

# BEAT INSTRUMENTAL

APRIL 1973 25p

AND INTERNATIONAL  
RECORDING STUDIO

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KRISTOFFERSON

ALAN WHITE-YES

JOHN ENTWISTLE

MARC BOLAN

CAT STEVENS

KING CRIMSON

BEACH BOYS

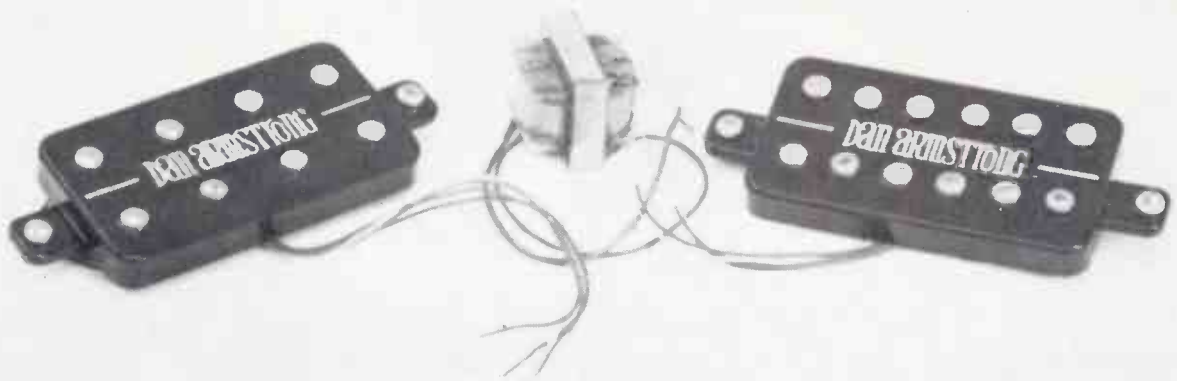
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# **BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO**

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# your queries answered

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## ACOUSTIC SOUND

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Dear Sirs,

Could you please tell me of a suitable system to gain the acoustic effect of an acoustic guitar on stage?

I have tried using our P.A. which is a 200W WEM with Shure Unidyne 111 mikes, but I get no volume and plenty of feedback!

I have also tried using various pick-ups, but they always seem to take away the acoustic sound and give out a cheap, electric sound.

Yours sincerely,

**C. J. Kyte,  
Lydney, Glos.**

**Our experience indicates that you have one of two choices – an expensive mike and P.A. system or a custom unit.**

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**be fitted to any existing make of guitar amplifier.**

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## 12-STRING

---

Dear Sir,

I have recently purchased a 12-string Burns guitar, but am completely at a loss trying to tune it. Is there any special method or tuner I can buy to help with this?

I already have a six-string guitar and I have a pitch-pipe tuner for this. However, I can't seem to make any headway on my 12-string with this tuner, which is marked E,A,D,G,B,E. Please help.

Yours,

**John Adams,  
9 St. Brides Close,  
Magor,  
Newport, Mon.**

**The tuner you have is marked with the notes that the strings are actually tuned to. A twelve-string guitar is exactly the same, except that the top two (highest) strings are double and the bottom four have normal strings plus an additional string tuned an octave**

**higher. The octave strings, if you stand the guitar up facing you, go on the left of the main string. We suggest you tune the normal six strings first to your tuner and then tune the octave strings to them.**

---

## BUILDING

---

Dear *Beat Instrumental*,

I am going to have a go at building an electric guitar but cannot find much information on the subject, here in Sheffield. I wondered if you could give me any help or tell me the titles of good books which would supply the relevant information.

I especially want to know about fitting truss rods and obtaining tremolo units (not the electric variety). Also could you tell me if you have anything on the Nice or ELP in your back numbers and, if so, which months?

Yours,

**8 Herbert Road,  
Nether Edge,  
Sheffield.**

**There is no easy answer to your query as the various skills involved in building an electric guitar come only with time and practice. There are hand-**

**books available which will tell you how to build acoustic guitars but none that we can discover on electric ones.**

**The March 1970 edition of *B.I.* carried an article on the Nice.**

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## SPEAKERS

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Dear Sir,

Could you please let me know where firms like Selmer, Hiwatt, Laney and Simms Watts get their material to cover the amps. and speakers and the cloth for the speaker front; plus the odds and ends that go to make up a cabinet.

Yours faithfully,

**Robert Paterson,  
The Music Box,  
13a Liverpool Road,  
Birkdale, Southport.**

**Speaker silks you can obtain from Radiosilks Ltd., Temple Works, Ripplside Commercial Estate, Barking, Essex. The plastic covering can be supplied by ICI, Temple House, 81-87 High Holborn, London WC2. As for extras; handles and castors you can get from Gla-rev Products, 108 Cranbrook Road, Ilford, Essex and for corners try RS Components,**

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## SHOWMAN

Dear Sir,

I would be very grateful if you could help me identify two 15-inch speakers which are in a Fender Dual Showman cabinet which was brought back from the USA, secondhand.

I know the speakers ought to be J.B.L.D130Fs but the speakers in the cab. have no nameplates and do not look very much like J.B.Ls. From the back the coils are a square shape and from the front the cones are aluminium with a black centre piece.

Is it possible to identify them?

Yours faithfully,

**C. J. Humphrey,**  
25 Stoneleigh Ave.,  
Patcham,  
Brighton, Sussex.

The chances are the speakers you have are Jensens. J.B.L's are usually fitted only on request and cost quite a bit more. As to the rating and cost of your speakers, your best bet is to contact Sound City in Shaftesbury Avenue, London.

## ENGINEER

Dear Sir,

I would like very much to be a recording engineer in a studio, but have no idea as to the qualifications required and how to go about finding this type of career. I would be grateful if you could help.

Yours sincerely,  
**Andrew Wason,**  
39 Grampian Road,  
Wishaw, Lanarkshire.

In this month's issue you will find a special feature on studio engineers which will answer all your questions.

## SAXOPHONE

Dear Sir,

I recently saw a second-hand alto sax in a local shop and it seemed to be in very good condition, apart from a dent in the bell. Would these make any difference to the ease of playing the instrument or the tone.

Yours Sincerely,

**F. Knox,**  
Walsall.

One dent shouldn't make any difference whatsoever to the quality of the sound from the instrument. Not unless, that is, the dent is so deep that it will obstruct the

flow of air or will effect the movement of the keys.

## LES PAUL

Dear Sir,

I read with interest your review on the Les Paul Triumph Bass.

I am writing for more information on the phase switch, because I notice that it is also on the Les Paul recording model and the ES 340TD. I am interested in the kind of sound it produces on a guitar and if it would be advantageous to have my ES 335 converted.

Yours faithfully,

**T. G. Berkley,**  
Weymouth, Dorset.

It really depends on the sound you want from the 335. The phase switch is part of the mechanics through which various different tones are delivered and it also has the advantage of cutting down extraneous noise from the instrument in a recording situation. 335s are renowned for a specific type of sound and it is reasonable to suppose that a Gibson phase control would give you more top on it. Try it by all means, but we suspect that the cost of

getting the electronics and finding someone to fit it properly, will be prohibitive.

## S. G. DE LUXE

Dear Sirs,

I have recently purchased a Gibson S.G. De luxe and now find, after a week's playing, that I cannot reach sufficient volume from the first string to balance with the other strings. I have noticed that the pick-up adjustment screws are not directly under the strings. Could this be the reason for the loss of balance? I would be pleased if you could advise me about this.

Yours faithfully,

**Ian Thain,**  
Redcar, Teesside.

It is very difficult to pinpoint your trouble without seeing the guitar. It could be that the pick-ups need realigning, or it could be that the bridge slotting on the top string is a bit out. Another cause of this is a very light gauge top string. Your best bet is either take it back to the shop where you bought it and get them to have a look, or take it to Selmers in Charing Cross Road, where they will be pleased to help.



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# HOLLAND: AN EXPENSIVE WAY TO KILL A 'DAMNED SURFING IMAGE'

The Beach Boys are the very stuff of which 20th-Century rock and roll heroes are made.

They have never been accorded the 'superstar' tag that falls too easily on too many shoulders these days – and if it happened now, it could only be an understatement.

Individually and collectively they continue to walk tall, as in the halcyon days of *I Get Around* and *Barbara Ann*; producing musical feats of a stature that pales most other bands into insignificance.

'Exhibit A' for anyone in doubt is their latest album – *Holland* – which was made as a result of gouda vibrations in a 'funky old four-track studio' at Baambrugge, in the sleepy, rural Netherlands.

It marks another phase of Beach Boys' development that must surely silence any critics still asinine enough to regard their early surfing sounds as nothing more than the best of California bubble gum music.

## ROOTS

Although it was made thousands of miles away from their West Coast influences, *Holland's* most powerful tracks – notably the *California Saga* – speak of the American 'roots' in a manner reminiscent of The Band, who are probably the country rock group of all time.

But it is the story of the way in which *Holland* was made – in grandiose American style – that will most likely capture the imagination of both rock fans and recording enthusiasts throughout the world.

It all began with a reaction on the Beach Boys' part to their California image, which had become so powerful

that one virtually stood for the other.

Suddenly, last summer, they took off for Holland and went through some half a million dollars settling in and arranging for nearly four tons of flying studio, a prototype for the future, to be brought from America.

Their choice of Holland was, by no means, a random one as their manager, and fellow artist, Jack Rieley explained: 'The idea occurred to us around December 1970. We were booked to do a show in Amsterdam and the morning prior to the gig found us in London. We decided to fly over and spend the day in Amsterdam as the group wasn't due on stage until midnight.

'We got to Heathrow at 11 in the morning but we couldn't leave because of fog. By six o'clock that evening we had virtually given up, but the promoter had hired a jet from Gatwick for us, so we drove down there, boarded the plane and made Brussels by 10 p.m.

'There were 12 limousines waiting for us when we arrived and after the drive to Amsterdam the Beach Boys finally went on stage at 5.30 in the morning – to a completely packed house, not an empty seat in the place.

'It was incredible and we decided there and then that there was something "strange" about the place!

So impressed were they with their reception that they decided to investigate the country at the earliest opportunity – one which occurred following an invitation to do a Dutch television programme called *Grand Gala du Disque*.

That resulted in their stopping over for a couple of months, during which time Bill de Simone – an erstwhile



*'Oh, Mama can this really be the end?'*

Hollywood P.R. man – was employed to find accommodation in Amsterdam for the Beach Boys and their entourage.

The problems he faced in the light of Holland's chronic housing shortage were, in their way, as great as the problems faced by Steve Moffit, who had engineered on the *Carl And The Passions So Tough* album and was commissioned to 'magic' a studio over to Holland.

## WHIZ-KIDS

When the group made the initial decision to record in Holland, it was assumed that they would use Dutch facilities. They soon learned, however, that the few existing studios were overtaxed and no way could enough time for an LP be booked.

Their decision to get away from the rush hours, poison air and nerves of Los Angeles stood, however, and it was down to Steve to create a studio from scratch – he was given two and a half months in which to do it.

Leading equipment manufacturers could not come up with consoles in time so Steve called in his friend and physics whiz, Gordon Rudd, and together they designed a real 21st-Century board, one borrowing liberally from

the future.

Looking back, Steve says: 'It was a ridiculous task to start with, with only two men working on it – even for a stock model. But the manufacturers were proposing ones twice the size with half the functions. Most of the people who design consoles have never actually had to use them.'

Their job entailed designing and building the board – or console – assembling it in context to make sure it all worked, dismantling it, packing it, shipping it and, finally, reconstructing it in the one-time farm building in Baambrugge, where it sat as a streamlined, multi-coloured anachronism, glowing futuristically in the dark.

The logistics of getting all the equipment to Baambrugge – let alone the Beach Boys – comprised an equally fantastic operation.

When they began shipping, Beach Boy equipment occupied every single flight from L.A. to Amsterdam (of which there are four daily) and, to correct faults, every Amsterdam to L.A. flight (of which there are three daily), for four and a half weeks.

Crates made specially for the occasion cost 5,000 dollars alone. The heaviest single item, racks containing limit-

ers, keplexes, Dolbys and the prodigious patch bay, actually cracked the tarmac as it was rolled out to the plane for loading. The gross weight of all parts totalled 7,300 lb.

While the shipping was in progress, Steve was busy reshaping the Baambrugge farm building for its new role.

It was a disaster when he found it, having been used only as a four-track studio in which to record the odd Christmas album and commercials.

Outside, it bore the imposing name of BBC 2 – nothing to do with our own BBC 2 – inside, the acoustics were so bad that Steve began his reclamation scheme by having the floor relaid six inches higher, which also served to accommodate the mass of cables required.

Sand was poured between the uprights to avoid resonating, and even the speakers had sand – Malibu sand at that – to prevent resonance. Angles were built into the ceiling, which was covered with spun glass.

The building's delighted and slightly boggled owner ran around taking home-movies and gathering autographs in between looking after the cows, whose faces loomed at the studio windows.

To do a complete breakdown of the equipment that finally made its home in Baambrugge would not only take a small booklet, it would

serve only to disillusion those people who think they've got something when taking delivery of half a dozen Dolby systems.

The particular qualities that set it apart from other good systems currently in use give us some idea of the 'goodies' involved, however.

Although it is only 'half' portable – it takes a week to dismantle – its modular construction does allow for individual parts repair and replacement within a minute.

## OBSESSION

At the push of a button, all equalisation from the main part of the console is switched into the monitor system.

The peak indicating meters indicate with light, as opposed to needles, so they don't need to be watched so closely.

And its greatest convenience is the 1,000-hole patch bay which acts as a fail-safe system, especially useful for the mix-down process.

Anything can be patched into anything. If an equaliser breaks, you patch it out and patch another one in. It's possible to reassign the position of tracks that have already been recorded, grouping them as you like. You can put a limiter before or after faders, or anywhere you like and Steve said they had occasion to use it all.

It all bears witness to the Beach Boys' well-known ob-

session with technological advance – whether or not their obsession was justified can be decided by listening to a few tracks on the album.

Material for Holland was written by every member of the band, including the two 'new' boys, Ricky Fataar and Blondie Chaplin. Jack Rieley earned his 'fellow artist' label by supplying additional material, Al Jardine's wife, Lynda, had a hand in the writing too and Jack reports that even his dog, Bingo, made one or two 'contributions' to the overall sound.

Individual reaction to being away from the States is quite clearly shown in the album, Al Jardine for example missed his family and friends in Big Sur, hence his part in the California Saga. Carl Wilson and his wife enjoyed Holland so much they now have plans to take out a dual residency and, as always, Brian Wilson provided the enigmatic touch that keeps fans coming back to the Beach Boys time and again to see just what will happen next.

Getting Brian to Holland in the first place was every bit as tough and go as getting a ceasefire in Vietnam.

'It was a monumental thing for Brian to board that aeroplane,' Jack Rieley told *Beat Instrumental*. 'He just doesn't like to leave his house in Bel Air, but it is getting better these days and I understand he's been travel-

ling to the mid-West and back recently, apparently he's into getting out of L.A. in a big way.'

## THE KEY

A journalist by profession, Jack met Brian and Carl Wilson while he was taking a year off to write a book on social and economic affairs in Latin America.

He could be found at gatherings muttering things like the 'Beach Boys', 'damned surfing image' and 'if only they could get rid of it people could concentrate on the music'.

Brian and Carl offered him the chance to do something about it and his immediate reaction was: 'Me get involved in the music business, why, that's absurd.' It certainly was 'absurd', to the point where he finished up as Managing Director of the Beach Boys, lyricist and President of their record company, Brother Records.

That was a little more than two years and several headaches ago, the biggest one of late being the financial aspect of the whole *Holland* undertaking.

'The project, in terms of special cash outlays, personal housing and stuff like that, will end up costing us something in the region of several hundred thousand dollars – and I'm not including the cost of the recording equipment which worked out at about 175,000 dollars,' he said.

Was it worth it? Well, the Beach Boys stand behind the 'experiment' more than pleased with the results and Jack has become so enamoured of Holland that he has set up a permanent office in Amsterdam, an exquisite, 17th-Century house overlooking a mossy, green canal. He quotes Russ Mackie, a friend of his who summed it all up: 'In Los Angeles there's so much more to do and so many things are done; but one is less. In Holland there are fewer things to do, but one is more.' 'That's the key to the whole thing, really,' he added.

ROB BARTLETT



Circa '72 Beach Boys, rockin' on!

# CRISPIN MELLER

## *The shape of sounds to come*



*Checking it out – Meller at work*

As the face of rock music undergoes glamorous changes, so musicians are demanding nothing short of the spectacular when it comes to the sight and sound of the instruments they play. Star shapes, bird shapes, spider shapes – anything that is 'different' is in demand.

Clear perspex drums, coloured microphones, vee-shaped or perspex guitars are all readily available from dealers; but when it comes to something that looks as good as the star on the Christmas tree and sounds as good as the best production model, then freelance guitar makers are the only ones who can effectively supply the demand.

Crispin Meller, a 25-year-old former graphic arts student, is a freelance guitar maker who is hoping to break part of the American stranglehold on the guitar market in this country.

However small the threat that one man can constitute to the giant American manu-

facturers, it is a healthy one. Along with a flood of Japanese imports and the custom building activities of one or two big names on the English musical equipment scene, Meller, and men like him, offer British musicians the chance to experiment without having to spend vast amounts of money.

In consultation with Gerry Shepard, he designed and built the sparkling star-shaped guitar that has caught the attention of many fans turning on to Gary Glitter's band recently.

### ACOUSTIC

He has also built two acoustic guitars, a six-string and a 12-string, for Humble Pie's Steve Marriott. It was Steve, in fact, who gave Meller the confidence to go into full-time production some two years ago.

'As you know, Steve is something of a guitar collector,' said Meller. 'I met him and we talked at some length. The result was an order for two guitars and the

start of the business proper for me.'

Meller's interest in guitars began when he started playing one at the age of 16. 'I turned to the guitar having first struggled with the violin,' he recalled. 'I played with a few semi-pro. bands and one of my dreams at that time was of owning a Les Paul Gibson.'

As a graphics student, Meller toyed with the idea of making interchangeable guitar parts but, deciding that that just was not practical, he started taking a close look at the ways in which guitars were made.

'I took a good look at the fan-strutting techniques employed in Martin acoustic guitars as a guide to getting what I was after – a clean sound,' he said.

'Pretty soon I realised that the sound has a lot to do with the woods employed, so I started experimenting with various different kinds. I'm still experimenting, it's a subject that can be explored *ad infinitum*, but I've settled, for the most part, for rose-

wood.'

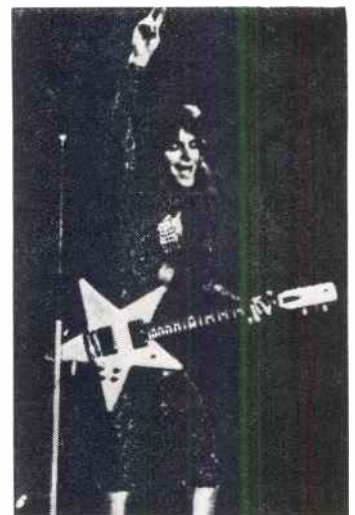
Meller's other experiments include sound-hole shaping, head-piece shaping and truss rods made of alloy sections. His electric guitar work has much to do with finishes and he has been using glass-fibre, metal-flake and engraved metals for effect. On his acoustic guitars he still prefers a simple, French-polished finish, but on both kinds his hallmark – a three-dimensional cube in three kinds of wood – is in evidence on the head piece of the guitar.

### GIBSON

Meller uses mostly Gibson humbuckers for pick-ups, but the electrical circuitry, through which their oomph is delivered, is designed and built to specification. Great care is taken over earthing the instruments and the result is a guitar capable of producing good sustain whilst maintaining low noise characteristics for studio work.

Apart from the machine heads – Schallers – and the pick-ups, everything is hand made. Meller learnt about the various construction stresses involved after a couple of his prototype acoustics were wrecked. 'Now my theory is simple,' he explained, 'build it right and it will sound right.'

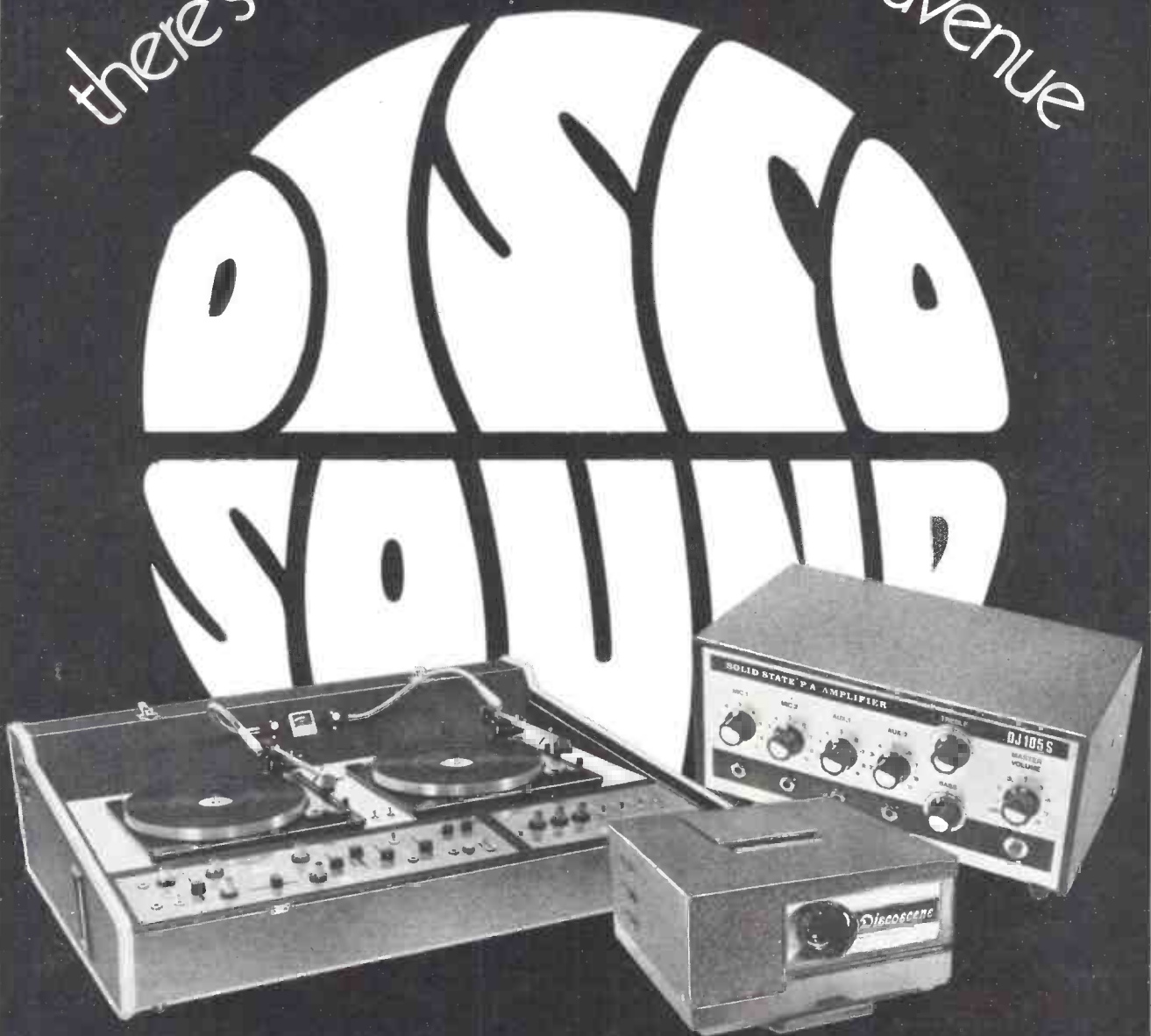
Meller reckons that it is harder to make a good acoustic than a good electric guitar, hence the small difference in price – a six-string acoustic for £125 as against £150 for a six-string electric.



*Gerry Shepard*



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Left-to right: Brian Downey, Phil Lynott, Eric Bell

# THIN LIZZY

## NO BARRIERS

Thin Lizzy's bass player, Phil Lynott, is a black, Irish Catholic. His guitarist, Eric Bell, is a Belfast Protestant, but the only fight they are engaged in is to follow up their first hit single *Whisky In The Jar*.

'We're not a political band,' says Phil, 'and I have no strong feelings either way, we're just all of us against killing. Eric is Protestant, Brian and I are Catholic so we should dislike each other, I suppose, but in music there are just no barriers.'

Phil is no stranger to fighting hard for recognition because in his native Ireland

the competition to get gigs at the limited number of venues available is so fierce that you've got to be good.

Phil and his colleagues were sufficiently confident of their ability, that after beating Rory Gallagher for the number one slot of the Ireland's Best Band poll, they settled in this country to take the 'fight' farther afield.

### TRUCKING

'There's no doubt about it,' said Phil, 'in order to get enough work you've got to come to England and that's just what we're doing now,

trucking all over the country playing every gig we can.'

Born of South American and Irish parents, Phil tends in looks towards a taller latter-day Jimi Hendrix. When talking, he sounds like any soft-spoken, young man fresh out of Dublin; but when singing, his vocal influences – Sam Cooke, Van Morrison and Stevie Wonder – are very much to the fore.

Phil's career in rock began six years ago when he set out as a vocalist with a band called Black Eagles and it wasn't until three years ago that he started playing bass guitar with the then, four-

piece, Thin Lizzy.

They split for a time while Phil sang with Gary Moore's Skid Row, but rejoined to form another band called Orphanage.

Pausing only to pick up guitarist, Eric Bell, formerly with the now legendary Van Morrison, they changed the name to Thin Lizzy and went out to capture the affections of Irish audiences.

