studio 1)	£32-00
16-track (Studios 2 & 3)	£28-00
8-/4-track (Studio 1)	£26-00
8-/4-track (Studios 2 & 3)	£24-00

### Quadrophonic:

16-track to quadrophonic (Studio 1)	£34-00
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### Masters:

Mono:		
7" SP		£7-00
7" EP		£9-00
10" LP		£10-00
12" LP		£10-00



# ADVISION SOUND STUDIOS

*recently recorded*

PAUL ANKA • SHIRLEY BASSEY

PETULA CLARK • CURVED AIR

SACHA DISTEL • EMERSON LAKE & PALMER

GENTLE GIANT • RICHARD HARRIS

HEADS HANDS & FEET • SOFT MACHINE

T. REX • THE YES

**STUDIO ONE** Size 40' x 30', height 18'. Capacity 70 musicians. 22-channel mixing console, 16 output; Scully 16-track 2" and 8-track 1" recorders with many stereo and mono recorders. Variable speed control.

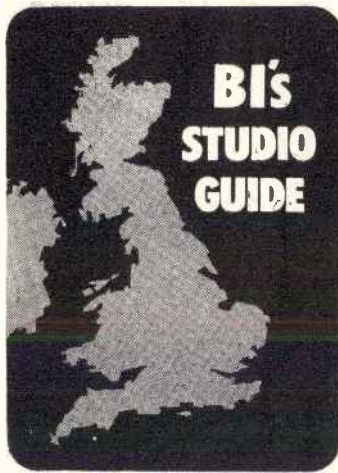
Film projection facilities (35mm and 16mm) with 35mm and 16mm film recorders, interlocked to picture.

18 Dolby "A" noise reduction units; EMT echo plates. Moog Synthesiser 3, with sequential Controller.

**STUDIO TWO** Control room 30' x 20'. Overdubbing booth. 16-input channel mixing console - 4 outputs. Scully 16-track 2" and 8-track 1" recorders; many stereo and mono recorders. Varispeed unit; EMT echo plate; 18 Dolby "A" noise reduction units. Comprehensively equipped for reduction to quadraphonic or stereo. Moog Synthesiser 3, with sequential Controller.

# ADVISION SOUND STUDIOS

23 GOSFIELD ST. LONDON W1P 7HB 01-580 5707



There is no extra charge for cutting from Dolby tapes.

**Tape Cost:**

1/4" per reel	£5.00
1/2" per reel	£10.00
1" per reel	£15.00
2" per reel	£25.00

**Recording hours:** 24-hour service.  
**Overtime rates:** 25% above standard rates from 6 p.m. to 9 a.m. and at weekends and bank holidays.

**Cancellation arrangements:**

Written confirmation of all booking is required. 50% of booked time is charged if less than 48 hours notice is given, full rate is charged if less than 24 hours notice is given.

C.B.S. Recording Studios, certainly the newest and probably the most ambitious on the present scene, offers facilities virtually unmatched by any other U.K. studio. Facilities include Quadrophonic sound, Altec Lansing monitors, EMT echo (four plates) and much, much more. For a full report, refer to *Beat Instrumental's* two-part spotlight on C.B.S. Studios, published in the June and July issues of this year.

**CENTRAL SOUND RECORDING STUDIOS**

**Address:** 9 Denmark Street, London WC2.

**Tel. No.** 01-836 6061.

**Studio Manager:** Matt Geddes.



*New Seekers: Often at Morgan*

<b>Stereo:</b>		
7" SP		£11.00
7" EP		£12.00
10" LP		£12.00
12" LP		£14.00
<b>Acetates:</b>		
<b>Mono:</b>	S/S	D/S
7" SP	£2.00	£2.50
7" EP	£3.50	£5.50
10" LP	£5.00	£6.50
12" LP	£7.00	£10.00
<b>Stereo:</b>	S/S	D/S
7" SP	£4.00	£5.00
7" EP	£5.50	£9.00
10" LP	£8.00	£11.00
12" LP	£9.00	£14.00

\*20% surcharge for SQ (Quadrophonic) acetates and masters.

# MAJESTIC RECORDING STUDIOS

**146 CLAPHAM HIGH STREET, LONDON SW4**

(STUDIO ENTRANCE IN STONEHOUSE STREET)

**8 - 4 - 2 and Mono Ampex Recorders**  
**2 EMT Plates and other Echo facilities**  
**Vocal and Drum Booth**

**Tel: 01-622 1228/1229/0631**

Ask for Roger Wilkinson

*The most Luxurious Studios in London with  
Licensed Bar, Buffet and Car Park*

**Engineers:** Freddie Packham Jr., Simaen Skolfield.

**Studio Capacity:** 22 musicians.

**Instruments available for hire:** Mellotron (£10.00 an hour), anything else given sufficient notice.

**Rates (per hour):**

16-track	£25.00
8-track	£15.00
4-track	£10.00
2-track	£6.50
Mono	£5.00

**Reduction:**

16-track	£20.00
8-track	£7.50
4-track	£7.50

**Tape editing and copying:**

Stereo	£6.50
Mono	£5.00

**Tape Cost:**

1/4" per reel	£5.00
1" per reel	£12.50
2" per reel	£25.00

**Recording hours:** 24-hour service.  
**Overtime rates:** £1 per hour between 6 p.m. and 10 a.m. and at weekends, plus the cab fare home for the engineer.

A full report on Central Sound, an aptly-named studio in view of its central location, appeared in last month's *Beat Instrumental*.

**CHALK FARM STUDIOS**

**Address:** 1a Belmont Street, London NW1.

**Tel. No.** 01-267-1495/1542.

**Studio Manager:** Vic Kearey.

**Engineers:** Vic Kearey, Bob Aitchison, Dandy Livingstone.

**Studio Capacity:** 15 musicians.

**Instruments available free of charge:** Piano.

**Instruments available on hire:** Hammond organ, Wurlitzer organ, Mellotron, ARP synthesiser.

**Special Facilities:** Phrudge phase/distortion unit.

**Rates (per hour):**

8-track recording	£16.00
4-track recording	£16.00
2-track or mono	£10.00

**Dubbing and editing:** As recording charges unless done in dubbing studio in which case £5 per hour.

**Recording hours:** 24 hours a day, 7 days a week.

**Overtime rates:** 25% on Sundays.

**Cancellation arrangements:** 48 hours' notice required otherwise 50% will be charged.

**CRAIGHALL SOUND RECORDING STUDIOS.**

**Address:** 68 Craighall Road, Edinburgh EH6 4RL.

**Tel. No.** 031-552 3865

**Studio Manager:** Bob Sibbald.

**Engineers:** Bob Sibbald, Billy Lyall, George Keats.

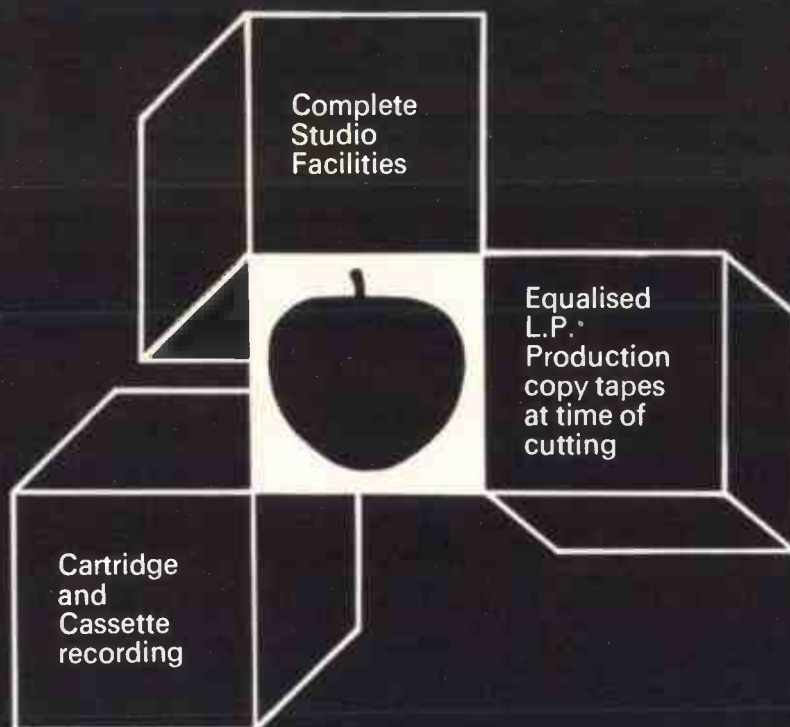
**Studio Capacity:** 20 musicians.

**Instruments available free of charge:** Steinway Grand.

**Instruments available on hire:** Mellotron (£10 per day or session)



# Apple Studios



3 Savile Row London W1X 1AF Phone 01-734 3008/9



and Hammond Organ (£12 per day or session).

**Special facilities:** Mobile recording studio with Ampex 4-track facilities and closed-circuit TV monitoring. Also a Lyrec disc-cutting unit, a Sansui Quadrophonic Synthesiser and, according to some, a free-of-charge studio ghost!

**Rates (per hour):**

8-track	£19.00
4-track	£16.00
2-track mono and stereo	£12.00

**Mobile unit:**

Setting-up charge	£20.00
4-track	£16.00
2-track mono and stereo	£12.00

**Reduction:**  
 8-track £12.00  
 4-track £8.00  
**Editing:** £6.00  
**Recording hours:** 9 a.m. to 5.30 p.m., Monday to Friday.  
**Overtime rates:** 25% extra after 6 p.m. and weekends, 33% after 11 p.m.  
**Mobile rates:** In addition to the charges detailed, a sum of 5p per mile is payable for all sessions outside the Edinburgh area, plus hotel charges for the staff should an overnight stay be necessary.  
 Full details of additional facilities are included in this month's studio spotlight feature on Craig-hall.

**DE LANE LEA MUSIC CENTRE**

**Address:** Engineers Way, Wembley, Middlesex.

**Tel. No.** 01-903 4611

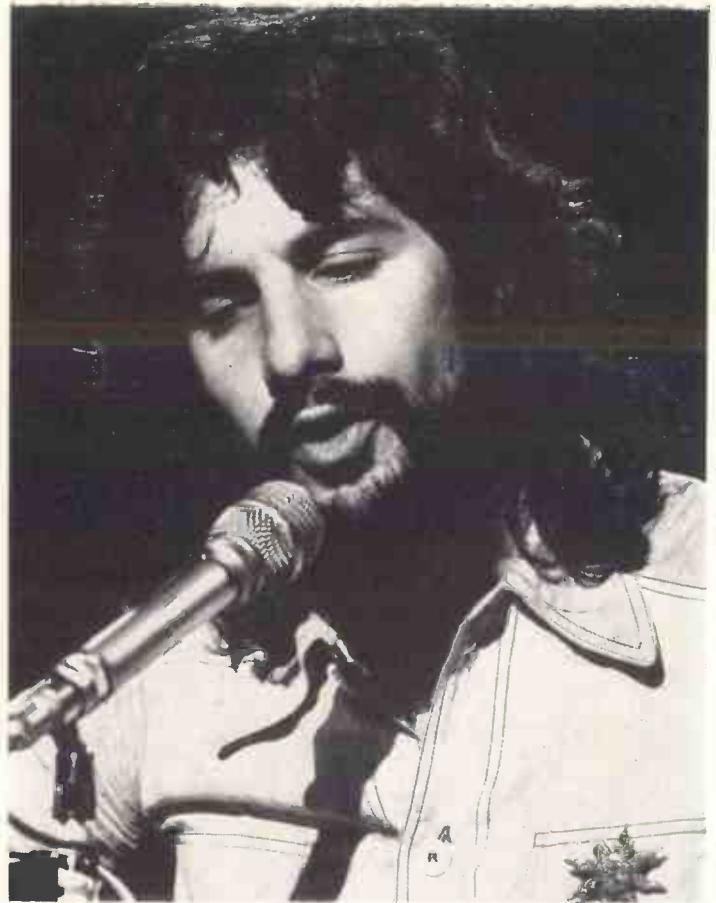
**Managing Director:** David Siddle.

**Engineers:** Martin Birch, Louie Austin, Terry Johnson, John Acock, Dave Hunt.

**Studio Capacity:** 135 musicians. (Studio 1), 45 musicians (Studio 2), 20 musicians (Studio 3).

**Instruments available free:** Bosendorfer Piano, Steinway Piano, Bechstein Piano, Multi-tone Piano.

**Instruments available on hire:** Harpsichord, Hammond. Any other



*Cat Stevens: Has been seen at the Manor*

**S**etting new recording standards... one of the world's most advanced recording studios. Right in the heart of the music capital of the world. Open now. 24 hours a day. Everyday.



CBS Records Recording Studios, 31/37 Whitfield Street, London, W1P 5RE Tel: 01-636 3434



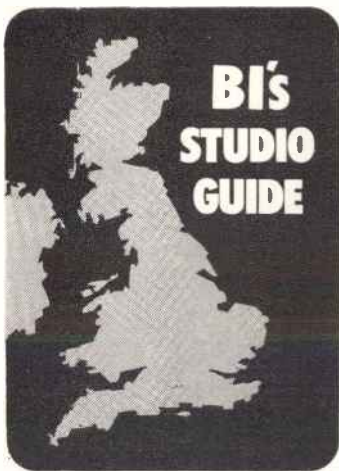
# CRAIGHALL RECORDING STUDIO



Special offer of 25% discount off all Studio Rates  
for period 16th to 31st October

**68 CRAIGHALL ROAD,  
EDINBURGH EH6 4RL**

**031-552 3685**



instrument can be hired by arrangement.

**Extra Facilities:** 35 mm. Direct Projection Facilities, 35/16 mm. Telecine Projection Facilities, Lounge Bar with Catering Services, Free Parking for 180 cars, Conference Room.

