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RECORDING STUDIO



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Publisher and Managing Editor: SEAN O'MAHONY

Advertisement Director: CHARLES WOODS

Editor: DEREK ABRAHAMS

Features Editor: STEVE TURNER

Advertisement Manager: RICK DESMOND

Production Manager: PAUL NUDDS

Circulation Manager: ANN WICKENS

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Editorial

The Music Business can be a bit chancy. Everybody knows the legendary up-and-down stories, the rags-to-riches successes that prove such a source of inspiration to every struggler – but also firmly embedded in the folklore of Rock are these stars of yesteryear who unaccountably sink into a morass of oblivion.

Where now, for example, are Freddy Cannon, Duane Eddy, Jet Harris and Co.? Something happened along the road, they lost the spark – for one reason or another – and the hungry spotlight soon found another gilded shoulder to illuminate. Moral: you can't let up, not even for an instant.

But what's this? Right out of nowhere, with all lights a-flashing, come some well-known ghosts of the fifties and early sixties. Rick Nelson (the '-y' seems to have been dropped), Brian Hyland and Don Everly have all made records – and good ones too – which show that they are right up with the best in progressive rock. To outlive an image that, say, Rick Nelson had (as the sugar-sweet, cookie-eating, milk-drinking all Amurrican boy) takes some doing, and the credits should fly.

On a slightly lesser scale, it's good to see such a major talent as Rory Gallagher 'back on the boards'. Gallagher is that rare quality, a genuine, shining talent, and it would have been a great shame to see him fall into obscurity. After all, it happened to Jeff Beck for a while.

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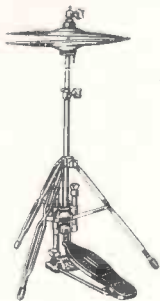
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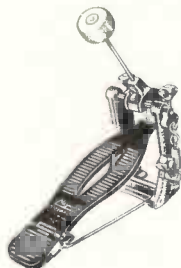
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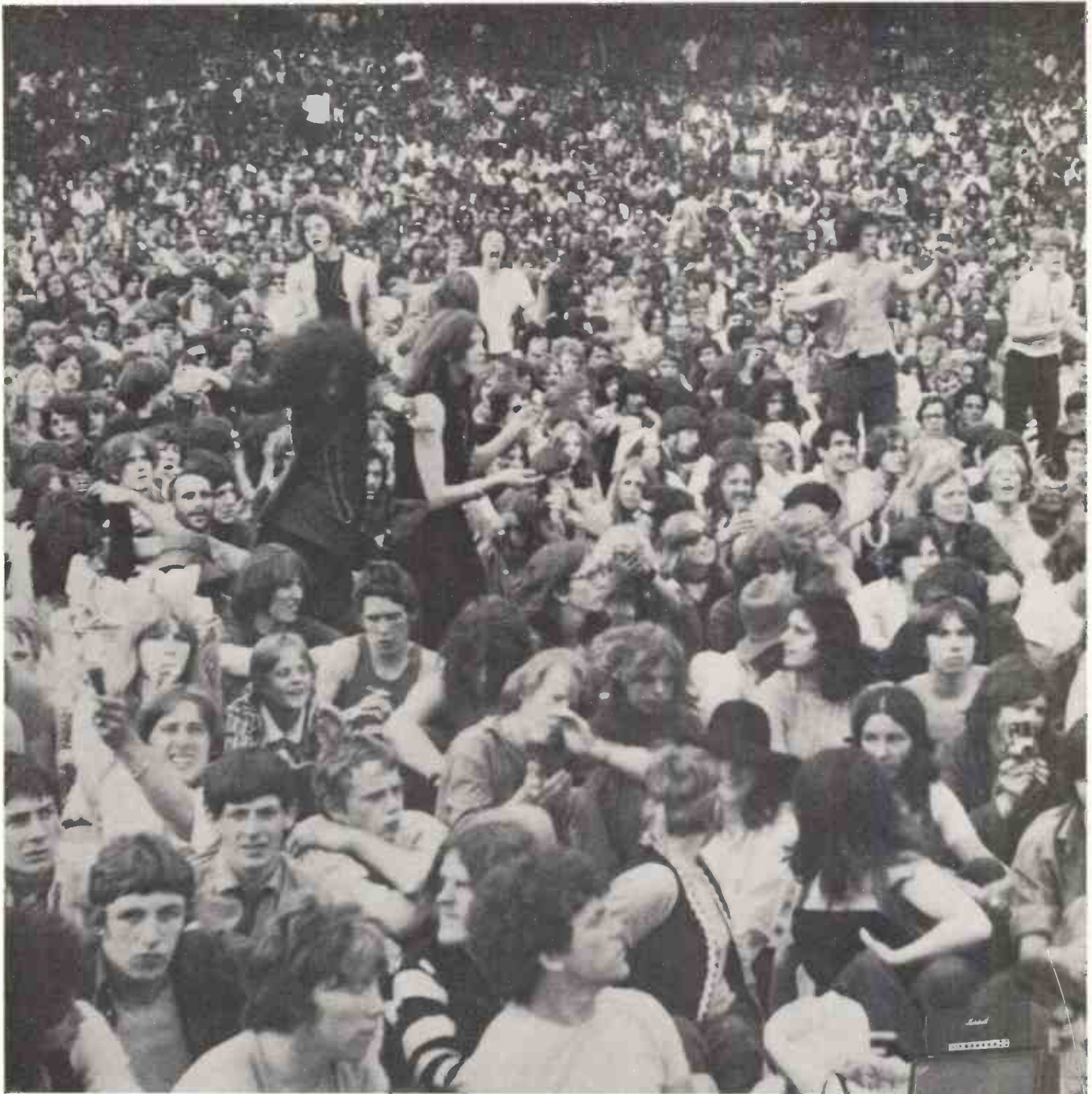


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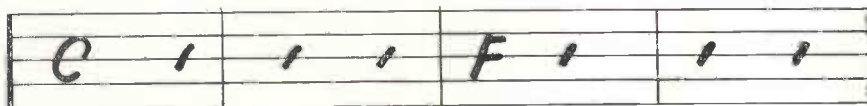


14: CLAWHAMMER

If you've been practising that fingerstyle technique since last month, you should have well-developed right-hand finger muscles by now. But you'll have been plucking rigidly, with all three (or four) fingers together, and to play open fingerstyle, or its country cousin, clawhammer, you will have to learn to use those fingers independently.

The best way to begin open fingerstyle is to play *arpeggios* instead of chords. When you play a chord of C major, for example, play the low C with your thumb (5th string), followed by the G with your first finger (third string), the C with your second finger (2nd string) and finish with the high E (1st string open). If you play these notes one after the other, first up and then down the scale, you are playing arpeggios and effectively training your fingers to become independent of one another.

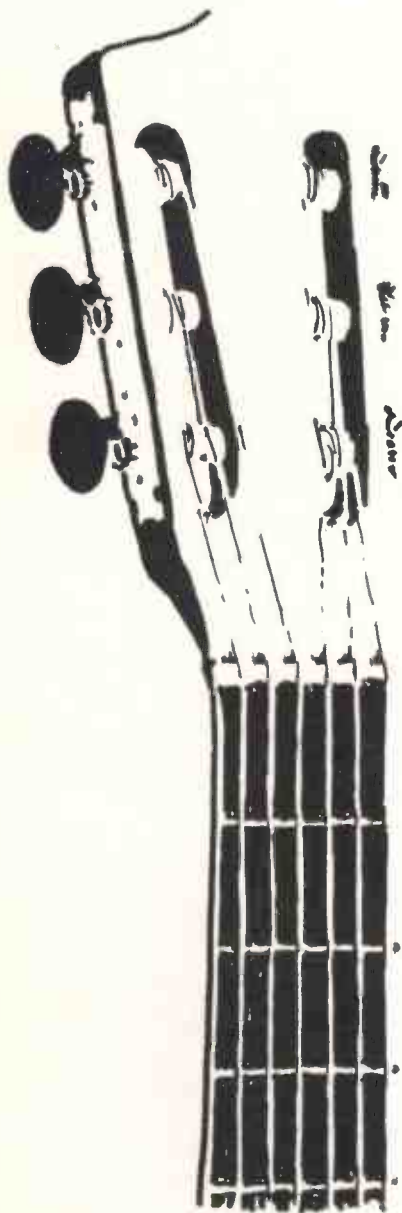
Now play these chords:



Alternate your playing so that for the first bar you play a synchronised chord, for the second bar an arpeggio chord, for the third a synchronised . . . and so on. You will find that your fingers will open out and become more relaxed. Vary this sequence with some inventions of your own. When you become more advanced at this, and have developed some effective variations, you can allow your fingers to find strings for themselves. They may not always choose the 'correct' string, but they will show you some interesting shortcuts. Vary this with a two-in-the-bar bass line on your lower strings, and you're playing clawhammer style.

With this final *Guitar Tutor*, we've gone about as far as we can without recourse to musical notation. A course on this can wait for another series, so until then we'll call it a day on this one. Remember that the important thing with the guitar is to keep playing. Don't put it down for too long or it will go stale on you. Keep finding things out for yourself.

In the long run, it's the best way.



PLAYER OF THE MONTH



B. J. COLE

WE once wrote a real howler into *Player Of The Month*: we forgot to say what the gentleman in question actually *played*. (No, we're not saying which one; if you didn't notice, then so much the better.) But Cochise are in no danger of forgetting what Brian J. Cole plays. Nor, for that matter, are Humble Pie, Tony Ashton, Phillip Goodhand-Tait, Fairweather, Albert Lee and Mike Hurst.

Lest we forget once more, B. J. Cole plays steel guitar, and excellently too. His work has been featured on myriads of sessions—when he can find the time to tear himself away from his song writing and other activities with his own band, Cochise.

'I started, like everyone else, on an ordinary guitar', says Brian. This particular model, by all accounts, was lefthanded and uninspiring. Then came the magic moment. He observed a 6-string Hawaiian guitar for sale, bought it and tried to learn it. When he acquired some standard of proficiency, his Father made him an 8-string model that was appreciably better. From there he moved to a Fender 1000, which he still has—an excellent guitar—and ultimately to his brand new Emmons, which has one ten-string neck, 6 pedals and 4 knee-levers.

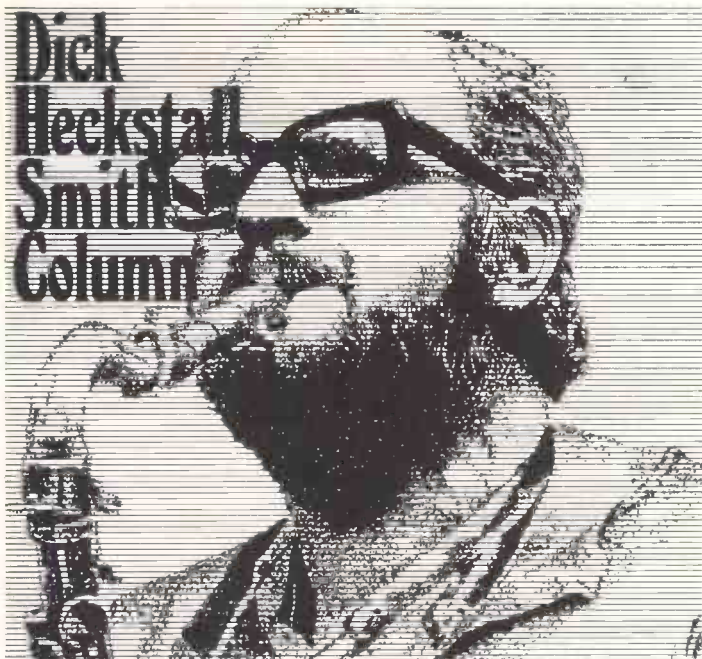
The pedal steel sounds a most intimidating instrument to play, and Brian confesses that the road has, indeed, been long. 'There's no real short cut to playing steel', he says. 'You've just got to find your own way of doing it, like I did'.

To put it mildly, B. J. Cole is a bit of a fanatic about pedal steel. Ask him about the instrument's capabilities and his eyes take on a strange gleam as he expounds on his favourite theme. 'There are three things that have got to happen for steel to be developed the way it should', he says. 'One, everybody must know all about it—what it'll do. Two, producers must feel able to use it—and not as a fad, either. Three, this will itself generate more players who will affect the character of the instrument.' Brian sees more future for the steel than just in country sounds.

'It's not surprising that only a few people play the instrument. It was only invented just after the war', he says. Of the few who do, Brian, like everyone else, has his favourites. 'Buddy Emmons is, technically the greatest of all, but there's another guy, called Curly Chalker, who hardly ever plays steel. But when he does, he's the best of the lot.'

