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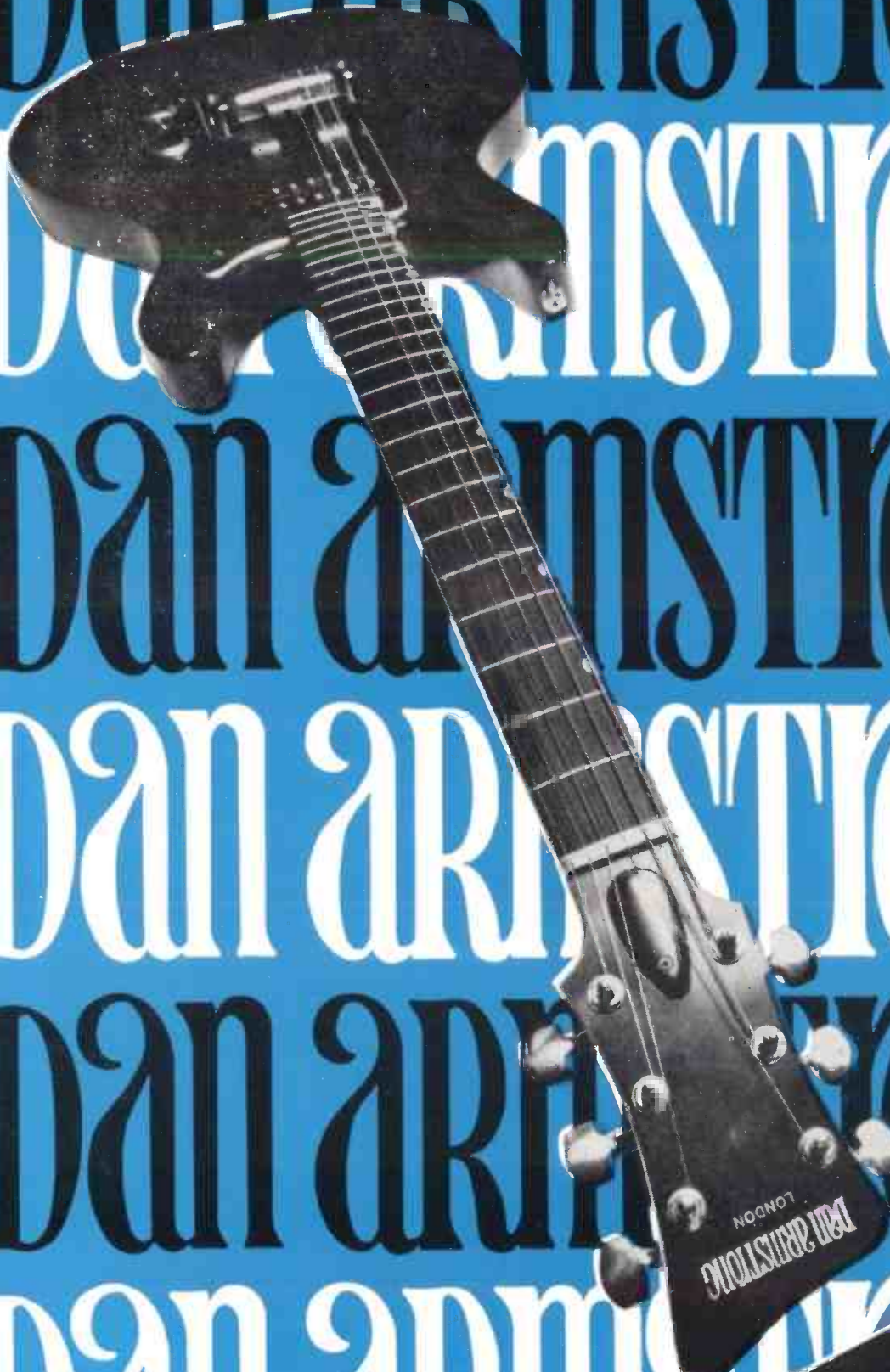
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EDITORIAL

'It's only money . . . ' and with a name like Argent, they ought to know. You can bet your bottom dollar that the music world has presented them with its fair share of purchase problems, be they rip-offs or bargains.

Take instruments, for example.

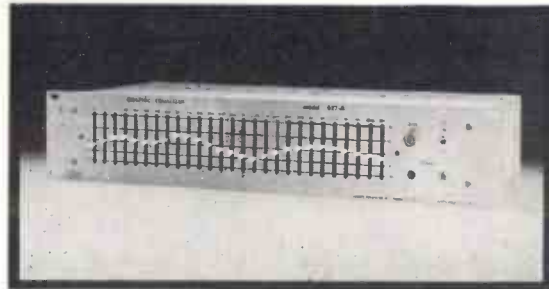
Nearly every pro. and semi-pro. musician has, or has had, his sights set on a particular guitar, set of drums or keyboards. If he lives almost anywhere outside of London, then the choice of instruments readily known to him comprises only those shown at his local music store.

Even London shops cannot hope to exhibit the truly vast range of instruments on sale, and only *Music World's Beat Instrumental* gives full details of what can be had and at what cost.

Prices of more than 2,000 new guitars, amps., speakers, keyboards and drums are listed each month in the back of our magazine which, for 25p, becomes not only your guide to what's making the music world go round, but also the first place to look when shopping for instruments.

Where else could you look to find all Marshall's amp. and speaker combinations printed side by side, price for price, with those of every other amp. manufacturer? What's more, they are up-dated monthly.

So before you go out and spend that hard-earned money, turn to the back of the magazine and decide just where you want to set your sights. After all, 'It's only money . . . ' for a select few!

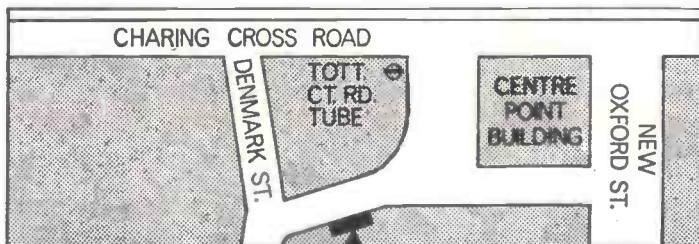


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Yes are undertaking a giant British Tour, their first in two years, during November and December. The tour takes in 15 cities, and includes a 5-day residency at London's Rainbow Theatre.

Watch out in next month's issue for a preview of their new album.

Yes!
to tour

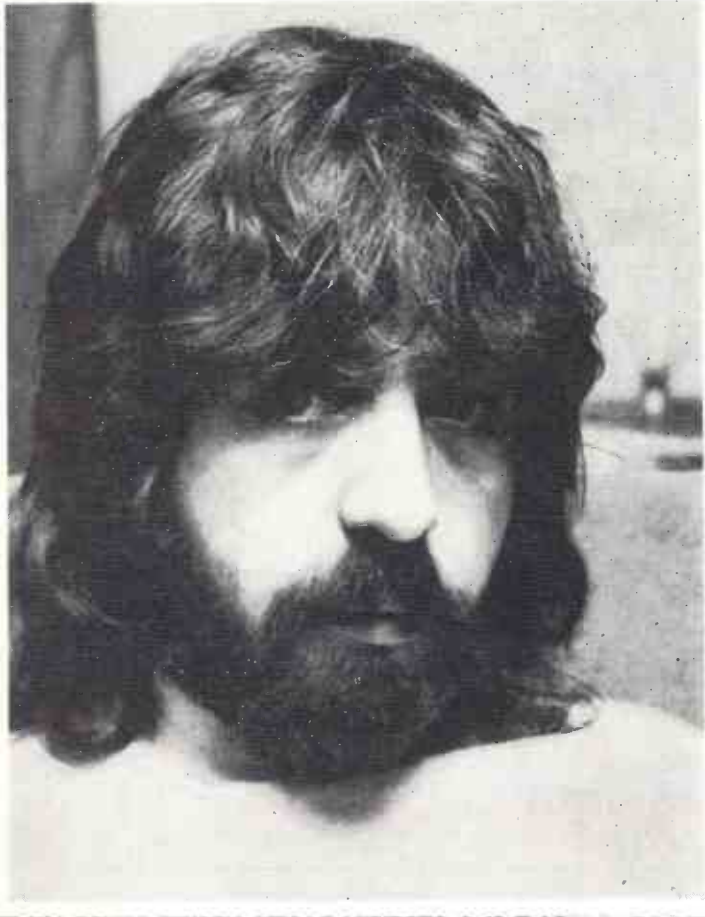


SADLY MISSED

Clarence White's tragic death, last month, leaves a musical void that few other guitarists could ever hope to fill. A Fender Telecaster incorporating a unique string bender was as much his trademark as the country/rock style of guitar in which he excelled.

Following a long stint with the Byrds, Clarence formed his own band, the Kentucky Colonels, with which he toured England earlier this year.

In a year which has seen its fair share of disaster in the music world, Clarence's death must come as another sad blow to both fans and friends alike.



IN THE BACK DOOR

Among bass players making a name for themselves (lovely to look back and realise just how far the use of that instrument has been extended) is Colin Hodgkinson of Back Door.

Colin's work on his Fender Precision has been pullin' em in at clubs all over the country recently and in view of the fact that he plays lead, rhythm and bass on the instrument, it's hardly surprising.

The other members of Back Door are Ron Asprey, on saxes and piano, and Tony Hicks on drums. They're off to the States in October, so if you get the chance to see them this month, use it. If word of mouth is anything to go by, then Jack Bruce and Jack Cassady have something to watch out for!

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YOUR LETTERS

ANNOYED

Dear Sir,

I was enjoying reading your July issue of *B.I.* until I came across a review of Paul McCartney's *Red Rose Speedway* album. It annoyed me tremendously to see a grossly unjust criticism of a man with such obvious talent.

Your critic, while saying it was unfair to compare McCartney's band with The Beatles, promptly did so and then said it needed Lennon to give it what it lacked.

Both Lennon and Harrison are now into completely different things than in the past and yet they still manage to escape such comments.

It's becoming more and more obvious to me that the musical Press as a whole seems to have some sort of gripe against McCartney, no matter what he does – and I simply fail to understand why.

In short, I feel the criticism in your magazine should have been directed a bit more at the actual music, instead of wasting a paragraph with comparisons that aren't of major consequence to any-

one wishing to purchase the album.

At least the critic could have signed his name.

Yours very sincerely,
**Larry Phillip,
Dartford, Kent.**

P.S. Please do not print this letter as I realise that queries are more important.

Not necessarily, Larry! Your letter created a lively and important discussion in our office and we have decided to adopt your suggestion (?) about signing names to reviews.

May we respectfully suggest, however, that you read the *Red Rose Speedway* review again, sounds to us as if you've got a couple of facts wrong. Ed.

PICK-UPS

Dear Sir,

I have a Telecaster copy on which is installed a Dan Armstrong pick-up and because the thing doesn't seem to believe in feed back I can use both wah-wah and fuzz at high volume but, unfortunately, when I switch to the bass pick-up it howls and screams – because it is

one of the cheap ones already on the guitar.

Is there any way of stopping this feedback, or at least cutting some of it?

I was thinking of wiring the old pick-up (which I replaced with the Armstrong) in series with the other one on the guitar – would this lessen feedback?

Could you also give me the address of the Vox company, because I have a Vox wah-wah with a worn-out potentiometer and I wish to replace it.

Yours,

James Bissel.

We had a word with Dan Armstrong about your query and he came up with a tip which may solve your problem.

Take your bass pick-up, remove the cover and dunk it two or three times in melted paraffin wax. You will find that the wax will melt over boiling water. This should cut down the feedback, as it is a trick Fender used to use on the old Telecasters.

Other than that, your best bet is to get another pick-up from Dan!

LICENCE

Dear Sir,

Until now my group has not played any public performances and, therefore, has not needed a licence to use material which is not original. However, a venue has now been arranged which is a public occasion and, therefore, I assume a licence is required.

The material in question is *All Right Now*, *Free*; *Jumping Jack Flash*, Rolling Stones; *Know Where You Are*, Slade; *I'm So Glad*, Cream; and *Hocus Pocus*, by Focus.

Could you tell me where to apply for a licence and the approximate cost. If the songwriters are needed, I would be most grateful if you could also supply their names.

Yours faithfully,

**G. Gardner,
Shoreham-by-Sea,
Sussex.**

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AND QUERIES

not need to be licensed.

Probably, while at the gig, someone from the hall or club management will give you a form to fill in with the names of other people's material you'll be playing – and that, for you, is as far as it goes.

That list is sent to the P.R.S., the royalties worked out and payed, and then sent to the composer, or whoever has the copyright.

DOUBLES

Dear B.I.,

In the July article on Steve Howe of Yes, you showed a double-necked guitar and described it as a 6/12 twin neck. I couldn't find this instrument in your price guide at the back of the magazine, indeed I couldn't find any twin-neck guitars.

Are there any companies making these guitars and, if so, at what price?

Could you also tell me how much it would cost to have one of these guitars built for me by one of the custom guitar makers – Tony Zemaitis, for instance?

Thank you,
**Deke Roberts,
Cowley, Oxford.**

A number of firms and custom guitar makers will make double-neck instruments, but to give a price is impossible without exact details of what you want.

We suggest you write to Western Organ Studios (Bristol) Ltd. (who distribute the Mosrite guitar range), at 19 Union Street, Bristol, BS1 2DF; Dan Armstrong (London) Ltd., at 34 Hillfield Road, N.W.6, who custom build guitars; your nearest Selmer dealer, who will give you details on the available double-neck Gibson guitars; and Tony Zemaitis, at 108 Walderslade Road, Chatham, Kent.

STUDIOS

Dear Sir,

Being in our fifth year as an Entertainment Agency, we would like to know if there is a book we can buy giving us addresses of record producing companies and recording studios.

Thanking you in anticipation.

Yours faithfully,
**R. C. Parsons,
G. R. J. Enterprises,
Warley, Worcs.**

Dear Sir,

I have just read the June issue of your magazine and found it very interesting, particularly the articles on recording studios. Due to that copy I have now put in a regular order at my news-agents.

As you feature recording studios a lot in your magazine I wonder if you would send me as many addresses as possible of studios in the London area, as I am trying to get a post at one of them.

I am being helped by a credited engineer in this, Nick Ryan (*Larks' Tongues in Aspic* – King Crimson), who could only supply me with the addresses of Advision, Air London, and Olympic, whom I have already written to.

I hope you will do this for me.

Yours faithfully,
**Ian Major,
Sevenoaks, Kent.**

For a full list you should write to the As-

sociation of Professional Recording Studios, at Excelsior Works, Rollins Street, London S.E.15.

PRACTISE

Dear Pete York,

I read your column with great interest every month. I'm a 22-years-old professional drummer, and I've recently started to practise seriously.

Every week I do 20 hours of solid practising – am I doing too much or not enough?

Yours, **Robert Shaw,
Chelston, Devon.**

Pete replies:

'I think your four hours practise a day is quite enough, particularly as you are a pro. and presumably play at night also. As to whether or not it's too much, that's up to you – you must always have the will to practise.

'Beware that too much practise, for the sake of clocking up the hours, may make you a drumming machine with great technique but none of the essential spark of spontaneity.

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BUMMER,

The Sweet's Andy Scott tells all about Bum sessions, ghosted tracks & hype.

The Sweet – What's to know? Well, there's these four guys with a touch of glitter and purple eye shades who are/are not, queens, riding on the crest of a weeny bopper craze – right?

In fact, how can they look so silly, sound so bad and make all that loot? They do sound awful, don't they?

Well, no, not really. In fact some of it sounds quite good. Excuse me, would you mind not tapping your foot while I'm talking?

The Sweet aren't The New Lost City Deep Purple, but then again they're a lot more difficult to tread on than

some Spiders one could think of. . . .

Ah, but they don't write their own hits now, do they? So over to Andy Scott, guitarist (yes, he really can) and vocalist.

RUBBISH

'We know we can write songs,' Andy told *B.I.* 'In fact I feel I am possibly at the point where I could even write a hit song. The thing is that Mike Chapman is doing a much better job – he has got the commercial mind and the band has the rawness.

'All right, so we don't write the singles. Bands like Gordie turn around and say



SWEETENIE?

the Sweet don't write their singles so they're rubbish.

'Well, if it means writing muck like Geordie's singles, then that's nothing to be proud of. I wouldn't put my name to something like that, let alone release it. If I'd written something like *Blockbuster*, then I'd be quite pleased.'

B.I. asked Andy about all the stories of bum sessions, ghosted tracks and hype. Andy recounted for the record the early days when he had just joined the band and went round to Mike Chapman's flat to hear a single called *Funny Funny*.

'It had already been re-

corded,' said Andy. 'The band had demoed some vocals and it was eventually decided that the Sweet would be used to promote the singles as products.'

'So we didn't play *Funny Funny* and the same thing happened with *Co-Co* and *Pappa Joe*. By that time we were a bit browned off. Things were getting out of hand and we were at the stage of blowing everything. There were fights in the studio and it was a wonder *Pappa Joe* was ever finished, the atmosphere was so bad.'

MEETING

'So there was one hell of a meeting and it was eventually

'The producer, Phil Wainman didn't want us to play because he had this feeling we couldn't do it'



sorted out that the next single we would play on. It came together much faster from then on in.

'The producer, Phil Wainman, didn't want us to play because he had this feeling we couldn't do it.

'I don't know whether he actually thought we couldn't do it, or whether he didn't want to give us the chance, because he was quite happy sitting there behind his desk.

'I think he's a great believer in session men and has this

close clique that he likes to use.

'We were utterly disgusted. We've proved our point because the past four singles, from *Willy Willy* to *Blockbuster*, have completely obliterated the first four.

'The only way to do it is the way the band wants to do it, not like a machine.'

In fact the Sweet are more prolific writers than is generally acknowledged, and the current hit album in the States only has two Chinn/Chapman songs on it.

The stage act is getting tighter all the while and the present States tour should polish up a few corners. The band is already a bit too loud and rude, although one vaguely recalls hearing that said about a few other bands in the not too distant past.

DISASTROUS

The act is already far better than the disastrous London gigs in recent months would indicate and the new IES P.A. system looks like

forestalling any repetition of events.

'If you see us on stage,' said Andy, 'that's where we are at. We're not going to break up the formula, because Mike's songs are brilliant. He's a fifth member of the band.

'I think the States will do us a lot of good now, because they will at least be intelligent.

'They expect a lot more, so we are going to give them a lot more.'

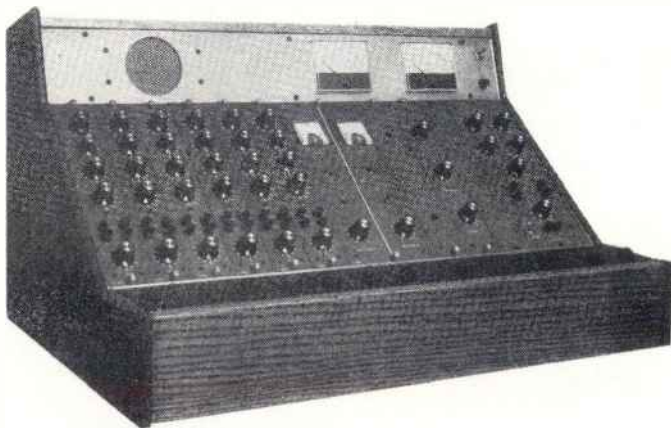
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Left to right: Andy Scott, Mick Tucker, Brian Connolly and Steve Priest



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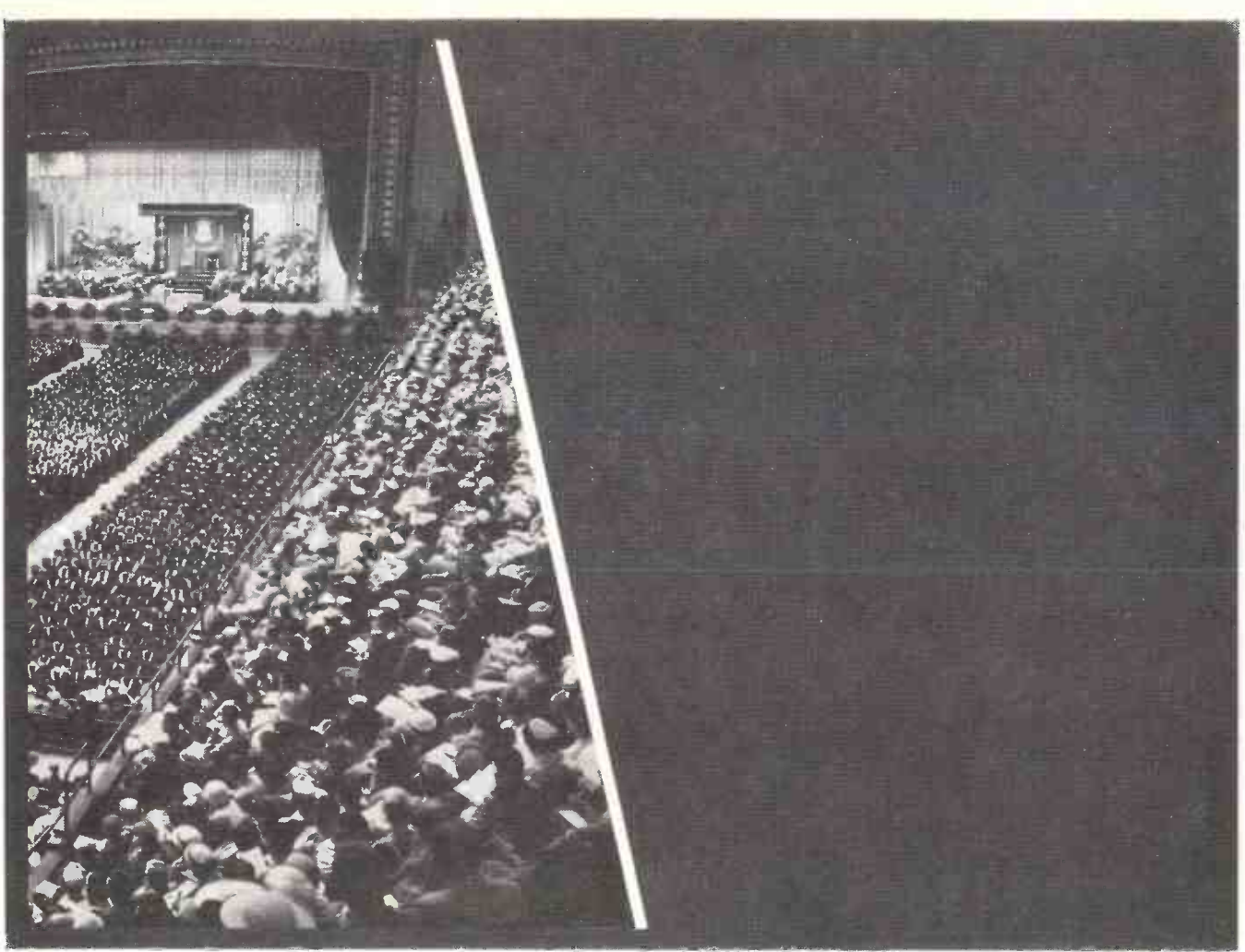
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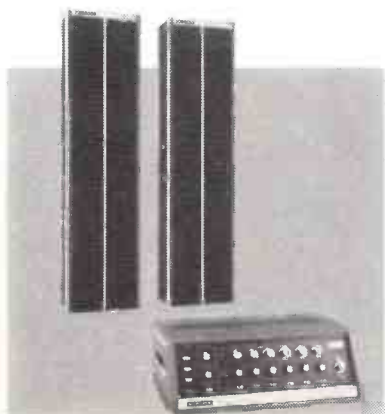
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HIGH

'The Beatles bore

Wings are a gas, they really are. Don't let anyone tell you different. Boy, do they rock and roll — as for the softer side of McCartney, you shouldn't need telling about that.