**Rates (per hour):**

Studio 1	Studio 2	Studio 3
16-track recording		
£38.00	£32.00	£30.00
8-track recording		
£32.00	£26.00	£24.00
4-track recording		
£32.00	£26.00	£24.00
Quadrosonic 4-track		
£32.00	£26.00	£24.00
Stereo 2-track		
£26.00	£20.00	£18.00
Mono recording		
£26.00	£20.00	£18.00
Remix 1 (record)		Remix 1 (remix)
16-track recording		
£24.00		£20.00
8-track recording		
£22.00		£16.00
4-track recording		
£22.00		£16.00
Quadrosonic 4-track		
£22.00		£21.00

16-track to quadrosonic	
Stereo 2-track	
£16.00	£17.00
8-track to quadrosonic	
Mono recording	
£16.00	

Prices for Remix 2 are the same as Remix 1 except that there is no recording in Remix 2.

**Disc Cutting (per side):**

Stereo master 12"	£13.50
Stereo master 10"	£12.75
Stereo master 7" (EP)	£10.00
Stereo master 7" (single)	£9.00
Mono master 12"	£8.20
Mono master 10"	£7.75
Mono master 7" (EP)	£7.00
Mono master 7" (Single)	£5.75

**Stereo Acetates:**

12" s/side	£8.75
12" LP d/side	£13.00
10" d/side	£12.20
7" EP s/side	£5.00
7" EP d/side	£6.60
7" single s/side	£2.10
7" single d/side	£3.10

**Mono Acetates:**

12" LP s/side	£6.00
12" LP d/side	£9.00
10" LP s/side	£5.70
10" LP d/side	£8.50
7" (EP) s/side	£3.00
7" (EP) d/side	£4.00
7" single s/side	£1.50
7" single d/side	£2.00

**Tape copying:**

Multitrack	£18.00
Mono	£8.00

**Tape mastering:**

	£7.00
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**Editing:**

	£7.00
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**Playback:**

	£7.00
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**Tape Cost:**

2" per reel	£24.00
1" per reel	£14.00
1/2" per reel	£7.00
1/4" per reel	£4.00

**Cancellation arrangements:** 48 hours notice must be given otherwise 50% of time booked will be charged.



*Osibisa's Loughty Amao, a regular visitor to AIR London*

**ESCAPE STUDIOS**

**Address:** Egerton, Kent.

**Tel. No.** Smarden (023 377) 514/ Egerton (023 376) 259.

**Co-directors:** Ted and Richard Roffey.

Escape Studios promises to become a major UK recording venue within the very near future. Full sixteen-track facilities, comparable with those of the West-end, have been installed in a converted,

modernised and fully sound-proofed Kent barn. Luxurious accomodation, with a full cuisine, is provided in a genuine Kent oasthouse. The studio estate lies in the very heart of the Kent hop country — one of the most attractive rural areas of England. Yet Escape Studios are only one hour from Central London.

Facilities include a sixteen-track Studer A. 80 tape recorder,

\* RING ANGELA  
ON 637-2111  
FOR DETAILS

IN THESE DAYS OF INFLATION  
THROUGHOUT THE NATION

A \*REDUCTION IS RARE INDEED

SO ENJOY REDUCED FEES

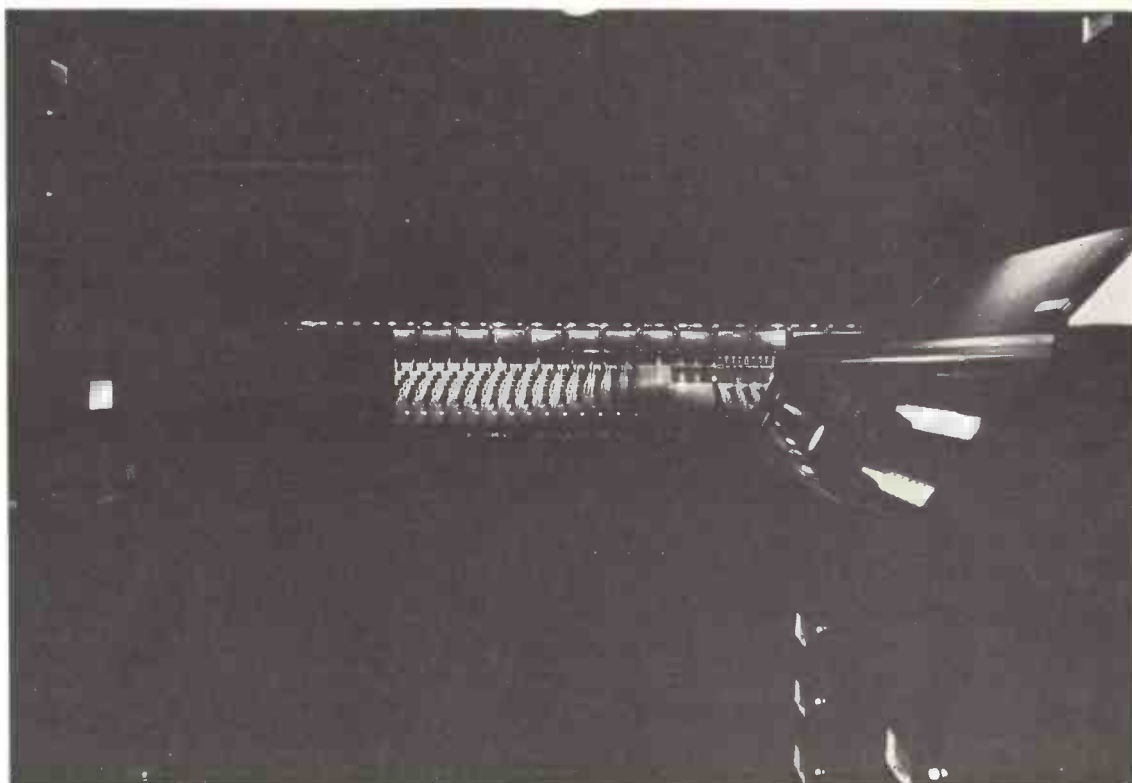
RECORD HERE WITH EASE

IBC WILL MAKE SURE YOU SUCCEED

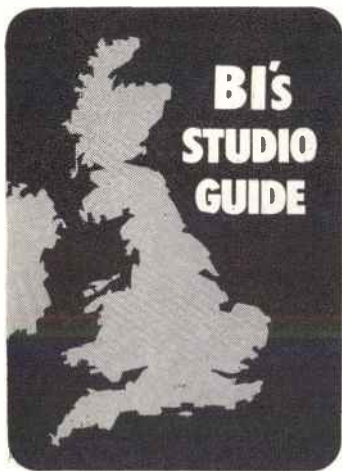
**IBC SOUND RECORDING STUDIOS . . . 35 PORTLAND PLACE, W.1.**



**HOW DO YOU ADVERTISE THAT YOU  
DON'T HAVE TO ADVERTISE?**



**CENTRAL SOUND STUDIOS, 9 DENMARK STREET,  
LONDON, W.C.2. TEL: 01-836 6061**



a specially-modified Sound Techniques desk with several additional features, Neumann and AKG microphones, 20-unit Dolby noise reduction system, Studer mix-down recorders and Lockwood Gold monitors.

Escape, though already fully operational, is putting the finishing touches to the first phase of studio construction. All recording rates, accommodation rates and relevant information is available on application. A feature on Escape will appear in a forthcoming issue of *Beat Instrumental*.

#### HOLLICK & TAYLOR

**Address:** 16 Grosvenor Road, Handsworth Wood, Birmingham 20.

**Tel. No.** 021-356 4246.

**Studio Manager:** John Taylor.

**Design Engineer:** Charles Hollick.

**Engineers:** John Taylor, Jean Taylor, Richard Crowe.

**Studio Capacity:** 18 musicians (Studio 1), 35 musicians (Studio 2).

**Instruments available free of charge:** Guitar amplifiers and piano.

**Instruments available on hire:** Gull Branson organ (£5 per session).

**Extra facilities:** Film lighting in studio 2.

<b>Rates (per hour):</b>	
8-track	£16-00
4-track	£12-00
Stereo two-track	£10-50
Mono recording	£9-50
<b>Reduction:</b>	
2- or 4-track	£8-50
8-track	£12-50
<b>Editing:</b>	£6-00
<b>Tape/disc:</b>	
7" s/side	£2-00
7" d/side	£2-50
10" s/side	£3-50
10" d/side	£3-25

**Tape copying:** 7½p per minute.

(Minimum charge £1-10).

**Tape cost:** retail prices.

**Recording hours:** 9 a.m. to 6 p.m. Monday to Saturday. Evenings by arrangement.

**Overtime rates:** Time and a half after 9 p.m.

**Cancellation arrangements:** No charge if advised one day in advance.

#### I.B.C. SOUND RECORDING STUDIOS

**Address:** 35 Portland Place, London WIN 3AG.

**Tel. No.** 01-637 2111.

**Studio Manager:** Michael Claydon.

**Engineers:** Damon Lyon-Shaw, Andy Knight, Dennis Blackham, Hugh Jones, Richard Manwaring.

**Technical Engineers:** Dennis King, Peter Smith, David Angel, Peter Fautley.

**Studio Capacity:** 55 musicians.

**Instruments available free of charge:** Piano, Multitone.

**Instruments available on hire:** Mellotron (£12-60), Hammond M100 Organ (£12-60), Harpsichord and Celeste (at cost).

<b>Rates (per hour):</b>	
Studio A	Studio B (reduction & voice over)
Mono recording:	
£18-00	£7-00
16-track:	
£24-00	£18-00
8-track:	
£24-00	£18-00
4-track:	
£20-00	£18-00

2-track:	£18-00	£10-00
<b>Tape cost:</b>		
2" per reel	£25-00	
1" per reel	£16-00	
½" per reel	£8-00	
¼" per reel	£5-00	
<b>Tape per minute:</b>		
15 i.p.s.	£0-15	
7½ i.p.s.	£0-10	
<b>Editing, leadering, assembly:</b>		£7-00

**Playback:**

Mono or Stereo	£7-00
4, 8 and 16-track	£18-00

Master quality disc cutting facilities (mono and stereo) also available.

**Overtime rates:** £6 per hour. Overtime is charged from 6 p.m. regardless of the time the sessions start. Transport or accommodation expenses are charged for staff working after 11 p.m.

**Cancellation arrangements:** 48 hours' notice required otherwise 50% of time booked will be charged. If less than 24 hours' notice given, 100% of time booked will be charged.

#### IMPULSE SOUND RECORDING STUDIO

**Address:** 69/71 High Street East, WallSEND-on-Tyne, Northumberland.

**Tel. No.** 0632 624999/626794.

**Studio Manager:** David Wood.  
**Engineers:** Colin Foster, Geoff Heslop.

**Studio Capacity:** 12 musicians.  
**Instruments available free of charge:** Piano, Acoustic Guitar, Guitar Amplification.

**Instruments available for hire:** M100 Hammond Organ with Leslie at £5.50 per session. Hire of other instruments can be arranged at 24 hours' notice.

**Extra facilities:** Session musicians and mobile recording unit available.

<b>Rates (per hour):</b>	
4-track	£8-00
2-track stereo	£5-50
Mono	£5-50

<b>Reduction:</b>	
4-track	£7-00
2-track	£4-20
<b>Editing:</b>	£4-20

<b>Acetate cutting:</b>	
7" single	£2-20
7" EP	£2-50
12" LP	£5-50

<b>Tape copying:</b>	
<b>Tape Cost:</b>	
½" per 2,500 ft.	£6-00
¼" per 2,500 ft.	£9-00

**Studio hours:** 24-hour service.  
**Overtime rates:** 25% after 6 p.m., 50% all day Sunday and after midnight.

**Cancellation arrangements:** No charge if more than 48 hours notice is given, otherwise 50% of studio time is charged.

# HOLLICK & TAYLOR

16 Grosvenor Road, Handsworth,  
Birmingham 20 021-356 4246

## Recording Professionals of the Midlands

8-Track 4-Track 2-Track

Leevers-Rich/Studer

Neuman & A.K.G. Microphones

Comprehensive Mobile Unit,

MONO & STEREO Nagra's

Independent Production/Demos & Pressings.

## NORTH-EAST AREA

# 4-TRACK

RECORDING & REDUCTION

## FULL STUDIO SERVICE



**impulse**  
SOUND RECORDING STUDIO

IMPULSE SOUND STUDIO  
69/71 HIGH STREET EAST  
WALLSEND-ON-TYNE, NEWCASTLE  
Tel. (0632) NEWCASTLE 624999



Impulse Studios, one of the most popular studios in the North of England, are planning to go 16-track in the very near future. Their sixteen-track facilities could be operational within two or three months.

**INDIGO SOUND STUDIOS**

**Address:** 72 Gartside Street, Manchester M3 3EJ.

**Tel. No.** 061 834 7001.

**Studio Bookings:** Anne Kent-Watson.

**Engineers:** Bob Auger, David Kent-Watson.

**Studio Capacity:** 10 musicians (35 musicians in a second studio room to be opened in early 1973).

**Instruments available free of charge:** Piano.

**Instruments available on hire:** VCS3 Synthesiser at £5 an hour. Most other instruments are available at hire cost on 24 hours notice.

**Rates (per hour):**

8-track £16-00\*

8-track reduction £12-00\*

\*(8-track facilities from early 1973)

4-track £12-00

Stereo £8-00

Mono £6-00

**Reduction:**

4-track £8-00

**Tape Cost:**

1/4" per reel £5-20

1/2" per reel £9-60

1" per reel £15-50

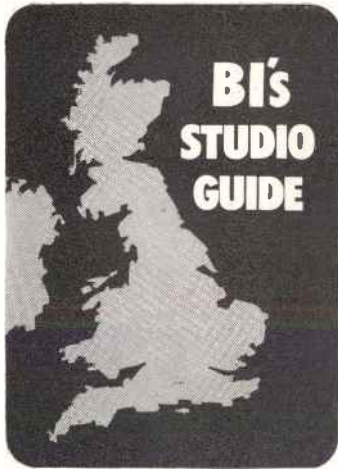


*Middle Of The Road: Did some stuff at Craighall in Edinburgh*

**NEVER A DULL STUDIO**

This year we opened our third studio in Willesden.  
 In 1973 we're going into the Common Market.  
 We're building our fourth studio in Brussels.  
 24-track and Quadrophonic.

morgan



*Overtime rates:* £3 per hour after 10.30 p.m.