Brian is happy with his work in Cochise. He doesn't say much, but what he does let out is definitely on the positive side. His present equipment is, as previously mentioned, the Emmons, plus an American Acoustic amp—'I'm not sure of the wattage, but it's got a great, clean sound'. He is also planning a solo album.

'I'm writing some semi-classical stuff now, and I hope that the LP will be half of this stuff and half pedal steel material. I don't know when—maybe later in the year.'



Thanks for voting for me.

Thanks for voting for Colosseum generally – now let's put Chris Farlow back where he belongs, at the top!

Phew. An exhausting, traumatic, exciting month conceiving and gestating our live album. (It's not going to be called *Thumbs Up* by the way – just *Colosseum Live*.)

The first thing: we set up recordings on half a dozen gigs and heard them all back. It's no less than alarming to listen to 9 hours worth of yourselves; the goofs, Aargh! And the variations in quality – if you remember how you felt yourselves during the gig, you perceive again just how clearly you put your feelings into the music whether you want to or not. Even feelings you didn't know you had.

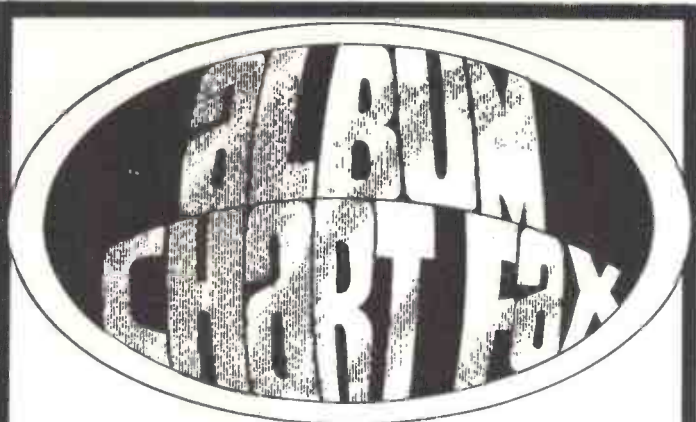
There was one gig which was outstandingly better than the others:

it had its ups and downs, but it had a kind of overall good atmosphere going that seemed to come out in the playing, the sound and the audience equally. So that was the one, except for one number.

Then came a long period in the studios, producing the tracks. The word 'Producing' is very vague – to one who hasn't been involved in making a record it carries, according to temperament, overtones of great and wonderful Mystery or of Bullshit.

This looks disappointingly simple to me now, as I re-read it. But it isn't: There was a good 3 weeks working until 7 a.m. in it for us. Add a couple of Continental tours in the middle of it, lovingly nurtured by our upright and lighthearted office, simmer to boiling point, and you have the well-tempered Colosseum, beautifully cooked and ready to serve.

See you next month.



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

Air Conditioning – Curved Air

RP – Edwards. S – Island. E – Caldwell. MP – Blue Mountain

All Things Must Pass – George Harrison

RP – Spector. S – EMI. E – Caldwell. MP – Apple

Cry of Love – Jimi Hendrix

RP – Hendrix. S – Electric Ladyland. E – Eddie Kramer. MP – Schroeder

11 - 12 - 70 – Elton John

RP – Gus Dudgeon. S – A & R. E – Phil Ramone. MP – DJM

Emerson, Lake and Palmer

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

4 Way Street – Crosby, Stills, Nash & Young

RP – CSN&Y. S – Live. E – Halverson. MP – Various

If I Could Only Remember My Name – David Crosby

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

Live Taste

E – Swiss Radio. MP – Copywrite Control

Mud Slide Slim – James Taylor

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

I'm 1,000 Years Old – Elvis Presley

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

Split – Groundhogs

RP – Tony McPhee. S – De Lane Lea. E – Martin Birch. MP – UA

Rick Sings Nelson – Rick Nelson

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

Sticky Fingers – Rolling Stones

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

Symphonies For The Seventies – Waldo De Los Rios

RP – Trabucchi. S – Hispavox. E – Spanish. MP – Rondor

Tamla Motown Chartbusters, Vol. 4 – Various Artists

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

Tea For The Tillerman – Cat Stevens

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

T.Rex

RP – Tony Visconti. S – Trident. E – Roy Baker. MP – Essex

The Yes Album – Yes

RP – Yes/Dowd. S – Advision. E – Offord. MP – Yessongs

Tumbleweed Connection – Elton John

RP – Dudgeon. S – Trident. E – Cable. MP – DJM/Sunshine

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



LIVE-R THAN YOU'LL EVER BE FREE

**B.I. RECORDS THE LAST WORDS
BEFORE THE RECENT BREAK-UP**

Paul Rodgers is there in one corner telling someone how much he digs Otis Redding ('he's got a lot of love and really manages to mean what he sings'), Andy Fraser answers questions at a table in the middle and lion-maned Paul Kossoff sits on the floor with me. He answers questions without losing too many words.

One of rock's attractions is that it cannot be defined. No single element makes up 'rock'. It can be a mood, a lyrical turn, a sound or an emotion. It can be a lifestyle. Sometimes the whole

feeling is captured on a record and that in turn becomes its shortest definition. *Summertime Blues*, *Blue Suede Shoes*, *Great Balls of Fire* and latterly *Satisfaction* have been such records. A more recent example though was *All Right Now* by Free. It seemed to embody all that was good in simplistic rock and good summertimes. It was to be the top ten single which even the hippest hippies allowed themselves to dance to at the Isle Of Wight Festival. Paul Rodgers has a style to suit the sound. Something in the way he holds the mikestand... the way he turns his head away and then pivots his right foot... It's something about that. It's obviously hard to explain to anyone how a group raises a crowd's excitement level. It would be easier to ask the audience than the performers. Anyway, Paul Kossoff tries...



How have you evolved from being a purely blues group?

We just play the way we've developed, not trying to keep a bluesy feel or anything. We don't see ourselves as heading towards anything well thought out.



Are you more interested in live performances?

'Well, there are two really separate things I think. You've got live gigs and then you've got the studio work. We've done so much live work that when we stop we really miss it and we need it too. It's good for you. It's where you get the energy for recording. It's...'



What sort of energy?

'What sort of energy? Well, the excitement and everything about the gig. The fact that you've only got one go and that's the time you've got on stage. The fact that people are there and everything is a part of it. You draw from it as well as give out. You release and draw from it.'

You actually have a good time yourselves?

'Oh yes. We wouldn't do it otherwise.'



What is it to you to be in a band? What do you feel is achieved?

'Well after a long time it forms a way of life rather than something you're committed to or involved in. Your whole life is adjusted to the fact that you're in a rock band. All of us in the band feel very strongly about our music. The life revolves around the music. If the music's not good for any reason then life is just toned down. It's the only life I know, the only existence I've hit upon.'



What's it like for you to play on a really big date - say Madison Square Garden?

'On our first tour it was unbelievable. It was terrifying - real stage fright. We'd never played to an audience of more than six or seven hundred ever - even if that. We went over there and there's 24,000 people and a stage that revolves while you're playing. Also we didn't even have our own gear. We were using part of Blind Faiths.'



Did you get any sort of reaction?

'I can't remember. I was a bit pissed (laughs). We just got off stage as soon as possible. We wanted to get home. That was the first time - the second time was great.'



What do you think a group needs to be a good live act? You've obviously got that sort of excitement yourselves.

'I don't think that you can formulate it. It's just something that grows with the

group. You can cause excitement by...well...it's really by putting it over to the audience and feeling strongly about doing it so that you couldn't do it any other way.'

Of course, your sound is very sexual isn't it?

'I can't say. I'm too close to know.'



The Free story begins three and a half years ago in London. It's in true stereo-type tradition. 'We'd all been in other groups before... we write our own songs... we just play what we feel' and somehow it just happens for

them. To talk to Kossoff gives the impression that he's happened to stumble on a good thing and he doesn't give a damn either way. He could have been a plumber's mate or a factory engineer but here he is a pop star.

As with most essentially live bands Free rarely seem to come off on their albums of which there have been four up to date. The music seems repetitious and relies too much on the bass riff. To see them on stage is of course another experience. Rodgers has raw Jagger-appeal and their music is simple in the Stones' way but then with the Stones you don't notice the restrictions

so much. Kossoff plays lead, Andy Fraser bass and Simon Kirk bangs the drums. Most numbers are by Rodgers with or without Fraser.

From the other side of the stage - a fan's point of view. 'I think their main appeal is in what their name conjures up - Free. Their music is basically terribly simple... it's just something about them. Something I like about them. Rodgers is slightly animal I suppose but they can play sweet music just as well, they can drift from a heavy rock song into a lullaby. I identify with them. I'd like to be them when they're on stage. Definitely I like to be them up there.'



▲ Fraser, Kirk, Kossoff and Rodgers.

▼ Rodgers: Raw Jagger-Appeal.



In every great revolution heroes are created who in turn are often killed by the very ideals which they fought for. The 'psychedelic revolution' of 1966-67 has been no exception. Some are dead and some are living. Hendrix, Wilson, Joplin and Jones aren't living. Syd Barrett isn't dead. However Barrett isn't quite the person he was in those early days of the 'underground' when the Pink Floyd were the acid kings of British rock.

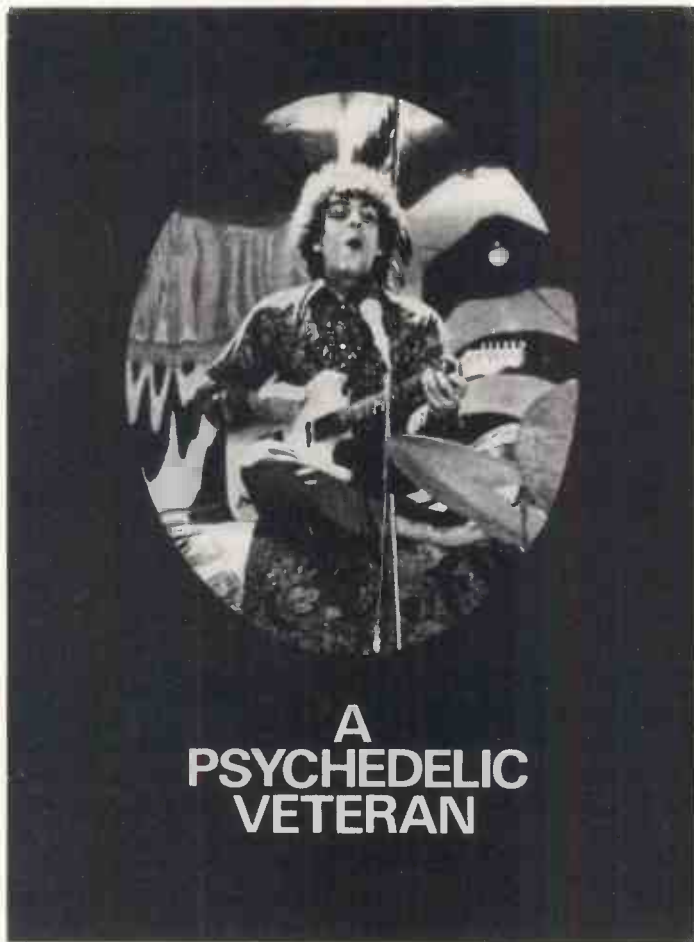
He now has his hair cropped to *Love Me Do* length but compromises with a purple satin jacket and stack heeled boots. During the interview he relights each cigarette from the remnants of the previous one and pivots his eyeballs at an incredible speed as he speaks. "I've just left a train and had to pay an awful taxi ride" he says slowly tipping his ash into an empty coffee cup. "I've come to look for a guitar. I've got a neck in the other room. Quite an exciting morning for me." Something about him makes you think that this may well be right.

Unrevealing

His talk is slow and unrevealing. The answer given often bears no relation to the question asked. Particular areas of his life he carefully avoids mentioning. "It was only two years ago" he says of his departure from the Floyd - but as to what happened immediately after "It's really difficult to relate. There's much more interesting things happening right now. There's quite a sense of freedom in doing it as well."

In these two years he has returned to his home in Cambridge where he now lives in a cellar. His time is spent listening to records and playing his own music. "I mainly play the guitar" he says. "It's very comfortable playing and it sometimes gets very interesting. I'm writing songs with it as well. You can play it all day though and you're not really saying much."

SYD BARRETT



A PSYCHEDELIC VETERAN

His opinions of life back at home seem to vary during the interview. "Cambridge is very much a place to get adjusted to" he says early on. "I've found it difficult. It was fairly unusual to go back because it's the home place where I used to live and it was pretty boring so I cut my hair." Later on his feelings change "It's quite fun" he smiles. "It's a nice place to live really - under the ground."