He has come in for some heavy knocks in the past three years, mainly because he hasn't stuck to the *Long And Winding Road*.

KNOCKERS

The music from Wings has been, in the main, good-time stuff that makes you smile. Just to show us he hasn't lost his touch he

comes up with a *My Love* every so often.

His refusal to bend under the knockers seems to be paying off, at last. He has just had number one album and single *Stateside*. *Red Rose Speedway* and *My Love* did well over here, too, and the recent tour has gone down a bomb.

When I was offered a chance to go up to Leicester to see the band I jumped at it, little knowing what I was



ON WINGS

me now' - says Paul

letting myself in for. Suffice it to say that the car blew up on the M.1, the tickets were left in London, and the cocktails were killers.

Still, rely on your faithful *B.I.* reporter to triumph over all adversities. I finally got to speaking to Paul and Linda, in a tiny dressing room right at the top of the theatre.

I asked Paul how he could turn his back on 10 years of Beatles' material - 'We made a conscious decision not to do Beatles stuff on stage. We rehearsed up a couple of numbers when we first started, because Denny wanted us to do some.

'We did *Let It Be* in fact, but we just couldn't get behind it, it just wasn't good. You see, you have the danger

of developing a second-rate Beatles. Even if you developed an incredible McCartney act you could blow it by not keeping up with the times. Then you would get - "Oh, they're a very nice nostalgic group," and I don't want that. I leave that to the bands playing down in Benidorm.

BORED

'I would rather go on to something new. It's like the whole "are the Beatles going to get back together again" thing, I mean we could have done, it's a question of whether you want to wait for four years on the off-chance. I personally feel that we did everything that there was to be done, and it was a pretty fair record really. To tell you the truth, the Beatles bore me now.

'With this band I am tending to write things to perform, if you check out a lot of the hits - things like Geordie and Slade - they are all numbers to perform in front of an audience.' Paul then proceeded to do a remarkably accurate impression of Geordies' *Can You Do It*. The lad has obviously got talent!

QUITTING

'Ladies and Gentlemen, this is it. I'm quitting tomorrow night. I'm having my jacket ripped off, I'm eating Henry's guitar and I'm quitting,' he joked.

'But seriously, it would be easy for us now that we have got the touring and performing bit together, we could do the Bowie (! don't know



▲ *Wings, l. to r.: Denny Seiwell, Denny Laine, Paul McCartney, Linda McCartney, Henry McCulloch (top)*

I have had a great choice, I could have stayed at a Beatles level or tried something new.

whether he has seriously done it, by the way), and go off to Marrakesh and record an album.

'Our buzz is to play to people, some nights you don't get good audiences, but there is nothing to match the nights when you do. If you are a performer, it is in your blood.

'This is the first tour that people have looked at us critically, and the crowds have been great. The ballier towns were better, of course. Places like Glasgow, Newcastle and Birmingham.

'We need some more rockers, though, but we are going to let it come naturally. As we go along I hope to take the centre of attraction off me and give Denny a chance as he comes through. But, again, we don't want to push him for the sake of it, we want to wait until he has some material that is known, say if his single takes off. . . .'

I asked Paul if the band

was a democratic one or not: 'Well, it's a bit democratic, but if the band is looking for a decision, I make it,' he replied.

'I have had a great choice, I could have stayed at a Beatles level or tried something new. I have tried a lot of risky things in the past couple of years, like trying to get rid of Klein, that was a big risk.'

Several wild rumours are flying round the McCartney office as to what he is doing next . . . but rest assured, Paul won't be sitting back doing nothing. He loves touring, recording and, above all, taking risks.

What's the betting the next project will be pretty wild? He told me: 'No-one's ever offended when you take your band to their town' . . . whether your town is Lagos or Chippenham, don't be surprised when you see the ads. for Wings at your local venue. **C.P.**



▲ Paul and Henry in action at Leicester

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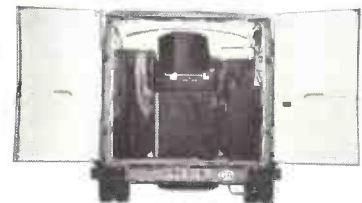
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"I ALWAYS THOUGHT..



...MOTT WAS MUSIC"

Beat meets 'ace butch' Ian Hunter

Talk about Mott The Hoople, and you can't help but mention their influences – which, until now, have had the upper hand in their music, Bowie, Dylan, The Stones, for example.

Talk about changes. Mott have gone through the whole gamut of influences and been slagged for it all down the line. They have always been described as second rate substitutes.

With their new album *Mott* (see review on page 50) they seem to have found their niche and filled it beautifully. It is an amalgamation of all their influences and the beauty of it is that none of them come on too strong.

Ian Hunter, lead vocalist with the band, has steered them through many crises and he has often lashed out bitterly at the Press, promoters and even audiences.

IDIOTS

When I met him he explained – 'If the critics don't take this album seriously, they are bloody idiots. I can't really complain about most of the past criticism because our ideas were usually ahead of our technique. It has always been a question of what we could rip out of ourselves.

'It's the difference between people who play well, and people who are music and

don't play well. I always thought that Mott was music. We were never amazing at playing. We were doing what came next – we didn't even know what we were doing and that proves that it was honest. That is why all our albums are so different, we were representative of what was going on around us.

BUTCH

'Bowie gave me the knowledge of what Mott was, he was shivering and shaking when he first came to meet us at Guildford. He thought that I was the ace butch of all time and the band were like one false move and he'd get smacked.

'He fantasises, that's why

there was the trouble with Lou (Reed), because Lou wasn't the big butch that he expected. He doesn't like the reality, he likes to think "Look at that big butch up there telling them all what to do".

'When we went with Bowie he was smaller than us, he had just released *Hunky Dory*, which wasn't even a hit, and we were going out for £750 a night.

'He wanted us to support him at the Save The Whale concert, which I wouldn't do. You see, he always wants to put people in their place, that's why he wanted Roxy on with him at the Rainbow.

OGRE

'He's a crafty sod. I would

not trust him further than I could throw him, and I don't know anybody else that would. I like him, I think he is cute, but please don't tell me that it is nice, soft, innocent David Bowie that's got a big ogre manager. I don't know which one is the manager. Who manages who.

'We started the *Dudes* album with a lot of time, and it started off good. The Bowie thing grew while we were doing it, we had to finish it off in about three days and the vocals suffered the most.

'I found it great working with Bowie, I watched the confidence that he had and my confidence just grew. I learnt nothing about music, in fact I think that I taught him more than he taught me. He had a lot of funny ideas, he thought that the Stones were terrible.

'*Dudes* was a great single, I mean I think it will be remembered as a classic, so we had to leave it a long time before we released *Honolulu Boogie*. Even then, you have idiots like Charles Shaar Murray put it down ... he's like Bowie's A. J. Webberman, anyway.

DECADENCE

'Bowie has never released his version of *Dudes*, it should have gone on *Aladdin Sane* but it was pulled off, which was a pity because people would have realised

how much of that single was us. He wrote it and produced it, full stop. He even wrote it about Mott. Someone like little Suzie Quatro brings out a single written and produced by someone else and that's all right, it's her record. When we do it and get to number three, it's not our record.

'We owe a lot to the name Mott The Hoople, *Honolulu* got into the charts because of the name, we haven't gone through four years to end up like a lot of bands. It just isn't an event any more. We will only go where we are considered to be an event.

'This whole decadence bit



Ian Hunter in an expansive mood, pictured just before leaving for a Stateside tour

is getting up my nose. I found Roy Wood's new single incredible and the lyrics of the new single we have just finished are "I love you and you love me". The artists involved are getting choked, too. That is partly the reason why Bowie has quit.

'England is very well enamoured with all that at the moment. I watch some of them and they are making right fools of themselves, but they get away with it. I could never get dressed up like that. It's the same attitude that we adopted with flower power, it's just a cover up. If you are a star it should come through. I'm not knocking it. Some great artists came out of flower power, the Pink Floyd, for instance, and Bowie has come out of all this, but it's the others. They delay and strangle the whole scene.

OVERSELL

'I think we will wait until the beginning of next year before we play here again. We can't compete with the oversell and glitter. I have to feel the drama before I can work really well, it's being honest with the kids, they will have to be really busting. When we walk on stage they are going to get so much satisfaction from seeing us. We will get the satisfaction from playing for them.' **C.P.**

BEAT INSTRUMENTAL CORRECTION TO AUGUST ISSUE

Beat Instrumental magazine wishes to point out that the Official Association of Musical Instrument Industries Trade Fair being held at the Russell and Bloomsbury Centre Hotels from the 19th to 23rd August, has no connection with any other exhibition.

Entry to the Official AMII Fair is for members of the trade only and the public will NOT be admitted.

FROM PART-TIME INTO THE BIG-TIME

'There's always room for improvement'— says Clifford T. Ward, the man who took Gaye into the top ten

Clifford T. Ward is a worried man. At least he was the other night at the Television Centre in Shepherds Bush.

'Did I look all right, Chris? I do worry. Are you sure, now, because I didn't feel nervous? I felt more confident. I just heard one bum note at the beginning, did you hear that?'

Clifford was talking about the spot that he had just recorded for Top Of The Pops. 'I wish they had let me use the backing tapes that I had done. There is a lovely feel on the guitar part that was completely lost. That guitarist was so stilted tonight. People tell me that television is purely visual and it's not important what it sounds

like. I'm sure that's not right though.'

The man still doesn't seem at home with the glamour of the pop business. He told me — 'I feel very conscious of having been a part-time artist.'

'Having been?' I queried.

'Yes, I have given up teaching,' he said.

BOMBSHELL

The announcement came as a complete bombshell to me. Only that morning I had been reading in the papers that he had no intention of giving up.

'I've decided that it is impossible to do both things properly. The kids would suffer if I tried to carry on

teaching and my music would be in the same situation. I don't want to be a part-time anything. I know all the effort and time that the record company have put into me. I feel that I've got to get stuck in and put all my time and effort into it.'

What about live appearances, I wondered? 'I'm not going to do any yet, because I don't think that the music lends itself to that. We are looking forward to the time when we can use orchestras.'

'For the moment I am going to concentrate on writing for the next album. I am also doing a lot of television and radio appearances to promote the single. I'm off to Luxembourg tomorrow, that is why I'm so worried about

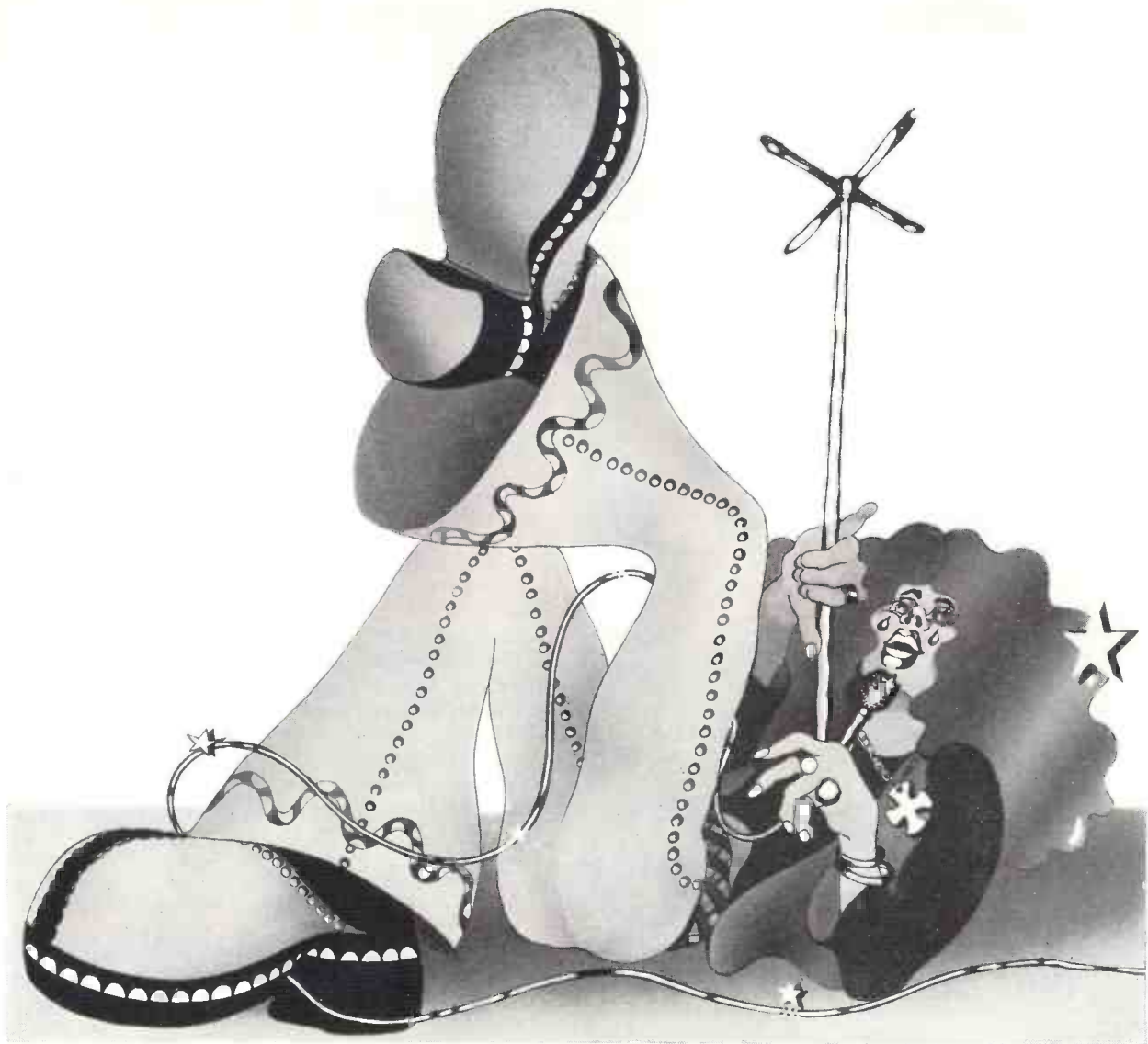
what it was like tonight. I won't be able to watch it and make my own judgments.'

WARM

There seems to be a lot of self effacement in the man. The appearance had seemed perfect to me, very warm. Was there anything that he had done that he was satisfied with? 'It's easy to accept something and say "that will do", but it's just not on as far as I am concerned. Of course it gets increasingly difficult as you go on. I hope that I will never be satisfied with what I do. If that time ever arrives I will have become complacent. There is always room for improvement.'

C.P.





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You've heard the rumo



▲ Lol Creme

Eric Stewart ►

... now the real story about how the band made it on their terms.

People don't laugh at 10cc anymore, and for Graham Gouldham, Eric Stewart, Lol Creme and Kevin Godley – the four Stockport lads who took *Rubber Bullets* to silver-disc success – that's a relatively new, and pleasing, state of affairs.

Time was when their friends laughed at the idea of a group from Stockport 'making it'. They laughed all the more when 10cc said they were going to start a local studio that would be as good as any in the world.

The reaction among London 'hipsters' was much the same, but 'make it' they did with two hit singles to date, a really successful recording studio and a current album that not even the most cynical pop pundit can put down as just a teenybop flash in the pan.

As you've probably guessed by now, 10cc deserve every single measure of their success.

BUTTIES

Their professionalism does them credit and in order to trace the history of this unique band *Beat* put yours truly on the train to Stockport and Strawberry Studios – home from home for 10cc.

Over a lunchtime drink, and one of the best beef 'butties' I've ever tasted, 10cc described the highlights of eight years in the business, and succeeded in putting the seemingly swift rise of their success into perspective.

For example, bassist Graham Gouldham was writing hit songs way back in '65.

Among others, he penned *For Your Love* and *Heartful Of Soul* for the Yardbirds; *Bus Stop* and *Look Through Any Window* for the Hollies; *No Milk Today* for Herman, and *Pamela, Pamela* for Wayne Fontana.

He then spent nearly three years in the States as a songwriter, returned to this country and played in a band called the Mocking Birds, which had drummer Kevin Godley in the line-up.

LUCRATIVE

In 1968 Peter Tattersall, now Managing Director of Strawberry Studios, and Eric Stewart, resident engineer as well as lead guitarist with 10cc, offered Graham a slice of the studio action.

'We'd known each other, through music, for years,' said Graham, 'and my buying into the studio at that stage has proved to be something of a lucrative investment.'

His investment may be 'lucrative' now, and Strawberry is undoubtedly as good a 16-track studio as you'll find anywhere in the world, but in the early days, it was all down to a couple of Teac tape recorders, home-made mixing facilities and, in Graham's own words: 'bumbling along, doing demos.'

'They laughed, oh boy did they laugh,' recalls Graham, 'and we still get the same old "why don't you come down to London?" business, but we saw the potential and we acted on it. We're happy where we are.'

Just how much longer they're going to be 'where

urs about 10cc

they are', remains to be seen, as the public who have bought the album and singles are now expecting to see the band live.

A tour of 'major venues' in this country is planned - 'what's the Rainbow like?', they asked me - and they're busy deciding on several, little titbits to give their stage shows that certain something extra.

It'll be the first time that 10cc have done a live gig as a unit, but each member has already 'paid his dues' by going on the road with various outfits.

Eric Stewart was with Wayne Fontana and the Mindbenders, taking over as vocalist when Wayne left.

Lol Creme, Kevin Godley and Graham Gouldham have all played live with various bands and came together as Hot Legs' *School Stinks* album demanded new and sophisticated recording equipment, which they used to the full during an 18-month period as session musicians when the band folded in '71.

At each stage of their development as musicians, Strawberry Studios has grown. Hot Legs' *School Stinks* album demanded new and sophisticated recording equipment, which they used to the full during an 18-month period as session musicians when the band folded in '71.

They collaborated, to great success, in writing *Donna* and took the finished product to Jonathan King - 'the only guy we could think of who had anything to offer us'.

Their praises of Jonathan and the work he has done on their behalf are fulsome. In fact it was he who came up with the name of 10cc.

'Jonathan King is often slagged,' said Graham, 'but he really is one of the most moral people in the business.'

'We've been involved in a lot of slagging, too, and we just wanted to stop everybody laughing at us. **R.B.**



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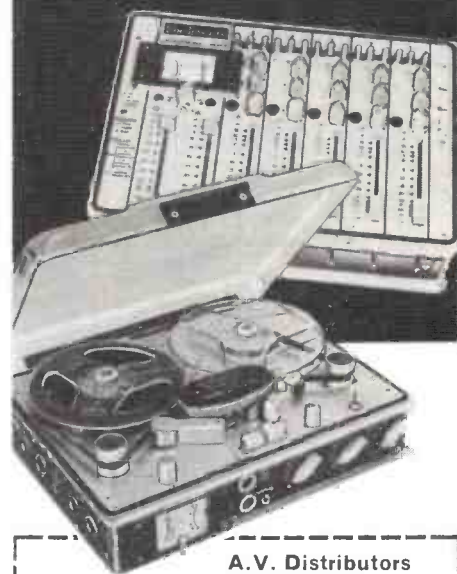
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CROWN PRINCE OF ROCK & ROLL

He may only come out at night, but Edgar's got the power to become rock's new king

At the age of 25, Edgar Winter is the Crown Prince of American Rock and Roll. Despite a host of pretenders, no one alive is more brilliantly born and bred to the throne than this short-sighted albino from Beaumont, Texas.