### BASS

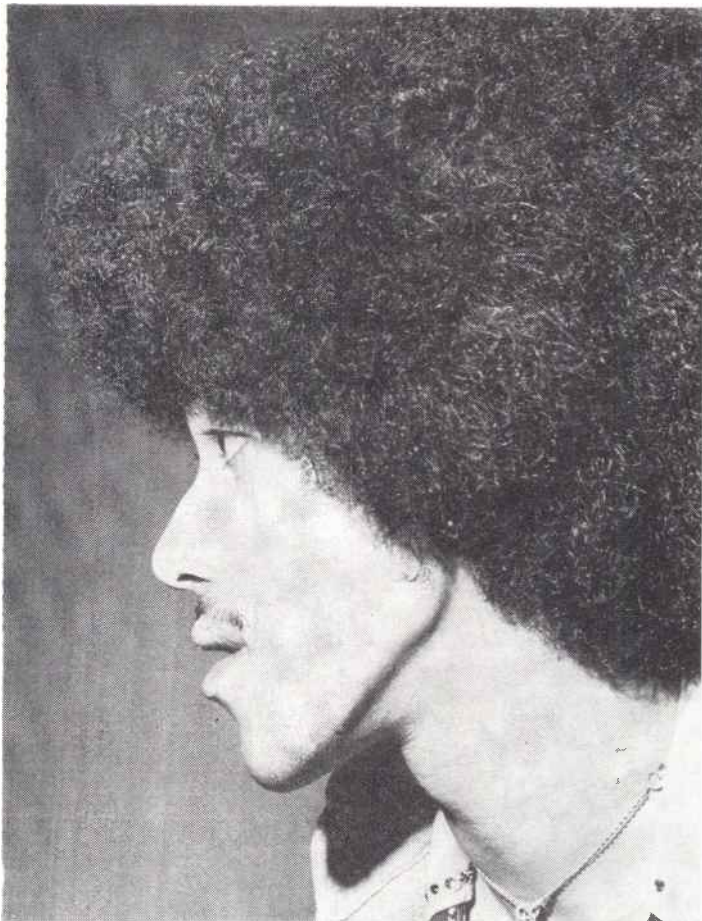
'The name came about from *The Beano* comic, or was it *Topper* or something?' said Phil. 'There was this Tin Lizzy – a female robot – and then, because of the accent, we stuck in an 'h' but it didn't make any difference. In Ireland our name was still pronounced as Tin Lizzy, we were just trying to be clever, I guess.'

However it was pronounced, the name, and its attendant reputation, drew large followings to their gigs. Phil had by this time picked up the bass guitar as an instrument worthy of greater exploitation and was practising daily, for hours on end, under the tutelage of his great friend 'Brush' Shields – founder member of another up and coming band that bears his first name.

Phil had a month's lessons with Brush before he had to go on the road with Thin Lizzy. How did he feel, therefore, about his lack of experience on the instrument?

'Yeh, I was really bad,' he freely admits, 'but there were four in the band at that time so I was well covered up and I just used to play the root notes. I took my example from Brush, he used to practice eight hours a day and sleep with his guitar! It's true, I had a lot to catch up on but I'm pleased with my progress as a bass player.'

What Phil lacked in terms of bass playing he made up for in vocals and 'presence'. In the early days he would provide most of the action on stage, but as his playing improved, so the confidence of the band as a whole grew to the point where now they are all 'movers' in their own right.



Most of the band's original material was written by Phil and contained in their first album released on Decca in 1971. It brought them to the notice of Radio Luxembourg's Kid Jensen, who made it his LP of the year.

Their second album, *Shades Of A Blue Orphanage*, also topped the Luxembourg LP charts and coincided with a very successful British tour, throughout February and March of '72.

## GEAR

But it was the success of *Whisky In The Jar*—originally due for release as the B side to *Black Boys On The Corner*—that brought them to the attention of the record-buying public.

'What I'd really like is for people to turn the single over and listen to the other side,' said Phil. 'We're pleased with it 'cause it really offers two A sides.'

Following the theft of his

Fender Precision, last year, Phil now plays a Dan Armstrong perspex bass guitar—an instrument that he is more than happy with. He puts it through an Acoustic 370 amp and cabinet—'to get that thud, that wireless sound that really hits you,' he explained.

None of the band's instruments are put through the P.A.—a practise that seems to have become standard these days—but Thin Lizzy have plans to augment their existing 600 watts of RSE gear with a 15-channel mixing desk.

For the present, however, they are busy rehearsing songs for their new album. They go into the studios in the near future to put down four tracks, one of which will be the follow-up to *Whisky In The Jar*.

'We will be doing gigs in-between recording sessions,' said Phil, 'because that's where we really come alive. We get a lot out on stage.'

◀ Phil Lynott—writer, bass-player and founder-member of Thin Lizzy

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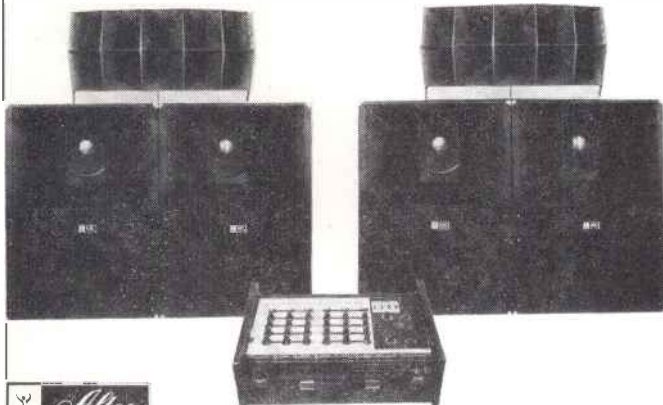
**The 'Acousta-Voicing' process is unique**—Permits maximum gain before feedback. This means you can use your system to its full potential power by the adjustment within the system to suit the varying acoustic conditions of club rooms, concert halls, theatres, etc.

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**Music critics and audiences do appreciate good sound**—Felix Barker, Evening News, said recently of the rock musical 'Jesus Christ Superstar'... and for once in a Rock Show, you can actually hear the lyrics'. The show used eight 1208A cabinets... just one of the many examples of how Altec quality speaks for itself.

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The surprise event at this year's International Festival of Country Music at Wembley's Empire Pool (21st and 22nd April) will be the appearance of California's Nitty Gritty Dirt Band.

They are completely opposite to the normal country image in both appearance and sound. Their long hair, casual attire and fiercer music may appear incongruous to the usual Nashville performer, but the Nitty Gritty Dirt Band are not an outfit to be offset by regular patterns.

'The Wembley appearance will be a kick up the arse,' remarked the band's Jim Ibbotson during their first ever British visit in January. 'But we're all really looking forward to it,' he added.

There's nothing predictable about the NGD Band at all. During their first British visit they played a wide range of venues from the Southbank Polytechnic to West Kensington's Nashville Room and, with complete ease, extracted the same enthusiastic, spontaneous response on occasions.

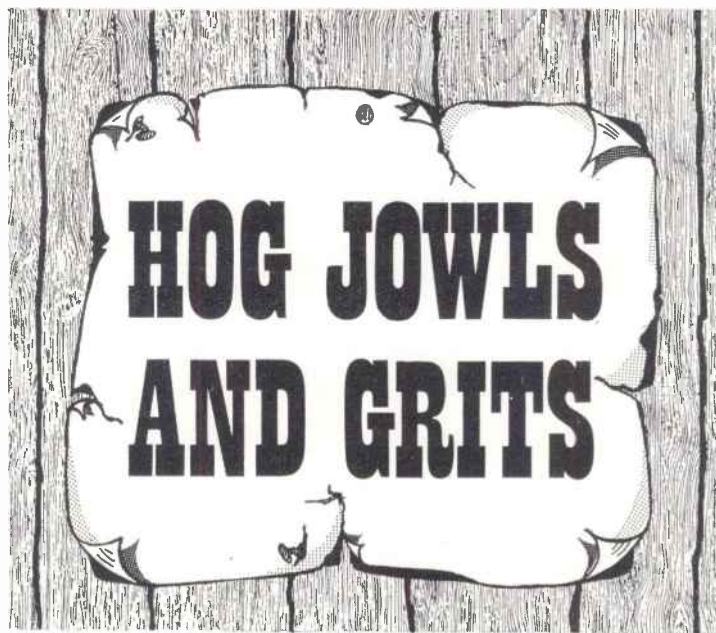
## UNUSUAL

'It was kinda unusual,' commented the group's washboard king, Jeff Hanna, speaking about the Nashville Room, 'that was the first time we had ever played a country bar.'

Back home in the United States the band can be found playing the festivals, the University Campus and the rock venues, but their music – if you're looking for tags – has always remained very much country orientated.

Perhaps not so much in the traditional sense, but rather mingled with the energy of rock. The combination provides country music with guts, that makes you want to sit up and participate.

What makes the NGD Band succeed is their complete versatility. The line-up features five musicians who, during the course of their performance, regularly switch and introduce new instruments to their audiences. During the course of a stage appearance you can easily note over fifteen differ-



ent instruments making a bid to be seen and heard.

You could credit John McEuen with banjo and fiddle, Jeff Hanna with washboard and drums, Les Thompson with guitar and mandolin, Jimmie Fadden with harmonica and washtub bass and Jim Ibbotson with bass and piano – but then you would be omitting at least five other instruments that each member also plays.

The Nitty Gritty Dirt Band originally came into existence in 1966 as a jug band. Back in those days the lineup also included the presence of songwriter Jackson Browne.

'We had this rag-timey sound with a crazy, live show,' recalls Jeff Hanna, who usually winds up as spokesman for the outfit. 'We goofed around on stage,

threw smoke bombs and did other weird things.

'The only problem was that the record company didn't like jug band music and said that the stuff we were doing just wasn't commercial – so we started to change our style. Then, around that time, the New Vaudeville Band hit big with "Winchester Cathedral".

'It seems like the majority of people in Britain know us for "Paint Your Wagon" which seems strange to me. In the States, the film was one of the great flops and it's a kind of skeleton in our closet.

'The bit we did in the film was in our jug band period and bears very little similarity to what we do now. After "Paint Your Wagon" we giggered for another two

months and then broke up.

'It had got to be too much – the three months spent filming had just stagnated our music and we didn't want to record anymore. We started to drift our separate ways and started to work at different things. Fortunately, we found out we work better together than apart!'

It was their musical environments, an original idea from manager/producer Bill McEuen and encouragement from banjo virtuoso Earl Scruggs that led the Nitty Gritty Dirt Band to Nashville and a set of recording sessions that rank highly in country music.

'We played this concert at Nashville's Vanderbilt University and Earl Scruggs, with his family, came to see us. They really enjoyed the show and Earl said that he would like to do some recording with us.

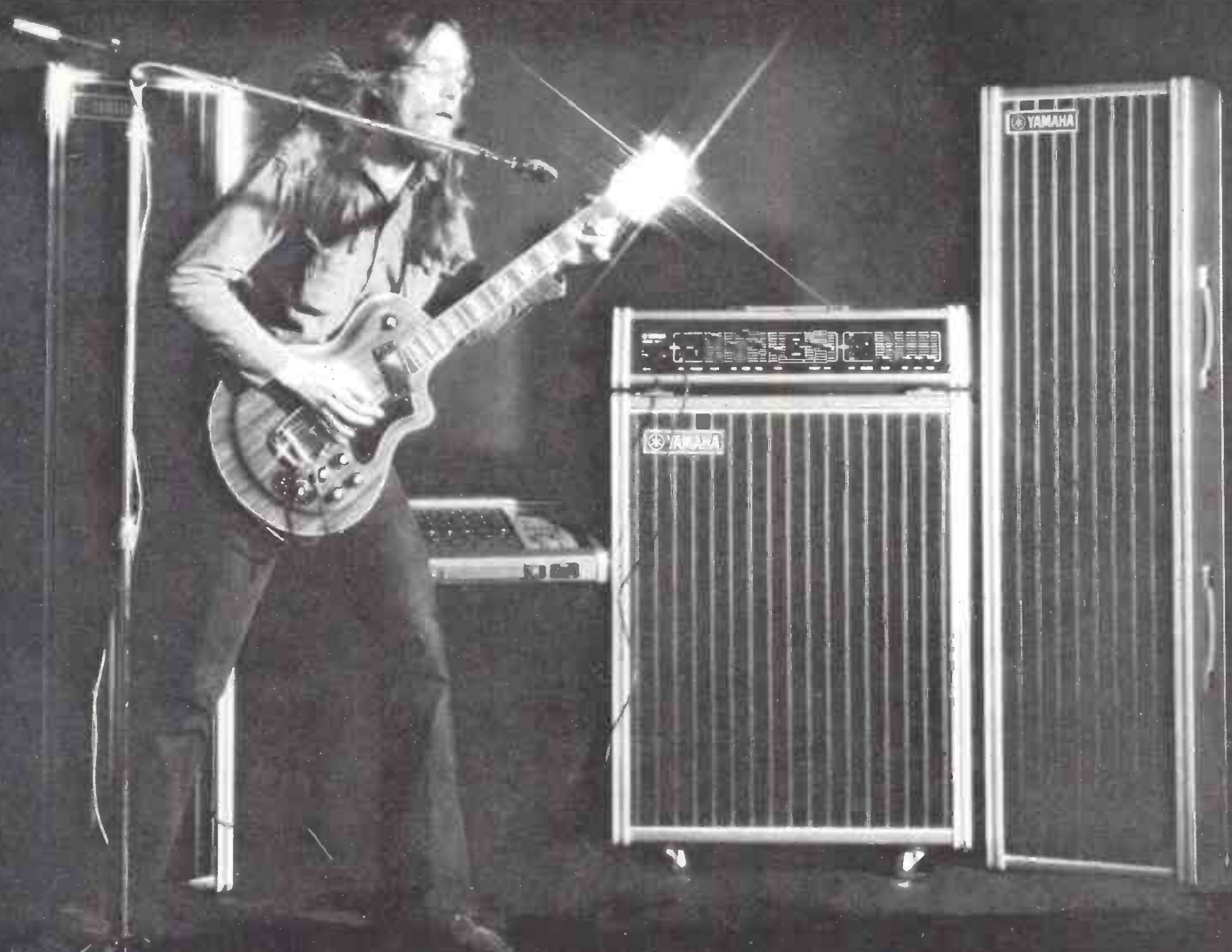
'We really flipped out at the idea and the original intention was that he would record "Soldier's Joy" with Johnny, for our current album release – which was *All The Good Times* album.

## CONCEPT

'Then Earl and Bill got to talking and Bill put forward this idea about a concept album which pays tribute to a lot of people we had grown up with and their music. That was the birth of the *Circle* album.'

*Will The Circle Be Unbroken* (United Artists' UAS 9801) helps further break down the generation gap in musical terms. You have only to examine the situation: five young, West Coast musicians playing with such country music stalwarts as Roy Acuff, Mother Maybelle Carter, Doc Watson, Merle Travis, Jimmy Martin and, of course, Earl Scruggs, himself.

It is, possibly, one of the most significant albums to be recorded in that music centre for many years. The Nashville Tennessean, one of the States' more serious newspapers, cites the album as possibly 'one of the most important recordings done in 45 years of the Nashville music business'.



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together.

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# INSTRUMENTAL NEWS

## SELMER - SOLID-STATE RANGE

One of the first 'big name' firms to get in on the market with a complete range of solid-state amps. and cabinets to match, is Selmer, who launched their new designs at the Frankfurt music fair.

Selmer offer three new amps., three new speaker cabinet/columns, and two new combination amps.

The L & B 100 amplifier may be switched for lead or bass on either channel. When used with a Lead 100 speaker cabinet, it can produce a wide range of tonal variations to suit any style of lead or rhythm guitar.

Special features for the lead guitarist include a middle control which, when used with the amplifier at loud volume, gives a controlled, sustained feedback.

The circuitry, which incorporates full electronic protection, uses 32 silicon transistors and eight diodes to give a full 100-watt RMS

output.

The illuminated front panel shows two inputs for each channel which have independent treble, bass, middle, presence, volume, reverb and tremolo controls.

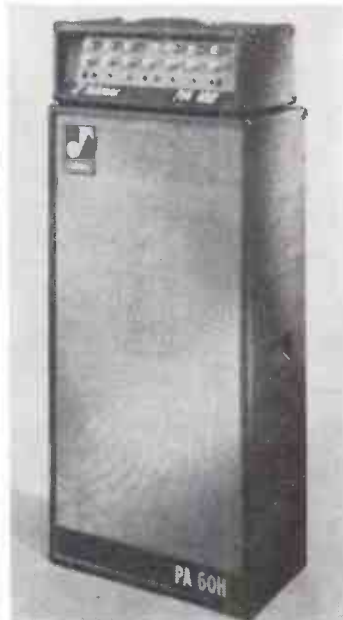
Master controls of volume and reverb depth and rear sockets allow an external echo unit to be fitted. Sockets are fitted for feeding slave amplifiers and two parallel-connected output sockets are provided with a selector plug, allowing for impedances of three, eight or 15 ohms and 100-volt line.

The Lead 100 cabinet, designed with the L & B 100 in mind, gives a very good response. Selmer experimented at length with venting techniques and have come up with a cabinet that allows the four 12-inch, heavy-duty speakers therein to deliver everything that they are capable of.

The range includes an



Selmer combo amps



Solid-State PA

SL 100 amp., mainly intended as a slave unit, and a PA 100 amp. which offers six high-impedance inputs and all the normal facilities. There are bass cabinets and PA 60H column speakers to match-up with these and they all come complete with waterproof covers.

The new Selmer combination amps. - rated at 15 and 30 watts respectively - cover the smaller end of the range.

The Compact 30SS comes

with two 12-inch speakers and the Compact 15SS with one, heavy-duty, elliptical speaker. Both amps. and speakers are housed in robust, lightweight cabinets and are obviously ideal for practice and small hall use.

Selmer will continue to make and market their proven range of valve amplification, but are very happy to be able to offer the discerning musician a choice. Valve or transistor, it's up to you.



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# INSTRUMENTAL NEWS

## NEW POWERDRIVE FROM ROSE-MORRIS

**P**owerdrive – a great, new line in drum hardware – has just been introduced by the London firm of Rose-Morris & Co. Ltd.

Designed to avert the dreaded drumming dilemmas of cymbal droop, bass-pedal breaking and hi-hat collapse, the new range, made by Shaftesbury, features the Setlock bonus.

Once you've set the angle, height and tilt of your kit, Setlock on all parts of the hardware will keep it in place. After that it's a simple matter of instant assembly and breakdown.

There are seven pieces in the Powerdrive range, twin bass pedals, drum stool, snare drum stand, tom-tom mounting, hi-hat choke pedal, hi-hat stand and cymbal stand.

The advantages offered by using Powerdrive hardware on a standard double

bass drum set-up, for example, are as follows: twin beater rhythms with tone changing and dampening properties, the facility to heel-and-toe between bass and hi-hat pedals, the maintenance of twin bass rhythms while choking and playing the hi-hat with sticks, a compact and symmetrical layout, with floor tom-toms positioned farther forward and closer to the drummer, adaptation for right- or left-handed drummers by merely re-positioning the hi-hat and floor tom-toms, and the Setlock bonus.

Available in separate units, Powerdrive is really rugged hardware and was built by drummers for drummers. In so doing, Shaftesbury had in mind the needs of the percussive musician to be versatile to the extremes – from rock proof, to studio simplicity.

## CYRIL OR BOOGIE

**F**or those of you among us (Rod Stewart for example) who follow football almost as closely as they follow rock music, we present the saga of the real Tottenham Hotspur single – *Nice One Cyril* or is it *Hotspurs Boogie*?

There appears to be some confusion as to which is the official Tottenham Hotspur Club record and I'm afraid it's bad news for all you *Nice One Cyril* swingers.

The Club record is *Hotspurs Boogie* (B side *Spurs*) which was arranged and produced by Gary Lyons for M.E.I. The Spurs team recorded it at Pye studios, the song was written by Stephen Melzack and, according to the latest Press release, you can buy it at the Tottenham Hotspur Club Shop as well as your local record dealer's. Dare we say it: 'nice one Cyril'.

## STOLEN

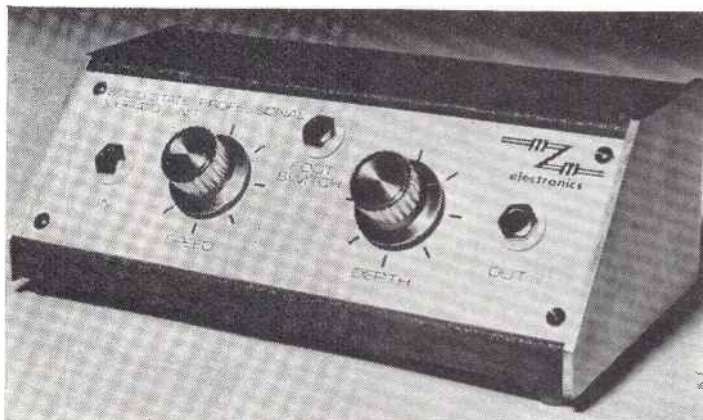
Stolen from the Russell Hotel, London on 9th February, was a unique Davoli upright, electric piano the only one of its kind in the country. A 10 per cent reward is being offered for information leading to recovery of same. Phone Geoff Gardner, 965 8646.

## DOLBY ORDER

**D**olby Laboratories have announced the largest order for professional noise-reduction equipment yet received from a broadcasting organization – 96 A-Type processors to be supplied to RTB, the national radio and television service of Belgium.

The order indicates the growing importance of Dolby noise reduction in providing broadcasting service of high quality.

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# DISCOSOUND OPEN IN SHAFTESBURY AVENUE

**D**iscosound, a new shop catering exclusively for disc-jockeys and disco-theques, opened in London's Shaftesbury Avenue, this month.

Set right in the heart of 'musical instrument land' – neighbours include Sound City, Take Five, Guitar Village and Rose-Morris – Discosound carries a full range of D.J. Electronics equipment, decks, amps, P.A. systems, and lighting as well as AKG, Beyer, Reslo and Shure mikes.

It's only the third shop of its kind to grace our fair capital and they all have tie-ups with the Southend firm of D.J. Electronics.

Do-it-yourself enthusiasts are also well catered for at Discosound where all the bits and pieces necessary to

build or maintain disco units are available.

BSR/McDonald turntables are standard equipment in the new range of disco-theque set-ups on sale, as are the S.D.L. power speakers through which the 'oomph' is delivered, and the custom-built D.J. amps. of 100 watts RMS.

Standard equipment is finished in black material with metal and plastic moulding around the edges to protect them in transit. For a small, extra charge, the same units can be finished in mauve.

They do special deals on mikes and headphones, are prepared to sort out all your D.J. problems for you and have an understanding of the problems incurred and facilities required from long experience in the field.

# CIRCUS ON THE ROAD

**W**hen Circus comes to town, chances are they will be staging one of the world's top bands.

New Yorker Neil Ratner is the brains behind Circus, an organisation which provides tour management, sound, lighting, stage production, travel and transport for rock bands.

Jim Morris, formerly of Kelsey-Morris, is working on the European side of Circus' business and plans to provide complete facilities on a couple of European tours in the near future.

At the time of going to Press, Circus were not at liberty to say who they would be working for on the

tours, but we understand that ELP and Pink Floyd are among the various bands interested in what Circus has to offer. Watch 'Instrumental News' for more details, next month.

# RECORD GIBSON ORDERS

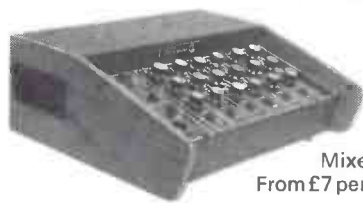
**H**enri Selmer and Co. Ltd., announce that they have just placed the largest single order in their history for Gibson guitars with the Chicago musical instrument company.

The order is designed to cover the 1973 requirements for Gibson guitars in the U.K., it is also the largest single order for guitars ever received by the Gibson factory.

Selmer have taken this step to assist Gibson in planning their production for the remainder of the year and in order to ease the slight supply problem which persisted in 1972.

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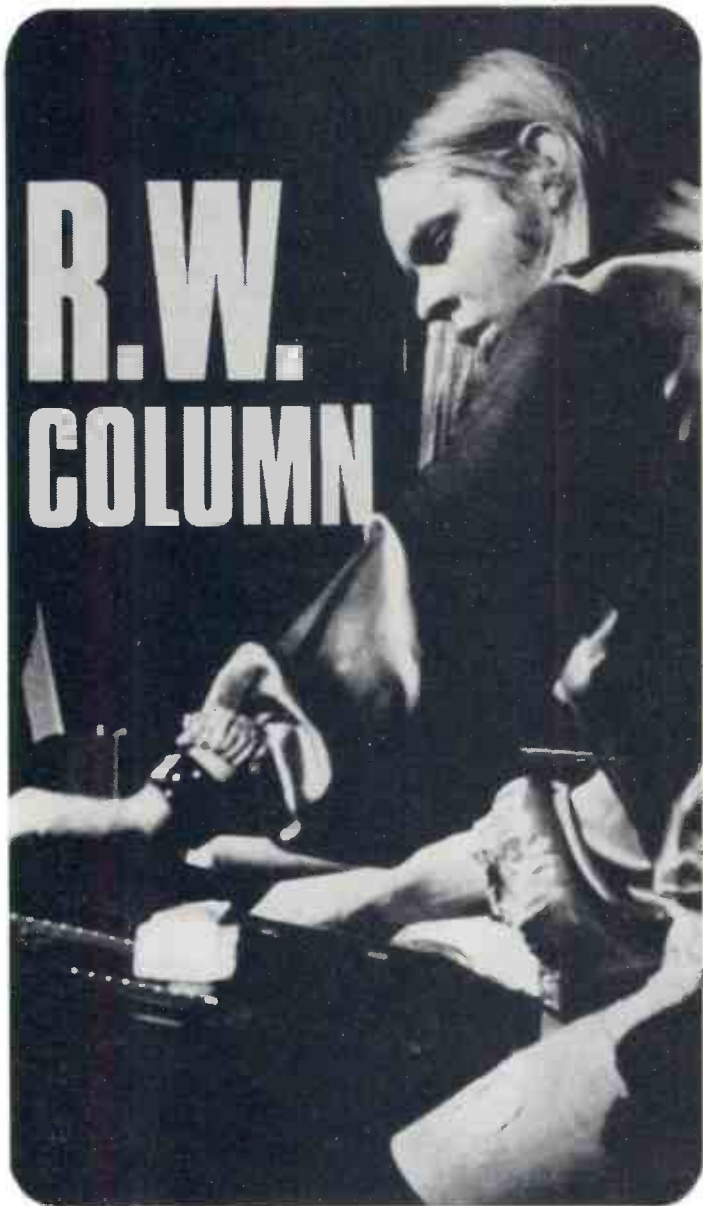
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As on 5th March we embarked on a rather lengthy tour of Japan, Australia and America, I thought it appropriate to write about the 'Joys of touring'.

Before embarking on a tour, it is important to make sure a period of a few days is allowed for recuperation after the initial journey.

The equipment doesn't like aeroplanes either and, unfortunately, very few airlines have any respect for musical equipment. Words like Fragile and This Side Up are normally translated into: Please destroy and drop from 20 feet.

The major equipment problems will mainly revolve around the vocal monitor system and the keyboard section. Most bands complain bitterly about the monitor system which is usually far inferior to the rest of the P.A.

Keyboards are a roady's nightmare, so I feel especially sorry for John Cleary, who is the gentleman with the unfortunate task of looking after mine. His responsibilities include three Mellotrons, three mini-moogs, a Larry Fast synthesiser, one RMI electric piano, one Crumar electric piano, a Hammond C3 organ and various other assorted amplification, mixers, grand pianos and pedals.