Barrett like Stones Richard & Watts, Lennon, (Ray) Davies, Townshend, Clapton,

Page and Beck is an art school product. His songs, like paintings, are used essentially to convey a mood. Throughout the interview he speaks of 'relating to a mood' when referring to his work. His recorded work possesses a lazy quality - an almost dreamlike state of consciousness. *Dominoes* on his second album is a beautiful portrayal of meaninglessness and alienation which is sung in a voice sounding aptly weary of life. 'You and I in place/wasting time on dominoes/a day so dark so warm/

life that comes and goes on. You and I and dominoes/time goes by.'

Other tracks convey lightheartedness (*Effervescing Elephant*), bounce (*Gigolo Aunt*), chaos (*Rats*), last year's love (*Wined And Dined*) and fear (*Wolfpack*). His first album *The Madcap Laughs* is of a similar quality although he himself disagrees 'They've got to reach a certain standard' he says of the albums 'and that's probably reached in *Madcap* once or twice and on the other one only a little - just an echo of that. Neither of them are much more than that.'

Off Guard

Barrett was always more of a writer of songs than the electronic extravaganzas that the Floyd have become known for. Think back to *Piper At The Gates Of Dawn* and you'll remember that Syd was in their singing about Lucifer Sam and mice called Gerald. It is possible people still expect Barrett to produce work in the Floydian mould and are slightly disturbed to hear this slightly stoned voice singing very often with only an acoustic guitar. 'It puts people off their guard' he says. 'I think that people miss the fact that it's obviously a gentler thing - because it's clever and it's into that more than content. The message might be a bit lost because people find it hard to grasp.'

Present plans for Syd include a new album and a new single. Also there is a possibility that he'll get a band around him and do some gigs. 'It'd be a groove wouldn't it' he smiles as he mentions the idea. 'I'm still in love with being a pop star really. As a job it's very interesting but very difficult. You can be pure enough to talk about it where you can actually adapt to the grammar of the job. It's exciting. You channel everything into one thing and it becomes the art. I don't really know if pop is an art form. I should think as much as sitting down is.'

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THIS YEAR, we decided to add two categories to our annual Instrumentalists' Poll. Because of the increased interest in Studios – and in Studio techniques – we decided to add sections for Producer and for Engineer.

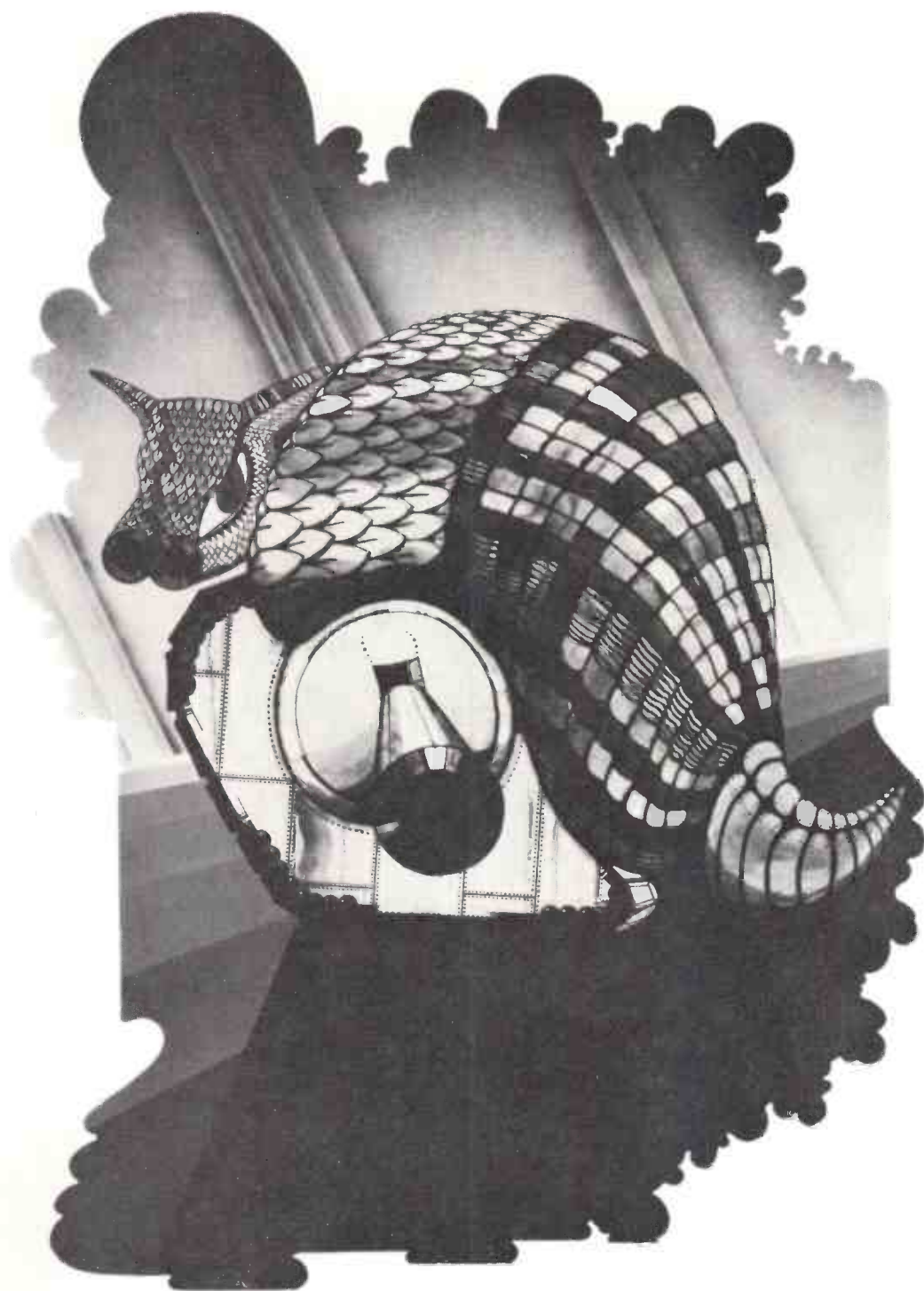
Beat Instrumental Readers showed a great interest in these additions, and also displayed a comprehensive knowledge of the various men responsible for successful albums; although there was a tendency to nominate the engineer of 'Best Album' as the winner. Nevertheless, it shows a surprising level of appreciation of the mechanics of getting an album out. Perhaps the recent practice of more comprehensive credits on LP sleeves has had something to do with this.

In the results of the Instrumentalists' Poll, there were a number of new arrivals – although Old Favourites tended to crop up in high positions as well: Beat readers are nothing if not loyal. Eric Clapton's winning of the guitarists' poll was fairly predictable, as was Jack Bruce's of the bassists'. But there were a few surprises: the award to YES of the Best Songwriters' position was entirely unexpected, and does their recent work great credit. YES also scored in the top five albums, with two selections, the YES album and TIME AND A WORD.

The other two groups to show well in the ratings were Emerson, Lake and Palmer and Colosseum. Keith Emerson predictably won the Keyboards, and Carl Palmer pipped Ginger Baker for second position in the Drummer section. Greg Lake did very well indeed, coming second in the Bassists', fourth in the vocalists, and fifth in the Producers' chart. On top of all this, *Emerson, Lake And Palmer* was voted Best Album of the year.

Colosseum also dominated the Chart. Dick Heckstall-Smith and Jon Hiseman won the Woodwind and Drummers' sections respectively, Dave Clempson showed no. 3 in the guitarists' poll, and Dave Greenslade came fourth in the Keyboards. Very creditable.

Perhaps one of the most surprising showings was Elton Dean's (Soft Machine) arrival at No. 4 in the Woodwind section. This shows that Beat Readers are well up with the best of the progressives. In fact, it could be called a progressive poll, It is surprising, therefore, that Led Zeppelin did relatively badly. Jimmy Page was pushed back into fourth place (Guitarists), John Paul Jones into fifth (Bassists), and John Bonham only showed at No. 4 in the Drummers section. The one real consolation for Zep fans is Robert Plant's capturing of the top vocalist spot.

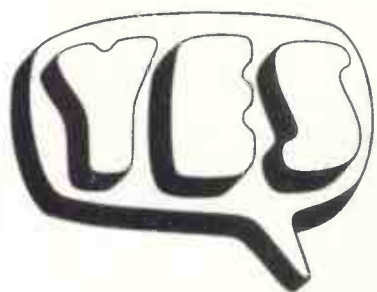


TARKUS
Emerson, Lake & Palmer

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Beat Instrumental World Poll



No.1 Songwriters

Nos.2&3 Albums

The Yes Album

Time & A Word

No.3 Bassist Chris Squires

No.5 Vocalist Jon Anderson



No.1 Vocalist Robert Plant

No.3 Producer Jimmy Page

No.4 Guitarist Jimmy Page

No.4 Drummer John Bonham

No.5 Bassist John Paul Jones



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LEAD GUITARIST

1. **ERIC CLAPTON**
2. **ALVIN LEE**
3. **DAVE CLEMPSON**
4. **JIMMY PAGE**
5. **JOHN McLAUGHLIN**

KEYBOARDS

1. **KEITH EMERSON**
2. **JON LORD**
3. **RICK WRIGHT**
4. **DAVE GREENSLADE**
5. **BRIAN AUGER**

WOODWIND & BRASS

1. **DICK HECKSTALL-SMITH**
2. **JACK LANCASTER**
3. **CHRIS WOOD**
4. **ELTON DEAN**
5. **IAN ANDERSON**

SONGWRITER

1. **YES**
2. **PETE TOWNSHEND**
3. **TAUPIN/JOHN**
4. **JOHN MAYALL**
5. **GEORGE HARRISON**

ENGINEER

1. **MARTIN BIRCH**
2. **EDDIE OFFORD**
3. **ANDY JOHNS**
4. **GLYN JOHNS**
5. **ROBIN CABLE**

BASSIST

1. JACK BRUCE
2. GREG LAKE
3. CHRIS SQUIRES
4. LEO LYONS
5. JOHN PAUL JONES

DRUMMER

1. JON HISEMAN
2. CARL PALMER
3. GINGER BAKER
4. JOHN BONHAM
5. KEITH MOON

VOCALIST

1. ROBERT PLANT
2. IAN GILLAM
3. JACK BRUCE
4. GREG LAKE
5. JON ANDERSON

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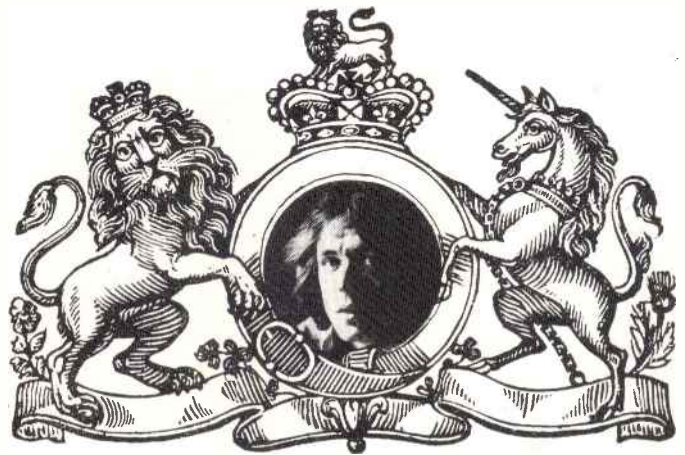
1. GEORGE MARTIN
2. FELIX PAPPALARDI
3. JIMMY PAGE
4. GUS DUDGEON
5. GREG LAKE

BEST ALBUM

1. EMERSON, LAKE, AND PALMER
2. THE YES ALBUM
3. TIME AND A WORD
4. LIVE AT LEEDS
5. ATOM HEART MOTHER



Eric Clapton



Jack Bruce

Beat Instrumental World Poll

No.1 Lead Guitarist
Eric Clapton

No.1 Bassist
Jack Bruce

No.3 Drummer
Ginger Baker

No.3 Vocalist
Jack Bruce

No.4 Songwriter
John Mayall





STUDIO PLAYBACK

A new recording trend has been reported by **Advision** engineer and freelance producer Martin Rushent. He says that some groups are no longer relying on the powers of outside producers but are now preferring to hand over the reins to staff engineers who know the sound qualities of their own studios.

The past and future month

has been an exceptional busy period for West End-based **Advision**. Immediately after the completion of a new Brian Auger album, engineer Eddie Offord working on a new *Soft Machine LP* and his schedules for the period ahead take him into the world of Jonathon Swift, T. Rex, National Head Band, Fleetwood Mac, and the Roy Woods Electric Light

Orchestra.