Edgar is Johnny Winter's brother — not just Johnny Winter's brother, mind you, but he can claim the same genetic influences as his brother (who, incidentally, is known in the States as the King of Rock and Roll).

As well as the fortunes of birth, Edgar also benefited from superb geographical position.

SICKER

Tucked into the southeastern corner of Texas, just on the watershed between the Deep South and the Wild West, both the Winter boys kept their lily-white fingers carefully on the pulses that blend to contribute so much to rock: Gospel, country and western, rhythm and blues . . . Rich food that; the food of Kings.

There is a song on Edgar's *White Trash* album called *Still Alive And Well*. That's also the title of the last Johnny Winter album. In that song there's a line that goes — *'Everybody I thought was cool is six feet underground.'*

I spoke to the man who wrote the song, Rick Derringer. He produces both the brothers, as well as Jeff Beck. The irony of it all is that he wrote that line about Johnny.

'He's so unhealthy, I just wish he'd take better care of himself, but he doesn't. He just gets sicker and sicker.

'When we first worked to-

gether, he just called up one day, and I don't honestly know why for sure, but he had checked himself into the hospital. I still don't know why for sure.' I didn't have the heart to suggest it was probably smack.

One thing is for sure, though, Edgar is damn well alive and well. He knows what he wants to do, the problem is doing it.

I mentioned that Edgar

seemed to go through bands pretty fast.

The Prince smiled, and looked down. 'Yeah . . . well, that seems to happen a lot to me,' he replied. He didn't really want to talk about it but his producer had already spilled the beans.

'Edgar is the hardest man in the world to produce. He's a real perfectionist and sometimes I just walk out rather than argue with him.'



This obsession with perfection meant Ronnie Montrose had to go; he had a different vision, and so he was sacrificed. He's been replaced with a new guitarist who is more in accord with Edgar.

To be in accord with Edgar means several things. 'Right now, what I want is good, professional musicians instead of stars. We've got to have harmony, and I also want a lot of energy, both for the music and the stage show.

ROCKING

'I also want to do a more commercial sound, I want to be able to reach more people with my music.'

Had Rick Derringer influenced him in that direction?

'No, not really. But he does agree with me, so I guess we'll be working together some more.'

In keeping with this, the last album, *They Only Come Out At Night*, was full of short, neat, rocking singles (none of your 17-minute renditions of *Tobacco Road* here, folks. That's White Trash history).

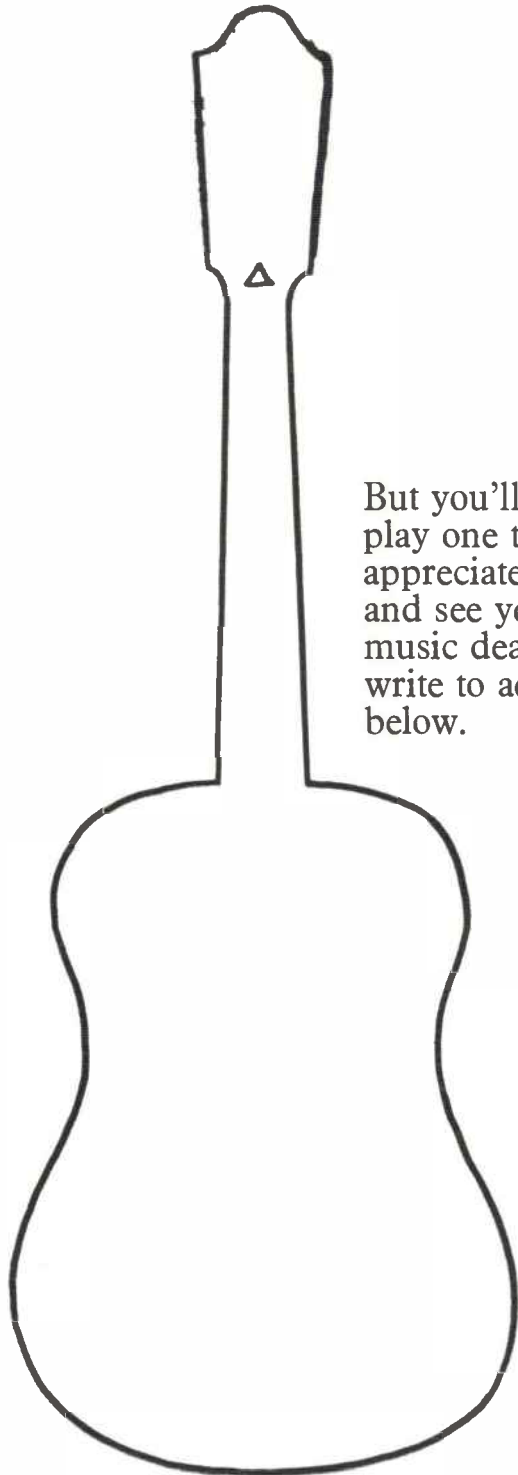
'We'll still do some of our older things on stage, we're really flexible there. But we'll definitely be changing in our recording. I like to gig, but I really feel more at home in the studio,' said Edgar.

'I like to do the arrangements and I like to be able to take a little time to get it right.'

Yes, he will take a little time . . . and a lot of trouble. If you couple that with talent and the good fortune that's blessed Edgar Winter, it should be just enough to put him on the throne.

C.M.

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WHAT A DRAG!!!



Leo Abse's sensationalist Holy War against Alice — 'One man's decadence is another man's servant'

Alice Cooper: musician, showman, drag artist, drunkard, and executioner — both of plastic dolls and the remaining taboos of the Western world.

At each of these stages in Alice's career, he's been denounced by the appropriate critics and moralists. In the beginning he wasn't a good enough musician. After that, theatre and rock didn't mix, and then neither did women's clothing, make-up, and alcohol.

DROUGHT

So now folks, what's left? You guessed it, guerilla theatre. Not since the end of the fox-hunting season has the hue and cry been raised so loudly, by so many, to so little avail and for such flimsy purpose!

It was a bright day at the end of May, you'll remember, when the last big attack on Alice was launched. Leo Abse, Labour M.P. from Pontypool and arch-liberal had finally had enough — of either Alice Cooper or a publicity drought.

Summoning the Press, he announced that he would ask the Home Secretary to ban Alice Cooper from Britain. According to May 23rd edition of the *Daily Mirror*, Mr. Abse was appalled at Cooper's 'Peddling the culture of the concentration camp. Pop is one thing — anthems of necrophilia are another.

'Cooper's act,' Abse went on, 'is an incitement to infanticide. He is deliberately trying to involve these kids in sadomasochism.'

Now, before you run out to stab your little sister, read on; before you decide not to entertain certain thoughts or cross certain lines, find out *who* drew the lines.

Mr. Abse, of course, has drawn the line. A well-respected politician and snappy dresser, Mr. A. was fierce in his support of the repeal of the anti-homosexuality laws in this country.

A true champion of freedom of expression? Well, sometimes. But an expert on decadence...?

In the July 6th edition of *The Daily Telegraph Magazine*, on p.15 there's a lovely picture of Mr. Abse's wife, in the garden of their super home in St. John's Wood.

Mrs. Abse is in the background; the foreground belongs to her manservant, John Barker.

TRANSVESTITE

John Barker, of course, is only his real name; his stage name is Justin Dee. Under that alias, according to the *Telegraph*, he performs 'in pubs and clubs... when he's not dusting', as a drag artist.

A DRAG ARTIST? But, don't drag artists incite the 'kids' in the audience to dress in women's clothing? The mind boggles at the prospect; surely this is peddling the culture of the transvestite.

What of the future armies if drag artists succeed, who will defend our shores: Tommys in skirts, Marines in minis?

No, probably not. After all, the drag artist's act is only entertainment; it's an art, as

Leo Abse, M.P., with his wife and son. Dressed for the kill?

old as Imperial Rome. There's more to inciting decadence than a superb impression — either of a woman or an execution!

It's really pretty clear-cut; one man's decadence is another man's servant. As we said earlier, it's a case of drawing lines, and there's nothing wrong with lines — as long as they're straight!

TODDLERS

Fortunately, Alice is unlikely to be banned from the kingdom, but it seems unlikely that we'll see him before the late Autumn.

When the band **do** come back, let's hope that we can, for once, appreciate the theatre and music of nihilism for what it is: theatre, and music, not a call to arms for a Holy War on toddlers (of any age).

C.M.



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FALLING IN LOVE AGAIN

with Linda Lewis



'You get to be a medium on stage' — says Rock's little lark.

Is Linda Lewis really as nice as she sounds on record? I can tell you that she is, having fallen madly in love with her recently.

I first fell for her music two years ago, when I heard *Say No More*. I looked forward to *Lark* with eager anticipation, and she didn't let me down. I must confess though, that I was a little nervous of actually meeting her.

Surely she couldn't be as bubbly, bright and effervescent as she seems on stage and on record. My worries were compounded by the fact that she appeared for our interview an hour late.

She came in looking very worn and tired. 'Sorry I'm late, you haven't been waiting long have you, I was up really late last night recording, I nearly didn't make it at all.'

Flopping down on the sofa she began to chat about the new album that she was in the process of recording. All my worries disappeared at once, despite the fact that she was obviously very tired, she was eager to talk.

'I really enjoyed making *Lark* and this new one seems like it's going to go the same way. I'm having just as much fun anyway, except that it's going to be much funkier than the last two.'

Ooooo

'We used Hummingbird on the sessions, they are a new group with people from Jeff Beck's band and Conrad Isadore from Crosby, Stills, Nash and Young.'

'Ooooo they en 'arf worked well . . . oooo they're great. I used Max Middleton on my last gig, but when I go to America I can't take him. It's a matter of when I have enough bread I can use who I want on live gigs, I hope.'

Well, I will.

'I like to use a band and work together all the time. When you get guys together and it's just a one-off thing, it's not going to be that tight. When they have been working together for a while they get a rapport.' Linda hesitated over this word and glanced at me. Don't worry love, it was perfect.

Linda settled down and called for a cup of tea. The conversation turned back to recording. '*Say No More* was very arranged, and *Lark* . . . well, we just went in and played. This one should be a cross between the two.'

I asked whether she was enjoying live work. Her early gigs had suffered, it seemed to me, because of her nervousness. Had she conquered this, I wondered?

'I want to do more gigs, really, otherwise you get rusty. Every gig to me is an event even if it's in a dirty, little dive. In fact I don't get it so much if it's in a big arena as I do if it's in a small, intimate place.'

'I don't know whether people leave my concerts really elated. At my last solo concert, which was the Queen Elizabeth Hall, people were freaking out — chicks mainly. They were running up to the front of the stage and screaming. I think they left that one happy, they were smiling anyway. You can feel what an audience is giving out to you. You get to be a medium on stage — you rely more on your feelings than on your brains . . . I 'aint got much brains, anyway. . . .'

I don't know about Linda's brainpower . . . but I will say she didn't sound thick to me. What she certainly has got is a wealth of feeling, because we've heard it in her music.

C.P.



BACK DOOR

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MEAN & SLY

Sly Stone, the man they said was hard to interview, lives up (or down) to his reputation



Sly isn't a bad name for the man who isn't quite as stoned, or as dumb as he would have us believe.

I arrived at one of Kensington's plush hotels not knowing quite what to expect from one of the legendary figures of rock and roll.

You have probably heard all the stories about Sly — they are legion. He never turns up for concerts, for one. Well, he arrived at the White City for a start, and larger than life, too. He actually got up onto the stage and blew a storm.

But I still wasn't convinced that he could have laid to rest the Sly of old. When I was asked if I wanted an interview with 'hissself', I was more than a trifle apprehensive.

Still, I convinced myself, he seemed to be quite chatty at White City and, after all, who is Sly Stone anyway? When I got to his hotel, however, the misgivings began to reassert themselves.

ENTHRONED

I was ushered into The Presence by a CBS Press Officer. Sly was enthroned on the sofa, dressed in a flame-coloured, Mr. Nudie suit, studded with rhinestones. He had a ten-gallon hat and cowboy boots to match. The outfit was exactly the same as the white one that he had worn at White City the day before. Does he change the colour to suit his mood, I thought?

A photographer sat cross-legged on the floor, shooting the whole sequence of events — while Sly was surrounded by Dolby cassette recorders, with which he was taping everything that was said.

Two very stiff drinks later and it was my turn to be ushered forward to talk to Sly. By this time I was a total nervous wreck.

I gulped and started by asking whether he had en-

joyed the concert the night before – 'Yeah, I did . . . but I've had it,' he drawled, and stopped – staring around him at the same time. 'Why was that?' I ventured to ask. 'Because you couldn't play as long as you wanted to!'

'Right'.

Another long pause.

'And the P.A. system was terrible and I thought that it would be set-up by the people that were supposed to set it up, and so as soon as I get through talking to you I'm going to go and see that it doesn't happen again for the rest of the concerts.'

PENDING

I asked whether he would be doing any more concerts over here – 'Yeah, I wanna come back before I go back to the States. I'd like to do concerts over here. I'd rather stay over here than go to Germany.'

Was he happy about going back to the States, with a drugs case pending?, I inquired timidly of the back of his head. 'Yeah, well . . . they just pend,' came the laconic reply.

If you think that this is tough going, just wait.

I asked why he had played mainly old material at White City – 'Well, they don't know the material yet. I found out yesterday that the album has only been released ten days . . . I don't think that CBS is that great over here yet, anyway.'

There was much groaning from the CBS employees, littered about the room – and somehow the conversation turned to draft dodging, Los Angeles and how Sly could fix it for one of the Americans present to get back to the States. 'Don't mind me, fellas, I'm just part of the furniture,' I thought.

Sly began to get bored with that topic of conversation and turned on me suddenly. . . . 'Right, is there anything else that you want to know'. It wasn't so much a question as a statement . . . get the picture?

It may sound as if I was being paranoid, but I decided to call it a day. In future Sly, I'll just dance to the music and I suggest that you stick to playing it. **C.P.**



Sly, doing what comes easiest, playing his music. He is seen here at the recent White City concert

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LONG AND WINDING LAINE

Wingsman Denny Laine talks about his solo album. 'It's all to strengthen the band' — he says

Are Wings about to split? Will Denny Laine's single and album be monster hits? Does Denny Laine actually

exist?

All these questions were running through my mind as I sat in a vast, soul-less room

in the new Park Towers Hotel in Knightsbridge.

We had been moved on from the lobby by an irate manager, half an hour before. It's a well-known fact that American tourists don't like 'hippies'.

I knew that Denny did exist, actually, because I had spoken to him at the Wings' gig in Leicester and he had promised faithfully to see me. Ever since then his management had been frantically searching for him in the remote countryside around Shepperton, whence he had disappeared in his caravan.

At last he had been found — at least we hoped so. Then suddenly he was there, dressed outrageously in a blue-striped, satin suit. 'You've still got your pyjamas on, Den', someone quipped.

Tony Secunda, Denny's manager, took us up to a suite on the 15th floor. It was strange sitting amid all the opulence while Secunda and an assistant haggled about whether it would be cheaper

to send out to Harrods for a few bottles, or to ring room service.

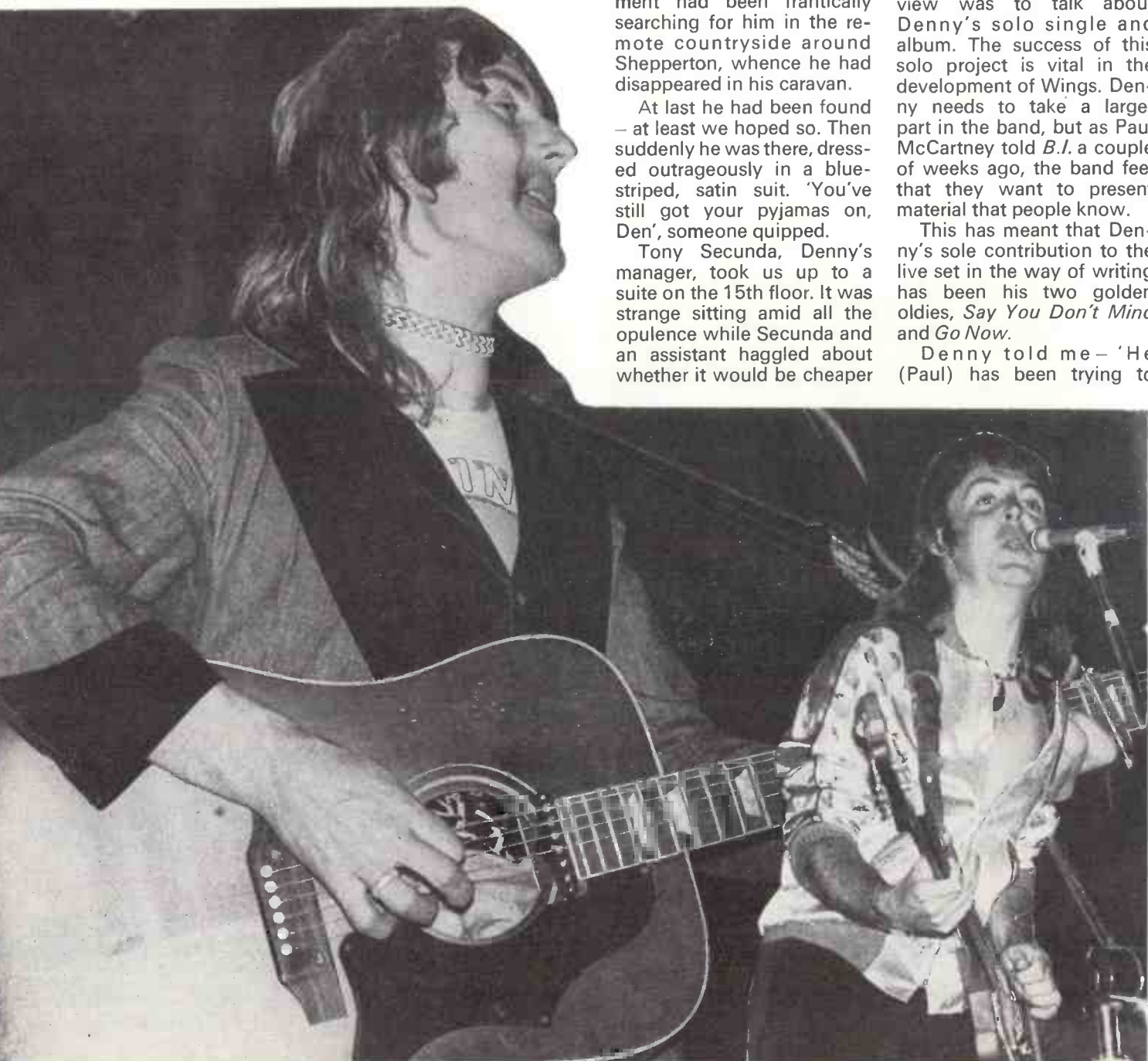
It was finally decided to ring room service, when it was discovered that no one had enough money on them anyway. All the usual hassles sorted out, Denny and I were ensconced in the bedroom with a photographer.

SOLO

The purpose of the interview was to talk about Denny's solo single and album. The success of this solo project is vital in the development of Wings. Denny needs to take a larger part in the band, but as Paul McCartney told *B.I.* a couple of weeks ago, the band feel that they want to present material that people know.

This has meant that Denny's sole contribution to the live set in the way of writing has been his two golden oldies, *Say You Don't Mind* and *Go Now*.

Denny told me — 'He (Paul) has been trying to



bring it out in all of us. Henry is going to have to write some songs. Well, he does write songs, but he's not confident enough of his songs to push them on the band yet. When he does it will be a better band. This is all to strengthen the band, really.'

In fact the recently released single and album are over two years old, that is, the songs and the rhythm tracks. The rhythm section consists of Colin Allen and Steve Thompson of the late, and sadly missed, Stone The Crows.

'I redid a lot of it, in fact everything except the rhythm tracks which I felt just could not be any better. I did a week on it before the Wings' tour in L.A. and a week after in London. I'd like to do another album before the end of the year, really, but it means getting a place of my own, 'cause booking studio time is a bloody nightmare.

'The album is all very simple, easy chord songs, but for me it's a bit old, even though it's been tarted up. It's a low-budget album which I like. I don't like spending money recording,

I'd rather spend it rehearsing. We had a couple of weeks down in Cornwall before we did it, and then got it all down in a week in the studios.'

I asked Denny how the Wings' situation was going these days, after all, there seems to be an almost permanent rumour going round that a member of Wings is about to split - 'I can see how people think that we may split, because I am getting something together on my own,' he said.

'As I said before, Paul has pushed me in this way, that's why he asked me to join the band. He knew that I was kind of independent if I had to be. That's what he wants, he wants that kind of a band.

'I'm not going to leave a set-up like this when I can have such a good time with them. I really love those two (Paul and Linda) and there is no reason why I should fall out with them. There have never been any arguments because I've never been so frustrated that I've had to argue with them.'

And that, dear reader, is the latest word on all those rumours. **C.P.**

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LOOK BEFORE YOU LEAP!

The second in a series of articles in which *Beat* looks at the Biz side of the Show

Management – it means everything to a group. It's impossible to make it without the right combination of contacts, faith, hustle, and know-how.