*Cancellation arrangements:* If less than 48 hours notice is given, 50% of studio time. Full rates are charged if less than 24 hours notice is given.

Indigo Sound, a leading North of England studio, offers a number of extra facilities, including film dubbing facilities (for which ACTT Union rates apply) and, very shortly, the use of a N.A.B. Cartridge unit. The N.A.B. machine, available for the recording of jingles, etc., is charged according to the length and nature of the final recording. Further details are available on request.



*Lindisfarne: Trident is popular*

Indigo Sound will shortly be offering record production facilities through their associated record label, Indigo Records. They will also be offering full eight-track facilities in a second recording suite. This suite, which will be operated from the existing control room, will be completed, hopefully, by the beginning of next year.

**LANDSDOWNE RECORDING STUDIOS**

**Address:** Landsdowne House, Landsdowne Road, London W11 3LP.

**Tel. No.** 01-727 0041/2/3.

**Director and General Manager:** Adrian Kerridge.

**Engineers:** John Mackswith, Peter Gallen, David Baker, Ashley

Howe, Roger Butterworth.  
**Studio Capacity:** 30 musicians.  
**Instruments available free of charge:** Grand Piano, Jangle Piano.

**Instruments available on hire:** Celeste, Electric Harpsichord, Electric Piano, Mellotron, Organ, ARP Synthesiser, Moog Synthesiser. All prices on application.

# ONE HOUR FROM PICCADILLY

We've built a sixteen-track recording studio in the heart of the English countryside. Just one hour from Central London. At Egerton, in the Weald of Kent.

We'll give you full West-end facilities in a genuine Kent Barn. There's a Studer A.80 sixteen-track recorder. A specially-modified Sound Techniques desk with a lot of extra features. Neumann and AKG microphones. Twenty Dolbys. Studer recorders for mixing down. Lockwood Gold monitors.

The Barn, needless to say, is fully converted and soundproofed throughout.

Come for the day. Or stay a little longer. There's luxurious living accommodation in a completely modernised Kent Oast-house. With full cuisine. And a homely atmosphere.

Escape today, to Escape Studios. You'll like it.

## ESCAPE STUDIOS LTD. EGERTON, KENT

TEL. Smarden (023 377) 514 or (023 376) 259



**Rates (per hour):**

16-track	£30.00
8-track	£26.00
4-track and Stereo	£26.00

**Remix:**

16-track	£25.00
8- and 4-track	£22.50

**Tape copying:**

£10.00

**Editing:**

£7.00

**Playback:**

£7.00

**Tape cost:**

$\frac{1}{4}$ " per reel	£5.50
$\frac{1}{2}$ " per reel	£10.00
1" per reel	£16.00
2" per reel	£26.00

**Recording hours:** 24 hour service.

**Overtime rates:** £5.50 per hour from 6 p.m., irrespective of when the session starts. Also charged for weekends.

**Cancellation arrangements:** Confirmation in writing is required for all studio bookings. If less than four days notice is given (excluding weekends and public holidays) the client will be charged at 50% of the studio time booked. If less than 48 hours notice is given, the client is charged at the full rate.

Landsdowne Studios have now been in 16-track operation for well over a year, and are constantly reviewing and updating their equipment. They'll be only too happy to help with inquiries from *Beat Instrumental* readers.

**MAJESTIC RECORDING STUDIOS**

**Address:** 146 Clapham High Street, London SW4.

**Tel. No.** 01-622 1228/9.

**Studio Manager:** Mike Collier.

**Engineer:** Roger Wolkinson.

**Studio Capacity:** 50 musicians.

**Instruments available free of charge:** Bechstein Piano.

**Instruments available on hire:**

Lowrey Organ (£5 per session).

Hohner Electric Piano. Hire of

other instruments can be arranged.

**Rates (per hour):**

8-track £11.00

4-track £10.00

2-track £8.00

**Reduction and Editing:** As recording fees.

**Tape Cost:**

$\frac{1}{4}$ " per reel £5.00

$\frac{1}{2}$ " per reel £10.00

1" per reel £16.00

**Tape Copying:**

15 i.p.s. 25p per minute

7 $\frac{1}{2}$  i.p.s. 12p per minute

**Recording hours:** 24 hour service.

**Overtime rates:** £1 per hour during

weekdays, £2 per hour at weekends.

**Cancellation arrangements:** If less than 48 hours notice is given, 50% of studio time. If less than 12 hours notice is given, full rate is charged.

Majestic Recording Studio is planning to go 16-track in the near future. Plans for the building of a reduction suite are also completed,

together with plans for a direct off-stage recording facility from a 1,000-seater theatre situated beneath the studio premises.

**MAYFAIR SOUND STUDIOS**

**Address:** 64 South Molton Street, London W1Y 1HH.

**Tel. No.** 01-499-7173.

**Studio Management:** Tony

Leather/Peter Hazell-Smith.

**Engineers:** John Hudson, Trevor Vallis.

**Bookings:** Jenny Dean.

**Studio Capacity:** Studio 1-14,

Studio 2-6, plus vocal booth.

**Instruments available free of**

**charge:** Hammond L.103 organ with Leslie speaker, Piano.

**Instruments available on hire:**

Any instrument available at 24 hours notice.

**Special Facilities:** Closed circuit

TV links with all studio recording

areas and talk-back facilities.

Mobile recording units can be

arranged. Commercial radio ad-

vertising and programming service.

Silent air-conditioning. Dolby

noise reduction system through-

out. Three individual fold-back

systems. EMT echo plate.

**Rates (per hour):**

8-track £20.00

2-track £13.00

Mono and stereo £10.50

**Dubbing:**

As above recording prices.

**Reduction:**

8-track	£15.00
2-track	£10.50

**Editing and Mastering:**

$\frac{1}{4}$ " Tape	£8.00
$\frac{1}{2}$ " Tape	£8.00

**Playback:**

Mono and stereo	£8.00
Multi-track	£8.00

**Tape Copying:**

Mono and stereo £8.00

**Tape Cost:**

$\frac{1}{4}$ " per 2,400 ft. £5.00

(Minimum charge £1.75).

1" per 2,400 ft. £17.00

(Minimum charge £5.00).

**Recording hours:** 24 hours per day, 7 days per week.

**Overtime rates:** 20% Monday-Friday, 6 p.m. - Midnight. 30% Mid-

night - 8 a.m. and all day Saturday and Sunday.

**Cancellation arrangements:** Less than 48 hours notice 33 $\frac{1}{3}$ %. Less than 24 hours notice 50%.

**MORGAN RECORD STUDIOS LTD.**

**Address:** 165-171 High Road, Willesden, London NW 10.

**Tel. No.** 459-7244/5/6/7.

**Studio Manager:** Roger Ques-

ted.

**Engineers:** Mike Bobak, Robin

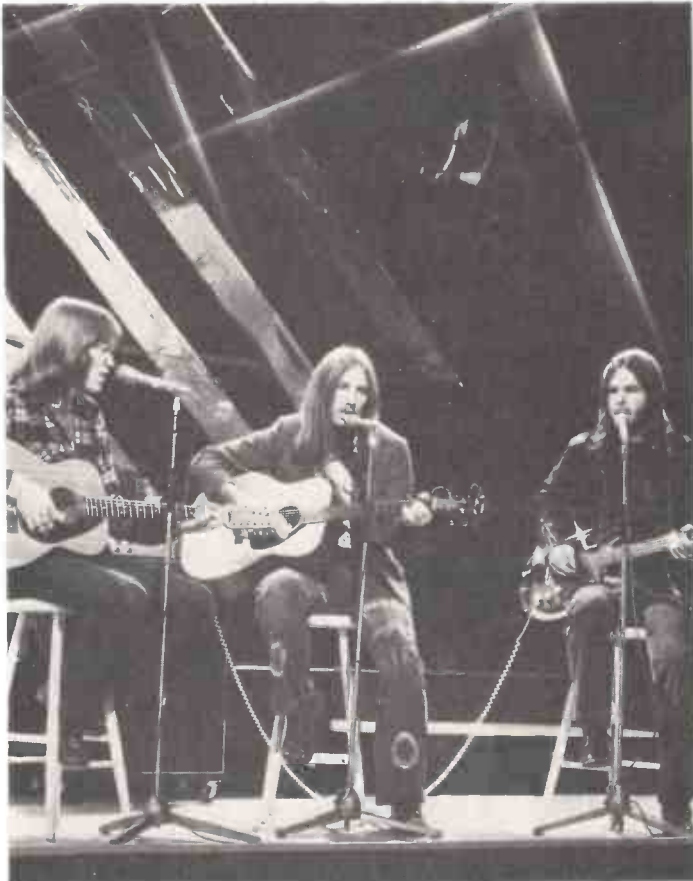
Black, Paul Tregurtha, Harry Davis,

Roger Quessted, Mal Luker, Mike

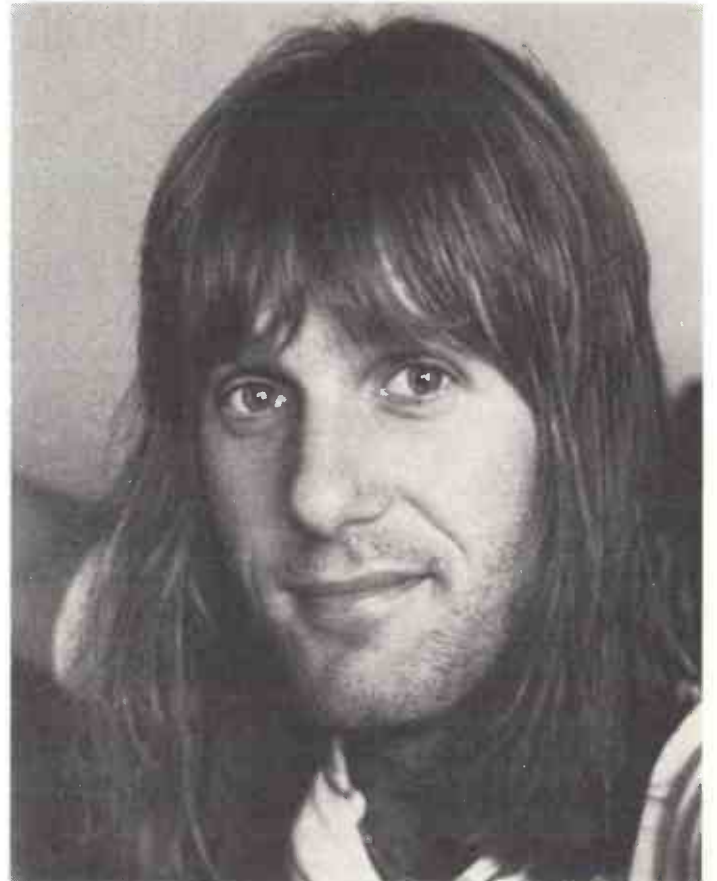
Butcher.

**Tape Op./2nd Engineers:** Greg

Jackman, Barry Hammond, Pete



America hit big at Trident



ELP's Keith Emerson works well at Advision



## BI'S STUDIO GUIDE

Flanagan, John Urry, Martin Levan, George Nicholson.

**Maintenance Engineers:** Zeke Lund, John Romer.

**Studio Capacity:** 35 (Studio 1), 12 (Studio 2), 35 (Studio 3).

**Instruments free of charge:** Hammond organ, Leslie cabinet, Steinway grand piano.

**Instruments available on hire:** Anything on 24 hours notice.

**Rates (per hour):**  
One rate for all studios, all facilities.  
£28 per hour.

**Editing, copying, dubbing etc:**  
£10 per hour.

**Overtime rates:** £5 after 6 p.m., weekends and public holidays.

**Cancellation arrangements:** Less

than 4 days – 50% of studio time charged. Less than 48 hours – full time charged.

In the spring of 1973 Morgan will be opening two 24-track quadrophonic recording studios in Brussels. They will also open a new 24-track reduction suite at their Willesden studios.

### ORANGE RECORDING STUDIO

**Address:** 3/4 New Compton Street, London WC2.

**Tel. No.** 01-836 7811/2/3; 01-2403159

**Studio Manager:** David Humphries.

**Engineers:** David Humphries, Alan Keith.

**Studio Capacity:** 20/25 musicians.

**Instruments available free of charge:** Any equipment in the Orange shop, when available – including Hammond Organ, Electric Piano, Guitars, Amplifiers, Microphones, Harmonium, Piano, Leslie, Vibraphone, Harpsichord, Dolby Noise Reduction System.

**Rates (per hour):**

16-track	£16.00
4-track	£12.00
2-track stereo	£12.00
Mono	£10.00

**Reduction:**

16-track	£12.00
4-track	£10.00

**Editing:** £5.00



*Sweet's Dave Connolly has worked at Nova*

# THE HOME OF THE HEAVY HIT SOUND CHALK FARM STUDIOS ARE OPEN AGAIN!

**1a BELMONT STREET, LONDON, N.W.1. (Opposite Round House)**

This is the Studio with the personal touch – some say the magic touch – so many of our clients have hit the Top Twenty in the last year. After extensive re-building and re-equipping, Vic Keary invites clients old and new to try our 16-track Ampex (Installed Nov. 1). THERE IS A SPECIAL OFFER OF 16- OR 8-TRACK UNTIL DECEMBER 31st. £16 PER HOUR. No overtime charged till midnight (except on all day Sunday). Other facilities include ARP Synthesiser; Hammond & Wurlitzer Organs; Mellotron; Steinway Piano; Electronic Phasing; Wah-Wah; Pradge; Fuzz; Kepex; EMT & Foss Plate Echo; plus Graphic Equalisers on all channels of the new 20-channel 16-out mixing Console.