Rushent's time is being occupied by engineering a second album by Berkshire group, *Ton Ton Macoute*, for RCA's Neon label.

In August Miles Davis's backing group, led by Jack de Johnette, enter **Advision** to record three or more albums.

De Lane Lea's time is being mainly taken up with albums

from MCA group, *Wishbone Ash* and *Harvest's Deep Purple*, with Derek Lawence producing the former and Martin Birch and Louis Austin sharing the responsibility of the latter.

The recording of *Stackridge's* first single, *Dora, The Female Explorer* is also occupying Birch's time and Fritz Fryer is tying the loose ends of an album by the same group.

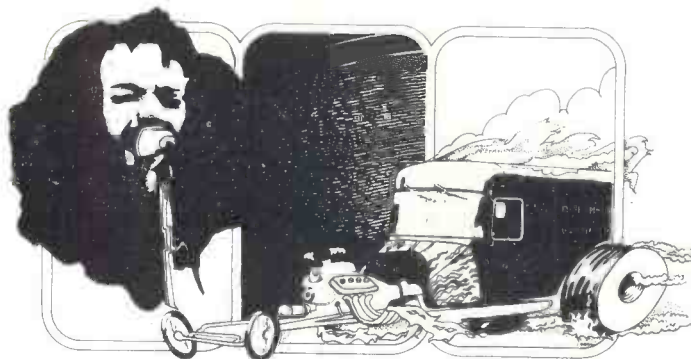
Also at *De Lane Lea* have been *The Tremeloes* and they have been recording a new single under the supervision of Mike Blakeley.

Studio 'B' at **IBC Studios** has now been re-equipped with a new 16-track Ampex MM 1000 machine with a new mixing console and extra

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microphone channels and the first man likely to use it will be Gerry Bron who will be producing a second album by Richard Barnes for the Bronze label.

May and June have been busy months for IBC, with the Bee Gee's having just completed an album under the production supervision of Robert Stigwood and engineered by Mike Claydon and John Pantry and Bryan Scott. Claydon is also involved in the engineering of album tracks and a single by Barry Ryan, a second New Seekers album, with Dave Mackay producing. Shrouded in mystery has been a visit by The Who who, says Claydon, have been recording 'bits and pieces' under the direction of Damon Lyon-Shaw and Kit Lambert.

Dublin's Trend Studios have been recording Ditch Cassidy and Gypsy Rock for Decca. The real McCoy recorded a rock and roll standard *Rip It Up* for release as a single. Others recording singles at Trend were the Hoot'nanny's, We. 4 and Haggards. Iron Horse recorded tracks for Polydor and Danny Doyle was in recording material for an album. Also in the studio recently have been the Tallmen, The Cotton Mill Boys, Bridge Gallagher, The Tumbleweeds and Donny Collins and the Big Band.

Eamonn Andrews Studio, also in Dublin, have also had to keep their wits about them due to a sudden burst of enthusiasm for recording by such show bands as The Mighty Avons, The Arrows, The Tropical Showband, The Trend Showband, The Big Country, The Sands, The Plainsmen and the Cotton Mill Boys.

ORANGE RAINWATER

Remember Marvin Rainwater? Well, he was in Orange studios last month, laying down some tracks for an LP. The Orange engineer who worked it all out was Dave Humphries. Dave also engineered some of the ubiquitous Shock Productions' work. Shock have been into Orange, laying down some

of their own work for demo purposes.

Orange are expecting delivery of their new Scully 8 $\frac{3}{4}$ track machine any day now – and their own customised 16-track desk is nearing completion.

STUDIO FLIRTATION

The Flirtations – whose current hit was recorded at Wessex Sound – have been back to their Alma Mater recently, laying down some material for a proposed LP. The engineer was Robin Thompson. Robin also did the necessary work on one of Tony Macaulay's productions, a lady by the name of Sylvia McNeil, who has been recording some tracks – purpose unknown. Another Tony Mac production was some stuff by the Fantastic, destined for an LP sleeve; Robin engineered.

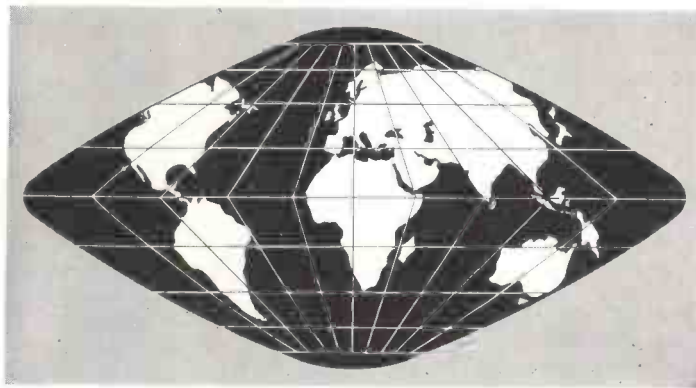
Chapter One records – Les Reed producing – have been into Wessex as well, recording some Flamenco guitar sounds. The musician was a young man by the name of Philip Lea, and the engineer was Mike Thompson. Mike and Les also collaborated on a single for wrestler Jackie Pallo which, we are informed, is likely to be a back-breaking success!

TASTY

The tape of the *LIVE TASTE* album was recorded on location at Montreux by a Swiss radio engineer, flown to London by the group's manager Eddie Kennedy and taken to Command Studios where it was played through the hybrid – differential circuitry. This system can be used to split the stereo signal so that it can be re-formed with improved balance and separation, stabilising the stereo image at the same time. Balance, separation and image stability can be very difficult problems for a recording engineer faced with a group on location. In this case an already excellent

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tape was made into an even better disc by the use of Command's advanced techniques.

SANTANA AT TRIDENT

US heavies Santana have been into Trident recently — all the way from the States with their producer, Eddie Kramer, to record at the London studios. Tracks recorded were for a possible album, and the Trident engineers were Roy Baker and Ken Scott. Also into Trident was Mike D'abo recording some stuff, which was produced by Chris Dee and engineered by Dave Henshaw.

Dave also desked some material for Atomic Rooster; whether for an album or single is not clear. Desk-jockey Roy Baker has been engineering a solo LP for Miller Anderson, and a new single ('title unavailable') for T.Rex. Tony Visconti produced the Trex trax, and Neil Slaven produced the Anderson tapes.

PIBLOKTO FILM SCORE

Piblokto's Pete Brown has been in at Spot Sound recording some film tracks for a forthcoming movie to be shot later this summer in Senegal. Brown is producing his own music with John Hudson handling the engineering side.

Jackson Studios and Ad-Rhythm, the organ label, are to start marketing the famous new Zeb Billings organ course in book and cassette form.



'Live' LP from Keef Hartley B-B

The 18-man Keef Hartley Big Band is reforming for a two-night live recording session at London's Marquee Club. The album expected to result from the session will be engineered by Phil Dunne, of Marquee Studios.

Dunne is also engineering a recording session for a single by the two-man Medicine Head band. According to Dunne the band is fairly difficult to record because of the many instruments involved and the very few members; John Fiddler plays guitar, bass drums, high hat and vocals and Peter Hope-Evans plays jews' harp and harmonica. The session will be produced by ex-Yardbird and now Renaissance leader, Keith Relf.

Also recording a single at Marquee are Blitzkrieg. Called *Tomorrow*, it is being produced by Peter Newbury and engineered by Tony Tavener.

Incidentally, Marquee Studios is not a member of APRS.

Next month's BEAT INSTRUMENTAL

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DAVID
BOWIE

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AFTER



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STUDIO SPOTLIGHT

NOVA STUDIOS



Until recently, Nova Studios in Bryanston Street, Marble Arch, were known as Recorded Sound Studios. When Scotia Investments acquired the premises, the name became Nova (what else?). George Pastell, whose face is familiar to many after more than twenty years as a character actor, has an interest in Scotia, and thus retains the post of Studio Manager which he has held since 1968.

In the beginning, the studio was equipped for mono only, but when George arrived on the scene, he soon had it fitted out for 8 track working, and now they have gone 16 track. The control room houses a superb new £22,500 Neve desk with 24 input channels and 16 outputs. This was specially built to satisfy all the facilities demanded by the Nova engineers, and is rather different to other Neve consoles. For example, on the channel equalisers, which have switchable frequency selection controls, the frequencies are not those found on standard Neve modules.

Logical

The Nova desk has equalisers switchable to musically related frequencies, which the engineers consider to be more logical. Another feature is the provision of faders instead of small rotary pots to control the loudspeaker monitoring levels, and it is possible to record direct from the monitoring system if required. Audix amplifiers drive the main monitors, which are four Altec speakers housed in Lockwood cabinets. These replace the Cadac monitors previously used. In addition, two small speakers have been built into the desk, so that simulated domestic quality can be obtained. Not enough studios seem to appreciate that what they hear on their main wide range monitoring system can be very different to what the average pop record buyer hears at home. Sometimes, although the studio quality is good music can sound

terrible on a cheap domestic system, so it is a great advantage to have some low quality speakers on hand in the control room. Also built into the desk are four Neve limiters which can be coupled together for stereo work. If one side of a stereo signal is heavily modulated in places, it can be restricted to an acceptable range by a limiter, but it is necessary to limit the other side simultaneously, whatever its level. If this were not done, the original relationship between the two components would be changed, so that the position of the stereo image would vary depending on the degree of limiting being applied at any instant. Besides the Neve limiters, Nova also have four Universal Audio limiters, and an Astronic graphic equaliser is used for special effects beyond the scope of the individual channel equalisers. The engineer's talkback key, besides doing the obvious, also sends 30 Hz tone to all tape tracks. The use of the talkback facility at the end of a take thus causes a burst of this low frequency tone to be recorded, so that when the tape is later spooled through at speed, the operator hears obvious bleeps between the items, which simplifies the task of locating any specific take.

In the corner of the room, a stack of extra Series 360 Dolby noise reduction units have been installed for use with the new 16 track recorder. This is by the 3Ms Company, and is incredibly compact, being considerably smaller than most other multitrack machines, even the 4 track models. The main thing, of course, is the performance, and engineer Gerald Chevin enthuses about it. He is also very pleased with the new 3Ms tape they have been using – Scotch 206. This is unlike conventional tape in that the oxide-coated side of it is more shiny than the back. The day must inevitably come, when someone somewhere inadvertently tries to record on the wrong side of this tape, but the Nova men are confident it won't be them.

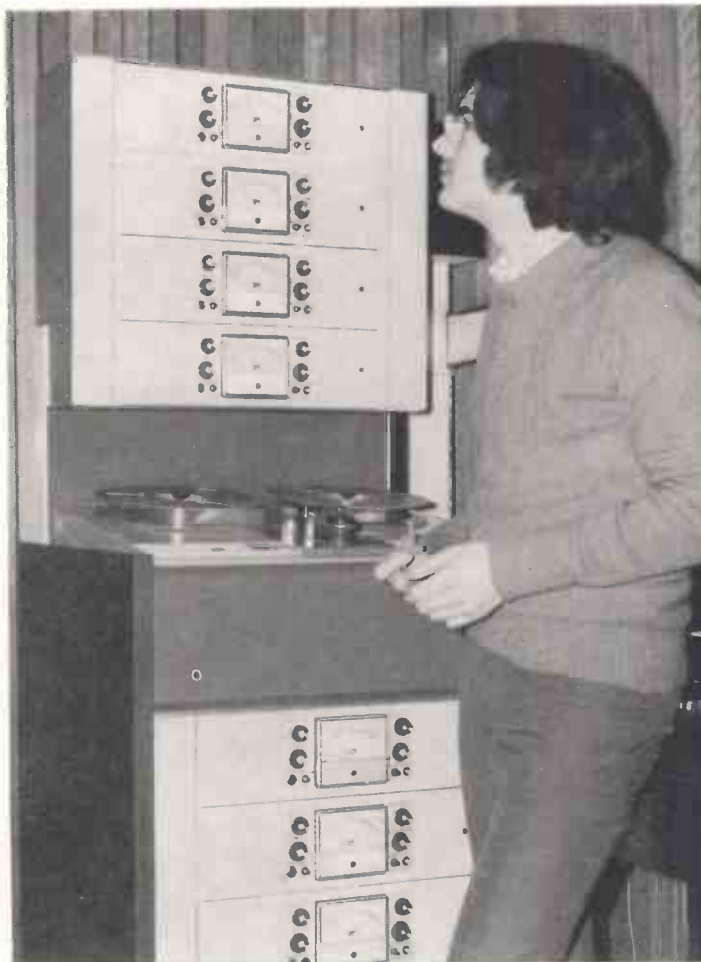
The reason they prefer this tape to Scotch 202 is that it has a much lower noise level. With tape like this, and the additional advantage of Dr. Ray Dolby's box of tricks, background hiss should soon be a thing of the past. The disadvantage is that the low noise tape is rather more expensive than most. Whereas Nova charge the usual £25 for a 10½ inch reel of 2 inch wide Scotch 202, a similar reel of 206 is £35. Quite a difference, but if you want the best, you have to pay for it.