Let's start at the very beginning. A contract is very simply a meeting of minds. It's so simple, you can get stuck for a real bundle if you're not wise.

For example, if you're playing a gig somewhere and someone comes up and offers you a contract, you refuse, right, because you read in last month's *Beat Instrumental* that it's dumb to sign contracts without legal advice.

After your refusal, the guy says 'O.K., that's cool, but just to show you that I'm genuine, take fifty quid for expenses'. You haven't signed anything, so you take it.

He keeps turning up at your gigs and gives you money for petrol, expenses and, maybe, after a while a fairly regular salary.

Now he's got you. By accepting his bread, you've made what's known as a *De Facto* contract. It means that because he acted as a manager, that is, he looked after your interests (regardless of any signatures), you've made a contract.

You can be stuck for up to 20 per cent of your earnings for the time he can prove he

was connected with you.

If you've got a manager and he 'done you wrong', you can just cease relations with him and even get a new manager. This leaves the former manager with several courses of action that he can take.

First of all he may say that he will get an injunction against any public performance you attempt. That's just hype; no court in Great Britain will issue such an injunction. No injunction can be issued that effectively deprives an individual of the means to make a living.

LITIGATION

The next step is the most serious: litigation. He can sue you for his percentage; the courts are so bogged down that it may take as long as two and a half years before there's a decision.

The easiest way around this, of course, is an ex-gratia payment: money paid by the new management to the old. This is a cheap way around the very expensive process of litigation.

Really, it doesn't matter that much about contracts and management, right?

WRONG! First of all the rules that we have been talking about apply to managers who rip-off artistes and then dump them. Injunctions do not work as a rule. Law suits

take just as long if you are suing your manager.

All these hassles are so easy to avoid if you follow a few, simple rules.

First of all, remember that no contract, or management for that matter, is any good if the people involved don't understand each other. Your manager has to understand what you want before he can do anything.

By the same token, you must understand certain things about your management. Make very sure that your new manager possesses three important qualities:

First, the right contacts to get you the right gigs. We've spoken to heavy bands who showed up at gigs their management arranged for them, only to find they were booked into cabaret. They drove away, but they should have found out beforehand what their managers' strengths were.

Second, the necessary commitment to you. The most brilliant manager in the world is no use if he won't 'get his finger out'.

Third, a good track record. It's vital that your management be able to demonstrate his past success.

If you know that much you can be pretty sure you've got a good deal. But we can't say it often enough: **DON'T SIGN ANYTHING!**

Most reputable management will insist that you seek legal advice. Solicitors charge for their services, but who

doesn't? It's well worth it if it means you can avoid the hassles of litigation.

OPTION

You can generally expect a reputable manager to demand 20 per cent of your gross earnings. That may seem like a lot, and it is. But remember that while you are risking your time and talent, your manager is risking his money. Groups rip managers off fairly regularly, so you can't blame them for trying to protect themselves.

But when you consult your lawyers, make sure you know what you will be getting, how soon you get it, and how hard it will be to get.

Generally, most contracts will last for three years, with a further option of two years either way. That means that after three years, if he wants you back, he's got you. He may have to renegotiate the terms of the contract, but he's still got you. The only way out is, again, an ex-gratia payment.

A last word of advice – always conduct these sorts of negotiations during business hours. Too many people have signed their lives away over a third double Scotch at a club. Even if contracts aren't binding, they can still tie-up your consciousness for years, when it should be used for making music.

Next month, we'll deal with publishing contracts, a thorny subject for any band with original material. **C.M.**

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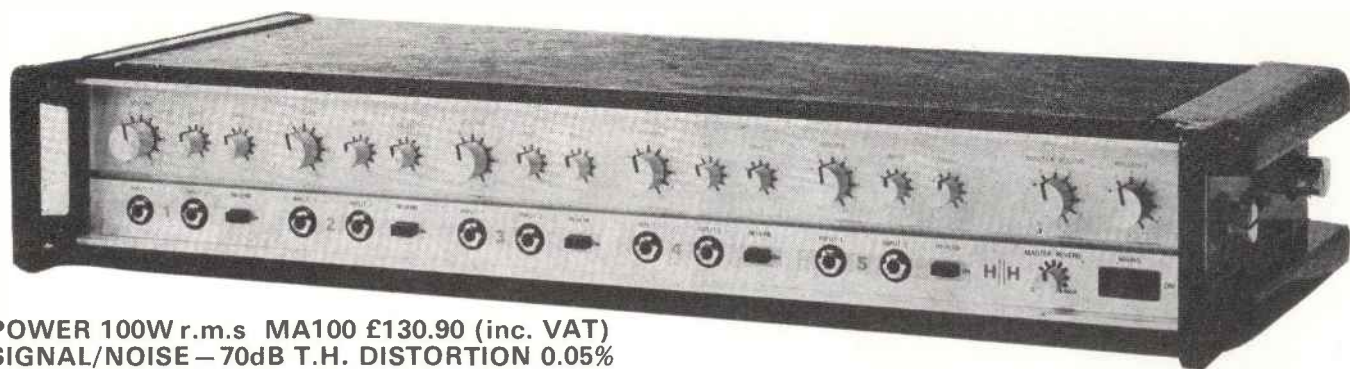
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RAZIN' THE ROOF W



Music is about entertainment . . . and we go out to entertain.' Thus spake Dan McCafferty, lead singer with Nazareth.

Nazareth certainly entertain, they play rock and roll loud and simple, but they have definitely got a touch of class. In fact I would put my money on them to outdo your Slades and Geordies in the long run.

Their live performance is every bit as good as their albums, in fact I think I would go as far as to say that it is better. When I saw them at The London Music Festival they were right on form.

I had a drink with Dan and Pete Agnew, the bass player, in the bar beforehand and arranged to meet them for a chat afterwards.

ROCK

I asked Dan if he was worried about being classed as a singles band — *'Bad, Bad Boy* is a rock and roll single, it's an uncomplicated 12-bar rock song. It's the hardest thing in the world to write. For instance, have you ever heard anything better than *Sweet, Little Rock and Roller* as a rock song? We have been struggling for years to write a 12-bar rock song because everything you play you think — Christ, I've heard that before. You've got to get that out of your head and think — "No, this is us". If nobody likes it, tough shit.

'We can't compete with the Pink Floyd or The Moody Blues. I buy their albums and I like them, but it's not the sort of stuff that I like to play on stage. If I went on to the stage and tried to do that I would be being pretentious, and I would sound pretentious. It would show, the kids aren't thick — kids know.

'For a long time we have

been trying to get good rock songs into the chart. The time seems to be right, now. The singles we have released weren't written or recorded as singles they were album tracks. The record company released the tracks that they thought were right as singles.

ENERGY

'When we go on stage we play high energy stuff . . . when we get a crowd that is high energy as well, then that is when it really works. We just play rock and roll, pure and simple.'

Play it they do, the like of which I haven't heard for a long time. There is a dearth of bands playing good quality high energy rock and roll these days. In my opinion Led Zeppelin, Deep Purple and Black Sabbath have got new-found pretensions and don't seem to care what their fans really want. They have pandered to their critics and in doing so are losing the only thing that they had in the first place — public support.

DANCING

Does it really matter what critics think? People take far too much notice of what they say, certainly. With a band like Nazareth, it is the energy that they give off that is the all-important thing. You can guarantee that no supercool rock critic is going to admit to dancing around the floor at Ally Pally.

They got me dancing, and they got three and a half thousand other people dancing too, and the audience were clapping and cheering for two encores. The Naz. certainly achieve what they set out to do. If you can, catch their set some time, I'm sure you won't be disappointed.

C.P.

Left, Pete Agnew; centre, Manuel Charlton; right, Dan McCafferty

WITH THE NAZ

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Hidden away someplace in New York, behind a tangled mane of stringy hair and some scruffy clothes, there's this guy named Todd Rundgren.

You may have heard of him already; he's a singer, songwriter, guitarist, drummer, bass player, record producer, sound engineer and musicologist.

In his off-duty hours he's a part-time genius and a card-carrying visionary.

It's a very thin line between visionary and fanatic. Rundgren may have crossed that line. His latest single *I Saw The Light* is evidence for both arguments.

WIND

Happily enough most people are willing to agree that 'the Runt' has more talent in his whole body than most people have in their little finger. Jokes aside, he must have something.

Certainly as a writer he's got something going for him. His melodies seem to catch feelings from the very wind. They wind around his lyrics like bright wrapping paper on a brilliant gift.

It's impossible to deny his gifts as a producer. He's done it for Jesse Winchester, The Band and Paul Butterfield. He's the man behind Badfinger's *Straight Up*, L.P. of last year. This year, he produced Fanny (no jokes, please) who do just about everything else but their own production, as well as the new Grand Funk L.P.

As a guitarist/percussion-

All on his TODD

Rundgren, the original one-man band.

ist, Runt has a fine record. In the '60s he played with a group called Nazz, who managed a hit called *Hello, It's Me*, carried by Todd's instrumental work. He was also praised for his single *We Gotta Get You a Woman*.

Todd's engineering feats are also legendary. After *Runt*, his first one-man band attempt, he was practically chased by The Band.

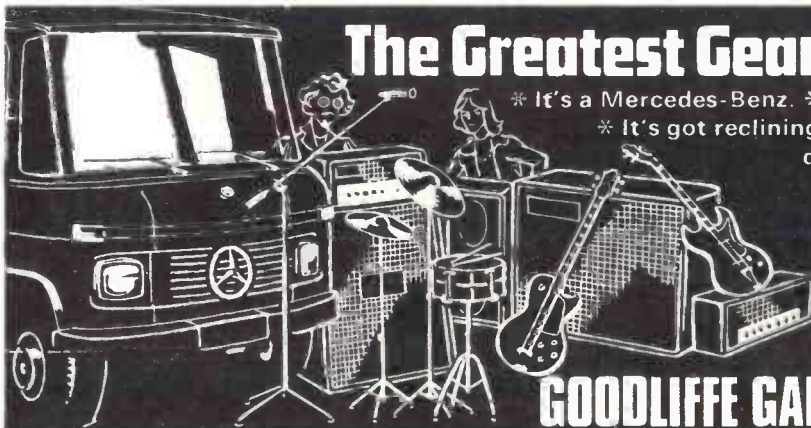
Well, if he's so damn good at all these things, why is there any debate at all? Why isn't he just handed the keys to the kingdom?

The reason is fairly simple, and Rundgren's flaws (if there are any) are the flaws of any one-man powerhouse; it could be that there just ain't enough of him to go round.

It's hard enough to be critical about your own music if you're playing it. If you're playing it, producing it, and mixing it, after writing it, you can't help but lose the critical ability that independent people might supply.

In short, when is a vision not a vision, and a set of shackles instead?

Rundgren has been quoted as saying he's bored with the ordinary. Maybe it's enough to produce the extraordinary, write it, perform it, and mix it . . . and then let the critics worry about it! **C.M.**



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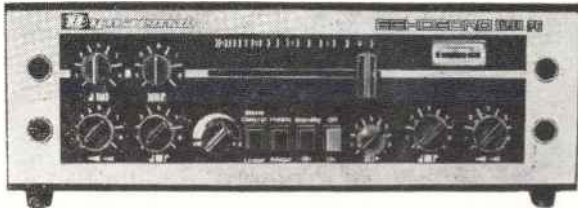
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VAN MORRISON



It was one of those glittering, divinely decadent occasions that one only seems to read about in the William Hickey column. The champagne was continuously served, mixed with fresh orange juice, while the buffet looked like something out of a Roman orgy. There were enormous tureens of strawberries and raspberries, and every conceivable type of meat, fish and poultry.

No, it wasn't the party held to celebrate Liz. and Richard's brief reunion. The occasion was a party held at the White Elephant, by the side of the River Thames, to welcome one Van Morrison to our shores.

Everybody seemed to be there, the usual motley collection seen at Press receptions, plus an unusual selection of record company executives. There was a generous sprinkling of stars, too, all anxious to meet the man of the moment.

To be quite honest, I never even saw Van Morrison, I don't know anyone that did, no one even seems to be quite certain whether he was there, but one thing for certain is that everyone had a real good time.

The last thing I clearly remember seeing was a glass of champagne being poured down the front of some poor girl's dress. It was one of those parties!

People kept coming up and asking me if I had seen the concert. 'No,' I kept replying, beginning to get a little bored by the question. 'Oh, it was absolutely incredible, you should have seen it.'

Well, see it I did, on the Tuesday, and from talking to our photographer who was there both nights, I saw the better of the two concerts.

The atmosphere was electric. A guy came up to me and said: 'The Lord is playing tonight' — and quite honestly, it really did feel like the second coming.

Suddenly he was on the stage and the songs just flowed. The band, it was just the tightest, funkier, and the most perfect band that has ever graced an English stage.

C.P.

Left, and above: Van Morrison in action at London's Rainbow Theatre

TWO IMPRESSIONS OF THE MAN & HIS MUSIC

Van Morrison's recent British tour was a real eye-opener.

For those who have followed, and loved, his work from the days of *Gloria*, through *Astral Weeks* and *Moondance* (among others) to *Hard Nose The Highway*, his sets at the Rainbow were confirmation of the long-suspected fact – that Morrison is one of the world's finest male vocalists.

WEEDS

The eye-opener for them was the fact that Morrison is not as universally acclaimed as they might have thought – I can think of at least one rock star and one top producer who has dismissed him with a shrug of the shoulders, saying: 'I'm just not into his stuff, man.'

The eye-opener for those who haven't followed him over the years, and who suddenly found it very 'in' to dig him, was the fact that they

hadn't turned on to the man's incredible talent sooner.

I count myself among those who have followed him for years. I can still remember balmy, summer nights when the strains of *Astral Weeks* and *Moondance* would carry, again and again, across the small garden outside my window to regale our neighbours – busy wrestling with paving stones and weeds in the adjacent lot.

I was living in a house in Kent at the time of *Tupelo Honey*, and I have only to hear the opening bars of that album to be transported once more from the reality of London's grime to an escapist world where green fields, sunshine and fine, fine music is the norm.

Escapist it may be, but as far as I'm concerned that's what almost any form of entertainment is about.

Saint Dominic's Preview is a city album for me, as it

brings memories of London, flooding back. Remember that classic line? ... '*socialising what the winos do*'.

In short, Morrison's unique talent is to crystallise the most intense emotions in his writing and vocalise them in a style that completely ignores the existence of any boundaries to expression.

Morrison has always used musicians of the highest calibre, picked as much for their feel and interpretation as for any astounding technical brilliance.

FINGERPOP

For his recent tour, and the *Highway* album, he recruited the services of the most sympathetic group of musicians, bar none, that I have ever seen.

The Caledonia Soul Orchestra – which takes its name from Van's own Caledonia Studio in Northern California – comprises violins

and viola, trumpet, sax, drums, piano, organ, bass and guitar – and brother, do they comprise!

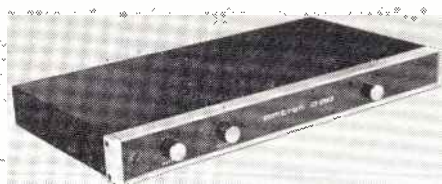
John Platania's guitar embellishments provide the frosting on the cake while Jef Labes on keyboards and Jack Schroer on sax lead the rest of the band through the whole gamut of Morrison's emotions.

The man himself does nothing – except sing and fingerpop his band into action behind him.

'He seemed very cold, why didn't he talk to the audience more?' asked one girl after a Rainbow gig.

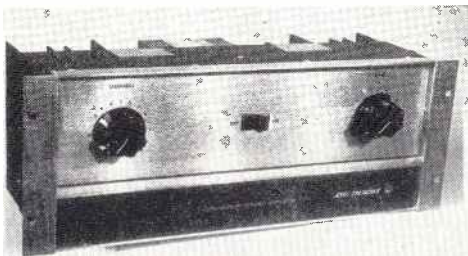
'Dear,' I said to her, and to anyone else who really needs to know, 'Van Morrison is one of those select few artists who doesn't need to talk. What makes him a professional, and the giver of so much pleasure, is that he's prepared to do what few others can – put their money where their mouth is!' **R.B.**

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'TASTY' CARAVAN



L/R: Pye Hastings, Richard Coughlan, Geoff Richardson and John Perry; with David Sinclair at the bottom

If Caravan wasn't such a fine band, you could be excused for thinking that the banning of their album sleeve *For Girls Who Grow Plump in The Night* was just another publicity stunt.

The fact is that the music contained in those little, black grooves is its own, best publicity.

Another fact is that those shops who have chosen to ban the cover – which shows a nude, pregnant woman – are not exactly world renowned for their appreciation of what's happening on the contemporary music scene – be it pregnant women or otherwise!

What's happening for Caravan is good, strong music that's taking them across age and taste barriers to appeal to an ever-increasing audience.

They've been 'appreciated' for some time, but now, in view of personnel changes, they stand to capitalize well

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1-DOING IT ALL OVER AGAIN

on the strength of that 'appreciation'.

'The album cover may be important from the business side of things,' said founder-member Pye Hastings, 'but really, we're more interested in the music. The title only came about as a nice, cheeky, little thing to say.'

COMPETENCE

That 'cheeky thing to say' is in keeping with their second album which was entitled *if I Could Do It All Over Again, I'd Do It All Over You*.

They are not quite so cheeky on stage, however. It's eyes down and concentrate for a full-house when Caravan get rolling, because their recent arrangement of numbers can sometimes sound as complicated as the Floyd — and that means competence and concentration of a high degree.

A quick glance at the line-up shows where the com-

petence comes from.

Pye Hastings handles guitar, vocals and much of the writing; founder-member Richard Coughlan plays drums; Geoff Richardson's main contribution is on the electric violin, although he does also handle guitar, banjo, flute, clarinet and vocals; David Sinclair, who's rejoined the band, plays one of the most easily-identifiable keyboard sounds in British rock; and newcomer, John Perry, fresh from Gringo, Spreadeagle and much session work, underlines the whole with imaginative bass work and fine vocals.

'I've known for a long time that I'd end up working with Caravan,' said John, 'and it's not happened before because of the other commitments I've had.'

'As a newcomer to the band I think that I can see things a little more clearly, and I'm sure that Caravan has got to the stage now where the voice and lyric

still plays an integral part, but the music's stronger.'

Pye added: 'I think it's the strongest band we've ever had. With the last one, we were well respected, but now we're appealing to much younger audiences as well.'

'The strength obviously lies in our music, because we're not a loud band. Music and appearance are the real success ingredients, and real success is what we're after.'

VISUAL

Forgive me, I had to ask it — does that mean we can look forward to tinsel and glitter from the new Caravan?

Pye laughed and replied: 'I don't think so, somehow. We're working on the visual side of things, but it's more in terms of performance than flash clothes. I believe in giving a show, but only if you feel like it, and at the moment we just don't feel like dressing up.'

'I do feel, however, that it's all too easy for musicians to talk about getting off on the music. I think that it's important to give the audience visual cues as well.'

'We're thinking in terms of lighting to take care of that point but at the moment we don't have the necessary finance'

The finance will probably be forthcoming after Caravan's next single release, which had not been decided upon at the time of going to Press. It will be out soon, however, and coupled with plans for a Stateside tour, should prove to be the acid test of success for them.

And that cover?

'We're having the photograph re-shot,' said John, 'but the essence of the picture will still get across. The whole concept is quite tasteful.'

Having heard rough mixes of the album, I can say that the music sounds tasteful to me, as well. **R.B.**

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B.I. INSTRUMENT REVIEW

CSL 360S

Excellent value for money – that's the verdict on the CSL 360S, the latest and most sophisticated in an ever-increasing line of Japanese guitars.

The design of the 360S is so obviously based on the Gibson Les Paul that it is difficult to consider the CSL instrument without making direct comparisons.

It differs from a Gibson in the following ways – the body is made of layers of wood, as opposed to being sculptured from one piece, it's neither as thick, nor as heavy as a Les Paul, the controls are in the reverse pattern, tones at the front, volumes at the back and although the pick-ups are designed on two-pole humbucking lines, they are not precisely balanced to give a smooth sustain.

But if you want to pay only £82 as opposed to around £300 for a good guitar, then the CSL is very much your meat.

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machine heads are based on the time-proven Schaller design, and work well.

The 22-fret, rosewood-faced neck is detachable and reinforced with a fully adjustable truss rod. Frets are of the flat, wide Gibson variety and well finished to give real ease of playing.

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Individually adjustable saddles and a fixed tail bar are good features at the bridge end and though the overall sound lacks a little top, it's thick and meaty for the most part.

A good rock machine, the CSL 360S retails at £82 (including VAT and case), is distributed in this country by Summerfield Bros., and was supplied for *Beat* by Macari's Musical Exchange.



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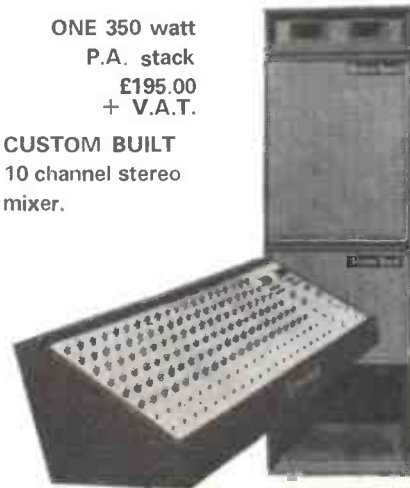
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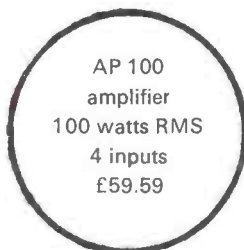
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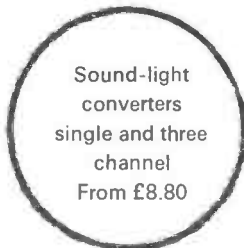
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STRAMP WEST GERMANY

PICKING UP THE PIECES

Picking up the pieces ain't too easy for a splinter band, these days. Every new band that comes out seems to be composed of ex-members of name bands.