**PHONE: 01-267 1542 NOW!**  
**AND BE THE NEXT BIG NAME IN THE HIT PARADE**



Tape Copying: £6.00

Tape Cost:

1/4" £4.50

1/2" £8.00

1" £15.00

Recording hours: 24 hour service, no overtime rates to pay.

Orange are able to offer ultra-low recording rates through their association with the Orange Amity division, who design and produce studio equipment. Their sixteen-track machine operates with 1" tape, providing a great saving in the cost of tape and studio time. The Studio, which now has Dolby facilities throughout, will shortly be installing a 24-track on 2" machine.

#### PYE RECORDING STUDIOS

Address: A.T.V. House, Gt. Cumberland Place, London W1.

Tel. No. 01-262 5495/6.

Studio Manager: Patrick Godwin.

Technical Manager: Ray Pricket

Engineers: Ray Pricket, Terry Everett, Larry Bartlett, Len Foster, Bob Harper, Alan Perkins (Mobile Studio).

Studio Capacity: 45 musicians (Studio 1), 15 musicians (Studio 2).

Instruments available free of charge: Bechstein Grand, Steinway Grand, Jangle Piano.

Extra facilities: two mobile



Andy Powell, of Wishbone Ash, likes the trip to Wembley's De Lane Lea



**a new concept  
in privately owned  
recording studios**

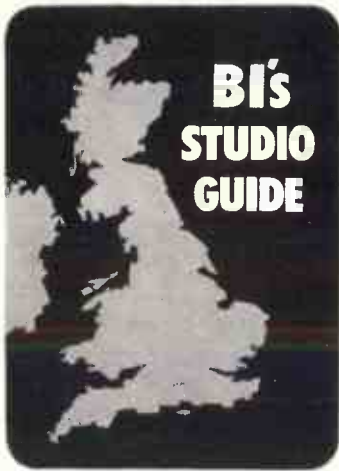


**a new concept  
in sound reinforcement  
systems**



trackplan

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## BI'S STUDIO GUIDE

recording units, Dolby and Neumann noise reduction system, Scully disc-cutting facilities.

**Rates (per hour):**

16-track (Studio 2)	£30.00
8-track (Studio 1)	£28.00
8-track (Studio 2)	£23.00
4-track (Studio 1)	£25.00
4-track (Studio 2)	£20.00
2-track stereo (Studio 1)	£20.00
2-track stereo (Studio 2)	£18.00

**Reduction:**

16-track (Studio 2)	£20.00
8/4-track	£16.00

**Acetate cutting:**

7" s/side mono	£2.00
7" s/side stereo	£3.00
12" s/side mono	£6.00
12" s/side stereo	£8.75
12" d/side mono	£9.00
12" d/side stereo	£14.00

**Tape Copying:**

Multi-track £15.00

**Tape Cost:**

1/4" per reel	£5.00
1/2" per reel	£8.00
1" per reel	£15.00
2" per reel	£26.00

**Master Cutting:**

Rates on application.

**Recording Hours:** 24-hour service.

**Overtime Rates:** 25% after 6 p.m., 33 1/3% after midnight and during weekends and bank holidays.

**Cancellation arrangements:** 50% of studio time is charged for less than



*Tom Paxton: His Peace Will Come LP was partly recorded at AIR studios*

48 hours' notice, full rates are charged if less than 24 hours' notice is given.

A major part of Pye's service is available in the form of two mobile recording units. The larger unit offers full 16-track facilities with a 24-channel desk and full Dolby noise reduction. The smaller unit offers 2-track facilities, again with full Dolby noise reduction and an eight-track channel desk. Rates for the hire of the mobile units depend on such factors as the venue to be recorded and the length of hire. Full details are available on application.

It is hoped that Studio 1 will be

in full 16-track operation by January of next year.

**ROCKFIELD STUDIOS**

**Address:** Amberley Court, Rockfield Road, Monmouth.

**Tel. No.:** 0600 3680.

**Studio Manager:** Kingsley Ward.

**Engineers:** Kingsley Ward, Ralph Downs.

**Studio Capacity:** 35 musicians (Studio 1), 40 musicians (Studio 2).

**Instruments available free of charge:** Yamaha Piano.

**Instruments available on hire:** Mellotron, Hammond Organ, Wur-

litzer Electric Piano.

**Extra facilities:** 100 acres of estate, private landing strips for light aircraft.

**Rates:** All prices available on application.

Rockfield Studios, previously known as Future Sounds, approaches closely the facilities and extras of some of the legendary American studios. It's not without good reason, in fact, the Rockfield has been often described as the U.K.'s own Muscle Shoals.

**THEATRE PROJECTS**

**Address:** 11 Neals Yard, Monmouth Street, London W.C.2.

# Mayfair Sound Studios

## Reborn and going strong in the West End.

'Showpiece of the 8-track world' - Beat Instrumental, May 1972

24 hours a day, 7 days a week

Ring Jenny at 499-7173

64 SOUTH MOULTON STREET, LONDON W1



**Tel. No.:** 01-836 7878/1168.  
**Studio Director:** David Collison.  
**Studio Manager:** Michael Moor.  
**Engineer:** Antony Horder.  
**Technical Director:** Peter Jackson.  
**Studio Capacity:** 12-15 musicians.

**Instruments free of charge:**  
Bechstein grand piano.

**Instruments available on hire:**  
Anything on 24 hours' notice.

**Extra facilities:** Film projection, tape to film facilities, extensive sound effects library.

**Rates (per hour):**

8-track	£17.50
8-track reduction	£14.00
4-track	£12.00
4-track reduction	£10.00
stereo	£10.00
mono	£8.00

**Dubbing, mixing, editing and copying:** £4.50 (tapes extra)

**Tape cost:**

$\frac{1}{4}$ " per reel	£4.50
$\frac{1}{2}$ " per reel	£8.00
1" per reel	£15.00

No overtime charge but engineer's transport must be paid after last bus/tube home.

**Cancellation arrangements:**  
24 hours' notice – no charge. Less than 24 hours' notice – 25% of Studio time charged.

Theatre Projects, as the name suggests, began by recording sound effects for the theatre.

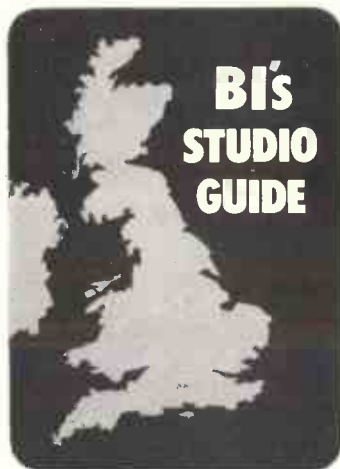


*Budgie: Best albums, including Squawk, done at Dockfield*

# All Youngblood Hits Were Recorded At Our Studios

## So Why Not Try Us?

Pye Recording Studios A.T.V. House  
Gt Cumberland Place London W.1.  
01-262-5495



piano, Fender bass and acoustic guitar.

**Instruments available on hire:** Anything on 24 hours' notice.

**Extra facilities:** 100 acres of parkland, free accommodation and meals, boating, fishing, practice room with four-track recording facilities, sound effects and record library.

**Rates:** (Inclusive of accommodation, food, engineers and producer's services).

16-track for 24-hour day £350.00

16-track for seven days £2,500.00

16-track for fourteen days £4,000.00

For the above rates, bands can record for as many hours a day as they wish. There are special rates for groups who want to use it for longer periods, and for bulk company bookings. Shipton Manor offers West End facilities in the relaxed setting of rural countryside. Facilities to enable further relaxation such as boating, swimming, tennis, billiards, table tennis and TV are available.

**TREND STUDIOS LTD.**

**Address:** 10 Hagan Court, Lad Lane, Nr. Baggot Street, Dublin.

**Tel. No.** Dublin 60928.

**Studio Manager:** Fred Meijer.

**Engineers:** John D'Ardis, Fred Meijer, Paul Waldron.

Because of this they still do a lot of their work in this field and now possess a very extensive library of sound effects.

**THE MANOR**

**Address:** The Manor House, Shipton-on-Cherwell, Oxfordshire.

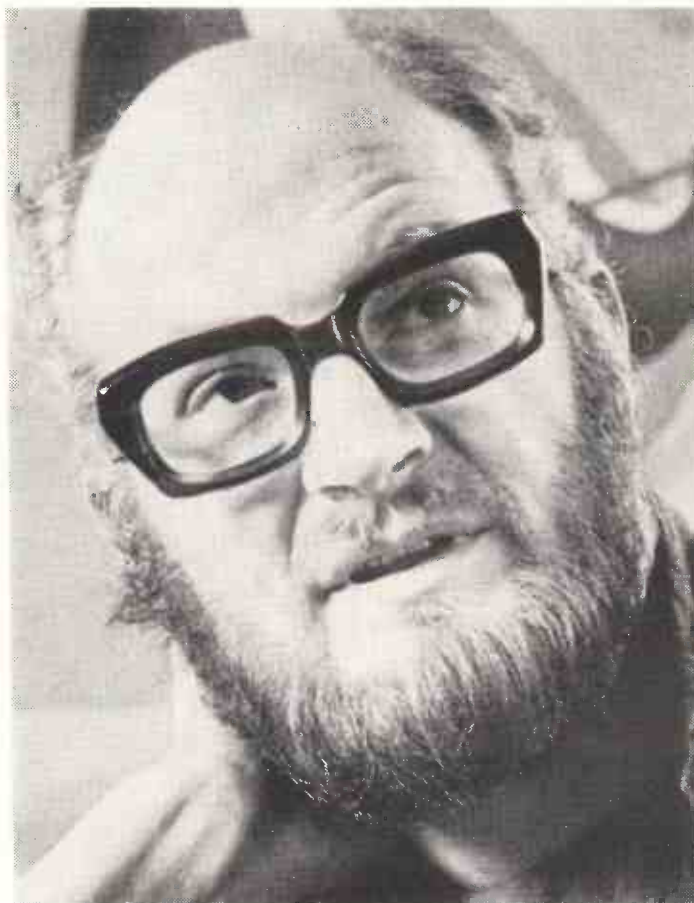
**Tel. No.** 08675-2128/5576 or 01-286 6277 (London office).

**Studio Manager:** Tom Newman.

**Engineers:** Phil Newell, Simon Heyworth.

**Studio Capacity:** (Studio 1) 30 musicians.

**Instruments available free of charge:** 2 Steinway pianos, Lowry organ, Hammond organ, electric



*Dick Heckstall-Smith: Impressed with the Manor*



No. 1 in IRELAND . . .

**TREND RECORDING STUDIOS  
DUBLIN**

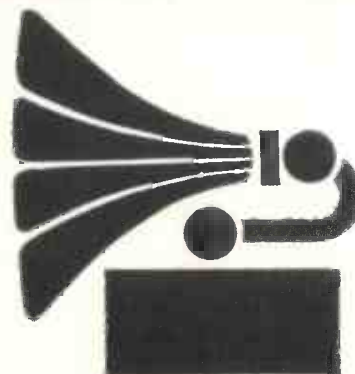
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just come and  
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You want THAT  
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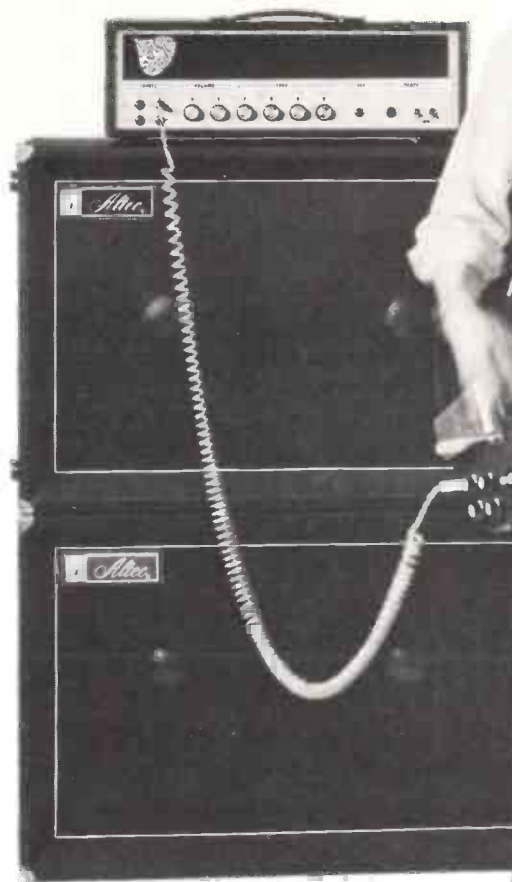
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not too small ...

Impressive and  
Beautiful.

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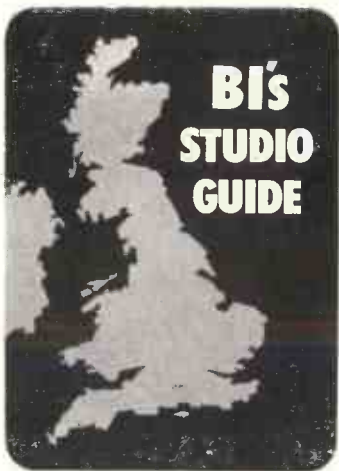


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Ling Dynamic Systems Limited  
Baldock Road, Royston, Herts.  
Telephone Royston 42424

More details and prices please

Name.....  
Address.....