Separation

The studio, which measures 40 feet by 20, can hold about 30 musicians. The usual acoustic screens are provided to restrict the sounds picked up by each microphone, and difficult instruments like drums, can be accommodated in the separation booth, which is adjacent to the studio. During a recording, each microphone signal is individually controlled by the engineer. If separation is bad, then a microphone intended to pick up (say) acoustic guitar, might also pick up the drums. The equalisation put in for the guitar would then have an effect on the drum quality. The drums could therefore never be properly controlled, and neither could they be completely faded out, without also losing the guitar. For this reason, it is essential to be able to obtain good separation.

Phantoms

Nova have a range of studio microphones including many by Neumann and AKG. Phantom powering is employed, which means that the power to condenser microphones is sent via the signal cables. Many studios get rather cluttered up with mains cables and power supplies all over the place, and would do well to use phantom powering, which is a neat way of overcoming this problem.



As in most studios the decor is pleasant, and the lighting may be adjusted to suit the artists. The usual grand piano is provided, in this case a Steinway B, and the hire of various musical instruments can be arranged. The charge for 16 or 8 track recording is £26 per hour, which is about average for this kind of studio in London.

Excellent

Like the control room, Nova's reduction room is equipped with a Neve desk. This one is a fairly ordinary 16 channel model, built to the same high standards that have earned Neve their excellent reputation. The hourly charge in the reduction room for getting 16 or 8 track tapes down to stereo or mono is £19. Other services include multitrack copying at £10, editing at £7.50, and playback at £6. The tape machines are transportable, so that they can be used in either the control room or in the reduction room according to requirements. Besides the 16 track 3Ms, Nova have an 8 track 3Ms, 4 track and stereo Scullys, and 4 track stereo and mono Studers. Also shared between the two locations are the echo facilities. Two stereo and two mono EMT plates can be selected to either console at the flick of a switch.

Post Office

Although Nova do not have their own disc cutting channel, they can make the necessary arrangements for customers requiring tape to disc transfers. Prices range from £1.25 for a 7" single sided mono acetate, to £13.50 per side for a production master of a 12" stereo LP.

Another facility is the provision of a Post Office music line (as opposed to a low quality telephone line). Should the need arise, the studio output can be plugged to the line, and sent anywhere via the trunk system. When

commercial radio is with us, this facility may prove to be very useful, as live or recorded material could be sent from the studio to a commercial station for use in a programme.

Better

Although not as large as some of its competitors, this well equipped studio has attracted many popular artists, including such people as Dave Cash, Victor Sylvester, Julie Ege and Lulu.

Proof enough that Nova is one of the better London studios.

KW



Top Left: 3M 8-Track Recorder

Lower Left: 3M 16-Track Recorder

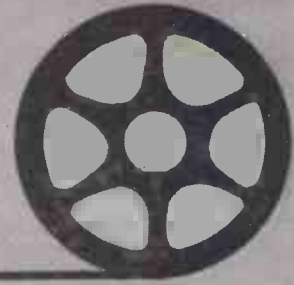
Right: Gerald Chevin at Control Room Desk

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LETTERS

MISOGYNISTS?

Dear Editor,

I can't for the life of me understand what you have against the female species.

During the entire length I've been reading your magazine—about a year now—I have never seen a feature on

a singer of the fair sex and, for god's sake, there are enough of them—Brigitte St. John, Rosetta Hightower and Elkie Brooks, for instance.

Surely women singers play just as important a part in the make up of today's music as us fellas.

**Rodney Jackson,
Loughborough.**

UNFAIR B.I. : YAH! BOO!

Dear BI,

What has Edgar Broughton done to deserve the slugging he has received in recent issues of *Beat Instrumental*? Twits like Stan Webb, Pete York and Eric Dillon have all had their turn. Why not give Edgar a chance to reply? It's been over 1½ years since Edgar has been featured in BI. Could it possibly be that Messrs. Webb, York and Dillon are somewhat jealous of Edgar's success in Germany? Kids in Germany have it pretty tough as far as the fuzz go, though admittedly they can be

violent at times. However, York's comment that Broughton 'always makes sure he gets his money' is pathetic. If this is so, why then, on his last German tour did Edgar declare the last six concerts free gigs, as he only wished to break even? Edgar has played free for such diverse subjects as Pakistan flood victims, White Panthers, Implosion, Release, Phun City and many others in Hyde Park and Parliament Hill Fields with the Floyd, Blind Faith, etc. I have yet to hear of Fat Mattress, Chicken Shack or Hardin & York playing *one* benefit gig! Come now, who are the real breadheads? These 'musicians' and others such as Deep Purple are scared of bands like Broughton and Kevin Ayers, who actually care more about their fans' rights than their bank account. Though this letter is too long for publishing in the so-called 'hip' BI, I feel even you must soon give Edgar Broughton a fair hearing.

Yours most disillusioned,
RALPH BOYD,
24 Broadway, Bangor,
Co. Down, Ireland.

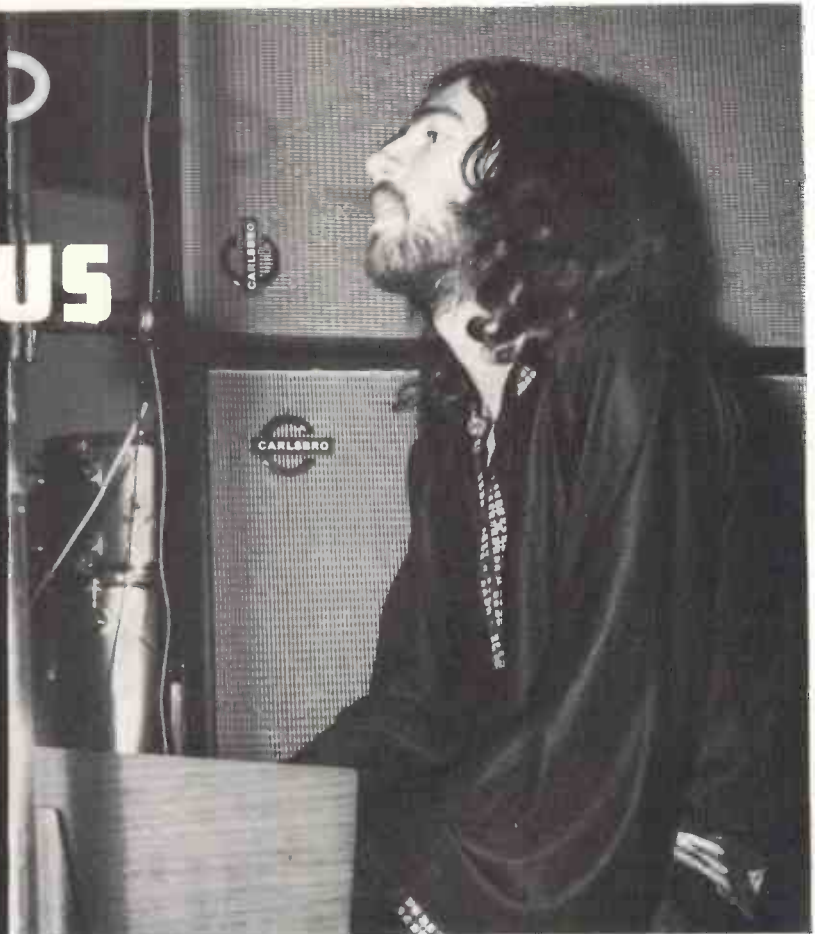
P.S.—If Broughton is the 'laughing stock' of the music business how come his last single and album made the charts, and all recent releases by Shack, Mattress & Hardin-York have failed? Ha! Ha! and sod the lot of you, capitalist gits!

First of all, let's make it plain that any views expressed by Artists in BI's columns are their own—and not ours. Like all journalists, our reporters may draw a person out on a certain subject, but we do not prompt, do not alter and do not print views that haven't been genuinely expressed. Or do you think that we should censor opinions freely given if they do not agree with our own preconceptions?

Beat Instrumental has nothing against Edgar Broughton—or any other artist—and he is welcome, any time he wants to arrange it, to answer his critics via our pages—EDITOR.

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CARLSBRO



PRINCIPAL Edwards Magic Theatre consists of eleven people', I was told by one or other of the five that had made it out of bed by three o'clock for the interview. I met them at their country farmhouse in Northamptonshire and we sat around in a room which looked out on to a field of daffodils. I had ignorantly pointed them out as being tulips ('I'm from the city', I explained). A gentleman referred to as Root seemed to take over lead vocals while the rest of the un-named and un-introduced magic people chimed in periodically.

The group itself started in the dark confines of Exeter

University about three years ago. It was the result of fifteen students involved in the various arts who were hesitant about launching out as fifteen individuals into a world where only the fittest survive. The solution was thought to be in coming together and contributing to a single project, but the resulting problem was how? After a listen to the Mother's first album which contained such verbal goodies as *It Couldn't Happen Here* and *Hungry Freaks Daddy*, someone suddenly hit on the idea that here was the answer . . . words and music . . . theatre . . . drama.

Growing out of this initial idea has come the music,

theatre, dancing, poetry and song that has made Principal Edwards the most unique 'band' on the road today. 'Most rock bands today are getting tired of the restrictions of being a rock band' says Root 'so they go into bigger things like *Tommy* or the String Band with *U*, but the thing is we started there.

As well as the early Mother's albums they find kindred souls in the Bonzos of the 1967 era. There aren't many other direct influences to be found in the Magic Theatre, mainly because there aren't any similar acts in existence from which to draw. The obvious factor which prevents people from forming this type

of troupe is the sheer financial demands which are needed to keep eleven people on the road. A lot of expensive equipment is required to present the show to the standard they aim to provide and this is hard to obtain when the first necessity to be considered is keeping the band clothed and alive. They now work with WEM equipment which is painted white in order to form a backdrop for their act.

Root describes the purpose of the group as being to provide a show which is 'pleasant to look at, pleasant to listen to, stimulating to look at, stimulating to listen to and, if you're very clever you can learn something from it'. They also aim to somehow bridge the gap between bands and the theatre.

The eleven artists who make up the group are seven musicians (drums, lead guitar, bass, violin, percussion, male singer and female singer), two lightshow operators and two dancers. Contrary to current rumours the line up does not fluctuate in its ratio, neither is everyone in the group a ham dancer, lightshow operator, guitarist, drummer, dancer and singer. Each person has his/her own particular function in the act.

They try to vary the venues at which they play but find themselves invariably on stage at one or other of Britain's universities. They have, however, played in the dim dark back alleys of Soho where they possess some novelty value in the territory of rock 'n blues support groups from round the corner. They would rather that they played more of this type of gig as they feel it is possible to get stale by continually playing to the children of our further education system.

Again, searching for a definition of what Principal Edwards Magic Theatre are about, Root quotes Frank Zappa as saying 'Entertainment products in general are designed to decorate time'. Then, as if for good measure, he quotes himself: 'Most bands flog you a can of emulsion but we give you a roll of wallpaper as well'.