Working closely with Mellotronics we have virtually

rebuilt our three Mellotrons to make the frames as strong as possible for travelling. On one occasion about a year ago a Mellotron that had been kindly dropped out of a plane by some kind airline had to be rebuilt over the telephone from Chicago.

Moogs suffer (as do Mellotrons) by changes in temperature. I normally have to go on after the opening act and check and re-check all my tunings, as to me there is nothing more nauseating than an out of tune Moog or Mellotron.

The electric pianos usually look after themselves and the various pedals have little in them that can go wrong. All of the keyboards go direct to the P.A. via my mixer, which leaves the difficult problem of monitoring them on stage. After 16 months of experimenting with almost everything we finally ended up with a P.A. on stage as keyboard monitor. This was because we could not find any instrument amplification that could handle the tremendous range that the keyboards have, also the signals from each keyboard were such that graphic equalizers were brought in. Digital frequency counters were dispensed with as I have yet to find a Hammond organ, electric piano and concert-tuned piano that agree on fixed tuning.

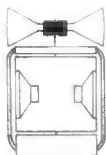
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Greg Lake - Bass Guitar - uses and recommends Rotosound  
RS 66 'Swing Bass'.

#### HOOKFOOT are on ROTOSOUND!

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Duck - Guitar - uses Rotosound Custom Gauge (Ultra Light).  
Dave Glover - Bass Guitar - uses Rotosound RS 77 'Swing Bass'.

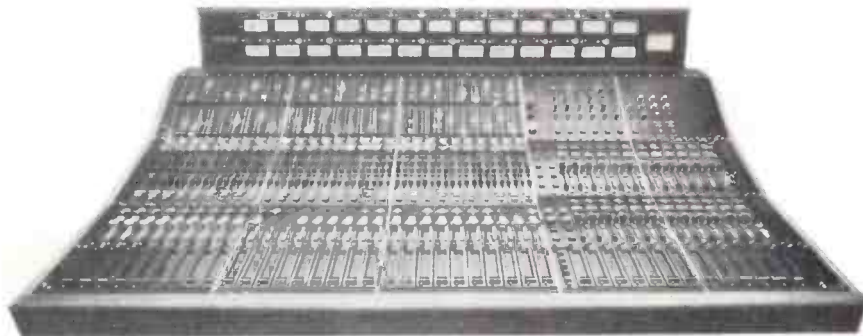
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# ROGER DALTREY

## - IN HIS OWN RIGHT



In the past few years, rock music has suffered more than its share of troubles.

Criticism, analysis and an obsession with technical progress have all helped to detract from the present critical stage of its lengthy career.

Roger Daltrey's solo album, which will surprise many, brings rock back to its feet in a very refreshing way.

Let it be said that the record is totally separate from the Who; and the music is completely different. It is well recorded and sung, without being at all clinical. The songs were written in two weeks by Leo Sayer, Dave Courtney and Adam Faith (who produced the album) and the backing tracks were laid in Daltrey's own studio in five days – virtually first takes.

'That's how I wanted the feel,' said Daltrey. 'I get a bit fed up with antiseptic music with no farts and no crackles. As long as it's got no bad bum notes and it's got a good feel, that's more of what I'm interested in. It's the feel of the songs rather than a real technical thing.'

### MONO

'When they used to record in mono, even when they used to record in wax, they got what was happening.'

'To me the music business has gone a bit like the film business – you look at the films up to the forties and they were incredible. Then, they started to get technical; they had technicolour and vistavision and when you look at it, the film suffered.'

'Everybody was so concerned with the colour and the big screen that the meat and potatoes of the film suffered. The recording business has started to take the same turn.'

'When the recording business was really raw, if you had an eight-track you were in the best studio in the world. Now they are getting so technical the whole essence of the thing is being lost. The trouble is that rock and roll cannot go through the same break that films have.'

'There is no way that a perfect sound can match the

track that has not quite got the perfect sound, but has got the feeling.'

'I reckon a group can only do a take ten times. By that time one member of the group's going to lose the feel – he's going to get bored and if one member isn't putting his weight in it isn't worth having.'

'That's one of the things I think happened to the Who. The Who is a feeling among four people that happens. Yet sometimes, on some of the numbers, we were doing thirty-two takes. There was nothing wrong with the others – there might have been a bum note somewhere.'

'I don't think live albums are the answer. What the Who needs is a really good producer that, when he hears something, has a good ear as to what the Who are all about, that he knows when to say "that's it" and it's not down to "Oh, Entwistle played a bum note so we have to do another take".'

'But what we were doing was because there was one bum note in the fun, we were going on for thirty-two tracks and Christ, it was getting ridiculous.'

'By that time you had Moon pissed off on his drums and sick of it. All of us were sick of it. The only one who doesn't get sick is Pete – I don't know where he gets the perseverance from.'

Daltrey got the idea for his solo album, which is titled with his surname, after the Lou Reizner production of Tommy.

'I thought it was a good idea for me as a singer to be without the group environment for awhile,' he said. 'The Who weren't working and we didn't have any plans to work until March of this year. It just grew from that really.'

'Around Christmas time I talked for weeks with Tel (Adam Faith) and Dave (Courtney) about doing my own album. I asked Tel if he fancied producing it and he said not only would he produce it, but he and Dave and Les would write it.'

'As I was doing a solo album anyway, to get out of the group environment, I

thought it would be nice to do something by unknown writers. It was bloody lucky – they write just the sort of music that I personally, apart from the Who things, like.

'It's the opposite to heavy music – there's a lot of thought behind it, but it's not a thing that you have to get bogged down in.

## ALBUM

'When we thought about doing the album in the first place, one of the main things that I stuck out for was that I didn't want to do anything that was near to anything the Who would ever do, because to me that would be just taking away from the Who.'

The Daltrey album is a laid back album, with the vocals being much more to the front than with the Who and the vocals more varied.

'The record was bloody good for me,' said Daltrey. 'I learnt a lot about my voice, a lot about singing, a lot about feeling other people's lyrics and a lot about the whole thing of being a bloody rock and roll singer.

'One of the things that was bad that was going down with the last Who recordings was that I was laying into things much too heavy. Subconsciously, I was starting off on such a high that it was impossible to top it half way through the song where it needed to be topped.

'This is one of the good things that has come out of this – I have learnt to get back to the roots and it can only benefit the Who. When I get back singing with them I am going to have a lot of fresh ideas about singing – which is good.

'I hope the album isn't judged in the context of the Who. The last thing in the world that I want is for it to be judged with anything similar or at all to do with it.'

Recently, Daltrey has converted one of the barns by his house into a studio with an eight-track desk by Trackplan. It is complete with piano, synthesiser, guitars and drums and has the only control room in the country that looks out on undefiled Sussex countryside with no signs of human habitation.

'The studio was another exercise that I thought I needed to learn,' said Daltrey. 'Pete has been into it for years, but for me it was just a thing where I thought well, it would be nice to plough back some money into the business and learn about that side of it.

'All I use it for is to make demos for local groups – apart from this album and some of Leo's album. I know a lot more about recording as a technical thing now, which is really nice.

'The studio was built without a plan or anything.'

Despite having the means to hand, Daltrey never gets the urge to use his studio to write his own material.

'The point about the album,' he said, 'is that there would be no point in me writing a batch of songs and recording them and producing them myself if they are no good.

'People only like me as a singer, even as the Who go. So the best thing I can do for people who have supported me all these years is to show them, as a singer, how I am evolving.

'The single, *Giving It All Away*, I really think is a natural. It's emotional – everybody's gone through that one. It's about everyone in the country and it's on a level that everyone can understand.

## MATURING

'I think my voice maturing is mainly due to Tommy. Tommy was the first piece of music that really ever hit me as far as the Who went.

'Singing Tommy on stage for two years, I literally used to feel everything that Tommy went through – it developed me in that way. It's a psychological thing really.

'You read a lot about the Who being fed up with Tommy, but I have never been fed up with it. I feel very privileged to be the first to sing a piece of music which has got that sort of merit.

'The only thing I was a bit concerned about was that they started calling me Tommy, which was not really so.

I've only put myself to the music. Maybe when I am



singing it I am Tommy – but I'm not.

'But I don't see how you can get bored with a masterpiece, because I don't.

'As far as Lou Reizner's production is concerned, you can never improve on the original – but that is back to the same old question again.

'I mean, there are a lot of people who would never listen to the Who, but would listen to Lou Reizner. There are a lot of people that would buy that bloody record that would never buy a Who record – that's people's taste: but that's good because Tommy, as a piece of music, is being played and all beautiful things should be seen and heard.

## ORIGINAL

'That's all that matters about the whole thing as far as I'm concerned – I've never known anything yet that has beaten the original.

'You can send somebody out to copy a Botticelli or a Picasso and he might be a better painter than either of them, but he won't beat the original.'

Daltrey feels that one of the faults with the present rock world, is that the critics spend too much time analysing and moralising and not enough enjoying the music.

'It's about time we started criticising the critics,' he said. 'Look at Marc Bolan – when nobody liked him everybody thought he was great. As soon as the teenyboppers started buying his records everyone drops him immediately. I mean, sure he plays to them, they are paying his rent, good luck to him.

'I don't think it's the teenybopper's fault and I don't think that it's Bolan's fault.'

The Who have been through it all and continue to go forward, musically, at a remarkable rate. Daltrey sees the reason for this as the fact that they managed to drown all their ego problems back in the days of *My Generation*.

'I got slung out from fighting with Keith,' said Daltrey. 'I did hit him rather hard. I was going to leave if *Generation* was a hit, which obviously it was going to be.

'That six-month period of



my life was so empty – I've got complete mental blocks of it. All that I remember is that it isn't worth remembering, it was so diabolical.

'Then, I thought, rather than get slung out of the Who I'll learn to forget all those egos about pulling chicks and all that crap, which was all it was about.

'For a year I still hated him – but I thought, well I'm not going to say anything, I'm going to let them do their thing and I'll just sit, but as long as I'm in the Who that's all that matters.

'Then, slowly but surely, I learnt to love the bloke. There is no way now you could break us up really; anytime he needs anybody he's only got to get on the blower.'

The Who on stage are like the four elements, fire, air, earth and water. Completely different when separate, they combine to form the most potent rock group ever to grace the stage. Daltrey commented: 'What a boring group it would be if I went

and said: "hello John, how are you?" and he said: "well, I'm doing exactly the same as you're doing, how are you?" That's what's great about the Who, we do things differently.

'Don't take this big house as being what I am – I'm not a country squire, I'm a farm labourer. If you come here any other day, you will see me digging the garden or mending the roof.

'I not only enjoy doing it, I have to – I can't afford to pay some other bugger to do it. This house isn't a big popstar ego trip. It's a house I got very cheap.

'It needed me because it needed renovating, which I love doing, and I needed it because, when I get away from the music side, I like to get my hands on to something that takes my mind off it.'

After Tommy, the Who had the unenviable task of producing music to equal or better it.

'I see the Who's position,

at the moment, as being very healthy,' said Daltrey. 'After Tommy we tried a million ways to get a new stage act and finally we thought well, the only way we are going to do it is to stop playing on the road for a year and completely clean our heads out.

'What we have got to kill is the old thing about the Who stage act. It's very hard I must agree – personally I feel the act we had when we were doing Tommy was the ultimate rock and roll act; but then we can't go on doing that for ever and I think we can beat it.

## FORGET

'To beat it we have got to forget it completely – which you can't do if you are playing every night of the bloody week.

'Pete has got all the material for the new album written already. We are just building a studio to record it in, because there are no studios in London that we like.

'It's a quad studio – I must admit when you hear it, it's like having another pair of ears grafted on the back of your head. It's an amazing sound, although I can't imagine it for groups and I don't know whether it's a good thing for groups. I haven't heard Pete's ideas on it. Pete's technical ideas, like this synthesiser thing, he gets so carried away with and he's so brilliant on them on his own, that the Who have to hold him down to stop him taking off, because it isn't really all good for the Who.

'I've got a feeling that we are going to have the same problem with Quad. Quad won't be big for another two or three years, anyway. The problem is not that Quad is too far ahead of it's time, it's that the records are too far behind.

'It's only a matter of phasing-out record production and phasing-in tapes – then Quad is going to be very feasible and very good.'

Said Daltrey: 'We really want to create something different in rock, as we feel more than anyone that the fun has gone out of it.'

# ELLIS AND CO.

While it's highly unlikely that Ellis's music will set the world on fire, their philosophies on how to survive in the music business are sure to raise a few eyebrows.

Ellis, you see, run all their own affairs and feel no necessity to pay a sizeable percentage of their earnings to a manager, money to a publisher and even more money to people who just hang around and pretend to be involved in the group's welfare.

'Ellis,' said keyboard player Zoot Money, 'are a corporate effort in everything they do. They started that way so they could keep an eye on what was happening.'

'I was forever being told certain things were costing more than they actually did,' said Steve Ellis, formerly of Love Affair.

## TAX

Ellis himself claimed to have had a succession of seven managers. 'And still I got a tax bill for money I hadn't even seen,' he said.

Both musicians have been around for many years. Money felt that he didn't need to explain exactly who he was. 'I'm of the arrogant assumption that most people would know about me anyway.'

I personally remember him when he played with his Big Roll Band at Klook's Kleek in West Hampstead. He was then famous for stripping off to his underwear. Although he hasn't quietened down that much he no longer maintains his high energy stage show — mainly because of the new group that he's playing with.

'There's a great age difference between me and the rest of the group. I'm 30 and

they're mainly in their early 20s. I sort of go along for the musical ride — as long as it's compatible. I'm no longer involved solely in the musical construction in Ellis as I was in other groups. We're all in it together and I think that a majority of the people who've heard us would agree that it's working out quite well. I'm now another playing member rather than being Zoot Money and Steve Ellis and so on.'

It's because of the group effort and not the effort of any one person that Ellis are in the position they're in.

For instance, they negotiated their own recording deal with CBS and, according to Money, it's a good one.

'At the moment we work through the Gale Agency but eventually we might form

our own agency. It depends on the number of gigs we get though. A "sixth" member of Ellis actually runs the group and he may end up taking our bookings.

## WOOL

'We wanted to do it this way so we wouldn't get the wool pulled over our eyes. The music business is straighter now than it was, say, five years ago, but it's still relatively bent. You read about it every now and then. I think if our venture works it'll teach a lot of people a lesson,' Money said.

The breakdown of the group's company is this: *Hippo Hall Management Ltd.* is the group's music and management company. Money and Ellis have their own publishing companies,

Money Music and Ellissongs, but both are 'sleeping' at the moment. Until there's a great turnover of material the situation won't change. At present Money works a great deal in conjunction with the General Secretary of the company, John McManus. He administers what has to be done with Money Music and an accountant does all the necessary paper work. Ellissongs boasts a similar set-up. All the Hippo Hall paper work goes to McManus. The accountants and secretary at the offices get a fee and a wage.

'If we get a gig worth £100 for instance, we pay the agency the agreed sum and the rest is split up and allotted to the business and the rest is for the group. This way we completely cut out the management fee.'

## SALARY

As far as gig money is concerned they — for the first year at least — have allowed themselves a certain salary. As far as recording artists they are in a position to see all the royalty statements because these are sent directly to them.

'We might take on other artists in the future. Obviously it depends on the artist and what kind of deal they want.'

'We've done this so that we'll be responsible for our own dealings rather than entrust them to a management company. If we pull this off I think we'll make Tin Pan Alley history,' Money said.

He gave *BI* the address of one of the companies that he and the other members of the group are directors of: **Hippo Hall Management, 14 Willow Avenue, Barnes, London S.W.13.**



Ellis (left to right): Zoot, Davey, Steve, Andy, Nick

# SONGWRITER OF THE MONTH

## MIKE ROSSI



Mike Rossi at the Reading Festival last year – this year should see better things than ever

and songs which they can now implement with their new-found freedom.

So far the story reads like a music industry fairy tale. But it's all very true. Similar situations are suffered by a host of other bands up and down the country. They find themselves in hopeless positions and then just give up. I hate to think how many talented bands have gone under because they've been stifled.

Rossi's new world is a little faster than it was in the days of *Matchstick Men*.

He and the other members of the group are able to conjure songs they never dreamed they were capable of. The writing is shared a little more evenly now and ideas flow very naturally.

### EARLIEST

'Some of our very earliest stuff was written by Alan Lancaster only. Sometimes he'd write with Bob Young. Then I started writing with Bob and also Ritchie Darfitt.

'Lately, though, we've been sitting around in the dressing room, either after or before a show and we toss ideas and riffs about until something clicks. We've been finding out a lot about our capabilities this way. For instance, some really complex things come out which I find surprising as we're basically a simple group, musically.

Rossi doesn't think the group could sit down at a moment's notice and write an immediate follow-up hit. He said there are plenty of good songs written and most of them will go towards a follow-up album.

'There are a couple of numbers, though, that I can see as being just right. But I hope people don't buy the next single because it's by us. *Paper Plane* didn't sell because it was by Status Quo. It sold because it was a good number.

About five years ago a record entitled *Pictures Of Matchstick Men* by a group called Status Quo was high in the charts, not only in this country but in several others, too.

The charts at the time were pretty much the same as they are today – new groups were all over the place. Many of them faded after one record. Status Quo were different.

Everything seemed to be going for this young band. One minute they were earning not more than £30 a night between them and the next they were at the pinnacle of their careers and being hailed as the saviours of pop music.

The group was led by one Michael Francis Rossi, son of the ice-cream tycoon. Much of the acclaim in those days was through his writing talent and his ideas on how to project a band in its most

favourable light, were sought after.

Then everything suddenly went sour on them. Status Quo were unable to find the right formula and quickly became just another band in a market filled to overflowing with other 'ordinary bands'.

Now, five years later, Status Quo are picking up the pieces and starting all over again. Apart from a new keyboard player, they're the same group. Rossi is still the dynamo he was.

### CHARTS

The return to the charts of Status Quo made record company history. It couldn't have been achieved without the intervention of a court of law which enabled them to switch from the label they claimed was not helping their careers to another which gave them new hope.

'When we started out we were obviously very young and green,' Rossi said.

'Our first label was Pye and we were signed to them during the days when a group was told what to do, what not to do and so couldn't have any musical freedom. We didn't have much say as to what records were to be released. Eventually, our music and songwriting suffered. I know mine did because for a long time I just couldn't turn out any decent songs. Suddenly, no one wanted to know us any longer. Once they called us stars. We even thought of ourselves as stars. And the next time we had a look we weren't shining any longer.'

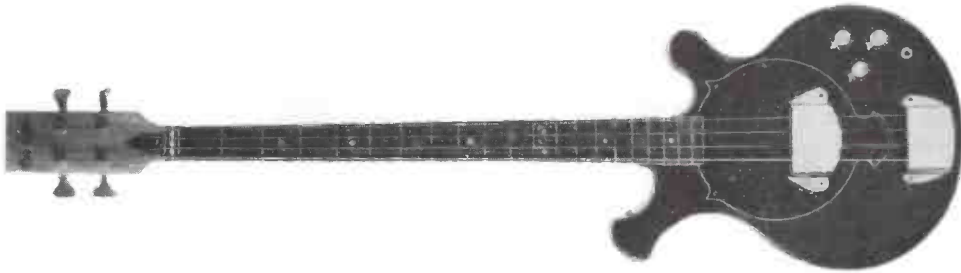
Fortunately the band had enough courage to stay together and during the lean years – from 1968 to now – they formulated sufficient new ideas on presentation



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The follow-up single to Roy C's *Shotgun Wedding* could be the cause of another deputation to Parliament by clean-up British campaigners.

The record, *Got To Get Enough* has, as its theme suggests, strong sexual overtones. But then Roy C and the physical pleasures and pains of life are synonymous.

'Most of my songs are along the sex theme,' he said. 'That subject is definitely my number one thing. Sex songs will always sell, even if radio stations do refuse to play them. And it's because they sell that I write them. Sex is the greatest thing in the world as far as I'm concerned.'

Whilst his thoughts of sex tend to take up a certain amount of his time, Roy C, whose real name is Roy Charles Hammond, has allotted his spare moments to other subjects. One song he has written is called *Open Letter To The President* and is a plea to stop any unnecessary killing, ease poverty and not to waste so much money on projects that are not beneficial to mankind. Another song is called *I Wasn't There* and deals with slavery and the Black man in general.

## SEX

But it's back to sex again. This well-built Black New Yorker has been making money from sexy songs for quite some time. Most of them cost hardly anything to record, either. For instance, *Shotgun Wedding*, a big hit for him in 1966 and again in 1972-73 as a re-release, cost just \$300 to make.

'The backing group were friends of mine,' he said, 'and they did the session for nothing. It was rather funny, because all the musicians were white kids from around my neighbourhood and they were only aged about 16, 17 and 18. They'd only had their instruments for a couple of weeks before we asked them to play. I can't play any instrument except my voice but I had to teach them as we went along. Obviously, I couldn't teach them the technical aspects of playing but I

# SEX SELLS — ROY C

corrected them when they went wrong. Their inexperience stands out a mile — especially the horn player.

'I knew the record would be a hit after the seventh take because everything suddenly fell into place.

'There were only five people on the session, four of them and me. Some companies use twenty-five-piece orchestras and the records still don't sell. We sold between three to four hundred thousand copies of that one single. Unfortunately, we did not make much money from them, personally, because of some business hassles which I can't really tell you about. But at least the record sold. I made plenty of money by doing personal appearances in America and your country after the record did hit.'

He made so much money,

in fact, that he was able to open a record/hi-fi equipment store and also start off his own production and management company and record label.

'One group I handle are called Mark Four. They had a 400,000 seller in the States called, *Honey, I Still Love You*. I manage and produce them, just as I now manage and produce myself.

'It's the only sure method of self-protection in this business that I know. And I should know as I've been rooked so many times in the past.'

Roy C, knowing when to capitalise and when not to capitalise, leases products from his Alaga Records to the giant Mercury company. He's constantly on the look-out for new singing, songwriting and production talent. At



present he's doing the majority of the work himself.

'Business is where the money is,' he said. 'There are a lot of managers around who just don't know the business they're in and because of their shortcomings a lot of people suffer, mainly financially.'

Since forming his organisation, Roy C's bank balance has virtually gone into orbit. Just a few of his major successes on the other side of the Atlantic include *Find A Man In My Bed, I Won't Be There, I'm Going To Love Somebody Else's Woman, Someone's Loving Mine* and *Funky Funk Part II*.

'All these records sold very well. Last year we grossed more than \$250,000 and that was only from five states.'

Roy C's venture into the world of showbusiness transpired after he had been knocked down by a truck and suffered partial paralysis.

'I always wanted to be a boxer and was getting really good at it. Then I got hit by this truck and got paralysed. After I'd recovered I started training again and even had some fights as a professional. But it became too much of a physical strain as I hadn't mended as well as I thought.

## SINGING

So I got out and tried singing instead. I don't know why. I just did. Then I met this group called The Genies and my whole life turned around. We made our first record called *Who's That Knocking* and it was a hit. We made about 15 other records after that and each one flopped, not because they were bad records but because they got no promotion. The group and I had to live on money from small gigs around New York and that went on for a long time until *Shotgun Wedding* came along — I'm glad to say.'

He's now doing well and about 80 per cent of his time is spent thinking about sex and the possibilities of writing more songs about it.

'Don't get the wrong impression, though,' he said. 'My sexual thoughts are not pornographic. They are clean sexual thoughts.'

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# The Eagles



**R**andy Meissner undoubtedly belongs to the elite corps of entertainers generally referred to as musicians' musicians.

He ranks alongside other great names such as Jim Keltner, Klaus Voorman, Jim Gordon, Delaney and Bonnie Bramlett, Sonny Curtis, Carl Radle, Bobby Keys, Bobby Whitlock and Steve Cropper, to name but a few. He's appeared on so many albums that he can't, at a moment's notice, remember them all. James Taylor's *Sweet Baby James* was the only one that immediately came to his mind when I spoke to him... and he needed to be prompted slightly. His reputation as a bass player supreme caused him to be invited, during his group's current tour of England, to the home of Ronnie Woods to take part in a private jam session with Paul and Linda McCartney on drums and piano respectively, Ronnie Lane on one lead guitar and Woods on another.

But it's with his current outfit, Eagles, that his fame is truly spreading. The four-piece country-rock-harmony band are very quickly becoming cult figures both here and in America and it's a situation that he doesn't dislike. In fact, he admits to rather looking forward to helping perpetuate the living legend.

## SOUND

'Eagles are a band whose music comes first,' he said. 'We'd rather people concentrated on our sound and had a really good time rather than just sit and look at what we're wearing and doing.'

Eagles' stage act is, therefore, not on the lines of, say, Slade or Alice Cooper. But there is sufficient activity going on, such as occasional switching of vocal mikes, to keep any audience anywhere interested.

The group's first album appeared only about a year ago and they have yet to

make a headline tour of America.

Unfortunately, that album hadn't been released when they did tours with Joe Cocker and Jethro Tull. The audiences were receptive but acclaim wasn't overwhelming. Then came the album and a single taken from it called *Take It Easy*. The single hit and then along came a tour with Procul Harum.

'I'm glad to say that we were received very well, even though the audience were, again, not ours,' Meissner said.

## GOLD

That first album is now just a few copies away from being a gold. A second LP, entitled *Desperado*, will be released in America on 1st April and probably here very soon after.

According to Meissner, there'll be a whole year of difference between the group playing on the first and second LPs. He considers

the band to be much tighter than it ever was before.

Meissner's qualifications to judge music and bands has come about over many years. He was once a member of a group called Pogo which later changed their name and received much more acclaim as Poco. He left about the time that *Pickin' Up The Pieces* was released.

## RUT

'When I left the group I was almost ready to give up music completely,' he said. 'Then Rick Nelson called me up and asked if I would like to form a band with him. I told him that I was in a financial rut and so he said he would give me a weekly salary to help sort things out and said I could also do some studio sessions whenever I wanted. I stayed with Rick and the Stone Canyon Band for about a year-and-a-half and during that time I helped make his first "live" album.'

'Then I decided to quit

music again and moved back to my parent's home in Nebraska and took a job selling spare parts for things. But I couldn't get music out of my system and about eight months later I re-joined Rick and the Stone Canyon Band, did a few appearances and helped record the *Rudy The Fifth album*.'

It was during one of those odd studio sessions that Nelson said Meissner could do, that he met guitarist Glen Frey who used to play with the country Longbranch Pennywhistle group and Don Henley, the drummer, who came out of Shiloh.

'We just sort of clicked and talked about getting a group together. Not long after that we met Bernie Leadon who had been with Dillard and Clark and the Flying Burrito Brothers.

'Glen and Don knew David Geffin of Asylum Records and we all went to see him. He told us to rehearse as many numbers as possible, then when we thought we were ready he'd come and see us. We did just about

every type of little gig and club in the area so that we could get our sound together.'