BI/10/72



# BI's STUDIO GUIDE

**Instruments available free of charge:** Bluthner piano.

**Instruments available on hire:** Anything, if notice is given.

**Studio Capacity:** 36 musicians.

**Rates (per hour):**

8-track (9.30 a.m. to 6.00 p.m.)  
£12.50

8-track (After 6.00 p.m.)  
£15.00

**Editing and Mixing:** £8.00 (£10.00 per hour after 6.00 p.m.).

**Overtime rates:** As above, with a minimum charge of £50 for week-end recording.

Trend Studios are hoping to go over to 16-track facilities in the very near future. Mayfair Sounds designed their present desk, which is wired for 16-track operation.

## TRIDENT

**Address:** 17 St. Anne's Court, Wardour Street, London, W.1.

**Tel. No.:** 01-734 9901.

**Studio Manager:** Ray Richardson.

**Engineers:** Robin Cable, Ken Scott, Roy Baker, David Hentschel, Ted Sharpe.

**Studio Capacity:** 35 musicians.

**Instruments available free of charge:** Drum kit, Piano, Hammond organ.

**Instruments available on hire:** All at cost price, at sufficient notice. Hammond C3 and ARP 2500 available at the studio.

**Extra facilities:** Reduction room, Remix and dubbing rooms, Disc-cutting, Tape-copying.

**Rates (per hour):**

16-track £35.00

8-track £26.00

Mono £26.00

**Reduction:**

16-track £25.00

8-track £20.00

**Acetate Cutting:**

7" s/side mono £2.00

7" s/side stereo £3.00

7" d/side mono £2.50

12" s/side mono £7.50

12" s/side stereo £9.00

12" d/side mono £10.00

12" d/side stereo £14.00

**Tape copying:**

(multi-track) £8.00

**Editing:**

£8.00

**Tape cost:**

$\frac{1}{4}$ " £5.00

$\frac{1}{2}$ " £8.00

1" £16.00

2" £24.00

**Master cutting rates:**

7" mono (per side) £6.50

7" stereo (per side) £9.00

12" mono (per side) £10.00

12" stereo (per side) £15.00

**Recording hours:** 24-hour service.

**Overtime rates:** £6 per hour after 6 p.m. and weekends.

**Cancellation arrangements:** Up to 96 hours before booking, no charge. Between 96 and 48 hours, 50% of studio time. Less than 48 hours, full rate charged.

Trident studios also offer a pre-view theatre regularly used by all the major film companies. A separate copy room is also available together with group facilities, including a colour television.



Melanie: Likes the vibes at Wessex

# LANSDOWNNE

## THE SUCCESSFUL, CREATIVE PEOPLE'S STUDIO

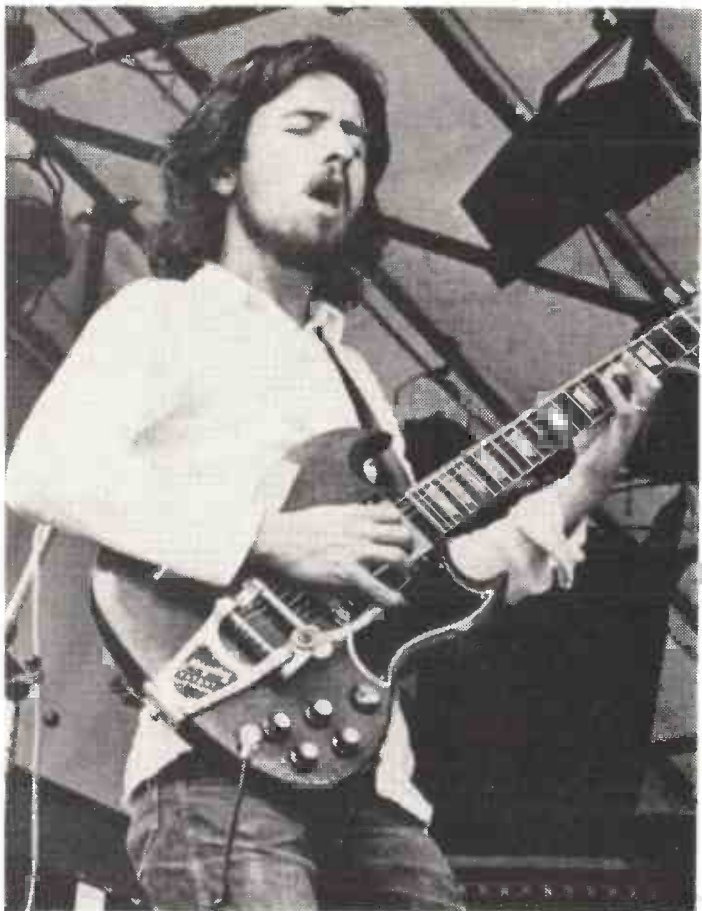
Lansdowne Recording Studios, Lansdowne House, Lansdowne Road, London, West Eleven

Tel. 01-727 0041





*Alun Davies: First solo LP at Morgan*



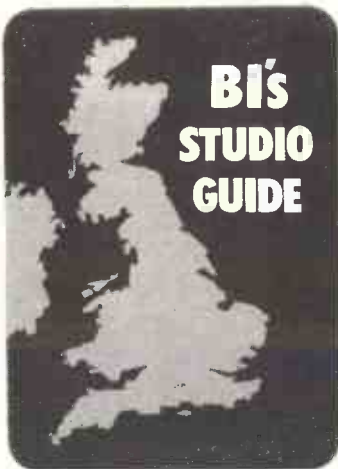
*Man guitarist has been out with Pye's mobile*



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*Tel: 01-953 0091*



# BI'S STUDIO GUIDE



*Yes: Close To The Edge done at Advision*

## WESSEX SOUND STUDIOS

**Address:** 106 Highbury New Park, London N5.

**Tel. No.** 01-359 0051.

**Studio Manager:** Miss Shanti Bhatia.

**Chief Engineer:** Mike Thompson.

**Engineers:** Ron and Robin Thompson, Geoff Workman.

**Studio Capacity:** 70 musicians (Studio 1), plus second studio, vocal and drum booths.

**Instruments available free of charge:** Bechstein Piano, Jangle Piano.

**Instruments available on hire:** Anything on suitable notice.

**Special facilities:** Quadrophonic facilities, artists' rest room, unlimited car parking.

### Rates (per hour):

16-track	£32-00
8-track	£26-00
4-track	£22-00
Stereo	£20-00

### Reduction:

16-/4-track	£30-00
16-/2-track	£26-00
8-/4-track	£24-00

8-/2-track	£20-00
4-/2-track	£18-00

### Editing:

Multi-track	£15-00
1/4"	£10-00

### Copying:

Multi-track	£20-00
1/4"	£10-00

### Tape Cost:

1/4" per reel	£5-00
---------------	-------

1/2" per reel	£9-00
1" per reel	£16-00
2" per reel	£24-00

**Recording hours:** 24 hour service.

**Overtime rates:** £6 from 6 p.m. to midnight, £7 midnight onwards and at weekends.

**Cancellation arrangements:** All bookings and recordings are subject to the standard APRS con-

tract (a copy of which is available on request). 50% of studio time is charged for less than four days notice. Full rates are charged for less than one days notice.

A full feature on Wessex Studios appeared in our August 1972 issue.

**By JOHN BAGNALL**

# ROCKFIELD

**Rockfield Studios,  
Amberly Court,  
Rockfield,  
Monmouth,  
Monmouthshire**

**0600-2449**



# INSTRUMENTAL NEWS

## MAJOR COLLEGE TOUR FOR NEW RARE BIRD

Rare Bird, being re-launched with a new line-up consisting of Steve Gould, Dave Kaffinetti, Fred Kelly, Paul Karas and Ced Curtis, are to make an extensive tour of colleges and universities in October and November. Many of the gigs will be free and the admission prices of others have been pegged at 20p.

The free gigs are:

October 11, Leeds University; (13) Bromley Technical College; (24) Bournemouth Technical College; (26) Battersea Town Hall; (30) Swansea College of Education; November 1, Aberdeen University; (3) Glasgow School of Art; (11) University of Kent; (15) Manchester University; (25) Keele University.

Other free dates are yet to be added. The 20p dates are:

October 3, City University, London; (5) Wolverhampton Polytechnic; (6) Salford University; (9) Kinetic Circus, Birmingham; (10) Hull University; (12) Bradford Uni-

versity; (14) City Polytechnic, London; (17) University College, London; (18) Liverpool University; (20) Trent Polytechnic; (21) Norwich College of Education; (28) Bulmershe College of Education, Reading; (29) Llanelly Festival; November 2, Olympia Ballroom, East Kil-

bride; (4) Stirling University; (5) Grosvenor Centre, Edinburgh; (8) Dundee University; (18) University of Surrey, Guildford; (21) Portsmouth Polytechnic, at Tricorn; (23) Bingley College of Education; (24) York University; (26) Loughborough

University; (30) Bristol Polytechnic.

Other 20p dates will be added and the tour may run into December.

Rare Bird are signed to Polydor and their debut album, *Epic Forest*, is being released early in October.



Rare Bird: l. to r. Paul Karas, Fred Kelly, Dave Kaffinetti, Ced Curtis, Steve Gould

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## IMPROVED RECORDING AND PLAYBACK TAPE FROM AMPEX

The marketing of a new loose noise mastering audio tape which gives a much-improved and undistorted sound has been announced by Ampex.

The backcoated tape features a new oxide formula and a new binder system to give improved recording and playback characteristics and greater durability than previ-

ous tapes from the company.

The one-mil 407 Series and 1½ mil 406 Series tape is, according to Ampex, designed for use by master recording studios, broadcast stations, schools, industry, audiophiles, and in all applications where highest quality recording and playback performance is sought.

Extremely fine ferric oxide

particles are used to achieve a higher packing density, resulting in a solid 3.5 db improvement in undistorted output capability over that of previous Ampex tape.

Resistance to wide variations of temperature and humidity also is improved because of a new thermoset binder system. The thermoset process permanently fixes

the binder ingredients, resulting in more durable tape surfaces.

The 406/407 Series tape is the first professional mastering tape offered on a 14-inch reel containing 5,000 feet. The long reels will allow additional studio flexibility permitting a full 30 minutes of recording time at 30 ips or one hour at 15 ips.

It is offered in reel sizes from seven inches to 14 inches and on 10½-inch hubs. It is available in tape widths of ¼ inch, ½ inch, one inch and two inches to permit use on all mastering audio units. Completely new silver-grey packaging is also being featured providing greater protection and new ease in handling and marketing.

## JACKSON HEIGHTS NEW LP AND COLLEGE GIGS

Jackson Heights introduced their new percussionist and former Audience drummer, Tony Connor, to their followers at a special showcase gig at London's Music Workshop on September 20. The appearance also served to preview their new Vertigo LP *Ragamuffin's Fool* – set for release on October 6.

The group's first single, *Maureen*, was rush-released a week prior to the album and television appearances in Holland on October 9-10 have been set to coincide with the European release of the single and LP.

The band are now confirmed to begin a six-week American tour in San Francisco on October 25. For the first three weeks they'll play West Coast venues with Ritchie Havens, then a week at The Troubadour in Los Angeles and then two weeks of college dates on the East Coast.

Apart from the Music Workshop gig, latest British dates for Jackson Heights include Nottingham University on September 26 and Bromley Technical College on September 30.

Argent, who are heading towards a gold disc in America for their single, *Hold Your Head Up*, are to make a British tour in November. Dates for the group will be kept to a minimum because of recording commitments, however.

Argent return from America, where they have been playing to capacity audiences, to this country during the last week of September following extensions to the present tour. The whole of October and at least 12 days

## ARGENT GOLDDISC AND TOUR PLANS

in November will be devoted to recording.

A continental tour is being set up by manager Mel Collins for December and will include concert, television, radio and club appearances.

### QUERIES COLUMN

In our *Queries Answered* column last month we dealt with the problem of submitting songs to music publishers and record companies. We said that songs are invariably submitted in tape form and never as sheet music or demo disc. This is,

of course, misleading. What we meant to say was that, although songs reach these companies in many forms, they actually prefer to receive them in 7½ ips tape form, and if this cannot be done, then a demo disc suffices.



## MEDICINE HEAD AT MARQUEE

Medicine Head recorded a live album at the Marquee a few weeks ago, but the event was more of a showcase for the Marquee studio and the equipment the group used than the actual contents of the record.

The gear by Rodgers Sound Equipment has the following qualities – portability, efficiency, reliability, adaptability and ruggedness.

It is designed so that it can be adapted to almost any, if not all, existing major PA systems – whether they be of the transistor or valve variety. This is done through the use of a control box which accepts the output of the existing PA and then feeds the input of the control box into the amplifiers of the equipment.

Also, by using the control box the gear can be set up to give stereo or two-channel mono.

The output of the control box is then fed into three Quad amps. Each amp consists of two channels and each channel has 90 watts power RMS. This is where the ruggedness, or dependability shows in the system.

The Quad amps are ap-

parently almost indestructible. The internal circuitry and the outputs have built-in protection against shorts and opens. Also, the use of the JBL drivers throughout the system enhances the dependability. Another point is that the JBL transducers are highly efficient, meaning that it takes very little power to drive them, so getting more power to spare.

RSE PA uses a system of cross-over networks, active and passive. The active cross-over network is in the input of the control box mentioned earlier. The cross-over networks used in the system greatly increase the fidelity of the PA system.

The band's personal gear included Shure 545 microphones, Fender Telecaster and Gibson guitar, jews' harp and mouth harp, to name but a few of the many instruments they play.

The recording session was a great success, with the audience in great spirits, so encouraging the band to greater heights.

Behind the desk were Tony Ashton, Clive Selwood and Marquee engineer, Phil Dunne.

## THE GEAR BEHIND JESUS CHRIST SUPERSTAR

The installation of a sound system for the stage presentation of *Jesus Christ Superstar* posed a lot of problems. Not the least of which being the fact that the production team literally had to 'think backwards'.