BRIDGING THE GAP WITH THE MAGIC THEATRE



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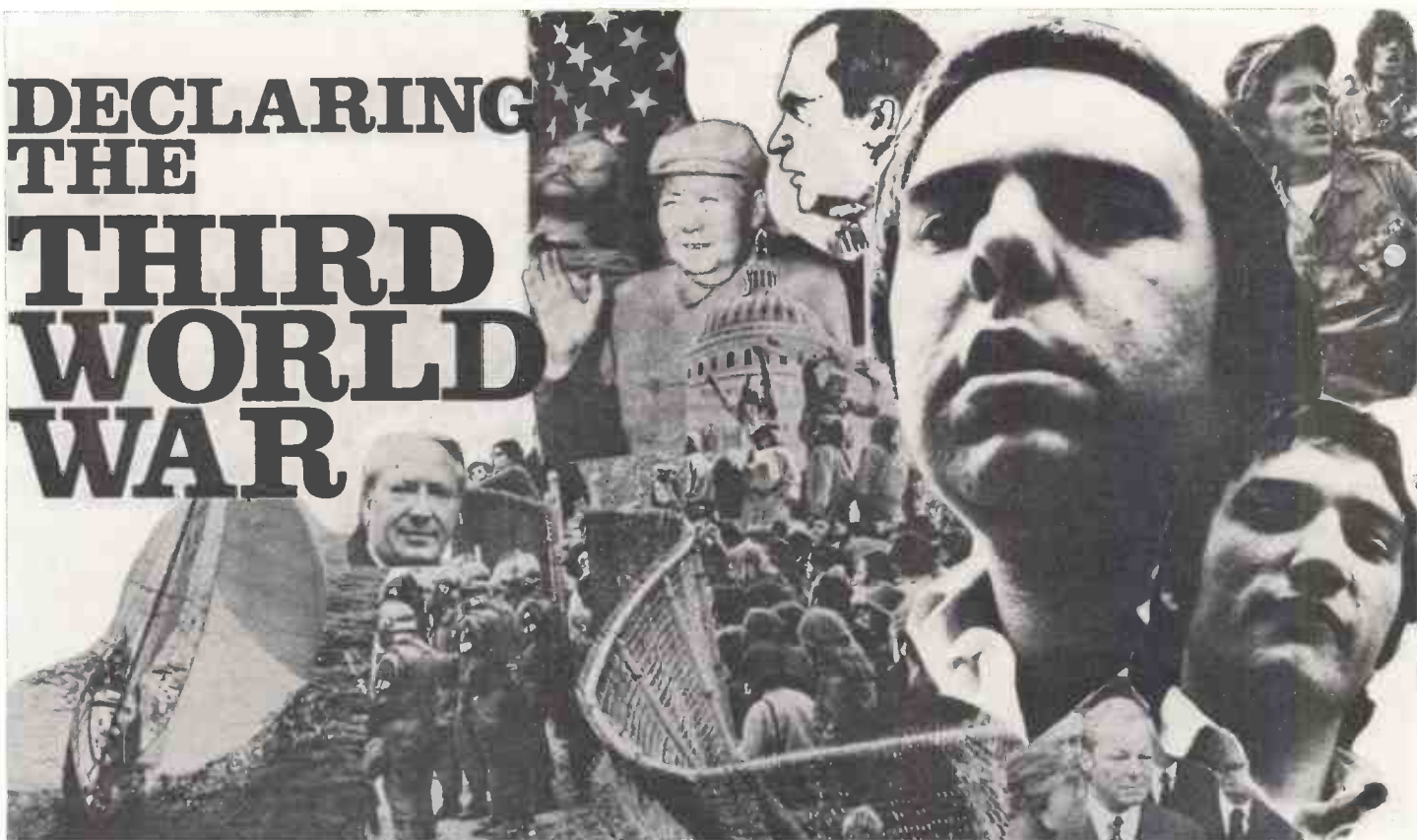
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BT

DECLARING THE THIRD WORLD WAR



A WORKING CLASS hero is something to be and this guy, Terry Stamp, is most decidedly working class. Maybe some day he'll be a hero too. He writes songs and sings them for a band called Third World War, who *have* to have just about the gutsiest sound around. His lyrics match up to the music in violence 'Waiting on a signal/Coming down the line/Load your magazine clip/I'll load mine.'

He admits to not being able to spell correctly and says that he's never bought a book in his life. Of his own writing, he holds no pretensions 'Track said it was like poetry. They think it's poetry but I'm just tryin' to make it interestin'. I just do me best. There's no bullshit.' He is equally unhampered by the academics of the musical side to his contribution. 'I can't play that well. I don't play lead—I'm just rhythm'. Defining his role in the overall group sound, he says 'That choppin' sound—that's me' and then he breaks into a smile at the thought. 'Yeah . . . that's me.'

Stamp was a truck driver until about a year ago when music publisher John Fenton

took a liking to his songs. He's twenty-five now so there's an awful lot of truck driving that's been done. Fenton introduced him to Jim Avery who once got involved with Thunderclap Newman and they dug each other writing. It just happens that Avery also comes from Terry's stamping ground of Shepherd's Bush. Together they share a concern for the welfare of the working class. 'Rock has always been middle class', says Avery. 'Like the Stones came up from art college and Richmond, Ray Davies, Lennon and Townshend were art college boys—but we're working class.'

PLIGHT

Stamp, although confessing to be no poet, always compresses his feelings into single statements. Of the working class he says, 'It's the shitty end of the stick really'. In his songs he is equally explicit 'Let's free the working class/We're tired of kissing/The Monarchy's arse' (*M.I.5's A-live*). He feels everyone should hear of the plight suffered by his strata of society.

Avery sympathises and feels that now is the time of the underdog being given a chance to express himself. 'I think that the superstar bit's over. Every man can now have the chance to say what he wants to say.' The things that Third World War want to say are mostly concerned with the working class and 'revolution'. Our PM is made the subject of a jest in *Teddy Teeth Goes Sailing* ('Well, he's always sailin' aint he? D'yer see 'ow many boats 'es got on tele the other night?—Stamp.)

Other songs are of actual experiences. 'I was standing in a pub minding my business/Halfway thru my third pint of Guinness/And up came this guy, he said Hi, Deary, hi/With a twinkle in his eye/And a feather in his hat/He said, how about we go/Back to my mother's Chelsea flat.' (*Shepherds Bush Cowboy*.) The music is raw and violent like a trainload of Spurs' supporters on a losing day. Stamp does his 'choppin' sound' very well.

The crudity of both words and music are paradoxically the beauty of it all. It's the expression of the way a generation within one class of our

society lives and thinks and it hasn't been hampered by text books and Eng. Lit. degrees. It hasn't been censored in favour of neat rhymes and musically they refuse to compromise. Avery has been through the velvet suit and Speakeasy scene and he's intent on guiding this band away from it all. 'We write what comes easiest' he says.

Up until now the band has been flexible with Stamp, Avery and pianist, John Hawken (ex-Renaissance, Nashville Teens) forming the nucleus. A gentleman referred to as 'Bramley' also contributes to the songwriting and is as such considered a part of Third World War.

HONESTY

As a band, you'll either love them, hate them or love to hate them. There doesn't seem to be a middle path of opinion open. Personally, I rate them highly, even though their music is the exact opposite of my gentler taste. I love them because they're honest and because honesty is a rare quality in the age of hype. Power to the people. Right On.

□ THE A & R MEN



MIKE VERNON

Blue Horizon Records' managing director, Mike Vernon, must surely be the leading contender to David Frost's title of being the most regular traveller between London and America.

With almost monotonous regularity he flies to his New York offices for talks on the release in Britain of new specialist blues products and then goes searching in the Delta and Panhandle regions of America's deep south and south west for new talent to record and produce.

Mike's involvement in the frenetic world of blues spans several years. He began seriously collecting blues records when he was 16 and has since become generally recognised as being one of Britain's leading authorities on the subject.

It was always his ambition to enter the music business, so when he was offered the position of assistant to Decca Records' producer, Frank Lee, he naturally jumped at the opportunity.

Not being the type of person to sit around and wait for promotion, he got to work on a few business ventures of his own; the blues magazine which he started with some friends whilst at art college was still being published monthly and the record mail-order service which had followed on from the magazine was becoming increasingly popular.

Promoted

After a brief period he was promoted to full producer and soon made a name for himself as being a very able man behind a control desk in a recording studio and sought after by groups from all over the country, including Ten Years After, John Mayall's Bluesbreakers, The Web, David Bowie, Johnny Almond, Savoy Brown and many others.

Being an ambitious character he decided that he could do even better than just working exclusively for Decca and so began planning the formation of his own company.

With his brother, Richard, he arranged a record distribution deal with CBS and this enabled him to sign a couple of groups to the company – Blue Horizon.

Mike recorded an album with each of the groups and released them within six months of each other. The first, Fleetwood Mac, reached the number two position in the album charts and the second, *Forty Blue Fingers Freshly Packed And Ready To Serve*, by Chicken Shack, did equally well.

Specialists

Two releases and two hits was a good start by any standards and they were enough to cover the expenses of releasing the more specialist blues albums of Roosevelt Holts and B. B. King.

Mike and Blue Horizon continued the success story for three years during which time both he and the record label became known throughout the world.

Now, Mike has begun a new chapter in his story. He is in the process of making Blue Horizon an all-round record company rather than just a blues label.

'When we started the company,' he said, 'we had no intentions of being "blues only." We wanted to give blues fans the records which they hadn't been able to have before. Unfortunately, we were type-cast by the music press and the BBC. This meant we only got coverage in the blues column and this in turn meant that blues fans were the only people to be aware of our product.'

'Now that we have a new distribution deal (with Polydor), we are

really emphasising the fact that Blue Horizon is, in fact, multi-coloured. Take, for instance, our three albums which were released in May – Jellybread's *65 Parkway*, *Marshall Hooks & Co.* and *Bacon Fat*. Only *Bacon Fat* could be classed as being in the blues strain,' he added.

Focus

Blue Horizon recently signed another two groups to its books – Mighty Baby and the Dutch group, Focus.

'I really have big plans for them,' he said. 'Focus, for example, are one of the most popular groups in Holland. They have also been relatively successful in England. I'm sure they will be very successful all over the world very soon.'

This typifies his attitude towards Blue Horizon's future.

'We will only record the best. But it could be the best in absolutely any field,' Mike stated.

Look Out

'We are still on the look out for new talent – every record company is – but it is really surprising that with all the thousands of musicians we have in this country there are very few new groups showing complete originality. As we are chiefly an album company we only sign groups capable of producing lots of good music, not just "one hit" wonders.'

'Every artist we have on Blue Horizon could do a solo concert and hold the audience's attention all the way through,' he claimed.

'As the album market expands I think Blue Horizon must also do so. But we don't want to get too big otherwise we couldn't take a personal interest in all our acts.'

'What we want is the best – not the most.'

BYRDS EYE VIEW



'But I was so much older then I'm younger than that now.'

Bob Dylan wrote those lines in *My Back Pages* and the Byrds have recorded them on their *Younger Than Yesterday* album. It could be about the Byrds really. They came up in '64 with what was to be the beginning of everything we'd like to preserve in our rock-art galleries if we had them. It was the fusion of poetry and electricity, of literature and rock. The group however didn't wait around to get old and mellow – that process was left up the imitators and the musical xerox machines. Not content to remain simple folk-rockers they went on to space rock and then a little acid rock. Then, when everyone else was coming into their interstellar

rock period, the Byrds were off playing country rock. Soon after, Dylan joined up with Johnny Cash, the Burritos took to country style and just about everyone hired their local steel guitar player for the next session. Meanwhile the Byrds were into something else. . .

McGuinn: The Explorer

I don't feel that they've ever been given enough credit for their foresight in judging the spirit of the times and for exploring so many new areas of music previously untouched by electric guitar. The mind behind the discoveries has been Roger McGuinn's. He's been there since the beginning and seen twelve Byrds come and nine

of them go. The Byrds are his pride - you can see it in the way he talks and in the way he controls the flow of information in group interviews. That's the reason there's been such a turnover of staff and why he feels that this line up is going to be *the* line up. The five years of rapid changes – up until late '69 – has in reality been a period of auditioning likely candidates. Roger has never been completely satisfied with the group until Skip Battin, Gene Parsons and Clarence White turned up.

McGuinn himself is a folkie by musical birth. 'It was glorious' he says of the early folk scene. 'It was really fun. It was very *avante garde*, very *in vogue* - I guess that was partly what attracted me to

it. A small number of people were involved and then it multiplied into a national and international phenomenon. It got exploited around '63 and that was the reason I moved out of it and into what we are doing now. I was tired of the commerciality – they had burned out something that was dear to me. I still love it and still play it on my own.'

Coffee and Sympathy

It was during this coffee house period that McGuinn first encountered Dylan. 'I wasn't terribly impressed at the time' he remembers. 'I just regarded him as a competitor. I remember being surprised to see his first CBS album because I didn't think he was good enough to get a recording contract. In years to come though he more than justified himself, although I'm a little concerned with him lately. His material is not as good by poetic comparison as some of his earlier works. It sounds like he doesn't care any more or something. But I still respect him very much for what he's done in the past.'

Hipper than thou?

When the Byrds first came to England in '65 they were treated as a straight 'pop' group. *Rave* was there asking questions like 'Do you try to be an "in" person, making funny cracks, and being part of the hip scene?' They noticed that 'just as The Beatles brought into fashion words like "gear", so the Byrds seem to have brought words like "scene". The Byrds have lots of scenes, and even more daddys, and simply *hundreds* of hippy things.' (*Rave*: September 1965). The Byrds were then Mike Clarke ('the bluest eyes'), David Crosby ('cute') Chris Hillman ('like a Walker Brother or a tall Brian Jones') Gene Clark ('a twinkle in his eyes') and McGuinn ('slim with hidden eyes') and – apparently purely by chance – they played music.