One group that seems to be coping admirably is Hudson-Ford, late of the Strawbs. They have just released a gem of a single entitled, would you believe, *Pick Up The Pieces*?

They are currently recording an album with some of their favourite musicians and it's due for release later this year.

When I spoke to Richard Hudson, last week (John Ford was unavoidably delayed, buying a car), he told me: 'It's good that we didn't wait too long before doing anything. Now we have got something to work for'.

Dave Cousins, for some reason, always overshadowed Hudson and Ford's songwriting abilities in the Strawbs. They wrote, though it is not often realised, some of the best tracks that the Strawbs ever recorded.

When people think of their songwriting, it is *Part Of The Union* that immediately comes to mind. Though it was an amusing little ditty, it is not at all representative of what the lads are really capable of achieving.

With the album they are

Hudson—Ford have been busy since leaving the Strawbs. Beat went to meet them to see how they were coping and what their plans are for the future.



going to try and show people just what they can do. Richard told me: 'It won't be anything like *Part Of The Union*. There will be lots of different things in there. There are a couple of really long tracks and one or two 30-second numbers.'

'I'll be playing electric and acoustic guitar and John will be playing bass. We are hoping to use Gerry Conway and Blue Weaver on the album, but we are not sure whether they are available yet.'

'When we go out on the road we would like to use the same musicians that we will be using on the album, but, of course, that depends on availability, again.'

I asked why Richard was giving up playing the drums — 'Well, one of the frustrating things about the Strawbs was that it was impossible to put your songs across while you were sitting behind a drum kit.'

The most difficult thing about launching a new band is making them into a household name and I asked how Hudson-Ford were going about this. 'We released the single really, to get people talking about us,' he replied, 'we want to be commercially successful, but we don't want to be one of those bands that churns out hits.' **C.P.**



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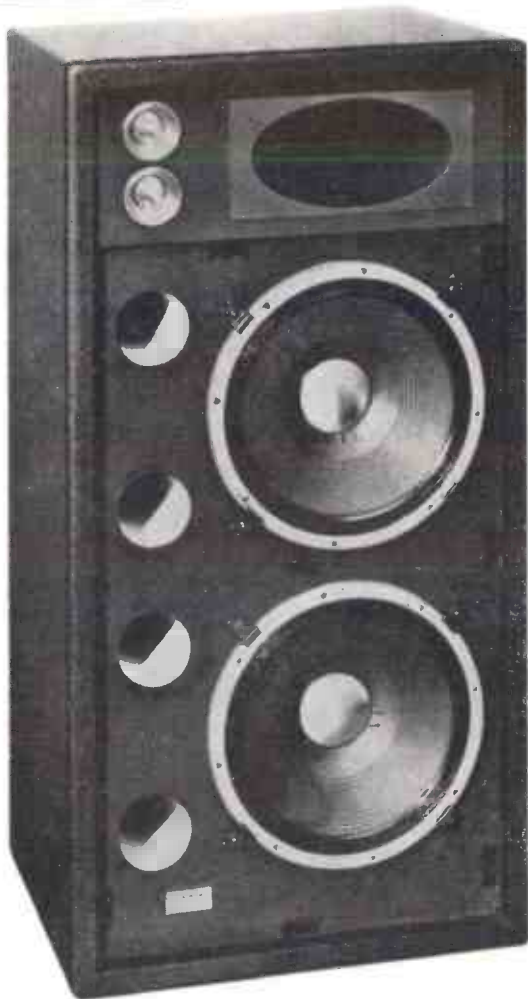
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album reviews

ALBUM OF THE MONTH

STEVIE WONDER

INNERVISIONS

TAMLA MOTOWN STMA 8011

Something tells me that this is going to be the album of the year, nay of the decade, but maybe we should wait and see before making such wild statements.

What I will say is that this is one of the best albums that I have ever heard. It hasn't left the turntable since I received my special advance copy.

The album hasn't got the immediate impact that *Talking Book* had, it is much more of a personal statement. Stevie plays everything on three tracks, and almost everything on the other six. He wrote all of the songs and produced and arranged the album.

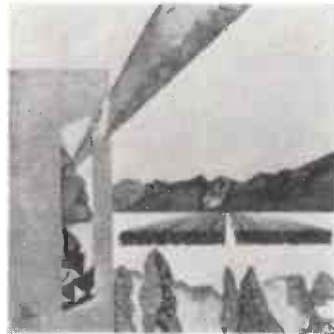
It is much more keyboard-orientated than *Talking Book*, the main emphasis is on piano and synthesiser. Guitar is used extensively, but it never comes to the fore as a lead instrument, it is always in the background as a foil to the superb bass rhythms and rippling moog which has become his trademark.

Most of the tracks are very personal statements, but there are also some very beautiful songs, *Golden Lady* is my favourite at the moment. The main point about the album is that it flows so well. Most of the tracks blend into each other, and it is one of those rare albums that make you want to turn them over at the end of side one, then go back to the beginning and start all over again.

I hate to use the word but I honestly feel that this is the work of a genius. It is the hip thing to say that Stevie Wonder has influenced black music more than anybody else in the past year, that he is a prodigy, but this album bears it all out. If you have to spend your last two pounds to get it, do so. **C.P.**

Tracks: Side One – Too High; Visions; Living In The City; Golden Lady.

Side Two – Higher Ground; Jesus' Children Of America; All In Love Is Fair; Don't Worry 'Bout A Thing; He's Mistra Know It All.



JOHN KAY

MY SPORTIN' LIFE

PROBE SPBA 6247

This is Steppenwolf's old vocalist in fine form on an album that has all the ingredients of a minor classic. If you're familiar with the Mentor Williams' song, *Drift Away*, then you'll have an idea of the overall tone of *My Sportin' Life*. Three of the eight tracks were written by Mr. Kay who uses musicians of the calibre of Russ Kunkel, Lee Sklar and Danny Kortchmar to drive the whole thing along. Kay adds some fine dobro work, as well as one of the strongest vocal treatments around, to give the album his own, unique feel. Don't go listening for shades of *The Pusher* or *Born To Be Wild*, 'cause you'll only hear it in that 'rough' edge on Kay's vocals. It's not just a solo attempt from the former singer with a heavy rock band, it's a very real musical progression.

R.B.

Tracks: Side One – Moonshine; Nobody Lives Here Anymore; Drift Away; Heroes And Devils; My Sportin' Life.

Side Two – Easy Evil; Giles Of The River; Dance To My Song; Sing With The Children..



DOBIE GRAY

DRIFT AWAY

MCA MUPS 489

Here's one of those initially disappointing, yet ultimately satisfying 'trick' albums – the trick being not to judge it on less than about three hearings. Apart from *Drift Away* which is, in my opinion, the best of about five versions I've heard of the song, the rest of the tracks take some getting into. They sound samey at first, but the key to their subtle variations can probably be found in *L.A. Woman*. It's the first track after *Drift Away* that grabs the listener. If it works on you, then the rest of the album will fall neatly into place – among your record collection. **R.B.**

Tracks: Side One – Drift Away; The Time I Love You The Most; L.A. Lady; We Had It All; Now That I'm Without You.

Side Two – Rockin' Chair; Lay Back; City Stars; Sweet Lovin' Woman; Cado Queen.

VAN MORRISON HARD NOSE THE HIGHWAY WB K46242

You know, maybe I shouldn't be reviewing this album 'cause I've been into Van Morrison for so long now that he can't do wrong as far as I'm concerned. Around the time of *Tupelo Honey*, it got to the point where I was scared in case his next album wasn't as good as those that preceded it. He's never let me down and though I feel that *Hard Nose The Highway* isn't as immediate an album as *St. Dominic's Preview*, it's still no exception to my rule of thumb – that Van Morrison is the writer/vocalist to end all writer/vocalists. *Highway* is yet another gem from this ex-patriot Irishman who is only now receiving the wide acclaim that he so richly deserves. The musicians that he's chosen for this album, The Caledonia Soul Orchestra, are the best he's ever used and provide a fitting complement for Morrison's talent. **R.B.**

Tracks: Side One – Snow In San Anselmo; Warm Love; Hard Nose The Highway; Wild Children; The Great Deception.
Side Two – Green; Autumn Song; Purple Heather.



10cc 10cc U.K. UKAL 1005

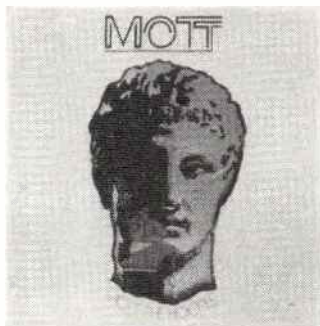
This is a difficult album to review because it's too easy to fall into the trap of getting pretentious about the lyrics. The songs, all original compositions by 10cc, mirror many of the crazy facets of 20th century life, but I'm loath to take it all too seriously, especially *Headline Hustler*, 'cause I've a suspicion that the band have got their tongues very firmly in cheek. Apart from that, 10cc is one of the best albums of the year, to date. Their musical creativity and ability is at a very high level and Eric Stewart must take the lion's share of the credit for his engineering and production work. This is an album well worth buying, and 10cc are a band well worth watching. **R.B.**

Tracks: Side One – Johnny, Don't Do It; Sand In My Face; Donna; The Dean And I; Headline Hustler.
Side Two – Speed Kills; Rubber Bullets; The Hospital Song; Ships Don't Disappear (Do They?); Fresh Air For My Mama.

CAPTAIN BEEFHEART LICK MY DECALS OFF BABY ATLANTIC K44244

We don't normally review re-released albums, but in this case I am going to make an exception. This album was first released three years ago, when Beefheart definitely wasn't hip, he still had the aura of *Trout Mask Replica* around him – definitely a bit too freaky to be true. This album, however, is great, it ranks in my estimation, above his two latest releases *Spotlight Kid* and *Clear Spot*. If you missed it first time round here's another chance. **C.P.**

Tracks: Side One – Lick My Decals Off Baby; Doctor Dark; I Love You, You Big Dummy; Peon; Bellerina Plain; Woe-Is-Uh-Me Bop; Japan In A Dishpan.
Side Two – I Wanna Find A Woman That'll Hold My Big Toe Till I Have To Go; Petrified Forrest; One Red Rose That I Mean; The Buggy Boogie Woogie; The Smithsonian Institute Blues (Or The Big Dig); Space Age Couple; The Clouds Are Full Of Wine (Not Whisky Or Rye); Flash Gordon's Ape.



MOTT THE HOOPLE MOTT CBS 69038

At last they've done it! Mott have come up with a really good, driving stunner. As I said elsewhere in the magazine, it combines all their influences without any of them coming on too strong. I can't name any of my favourite tracks because I love them all. I can only hope that the prejudices that some people hold about the band don't stop them listening to it, because believe me they will be missing out on a whole load of fun. **C.P.**

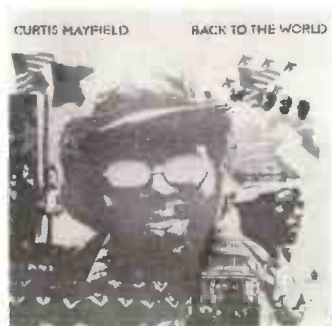
Tracks: Side One – All The Way From Memphis; Whizz Kid; Hymn For The Dudes; Honaloochie Boogie; Violence.
Side Two – Drivn' Sister; Ballad Of Mott The Hoople; I'm A Cadillac – El Camino Dolo Roso; I Wish I Was Your Mother.

BLUE BLUE RSO SUPER 2394 105

Not the most original album in the world from Blue, but it's good all the same. There are some lovely songs, and lots of them. The inventiveness flags at times, but I am sitting here being critical about an album that really is immensely enjoyable. It was recorded before Jimmy McCulloch joined the band, and I am told that they should be going into the studios to record another album soon. Not a great album on the whole then, but it's an album that I play at least once a day. Holds great promise for the future. **C.P.**

Tracks: Side One – Red Light Song; Look Around; Someone; Sunset Regret; Timi's Black Arrow; Sitting On A Fence.
Side Two – Little Jody; Let Me Know; I Wish I Could Fly; Skye Banana Boat Song; The Way Things Are; Sunshine Or Falling Rain.





CURTIS MAYFIELD

BACK TO THE WORLD

BUDDAH SUPER 2318 085

On the first hurried listening I thought that, maybe, Curtis had blown it. To be quite honest, it all sounded the same. Boy, should I have known better! This is the grand master at his scintillating best. The album is totally superb in every way. The lyrics are in the grand tradition, and they are backed up with the usual subtle arrangements. Those little brass fills and guitar runs that we have grown to know and love are all there, and the rhythm section is tighter than ever. In short – a masterpiece. Just listen to *Keep On Trippin'* if you want to hear a track before buying. No, on second thoughts, just buy it! **C.P.**

Tracks: Side One – Back To The World; Future Shock; Right On For The Darkness.

Side Two – If I Were A Child Again; Can't Say Nothin'; Keep On Trippin'; Future Song (Love A Good Woman, Love A Good Man).

RIFF RAFF

RIFF RAFF

RCA VICTOR SF 8351

Riff Raff is a new band with an immaculate pedigree. Tommy Eyre and Roger Sutton are late of Mark Almond, and Tommy Eyre was with the original Joe Cocker band, that played on *With A Little Help From My Friends*. Their debut album is one of the best that I have heard for a long time. Their playing is really fine – which one could only expect, but it is the atmosphere that makes the album. It's not so much what they play, but where they play it! If this is a sample of what they can do after only a matter of weeks together, what can we expect for the future? Stick together lads, there is a sad dearth of bands of your calibre about. **C.P.**

Tracks: Side One – Your World; For Every Dog; Little Miss Drag; Dreaming.

Side Two – Times Lost; You Must Be Joking; La Meme Chose.



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STUDIO PLAYBACK

KING OF THE CASTLE



Jonathan King is a man who seems to thrive on criticism. He certainly has his fair share of it. This doesn't seem to thwart his drive, however, and he has been seen down at Sarm Studios recording his first 'cast' album.

The show is called *The Rocky Horror Show*, written by Richard O'Brien. It will be opening in the West End soon, following a successful run at the Royal Court

Theatre. Jonathan seems to think that there will be a good single coming out of the sessions. Garry Lyons was the engineer.

Sarm, the first 24-track studio in Britain, has been solidly booked from the day it opened. Raymond Froggatt has been in recording for Aquarius. Stephanie De-Sykes (a very lovely lady) has been recording a single for AMMO, who have also been recording Henry Buckle.

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The Mystic Moods Orchestra has been in recording a quad album for Brad Miller from Los Angeles. This one is aimed at the Hi-Fi freaks.

Barry Ainsworth was out, engineering in the mobile, when the new Dubliners live album was recorded recently. E.L.O. meanwhile have booked time to record a new single.

Among other artists in the

studios recently have been Carole Bell, Jack Harris, Roger Saunders, Graham Dee and Jack Wilde.

The studios have just ordered a new bank of specialised electronic effects. They are also still carrying out their custom cutting service which means that the same engineer who works on a session can follow it through to the cutting stage.



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KINKY STUDIOS

The Kinks' new studio in North London has been fairly busy since it opened, though not many people know that it is available for hire.

The Kinks themselves have been down recording their new album, and their new single *Sitting In The Midday Sun* was also recorded there.

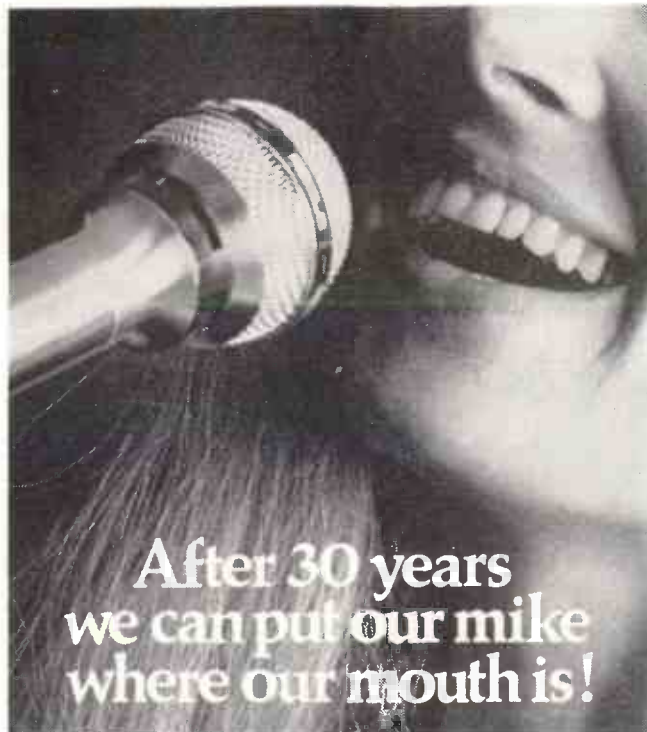
Among other artists recording have been March Hare, Ruby, and Kirby. Phil Wainman, the Sweets' producer, has been in producing

a group called Brotherly Love.

Mike Berry has been mixing a new P.J. Proby single and Tommy Vance has been producing a single by Jukebox.

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Air London has become one of the first major studios to go 24 track.

The new desk, designed by Air's chief technical engineer Dave Harries in conjunction with Rupert Neve, was installed in a weekend - which is no mean feat. We are told that it is more straightforward to operate than the old 16 track which is going into the old dubbing theatre to make a second re-mix room.

The new Dolby M-24 system and all the re-wiring were undertaken by Air employees. There was a small band of half a dozen, Bill Barringer, George Barnett, Paul Nunn and Keith Slaughter included.

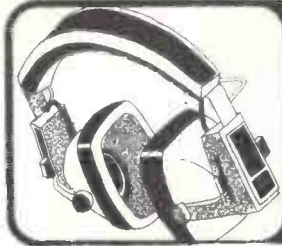
A small reception was held

when the Press were invited in to wet the baby's head, so to speak. The first artist to use it was Larry Norman, engineered by Bill Price, and produced by Jon Miller. There is a £4 surcharge for use of the 24 track.

Also in Air London are Roxy Music for the whole of September. Let's hope that the recent split rumours are untrue.

Clifford T. Ward also plans on recording his next album in the studios during the coming month with John Punter on the board.

Also in the studios will be Jefferson, produced by Jon Miller and engineered by Bill Price.



STUDIO PLAYBACK

FINALE FROM THE MAN WHO WROTE FIRE

'At last, it's all beginning to happen,' said Mike Finesilver, owner and engineer at Pathway Studios, Islington, when he called *Beat Instrumental* recently.

Mike, who wrote Arthur Brown's *Fire* hit, has just had his latest creation, *Finale*, accepted by RCA's top A and R man, Mike Everett.

It's due for release at the time of going to Press and Mike, his partner Pete Ker, and the record company are all hoping for a repeat of the *Fire* success.

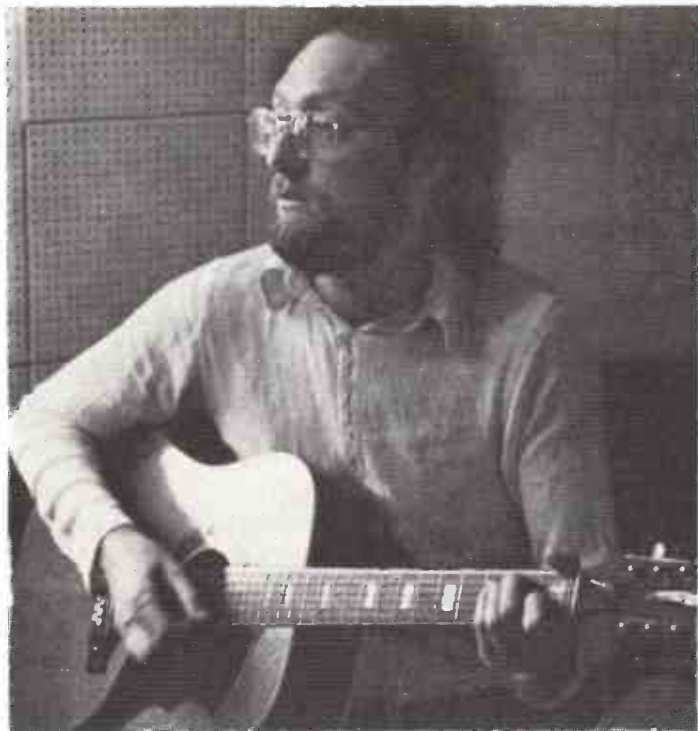
Mike wrote, produced, and played on the single which brought together the nucleus of a band which he hopes to take on the road in the near future.

It's a 'heavy rocker,' he... have played on crazy paving!)

says, and includes a 'cast of thousands' who cannot be named at this time.

More Pathway product that should be bending our ears in the near future is Pete Brown's *Poetry* album which includes tuba work from Viv Stanshall, reed work from Jack Lancaster, and trumpet work from Henry Lowther – not to mention Pete's inimitable poetry – should be a goodie!