After they'd been signed to Asylum they came to the conclusion that the easiest way of compiling material of any note was to record and release an album straight off. The *Take It Easy* single was taken from that LP and they have never looked back.

Meissner said he felt that if the single hadn't happened it would probably have taken them several more LPs before they reached any respectable level of success.

Although Meissner, Frey, Leadon and Henley all have country and blues-type backgrounds they are able to cater for the tastes of virtually anyone. It's only the world of jazz that they don't involve themselves in. Otherwise their talents allow them to play rock, blues, bluegrass and gospel.

They all take part in the writing of new numbers even though none of them, as yet, can read and write music. They are very meticulous

about their sound and don't generally like to use instruments alien to their stage show, on recording sessions. On one occasion on stage, rather than use a banjo that had been overdubbed on a record track, they chose to pluck guitar strings.

One wonders how they'll make out when trying to perform live the title track from their forthcoming album.

## STRINGS

'Glen had started writing the song and he decided that he wanted strings on it as it was that type of number. So we got Tim Ed Norman to do the string arrangements. Another track we recorded, called *Bitter Creek*, has me playing a guitaron, which is a bass guitar with the usual four strings but an extra deep and wide body. It gives about the same sound as an upright bass.'

Meissner uses a Hofner McCartney-style bass for recording sessions. He said it was older and much better than many more he's tried. On stage he plays a Fender

Precision. He's also going to learn to play the violin very soon. The sort of sound, he feels, hits closer to home and as his grandfather played one he doesn't see any reason why he shouldn't, too.

## EXPERIMENT

Meanwhile, the band will continue to experiment with their sound and writing. They have been together for a sufficient length of time to know their places in certain songs.

'We have none of "you sing this and I'll sing that". Everything just seems to fall into place as we know each other's music so well. If we tried any other way it just wouldn't be the Eagles,' Meissner said.

## CONCERT

The group will be making a concert appearance at London's Festival Hall in April. The event is already causing a lot of excitement. Paul and Linda McCartney, we understand, want tickets, as does Rod Stewart and other members of The Faces.





# KING CRIMSON

## the music first

Does the new King Crimson offer the only serious alternative to the glam rock trend? Their publicity hand-outs would have us believe so.

Certainly, Robert Fripp, Mr. King Crimson himself, is being suitably austere when describing the framework for the band to work in: namely respect, self-discipline and courtesy.

However 'unglamorous' his words may be, Mr. Fripp and his new line-up — Bill Bruford, drums; John Wetton, bass; David Cross, violin; and Jamie Muir, percussion — are actively engaged in preserving their meaning in the face of all the ballyhoo attendant upon successful rock stars.

That's not to say that Crimson will ignore all aspects of showmanship, but when Bill Bruford talked to *Beat Instrumental* recently, he was principally concerned with projecting the music first — because after that everything else will follow as a matter of course.

And Bruford should know, his last band, Yes, spent over four years getting the music right and developing into one of the original glamour bands before the shock announce-

ment came, immediately after the release of *Close To The Edge*, that he was leaving.

The timing of the announcement surprised not a few, as Yes were just beginning to reap the huge financial benefits of their successful U.S. tours and albums that were, in their way, masterpieces of contemporary music.

But Bruford, renowned for other 'olde worlde' qualities such as intellect and integrity wasn't having any. He felt he had gone as far as he could with Yes and was honour-bound to tell them so.

### LIMB

Many people thought that Bruford had put himself out on a limb by joining another band that not only had Crimson's old reputation to live up to, but also had to carve out an identity for itself.

'Yes, life becomes dangerous again, decidedly dangerous,' he agrees. 'You largely go through groups thinking well, this lot's alright, but it only uses major seventh chords and I want to be in a group that uses ninths and then you get into another group and you're thinking ahead to a group that uses

thirteenth.

'Crimson uses everything that I know about music. That's great, but on the other hand there's no one left for me to work with after this one — the logical step is to stop being a musician — which is frightening. So, hopefully, it will go on for a long time.'

There are many who, having watched the demise of several versions of King Crimson, will share Bruford's hopes in this respect. Those closer to the Crimson camp however, are already expressing excitement about this latest format being *the* one.

For the musicians concerned, it's a case of back to square one as they go through the time-consuming and all important business of getting to know each other — on both musical and personal levels.

'There is something beyond music,' says Bruford, 'one is trying to be, above all, a human being. I'm not working towards being a musician as an entity.'

He insists that music is an aid to being a human being and wishes that he had developed this attitude at an earlier stage in his career.

'When I was with Yes, I thought that music was everything, I thought that was all there is, but I think there are other things besides, and when you realise that, I think you become a better musician, paradoxically enough.'

'In this band, I'm totally stretched, I know considerably less about harmony melody, for example, than is being used. I'm looking to them, therefore, to teach me more, because I believe that it's important for a musician to be in a setting where he is continually going to learn, restore his batteries, and go on to the next step.'

One might be forgiven for wondering what a drummer is doing concerning himself with harmony melody, etc.

Bruford has a ready answer: 'The days of a drummer being the fifth guy in the group, you know the old, standing joke about four musicians and a drummer, well we've got past that now, the drummer is a musician.'

It's this attitude of his that provides the key to the alternative that Crimson have to offer. They have, no doubt, got past the drummer is a drummer stage but other bands — some of whom constitute the biggest crowd-pullers in the business — have not.

What these other bands do have, is an image of some sort or another. If Crimson can find an image and combine it with their technical expertise then they will be bigger than even the original version of the band.

### ROCK ?

Would they call themselves a rock band, or are they more into the Mahavishnu areas?

'I don't know,' says Bruford, 'that's really up to other people, who have listened to us, to describe. I don't know if I'm playing in a rock band, or a jazz group, or what have you. The image will find itself around what we are doing.'

'That's one of the good things about the rock industry, that it expands to incorporate people who may be doing extreme things like Amazing Blondel, who play a

lot of acoustic instruments and things. They may or may not be a rock band, but it's healthy that they are in the general mass of things that is known as the rock industry.

'Now we are going to be King Crimson and if rock wants to include us as part of the industry, then that's fine, if it doesn't, then that doesn't alter anything. I don't think you need any one type of listener, because if music is played well, I think it affects anybody.'

When one looks at the new Crimson line-up any doubts that they may not be able to 'play well' are immediately dispelled.

## ORIGINAL

Robert Fripp, one of this country's most highly-rated guitarists, founded King Crimson in 1969 and remains its only original member. He's not greatly interested in the history of the band as all his energies are taken up in guiding its future.

'This band has inherited only the Crimson way of doing things, it's a tradition and something that is far more than me, I'm just a coincidence in its development,' he said.

Bassist, John Wetton, was formerly with Family, where his considerable accomplishments went, for the most part, unnoticed. After joining Crimson in September of last year he said: 'I feel that more of me comes out with the

new band than it did with Family; somehow my style never quite gelled with theirs - which is strange because I liked them and enjoyed what they were doing.'

Percussionist Jamie Muir has long been associated with the British avant garde music scene and his move towards the rock scene - via Boris and Assegai - has culminated with Crimson. He obviously works in very close harmony with Bill Bruford, sometimes playing a second drum kit, at other times rushing around his amazing collection of percussion instruments to put floating sounds on top of Bruford and Wetton's basic rhythms.

'Jamie gets an idea for a sound and then builds an instrument to create it,' said Bruford.

David Cross completes the line-up. He began playing the violin at school in Plymouth and following work with P. J. Proby, semi-professional and bands of his own making, he joined Crimson after jamming with Robert.

'I'm more interested in learning from the musicians I'm with than from hearing what other violinists are doing, I'd rather use my own imagination,' he says.

Each member of the band can double on another instrument, so the dynamic range that they have to hand is more than the average rock band - to put it mildly.

Violas, flutes, mellotrons and 'devices' are all used to great effect in their material. Musical ideas and influences come from them all and lyrics are provided by Richard Palmer Jones. A major part of the music relies on arrangement but there is plenty of room for improvisation - as opposed to just 'free blowing'.

Their collective abilities are, therefore, likely to 'boggle' a lot of people, but far from going over the heads of audiences, Crimson are aiming to move just about anyone who wants to be moved. Was the band at all worried that they would play to crowds ignorant of the niceties of theory and professionalism involved in the music?

## EFFECT

'No, not in the least,' said Bruford. 'They shouldn't know about these things. I don't care two hoots if they know about crotchets and quavers, that's unimportant. Having agreed on our crotchets and quavers, we know that we will produce an effect and that effect will reach the listener whether he's ignorant of the musical shorthand involved or not.'

So Crimson are not going to be a 'we're the superstars, you're the audience' type of band, neither are they going to rely on volume and make-up alone to carry them through.

Discussion about a single from them is still going on but their first album *Larks' Tongues In Aspice* came out recently to serve as a guide to those who haven't had the chance to see them live.

It also stands as a monument to Robert Fripp's staying power and personal appeal for it was he who, after the stresses and strains of five years and various versions of Crimson, saw the potential and pulled it all together.

'I am personally planning to dedicate the next three years of my life to King Crimson,' he said, 'with options to renew if you like.'

King Crimson's equipment is as follows: Robert Fripp: Gibson Les Paul Custom guitar; Hiwatt 100-watt amp; two 4 x 12 Hiwatt speaker cabinets; fuzz, volume, and wah-wah pedals; WEM Copicat echo unit; Mellotron 400.

John Wetton: Fender Precision bass guitar; Hiwatt 100-watt amp; two 4 x 12 Hiwatt speaker cabinets; Double-Sound pedal (wah-wah and fuzz).

David Cross: violin and viola; Regent flute; Hiwatt 100-watt amp; two 4 x 12 Hiwatt speaker cabinets; volume/tone, fuzz and wah-wah pedals; Mellotron 400.

Bill Bruford: 22-in. Ludwig bass drum; 14-in. Ludwig snare; Premier timbale; 12-in., 13-in., 14-in., and 16-in. Hayman tom-toms; etc.



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# FRANKFURT TRADE FAIR REVIEW

## SPECIAL REPORT BY B.I.'S ROB BARTLETT

When is a Fender not a Fender? Unfortunately the answer is that it's becoming more and more difficult to tell these days.

Not because of the many draughts of fine German ale that I was invited to partake of at this year's Frankfurt music fair, nor because my hands were tied-up with trying to cling on to that elusive and eternal item of German cuisine – the frankfurter, but because the alternatives offered to American guitars at the show were so good that I had to admit defeat on one or two occasions.

I was looking forward to seeing what this international showcase of musical instruments had to offer for the coming year and found myself eagerly discussing the prospects with a colleague as Pan American Airways jumbo-jetted us to the freezing city of Frankfurt, last month.

### TRENDS

Would it be all synthesizers this year, or would we be treated to something equally futuristic but different? we asked ourselves during the lifejacket emergency drill at 24,000 feet.

Being seasoned guitar and drum enthusiasts, we should have known better. Although synthesizers did figure largely at this year's bean-feast, it was still guitars, drums and amps. that provided the most interest.

Pausing only to say hello to Frankfurt veterans like

Dave Simms of Simms-Watts, Jim Marshall (no prizes for guessing where he comes from) and the guys on the Orange stand, I gathered up an armful of familiar-looking instruments which reminded me very much of the famous Flying Vee, the Telecaster, Stratocaster and SG, and hurried into the nearest soundproof booth.

There was I, prepared to dismiss the lot – being the proud owner of a custom Fender Telecaster – when someone plugged one of the guitars I was holding into a Kustom amp. and I was away.

In company with some German, fellow guitar enthusiasts, I worked through my accompanying bevy of

beautiful instruments – 12 bars, country numbers, rock and roll – you name it, we played it.

At various intervals we would pause to change guitars, take a little light refreshment and off we'd jolly well go again.

In spite of the fact that I play like Eric Clapton (well, my mother thinks so), the small army of onlookers who subsequently packed the soundproof booth were marvelling not at my dexterity but the tasty sounds being kicked out by the guitars.

When the onlookers got to handling and inspecting them closely, there were low whistles of surprise and Germanic exclamations like: 'Zis is eine real Gibson, Ja?'

Meanwhile, the English lads who had quietly engineered the whole session, smiled knowingly and in their best pidgeon-German made modest replies such as: 'Nein, dass is not a Gibson, but it's bleedin' gut, Ja?'

That the guitars were 'bleedin' gut' was beyond question. At last, manufacturers have managed to achieve not just looks, but good sound and a superlative finish at a price half that of the American 'originals'.

### ACOUSTIC

Another item on show that took my fancy was an acoustic guitar mike, made by AKG, that sticks on to the body of the guitar, gives a truly acoustic sound through an amp. and does away with 90 per cent of the feedback problems incurred by acoustic guitarists.

My drummer colleague, meanwhile, was busy investigating the new finishes and sounds of the drum kits on show. Davoli, for example, were showing a new, easy to erect kit made of what looked like stainless steel.

Hayman had some beautiful midnight purple and clear perspex kits on show, while Premier, Orange and Shaftesbury provided equally keen competition for our attentions.

Equally futuristic-looking gear was to be found among the amplifiers and cabinets. Well in evidence were the



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# FRANKFURT TRADE FAIR REVIEW

brightly-coloured stalwarts of the Marshall stable – nice to see such a cheerful departure from the standard, black finishes – the impressive range of Simms-Watt's new speaker/horn cabinets, new-look Carlsbro gear and exciting innovations from HH and Laney.

Vitavox were proudly displaying pictures of bands like the Pink Floyd who are using their equipment and at the other end of the spectrum Hornby Skewes' new Gypsy synthesiser, which retails for around £360, was creating a lot of interest. In fact, British manufacturers and distributors had everything to offer for the discerning musician.

A more detailed breakdown of who was showing what, follows. It gives a clear indication of the supremacy that our lads have

enjoyed in the international music industry over the past decade.

Most of the foreign manufacturers that I talked to were agreed that both musically and technically, this country has set a very high standard for them to keep up with.

Some of them manage to keep up, notably the German firm of Stramp who have recently sold more than £3,000 worth of equipment to musicians such as Rory Gallagher, Jack Bruce and James Last. Some foreign firms don't quite make it and none of them better us when it comes to variety and value for money.

## PATTERN

In fact the whole Fair has a predominantly English flavour to it. Ours has become the international language of gossip and intrigue at Frankfurt, so much so that apart from the immortal sausage that takes its name from the city and some really stinging concoctions of champagne and orange juice (which had a nasty habit of sneaking up

on us), one could just as easily have been at an exhibition anywhere from Liverpool to Olympia.

Some well-known British names were not in evidence this year, but it is true to say that many British firms have become so well established that Frankfurt constitutes simply a P.R. exercise for them rather than a hard-selling ground for their products.

Dave Simms explained the pattern: 'British firms coming to Frankfurt for the first few times do most of the selling. Those that have been coming for years have their agencies and outlets already set up, so they are principally concerned with showing the flag.'

Flag-showing or otherwise, business has been brisk for the British contingent, most of whom make their own equipment and some of whom provide retail outlets for foreign equipment in this country.

One rare bird who wasn't doing any flag-flying, however, was Dan Armstrong, the renowned American guitar-



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## FRANKFURT TRADE FAIR REVIEW

tar and amp. designer who is currently launching his own sales campaign in Europe.

'This is an international fair for me, one at which the products speak for themselves and not, necessarily, the countries in which they are built,' he said.

His is a healthy attitude to adopt as we look forward to an even bigger boom in the music business. Following our entry into the Common Market it's one that British manufacturers can think about to keep themselves at the top.

Eventually, one hopes, everything will be judged on its own merits and not immediately pooh-poohed because it was made in Japan, or idolised because it was made in this country or the States.

But it really all comes

down to the musicians who buy the gear. Established rock artists and guys in the street who enjoy making good sounds for their own sake, all of them contribute through their sum total of experience and demand in keeping standards of progress, workmanship and design at a high level.

At another high level, on the 'plane coming back, my drummer friend was tapping out riffs on the edge of his in-flight dinner tray (love those pre-packaged, pre-cooked, pre-digested airline dinners!).

He'd had a hard day, poor fellow. His feet ached from all the walking, his throat ached from all the dust, his ears ached from the barrages of sound – and yet he was still talking about all the musical goodies he'd seen. Excitement, thank heavens, is what this business is all about.

**Boosey & Hawkes  
(Sales) Ltd.,  
Deansbrook Road,  
Edgware,  
Middlesex, HA8 9BB**



*Powerdrive drum hardware*

Apart from their well-known ranges of brass instruments, Beverley drums, Regent woodwind instruments and Denis Wick mouthpieces and mutes, Boosey & Hawkes had some really exciting developments in the Laney Klipp range of amplifiers on show.

Of especial interest was the new Thor combination amp., the first Laney combo amp. to feature the famous Klipp – a device to get sustain at low as well as high levels. Rated at 60 watts RMS, sound is delivered via two heavy-duty, 12-inch speakers.

**Carlsbro Sound  
Equipment,  
Lowmoor Industrial  
Estate,  
Kirkby-in-Ashfield,  
Notts.**

Carlsbro gear has undergone a facelift of late and it was interesting to see the new-look amplifier control panels.

Their cabinets have also been re-vamped to include new speaker frets as well as the new logo. Carlsbro's order books have been full of late for their portable range of P.A. and amplification systems.

**Cleartone,  
27 Legge Lane,  
Birmingham, B1 3LD**

The new range of C.M.I. amplification has proved to be so successful for Cleartone that they have introduced additional models. On show were two new master P.A. amps.

Also exhibited was the established Park range of amps – featuring the new Park minimiser – and a selection of effects units.

**General Electro Music  
(UK) Ltd.,  
Amplification Division,  
Hudsons House,  
Brunswick,  
London, N1 6EG**

ARP synthesisers figured largely on GEM's stand along with Viscount keyboards – as used by Blue Weaver of the Strawbs – and Mahler pianos (after the composer of the same name).

**General Music Strings  
Ltd.,  
Treforest,  
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Innovations in the field of microphone and music stands created a lot of interest on this stand. Prepared especially for a launch at the show, the stands are

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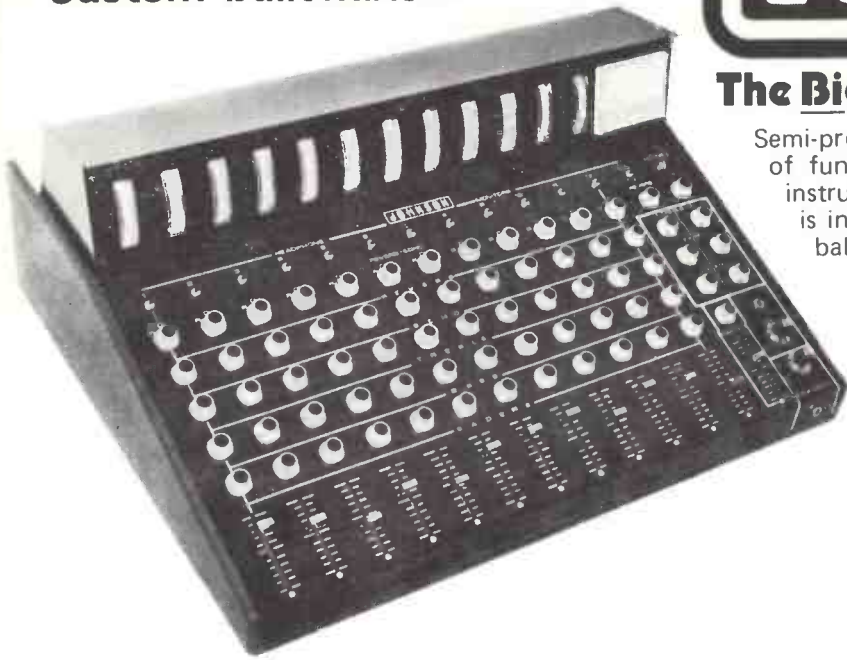
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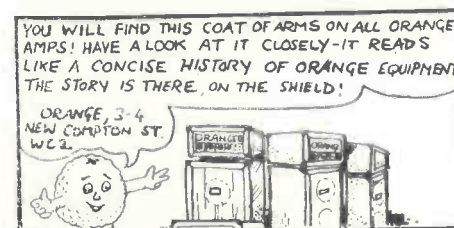
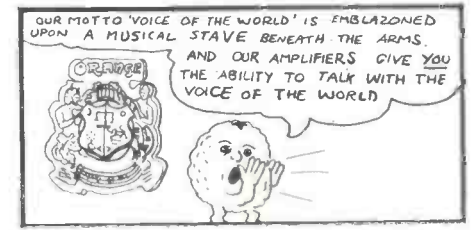
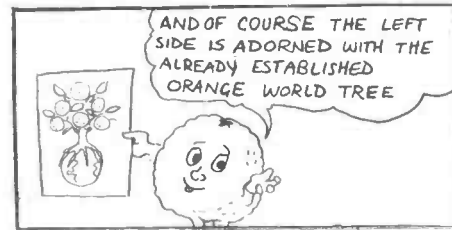
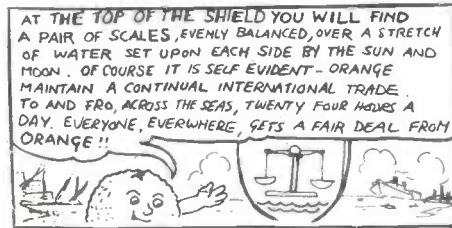
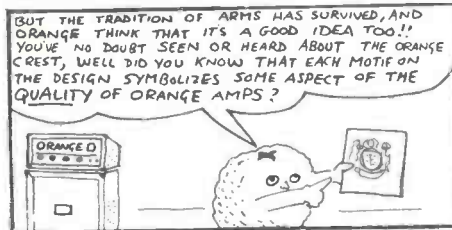
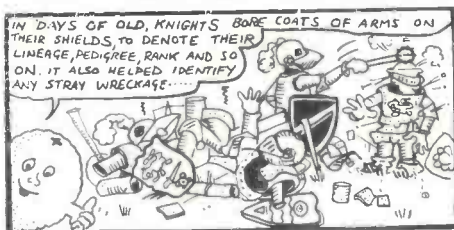
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## FRANKFURT TRADE FAIR REVIEW

worthy of close examination by anyone looking for versatility plus solidity.

The company's complete range of violin, acoustic, electric and bass guitar strings were also on show.

### HH Electronic, Industrial Estate, Milton, Cambridge, CB4 4AZ

Some of Europe's most advanced amplification equipment was to be found on this particular stand. The solid-state IC 100 and IC 100S amps. have only been on the market for a relatively short time and already they are known and respected throughout the industry.

A list of their merits could take up an entirely separate article, but I wouldn't lose any money through betting that HH are going to be really

big in the not too distant future.

### John Hornby Skewes & Co. Ltd., Salem House, Main Street, Garforth, Leeds, Yorks. LS25 1PX

Hornby Skewes sprung a surprise on most people this year by featuring their new Gipsy synthesiser. They also created a stir with the Beech Brown, wood-finished range of Miles Platting amplification - a 100-watt stack of this gear can be had for just £230, hence my remarks about British value for money.

Director, John Skewes was especially pleased with the export figures for Miles Platting amps. and cabinets and had brought along an extensive range of effects pedals and instrument accessories to the show.

### Johnson, Johnson Triumph House, 122 Brighton Road, Purley, Surrey, CR2 4DB

The Johnson Auto-Gain



*Mood lighting from Rosetti*

Echomaster Mk. II, a solid-state, tape-loop echo generator, had pride of place on this stand. An updated version of the Mk. I, it offers improved performance at a lower price.

Also shown was the extensive range of Johnson and Triumph amplification equipment.

### Kustom Electronics Inc., 1010 West Chestnut,

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Distributed in this country by Western Organ Studios of Bristol, Kustom amplification was noteworthy not only for its superb performance but also for its all-American appearance.