The major obstacle was that *Superstar* – unlike most productions of the 'rock opera' type – started life as a record. The problem wasn't to reproduce a live sound on album, but to reproduce a studio-recorded sound through a live sound system.

Theatre Projects, a studio which has a specialist knowledge of theatre work, was called in to help solve the technicalities. Alice (Stancoil) developments, AKG and Altec were brought in to provide the equipment.

Such were the problems of providing a balanced sound that a separate microphone was used for each instrument – a total of thirty-nine in all. In addition, thirty-nine vocal microphones including hand-held, stand and riser units, were installed.

AKG units, with Keith Monks (Audio)'stand assemblies are used throughout. Several models are employed, according to their purpose –

mainly C.451 condensers, D.202's, D.190's and D.160's.

The problem of providing sufficient separation and sound absorption on-stage having been solved, Alice (Stancoil) installed a specially-made mixing desk. Due to the physical impossibility of manipulating eighty different channels, a sub-grouping pattern was designed. In addition, the desk was split into vocal and instrument halves. The desk, incorporating 100 inputs and many non-standard features, was delivered in complete working order only three weeks after it had been ordered.

All-American Altec speaker units, incorporating integral amplifiers, are used to project the sound. Ten bass cabinets and ten hf dispersal horns are employed. Although less than 1,000 watts is provided, the cabinets/amp units are of a standard high enough to project a sufficient level of high-quality sound.

Michael Moore, Manager of Theatre Projects' recording studio worked with musical director Anthony Bowles to achieve a basic sound.

balance and co-ordinate the overall system – a sound set-up as pleasant to listen to as it was difficult to design.

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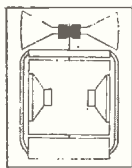
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# INSTRUMENTAL NEWS

## NEW LABEL HERE FOR UK C&W PEOPLE

British Country & Western artists now have a better chance of getting a recording contract on a major label than ever before. This is through the acquisition of America's Nashville - based Mega Records label by impresario Mervyn Conn.

Mega product will appear here on the new Nashville International label, a division of the Mervyn Conn Promotions Ltd. Pye will distribute the product.

According to Conn, much of the product will be American recordings derived from the Mega repertoire, but it is planned to add a substantial minority of locally-produced

product. The first British acts involved are Pete Sayers and Lyn and Graham McCarthy.

The first releases, on October 6, are *I've Got To Have You*, by Sammi Smith, who has entered America's top 100 with this track, and *Looking Back In Anger* by Glen Sherley, who was discovered and promoted by Johnny Cash, Sherley is soon to arrive in Britain to tour with Cash. Sammi Smith arrives towards the end of that month to make a special guest appearance at the Royal Albert Hall in Mervyn Conn's *Up Country* concert which stars George Hamilton IV and The Stoneman Family.

## MACINNES EXPANSION AND NEW STAFF MEMBER

Macinnes Laboratories, Crown International importers, have appointed two more retail outlets for Crown's domestic audio products. They are KJ Enterprises, 101 St. Albans Road, Watford, Herts, and Excel Services, 49 Bradford Road, Shipley, Yorks. Additional dealers are expected to be appointed shortly in Manchester, Glasgow and Sussex.

Chris Flack, responsible for the design and operation of the PA system at the recent successful Cambridge Folk Festival, has joined Macinnes Laboratories as technical sales engineer.

Flack, formerly chief engineer with Fenland Dynamics of Cambridge, holds City & Guilds certificates in electrical and mechanical engineering. He spent four years at the University of Cambridge working on various research projects, including work with radio isotopes, before moving on to spend two years in television engineering. He also spent two years playing guitar with a professional group before joining Fenland where he was involved with the design of sound systems for theatres, churches and pop groups. He's a member of the APAE.

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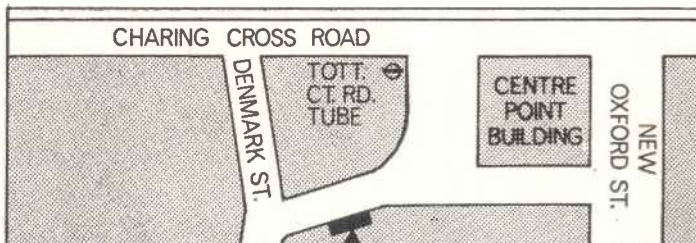
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The current pop-phenomenon in the U.S. comes in the form of 27-year-old Marjoe. Described as an actor-singer, he's really neither, but then again he's both!

At four years of age he conducted a wedding ceremony in Los Angeles and made many T.V. appearances as 'the world's youngest evangelist', preaching his own sermons. Twenty-three years later he's come up with a documentary film in which he shows what a 'con' he's always been. The film shows Marjoe preaching 'hell-fire' sermons to the seeming delight of congregations throughout America, healing cripples and then raking in the offerings at the end of the show! Apparently, he claims that all along he's believed people just want to see a performance more than to hear a sermon and although he never believed a word he said he certainly entertained, borrowing most of his stage movements from Mick Jagger!

As the established church didn't want to hear his sermons of social change he decided that rock music would be a better medium to use. In the above picture he's shown with Wes Farrell, President of Chelsea Records who's just signed him for a long-term recording contract. Marjoe is presently recording the album in L.A.

The film *Marjoe* is scheduled for November release in England.

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### PREMIER DRUM SPECIALISTS

# BEATING OUT THOSE

## PART TWO OF PETE YORK'S DRUMMING SERIES. THIS MONTH—HOW TO BREAK YOUR WRISTS AND ARMS BY LEARNING PARA-DIDDLES

Last month we dealt with buying your first drum kit, what to look for and how to hold the sticks.

OK! So now you're holding the sticks and you can't wait to get going. Buddy Rich and Louie Bellson aren't yet in danger of losing their popularity in your wake but you never know what the future holds.

Firstly, you must learn to use your arms, wrists and fingers in a flexible, fluid way to execute the ideas which hopefully come to mind.

Don't take too much notice of what some of the top drummers say about the importance of technique because most of them, in spite of their views on this subject now, went through the hard graft of rudimentary practice in their early days.

### ROUTINES

My own daily routine consists of playing single strokes, hand-to-hand, as a warm-up. Play simple left-right successions of strokes using the full wrist turn, bringing the stick twelve inches or so off the head. This will give you the loud beats. Medium volume has the sticks drumming nearer the head and the soft beats, which are probably the hardest to attain, is by having the sticks coming perhaps only an inch or so off the head. It's important to practice at different volumes and also at different speeds. Don't try, however, to play faster than your muscles will allow. As soon as tension is felt relax for a few minutes or so and then begin again.

Also, pay attention to keeping good time. I've never used a metronome (this is a timekeeper). One of the best ways to keep time is to play along to records featur-

ing good drummers. I often play to discs featuring either Rich or Bellson, but I sometimes play some Slade records because of their basic rock beats. Playing records is a more interesting way to learn to keep time than anything else.

Ten minutes of this every day will prepare you for the next exercise.

Follow your record routines with about ten minutes of double strokes—or daddy-mummy rolls, as they're sometimes called. These consist of two beats with either hand—right, right, left, left, right, right, left, left, and so on. Don't attempt, at first,

to bounce these double strokes but play them evenly to a count of 1, 2, 3, 4. Play them at varying volume and tempo. It's not good practise to accelerate your beat until you get better. Instead, stop the practice and start again on a faster tempo. Accelerating in practice often leads to the bad habit of accelerating during playing.

The last part of this half-hour warm-up can be devoted to para-diddles, which are extremely useful rudimentary exercises. The basic single para-diddle goes like this: right, left, right, right/left, right, left, left. Play these evenly with all the

strokes having the same time value and play them without accents and also with. For instance, accent the first right-hand stroke and the left stroke of the second group of four.

Variations on the single para-diddle and the double and triple para-diddles will follow later in the series.

How are you doing?

Now, using the basic items of the kit (I hope you found the right one. If you remember, last month I recommended the Beverley kit) we can now move on to the simple rock beat.

Keeping a count of 1, 2, 3, 4, in mind, play on the closed hi-hat eight beats, that is 1 and 2 and 3 and 4. Keep this going with the left stick on the snare drum on the count of two and four. There are many current rock records which can be utilised but play with one where the tempo is not crippling and is easy for you to follow.

The bass drum can be used on one, then the *and* count before 3 and three itself. This, in total, makes up your basic rock pattern.



York: 'Good timekeeping is most important'

	1	a	2	a	3	a	4	a
h.h.x	x		x		x		x	
S.D.								
B.D.								

Practice this each day and as your familiarity with the rhythms increases you may find you can slot in the bass drum beats in other places during the pattern.

As you listen to records of rock and soul drummers you'll hear very intricate rhythmic beats on the bass drum. The development of bass drum playing is one of the hallmarks of contemporary music. So, practice playing bass drum beats in between the main time beats, that is to say on the *and*



# RHYTHMS ON A DRUM

counts. However, don't move on to this before you are able to play simple time on the bass drum.

On some of the faster tempos on record it is not possible to play the eight notes in a bar on the hi-hat as described above. So, just play on 1, 2, 3, 4.

Another variation is to play the hi-hat rhythms described previously on the ride cymbal thus leaving the hi-hat free to operate as a pedal. This can be played on two and four with the snare drum, or, even more effectively, on all four beats.

## TRIPLETS

In a later article we will try to break up hi-hat playing as described for the bass drum and put in hi-hat pedal strokes in varying positions.

I see that the *House Of The Rising Sun* has just been re-released and it gives a good example of rhythm and blues drumming.

There is a slow count of 1, 2, 3, 4, and to this the right hand on cymbal or hi-hat plays 3 beats to every count, so it goes 1, 2, 3; 2, 2, 3; 3, 2, 3; 4, 2, 3. Again the left hand accents on the main counts of 2 and 4. For the purpose of practice play the bass drum on 1, 2, 3, 4. This is called a twelve/eight rhythm and is used extensively on slower tempos as it gives a more rolling, flowing feel than simply playing the slow beat.

This rhythm is made up of triplets, that is 1, 2, 3. Feel and triplets themselves are a useful exercise so you will play right, left, right, left, right, left and so on, but to a count of 1, 2, 3, 1, 2, 3 and so on, playing the bass drum on every 1 count.

A study of triplets is essential for playing basic jazz rhythms so work at these and we will move on to more variations on rhythm playing next time. Next month we'll also be looking at some wrist-breaking rudiments and

the production of cracking accents.

In the meantime study. And, as we have begun to use musical notation to describe drumming it would be as well, if you don't already have one, to buy a book which describes drum music so that we can progress to other exercises using this method of description.

Here are some books which I think will be useful to you:

First of all, the *Buddy Rich Snare Drum Rudiments Book* contains all that the beginner requires and has so much in it that you'll be able to use it for years.

Another book is *Modern Jazz Drumming* by W. F. Ludwig. It takes the art of drumming from the beginning of care and tuning the kit through to the holding

of the sticks, rudiments and rhythms in the full drum set. *Elementary Drum Method* by Roy Burns, again taking the beginner through care and tuning and more detailed display of the rudiments and more progressive exercises. This is only for snare drum or pad as it does not contain exercises for the whole kit. Other books that you'll find useful will be the *Drum Set Primer* by Louie Bellson. It contains exercises for the hand and feet on the whole set and the beginnings of independence study, which is to say releasing the hands and feet from the rigidity of the basic patterns. *Talking Drums* by Ed Thigpen (Oscar Peterson's old drummer now turned teacher). This is exceptionally good for the drummer making his first strokes as it contains good

photographs and descriptions of hand and pedal techniques and the methods of playing at the different volumes I discussed earlier. This book also has explicit diagrams for playing with wire brushes which are neglected by drummers in groups because of the lack of volume. However, their importance should not be overlooked. Carl Palmer of ELP has used brushes to great effect in his rock field. Following our discussion on cymbals, a book which covers the choosing of cymbals and the correct way to play them is called *Cymbals In The Stage And Dance Bands* by Roy Burns. If you go to your nearest reputable drum store you can inquire where to get these mentioned books.

If, on first sight, the contents of these books seem daunting, remember that there is a lot of hard work involved in gaining mastery of the art of drumming. You will never stop learning and hopefully your enthusiasm will never diminish.

## A BLOW

The purpose of studying technique should not be the acquisition of it for its own sake but rather that it will give you the ability to play immediately and accurately all those things which your imagination can come up with.

Those drummers who are in the forefront of rhythmic development, such as Elvin Jones, Tony Williams and Jon Hiseman have all known the wisdom of studying the instrument and putting in hours of practice each day.

As important as practice, is the playing along with other musicians. See if you can get together with some friends for a blow as often as possible. Learn the discipline of daily practice and also the freedom of expressing yourself within the bounds of whatever stage your drumming has reached.



Don Powell of Slade: Good to drum along to

# SPOTLIGHT ON EDINBURGH'S CRAIGHALL SOUND RECORDING STUDIOS

Some people say that the large, grey stone Craighall Sound Recording Studios' building in 'auld reekie' is haunted.

Studio engineer, Billy Lyall, is one of them. He lived for two weeks once in Managing Director, Bryce Laing's upstairs apartment and since then he's been convinced that a spirit other than Scotch whisky is present there.

'I was lying in bed in the spare room on the first night of my stay and it was as though someone, or something, didn't want me to sleep. I felt the bedclothes were being pulled off me from the bottom of the bed. What's more, the chair in the corner of the room creaked all night. I refused to sleep in the room anymore,' he said.

Studio manager, Bob Sibbald, also believes that there is possibly a spirit around. He said he was once sitting alone

in the control room, late one night when suddenly he felt icy cold.

'I can't explain it, but suddenly, the whole left side of me went very cold and there certainly wasn't a draught coming from anywhere,' he said.

The building, at 68 Craighall Road, Edinburgh EH6 4RL (telephone number: 031-552 3685) has been in the possession of Laing's family almost since the time it was erected in the middle of the past century.