Many people seem stuck with what they refer to as 'the old Byrds' and 'the new Byrds' but McGuinn thinks only in terms of Byrds. McGuinn *is* the Byrds in actuality and whatever musicians he cares to surround himself with can be considered as Byrds. To be exact, there have been seven Byrds combinations up until now, but the public still likes to think in terms of two – the *then* and *now* of it all.

Lennon and humour

Now – Skip Battin plays bass, Gene Parsons drums and Clarence White plays rhythm or lead. In their hotel room Gene Parsons being interviewed for radio tells how he came to be with the group. 'I woke up one morning' he explains 'and this guy was at the door with a shotgun. He told me to get in a bus and I told him I didn't know how to play drums and I was good at pumping gas but he said no they needed a drummer and I found myself on the road with the Byrds.' It was good to see someone who still had the fun which surrounded early Beatles interviews. Most of the humour which went with the *Hard Day's Night* period has been lost in pain and self pity. When did Lennon last make us smile? 'Home life' says Parsons, in reply to another question, 'I don't have a home life. My home is where I hang my hat – and I don't have a hat.'

Colonel White

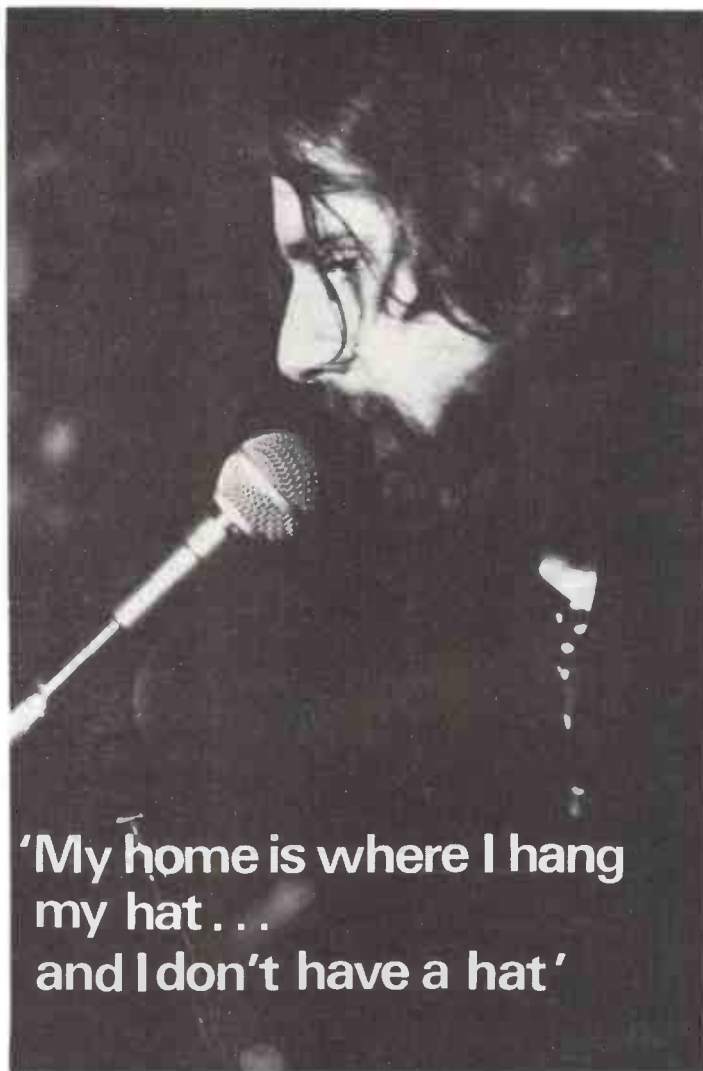
Clarence White seems small and lonely. He doesn't smile much at all and prefers well-cut clothes to Gene and Skip's extreme casual wear. He started out in a bluegrass outfit *The Kentucky Colonels* and joined the Byrds through Chris Hillman, who was in the early lineup. The bluegrass group had started to present its limitations, with its members aware of the future of music yet unwilling to let go of the traditional. 'Being in a bluegrass group' says Clarence 'you work

country and western shows, coffee houses or folk clubs. We did folk clubs all the way from New York to California. I had wanted to electrify our sound, but the rest of the group weren't really hip to it. It's not that they didn't think it was going to happen – they just didn't want to get out of traditional music. Some people get into it and just won't go electric or even touch an electric instrument. It's really strange. Then about two years later the Byrds recorded *Tambourine Man* and it kinda freaked them out. I knew Chris Hillman and used to see Roger a lot around the Ashgrove because he was on the folk scene then. I liked the Byrds albums and really dug them as a recording group.' From then onwards I knew I'd be doing something with them but imagined it would be limited to the studios."

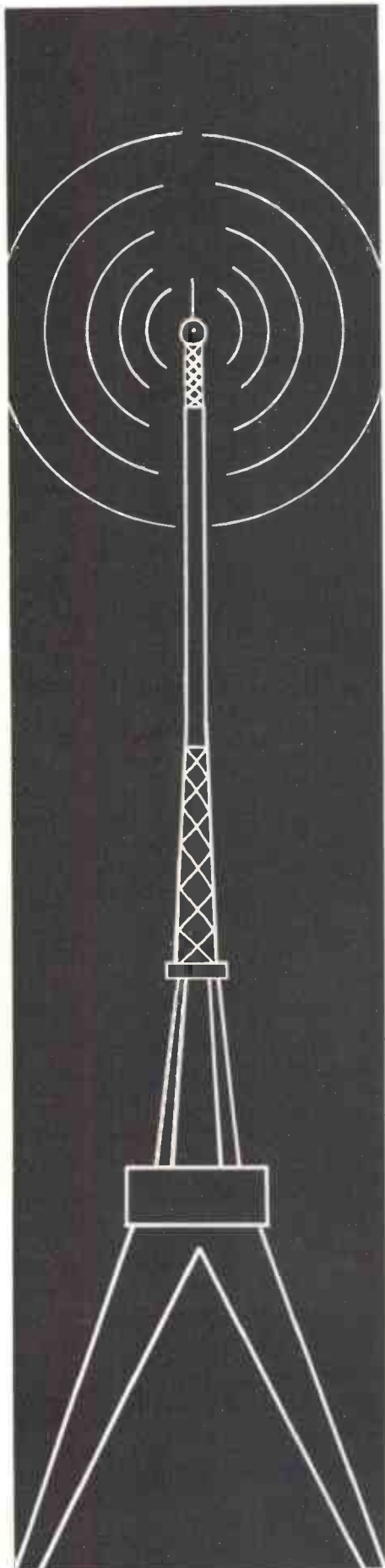
Superb

The Byrds live show is superb. They're a group that doesn't have to blow your mind with volume to be appreciated. Roger's 12 string sound which descends through most of the numbers is a beautiful change from the Hendrix imitators and they still play *songs!* The biggest applause goes up for the old favourites *Mr Tambourine Man*, *Eight Miles High*, *My Back Pages*, *Mr Spaceman* and *So You Wanna Be A Rock 'n Roll Star*. Other familiar numbers are from the *Easy Rider* soundtrack, including the beautiful Goffin/King number *Wasn't Born To Follow*. When they leave the stage you can't really believe that they've gone and left you staring at a pile of amplifiers and an unmanned drum kit. Invariably they haven't, and they come back with the very best in encores: medleys of their hits of a bit of Dylan. McGuinn (Dr Byrd) is a part of rock history – a genius thrown up from the ephemeral. He's younger than yesterday and definitely not born to follow.

S.T.



'My home is where I hang
my hat . . .
and I don't have a hat'



COMMERCIAL RADIO:

HOW MUCH MUSIC?

COMMERCIAL RADIO IN BRITAIN IS quickly reaching a stage of reality and can no longer be regarded as a figment of any clandestine broadcaster's imagination.

Whilst such as Australia, Canada and, notably, America, have been enjoying freedom of broadcasting for many years, traditional Blighty has, since the advent of radio, been subject to the totally monopoly of the government-controlled BBC.

However, in the last seven years or so the spectrum of broadcasting has been changing drastically, and the thoughts of freedom of listening have most likely come about since the 'sinking' by the Labour Government of the 'pirate' ships with the Marine Offences Bill in 1967, the ensuing promise of then Postmaster General Edward Short of 'something much better in the way of radio and something which no pirate could ever hope to compete with' – namely Radios 1, 2, 3 and 4, and then the Conservative Government's realisation of the further listening needs of the people.

The events leading up to the recent publication of Minister of Posts and Telecommunications Minister, Christopher Chataway's White Paper on Commercial Radio, have been curious, to say the least.

The story really began in 1964 when Britain was suddenly faced with the constant bombardment of pop music from the many transmitting stations that opened up around the coast – from disused wartime forts in the Thames Estuary to ships anchored just outside the three-mile territorial limits.

Not having approached the correct section of the Civil Service for the right to broadcast (an application that surely would have been turned down anyway), they were promptly declared illegal and after much bantering in the

House of Commons the Bill was passed. It declared that British persons working for the stations would stand the risk of losing their citizenship after a certain period if they continued their associations with the stations, and that British companies advertising with the 'pirates' would be subject to heavy fines.

So, a majority of disc jockeys and other personnel returned home. Others disappeared, hoping to return one day if the broadcasting situation changed and became more in line with their libertarian views.

It wasn't too long after the closure of the last 'pirate' that the almost militant Free Radio Movement was founded and reports of police raids on premises allegedly housing transmitters and extra large record collections were commonplace for quite some time.

RADIO NORTH SEA

Then came the launching of Radio North Sea International. For one reason or another it kept changing its position in the North Sea and was reported moored off Holland at about the same time as it was reported off the coast of Essex. The station ended its transmissions several times during the course of its existence but somehow always managed to spring back. At press time its whereabouts were unknown.

Radio Geronimo was an organisation founded in London but transmitting from Monaco. It was at this time that the Government set a precedent – by allowing broadcasts by British personnel to be made legally to Britain on a specially allocated wave length. British companies were also permitted to advertise on the radio without the fear of imprisonment or fine.

However, Geronimo apparently fell out with the French Government-backed Radio Monte Carlo, which said it wanted that particular wave length for its own use. And even this station seems to have now folded its aerial.

The several local radio stations have certainly proved to be no substitute for a thoroughly independent broadcasting organisation as the BBC also supports these, directly or indirectly.

COMMERCIALS

But now, as has already been said, another tale of radio is unfolding – that of the commercial stations.

At present the Government is considering more than 400 applications, some of which were made more than 10 years ago, for commercial broadcasting licences.

But its future seems doomed before ever really getting a chance, mainly because of the high price being asked for the supply of 'live' or recorded music.

Yet the price does not have to be high. Discs and news are not only simple and cheap but also what the listeners want – and get – in Canada, America and Australia.

In the first two countries a radio station operator plays a record and

pays three per cent of the net revenue to the ASCAP, plus the price of the disc – and that's that. Small wonder there are plenty of music stations with wealthy owners!

In Britain the scene is totally different. Instead of one musical licensing organisation, we have three; the Performing Right Society, which takes care of the composers' and lyricists' rights in all copyright music; the Phonographic Performance Ltd and the Mechanical Copyright Protection Society also claim payment for relayed broadcasts or musical shows.

Bearing in mind that the ASCAP receives three per cent of the net revenue, what do the three legally-constituted British societies want?

PRS would ask for eight per cent or more, PPL $12\frac{1}{2}$ per cent, and MCPS $6\frac{1}{4}$ per cent. These percentages are all of net revenue and could, in certain instances, add up to $31\frac{1}{4}$ per cent of any programme where even one disc is played.

50 GRAND

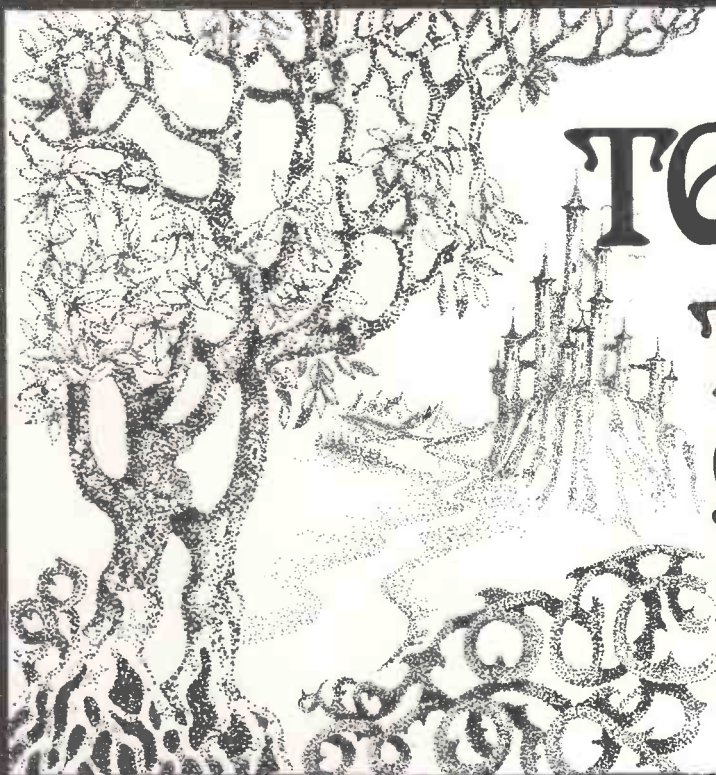
Hughie Green, television personality and director of Commercial Broadcasting Consultants, estimates the running costs of a small commercial radio station operating from six in the morning to midnight (and allowing

seven years to write off the costs of such equipment as aeriels, transmitters, studios, link lines, live and recorded programmes, announcers, disc jockeys, sales staff and finance), to be in the region of £50,000 a year – providing that 50 per cent of the programme is provided by national advertisers, which brings us to another point.