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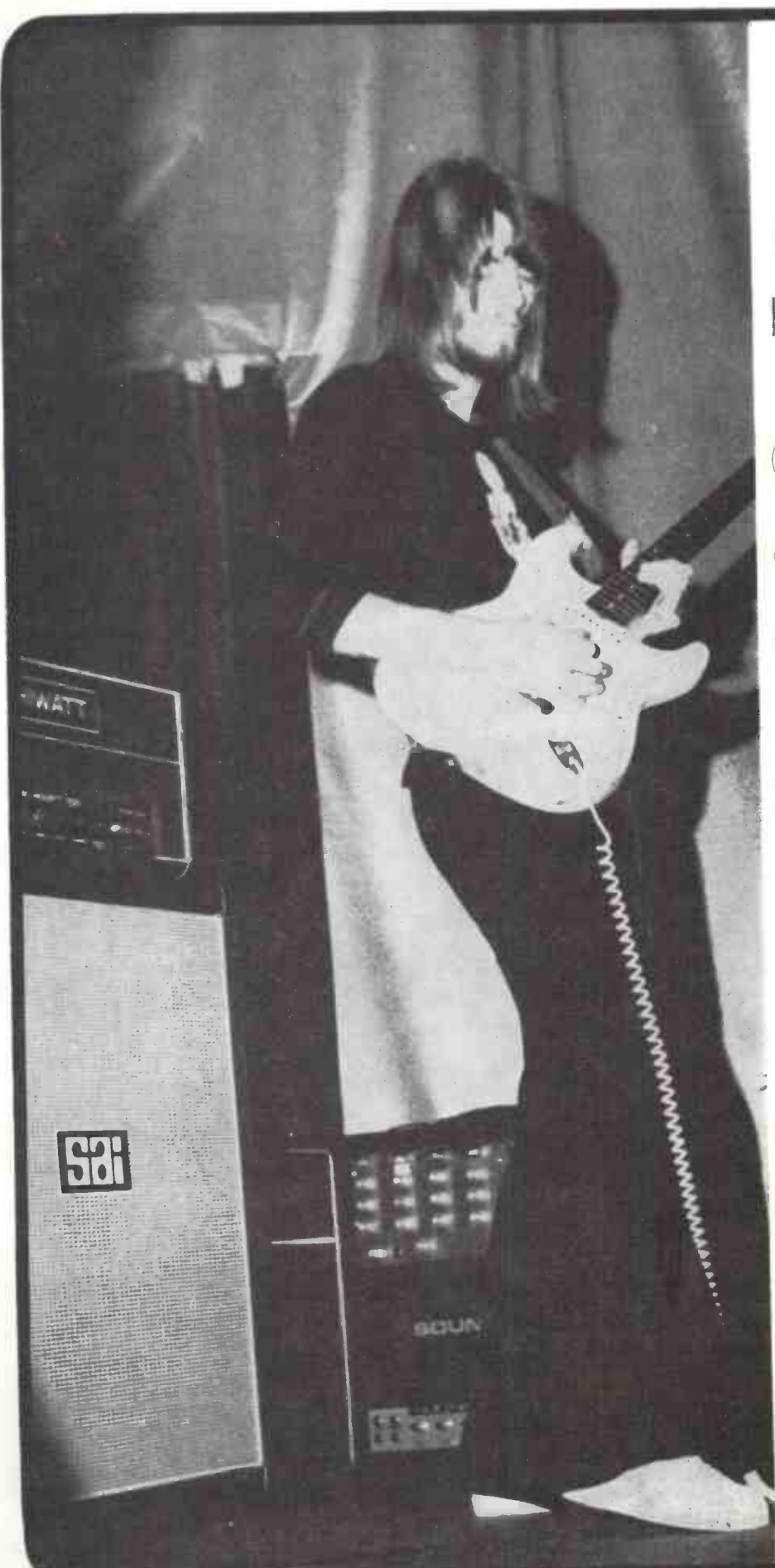


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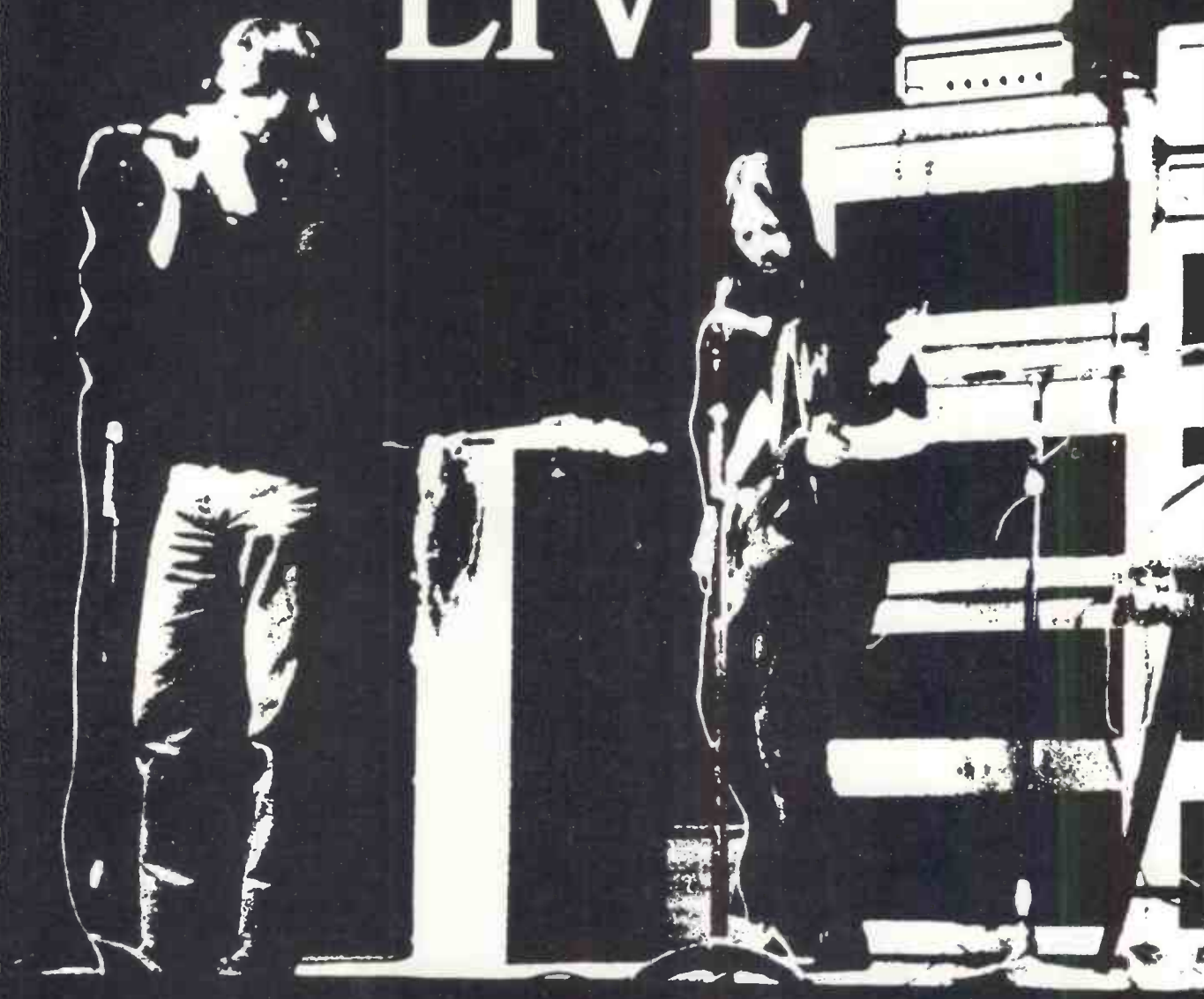
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*This photograph shows the  
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# LINDISFARNE LIVE







● Gregg Burman

# FRANKFURT TRADE FAIR REVIEW

Kustom exhibited on the same stand as Mosrite and Hoyer guitars.

## Orange Music Industries, 3-4 New Compton Street, London, WC2H 8DD

New releases for the Fair from Orange included a valve P.A. version of the graphic guitar amplifier, rated at 120 watts, a new 80-watt, twin combo and the 120-watt graphic Slave amplifier which is ideally suited for use with any Orange amp., mixer or discotheque unit.

## B. L. Page & Son, 10-18 Wood Street, Doncaster, Yorks.

The Dynacord range of amplification, as used by the New Seekers among others, was shown in conjunction with Microfrets guitars.

The Echocord-Super S 76, an echo-reverb unit designed for peak performance and low-noise characteristics created a lot of interest.

## The Premier Drum Co. Ltd., Pullman Road, Wigston, Leicester, LE8 2DF

Apart from the extensive range of Premier and Olympic drums on show, the company were featuring their new Premier Plus drumheads.

Important features of the drumheads are that they give a really powerful sound and an exceptionally good response over the entire playing area.

## Rose-Morris & Co. Ltd., 32-34 Gordon House Road, London, NW5 1NE

The only thing brighter than the new Marshall amps. and cabinets on display at the Rose-Morris stand was Mr. Jim Marshall himself, resplendent in a suit of crushed strawberry colour. He had the look of a man well pleased with himself, as well he might be in view of Marshall's continuing success since the earliest days of rock music.

The Rose-Morris stand also served to highlight the new powerdrive range of drum stands and accessories



Premier Plus drumheads



Miles Plating 100W PA set-up

by Shaftesbury, featuring the Setlock facility.

## Rosetti & Co. Ltd., The House of Music, 138-140 Old Street, London, EC1V 9BL

Apart from displaying the renowned Simms-Watts range of equipment, featuring RCF horns and shimmering sound speakers and the new Superlead horn/speaker cabinets, Rosetti concentrated on their recently-introduced range of Mood lighting for discotheques and clubs.

## Henri Selmer & Co. Ltd., Woolpack Lane, Braintree, Essex

A completely new range of solid-state amplification was unveiled at the show by Selmer. The new range will not replace the established valve products, but the new speaker cabinets on show were designed along with the new amplification. They are interchangeable with both types.

In the percussion range three basic kits were shown, the Artist, the Professional and the Selmer Major, together with a complete range

of accessories and Latin American percussion instruments.

Selmer's popular ranges of brass instruments were also on display.

## Sola Sound Ltd., 102 Charing Cross Road, London,

Colorsound mikes made their first appearance at this year's show, together with a range of boom stands and accessories.

Production of the Colorsound amp. was streamlined recently to cope with the expected demand from the Fair and where the company really scored was on its fantastic range of effects pedals.

## Vitavox Ltd., Westmoreland Road, London, NW9

A completely new loudspeaker system, featuring the amazing S3 high-frequency pressure unit, was shown by Vitavox, a firm with 40 years of loudspeaker development experience behind them. Their products are typical of the sort of British quality and performance that is in demand all over the world.

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# JOHN ENTWISTLE

**R**igor Mortis is commonly known as the process of body stiffening after death. It will soon become more commonly known as the name of John Entwistle's new band.

Far from being stiff and dead, they are alive and well; blowing like hell before injecting some life-giving rock and roll into the British scene.

Talking to John Entwistle, the 'enigma' bass man of The Who, it soon becomes apparent that he is a multi-talented guy.

Not only is he an accomplished brass player, composer and antique armour collector; he can also take credit as producer, along with John Alcock, of one of the best rock albums to be released this year: *Rigor Mortis Sets In*.

The album features seven of John's compositions and three standard rockers — *Hound Dog*, *Mr. Bass Man* and *Lucille* — and it is exactly as the band intended it to be; a development along different lines of the roots of rock and roll.

Demo tracks for the album, recently completed at Nova studios, were laid down at John's home studio — a soundproofed room measuring 30ft. x 15ft. and bursting at the seams with instruments, ranging from synthesizers through grand pianos, drum kits, trombones, pedal steel guitars, guitars and basses, to a bevy of hybrid bass guitars for stage use.

## MACHINERY

Somewhere amongst this equipment emporium, John made space for the studio 'hardware' and I asked him to describe how it all began.

'I started off with a stereo Vortexion, which sort of looks like a Navy surplus tape recorder and I supplemented that with a couple of very cheap microphones and a Grampian echo unit.

'I went up from that to using two Revoxes. This was

when I was living with my mother; then when I got married and moved to a house of my own I had a terrible little nine-foot square studio with a drum kit.

'It really began when I started writing. I realised that I had to have a means to get demos down, however bad.'

And bad or otherwise, the 'studio' at his mother's house saw the creation of *Boris The Spider*, *Whiskey Man* and various B sides of Who singles. It was overcrowding both there and at his first home with his wife, Allison, that led to John's present home/studio in West London.

'Unfortunately, we're getting overcrowded here too, but I don't want to move again, so we're extending the studio sideways,' he said.

Apart from the instruments, the overcrowding problem is constituted by a Helios desk, made by Dick Sweatenham, which has eight tracks, 12 inputs convertible to more if required, and four outputs, again convertible to more, a Studer eight-track, a Studer two-track, an AKG echo cylinder, an automatic double-tracking Revox, Revox echo, and Revox copy machine.

The writing, recording and playing activities of John Entwistle have, therefore, become more diverse since the days of his first solo album, let alone the days of *My Generation*. I asked him why he had decided to branch out from The Who and from his solo albums, along the particular track of Rigor Mortis.

'While I was recording *Whistle Rhymes*, the last solo album, my co-producer, John Alcock, insisted that it would be a good idea to do a rock and roll album,' said Entwistle.

'I didn't really believe that I could write that sort of stuff, so I set myself an exercise and I said, well, I'll write two numbers and if they're O.K. then I'll carry on.

'I wrote them and they



were fine so I wrote another five and we used three oldies. Because the material was so different from the solo album stuff I figured it needed a different outlet. It needed a group to record it and a group to, perhaps, play it live, which Rigor Mortis will do.'

There are no contract problems to prevent Rigor Mortis, with Mr. Entwistle playing bass, from going on the road, but John has definite plans to do another Rigor Mortis album before going out live.

## IMAGE

'I want the band to have its own material to play throughout the act,' he said. 'I don't want to go on and play a 40-minute gig with just material from the first album, I want to be able to play two albums full with a few numbers on the side.'

The Rigor Mortis line-up is: Graham Deakin on drums, Alan Ross on lead and acoustic guitar, both of whom play for a band called Ro-Ro, Tony Ashton of Family on keyboards and vocals and John Entwistle on bass and vocals.

'The road-going version of the band will have an extra guitar or bass player,' said John, 'to take some of the load off me so I can do vocals and other things, and we'll have a four-piece brass section as well.'

I asked John if the band would present him with an opportunity to dispel his present image as the man with a poker face and a heavy bass riff behind Messrs. Daltrey, Townshend and Moon, the arch looners of rock.

'Well, I don't really want to dispel that,' he told me, 'I might do that with Rigor Mortis, I don't know yet, but it's a means to perform my new rock and roll-type compositions live. My roles within the two bands will conflict to the extent that four times are going to have to be arranged very carefully.'

'In a way, the roles complement each other, I mean they complement me. I'm trying to look at them as two completely different entities. Rigor Mortis is my band, together with Tony Ashton and the others, performing my compositions and eventually some of Tony's as well, and The Who are a band that per-

# ALIVE AND WELL

form The Who's material only.'

There can be little doubt that Townshend's huge reputation as a composer and his clarity of vision when rationalising, above all, the relationships within the band, has tended to overshadow his colleagues in certain areas and when I put this to John his reply was as honest and straightforward as his conduct throughout the past decade of bally Who has been.

'Obviously, I did feel overshadowed as a composer with The Who with Townshend before I started doing my own solo albums, then that took a little bit of the strain away. But my numbers still weren't being performed live and I just wanted the means to do that, because it was very important to me.

'The numbers of mine that The Who do on stage are *My Wife, Heaven And Hell* and *Boris The Spider* and stuff like that, but I'm writing more and more, not so much on the solo albums, but on Rigor Mortis albums; I'm writing stage material - stuff that can be performed easily on stage.'

So, does John have any aspirations to write a rock-opera along the lines of *Tommy*?

'Not an opera, no; at present I'm half way through writing a musical story. I'm not calling it an opera 'cause it just isn't. There's no real title for it yet, but it's science fiction. This is the only time I've gotten into sci-fi, but I'm into horror stories, that is, horror stories with a subtle kind of terror. I don't like the normal stories about vampires and things like that,' he said.

## HORROR

'Something to me that is really horrifying is one of the subjects of this musical story which is being without females - that is more terrifying to me than a vampire. I don't necessarily have a social conscience about certain aspects

of 20th-Century life, but as far as my son, Christopher, is concerned, I'd hate him to be raised in a world where there weren't any women!'

And then, with a chuckle, he added: 'but he's only just over one year old so he's got a long way to go yet - he's got at least 12 years to go before he gets married.'

Whether or not John is serious about his 'womanless world', remains to be seen, but he is deadly serious about Rigor Mortis in as much as he will not go on the road with the band until they have their two albums in the bag.

## HEALTHY

He described the music as a development of circa 1956 rock and roll, along different lines to the way in which that sound has been refined over the intervening 16 years.

'We concentrate on the old type of style,' he said. 'In the writing I went right back to the roots and tried to take it a bit farther along a different path.'

'It's not heavy, Zeppelin-type stuff, it's heavy old rock and roll with new words and new riffs. It's all down to Gretsch guitars and the Earthwood acoustic bass to

get the double bass sound. The whole thing's where I started and it's nice to go back to the beginning and find out where you went wrong as far as writing is concerned. I mean, I started playing bass at the time that Duane Eddy released his first albums, when I was at school in Acton.

'I remember we had sort of a semi-pro. school band in which Townshend used to play rhythm guitar. We were called the Scorpions, but we didn't have any sting then, that's the only trouble.

'Roger Daltry came up to me one day, I was walking down the street with my bass guitar after a jam session, it was a huge, home-made, five-foot long guitar - with a square neck!

'And he came up to me and he said: "er, I 'ear you play bass guitar," so I thought 'ello! Then he said that they needed a bass guitarist and that they were earning money - which was a lie - and would I like to join?

'So I went along and had a try out and that was the Detours. The rhythm guitarist left and so I got Pete in on rhythm guitar and eventually Roger ended up doing just

vocals, 'cause you know, he used to play lead guitar at that time.

'We started doing Beatle numbers and then we went on to doing rhythm and blues and then Keith joined and a whole metamorphosis took place and that's more or less when we changed our name to The Who. We knew that we had it in us to make a hit single, but I think what really surprised us was the fact that we lasted so long.

## REMEMBER

'Remember that this was before the days when pop fans took it for granted that their idols were unmarried. I mean, if your hair started falling out, or someone found out that you had a steady girlfriend even, then you could just plummet down out of popularity and we lasted all the way through that until the whole scene changed.'

And how does John regard the present state of affairs on the pop scene?

'I think it's in a healthy state,' he said, 'not just thinking about the very small section of the world that is the English pop scene, I mean it's tiny in comparison.

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# GIRLS ROCK



## ALETTA

Some bands are unable to cope successfully in their early days unless they've got the full promotion works behind them. Others manage admirably and just hope that the big hype machine will grind itself to a very quick halt and let them get on with their music.

It's going to be interesting, therefore, to see how a band called Saturnalia are going to fare. They've got virtually everything in the way of promotion behind them to help them on their way up or, dare it be said, down — to join the heap of other bands who couldn't outshine the four-colour posters and clip-on badges.

Saturnalia are a five-piece, theatre-rock band who were introduced on one of the

highest waves of publicity the rock business has had the misfortune to witness since another group was launched a couple of years ago by the same manager, Mark Hannau.

### HELP

Absolutely every promotional idea in the book has been used to help get Saturnalia off the ground. For instance, there was the release, in February, of their first LP, *Magical Love*. No ordinary black plastic in a well-designed sleeve for this band. No! The first 20,000 copies pressed had the sleeve designs on the records themselves and these were contained in very special transparent vinyl envelopes and treated, by means of a newly-

developed process, to minimise distortion and static. The LP presentation kits included a 28-page booklet with a full-colour cover with hand-drawn lettering and artwork by their female singer, Aletta. The first copies of the records also included a free voucher for a special 'Magical Love' concert at London's Rainbow Theatre, on 8th April.

In addition to all this the group will also see their pictures and record title plastered all over the music papers and television advertisements will add more power to the promotion fury.

The record has already been received by the music Press and the reviews are generally unfavourable. One respected journal called it boring and the lyrics banal.

But everyone, including the incredibly desirable Aletta, is excited about the effort being put behind the group by the newly-formed Matrix Records and Phonogram.

Throughout Aletta's 25 years no one has put such faith in her, not even the men involved in such musicals, films and plays as *Death Of Kikoss*, *La Mama*, *XXX*, Jean Louis Barraut's *Rabelais*, the European version of *Hair* and *Electra*. So, needless to say, all the ado is very new to her.

Aletta was born in Austria in 1947 and was educated in Germany, France and England. She is what you might call a cosmopolitan person. She studied drama, classical dancing and theatre for several years and with that in her mind she's going out to combine that medium of entertainment with rock music. The group's act will include dancing for dancing lovers. But it won't be dancing as such. Her body movements will be another medium of expression. There'll be rock, but it will be rock with a difference; there'll be songs but not for singing sake. Every movement, word and note will mean something to someone, she said.

'With the combination of the theatre and rock we'll try to get a new method of communication with an audience which we hope will include

people of all ages. I think that the younger people are more open-minded about what they'll hear and the older people, who are getting fed up with conventional theatre, will like what they see. If it doesn't work, then we'll try to get something new going and find out what went wrong in the first place. So far, though, we've had good response wherever we have played,' she said.

'On stage we usually start off gently and the act gets wilder and wilder as it goes along. It also becomes more physical — almost destructive to a point. I feel it's our task to break down the inhibitions of an audience and this is one of the reasons we have a sexual and physical approach to things. It ends up almost like an attack.'

### SEXUAL

Aletta's sexual approach to music is exemplified by one song which relates the different stages and types of an orgasm. She does it as a mime routine. But, she pointed out hastily, that's not all she does. She also sings about racialism and she goes about showing what racialism can do — it breaks up people's lives and so she breaks up things . . . just to prove her point.

After several years of theatre work, why and how did she manage to break into the record world?

'Mark Hannau saw me in the European version of *Hair* and he said he wanted to manage me. But I just wasn't ready at the time. After a while I left *Hair* and did the Barraut thing and he then introduced me to this group called Horse. Things clicked, we joined up and we changed the name to Saturnalia a couple of months later. Saturnalia is an ancient Greek word for a Christmas-type festival and revelries in which people wore masks and so on. We're masked on the record and we also use such things on stage. Just in case you don't know, the masks on the record are the twelve characters of Cosmology.'

Rumour has it that Cat Stevens is dead. Rumour also has it that his long friendship and musical partnership with Alun Davies has broken up.

Which just goes to show what an integral, and sometimes nasty, part of the rock industry rumour is. There are some who cannot handle it – and retreat to country cottages – others who believe every word of it – and retreat to the clubs to spread it – and those for whom it rolls as the proverbial water off a duck's back.

Cat Stevens' manager, Barry Krost, can cope with it all. He's been in the business since he left school, he's shrewd, he's articulate and, above all, he's successful.

Outwardly immune to the 'slings and arrows of outrageous fortune' Krost retains an objective point of view on the careers of those he manages, refusing to be rushed, pressured or rumoured into any tight corners.

## RESPECT

It's a quality that has earned for him the respect of artists in every field, among them painter David Hockney, playwright John Osborne, photographer David Bailey and pop stars Colin Blunstone and Cat Stevens.

In the same week that *Beat Instrumental* spoke to him, Krost had been telephoned by a Press agency concerning the rumours about Cat Stevens' death. He dismissed that one out of hand, but he did have this to say about the rumoured 'split'.

'There's absolutely no split and no rules. The guys work together when it's right to work together. They really are good friends and the idea now is to give them both room to grow in their own directions without splitting and at the same time, not be hooked together too much.'

The irony of the situation is not lost on Krost, who spent two years getting to know Cat Stevens – or Steve as his friends call him – before undertaking his management.

'I manage Alun Davies, I also manage Paul Samwell-Smith who produced the last

# CAT STEVENS

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## NO RULES AND NO SPLIT



four of Steve's albums, so you can see that it's a very close-knit thing,' he said.

'Obviously, Alun's career has got to progress. He isn't always going to be a back-up man for Steve and if Steve wanted that, he wouldn't have co-produced Alun's solo album with Paul. The important thing is that they both progress.'

For Steve that progression has meant a recent trip to Jamaica to record and produce his latest album. Paul Samwell-Smith has been to Jamaica as well, but he went for a holiday.

Alun, on the other hand, has been working in the States with Jon Mark while planning for his next album which will be recorded in this country.

## TALENTS

At the time of going to Press it hadn't been decided whether Alun and Paul would add their talents to Steve's Jamaica album or not – the only thing that is certain is that there is a new Cat Stevens LP in the offing and possibly another single.

Three American session

men, Phil Upchurch (remember *You Can't Sit Down?*), Bernard Purdy and Paul Martinez will be on the album, together with drummer Gerry Conway and pianist Jean Roussel – both of whom took time off from Jamaica to work with Claire Hammill at her Queen Elizabeth Hall concert in February.

'I've an idea that this album is going to be in a slightly different mood,' said Krost, 'but until I've heard the tapes, I can't say for sure.'

He went on to talk about the job of managing an artist as respected and as popular as Cat Stevens: 'Now it's very different to what it was, of course,' he said.

'There are different phases you go through, like an artist goes through. Finally, I think it was Steve who said "it's a lot like a mirror", you advise. For example, a client will come in and say: "I want to do this, I want to do that", and you say, well hang on, but you won't stop them.

## CLIENTS

'Usually my clients are absolutely right, but you protect their line, you clarify it. Above all you reserve their right to fail on their own terms. Can you think of anything worse than failing on somebody else's terms?'

'A part of it is, of course, the contractual thing, the business side, but it's by no means the major part of it.'

Does he resent the popular image of managers as balding, cigar-smoking Mr. 15 per centers? Laughingly, he replied: 'I don't really know any other managers. I resent the balding bit, I don't smoke and I think it's very reasonable, the 15 per cent bit. I think it's quite fun this whole image.'

In fact it is Krost's sense of humour, his ability to laugh at himself and the problems that beset him, that make him what he is, extremely likeable, very successful, responsible about the right things for the right motives – in short, the kind of man without whom the rock industry would have fallen apart in self-indulgent narcissism a long time ago.

# THE BALLAD OF BILLY THE KID

**DURANGO, Mex.**

With a large cowboy hat pulled tightly over his brow but not enough to block his vision, Bob Dylan stared at the floor and occasionally stole a sideward glance.

He picked nervously at his fingers and, with his back turned to the camera, he grimaced from time to time doing an unconscious imitation of Humphrey Bogart's famous twitch. Dylan, the man who has scrupulously guarded his privacy and diligently avoided any confrontation with the Press, was making his first movie — not as the star, but in a relatively minor role.

It was his friend, Kris Kristofferson, the star of the picture, 'Pat Garrett and Billy the Kid', who talked him into making the movie and who urged him to stay with it when Dylan later wanted to back out.

Dylan wants to direct and has long admired Sam Peckinpah's work. So when Kristofferson said: 'How about coming down to Durango and making "Billy" with me? It will be a lot of laughs,' Dylan agreed.

Is he enjoying making the movie?

'I don't know,' Dylan said. 'It's different. I haven't decided yet.'

## SHY

Would the shy performer, who steadfastly refuses to be photographed, want a career that would thrust him conspicuously in front of the camera?

'No,' Dylan confided. 'I want to direct.' In that capacity, he would be behind the camera.

Will he make any more films after this one?

'I don't know if I will. I haven't decided that either. This film is different. It's different from other films,' he said, raising his eyes from the

ground, and then skittered away like a frightened animal eluding the hunter.

Had it been the laughs that Kristofferson had promised?

Kristofferson answered that question as he described Dylan's reaction to acting.

'Bob walked up to me one day on the set and asked me to laugh,' Kris related. 'I asked him why, and he said "I want to see what it looks like".'

## ROPED

'Bobby didn't know how to rope or ride before he did this movie. He learned down here. One day a girl came on the set and started to take a picture of him. He roped her.'

'Another time Sam (Peckinpah) was showing him how to throw a knife and Dylan said: "Like this, you mean". And he threw it and the knife hit the centre of the target. He's really amazing.'

Kris went on extolling Dylan's talents.

'We had a party at Sam's one Sunday and Bobby play-



ed a Spanish guitar. He played some flamenco and he imitated the sound of the mariachi players. They perform on the streets here and Bobby loves them. We all thought he was great and his wife said that she had never heard him do it before.'

Dylan was, in fact, so impressed with the mariachi bands that he incorporated

their music in a record he cut while making the movie.

He and Kris have each written songs for the film. Dylan's is tentatively titled, 'Ballad of Billy the Kid', and Kris wrote 'Pat Garrett'. They recorded them with Kris's band and the Durango Street players in Mexico City, during a weekend break in production. Whether the songs will be part of the film score or released independently are details yet to be worked out.