## ALL ALONE

For only eleven years has it, however, been used as a recording studio—the only one in the city, by the way.

Laing himself has been involved in the music industry since 1954.

He ran a shop in the North side of town and from

it sold record-playing equipment and accessories.

'As a Christmas gimmick,' he recalled, 'we ran film shows for children while their parents went shopping. This went on for about three years. Then we decided to have a change and brought in some equipment so that people could record special messages to send to their friends and relatives.

'The scheme proved very popular, and we carried on for quite some time. We even converted part of the shop into a studio so that we could deal with the volume of work.

'Everything was going well until we had a compulsory purchase order slapped on us by the Council. They said they wanted to demolish the place. When it came down I bought back the old, family house and set about converting it into a proper re-

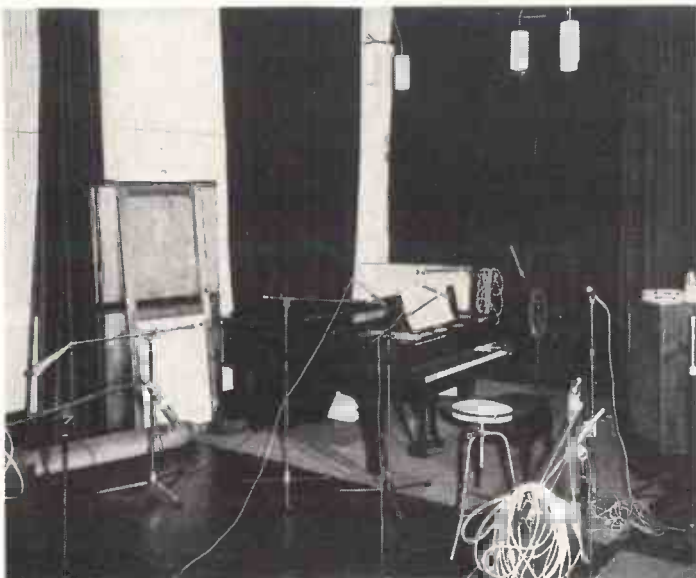
ording studio,' he said

When he first moved in and set up business, the floors were of the wooden joist type and on some of the early sessions some resonances from the strings got picked up. The fault was rectified when Laing found that there was a five-foot gap below the floor. Builders sunk the floor three feet and laid a concrete foundation underneath. The top was covered with parquet blocks. The sound now is quite dead.

## SHRUBBERY

The walls of the studio are covered with Slotex panels and there are normal acoustic tiles on the ceilings. The windows, providing a view to part of the surrounding driveway, shrubs and trees, are double glazed.

Up to 20 musicians can be accommodated in the 30-foot by 20-foot studio. If a



Part of the studio, with the Steinway piano and a selection of top quality microphones



Left to right are studio engineers Billy Lyall and George Keats at the Neve desk



choir is being recorded, however, the numbers can be increased.

The studio features panels which can be erected to make separate drum or string booths, but Laing and Sibbald said they found that most of the musicians who record there don't like the feeling of being apart from the rest of the group. There is a separate vocal booth, next to the control room, with excellent visual and audio communication.

There are 20 AKG, Sennheiser and Neumann microphones in the studio. Both men said they found that the use of a Sennheiser mike gave the same, perfect separation as a booth.

## NEVE EXCELLENCE

Inside the studio, and available for hire (the hiring costs are at the end of this feature), are a Mellotron and a Hammond A100 with a Leslie cabinet. A Steinway grand piano is available, free of charge.

The speakers used here are Tannoy.

In the control room is a standard 16-channel, eight-track Neve desk. It was a four-track model originally, but has been converted. It has 16 input channels and eight out. There are the normal equalisation, compression and limiter facilities.

All the modules for the desk are made by the Neve company in Kelso, which is

nearby. Naturally, there is an excellent after sales service,' Laing said.

'The speakers in the control room are KEF. Speakers, I think, are very personal. The ones we use have a very natural sound'

## 16-TRACK SOON

They are driven by Quad 50E watt amps

Other features of the control room are a Sansui Quadrophonic synthesiser, a Studer A80 eight-track recorder and an Ampex four-track and two-track machine. The Ampex four-track is sometimes used as an additional recorder but more often than not it finds itself in the mobile recording unit (also to be dealt with later). There's also a TRD machine for tape delays and echoes. Craighall includes two Revox machines in its equipment list. Both machines, at 7½ and 15 ips, have variable speeds, giving minus 10 and plus 15. EMT reverb plates are another facility.

Laing said he'll probably go 16-track next year and that he'll stick with Neve equipment because of the reliability and the nearness of the technical staff.

## MOBILE

Some of the reduction work is done in the control room on the eight-track and four-track machines but any further work needed is done

in a small reduction suite which is just around a corner and down a corridor. The equipment from this room was on loan to the BBC when I visited.

Another room at Craighall, houses disc cutting facilities. A Lyrec mono disc cutter is used mainly for demos and it's used in conjunction with an Ortofon amp.

The mobile unit, in an orange-coloured van, carries an Ampex AG 400 four-track recorder and a Studer control desk with 12 inputs and four outputs. Tannoy speakers are used. There's also a closed-circuit TV set up with a video recorder. A Revox recorder, also carried, has been from one end of the country to the other.

## COMPETENCE

Craighall has managed to maintain a Scottish identity and cannot be classified as a general recording studio. Therefore, a great deal of its recordings are of Scottish music. Many of the recordings done are released on the Waverley and Talisman labels through EMI.

Although much of the work done in the studio is semi-ethnic, Craighall also knows how to competently record pop, rock or classical music. Many of Scotland's biggest pop groups, such as Middle of the Road, JSD, Natural Acoustic Band and so on have all been in there

one time or another during their respective careers.

'Unfortunately, many of the bands from Scotland have gone South to London because they feel they have to get to where everything is supposed to be happening,' he said.

## EXAMS

Another recording function of Craighall is the recording of educational material for school examinations.

The engineers are all specialists in their own fields. Billy Lyall, who apart from once playing with the Bay City Rollers, also received a great deal of classical music training, deals with pop recordings. Bob Sibbald went to Craighall in 1964 – a week after he'd left school.

Since then he's recorded just about every type of music there is, including folk, orchestral, jazz, Scottish and military bands. He also worked at IBC, in London, as a disc cutter, but returned North of the border because that's where his home and girl friend – now wife – were.

George Keats is a trainee sound recording engineer, having only recently left school.

## RATES

Here are the facilities of the studio and the recording rates:



Have music, will travel. Craighall's mobile recording studio inside the Mercedes



A section of the control room with Studer and Ampex recorders

# CRAIGHALL STUDIOS

## Floor Area:

30ft. x 20ft. approx.

## Volume:

9,000 cubic ft. approx.

## Capacity:

20 artists

## Equipment:

Neve 16-channel sound control console. Studer 8-track recorder, Ampex 4- and 2-track recorders. EMT Reverb plate. Tape echo system. Neumann, AKG and Sennheiser mikes. KEF/BBC monitor speakers. Sansui Quad. synthesiser. Ortofon disc-cutting console.

## Mobile Unit:

A specially fitted-out Mercedes van, capable of acting as control centre for location recordings. Studer 12-channel, 4-output control console. Ampex 2- and 4-track recorder.

## Musical Instruments:

Steinway grand piano, Hammond A100/Leslie unit. Mellotron.

## Studio Charges:

Mono and 2-track stereo: £12 per hour  
 4-track: £16 per hour  
 8-track: £19 per hour  
 Overtime: Weekdays, after 6 p.m., all day Saturday and Sunday and Public Holidays. Normal rates plus 25%. After 11 p.m., 33%

## Mobile Unit Charges:

Setting-up charge: £20  
 Mono and 2-track stereo: £12 per hour  
 4-track: £16 per hour  
 A travelling charge of 5p per mile is made if the recording location is outside the Edinburgh area, and hotel costs for staff, if overnight stay is necessary.

## Hire of musical instruments:

Steinway grand piano: No charge  
 Mellotron: £10 per day or part of (Minimum rate)  
 Hammond organ: £12 per day or part of

## Ancillary Services:

Reduction from 4-track: £8 per hour  
 8-track: £12 per hour  
 Editing, 2-, 4- and 8-track: £6 per hour  
 Dubbing 2 to 2-track, 4 to 4-track: £8 per hour

## Tape:

1 inch: £14 per reel  
 $\frac{1}{2}$  inch: £8 per reel  
 $\frac{1}{4}$  inch: £5 per reel

## Spools:

5 inch: 27p  
 7 inch: 30p

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Managing Director, Bryce Laing, left, and right, Studio Manager, Bob Sibbald: 'What do you mean, you don't believe in ghosts?'



# album reviews

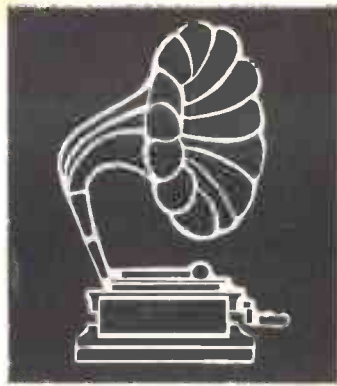
## ALBUM OF THE MONTH

**VIGRASS & OSBORNE    QUEUES    UNI UDLS501**

If you watch TV you'll know the voices of Gary Osborne and Paul Vigrass. They're the ones who sing the Pepsi Cola, Worthington E, Carling lager, bacon and flour ads. Each has his own extensive musical background. Gary, son of arranger Tony Osborne and brother-in-law of The Faces' Ian MacLagan, used to produce Paul, who sang lead in *It's Up To You Petula*, a few years back at RCA. This is their first LP together and the first track, *Men Of Learning*, is already a hit in America. The line-up production and engineering personnel, including Martin Rushent, Gary Martin, Eddie Offord, Chris Spedding, Caleb Quaye, Barry Morgan, Doris Troy, Alan Hawkshaw and Jeff Wayne have, naturally, played an important part here but it's the harmonising talents of the two singers who'll really make this album the success it deserves.

**Tracks: Side One – Men Of Learning; Don't You Worry; Bellerina; Mississippi Lullabye; Virginia.**

**Side Two – Sail Away; Forever Autumn; An Invitation; Remember; The End.**



## THE HARDER THEY COME    VARIOUS ARTISTS    ISLAND ILPS 9202

Dis a good record man from de best of de reggae artists. Featuring Jimmy Cliff, Scotty, Melodians, Maytals and The Slickers it serves to showcase reggae music which has up to now been mostly a specialist market. However, with the release of the film from which this album forms the soundtrack (*The Harder They Come*) plus the fact that stars such as Jagger and Paul Simon are currently buying up old reggae records it could broaden its appeal. This stereo record can be listened to with long hair provided either bovver boots or braces are worn. Recent hippies may already be fitted with suitable gear. If in doubt consult your dealer.

**Tracks: Side One – You Can Get It If You Really Want; Draw Your Brakes; Rivers Of Babylon; Many Rivers To Cross; Sweet And Dandy; The Harder They Come.**

**Side Two – Johnny Too Bad; Shanty Town; Pressure Drop; Sitting In Limbo; You Can Get It If You Really Want; The Harder They Come.**



## CLOSE TO THE EDGE    YES    ATLANTIC K50012

Yes are often criticised for being too technical, too computerised and with no feeling to their music. To me this is not where the fault lies, because who after all has decreed that all music must have a certain type of feeling? The music of Yes must be accepted on its own terms and when this is done it cannot be denied that they are the best in the field. Their territory is Sgt. Pepperland and they've explored it pretty well with all that modern technology has given to music. Their shortcoming, however, is that *Close To The Edge* merely seems to backtrack. It's *Fragile Part 2*. Perhaps they are literally close to the edge and any further experimentation would see Yes falling into the abyss.

**Tracks: Side One – Close To The Edge; The Solid Time Of Change; Total Mass Retain; I Get Up I Get Down; Seasons Of Man.**

**Side Two – And You And I; Cord Of Life; Eclipse; The Preacher The Teacher; The Apocalypse; Siberian Khatru.**



## THUNDERMUG    STRIKES    AXE AXS 502

The four-piece Thundermug are, according to the mounds of publicity blurbs, and carton of book matches received here, the biggest thing to happen in Canada. Heaven knows why. They can't possibly hope to compete with other groups from that country, such as The Stampedes and Crowbar. Thundermug's music is heavy and outdated, shaky and ordinary. They do one of the worst versions of that classic heavy rock number, *You Really Got Me* (the Kinks' first hit) I've ever heard. A lot of fuss has been made of the opener, *Africa*. Perhaps if another group played it there might be more excitement. As an exercise we moved the needle from one track to another in quick succession. Each burst sounded exactly the same. Melted down this LP would make a fantastic fruit dish. This is one review that won't get in Thundermug's Press kit.

**Tracks: Side One – Africa; Page 125; What Would You Do; Help Father Sun; And They Danced.**

**Side Two – You Really Got Me; Fortunes Umbrella; Jane 'J' James; Will They Ever; Where Am I.**

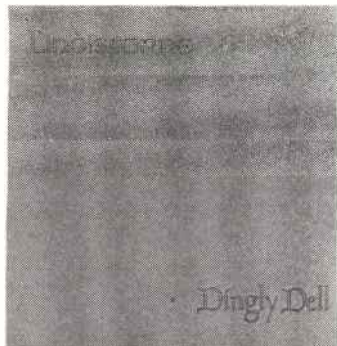


**NEVER A DULL MOMENT****RÓD STEWART****MERCURY SRM 1 646**

The title sums up the album. Rod Stewart has made a magnificent job of maintaining both his solo and group careers with no compromise on either side. Four of the eight songs here are R. Stewart originals and the other four represent the various influences that have contributed to his songwriting. He's always acknowledged his debt to Sam Cooke and when he sings *Twistin' The Night Away* you can see why. Dylan's song, *Mama You Been On My Mind*, is one of the most beautiful tracks on the album and Stewart really brings out the feeling of the lyrics. *I'd Rather Go Blind* and Hendrix's *Angel* complete the outside offerings on this album.