Brett Marvin and the Thunderbolts are currently 'topping the bill' at the studio, and will no doubt do their bit towards helping Mike Finesilver and Pete Ker on the Pathway to success. (If you think that's a bad pun just imagine how we could



Mike Finesilver – owner and engineer, at Pathway Studios

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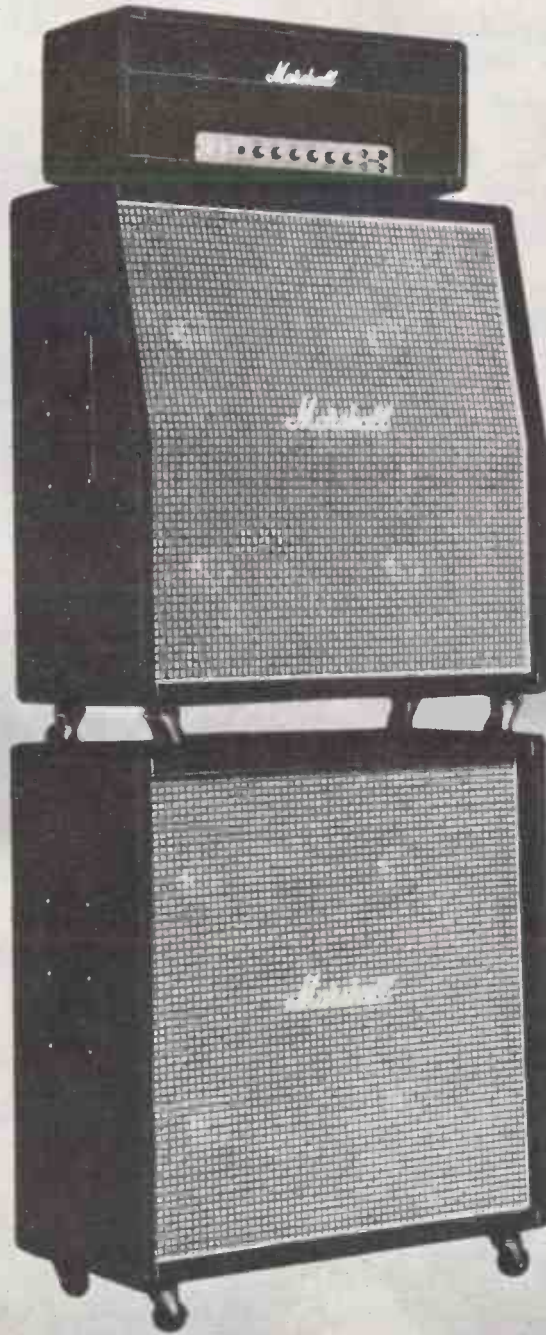
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INSTRUMENTAL NEWS

HIWATT DISCOS

In the relatively short time of their existence, the amplification firm of HiWatt have built up an excellent reputation for quality and performance.

Their standard valve amplifiers have become firm favourites with many of the world's top bands, ELP, Pink Floyd and the Who, to name but three.

Now that Managing Director Dave Reeves has established his company in the amp. field, he's chosen to expand into the disco scene by producing a reasonably-priced, double-deck unit aimed at the professional market.

Main feature of the unit is its unique control system, giving maximum freedom to

even the most ambitious DJ.

Specifications are as follows: Solid-state circuitry pre-amp design. Separate bass, treble and pre-sensitivity controls for decks 1 and 2-tape and mike. Faders for tape, mike and decks with overall master-fader and output meter. Deck start punch buttons.

Cueing - punch buttons for decks 1 and 2, tape and mike. Overall (composite) signal with volume control.

Output suitable for any amplifier. SP 25 Mk. 3 decks with GP 91 cartridges. Facilities for tape and mike inputs with phones outputs. Flexible goose neck lights. Facilities for jingles machine and integral 100w RMS amplifier.

STEVIE'S ARP



Stevie Wonder's new album, *Innervisions*, provides yet another object lesson in tasteful use of the synthesiser's incredible potential.

He owns three ARP 2600s which he has used extensively in his live performances and which featured prominently on his most recent hit albums, *Music Of My Mind* and *Talking Book*.

He has also made many television appearances in America with his ARP 2600s, including a one-hour special for Public Broadcasting System's popular show, *Soul!*

Stevie Wonder first became involved with ARP in 1971 when he visited the ARP factory in Newton,

Mass. Since that time he has become an outstanding virtuoso on the ARP 2600, and to help him learn he made Braille labels for the controls.

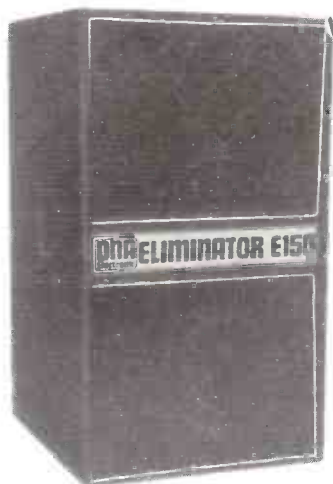
His albums and performances on the ARP synthesisers have won widespread critical acclaim.

David Friend, Vice-President of ARP Instruments, said: 'Stevie Wonder's performances on the ARP synthesisers are models of subtlety and brilliance. His recent hit albums and his recent singles, which made the top ten, relied heavily on the ARP 2600 for orchestration. ARP are proud to have the opportunity to enhance the music of artists like Stevie Wonder.'

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Using the Eliminator E150 with your present amp is like using 3 times your current amp power with conventional speaker systems. You compare the cost, sound, and the 2-year guarantee. Don't take our word for it, ring for a demonstration NOW.

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THE QUEEN'S AXE

Now here's a guitar you won't be able to buy in the shops, but we figured that it's such an interesting instrument you'd want to read about it anyway.

It's one of the few, really successful home-made guitars we've come across. It belongs to, and was built by, Brian May - lead guitarist with one of Britain's best up and coming bands, Queen.

Patience is certainly one of Brian's virtues, and he needed every bit of it during the two years that he spent

building this unique instrument.

'There were times when I got so fed up that I felt like throwing it away,' he told *Beat*, 'but somehow I managed to stick at it and the result is a guitar that I would not change for anything - at the moment!'

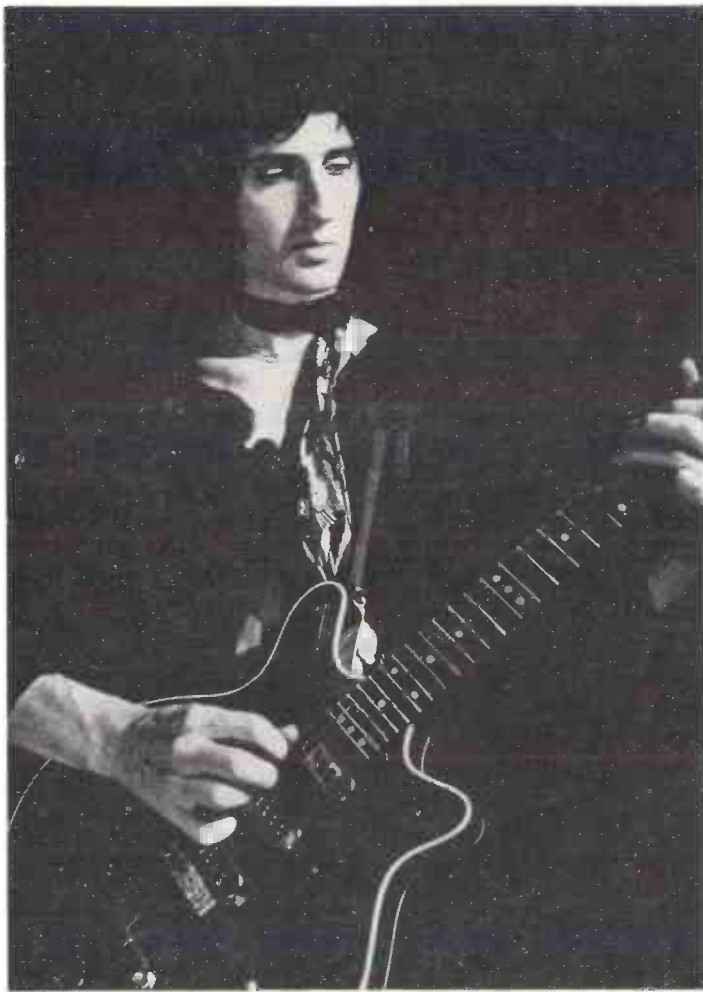
Brian's tried other conventional guitars too, but features of his own, such as an extremely fast neck, comfort, a reliable tremolo unit and home-wound pick-ups make it his favourite.

The guitar is made of mahogany, salvaged from the surround of a 100-year-old fireplace. There are acoustic pockets within the body to allow for some degree of resonance, and the only things that Brian didn't build for himself were the machine heads.

Three pick-ups, each with an on-off, and an in or out

of phase switch, comprise the electronics which also feature a built-in, but rarely used, fuzz box.

You can hear what the guitar sounds like and judge for yourself on Brian's ability both as a player and a guitar-builder, by buying Queen's first album or catching them at any one of several scheduled gigs.



Brian May, in action with that guitar


NEW FROM GIBSON

Gibson have just announced an addition to their already comprehensive range of acoustic guitars.

It's called the Gospel, and is the first Gibson model to feature an arched, maple back for greater sound projection.

The top is made of solid spruce and the body is bound with shell for strength. The dove-tail, fixed neck is inlaid with an attractive Dove of Peace on the headpiece.

A price for the guitar was not available at the time of going to Press.



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INSTRUMENTAL NEWS



Dave Edmunds at home with the Kay guitars

KAY GUITARS FOR SPECIAL EFFECTS

Remember last month we told you about a range of inexpensive, yet good quality guitars? Well here's someone who obviously agrees with us!

It's Dave Edmunds, multi-instrumentalist, former leader of Love Sculpture and solo chart buster supreme.

Dave, who played all the instruments and recorded his own work for the hits, *I Hear You Knocking*, *Baby I Love You* and *Born To Be With You*, is pictured above with the new, two-pick-up Kay electric guitar (ET 200) from WMI Ltd.

Dave uses several members of the Kay guitar range for effects on his recordings and always uses WMI's St. David light gauge strings (AG 11) on them.

That's quite a testimonial!

ACOUSTIC

The unique feature of Acoustic's new 470 amp is a dual-channel system that allows the guitarist to switch from a lead to rhythm setting in a flash - by means of a foot switch.

Before now, guitarists have either had to change settings on their instrument immediately prior to a lead break, or turn back to their amplifier and turn up!

With the new Acoustic amp, you pre-set rhythm tones on one channel of the amp, lead tones on another, and with one swift flick of the foot-switch, the change is accomplished.

Additional new features of the Model 470 amplifier include an improved five-section graphic equaliser, and a unique lead/bass switch.

Other features are dual speaker outputs, high and low gain inputs, channel A and channel B bright switches, A and B volume controls, A and B treble, mid-range and bass controls, A/B foot-switch and A/B panel switch.

With the Model 404 cabinet, the complete unit Model 474 has six 12-inch speakers in a sealed system and has 340 watts of peak power, 170 watts RMS.

LING RELINQUISH ALTEC DISTRIBUTORSHIP

Ling Dynamic Systems announce that they will relinquish the U.K. distributorship for the Altec range of P.A. systems and loudspeakers

from 1 August, 1973.

For those customers who might still be awaiting overdue orders, these will be

completed by Ling. Future inquiries should be directed to: Ben Hogan, Altec International (U.K.) Ltd., 17 Park Place, Stevenage, Herts. Tel. Stevenage 3241.

L.D.S. would like us to wish good fortune to all their Altec customers.

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KEYBOARD SUPPLEMENT

A SPECIAL BEAT INSTRUMENTAL 13 PAGE FEATURE

KEYBOARDS are growing again in popularity, and there can be little doubt that the introduction of the synthesiser is one of the main reasons.

Electronic organs have always featured numerous tone effects and instrumental voices, but now the synthesiser can do all that – and more!

It's really all down to the musician having sufficient knowledge of the constituents of music, how to obtain the desired note textures, and their most tasteful – or effective – applications.

Synthesisers can provide an infinite number of sounds, but real hard work is required to locate and play the desired, or necessary, ones.

Recent developments within the field have been mainly concerned with making location and production of these sounds, simpler.

Some people prefer an electronic organ however, because once understood, the more comprehensive models can give a complete sound, with rhythm, percussion, bass chords and melody.

They're also relatively easy to learn, and can give very satisfying results after only a short time. Comprehensive tutors and cassette learning courses are available, the latter providing an accompaniment for the beginner's melody lines.

The electric piano, originally developed for audibility in a performing situation, is now regarded as an instrument in its own right, and once heard in this light, provides an exciting range of new tones for the musician. Two main types are available,

the electric piano, which has a string action and pick-ups, and the electronic piano, which is all electronic in construction.

In the rock and contemporary music fields, keyboards are making more contributions now, a refreshing change from the dominance of the electric guitar.

You're probably aware of what yer Emersons and Floyds have been doing with synthesisers for a long time, but listen also to Greenslade, who feature two keyboard players, and the Italian group P.F.M., who are new to our shores, to hear what fresh wonders the ivories are currently yielding.

This feature deals with the instruments producing those 'wonders'.

Baldwin's comprehensive range of electronic organs, amplification, acoustic upright and grand pianos includes everything from instruments to learn on, along with tutors, song sheets and play-along cassettes, to instruments for professional musicians, as well as a wide range of organs and pianos designed and styled for home use.

The organ range starts with three low-priced **Howard** double keyboard console models with pedalboard. They feature automatic rhythm, accompaniment voices, and two-speed Leslie-type theatrical tremolo. These are followed by a series for home and professional use, incorporating tone and percussion effects, and the Fantom Fingers feature, which gives a number of new effects, including harp runs, Spanish guitar sound, banjo chords and

rinky-tink piano effects.

Perhaps the most comprehensive organ is the PR-200 professional model, with two 61-note manuals, detachable 32-note pedalboard, a vast range of instrument and percussion effects, and built-in amplification totalling 150 watts. The specification is such that the instrument covers every conceivable need of the professional organist.

The acoustic upright and grand pianos are made from the finest woods, and among the professional musicians who use Baldwin are Liberace – one of the first glitter pianists – Oscar Peterson, Leonard Bernstein and Burt Bacharach.

Instruments are available in many styles and a number of finishes, including maple, walnut, cherry, pecan and mahogany. Many models have the Acrosonic feature, which ensures the full tone even when the keys are lightly touched.

Boosey and Hawkes handle the American ARP synthesiser range – handled on the trade side by **F. W. O. Bauch Ltd** – comprising three competitively priced models which are used on both sides of the Atlantic in studios, laboratories, universities, and by many professional and amateur musicians and composers.

The **ARP 2600** is a compact and extremely flexible synthesiser offering a wide variety of sophisticated design characteristics and functions. It can be played by itself or connected to its four-octave keyboard, total weight of the two being

36 lb.

As a live performance instrument it is designed to require the minimum of patching, and the most useful configurations are available without patching at all.

Patch chords have always been one of the greatest obstacles to live performance, but the most often used output-to-input connections are internally prewired. Slide controls let the performer fade from one patch configuration to another, while still keeping one hand on the keyboard.

Foot pedals can be used to create almost any effect, and practically any instrument can be used to generate signals and sound sources.

Patch chords, when used automatically, disconnect prewired patches, and this feature is useful for teachers and students when functions are to be demonstrated one at a time.

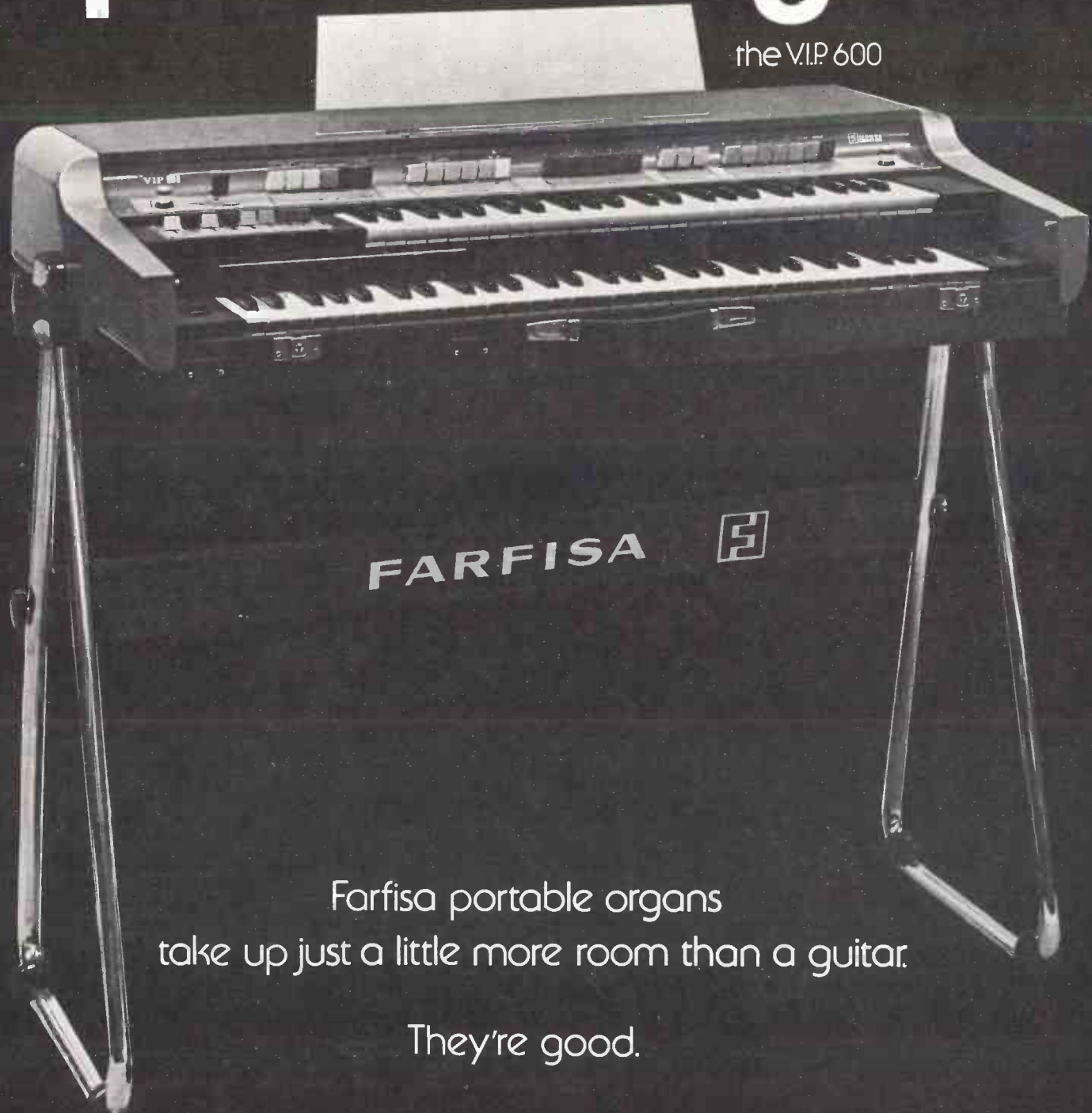
The **Odyssey** is a duophonic model (triads can be played on the 2600) with a 37-note, seven octave keyboard, and completely compatible with the other ARP models, including the **Pro-Soloist**, which is a monophonic instrument with dynamic touch keyboard, featuring more than 60 different voicings. It also has a pitch deflector switch to alter the frequency range of the keyboard, giving for instance either the sound of bass or six-string guitar.

If you're looking for an organ or piano, or are interested in learning to play, any one of the four showrooms run by **Chingford Organ Studios** are a good place to start.

The company has show-

pack an organ

the V.I.P. 600



Farfisa portable organs
take up just a little more room than a guitar.

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KEYBOARD SUPPLEMENT

A SPECIAL BEAT INSTRUMENTAL 13 PAGE FEATURE

rooms at Chingford, Finchley in North London, Rainham in Essex and at Eastbourne, all carrying wide stocks of **Hammond, Yamaha, Farfisa** and **Lowrey** organs, as well as many other makes. Stocks also include guitar ranges, pianos, sheet and book music, and other smaller musical instruments.

They are the largest Hammond dealers in London, and deliver instruments anywhere, exporting them all over the world, particularly to Germany, Yugoslavia and West Africa. The firm also offers a Hammond organ and Leslie speaker hire service, which is used by studios, holiday camps, and many American bands who come to England.

Each week, teaching sessions are held at the showrooms, using methods used in language laboratory courses, but for instrument owners who are unable to get to the sessions, Chingford market the Hammond cassette teaching course.

Gene Ashworth, Managing Director, told *Beat* that 95 per cent of their organ sales were for home use instruments, a market that has grown rapidly over recent years.

He thinks this is because electronic organs are the easiest instruments to learn to play.

On the Hammond Piper for instance the player has only to touch one note and there's an automatic rhythmic accompaniment. And whether the player has just started, or is the best in the world, the sound is going to be the same when that note is played. Then with practice it becomes possible to add melody lines and effects.

The company is planning to open another showroom at Northampton before the end of the year, and will also have one at the Brent Cross shopping precinct, Hendon. When

it opens in 1975 the centre will be the largest in Europe.