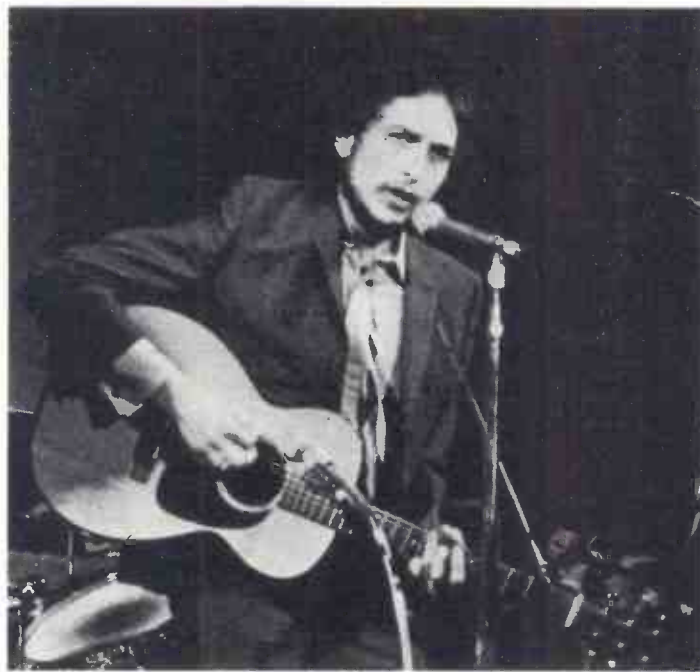
## SONGS

Those who have heard both songs say they are great. Dylan's song follows the screen play so closely that Peckinpah played it for MGM executives and others who were interested in the film's story line.

'I introduced him to Sam and Sam told him the story. Then he wrote the song, which is really great.'

Whether Dylan had a lot of laughs it's hard to say. He doesn't talk much to anyone and doesn't reserve his shyness for the Press.

He befriended Kris's pianist, Donnie Fritts, as well as Kris, and there is an obvious mutual respect between him and Peckinpah. But he talks little, even to them. Kris went





## STARRING BOB DYLAN AND KRIS KRISTOFFERSON



so far as to say that 'Dylan's span of attention is limited. You're talking one minute and the next minute he seems to be away somewhere.'

During lunch breaks the stars and director retire to mobile dressing rooms, where their lunch is served to them. Dylan was not originally assigned a star's dressing room and at Kris's insistence moved into his. But at lunch-time Dylan stands on line with the crew, the electricians and extras, and carries his own tray to a picnic-type table. He usually sits alone, and even if someone sits beside him he makes no effort to look up. When he's finished he gets up and walks out alone without looking to find a friendly face.

Even Fritts was at a loss to explain why Dylan chose to talk with him — when he felt like talking.

### BLUES

'Maybe it's because I'm a songwriter, too, and my first love is the blues. Dylan likes the blues, too, he told me. And, then again, Otis Redding is my hero and I came here with that thought in mind. Maybe I conveyed that to him. You know what I

mean,' Fritts said in an accent that reflected his childhood in Florence, Ala.

Dylan and his wife and five children are living in a rented house in the more luxurious Los Angeles section of the city. It is next door to Peckinpah's and down the street from a much more grandiose villa assigned to Kris.

### AMUSEMENT

There are three restaurants where the American film colony usually eats and two movie houses which show English-language films with Spanish subtitles. Otherwise, there is little to do for amusement and the actors find it wearing after months of isolation. Dylan seemed to be enjoying this aspect of it.

He did not explain to Kris why he wanted to back out before the picture was finished.

'He just dropped into the trailer and asked me if I cared if he didn't finish the film. I said it didn't matter if I didn't, and it was up to him. Then he asked me if it mattered to me if he finished it, and I said that I'd appreciate it if he did and he said in that case he would. And then he walked out of the trailer.'

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# BLACKBERRIES IN HUMBLE PIE

A new ingredient has been added to one of the world's most exciting musical recipes.

Blackberries are being included in the Humble Pie mixture; and, if the proof of the pudding is in the eating, then take a slice of their latest double offering on the A & M platter.

*Beat Instrumental* questioned Pie vocalist Steve Marriott about the change in the dish and also the change in himself. At his ground floor hotel room in London's Mayfair he was bopping around to the strains of *Black Coffee*, the track off the double LP *Eat it*, which will be the group's next single release. He looked tired and was unshaven. But he admitted to being very happy. The contagious rhythms emanating from the sizeable speakers in two corners of the lounge obviously made him so.

**Why did Humble Pie decide to increase their numbers to seven when four already had the formula for success?**

The Blackberries' sound adds another level to our own fullness on stage and they also provide another focal point and dimension to our act. They really look good. We planned to have more singers with us about two-and-a-half years ago but we had to wait for the right people. Vanetta Fields, Clydie King and Billie Barnum were exactly what we were looking for.

**Surely, there were ample numbers of other female singers around in the States that you could have chosen, The Shelter People, for instance?**

Yeah! I suppose we could have used any number but we feel that The Blackberries are the gunnors in their field.

**How about English female singers. Did you investigate the possibilities**

**of using anyone from here?**

There's a very limited number of ladies over here and most of them, I feel, have an unoriginal sound. The Blackberries are completely unique. Each one is a soloist in her own right. We've done about 30 gigs with them in the States and they've been unbelievable.

Sometimes we find that they are our rhythm section and sometimes we're theirs. Also, we're not the only band around to say how incredible they are. The Stones had them singing on *Tumblin' Dice* and they've also helped Joe Cocker with an album, too.

**Exactly how does the stage act work now that 'the gunnors' have been added?**

Well, most of the time they're standing right next to me so I can hear everything they're doing and singing. With that happening, the vibes are unbelievable. But don't get me wrong — there's never any battle for vocal supremacy. We just do what we want to do. Sometimes I'll sing anything that comes into my head between numbers and they'll sometimes just follow me or vice versa. They have three mikes and I have my one.

**You said before that each of The Blackberries was a soloist in her own right. Does that mean they could be turning out solo albums at some future date?**

Yeah! I think Vanetta's first solo album comes out sometime in November. I did the engineering for it. I've also been taking lessons in engineering. Whether or not Clydie or Billie will do solo albums is completely up to them.

**How do their personalities differ from the rest of the group?**



They're the right women with the right voices. They're also amazingly cool and that helps keep me together no end. Their confidence gives us confidence and vice versa. The ladies have class. It's as plain as that.

**Can you tell me about the album in general. How long was it in the planning and recording stage?**

We recorded it in about two weeks and it was finished before Christmas. So it's been ready and waiting for a little while. That's one of the reasons I'm sitting back and resting. One side of the album was recorded live in Glasgow and the other three sides were done at various studios, which ones I can't tell you.

**Two weeks is a very short time to record three sides of an LP. How did you manage to work it out so quickly?**

It was a case of anti-matter meeting matter. Another reason, perhaps, was that some of the stuff was written about a year ago. We always try to keep well ahead with new songs.

**What happens after your rest period? Do you do another tour of America?**

Yes, but we're also going to Japan to do some concerts.

**The Stones had trouble doing that. Do you envisage any difficulties?**

It's hard to say at the moment. We'll have to wait and see.

**How much has your personality changed in the year since you wrote some of the songs for the new LP?**

Last year was our most successful as a band. Each year we get better. But last year was a strange year for me as me, if you understand.

I had a long bout of depression and it just brought me right down. Fortunately I managed to lift myself out of it eventually. The depression came because of some very personal things but it didn't affect my music in any way. In fact, the music and being on stage helped me a great deal. Some of the songs I was singing were very sad and the way they were coming over made me feel good. Last year was also a time when I discovered a lot about myself. I found that I could turn myself off when I left the stage and could turn on again when I returned. It was rather like being a tap. But I had enough good friends to help me through the bad stages.

**Which of the songs reflect your period of depression?**

I can't say but if you've got good ears you can probably hear for yourself. A lot of the lyrics were about what I was going through at the time. Some of them, I thought, were so personal that I didn't want to do them because I thought the events couldn't possibly happen to anyone else. Then Greg Ridley pointed out that that wasn't the case and they could happen to other people. So really the personal songs turned out to be not really personal at all.

**How else have you changed?**

I'm a lot older and a lot wiser now. I find I'm able to deal with situations now that I couldn't when Humble Pie was formed four-and-a-half years ago. Once I found I was beginning to really live the part of the rock and roll star. In America, especially, you're often told what you are. The rock and roll star thing happened when I didn't have much of a personal life. Well, that's all changed now and if I believed in the gold records hanging on the wall, well, they're all yesterdays' papers.

Now I realise that the star thing didn't really change my head. It changed my metabolisms. We all went through a similar thing. For instance, touring America as

many times as we do really changed everything. Sometimes we found we were catching three planes a day and doing gigs as well. We don't do that any more because we've got our own plane and can take things a little easier. Also touring America presents a lot of pressures. We're forever being told by someone that we're long-haired gits. I laugh at that now but really you have to, especially with guns all over the place. If you really want to get into it you can get laid out, and very easily.

**Do you find that there's any competition amongst the English bands touring America?**

Any band, I feel, that says it's aware of competition is a very insecure band. We're all flying the same banner, aren't we? I'm not, no, Humble Pie are not concerned whether we're top or bottom of the bill. We're just group members and we'll let the managers sort it all out between them. But no manager should ever let the group know of any hassles that are going on. That can really destroy their confidence. Our manager is Dee Anthony and he's about the best.

**What would you say was the biggest achievement of Humble Pie?**

Overcoming all the hype that came with us when we first arrived. I was called a 'super writer' on the very first day of me writing and there were also front-page stories and pictures to say so. We couldn't live up to it then. We were just friends who were playing together. The hype was one of the reasons we left England. We found that we couldn't work properly here because people were coming to judge us instead of coming to listen. In America there wasn't that much hype because no one really knew much about us. But in England I was still Stevie Marriott who used to be in the Small Faces and I wanted to forget all about that and move into something new. When we went to America we weren't mak-

ing any money. We didn't make any money for about two-and-a-half years. If the truth be known, we've only been earning for about a year. That doesn't mean that money means that much to me. Money means freedom to do the things I want to do and go to the places I want to go.

**Over the past year the music scene in England has undergone a complete transformation with new, glittery groups all over the place. Do you have any feelings on this subject?**

I'm of a different generation to many of the new groups and although there's room for all types of music I, personally, feel that a lot of it is rather puny. Generally, though, it's fun. I used to do a

lot of it myself in the old days but I'm too staid in my jeans and mohairs now. It's a nice feeling to have a single in the charts and it's also quite important. A lot of the new groups know this so that's why they make them. But I think it's a better feeling to know that you can fill a whole string of concert halls without a hit single. We haven't had hardly any chart singles but at least we can fill halls. Also, having no singles means that there'll never be a *Greatest Hits Of Humble Pie* album released. *Black Coffee* is our first single in a long time.

**How about your plans for the future?**

We just want to keep on doing what we're doing and get to new levels - like The Blackberries, playing with us.

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# THE A & M MAN

## JOHNNY ARTHEY AND PHIL SWERN

they also have the Sea Shells in the American chart with *The Best Part Of Breaking Up*.

'We've cut around a dozen records and not one has failed to gain release so we see no point in launching our own label,' said Johnny. 'Anyway, a label is just an ego thing. It's much better running a production company. That way you can place each record with the company best suited to handling it. From our dozen productions we've had five records which have been hits in one country or another. I'm sure we couldn't have done that with our own label.'

The success so far has come with re-makes of old hits. Is this a deliberate policy inspired by the wave of nostalgia for 'Fifties and 'Sixties sounds which seem to be sweeping the record-buying public?

'No, not at all, really. It's just that it is so hard to pick up good, new material. There are so many singer/songwriters about who hold on to their best songs for themselves and publishers like to save anything good they find for established artists.'

'But we are becoming better known, people are starting to bring strong, new songs to us.'

'Mind you, some of those old songs are really good and as the kids who hear them now haven't been exposed to them before, they treat them as new things.'

One songbook Johnny and Phil have dipped deeply into is that of the Platters and they've done it well enough to spur that revered group's manager, Buck Ram, to seek out Johnny to do arrangements for their own, new recordings.

'Buck called me from the States and when he and the group arrived we went into the studio and cut seven sides,' Johnny told me.

Despite the fact that some

of their greatest successes have been in that country, neither partner has yet been to America.

'We'll have to go soon, we're getting lots of offers for our groups out there and Blue Haze, the Pearls and the Sea Shells are likely to tour there.'

So far, though, the groups have been strictly session outfits, formed from among the best session singers around, which explains the professionalism of their sounds.

### PEARLS

Take the Pearls, for instance. Ann Simmons and Lyn Cornell first met in their home-town of Liverpool as members of the Vernon Girls.

'When the group broke up we all went our separate ways but both Ann and I gravitated to London,' said Lyn. 'We soon got into session work and have been on records by people like Dusty Springfield, Cilla Black, Cliff Richard and Tommy Cooper; we did Englebert's *Release Me* and the theme for the film "What's New Pussycat", with Tom Jones. Then, a year ago, Johnny Arthey asked us to cut some records and that's how we came to call ourselves the Pearls.'

'Our first record was *You Came, You Saw, You Conquered*, and we've just followed up with a version of the Stylistics' *You Are Everything*. It was a B side for the Stylistics over here but we felt it was too good a song to let it slip away like that.'

Perhaps the most important factor in the Arthey-Swern success story is that each of them is fully versed and respected in a different branch of the business.

'Enthusiastic team work is the answer. We are two very different people. I know music, Phil needs promotion and neither one is any good without the other,' said Johnny.



Two years ago, Johnny Arthey was a successful arranger, earning a comfortable living scoring records for people like Mary Hopkin, Jonathan King, Peter Noone and Barry Ryan – the chart-topping *Eloise* was one of his arrangements.

Phil Swern, after periods working for Transatlantic and A & M, was an independent radio-promotion man.

The only thing the two had in common was that they both did some work for Trojan, the reggae company.

'We met at their offices out at Neasden and Island's Dave Betteridge – who was then also a director of Trojan – suggested we should try working together as producers,' said Phil. 'We both thought inwardly, "Why?", said hello to each other then went away and forgot about it.'

'I don't really know why, but a couple of weeks later we decided to give it a try.'

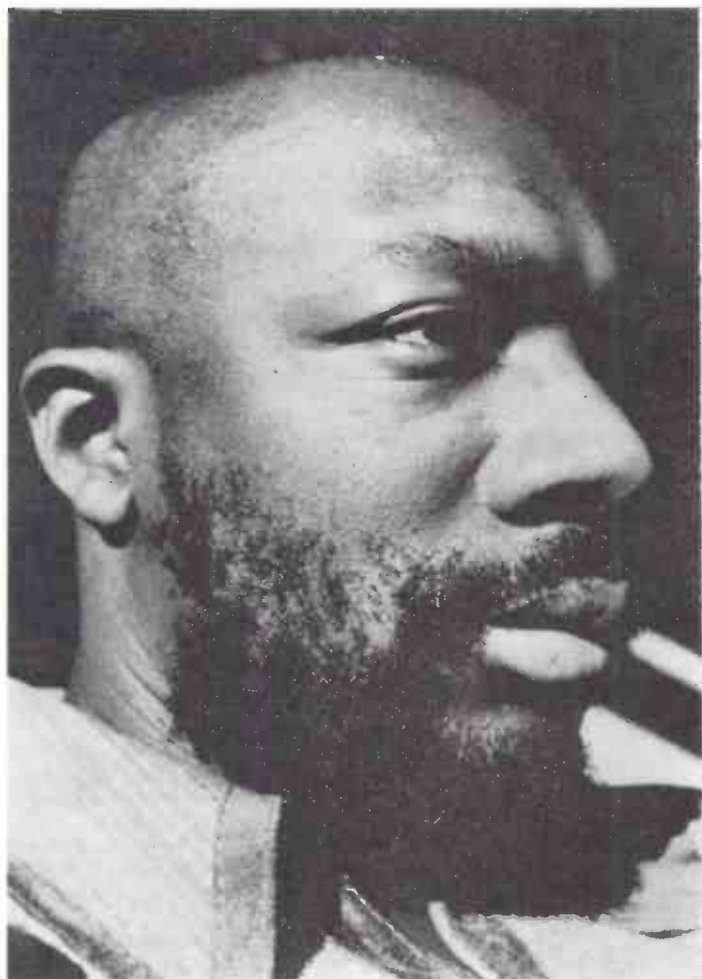
It was to be a significant decision. The first collaboration was on Horace Faith's *Black Pearl* and that one climbed to the number nine in the national chart.

### HOME

Since then, things have just slotted in place for the pair who told me: 'We still work from home basically. The whole thing has happened so fast we haven't caught up with it yet – we haven't even got round to finding an office or a secretary.'

To date, they've had a number-one in Belgium, Holland and Germany with Blue Haze's *Smoke Gets In Your Eyes*, which has also made the charts in Australia, Spain, Germany and America and

# BLACK MOSES



## A MAN OF THE PEOPLE

Isaac Hayes certainly lives up to his 'Super-star' title. During his recent British visit the Black Moses spent £38,000 on jewellery and another £30,000 on a custom-built red and grey Rolls-Royce. The car joins the gold-plated one he already has in the garage of his luxury home in Memphis.

Adorned in enormous mink coats, gold chains, bizarre clothes, sinister, dark shades and with a gigantic wide-brimmed hat hiding that famous, clean-shaven head, Hayes projects an untouchable, almost sinister image in true Hollywood fashion.

But behind all that glitter, the on-stage ego and the protecting entourage of assorted heavies, is a man of the people.

Talking to Hayes may seem a forbidding prospect, but in reality it's easy. Few artists are so outgoing and so willing to communicate.

Hayes may sound like a spendthrift, but with a run of five multi-million selling albums behind him he can afford to be and it's also a truth that more than half his earnings are spent not on himself but on community work.

### HALF

Currently taking up a lot of his time is an eight million dollar housing project for low-income families in the Virgin Islands, U.S. Caribbean territory.

'I'm no philanthropist but I believe it is both just and wise to put back into the

community some of what you take out. It's just like being a farmer, if you just take from the soil then it soon becomes barren.'

Hayes believes it is very important to stay close to the roots: 'If you loose touch with the poeple then eventually there will be no communication and if you can't communicate then they are not going to buy your records,' he said.

'I was born very poor. I didn't realise when I was a kid just how poor my family were, but as you get older you become aware of it. I've seen so many people do well and forget their origins, but I'm proud that I can still go back and relate to the people I grew up amongst.

'A little while ago I went to a pool hall which was one of my old haunts. The guys had pinned some of my Press clippings up and they said to me: "Vvell, at least one of us made it. We're proud of you because you've shown the world that we can be somebody".

'Now, in my day you could read about stars, maybe see them on TV but there was nobody you could reach out and touch. The way I look at it, once the people can no longer get to me then I'm finished.'

In his rapid rise to stardom Hayes hasn't forgotten his public, nor has he forgotten those he has met professionally along the way.

He started out writing songs with one David Porter and they gained a little recognition through the run of hits they gave Sam and Dave: 'When *Hot Buttered Soul* started to sell really big,' David said to me, 'We agreed that if either of us broke first they'd be free. You broke first so go ahead.

'But we never disbanded our partnership and now things are getting to where we can start working together again.

'I've been spending a lot of time with David out in California and we are going to cut a single together when I get back, probably an old Johnnie Taylor blues' thing.

'My real aim is to get all the original Stax crew back

together — people like Rufus and Carla Thomas, Eddie Floyd and so on — and do an album together, now that would be nice.'

Hayes started out as a writer, arranger and producer and he hasn't left off that side of his activities: 'I've added a fourth girl to my back-up vocal group so they are now Hot, Butter and Soul Limited and I'll be recording them soon.

### CUTTING

'I'm also cutting my band, Movement, a teenager called Paula Grace and another girl named Deborah Manning.'

Hayes is especially enthusiastic about Movement: 'They are fantastic, I've got a jazz combo, a big band, a soul outfit, a rock band, I've got all of it in one band.'

Latest addition is guitarist Sammy Watts who won particular acclaim at the Rainbow.

'I was down in the Virgin Islands, checking out the housing project, when I dropped into a record store and found this guy sitting there playing *Never Can Say Goodbye*.

'He sounded fantastic. I didn't want to be like: "Hey, boy, I'm gonna make you into a star", all that ego thing but he really did impress me, so I asked him if he would, maybe, like to join my band someday, and he said yes.

'Anyway, when I got back home I wrote to him and asked him if he'd come up to Memphis and try out with the band; he fitted perfectly, he's really out of sight.'

Hayes says of his work that it covers the whole of black music and of late he has been reaching out to new audiences, including working the lucrative supper-club circuit in Las Vegas and like places.

Next album in line is a live set, cut before just such an audience at the mountain resort of Lake Tahoe: 'I did my first night-club date up there and everyone in the show was nervous, you could see the fright. I knew, though, that if I failed, then the whole group would collapse so I just couldn't let everyone down.

# PLAYER OF THE MONTH



## ALAN WHITE

**W**ith a live triple album, *Yessongs*, being released this month; a 74-minute feature film being shown nation wide and a mini world tour half completed, Alan White of Yes is very busy indeed. As soon as the tour is completed, it's back into the studio for another album.

'The live album was recorded on the third tour,' said Alan. 'It wasn't the best tour I did as far as I was concerned.'

'The album is more a collector's item, I feel. It's kind of a collection of the last three Yes albums done on stage. We are going to present it as a thing to end those three albums, and now the band is going to move on to other new things, with a new phase that we are working on now, with a direction which involves me this time.'

'The music I have been playing is what Bill (Bruford) created, which isn't necessarily my type of drumming. I've had to force myself to do it, it's not what I would have done there.'

Alan White was born in 1949 and started playing when he was 13. He started playing live with a local group from his native County Durham, called the Downbeats. They were quite a famous group in the area, playing seven nights a week and Alan feels he gained a lot of experience then.

They won a talent contest and had a record contract with Pye for one single, although nothing much happened after that.

'I got an offer to join Skip Biffety,' he said, 'but at the same time I got an offer to join the Gamblers, which was Billy Fury's backing group. They were going to Germany and I wanted to get away and get into something, so my parents let me go.'

'I went to Germany for three months and we played five three-quarter-hour spots a night, seven at the week end, and it was really incredible. I was completely shattered.'

'The Gamblers broke up in Berlin while we were over there. I came back to England and Alan Price became my manager in a band called The Happy Magazine.'

'Then Alan Price stole me from Happy Magazine for his own band, which was a bit of a dirty trick really, but he offered me all this money. The band got me a lot of experience - I played up and down the country for a year and a half. In the end I was doing cabaret and all that crap, and a drum solo every night.'

'After that there was Paul Williams, Lennon and Airforce, but I feel my drumming has progressed a lot since then. I was getting in a bit of a rut, everybody wanted my services for the same type of thing.'

'With Yes I can direct my feel in a technical way. You can hear it on the live album - the songs reach peaks now where they didn't before.'

# JERRY LEE LEWIS

## THE LONDON SESSIONS

'Hiya, Killer,' he drawled in that slow Southern accent. 'Stick around 'cos we're gonna lay down some rock 'n' roll.'

Jerry Lee Lewis, one of the all-time greats of rock 'n' roll, was in London recording a double album with some of the finest British and American rock men in the business.

London's Advision studios was his home for five days with sessions starting around lunchtime and going through until the small hours of the morning — laying down seven or eight tracks a day under the watchful eye of producer Steve Rowland.

That week Advision was like Fort Knox, with two burly Securicor men on the door letting people in only when they'd gone through a pretty tight security check.

A host of names had been recruited for the sessions and throughout the week the distinctive sounds of Tony Ashton, Faces' drummer Kenny Jones, Klaus Voorman, Alvin Lee, all of Head, Hands and Feet, Peter Frampton, Rory Gallagher, Delaney Bramlett, B. J. Cole and Gary Wright were heard playing rock 'n' roll — and playing it like they invented it.

### PROUD MARY

Jerry Lee's piano is an integral part of him — someone suggested trying out *Proud Mary* and started to lay the rhythm down. He smiled. 'You play some pretty mean licks, boy. I think we'll try that one.'

One rehearsal and two takes and it was in the can. Completed. No elaborate and methodical laying down of tracks — it was all laid down in one as though it was a live album and with a lot of skill from Rowland the end product was nothing short of amazing.

When Jerry Lee was working he never stopped. There was just *time* to listen to the playback in the very crowded



control room before he returned to his piano stool and started pounding away at another number.

### RAW FLESH

Everyone dug it, but were amazed at his rate of work. The drummers had raw flesh showing through on their hands because they were just not used to laying down

so many tracks in such a short space of time. But they didn't complain.

There were no set ideas for material for the album before the session started — 'I'll do a few you know, a few you don't and a few I don't,' he said, 'and a few I've been wantin' to do for a long time.'

One guitarist in the studio

yelled 'let's try *Whole Lotta Shakin' Goin' On*'. Before he'd finished his request the fingers of Jerry Lee were pounding out the number. Everyone else involved, this particular night, fell into line and ten minutes later it was in the can.

Jerry Lee was full of praise for the musicians. 'You know, Killer, these boys can play rock 'n' roll better than I can sometimes. And let me tell you, I play rock 'n' roll good.'

He wasn't joking, either. He rocked his way through *Wha'd I Say*, *Proud Mary*, *Memphis*, *Down The Line*, *Whole Lotta Shakin' Goin' On*, *Jukebox*, *Johnny B. Goode*, *Bad Moon Rising* ... the list was endless.

'We're gonna get the album out in the States within four weeks,' the man from Mercury Records said. 'Why wait so long ... don't you have faith in it,' Jerry Lee laughed. Everyone laughed too.

### HIT

After each take the control room was packed. Everyone wanted to listen to how the number had turned out ... and everyone was happy. 'That's a hit if ever I heard one,' yelled Jerry Lee.

Ironically, it was exactly 15 years to the day when Jerry Lee's *Great Balls Of Fire* was Number One in this country — an interesting little fact that someone brought up at the session. 'Don't time fly,' said Mr. Lewis. 'A lot of you boys were still kids then, but by God you've learned quickly.' Compliment upon compliment.

By the Friday everything was finished. Jerry Lee was delighted. 'You know, Killer, I gave up one hundred and fifty thousand dollars-worth of work back home to come here and do this album and it's been a good week.'

'Oh, and by the way,' he said, 'it was real nice of you to stop by and see us work.'



# album reviews

## ALBUM OF THE MONTH

RICK NELSON

GARDEN PARTY

MDKS 8009

A line from the title track of this LP says: 'you can't please everyone so you got to please yourself', and luckily for us, that appears to be Mr. Nelson's forte these days. One cannot help but admire the way he has progressed since the days of *Hello Mary Lou*, and if you didn't catch the single of *Garden Party* then this LP is a must. Rick and his Stone Canyon Band shuffle beautifully through nine tracks in a predominantly country vein. The guitarists – Rick, Allen Kemp and Tom Brumley (pedal steel) – come on with goodies the like of which I've not heard since Roy Buchanan and Commander Cody's *Lost Planet Airmen*.

Tracks: **Side One** – Let It Bring You Along; Garden Party; So Long Mama; I Wanna Be With You; Are You Really Real?

**Side Two** – I'm Talking About You; Nighttime Lady; A Flower Opens Gently By; Don't Let Your Goodbye Stand; Palace Guard.