**Tracks: Side One** – True Blue; Lost Paraguayos; Mama You Been On My Mind; Italian Girls.

**Side Two** – Angel; You Wear It Well; I'd Rather Go Blind; Twistin' The Night Away.

**DINGLY DELL****LINDISFARNE****CHARISMA****CAS 1057**

There's something about Lindisfarne that reminds me of the Beatles' early work. There's the same open simplicity and the adherence to the formal structure of a 'song'. *Wake Up Little Sister* on the second side is an example of this quality. The album ends with Alan Hull's title track, *Dingly Dell*, which is the most experimental track (for Lindisfarne) and unfortunately the least successful. Featuring only guitar and bass besides Hull's vocals the emphasis is placed on a lingering style of vocal which would thrill the heart of David Crosby. A 'pleasant' and 'worthwhile' album but one hopes that the title track is not a pointer to the future of Lindisfarne's development.

**Tracks: Side One** – All Fall Down; Plankton's Lament; Bring Down The Government; Poor Old Ireland; Don't Ask Me; O No Not Again.

**Side Two** – Dingle Regatta; Wake Up Little Sister; Go Back; Court In The Act; Mandolin King; Dingly Dell.

**STAMPEDERS****CARRYIN' ON****MUSIC WORLD CREATIONS MWCS 702**

The Stampeders are one of Canada's more competent groups, but still they don't come anywhere near many of the English semi-pro bands. There are too many influences to relate here. But read on: *BI* will award a prize of a Thundermug album to the first person to guess correctly who inspired the writing and composing of *Giant In The Street*, *Carryin' On*, *Dead Man's Hand* and *Stick By You*. Joking aside, it's not a bad album if you don't take too much notice of the words. Lyrically they're on a par with Grand Funk.

**Tracks: Side One** – Stick By You; Dead Man's Hand; Giant In The Street; Then Came The White Man; Wild Eyes.

**Side Two** – Devil You; The Difference It Makes; Stone Blind; Monday Morning Choo Choo; Carryin' On.

**LONG JOHN SILVER****JEFFERSON AIRPLANE****GRUNT FTR 1007**

The Jefferson Airplane have finally become everything they hate – pretentious, hypocritical, boring and rich. The process has been fairly slow I must agree, but the erosion can be seen developing through their albums. Those who went and 'tore down the walls' when instructed to by the Airplane a few years ago may like to know that the band themselves made enough bread through singing songs like these to buy themselves a nice set of walls to live between. The cover of Long John Silver is supposed to be a cigar box, but I think a dead man's chest would have been more in place.

**Tracks: Side One** – Long John Silver; Aerie (Gang Of Eagles); Twilight Double Leader; Milk Train; The Son Of Jesus.

**Side Two** – Easter?; Trial By Fire; Alexander The Medium; Eat Starch Mom.

**BUDGIE****SQUAWK****MKPS 2023**

Budgie are surely going to be the band most likely to succeed next year and I don't think they're going to need too much help. This is their second LP and whilst they have retained certain Led Zeppelin influences here and there they have also introduced their own characters into the music. A lot of it is loud and pounding rock with the singer's voice rising over the sound of the lead guitar. They've also done some acoustic work for the first time and the result is very pleasing. There are no gaps anywhere, even though they have had to fill in the overall sound. Once again they recorded at Rockfield, South Wales, under the direction of Roger Bain.

**Tracks: Side One** – Whisky River; Rocking Man; Rolling Home Again; Make Me Happy; Hot As A Docker's Armpit.

**Side Two** – Drugstore Woman; Bottled; Young Is A World; Stranded.







**EVERYBODY'S IN SHOW BIZ THE KINKS RCA DPS 2035**

Take a boring tune. Work out twenty-one variations and add a pile of adolescent poetry and you have a Kinks double album. However, I mustn't level criticism at this musical offering because Ray Davies isn't too fond of it and has written a nice little song for all those nasty newspapermen who don't like his work. It goes something like this: *Look a little on the sunny side/Even when they say you're on the slide/And for a while they'll say your records never make it/But in a while they're gonna be showering you with praises./They'll give you mediocre reviews/And put you in the underground for a while/But look a little on the funny, sunny side of life/Look a little on the sunny side.* Take your own advice Mr. Davies, but at least bring back a little of the sun for us this time.

**Tracks: Side One – Here Comes Yet Another Day; Maximum Consumption; Unreal Reality; Hot Potatoes; Sitting in My Hotel.**

**Side Two – Motorway; You Don't Know My Name; Supersonic Rocket Ship; Look A Little On The Sunny Side; Celluloid Heroes.**

**Side Three – Top Of The Pops; Brainwashed; Mr. Wonderful; Acute Schizophrenia Paranoia Blues; Holiday.**

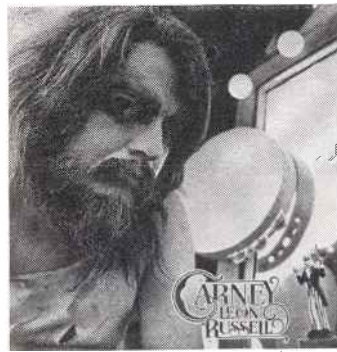
**Side Four – Muswell Hillbillies; Alcohol; Banana Boat Song; Skin And Bone; Baby Face; Lola.**

**DAYDO ALUN DAVIES CBS 65108**

A really fine album from the guitarist that has accompanied Cat Stevens through the past few years. The first cut, *Market Place*, harks back to a medieval sound but with the following track, *Old Bourbon*, he finds the style which permeates the rest of the album. The influence of Cat Stevens is very marked but it's inevitable when working at such close quarters with him for so long.

**Tracks: Side One – Market Place; Old Bourbon; Portobello Road; Poor Street; Abram Brown Continued.**

**Side Two – Waste Of Time; I'm Gonna Love You Too; Vale Of Tears; I'm Late; Young Warrior.**



**LEON RUSSELL CARNEY A & M AMLS 68911**

Russell is the guitarist/pianist/arranger who accompanied Joe Cocker on the *Mad Dogs and Englishmen* tour and LP about a year-and-a-half ago. Since then he's been turning out some fairly wild albums of his own and enjoying a certain success. However, *Carney* seems to be out of context as it doesn't really follow on from any of his past work. He sounds almost apathetic and seems to have allowed himself to settle on the tailboard of the bandwagon carrying country rock artists. It's sad when an artist such as Russell becomes complacent as it leaves us with a fear that he will eventually slip into complete oblivion.

**Tracks: Side One – Tight Rope; Out In The Woods; Me And Baby Jane; Manhattan Island Serenade; Cajun Love Song; Roller Derby.**

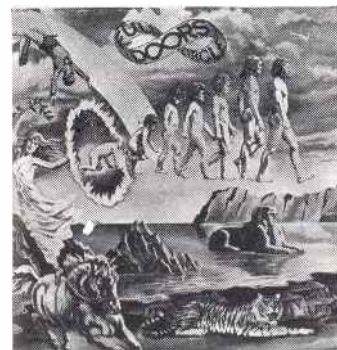
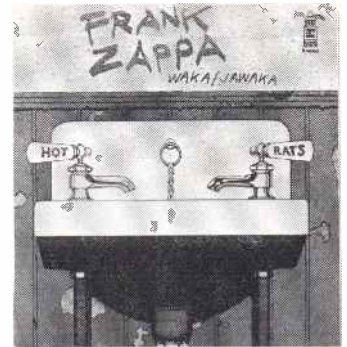
**Side Two – Carney; Acid Annapolis; If The Shoe Fits; My Cricket; This Masquerade; Magic Mirror.**

**WAKA/JAWAKA FRANK ZAPPA BIZARRE/REPRISE K44203**

It's difficult to know what to say about this album – except that it's very, very good. Zappa's genius lies in his ability to plumb the depths and breadth of musical inspiration. When he fails (as witness the last Mothers' album), he fails spectacularly. But when he succeeds in achieving a musical formula that works, he's capable of producing an album outstanding in every respect. *Waka/Jawaka*, *Hot Rats* excepted, is probably Zappa's best to date.

**Tracks: Side One – Big Swifty.**

**Side Two – Your Mouth; It Just Might Be A One-Shot Deal; Waka/Jawaka.**



**FULL CIRCLE THE DOORS ELEKTRA K42116**

The tragedy of the latter-day Doors is that Morrison's ghost still hangs over them. Manzarek, Kreiger and Densmore, in the days when Morrison was with them, were as tight and funky a trio as anyone could justifiably hope for. But without him they're trying too hard to prove that they can get along by themselves. There's no 'class' any more. And that, rather than Morrison's death, is where the real loss lies.

**Tracks: Side One – Get Up And Dance; 4 Billion Souls; Verdilac; Hardwood Floor; Good Rockin'.**

**Side Two – The Mosquito; The Piano Bird; It Slipped My Mind; The Peking King And The New York Queen.**



# THE LAST WORDS WITH THE EMPEROR



JUST got the call from *Beat Instrumental* asking me whether I'd mind doing a regular column about Deejays and the way they work, a little bit about travelling (I do a lot and can easily put in about 2,000 miles a week), the current trends and the records I hear.

At the precise moment I'm on my way to Bournemouth and there awaiting me, I hope, will be at least 2,000 happy people at the Chelsea Village. We are winding up our residency there after the summer season.

Chelsea Village is quite a groovy place, especially for

the DJ who likes being a little adventurous. The patrons appear to have a good time with virtually any kind of music that's played – as long as it's danceable.

This brings me around to the first point – danceable records for clubs and ballrooms: I feel that nowadays club and ballroom people are accepting all kinds of music to dance to, with the exception, of course, in the strongholds of such sounds as soul, reggae or freak out rock. The vanguard for the movement has been at Chelsea Village.

The strongholds will resist now and they'll probably resist later. But we can't all like the same things so it's good that there's room for the purists and those who want to hear nothing but Tamla Motown all night or nothing but The Nice or reggae.

I, myself, prefer a variety of sounds and it should be the function of all disc jockeys to provide these and keep the people dancing. Feel free to drop me a line if you agree or disagree in any case.

I think that it's because of groups like Marc Bolan's, Mott The Hoople, Alice Cooper and Mardi Gras that people generally are beginning to listen to most good, danceable sounds. These groups are certainly helping

to bring people out from their purist shells some.

On the other hand there may be a swing completely the other way and one day we might hear nothing but sounds from these people.

## SCHOOLING

The latest information we have on the Rosko School Of Broadcasting is that premises have been secured and the construction of the equipment is now taking place – a year and three months later than we anticipated. Nevertheless, the wait was worth the time. The delay has given us some extra time for thought and correction of courses. We've also learned a lot more about what is going to be expected from a DJ in the future when commercial radio happens.

I strongly suspect that a lot of potential Deejays will be setting their aims at leaving the U.K. for a while and securing active radio jobs in the moon docks of America, South Africa, Australia, Canada or one of the other English-speaking countries. But more about that later on.

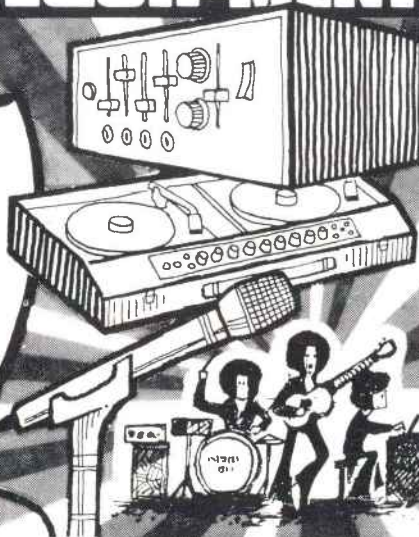
Someone asked me recently how to rate the success of a disc jockey and how to tell the difference between one and another. I've given it plenty of thought and I think the easiest way to answer that question is to ask right back how to differentiate between English football teams? That is to say, the first, second, third and fourth divisions. The first division is your national on the air DJ and the people who run very large and successful mobile units, and there aren't too many of those around. Another member of the first division is perhaps someone who has had past national or live work and is actively working as a DJ or supervising other DJ's. For instance, there's a gentleman up North called Ugly Ray Tarrett (a lot of you may remember him from the Caroline North days). He's built quite a little empire for himself up there and he's got his hands on many, many smaller discos, offering them advice, shel-

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tering them, encouraging them, supplying them with discos and records when need be. Ugly Ray has made it pay and I'd put him in the first division along with Johnnie Walker, Stuart Henry and so on.

The second division is a little more difficult. I would put it as a second division national DJ who maybe has only been on the air once or twice. I would also put in here DJs who own their own equipment and who are working. But it's no good walking into a place and hoping the system is going to work and hoping they've got the records.

The third division is still nothing to be ashamed of. In it are the lads who have unsuccessful mobiles and guys who don't own their own equipment. Nevertheless, some are successful and work at one or two or even three clubs. They've usually got a box of records and they are quite popular. However, they can't get out of their own little areas because they don't have the equipment.

The fourth division DJ is

the one who's a weekend wonder, has limited experience but a heart of gold. For these types everything's a vicious circle. They can't break into something better till they make more money and they can't make more money until they get something better to charge for. Of course, guts, determination and a little bit of luck helps you into the third division and following that formula one can proceed up to the second and eventually into the 'toughy' that's the first. And it's very difficult because where else can you go other than Radio One.

But when commercial radio does happen and things get going a lot more jobs for DJs will be open.

I leave you this month with this thought: Don't think that because you can play records in a club and people clap and stomp and love you that you can go on the air and know what to do and when to do it. Common sense is one thing, but knowledge and technique is another.

Keep on trucking child.

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