The present showrooms are at **230 Chingford Mount Road, Chingford E4; 38 Ballards Lane, Finchley N3; 11 Lismore Road, Eastbourne;** and at **New Road, Rainham, Essex.**

Dallas Arbiter's keyboard range includes the world-famous **Moog** synthesisers, the pioneers of the field, the **Mellotron 400**, **Fender** electric pianos, and a new range of five electronic organs which become available this month.

The Moog range — the word rhymes with vogue — are the finest of their type in the world, and are becoming more and more popular with musicians and studios.

The range starts with the **Minimoog**, a compact and moderately priced synthesiser designed and built for live performance. Controls are conveniently located for flexibility of operation, and all synthesiser functions are interconnected by switches for rapid, patchcordless programming. Left-hand controllers extend traditional keyboard techniques to permit bending and modulating of

texture as well as pitch.

The **Sonic Six** is a versatile polyphonic model in a small case, designed again for live work or for teaching sound techniques and musical concepts. For ease of operation and understanding the front panel is arranged according to signal flow functions.

The **Synthesiser 1c** is a more comprehensive model designed for composition or for use in the teaching of electronic composition, and the **Synthesiser 1p** is a portable version with space for an optional sequential controller and sequencer interface, which are available in the module range.

Next in line are the **Synthesisers 11c** and **11p**, the latter being a portable model. The 11c is suitable for use in an extensive course in electronic music composition, or for generating or processing use in a studio.

The **111c** and **111p** models, which are the largest and most versatile of the range, are capable of an infinite variety of sounds and effects, and are widely used in large electronic music studios or for live work.

The **Mellotron 400** falls into no known category of musical instruments, but is really a series of controlled tape machines operated by a single keyboard. Each key relates to, and when played, activates the pre-recorded sound of an instrument. If, for instance, the player has

chosen the sound of a flute, and one key is pressed, the player will hear the sustained single note of a flute. If a five-note chord is played he will hear five flutes playing in harmony. The same applies to any other recorded sound on the instrument. They are fitted with the sounds of flute, violin and brass instruments, which can all be immediately selected by the use of a Track Selector Control, which also allows the operator to fade out one sound and introduce another.

Mellotrons are available in either white or sepia wood-grain finish.

The **Fender Rhodes** electric pianos are perhaps the best of their type in the world, available as either a stage or suitcase portable model.

They're fitted with 73-key dynamic touch keyboards and built-in 80-watt amplification, and are used by a number of professional groups and musicians.

The **R.M.I. Electra-Piano** is an all electric instrument with the 61 keys being the only moving parts. At 80 lb. it is a portable model, and features expression and sustain pedals.

A new model to the range is the **Sound City Jo'anna** electronic piano and harpsichord, with effects operated by drawbars for mixing and blending of further sounds. It's more compact than the R.M.I., and has a five-octave keyboard. Price is £192.66.

This month Dallas Arbiter will be introducing five completely new electronic organs three for home use and two for professional musicians.

One of the most compact and easy to operate synthesisers on the market must undoubtedly be the **Davolisint**, an instrument manufactured in Italy and distributed in the UK through **Davoli House Coronation Road, NW10.**

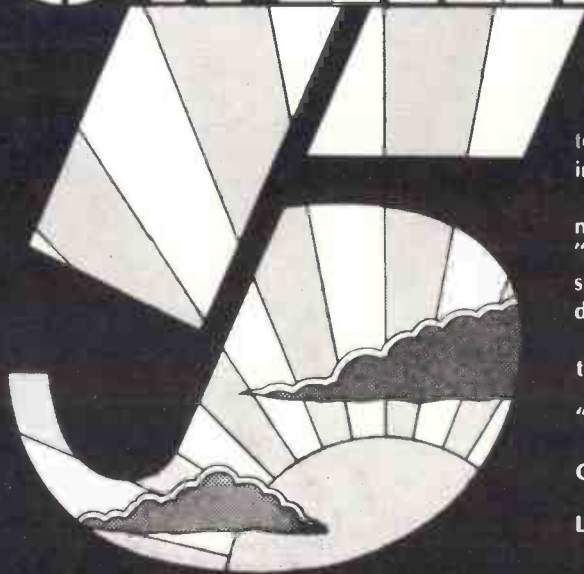
It is a synthesiser of reduced dimensions, measuring only 27in. x 13in. x 6in., and with a particularly simple control system.

It has a complete extension of 9 octaves, from 32 Hz to 16,000 Hz, and two octaves are represented on



▲ The Phoenix, one of Hammond's 'top line' models

THE POWERHOUSE



These Leslie Combo Speakers pack a terrific punch—and they're a knock-out in the group market!

But there's more to them than mere muscle. The exclusive Leslie "sound-in-motion" effect—created by spinning rotors projecting sound in all directions—adds a new musical dimension.

Leslie Speakers' good looks belie their ruggedness.

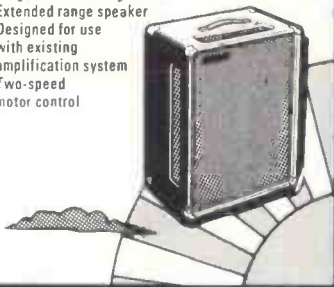
They're designed to withstand "on-the-road" poundings.

There's a Leslie Speaker for every Combo. Join the professionals.

Demand the best — one of the Leslie Powerhouse 5.

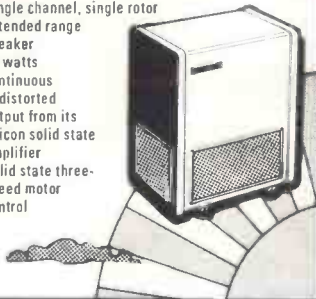
18

- ★ Single channel, single rotor
- ★ Extended range speaker
- ★ Designed for use with existing amplification system
- ★ Two-speed motor control



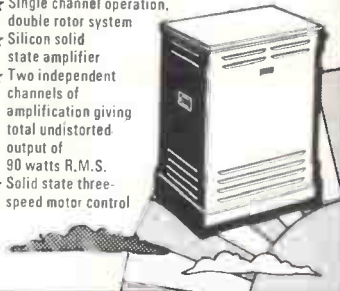
825

- ★ Single channel, single rotor
- ★ Extended range speaker
- ★ 70 watts continuous undistorted output from its silicon solid state amplifier
- ★ Solid state three-speed motor control



760

- ★ Single channel operation, double rotor system
- ★ Silicon solid state amplifier
- ★ Two independent channels of amplification giving total undistorted output of 90 watts R.M.S.
- ★ Solid state three-speed motor control



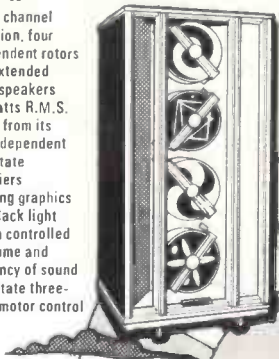
910

- ★ Single channel operation, double rotor system
- ★ Three independent channels of amplification giving total undistorted output of 100 watts R.M.S.
- ★ Solid state three-speed motor control



950

- ★ Single channel operation, four independent rotors
- ★ Four extended range speakers
- ★ 200 watts R.M.S. output from its four independent solid state amplifiers
- ★ Spinning graphics with black light system controlled by volume and frequency of sound
- ★ Solid state three-speed motor control



Leslie Combo Pre-Amps

High gain pre-amps are available to match the output of most combo organs and guitars to the input circuit of Leslie Speakers.

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KEYBOARD SUPPLEMENT

A SPECIAL BEAT INSTRUMENTAL 13 PAGE FEATURE

the keyboard from C to C. The others are obtainable by means of switches as on an organ.

An 'Extend' lever gives slide effects and about one more octave. It consists basically of two oscillators, each with separate sliders for frequency control. One is used for tuning up with other instruments, with a range of \pm one semitone, and the other has a range of one octave, stretching a 5th above and 4th below middle C. Other controls start notes below frequency and slide them up to pitch. The 'Extend' lever does this with both oscillators at once.

Another 12 keys to the left of the keyboard allow the musician rapid control of the effects and octaves, although rocker switches on the front panel serve the same purpose.

Fibre Synth-case and volume pedal are offered as optional extras.

Davoli also manufacture a wide range of amplifiers and speaker units.

The **Farfisa** range of keyboards has long been known for competitive quality and price, and the new models introduced at the August Trade Fair will certainly go towards maintaining this reputation.

One new addition to the console model range is Model 148, an electronic

organ with two 37-note manuals and 13-note pedalboard, featuring a Partner Six rhythm unit, automatic bass on the lower manual, and an Easychord facility, which gives single finger major and minor chords on the lower manual.

Another organ with the Easychord feature is Model 150, an instrument with two 44-note manuals and a 13-note pedalboard. The upper manual has 16', 8' and 4' voicings, and the lower has 8' voicing. A Partner Ten rhythm unit is incorporated, with automatic bass and chord rhythms.

The next model in the

range is 152, which incorporates a Partner Fifteen rhythm unit for automatic bass and chord rhythm on the lower manual, and a Bravo unit giving fifteen different arpeggios operating in conjunction with the rhythms available in high or low octave, plus 'duet' which operates independently.

A 25-watt amplifier is built-in for the direct signal, and a 15-watt unit handles the Leslie signal. The rhythm unit and pedalboard go through the direct amplifier.

A cassette recorder is available as an optional extra on this latter model, as on Model 154, similar in specification to the 152 but with the addition of pianoforte, honkie tonk and harpsichord voicings. It is fitted with a built-in 40-watt direct signal amplifier, and a 15-watt unit for the Leslie signal.

Farfisa also manufacture portable models, two of the

latest being the VIP 400 and VIP 600. The former has two note manuals and optional 13-note pedalboard, and on the upper manual there are six drawbar voicings, plus 'mixture' and special effect drawbars giving piano and harpsichord voicings. Manual bass and Syntheslalom are featured, and there are six percussion drawbars and three cancel tabs.

Model VIP 600 has a 49-note upper manual (as on the VIP 400) and a 61-note lower manual. **Professional Piano.** Manual bass offers string bass, guitar bass or normal bass effects, plus automatic wha-wha, Syntheslalom, and separate output for the lower manual and manual bass.

Two other keyboards that Farfisa offer are the Cordovox CG6 and CG7 electronic accordions. Specification has been enlarged, and the CG6 has 120 bass buttons, 41 treble keys, three sets of treble reeds with six treble registers including master register, four sets of bass reeds and three bass registers. The CG7 has a similar specification, but has a double tone chamber and hand-made treble and bass reeds. Both are available in musette tuning.

Tone wheel generated organs have always been known for a rich and mellow tone. One range featuring them is the **Pari X.T.O. Series**, distributed through **Freedmans**, at 629-631 High Road, Leytonstone, London E11 4PA.

Three models are available, ranging from the XTOL model with internal Leslie speaker, to the XTOS a



▲ Farfisa's VIP400 portable model

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special model with split cabinet for ease of transportation.

The electro-magnetic tone wheels are driven by a self-starting synchronous motor through nylon gears.

They are both twin keyboard models, with 44 keys, and a 13-note pedalboard. All tones are sine wave, except for the bass, which is a complex tone of 16' and 8'.

There are drawbars for the manuals and pedals, and a range of tabs for sustain, mute, percussion, vibrato, reverb and instrument voices. Electro-mechanical vibrato is featured, which can be switched independently for each manual.

For large rooms or venues, the Pari organs are fitted with output sockets for external amplifiers or tone cabinets. If they're to be used at home, there's a socket for headphones, which automatically cuts out internal speakers.

Hammond (UK Division at Deansbrook Road, Edgware, Middlesex) produce some of the finest electronic organs on the market. They are also sole UK distributors of **Leslie**

speaker units, cabinets which incorporate a rotary principle for uniform sound distribution and effects.

Peter Willis, Advertising Manager for Hammond, thinks that people are still very influenced by gimmicks on instruments.

'People will buy within a certain price range, and then compare the models available and choose the one with the most gimmicks for the lowest price,' he said.

'This doesn't really do much for the instrument, and gimmicks always put the price up - a cassette recorder adds another £40 to the price.

'With each organ we sell, the customer receives a returnable card which asks why they bought and why they like the instrument - and usually the answer is the mellow and rich tone, which Hammond achieve with the use of extra filters.

'Tone wheels seem to have stood the test of time, and people still want them. They've been going since 1935.

'An electronic organ is a complete sound, and although there are a lot of good keyboard players using

them, there aren't so many, particularly in groups, who use the bass pedals to the best advantage.

'There are some really excellent organists playing in the clubs and hotels up North, playing four to the bar on pedals, and getting a really complete sound. That's what playing an organ is all about,' he said.

There are 15 models in the Hammond range, from the **VS-150**, at £339 the lowest priced model, to the **Concorde** at £3,311, a full console tone bar model with two 61-note manuals and 25-note pedalboard, built-in Leslie Rotosonic speaker and two 35-watt power amplifiers.

The top line models, and the latest additions to the range are the **Concorde**, **Regent**, **T 500** and **Phoenix**. The latter is the first spinet model to incorporate Hammond L.S.I. integrated circuits, and the musical sounds are sourced by Hammond's exclusive MDD, a 2,000 component mini-computer.

Two 34-watt power amplifiers are fitted, and a 12in., 6in. and two-speed Leslie speaker are built in. Other features include automatic accompaniment and built-in cassette recorder.

Another spinet model, the T-500 at £1,213, features tone bars and, like the Phoenix, has a Rhythm III unit built in.

The T-500 features nine adjustable tonebars on the upper keyboard, seven on the lower one, and one for the bass pedals. Both models have two 44-note keyboards and 13-note pedalboards.

The Regent retails for £1,980, and is a 'horseshoe' theatre console model with two 61-note manuals and 25-note pedalboard. All 52 tabs are colour coded, and it features a Rhythm III unit and cassette recorder.

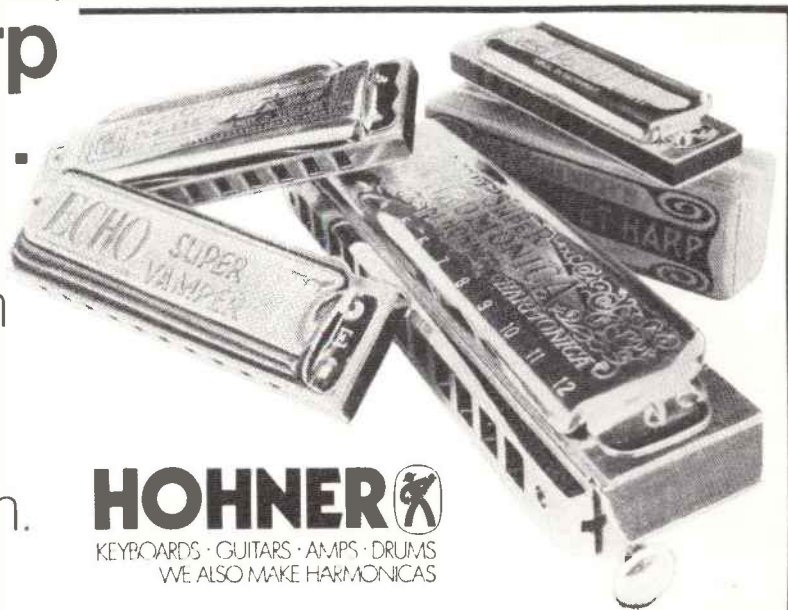
Hammond are also sole UK distributors for the **Roland TR-77** and **TR-33** rhythm units, at £139 and £72 respectively. The TR-77 has 2- and 4-beat pattern selectors which can be used to obtain endless variations on the 10 latin and 8 standard rhythms. Other features include 13 instrument voices, an Up-Tempo control which doubles the tempo, an Auto Fade-Out control which fades sound at the end of a number, and a diode which flashes on the first beat of every bar.

The Leslie speaker range has long been a favourite with both professional and amateur organists, and includes units for all applications and uses.

Model 145 retails for £368, and is a 40-watt single channel system with two rotors. A crossover network channels the highs to a two-speed spinning horn rotor, and the lows to a 15 in. bass rotor. The cabinet measures

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▲ Hohner's Electra Piano at the hands of Gordon Beck

33in.×29in.×20½in., and is available in walnut or teak finish.

Model 700 is a single rotor unit for use with multi-channel organs, and has a total undistorted output of 90 watts. Tibia and flute channels go through a drum rotor system which can be operated in three positions for different effects, while pedals, percussion and 'bright' sounds are channelled through three stationary speakers.

A recent addition to the range is the **Model 710**, with specifications identical to the 700 but with the addition of treble horns.

Another 90-watt model is **760** (£428 for black, £445 for walnut finish) designed for professional use, containing bass and horn rotor systems and separate amplification channels for bass and treble. A solid-state motor allows the rotors to operate at three different speeds – fast (tremolo), slow (chorale) or off.

The most powerful model in the range is **950**, a six-foot high, 200-watt cabinet containing four 50-watt amplifiers and four rotors.

Paper graphics are inserted

into each rotor, spinning when they are switched on, and lights are incorporated to vary in intensity and speed with the volume and frequency of each note played. It also features a built-in black light system, and external strobe lights can be fitted for extra visual effects. Price is £1,115.

Leslie also manufacture three pre-amp units which can match the output of most combo organs and guitars to the input circuit of Leslie speaker units. The Standard model is for use with cabinet models 145, 147 and 147RV; the Combo II is for models 825 and 760, and the De Luxe is for models 950 and 910.

M. Hohner Ltd., at 39-45 Coldharbour Lane, London, offer a very impressive range of keyboards, built on many years' experience with all forms of musical equipment and electronics.

The range today includes electronic pianos and organs, a keyboard bass instrument, accordions, and the well-known **Clavinet**, the instrument used to great effect by **Stevie Wonder**. The instruments and equipment are manufactured at

Trossingen in West Germany.

The latest addition to the range is the **Elpiano**, a 61-note single keyboard model, all-electronic in operation, in a case measuring only 40in.×11½in.×4in. It is finished in yellow scratch-proof laminate, and retails for £260.45.

Two basic tone colours are incorporated, piano and cimbala, and there are separate rocker switches for honky-tonk and sustain effects. Rubber rests underneath the body make it ideal for use on top of organs, but collapsible legs are available as extras for £25.25. Sustain effects can be enhanced by the use of a pedal unit which Hohner offer at £17.50. Carrying case for the piano costs £7.50.

Probably the best-known model in the range is the **Clavinet**, first put on the market about six years ago. Since then a number of variations have appeared, the present model being called the **Clavinet D6**.

The **Clavinet** is in fact an electronic version of the ancient clavichord, and the sound is created by strings which are struck directly by piano keys. String vibrations are then picked up and fed

into an amplifier. It has a five-octave keyboard and rocker switches for various tone effects.

The **Pianet N** is an electronic piano with a five-octave keyboard and full-size piano keys. Stainless steel reeds are incorporated for constant pitch, and capacitive pick-ups feed the sounds to an amplifier. There are separate input sockets for amplifiers with high or low input voltage.

The **Amplifier CP** is a unit specially designed to fit underneath the keyboard, and is available as an optional extra. It weighs about 24 lb. and has a 15 watt output through two loudspeakers. It has treble and bass controls, and a foot swell control supplied with the **Pianet** allows the player to vary expression and volume.

The **Bass Z** is an entirely electronic transistorised keyboard bass instrument, with 24 standard width keys. Apart from the bass tuba tone colours which are selected by means of a slide bar, the instrument produces a percussion effect with continuously variable decay time.

Hohner recommend that their keyboard instruments be used with the **Orgaphon** range of amplification, which includes combination and piggy-back set ups.

The **33MH** is a combo unit with a single 12in. speaker, 7 inputs, controls for volume, treble, bass and reverberation, and a 45-watt output.

The **Orgaphon 55**, which is particularly suitable for the **Clavinet**, is a 70-watt combo with two 12in. speakers, and has four inputs.

J. Hornby Skewes are the sole UK distributors for the extensive range of **EKO** electronic organs, consisting of seven portable and twelve console type models.

The **Tiger** series of portable models begins with the single manual, 49-note model with in-built amplification at £211.72. At £266.11 the **Tiger Mate** model has an additional rhythm unit, and at £306.60 the **Tiger 61** has a 61-note single manual, built-in amplification, per-

KEYBOARD SUPPLEMENT

A SPECIAL BEAT INSTRUMENTAL 13 PAGE FEATURE

cussion effects, and rhythm unit.

The Tiger Duo has two 49 note manuals, built-in amplification and percussion effects, and retails for £321.59. The Tiger Duo R has the same specification as the previous model, but has a built-in rhythm unit, and costs £369.03. At £403.76 the Tiger Duo A is the most expensive of the portable range, but has automatic accompaniment in place of the rhythm unit.

The console model range starts with the Tiger Junior at £93.74, a 49-note single keyboard model with built-in amplifier and speaker. All console models have either simulated wood finished cabinets or polished wood veneer.

The **Tivoli** model is similar in appearance to the Junior, but has 37 keys and 18 chord buttons, as well as amplification. Price is £99.50.

The **Cantorium 44** has two 44-note manuals, and a 13-note pedalboard. It retails for £286.90. Both the Cantorium 44 and the 44R have built-in amplification, but the latter model, at £323.96, has a built-in rhythm unit. The 44A model has automatic

accompaniment in place of the rhythm unit, and retails for £358.63, and the Cantorium 16-8-4, at £378.31, has two 37-note manuals, 13-note pedalboard, 16', 8' and 4' registers, and built-in amplification and rhythm units.