ARGENT

IN DEEP

EPIC SEPC 65475

An album that is full of potential hit single material, *In Deep* really shows us the full spectrum of Argent's talents with some notably stinging guitar work by Russ Ballard and grandiose organ developments by Rod. Vocally, it's a bit weak and one or two of the tracks engendered remarks around the office of: 'where have I heard that one before?' Never mind, it's a good, meaty album and a worthwhile follow-up to their chart success with *Hold Your Head Up*. I tried to tell 'em that they should have released *Rosie* as their next single. Give it a listen and see if you agree.

Tracks: **Side One** – God Gave Rock And Roll To You; It's Only Money Part 1; It's Only Money Part 2; Losing Hold.

**Side Two** – Be Glad; Christmas For The Free; Candles On The River; Rosie.



GREENSLADE

GREENSLADE

WARNER BROS K46207

Greenslade are a very unusual band with no lead guitar, two keyboard players and immense potential. Because Dave Greenslade and Tony Reeves were both with Colosseum, some may be tempted to dismiss the band as a splinter group, although their music is completely different. This album takes listening to, but the musicianship is superb and the music a pleasure. It is impossible to single out an instrument and just as impossible to find a fault.

Tracks: **Side One** – Feathered Friends; An English Western; Drowning Man; Temple Song

**Side Two** – Melange; What Are You Doin' To Me; Sundance.

GAS WORKS

GAS WORKS

REGAL ZONOPHONE SLRZ 1036

This album was recorded live at the Marquee Club. Whereas bands with the sort of live talent that thrives on the folk scene usually come over best on live albums, Gas Works could possibly have done better in a studio. Although this would have meant the loss of their patter, it would have given some of the very good songs the benefit of just a shade of production. Nevertheless, a very good album to augment their already considerable popularity.

Tracks: **Side One** – Standing Stiff; Cider With Rosie; Take To The Hills; Goodbye Frankie Rose; Verbalise You Pre-Orgasmic Tensions.

**Side Two** – Introduction; The Things I Remember; If You Loved Me; Handful Of Dust; I Thought I Knew You; Keep On Rolling.



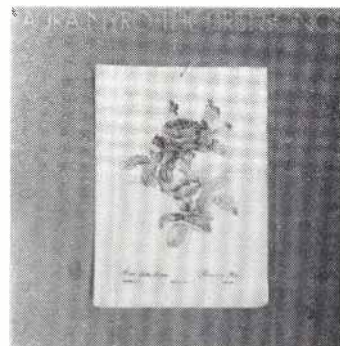


**LAURA NYRO****THE FIRST SONGS****CBS 64991**

The grand old lady of song herself, with a collection of songs of notable stature. Every track of this album will ring a pleasurable bell with someone and anyone who has never heard of *California Shoeshine Boys*, *Stoney End* and *And When I Die*, shouldn't be reading album reviews. This album is a must for the collector and the non-collector alike – but don't buy it if you are a songwriter because you will find it singularly depressing.

**Tracks: Side One** – Wedding Bell Blues; Billy's Blues; California Shoe Shine Boys; Blowing Away; Lazy Susan; Good By Joe.

**Side Two** – Flim Flam Man; Stoney End; I Never Meant To Hurt You; He's A Runner; Buy And Sell; And When I Die.

**JUDY COLLINS****TRUE STORIES****ELEKTRA K42132**

Judy Collins never turned out a bum album yet and is not about to start now. *True Stories* is very well put together and well balanced. Possibly the highlight is a beautiful version of *So Begins The Task* by Steve Stills. Also featured are songs by Judy herself, Tom Paxton and Valerie Carter. Anyone who is looking for another *Amazing Grace* should look elsewhere but for those in line for a thoughtful album will be well pleased.

**Tracks: Side One** – Cook With Honey; So Begins The Task; Fishermen Song; The Dealer (Down And Losin'); Secret Gardens.

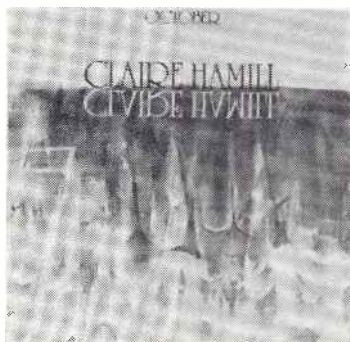
**Side Two** – Holly Ann; The Hostage; Song For Martin; X Che.

**FAIRPORT CONVENTION****ESPECIALLY FOR YOU****ILPS 9208**

The new Fairport line-up looks like being the most stable that they have had for some time. Swarbrick has graduated from merely being one of the best fiddle players in the country to also being a songwriter of note. *Rosie*, which has been released as a single, is a song and a half. Guitarists will want to listen to the work of Jerry Donahue, who was underrated in *Fotheringay* and must surely be one of the best in his field. Altogether a different band than the one that started out with the name, but a good band nonetheless.

**Tracks: Side One** – Rosie; Mathew, Mark, Luke And John; Knights Of The Road; Peggy's Pub; The Plainsman.

**Side Two** – Hungarian Rhapsody; My Girl; Me With You; The Hens March Through The Midden And The Four-Poster Bed; Furs And Feathers.

**CLAIRE HAMILL****OCTOBER****ISLAND ILPS 9225**

Claire Hamill has been the subject of one of the biggest campaigns Island have ever launched. Her credentials are exemplary and the album was produced by Paul Samwell-Smith, who produced all the Cat Stevens albums. Also on the album are such notables as Wayne Perkins, Jean Rousset, Alan White, Gerry Conway and Pat Donaldson. As for the lady herself, her voice is very distinctive and some of the songs very attractive. This album is definitely worth a listen and could be the cue for great things from Miss Hamill in the future.

**Tracks: Side One** – Island; To The Stars; Stay Tonight; Wall To Wall Carpeting; Speedbreaker; I Don't Get Any Older.

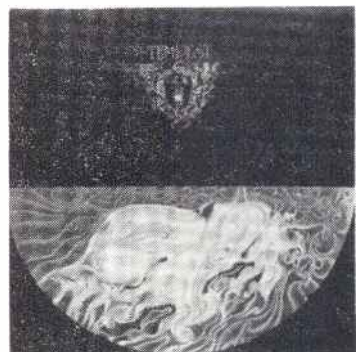
**Side Two** – Warrior Of The Water; The Artist; Baby What's Wrong (With You); Sidney Gorgeous; Crying Under The Bedclothes; Peaceful.

**TEMPEST****TEMPEST****BRONZE ILPS 9220**

John Hiseman's new band – full of new ideas and highly promising ones, at that. Paul Williams has never sung better. Allan Holdsworth, although as yet unknown as a lead guitarist, won't be for very long. Tempest have not played much in this country yet as they have been busy on the Continent. When more people in this country have heard the band, the album should sell very well.

**Tracks: Side One** – Gorgon; Foyers Of Fun; Dark House; Brothers.

**Side Two** – Up And On; Grey And Black; Strangeher; Upon Tomorrow.



**TONY HAZZARD****WAS THAT ALRIGHT THEN?****BRONZE ILPS 9222**

It was Tony Hazzard that wrote all the Richard Barnes hits, such as *Take To The Mountains*. He writes very tuneful songs and poetic lyrics. Hazzard has been very underrated in the past and this album should help dispel some of the mist. The session men do the album proud and there is some particularly nice work from B. J. Cole. So, if you like a good tune, take a quick listen to *The Potter*.

**Tracks: Side One** – Loudwater Band; The Potter; Sweet Ruby Nite Time (It's Time To Blow Out The Stars); Blossom; Paul McCartney; I Think I'm Over Getting Over You.

**Side Two** – How Can A Woman Like You Smile; Wheels; Got To Be You, Got To Be Me; Momma; Chorley Wood Bottom Rag.

**ALICE COOPER****BILLION DOLLAR BABIES****WARNER BROS K56013**

Alice Cooper plays songs that are unnecessarily sick and pointless, which would make it very easy to dismiss the album were it not for the disconcerting fact that there are tracks on the same piece of plastic that constitute some of the best original rock to come to light for some time. *Elected* is a classic and there are good tracks around it – then comes a song like *I Love The Dead* and the whole thing becomes bewildering. So, half of this album should not be missed – the other half should definitely be avoided.

**Tracks: Side One** – Hello Hooray; Raped And Freezin'; Elected; Billion Dollar Babies; Unfinished Sweet.

**Side Two** – No More Mister Nice Guy; Generation Landslide; Sick Things; Mary Ann; I Love The Dead.

**JOE COCKER****SOMETHING TO SAY****CUBE HI-FLY 13**

Mr. Cocker has had some hard times of late, it is therefore ironic that he should produce such a superb album immediately prior to his split with Chris Stainton. It's one of those LPs that you have to 'get into'. At first I was ready to dismiss it as just another sequel to the former *Mad Dogs* . . . glory, but then I heard the sax arrangements and decided to give it another listen. I'm glad I did because it turned out to be a truly amazing testimonial to the leather-throated, ex-plumber from Sheffield and his musical mentor, Chris Stainton. If these two never work together again rock audiences will be the losers, and that would be a downright shame.

**Tracks: Side One** – Pardon Me Sir; High Time We Went; She Don't Mind; Black-Eyed Blues; Something To Say.

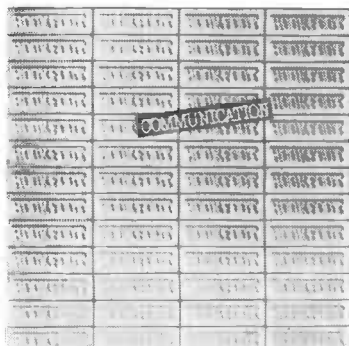
**Side Two** – Midnight Rider; Do Right Woman; Woman To Woman; St. James' Infirmary.

**GRAND FUNK****PHOENIX****CAPITOL EA-ST 11099**

I must confess to having a conditioned reflex to Grand Funk – I think they are boring. But cross my heart and hope to die, I did try to listen to *Phoenix* with an ear unbent by the hype and hassles surrounding the group. I wanted to be proved wrong, but this album is just another chapter in their long, drawn-out 'hard luck' story. It offers only a meandering, predictable noise throughout and the only relief of tedium is to be found in Mark Farner's occasionally gutsy vocals. It's all Mark Farner anyway, he wrote it all, helped produce it, took the lead vocal part and played the lead instruments. Small wonder that their stage appearances in this country have been met with huge indifference. Sorry lads, it's a bummer!

**Tracks: Side One** – Flight Of The Phoenix; Trying To Get Away; Someone; She Got To Move Me; Rain Keeps Fallin'.

**Side Two** – I Just Gotta Know; So You Won't Have To Die; Freedom Is For Children; Gotta Find Me A Better Day; Rock 'N Roll Soul.

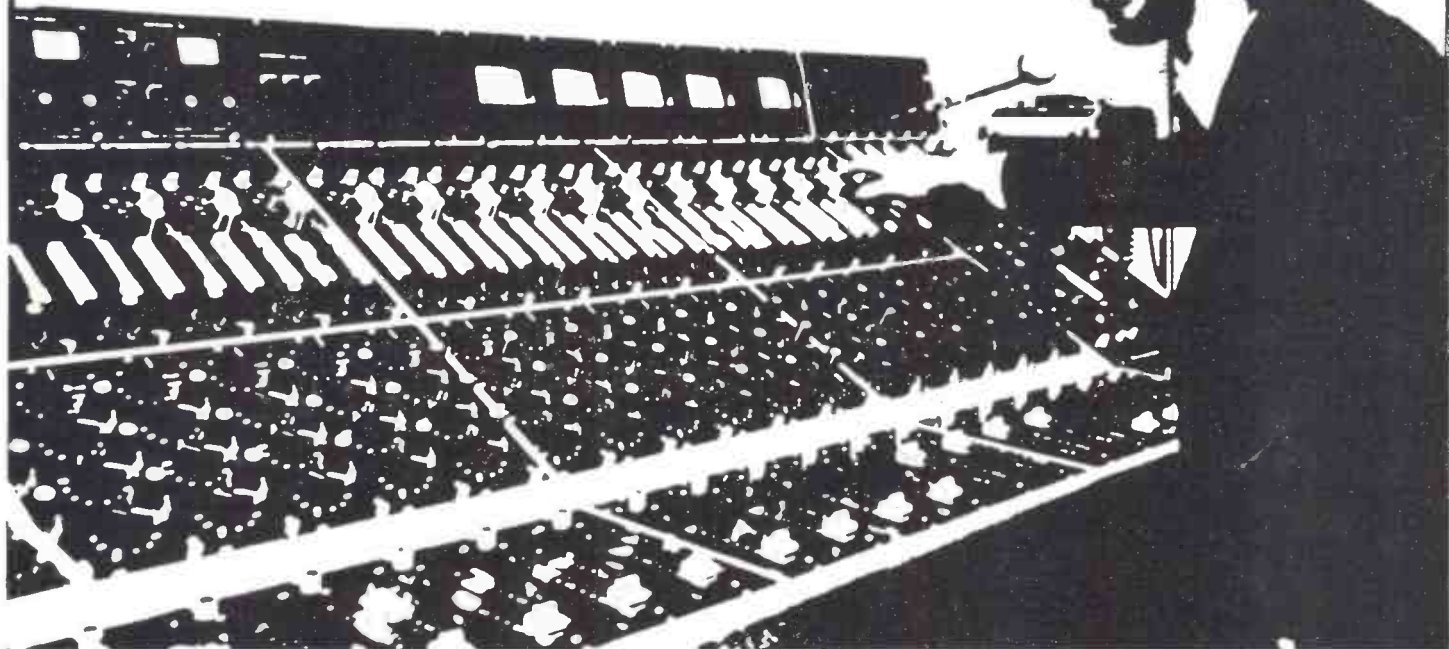
**HOOKFOOT****COMMUNICATION****DJM DJLPS 428**

Will they make it this time, won't they make it? Hookfoot are conspicuous by their seeming lack of ability to realise the incredible potential that lies within the group. Maybe we're just expecting too much from them, but everybody I've spoken to seems to be waiting for Caleb Quaye to really come out front and play guitar – instead of mixing it into the backdrop and being generally self-effacing about his talents. This album is their best to date and stands well enough on its own merits, but I've heard enough of Caleb on countless sessions, live and on his own records to know that he could deliver some real goods. *Communication* is one of those albums to get pleased and frustrated about all at the same time.

**Tracks: Side One** – Crazy Day Running Around; They'll Never Find Us Up There; To Stay Would Bring Me Down; Forty Winks; Oh Joanna.

**Side Two** – Here I Come; And Nothing Changes; Cruisin'; The Love That You Saved; Just A Little Communication.

# STUDIO ENGINEERS



Surprising though it may seem, this year has witnessed a vogue for simplification of recording techniques.

It has gone hand in hand with technological advances — Phil Spector, for example, was last seen exhorting us all to get back to mono, while the Beach Boys were spending half a million dollars on space-age equipment for their studio in Holland.

It's a funny business indeed!

After four-track (a big thing when the Beatles started recording), we had eight. People said we would never need 16 (a standard which now prevails in most top-flight studios) and now we are being offered facilities for 32 tracks, presumably with an option on 64 and upwards.

Patchboards, limiters, keepexes, dolbys, are all terms which garnish the everyday

vocabulary of anyone even remotely interested in recording, and it's all happened in double-quick time. In fact, we regularly report on studios where there's something new to talk about.

## CONSTANT

One thing that remains constant through all our writings on the subject, however, is the human element. All the equipment in the world won't help you if you haven't got a good engineer, that all important guy who relates the sound in an artist's head to the means of reproducing it for the public.

So, it's 1973 and you want to be a rock and roll engineer, huh? Right then, get your decks rolling, your Dolbys dolbying and ready for a take, because this is the time of year when we aim to put down the basic tracts about the key guys in studios — the engineers.

(Sorry about that one, but I just had to get me jargon in somewhere!)

This feature, then, is dedicated to the treble-tweaking, bass-biasing, signal-sussing professionals.

It's also dedicated to the guy in the street, music heads everywhere like you and me who, at one time or another, have struggled to equal the efforts of the professionals.

You know the scene — seven would-be musicians, all crowded into the front room at 'Dunroamin' on a Sunday afternoon, curtains drawn, cushions round the drum kit, one mike hanging from the lampshade to try to pick up six instruments and a vocalist all at once, and the resulting 'signal' being fed into the sparse, dusty innards of a £20 mono tape recorder running at 3 $\frac{3}{4}$  i.p.s. (approximately).

At first sight that particular situation would ap-

pear to be ludicrous, but the great thing that compiling this article has brought to light is the fact that from humble beginnings do some damn fine engineers grow.

In the past, the engineer's role has been overshadowed by those of the artist and the producer — a situation which was fair enough in the days when recording techniques were still relatively crude and the public were interested only in the product and not the means by which it got to them.

## PROFOUND

Second and third generation rock fans, however, are far more profound in their listening habits, being genuinely interested in who does what in the recording situation — hence *Beat Instrumental's* regular Studio Playback feature.

As the dividing line between producing and en-



gineering shows signs of getting thinner, so the renown and importance of the engineer becomes greater.

For most of this feature we let the guys at the desk speak for themselves, and just to balance it out we present viewpoints from musicians and studio proprietors as well.

It all goes to show that the road to the engineer's seat is a long one. Dedication, musical awareness, the right temperament and a capacity for sheer hard work are essential if that road is to be followed successfully.

## MOBILE

**Abacus** is a mobile studio, based in Brighton, that aims to bridge the gap between the Pye and Rolling Stone mobiles.

You'll find engineer Richard Holmes at work in the back of a custom-built, long-wheelbase Transit – which is home for an Audio Developments mixing desk, compressing, limiting, phasing and recording facilities as well.

Together with Bob Penning, who specialises in the 'musical' as opposed to the purely technical side of the organisation, they offer bands the opportunity to do demos and work things out on tape at considerable savings.

A rehearsal or a gig, it's all the same to Abacus, who have recently completed work for Flash and Al Stewart. 'I've always been interested in recording,' said Richard, 'and my previous training as a lawyer has helped me considerably on the business side of things, so between Bob and myself we're able to communicate with musicians at all levels and offer a really versatile environment for them to work in.'

'An engineer really scores in a situation where the band knows what it wants to do,' says Don Horne, assistant manager at **C.B.S. Studios**, London.

'His personality is of paramount importance, 'cause he's on the front line during the artist's most difficult time, I suppose you could call him a technical midwife.'

And there's a lot of 'mid-wifery' goes on at C.B.S. where they have three 16-track studios, three cutting rooms, a tape dubbing suite, four echo chambers and the all important 'talent lounge'.

The staff includes four engineers – Mike Ross, Bernie O'Gorman, Richard Palmer and Roger Beale – four tape assistants, and a chief engineer, George Balla, who doubles as Technical Manager.

Resident producer Mike Smith is on hand to provide an important link when the bands or artists are not altogether sure of the finished product they require.

Said Don Horne: 'Some of our top British engineers are producers, doing the whole thing from A to Z. Their many years at the desk gives them the ability to do so and they come into their own in certain situations. The producer, on the other hand, scores when the artists are looking for a little more direction.'

Brothers Mike and Richard Vernon were fed up with paying studio bills for their independent Blue Horizon record label.

The only answer was to set up their own recording operation and in order to keep costs to a minimum they searched outside London for the right premises.

An old school building in Chipping Norton, Oxfordshire, fitted the bill as far as buildings were concerned and in order to provide bands with the incentive to travel out to them, they hired former Decca engineer Dave Grinstead.

As our article highlights, the attraction of a studio is its sound, and that sound depends largely upon the engineer.

**Chipping Norton Studios** have achieved the formula with great success – so much so that the studio is well booked up for the coming months.

Focus, Caravan and Keef Hartley have already used the studio and its accommodation, putting Chipping Norton very firmly on the recording map.

Richard Vernon summed up its appeal: 'We have a good engineer in Dave Grinstead. If I was to look for another one I would obviously be seeking technical ability in a guy, but the thing which really matters in an engineer is his capacity for getting on with people. His dedication and personality provide a large part of the studio's attraction.'

**Advision Studios** are one of the largest and busiest independent recording studios in London. They have a resident staff of eight recording engineers. The success of the studio is reflected not only in the list of studio clients but also in the reputations which its engineers enjoy within the recording industry.

All Advision engineers started with the company and have grown with it.

Studio Director Roger Cameron joined Advision as a disc-cutting engineer and today handles such musicians of the entertainment world as Jack Jones and Sacha Distel. The latest Advision engineer to be appointed – Jeff Young – started at the studios as a junior tape operator.

Gary Martin and Martin Rushent are both well known in the industry as much as anything, for their work with ELP, Jerry Lee Lewis, and Stone the Crows.

Eddie Offord – now working full time for Yes, is another Advision-trained engineer who has been widely acclaimed.

Whilst 'growing its own' engineers the company has always been closely involved in the latest trends in the industry and apart from being the first eight-track studio in the U.K., in fact virtually

pioneered quad recording in this country.

So when you've reached the exalted position of engineer, where to from there? For **Craighall's** Bob Sibbald it's been a natural progression from co-ordinating matters in the studio to co-ordinating the business side of things.

He still enjoys his engineering work, but is equally interested in the logistics of running a studio and 'finishing' the product.

'Depending on an engineer's personality, he will probably diverge at some point in his career into either production or administration,' said Bob. 'For me it's a whole new challenge to keep the business side running well.'

Bob has been looking after much of the light classical and Scottish music side of the recordings while engineer Billy Lyall has been responsible for most of the pop work that has been commissioned.

Among local 'groups' making demos at Craighall recently were Bilbo Baggins, a four-piece rock group, and Hibernian F.C., an eleven-piece football team.

Bob has been busy engineering and producing Elizabethan music and they have also had the normal (for Scotland) crop of pipes, drums and choirs.

The spectrum of this 8-track studio is, thereby, very broad, offering plenty of scope for both engineers and administrators.

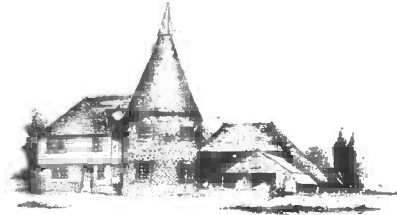
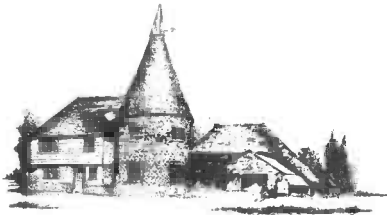
Rapidly achieving fame as the home of a good sound is **Escape Studios**, which opened last November in a converted Kent oast-house.

Brothers, Ted and Rick Roffey – 'we've always been interested in pop music' – run the studios and former Marquee man Tony Taverner, looks after the engineering.

When *Beat Instrumental* 'phoned Escape recently, Jonesy were in the studios working on their second album *Keeping Up*.

We took the opportunity of getting the artist's viewpoint on engineers from John

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Jones, founder and lead guitarist of the band.

'The engineer is everything,' he said. 'I've done a lot of session work in London for Polydor so it's fair to say that I've been in practically every studio going, and the one thing that a good engineer must have is approachability.'

'If you can discuss your sound, talk about the tracks and generally be at ease with the guy, then it's plain sailing.'

Tony is probably the best engineer I've worked with. He's not at all moved by the whole showbiz side of the thing, you know, not into dope or sliding off to the "Speak" every five minutes, so we get things done.

'It's all down to sound really, and Tony is typical of those engineers who can suss out the basics without the band getting bored by having to play take after take of bass and drums before they can start blowing.'

**Hollick and Taylor's Studio** in Hanworth Wood, Birmingham, is typical of those out-of-town studios producing a broad spectrum of work of high quality.

At present they use eight-track facilities but plans are in hand to go to 16 tracks in the near future.

Managing Director John Taylor and his partner, Charles Hollick, have set up their own Grosvenor record label as an outlet for the studio's classical and mainstream pop product.

'Our's is a good studio at which to learn the ropes,' said John Taylor, 'as we are by no means limited to purely pop recording.'

John trained on the film side of the business and then went on to the BBC sound and television ser-

VICES. The technical expertise of himself and the staff – Richard Crowe, Jean Taylor and partner Charles Hollick – is therefore very good.

Charles Hollick figures largely on the technical side of things while Jean Taylor and Richard Crowe take the engineering honours and, in tune with his opposite numbers at other studios, John Taylor places great importance upon a prospective engineer's musical knowledge.

'It's a darned important thing for an engineer to have a good, musical background,' he said, 'because over the years he becomes adaptable to so many different situations.'

## KNOW-HOW

During his eight years at **I.B.C. Studios**, Damon Lyon-Shaw has worked with names such as The Who, Cream and Muddy Waters.

One of six resident engineers, Damon joined I.B.C. straight from school and has seen a lot of changes in the

recording field since then.

'At first, musicians would come in and play and leave the rest to the engineer,' he said, 'there was very little communication, but now the artists are both technicians and musicians and they know so much about what's going on, that the engineer, in many cases, assumes the role of the producer.'

Damon believes that the best result is always achieved when the musician and the engineer know each other's and the studio's capabilities and limits.

At present he is working with Status Quo, getting to know them better, their music better and, thereby, be instrumental in retaining the essential 'Quo' sound – it's what engineering's all about!

David Wood of **Impulse Sound Studios**, is a self-made engineer and studio proprietor. His success over the six years since starting Impulse, was crowned recently when work began on a second studio at his Newcastle premises.

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Complete with eight-track facilities and room for 25 musicians, the new studio serves not only to increase the volume of work that Impulse can now handle, but also as an example to those with any recording aspirations. It just goes to show what can be done if the desire and the dedication is there. David freely admits to being 'asked to leave' the band he was playing with some years ago. His attitude then was, 'well, if I can't beat 'em, I'll join 'em, but I'll do it on the other side'.

Since then he has become one of *the* faces, together with his music publishing partner Alan Hull, on the Tyneside scene.

Time was when he would do mostly demo work and

recordings of solo artists, now he handles TV jingles as well and is justifiably proud of having done nine LP masters in the past six months.

Together with engineer Geoff Haslop, David now plans to be instrumental in bringing about a Tyneside breakthrough into the national scene that he feels is long overdue.

## MUSIC

'What's being said by the music should come across not the technicalities involved in getting it there.' That's a basic tenet for engineer Bob Auger who, with partner David Kent-Watson, runs **Indigo Sound Studios** in central Manchester.

Bob and David formed the basis of their partnership in the old days when they worked together as sound men for BBC and Granada TV.

A year ago they branched out on their own with Indigo and can now boast an eight-track set-up and other sophisticated equipment which

includes the new AKG BX 20 reverberation unit and four of the latest C412 microphones.

Bob Auger is another one of those established sound men who would put musical background at the top of the necessary column for engineers.

'I think that it's part of the engineer's job to be something more than just a knob-pusher,' he said. 'If he can read arrangements and scores then he's really off with an advantage.'

As well as their classical location work, Indigo is one of perhaps two studios in the

immediate area who can offer multi-track facilities for local talent.

At the moment they are making demos and generally investigating the local rock scene. 'We're sitting pretty at the moment,' said Bob, 'but we certainly do not intend to rest on our laurels, we know that we've just got to keep on pushing.'

John Mackswith has been at **Lansdowne Recording Studios** for six years and before that was at Advision. Since being at Lansdowne he has worked with Burt Bacharach, the Yardbirds, Donovan, Jonathan King (on

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his U.K. records), Peter Sarstedt – remember his acoustic guitar sound on the hit single *Where Do You Go To My Lovely?* – Junior Reggae and The Flower Pot Men.

He sees that musicians today depend on over-dubbing to get the 'real effect' – much more than they did in the past.

'With 16-track machines, musicians have a lot more freedom, but tracks which used to be recorded in a day now take two or three,' he said.

At present he's working with Geordie on their new album and single.

## PERSONALITY

Established in 1964, **Marquee Studios** have recorded a compendium-full of big names since then. Just recently, for example, Tom Paxton, Rory Gallagher and Joan Armatrading have been using the 16-track facilities available there.

The studio staff includes three engineers, Geoff Calver,

Phil Dunne and Will Roper, two studio assistants, and technical engineers.

As studio manager for Marquee, Gerry Collins is well qualified to talk about the role of the engineer in a modern recording set-up.

'The potential supply far exceeds our demands,' he said. 'The only way to get in these days is as a tape-jockey (studio assistant) but you've really got to be mad about the whole thing because the job makes such heavy inroads into your personal life.

'Personality is the most important thing for any would-be engineer because what he does, more than anything, is to create the right kind of working atmosphere.

'The ones that succeed tend to be the quieter guys who have an open mind about all kinds of music and the essential ability to get on with people.

'When the engineer is at his desk, he's virtually on stage and his ability to co-ordinate things leads to the ultimate success of the re-

ording.

'The division between the producer and the engineer seems to be fading and, thankfully, there's a much higher respect for engineers than there used to be.'

**Morgan Studios** are one of the highly successful independent studios; so much so that block bookings require at least two months' notice. Their Studio Manager, Roger Deniz-Quested, puts it down to competitive rates and a very relaxed atmosphere.

'It's got a bar too,' he said.

Morgan do a wide variety of recording work and their past work lists many names, including Cat Stevens, The Kinks and Jethro Tull.

Roger feels that many engineers try to jump on the production bandwagon without realising what goes into production outside the four walls of the studio.

He also feels that the boom which has made the past four years the easiest for getting into the engineering field is slackening off; and for this reason he has formed

his own independent production company.

Roger got into the engineering field purely by chance. He did some demos at home for a local band on a borrowed tape recorder. One of the record men who heard the tapes suggested he take it up as a profession. It took a long while to get in, as there were precious few independent studios at that time.

'It's a lot easier now,' he said.

## DEDICATION

The common denominator among studio engineers is probably their dedication to the job. Take Ken McKenzie, proprietor of Sunderland's **Multicord Sound Studios**, for example.

He's not prepared to become a businessman, sitting behind an office desk and giving orders to the minions, to the detriment of the studios.

He's vitally interested, not only in making good tapes but in looking after whatever

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band happens to be in the studio.

'It's important to be able to work with the people,' he told *Beat Instrumental*, 'an engineer who has an appreciation of such things as carrying speaker cabinets without getting ruptured, or the fact that most guitarists drive their amps. hard in order to get the right sound, is well on the way to creating a good working relationship between himself and the guys he's got to record.'

Ken's musical background stems from several years in bands – in the days when they were called groups – and he started to learn about recording when he was given a tape recorder for his 21st birthday.

Experimentation, success in two tape contests and a willingness to learn have led to his present situation as head of a small, hard-working studio set-up with a reputation for getting the job done properly at a price that the musician can afford.

### AWARE

**Orange Studios**, who have just installed a new Amity 16-track desk, aim at giving the best recording facilities for the lowest cost in London.

Their chief engineer, Dave Humphreys, started from humble beginnings as a tape copier in a music library and moved through demo studios to Orange.

Because of the Covent Garden redevelopment, Orange are hoping to build a bigger studio where album work and film work can go hand in hand.

Dave doesn't think that today's engineer needs to have detailed electronic knowledge, as long as he knows enough to pinpoint faults.

'He wouldn't necessarily need to know how to fix it,' he said.

Dave feels that studio prices are coming down as people become more aware of what they want from a studio, and shop around to

get it at a reasonable cost.

As for the introduction of quad sound, Dave said: 'I think that quad is a natural progression, but won't be with us for quite a few years. It is only recently that stereo has really come into its own.'

**Pye Studios** are, at present planning expansion work, to provide an additional 16-track studio, to cope with the constant pressure of work.

Studio manager Pat Godwin has a work force of six engineers, two mobile engineers, three cutting engineers and four workshop engineers; plus a cartridge and cassette engineer.

The mobile studio, which is one of the few in this country that has been converted to 16 track, is proving

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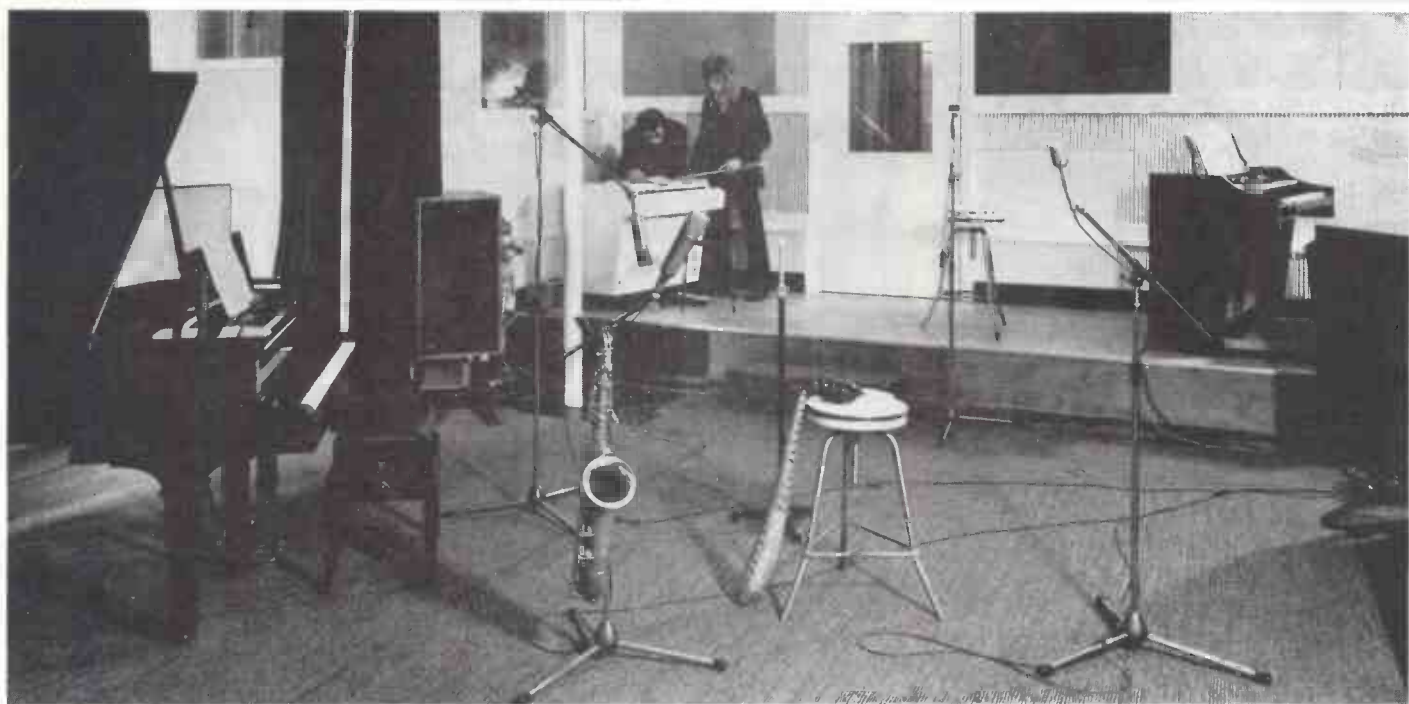
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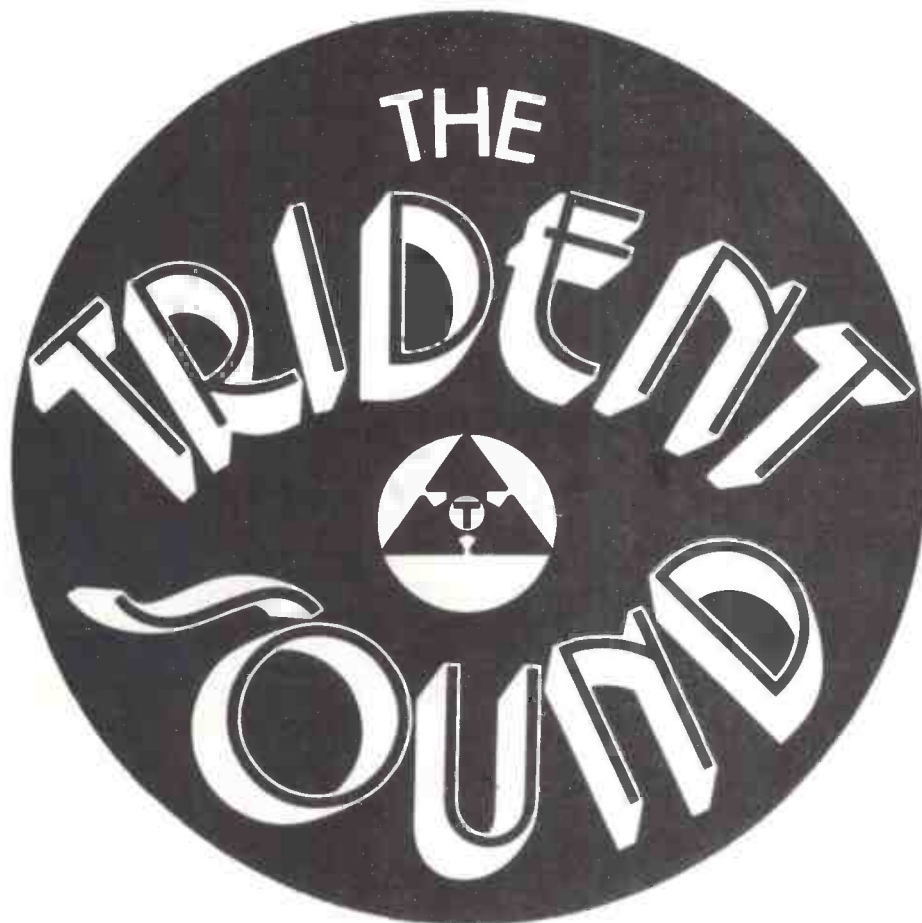
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particularly popular at the moment.

'Technical advances made it possible to make the mobile 16 track,' said Pat, 'which means you can mix a bit. In the old days you were lucky if you got a stereo mobile.'

Pat feels that the current trend in recording is still stereo, although he thinks quad will definitely come in the end.

'I'm not so sure that the ordinary person will, but I think the hi-fi man will demand it,' he said.

Personal recommendation is Kingsley Ward's favourite

kind of advertising. The success of his **Rockfield Studios** in Monmouthshire has been built on the reputation of his sound and his engineers there.

Musicians, arrangers and producers are all prepared to travel long distances if they can get to work with the engineer of their choice in the studio of their choice and for many, the trip out to Rockfield is a must.

Pat Moran graduated nine months ago to a full-time position as engineer at the studios, where everybody tends to 'muck in' on the recording side.

'Mind you, I think that some people are just born engineers,' said Pat. 'I was lucky in being able to help out in the studio from time to time before I got the job proper and the whole point of doing so for me was to learn something more about the business generally.'

He has been at Rockfield – staying there whilst working with a band called Spring – for the past three years or so and considers himself lucky to have been able to get into a studio job in such a natural and unhurried way.

It's typical of the relaxed atmosphere at Rockfield which has guaranteed the studio's continuing success. Bookings for the existing studio are many and by the time you read this, the finishing touches will be taking place on a new, 24-track quadraphonic studio.

## MOVING

**S.B. Studios**, one of London's latest additions to the studio field, are out to cover a wide field of recording.

Studio manager Peter Brown and engineer Ian Cooke are at present working with demo sound tracks for TV commercials as well as contemporary music demos and masters.

Peter Brown came into the studio from the television side of recording and Ian Cooke worked for Rupert Neve, where he was chief test engineer, followed by a

spell in a TV recording studio.

Ian Cooke thinks that engineers today are moving towards production.

'A lot of engineers get fed up with producers who don't understand the technical side and find it difficult to explain to the engineer what they want.

'The engineer can, after a few years' experience, go into a studio and know exactly what sounds he can get.'

Ian doesn't think that mono will ever regain its popularity, but feels that the public should, perhaps, be educated about stereo more.

He feels that a commercial pop, radio station in stereo would do more good than anything else. When it comes S.B. will be there.

## BEGINNING

Dave Hentschel gave up a university place, reading physics and electrical engineering, in order to become a tea boy at **Trident Studios**.

'It was only going to be for a year,' he told *Beat Instrumental*, 'but after six months I decided to stay on because I had always wanted to do something in music.'

Dave's is typical of the

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many 'humble beginning' stories that abound in the record business – in fact it was his father who, when ringing round the studios asking if they had any vacancies, discovered the tea boy vacancy and set up Dave's initial interview.

It's been four years since he brewed his first cuppa for the staff at Trident, four years in which he has also learnt the engineer's art of technical ability plus adaptability to a host of differing personalities and situations.

'At last we are seeing that good engineers can make a valid contribution to the production of an album,' he said, 'and it is his technical and personal abilities that enable him to do that.'

## CHANCE

Tony Waldron of **West of England Studios** started in the business by accident. He was playing with his own band, which was recording in DJM studios and found himself mixing the tracks. 'I really got into the business through the back door,' he said.

When he decided to start up his own studio, opening up in London was out because of the prohibitive cost. He went back home to his native Torquay and with a friend, began converting an old warehouse, in the evenings and at weekends, which took 12 months.

Then came a few demo discs for bands including Wishbone Ash, and the ball was rolling.

Tony then formed a limited Company with Elizabeth Usher, and the two of them poured in more capital. They bought Revoxes, compressors and limiters and built a new studio.

'We aim to give the West

Country facilities as good as those in town,' said Tony. 'We are going eight-track in the next 12 months. The sound tapes for Westward TV ads. are being done here, at the moment, and we are hoping this year to install sound-to-picture equipment to do film work with them as well.'

Tony also runs an independent record company called Ra Records, and recording for nationwide distribution with the label will be done at the studios as well. As if that didn't make him busy enough, Tony also manages two groups at the moment, Faraway Folk and Sharon Whitbread and Fred.

## BARGAIN

Out-of-town studios can offer lower recording rates because they don't have to pay so much ground rent, but the biggest bargain in a long time is currently being offered by **Saturn Studios** at Worthing.

Full 16-track facilities for only £12.50 an hour is the proud boast of proprietor Andy Cowan-Martin who has just had the studios converted from eight track.

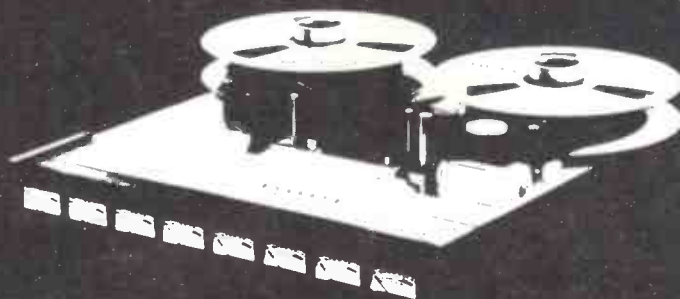
'The studio also offers accommodation and block bookings at a ridiculous price,' said Andy, 'but what we aim for, above everything else, is to give the artist the good sound he is looking for.'

That aim is achieved normally through Andy doing the production in conjunction with engineer Dave Russell. They are both firm believers in a producer/engineer team working together because a producer can often have an objectivity that the engineer, busy on the technical side of things, has not time to develop.

'Of course, the definition is getting less and less,' said Andy, 'and in my opinion you can do without a producer if it really comes down to it. You can never do without an engineer, however.'

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# STEVIE WONDER

It's a long time since the 12 years old Stevie Wonder was launched on the record-buying public as 'the boy genius', with Tamla Motown brandishing his dexterity on piano, organ, bongos, drums and harmonica as though it was a passport to instant chart success!

But although he went on to chalk up a long run of hit records, it has only been over the past year or so that people have started to actually believe that genius tag.

The turning point came when he took over his own production and arranging and produced a promising album called *Where I'm Coming From*.

He then gained confidence and really broke through with *Music Of My Mind*, the LP which lifted him clear of the confines of the effective, but restrictive, 'Detroit Sound' for which Motown is world famous.

*Superstition*, from *Talking Book*, his latest album, has given him an American chart-topper and his biggest hit single to date. More important, he's won the respect of his fellow musicians, having cut a live album with the Rolling Stones, played on sessions for Eric Clapton, Graham Nash, Steve Stills and Jeff Beck, and has just started producing the Supremes.

## STONES

Of the non-appearance of the Stones' album, recorded live during their joint American tour, Wonder told me: 'The problem with being an artist and having managers is that whatever money's involved, people want to get their share. It's a shame that that's the way it has to be, but it looks like contractual hassles will prevent the album being released.'

'Anyway, I've heard the tapes and the quality of the recording isn't that good.'

Stevie Wonder is very much a perfectionist, which is why he is developing into

such a fine arranger, producer and writer — talents which he sees eventually phasing out his own performing.

'I've always said I would like to retire from performing, young, and I still intend to phase out in two or three years' time,' he said.

Despite all the success which has come his way, at the age of 22 Wonder is no ego-tripper, he's very down-to-earth.

He sat bare-footed and cross-legged on a couch in his London hotel suite and expounded his beliefs that, as a producer, it is his job to bring out the artist's own personality, not impose his own.

## SYREETA

He still works closely with his estranged wife, Syreeta, co-writing her songs and producing her recordings, but of the recent album he said:

'Supporting her talent was too much me, too much Stevie. The talent is her, not me. I've got to give her more room to develop her own identity, whereas people looked on that album as Stevie and Syreeta.'

With the Supremes too, Wonder is anxious to adapt himself to what they want.

'I have been listening to their lead singer, Jean Terrell, for a good while and felt the way she was being handled wasn't right. I could hear things in her voice which needed bringing out, but she couldn't do it with the material she was given.'

'I've written a whole set of new tunes and arrangements for them and I've already laid down two or three backing tracks, but I want the girls to have the chance to listen to what I've done before I go any further. I feel it's not good spending artists' money on something they may not like.'

One of Wonder's recent projects has been an album for his backing group, Wonderlove, and he has also nearly completed a second album for Syreeta.

## DRUMS

Outside the Motown organisation, he assisted the producer on some recent sessions for the Main Ingredient and played drums for Eric Clapton and Graham Nash.

Steve Stills played guitar on some of Wonder's things. 'Man, he's crazy,' he laughed, refusing to be drawn to comment further.

How did all this gigging around happen?

'You can't plan things like that. It's just that you hear people are in town and you get together and mess around and sometimes something creative will come out of it.'

One recent collaboration which has created a major controversy was that with Jeff Beck, who is supposedly annoyed that Stevie released 'Superstition' because he had

# STRENGTH TO STRENGTH



planned it for his own next single.

'I did a show with Jeff in Detroit and we got together in the studio afterwards and cut some things. Then he said he wanted to do something funky so I said I'd write something special,' explained Stevie. 'I said I'd do the song as well and maybe use it on my next album.'

'It took me a while to put down the tracks and Jeff said he had a sore throat and didn't feel so good so he went back to the hotel.'

'I carried on and finished it. Jeff said he didn't want his version to sound like mine so we made sure it didn't - I played clavinet on his recording, by the way.'

'I put mine on the album, but his never came out so when Motown insisted on lifting a track from the album for a single, and on making it "Superstition", I thought it would be all right.'

'It was impossible for me to argue with the company because I hadn't given them a single to go with the last album so they were able to dictate to me.'

'Anyhow, I heard later that Jeff was upset by it all, so I tried to call him in Los Angeles to explain but he wouldn't come to the 'phone - now, that ain't cool.'

'I'll write another song for him, I'll do that.'

On the American sleeve of the *Talking Book* album, there's a braille inscription which reads: 'Here is my music, it is all I have to give. Know that I love you - Stevie' and he means it; certainly few people in the business can be as productive.

'I've got around 100 unreleased tunes in the can at the moment,' he said, then played a couple.

One of them, 'Your Kiss Is Sweet', has a heavy reggae feel. How had he come across the Jamaican sound?

'I used to listen to it a lot on one of our local radio stations, WWIL, in New York, they have a 'Sounds of the Caribbean' show, but I really fell in love with it when I was down in Jamaica a couple of years ago.'

Another track was an incredible slowed-down ver-

sion of the Main Ingredient's 'Everybody Plays The Fool', transformed from a catchy, lightweight pop-soul number into an intensely brooding, bluesy theme with some tremendous guitar playing by David T. Walker.

Wonder was actually in London to record for the Burt Bacharach TV special on which he played 'Superstition' and Bacharach's 'Alfie', a big hit for him some years back, under the alias of Eivets Rednow, which is Stevie Wonder backwards. I asked him how he felt about doing old songs, why he no longer played his first hit, 'Fingertips', on stage.

'I don't mind doing old songs on stage. But "Fingertips" was originally an instrumental. They not only changed it to a vocal, but altered the key from G to C and I can't get up there with my voice now.'

## RANGE

As you would expect from someone whose music spans such a broad range, Wonder listens to and admires artists as diverse as Al Green, Elton John, the Stylistics, the Beach Boys, Roberta Flack, Freddy Hubbard and Roy Ayers.

'People are really into that rock and roll thing now,' he said.

Despite his blindness, he follows the movies too, but he is a little worried at the current spate of black films.

'The only one different from that dope and crime thing was 'Saunder' for which Taj Mahal did the music.'

'All those films are projecting a stereo-typed image of black people, they all have a super-man style of hero, now that just ain't real.'

One black star Wonder does see as an enormous acting talent is Diana Ross.

'Not because she's a Motown artist. In fact, I'll be honest and admit I was amazed at how good she turned out in 'Lady Sings The Blues'. She'll likely get an Oscar for it, and Richard Pryor, who plays the main lead and is also in 'Wattatax', well, he's just incredible, the best new comedian in years.'

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# PROFILE

## WILF GIBSON



From London Symphony to Electric Light Orchestra has been the remarkable musical journey of violinist, Wilf Gibson.

With ELO's single success, *Roll Over Beethoven*, in the bag and an album selling well it has certainly been a successful journey.

Wilf was born in Dilston, Northumberland in 1945 and started playing the violin when he was six. His father was also a violinist and by the age of ten Wilf had 'got the bug'.

The end result was a scholarship at the Royal College of Music.

'It just sort of developed that way,' he said. 'I could have done other things; I could have been a footballer. I played for Northumberland when I was a schoolboy and I had people interested in me.

'Also, I was interested in painting and took "A" levels, but because I got the scholarship, it was decided for me.

'I used to go along to the City Hall in Newcastle and I used to think how marvellous it would be to play in an orchestra or something like that.

### TWENTIES

'I don't think you ever realise what your thing is until you get into your twenties, what you really want to do, and it was like that with me.'

While he was in the Royal College, Wilf got into Sir Adrian Boult's conducting classes. When he left the college at 19 he conducted the London Ballet Company until its closure six months later, from lack of funds.

'Looking back on it, it was

a hell of an ego thing, wanting to be a conductor. After about a year I dropped the idea. I was far too young to be conducting, anyway — you should have years of experience. I was too swell headed to be able to do the job properly.'

After the ballet company folded, Wilf starved for a bit. Then came a career playing in classical orchestras. Among these was the Concertgebouw in Amsterdam.

'I couldn't see myself settling abroad, so I came back to England after that and freelanced.'

### CENTIPEDE

Wilf played with the Royal Philharmonic Orchestra and then with the London Symphony Orchestra.

'When I was with the London Symphony Orchestra I met Keith Tippett of Centipede. That was so different, it was like a whole new world.

'After orchestras, everything was so free. People were making music — not playing established composers — and it was a completely different life style.

'Classical music is like being in the army — you can't step out of line. You're playing what fifteen other guys in the section are playing at exactly the same time. You couldn't let loose.

'I resolved to get out of orchestras and I gave myself a time limit of a year. At that time I was picking up a lot of sessions and getting string sections together for them.

'I got a phone call from Don Arden saying "are you interested in playing with the Electric Light Orchestra". I went up to see the blokes in Birmingham and played a bit,

and they wanted me to join.'

In the ELO, the degree of musicianship is very high. The seven-piece band consists of Jeff Lynne on guitar and vocals, Bev Bevan on drums, Mike Alburquerque on bass and vocals, Richard Tandy on piano and moog, Mike Edwards on cello, Colin Walker on cello, and Wilf Gibson on violin.

The roles within the band are very fluid, with each member's role merging — although the bulk of the material is written by Jeff Lynne.

'We all play different instruments,' said Wilf, 'and we know the capabilities that each instrument has. Obviously, I've got more background on what a fiddle can do than Jeff has got and he's got more background on what a guitar can do than I have, so everybody chips in.'

Anyone who has heard the album will know ELO are not restricted to rock and roll; in fact it is the lesser part of their repertoire.

'When the LP was finished,' said Wilf, 'there was talk of bringing a single out — all we had to do was get a suitable song.

### STAGE

*'Roll Over Beethoven* we do on stage as a big send up — like Beethoven was really the first rocker and that sort of thing.

'Rock and Roll seems a very restricted form. I know it's influenced a hell of a lot of rock music, but just pure, original rock and roll is in a vacuum, I think.

'We just did our thing on that. It's a bit mad and a bit silly. I think you have got to create interest: besides, it's good to be a bit unserious.'



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designed the SL 100 slave amp. To complete the new range we've even added the Compact 30 SS which delivers 30 watts (r.m.s.). All amps in the new range feature solid state circuitry, and that means quality and reliability of the highest order. In fact we would not have entered into the solid state market unless we were absolutely sure that these amps would be the best that money could buy, and with built in visual earthing checks, illuminated front panels and slide controls they're the absolute tops and will give you reliable service throughout their life. Best thing is to go in to your dealer and ask for a demonstration - you'll never need anything better.

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