The **Ducal R** is a double 44-note keyboard model with 13-note pedalboard and built-in amplifier and rhythm units. The RC model is similar but has a built-in cassette recorder, and retails for £564.59.

At £743.92 the **Corale LT** features two 44-note manuals, a 13-note pedalboard, and built-in amplification, Leslie speaker and transposer.

The three **Majestic** models culminate in the Majestic Auto T at £1248.32, which has two 44-note manuals, 13-note pedalboard, and features automatic accompaniment, electronic transposer, cassette recorder and amplification.

Jennings, at 119 Dartford Road, Dartford, Kent, are also known under their recently adopted **JEI** logo, and manufacture — apart from amplification —

four electronic organs.

The range consists of two portable and two console type organs, all of which are available as two- or three-manual models. The third manual provides Vibraharp, sustain and variation of string tones of 16', 8' and 2' pitch.

All instruments cover the entire frequency range from

16' to 1' pitch including all fractional footages. Pitch is controlled by draw-bars, and 'walking bass' is built into the bottom octave on the lower manual — switchable to pedals when used.

All models feature band-pass filters which change the entire tonal characteristics of the instrument, and



▲ The Leslie model 110 rotary cabinet



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independent footage selection of attack percussion is built in, with an extremely rapid recovery rate. Other features are tremulant with variable speed and vibrato.

The console models, which are to the same specification as the portables, are built into a breakdown two-part cabinet, with the addition of a built-in two-speed pulsation unit, 50 watt amplifier, two loudspeakers, 13-note pedal board and music rack.

Kemble Pianos Ltd., at Mount Avenue, Bletchley, Buckinghamshire, are the largest piano manufacturing firm in the country, and as well as their own range, they handle the **Yamaha** electronic organ and piano ranges.

The Yamaha organ range starts with console model BK4, which has five tone levers for the upper manual, four for the lower, and features a rhythm unit, reverberation, vibrato and sustain, and has built-in amplification of 15 watts output.

Next in line is the BK5, a more sophisticated model, with six tone levers on the upper manual, three on the lower, and with an automatic accompaniment section. It also features a rhythm unit, along with reverberation and balance control for the two manuals, tremolo and speed control, and built-in 15 watt amplification.

Farther up the price range is the B30R, with 10 tone levers on the upper manual, six on the lower, and a wide range of preset tone controls. It's a very comprehensive model, with an eight-rhythm, auto-rhythm selector.

Top model in the range is the magnificent E5, with two 61-note manuals, double-octave pedalboard, and Portamento. It has 18 tone levers for the upper manual, and 11 for the lower. It also features another 10 effect levers, percussion effects, auto-rhythm unit, reverberation and balance controls for each manual, and built-in 120 watt amplification, including Yamaha Leslie-type rotary speaker. Price is £2,772.

Two portable models are also available, the YC25D being a twin 49-note manual model available with or without pedalboard, and the YC45D being a twin 61-note manual model again with optional pedalboard. The latter model, is more sophisticated with a wider range of tone effects, and Portamento.

The portable models do not have built-in amplification, and for them Yamaha offer the RE50, a 60 watt, variable speed rotary cabinet.

The Kemble piano range includes 11 upright models, all available in a number of finishes, but at present there's a long waiting list for many models.

The range commences with the 3ft. 3in. Rutland, in mahogany or teak veneer, and the Minx, a 3ft. model, again in mahogany or teak. The Ambassador is a seven-and-a-quarter octave 3ft. 6in. model available in walnut. Other finishes available are normal colours, with either bright, lustre or satin finish.

The 88 Series is three relatively new models, all seven-and-a-quarter octave overstrung types. Their names, Majestic, Chipendale and Windsor, denote their styling. Kemble grand pianos are available to special order only.

The Yamaha piano range consists of two upright triple-pedal models, the 3ft. 5in. M5E and the MIE at £671, a 3ft. 6½in. model.

Grand pianos are available from 5ft. to 9ft. (concert size), ranging in price from £1,567.50 to £5,978.50.

One of the equipment centres for semi-professional and professional musicians is the **Orange** shop and showrooms at 3 & 4 New Compton Street, London WC2. There is a wide selection of amplification, guitars, percussion and keyboards on show.

They have good selections of both new and used keyboard instruments. The main ranges are by **Hammond, Fender, Farfisa** and **Leslie**.

Customers are invited to try instruments at the shop, and so that they can



▲ The Gem Jumbo 16 portable - handled by Rose-Morris

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● Hammond Portable 100, red	£315	● Gem C2 with Sonyne	£275
● Farfisa Leader	£295	● Gem Imperial, new	£561
● Farfisa Ballatta	£110	● Minutette 70, choice of 2	£195
● Farfisa 4020	£135	● Leslie type pre-amp	£40
● Farfisa Professional	£375	● Mellotron 400	£765
● Farfisa TR60 amplifier		● Diamond 800	£325
● Farfisa S/M		● Thomas Model APS	£255
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KEYBOARD SUPPLEMENT



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hear what stage sound will be like, Orange don't mind them giving the instruments some poke!

Advice is given on all aspects of instrument purchasing, and a three months' guarantee is given on all used instrument sales.

The Orange Graphic amp is designed to handle keyboard instruments, and there's also a wide range of speaker cabinets offered.

For the musician who likes some extra effects, Orange have a number of different ranges of effect units, for wah-wah, fuzz, and phasing effects.

Rose-Morris are one of the world's largest equipment and musical instrument merchandisers, handling a vast range of amplification and instruments, including the **Gem** electronic organ range

and the **Lorenzo** reed organs.

The Jumbo 61 is a five-octave single-keyboard model with a wide range of percussion and instrument effect tabs, and outlets for cassette, earphone, and external speaker. The Jumbo Gem portable model has a 49-note keyboard, the lower octave of which can be used to simulate a bass pedalboard or as an extension to the keyboard with extra bass octave response. Six rocker switches provide instrument voices. The instrument is also fitted with a built-in solid state amplifier and an 8in. loudspeaker.

The Europa has a 37-note keyboard, the lower octave doubling as bass notes or as an extension to the keyboard. It also features built-in amplification and tab

switches for vibrato, bass, strings, reeds and flutes. An input and output socket is provided for a cassette recorder, allowing the player to either record or play along with a pre-recorded tape.

The Lorenzo reed organs are low-priced models, two with 49-note, and two with 37-note keyboards, and are finished in two-tone grey PVC cabinets. A helpful feature for beginners is that when one note is pressed a chord will be heard.

Henri Selmer and Co., at Woolpack Lane, Braintree, Essex, handle the **Lowrey, Elka** and **Orla** keyboard ranges, and **Electratone** organ-tone speaker cabinets, which are designed and manufactured to Selmer's own requirements in the UK.

Peter Pulham, Advertising Manager, said that the ranges were mainly for the home market, and that the recently introduced Lowrey Holiday model was doing particularly well in this area.

The range includes three models with built-in symphonisers, units which repro-

duce exactly the sounds of brass and string instruments with the correct attack and decay on the notes.

The Citation Theatre Spinnet GAKH-1, and the Citation Theatre Console GAK25H-1, are both fitted with Brass Symphonisers, and the Symphonic Stereo Theatre Console H25-3, which will be introduced this month, is fitted with Brass and String Symphonisers. The latter model is all solid-state, with two 61-note keyboards and 25-note pedalboard, and is fitted with three 50 watt amplifiers and one 15in., two 6in. x 9in. speakers, and one 10in. Leslie speaker.

The Lowrey Holiday Stereo includes the well-known Genie feature, which gives eight automatic rhythms, three accompaniment voices and a string bass sound, and can give even a beginner the sound of an advanced player.

It also features the Lowrey AOC feature, which adds three- or four-note chords to single-note melodies, and a

a complete keyboard service

A keyboard enthusiast's dream – an entire showroom filled with keyboard instruments of all descriptions in London's Denmark Street. Here at Macari's, electronic keyboards, organs, electronic pianos and accordions can be seen and compared, side by side, in relaxing surroundings.

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ELECTRONIC KEYBOARDS

range of percussion effects. Built-in amplification consists of two 35 watt hi-fi amplifiers and four loudspeakers, two of which are Leslies.

The Elka range includes both home and professional instruments, as well as an electronic piano. The Minuette 99 series consists of four models, each with different or additional features for different applications.

The 99C, at £269, is the standard model with two 44-note manuals and 13-note pedalboard, a wide range of effects, vibrato, reverb, and 35 watt in-built amplification. Model 99CR is the same but with the addition of a rhythm unit. Model 99CRA is the same as the latter with the addition of automatic bass synchronised with the rhythm unit and the lower keyboard. The CRA De Luxe is as the CRA but with pedal sustain.

The electronic piano has a single 61-note keyboard and voicing controls for piano, honky tonk piano, clavichord

and Hawaiian guitar.

At the lower end of the market Selmer have the Orla range, five models from £23.10 to £138.60. The lowest priced model is the Pinto Chord, in moulded plastic body with 27 notes and eight bass chords, and complete with detachable legs.

The Venice Console, at £138.60, is finished in an attractive walnut veneer cabinet which can be dismantled for portability. It has a 49 note single manual and flute, strings, trumpet and vibrato voicings, as well as built-in 10-watt amplification.



▲ Selmer's Elka Minuette 99 - in a home setting

The Electratone cabinets are a new range of rotating sound speakers incorporating a reflector to reject colouration of tones or restriction of the instrument's harmonics.

There are six models in the range, one of which is for stereo organs. Model CH2-50 Stereo, contains one treble, one 12in. main and bass, and one 12in. doppler speaker, and two 50-watt amplifiers. The other five models range in price from £176 for the 30-watt CHO-30 to £349 for the 50-watt CH1-50 and the portable model.

Selmer also offer the Lowrey Organ Course tutors for beginners, and a range of songbooks and cassettes containing popular songs to play along with.

One of the most exciting electric pianos to appear on the market recently is the **Sola Compact**, distributed by Macari's Electronic Keyboards Ltd, of 20 Denmark Street, WC2.

Apart from the instrument's weight and size, which allow it to be carried



KEYBOARD SUPPLEMENT

A SPECIAL BEAT INSTRUMENTAL 13 PAGE FEATURE



▲ The compact ARP Pro-Soloist synthesiser

easily, it features a wide range of tones, including grand piano, honky-tonk effects and clavichord. It has a five octave keyboard, and the tabs can be used in different combinations for a wider range of tone effects.

Macari's also handle the well-known **EMS** synthesiser range, and are sole UK agents for the new **Synthi Hi-Fli** unit, which processes instrument input signals rather than generating them.

EMS are at 277 Putney Bridge Road, London, and produce, apart from the Hi-Fli, the Synthi-AKS, keyboards DK1 and KS, the Synthi-VCS-3 Mark II, a series of ancillary modules, and the Synthi-100 which is perhaps the most comprehensive synthesiser in the world.

The firm started making synthesisers three years ago, and at Putney have built the only studio in the world where music and speech synthesis is computer made.

Since then they've sold more than 4,000 units, used among others by Pink Floyd – who use 10 – to the BBC and Moscow electronic music studios.

The Synthi-AKS is a complete and fully flexible synthesiser packed into a briefcase, which features a unique memorising keyboard capable of repeating sequences of up to 256 notes – and at a price of £464 it's within

reach of semi-professional users.

A 256 hole pin panel on the control board is for patching any combination of signals and voltages, and a Prestopatch is included for instant patching of a pre-programmed sound. These can be made to order.

The lower part of the case contains the keyboard, a 30-note capacitance touch type providing tunable pitch and dynamic output.

The resulting simplicity in operation makes it suitable for all forms of application, including schools, on stage, and film and broadcasting applications.

The latest and most exciting unit in the range – particularly for guitarists – is the Synthi Hi-Fli, which contains no tone generator but a comprehensive array of processors to alter the sound. It will alter and modify the sound from any instrument input, including guitar, organ, mike, wind or string instruments and tapes.

It looks rather like a small console on legs with pedals underneath, and is capable of a vast range of sounds and effects.

The VCS3 Mark II has basically the same specification as the synthesiser part of the AKS, but is presented on more spacious panels and housed in a hardwood cabinet. Sockets behind the unit allow for connection of keyboard and ancillary modules.

new from EMS

THE SYNTHI HI-FLI

Pink Floyd
Earls Court
May 18th 1973



"But pride of place goes to the newest toy, a special synthesiser made by EMS (who make the VCS3) Gilmour plugs in the Strat and this device, rather like a plastic pulpit with pedals mounted underneath, gives off some of the most incredible sounds we've ever heard. And that includes every Pink Floyd album.

There's a fader that lowers the note an octave, a whining fuzz device which couples into that, and, most uncanny of all, a phase "Itchycoo Park" – type effect that resembles a Phantom doing a ground strike somewhere in South East Asia.

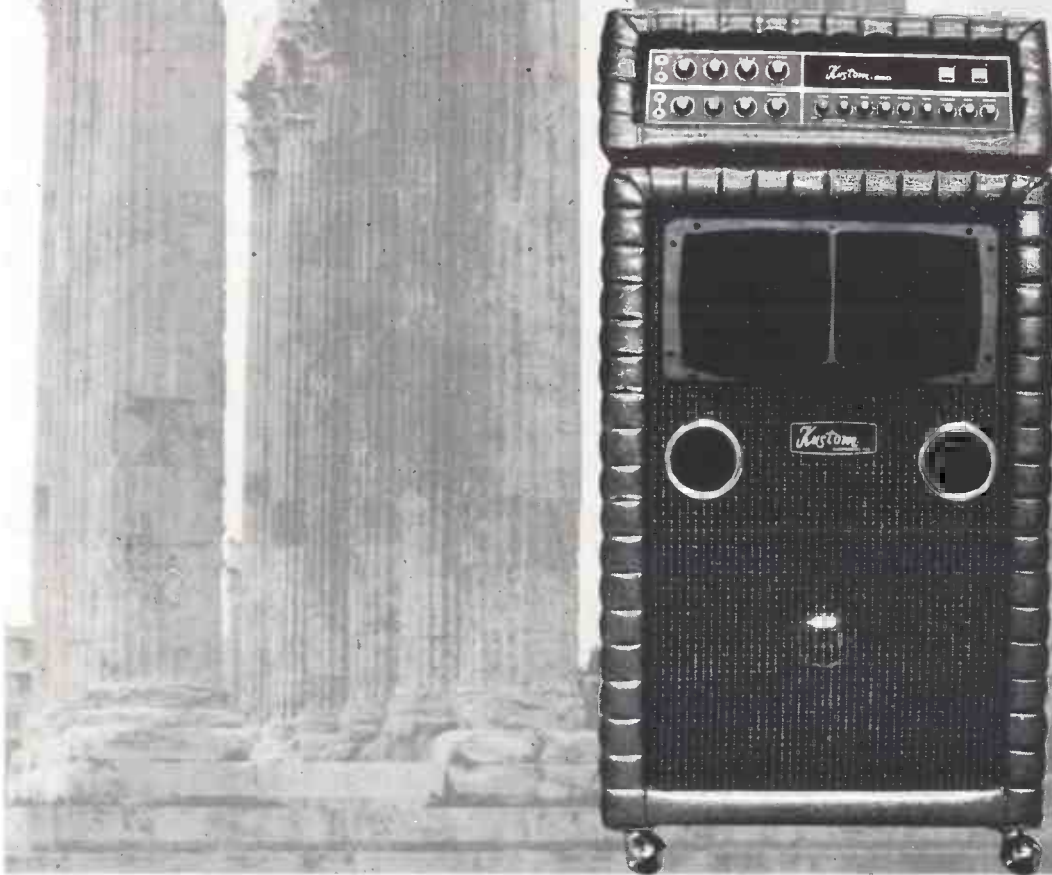
Believers, you're in for some hair-raising sounds when Gilmour gets this weapon on the road, as he says he intends to."

Tony Tyler, NME

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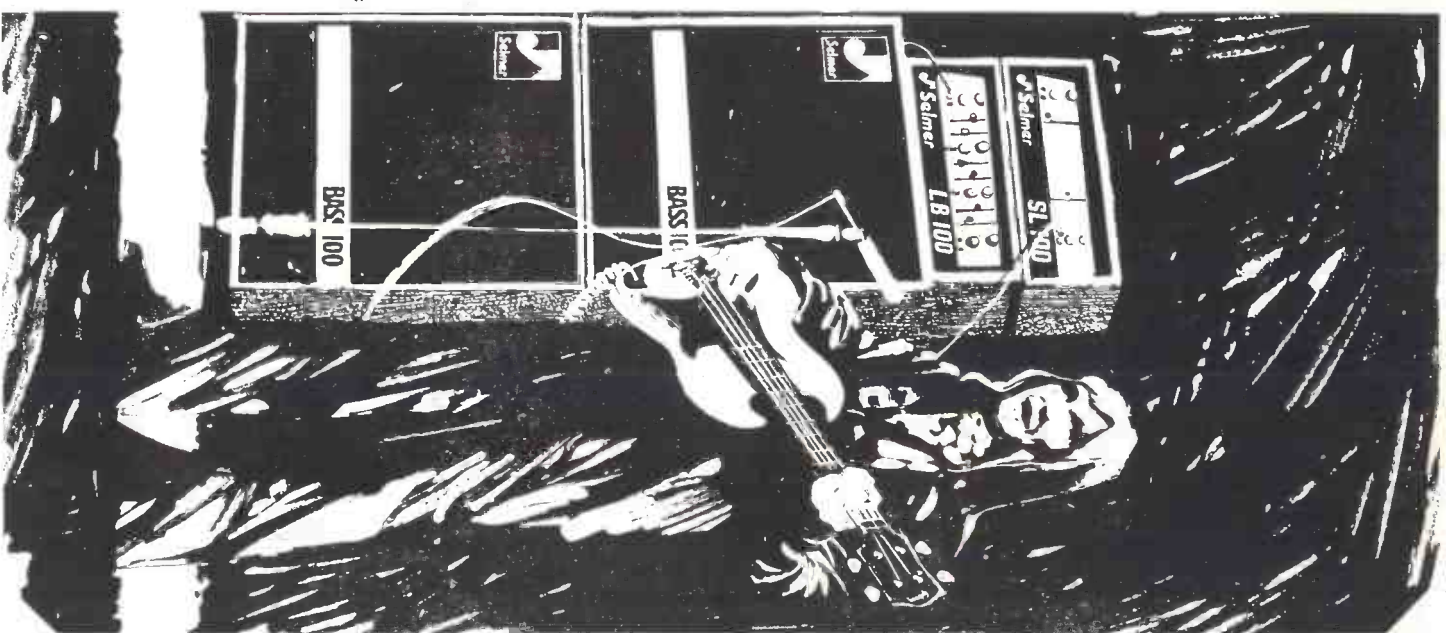
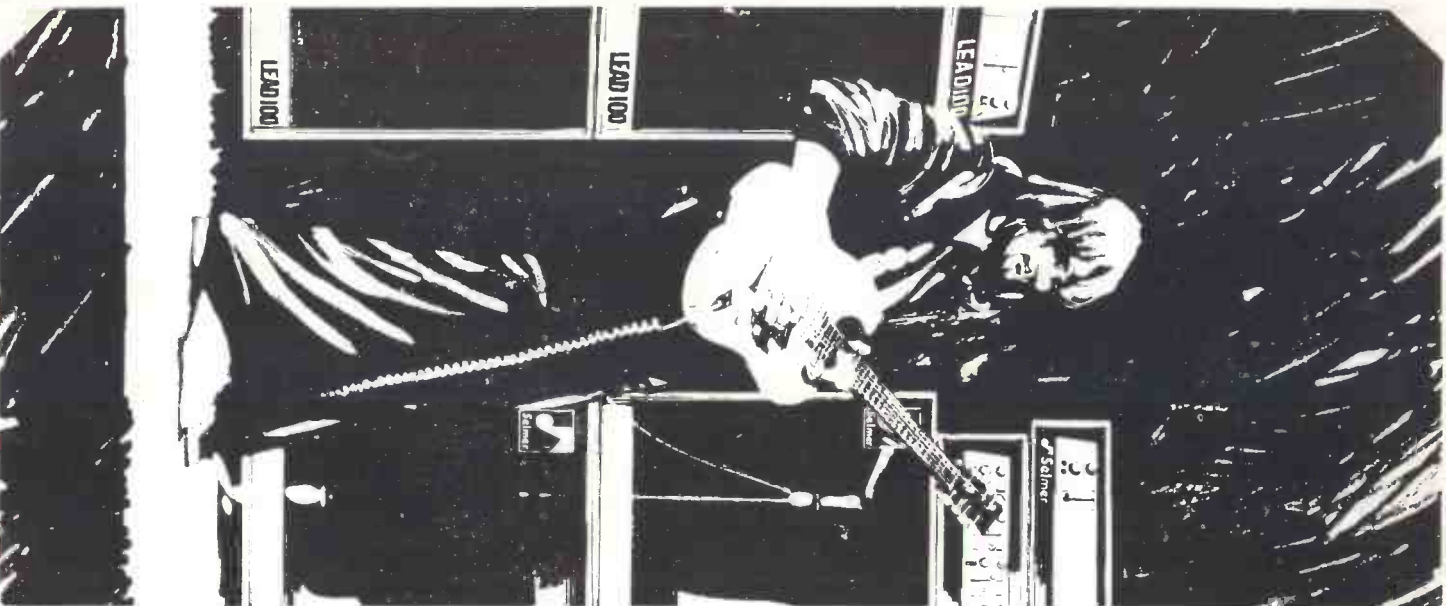
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