FM?

At present there is talk of the commercial stations operating on VHF or FM wave lengths, and not too many people in this country are equipped to receive these. Therefore, it is not likely that any advertiser would pay several hundred or whatever pounds to reach such a small audience. He would – if medium frequencies would be found. Even the BBC agreed that medium frequencies are available. There is further talk of a mixed service – of medium frequency by day and VHF by night.

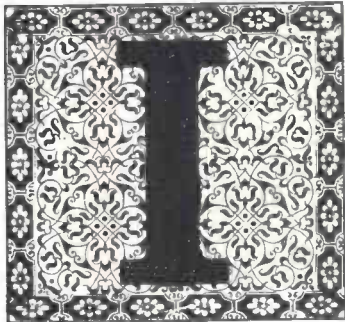
These are just some of the many headaches being unnecessarily suffered by all involved and, obviously, if licences are granted and operators receive the green light, the chances of their going bankrupt soon after are high – unless there are drastic changes in needle-time laws and frequency allocations.



TOLKIEN

The world of Middle Earth

Three Rings for the Eleven-
kings under the sky,
Seven for the Dwarf-lords
in their halls of stone,
Nine for mortal Men
doomed to die
And One for the Dark Lord
on his Dark Throne . . .



F THESE lines are already familiar, then you will probably know all about *The Lord Of The Rings*, and about Professor Tolkien, and you won't want to read any further. If, on the other hand, they seem strange and rather outlandish, then you are definitely in the market for conversion. Read on.

At this point someone will probably say 'Isn't the *Lord Of The Rings* a book? And isn't this a magazine called *Beat Instrumental*?' And you're probably also wondering what the connection is. It's fairly simple. The *Rings* epic is indeed a series of volumes, but as a cultural influence on a lot of today's thinking, Romantic ideals and, yes, music, it has very few peers. Ever remember a club called Middle Earth? And another called Gandalf's Garden? Did you ever hear Jack Bruce's *To Isengard*? And were you aware that Marc Bolan's (self-confessed) strongest influence has been this remarkable piece of writing? The connection is therefore made, and the writer will now get on with his piece which, depending on your standpoint, is either an introduction to something you should get into, or an appraisal of something you already know and probably love as much as he does.

There's something about the *Rings* that really makes you feel that, not only were you actually there and remember all the great and noble events that took place, but that you actually wrote the damn book. This is an uncanny experience, and may account in some part for the fanatical loyalty with which adherents regard it (the writer is one of those fanatics). So what's it all about? you are asking, and I promise to get on with it in a moment.

The Lord Of The Rings first made its appearance in the early fifties. The first volume of the three *The Fellowship Of The Ring* became so popular in colleges and universities - both in Britain and the U.S. - that when the second (*The Two Towers*) was issued, there was an immediate and colossal demand for the book. Does that remind you of Beatles and Dylan concerts? Well, it should. Ringo is reported to have said 'If they ever film the *Lord Of The Rings* I want to play Sam.'

The Beatles are all adherents, of course, but, just in case you are not fortunate enough to have read the *Rings*, herewith, roughly, a short synopsis. [I will not attempt to copy Tolkien's style - couldn't, anyway - or even to give more than the sketchiest of outlines. *The Lord Of The Rings* is remarkable, not only for its sheer scope and flowing imagery, but for the masterful way in which several thousand legends, stories and tales have been woven together into one vast - but intensely readable - piece of writing].

The story is set long, long ago. That's all you need to know, really, except that in those days the world (Middle Earth) was occupied by other races apart from Men. There are the immortal Elves, half-men, half-Angels, with their wisdom, their beauty and their long sorrow. There are grumpy but fiercely loyal Dwarves, masters of stone and metalwork, who carry axes and live in mighty palaces carved from the living stone beneath mountains. There are Goblins, Trolls, Wargs and many other creatures 'horrible beyond the horror of an evil dream.' But there is also valour, light and high beauty. And there are Hobbits - placid





little country-dwelling people - and these play a vital part in the story.

The book opens with the discovery that Frodo, a contented, wealthy, middle-aged hobbit, owns an heirloom of a dangerous kind: it is a golden ring of innocuous shape and magical powers. It seems harmless - although interesting - but the great Wizard, Gandalf the Grey, discovers that this ring is the One Ring of the rhyme, the property of the Dark Lord of the Rings, Sauron the Great, a Satanic figure who broods in his great fortress in the land of Mordor. Sauron is utterly evil and also immortal, and if he regains his treasure - the Ring - his power will again engulf the world.

Gandalf decides that Frodo, aided by companions (some of whom are chosen and others not), must attempt to destroy the Ring: it is too dangerous to remain in existence. But how is this task to be done? The Ring, in addition to its other powers (rendering the bearer invisible), is indestructible. But Gandalf reveals that there is one desperate attempt that may be made: the Ring can be 'un-made' by casting it into the fire where it was forged, into the volcano that lies under the fortress of Sauron, in the very land of Mordor, thousands of hazardous miles away.

The main theme is the tale of Frodo's long quest, of the joys and wonders that he encounters, of the high and noble deeds that ensue. The Company of the Ring, formed to undertake the quest, consists of Frodo, three other hobbits, two Men, an Elf, a Dwarf and Gandalf the Grey. Together they journey the length and breadth of a Middle Earth - already grown dark and dangerous - to fulfil their task.

And, of course, there is Gollum. He is an eerie creature: a sneak thief, a murderer and a cannibal, and completely insane. But he is insane with desire for the Ring, which he once owned, and which has made him what he is: a victim of Sauron's evil power. It has also lengthened his years by a monstrous degree (another of the Ring's 'powers'; it gives everlasting life - but of an unholy kind - to the Bearer. He does not die, he *fades*; until he becomes a living ghost, wholly under the power of the Lord Of The Rings).

This is Gollum's tragedy, and the seed of the greater tragedy inherent in the book. He cannot live without the Ring - if it is destroyed he will 'die, yes, die into the dust.' And he cannot live *with* the Ring. For he has not yet wholly faded, is not yet completely under the Evil Eye of Sauron. He follows Frodo on his journey, trying to get his 'precious' back, and makes a terrible end for himself, surviving only to haunt the indignation.

But the whole *Ring* cycle haunts the imagination. This is its power. It is completely self-contained, and cannot be added to or embellished in any way - although many misguided fans have tried to do so. But it is easy to understand why anyone should want to. As I said earlier, the book makes you feel as if you actually wrote it yourself - and what's more natural than a little revision?

If I needed any further excuses to write this article, I would mention the vast amount of poetry and balladry in the Rings. There are merry hobbit-songs; sad and spectral Elven-chants; flaxen-haired warriors proudly declaiming epic verse, and Rhymes of Lore, ballads and other songs beyond count. Even the wretched goblins have marching-songs.

The Lord Of The Rings can be bought in hard - or paperback form from every bookseller in the land, and so, incidentally, can a lot of other Tolkien paraphernalia... maps, posters etc. But if I were you, I wouldn't bother with that. I'd just get myself a copy of this wonderful book, arrange a quiet weekend, find a comfortable armchair, and start reading.

You won't regret it.

A.T.

Extract from 'The Lord of the Rings' by J. R. R. Tolkien reprinted by kind permission of Geo. Allen & Unwin, Publishers

A BEAT INSTRUMENTAL FOCUS ON GUITARS

SOME OF TODAY'S INSTRUMENTS AND RECOMMENDED PRICES

JOHN BIRCH
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John Birch, of Northfield, Birmingham, is well-known in the trade as a quality maker of handbuilt custom guitars and accessories. A great speciality of John's is in the meticulous care he has devoted to the design and improvement of the electronic pick-up. Continual research produced the revolutionary Superflux G pick-up, which is fitted to all Birch guitars and provides excellent sustain, power, frequency response and absence of microphony. These stainless-steel enclosed pick-ups are so strong that John puts a guarantee 'for ever' on them.

The prices of the two main Birch models are:

Six-string guitar, 24 frets, stereo wired: £150

Twin-neck guitar in any configuration stereo wired: £270

Cases for the above are £22 and £25 respectively.

BOOSEY & HAWKES
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Deansbrook Road,
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Tel. No. 952 7711

Boosey & Hawkes have extended their range of acoustic and electric guitars to meet the ever-growing demand for top quality instruments.

The newest models in the range include the Angelica

De-luxe Dreadnought models, the Angelica De-luxe Electric, D1 Giorgio Classical (Brazil), and K. Yairi (Japan).

In the first range models include:

2871 flat top with a spruce top, mato back and sides, rosewood bridge and metal strings. It comes complete with a plushly-lined case at £47.90.

2872 flat top model with a spruce top, rosewood back and sides and rosewood bridge and metal strings. Complete with plushly-lined case at £76.65.

2873 flat top model with a spruce top, best selected rosewood back and sides, rosewood bridge and metal strings. Also complete with a plushly-lined case at £92.00.

The Angelica De-luxe Electric guitar range include:

2875 solid body (les Paul style) complete with case at £63.25.

2876 solid body (Fender style) complete with case at £51.75.

2878 solid body (Fender style) bass guitar with case at £59.30.

The Di Giorgio Classical Guitar (Brazil) model recommended by Boosey & Hawkes is the 2880 full size classic, with a pine top, rosewood back and sides, rosewood fingerboard and bridge with nylon strings. £37.40.

There are two models from K. Yairi:

2894 solid cyprus top, rosewood back and sides, rosewood fingerboard and bridge. Wood marquetry, nylon

strings and complete with a plushly-lined case at £75.00.

2896 solid cyprus top, rosewood back and sides, ebony fingerboard and bridge. Hand carved head, wood inlaid marquetry and nylon strings. Also in a case at £95.85.

St. Giles Music Centre, St. Giles Circus, agents for the famous range of Martin guitars which includes many flat top models and the renowned Dreadnoughts:

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Dreadnought D 28 £349.00
Dreadnought D 18 £262.50
016 New York Folk £180.00

Twelve-string acoustic

Dreadnought D 12-20
£281.75

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London, E.C.2.
Telephone No. 247-1981

The most popular electric guitars in today's group scene are probably the Fender models.

Fender acoustic round hole guitars are also gaining in popularity, especially in the folk and country and western fields. All Fender Jumbo guitars have removable and adjustable necks for perfect action at all times. The Precision Bass has a 'precision' tonal response from a split pick-up, 'precision' tuning from a fully adjustable bridge with length and height adjustment and 'precision' action from the fully

adjustable neck.

Models in the Fender range are:

Acoustic electric:

LTD Jazz 1 £1,020.00

Semi-acoustic electric

Telecaster 2 £281.17

Solid electric:

Jaguar 2 £335.72

Jazzmaster 2 £305.44

Stratocaster 3 £264.38

Telecaster 2 £188.84

Stratocaster (with tremolo arm) 3 £228.71

Esquire 1 £157.37

Flat Top acoustic:

Palomino £172.06

Malibu £136.39

Newporter £102.81

Twelve String acoustic

Shenandoah £255.99

Villager £163.66

Bass Guitars:

Jazz 2 £247.59

Telecaster 1 £220.32

Precision 1 £207.73

Mustang Competition 1 £184.65

Six-string 3 £283.26

Five-string 1 £281.17

Also supplied from Dallas Arbiter are the well-known Framus guitars and included in this section are:

Acoustic electric:

Model 5/65E 2 £174.15

Model 5/60/E 2 £100.72

Semi-acoustic electric

Atlantic 5/113 2 £98.62

Flat Top electric:

Model 5/196/E 1 £58.75

Flat-top acoustic:

Model 5/197 £83.93

Model 5/196 £46.16

Model 5/195 £41.97

Model 5/194 £37.77

Model 197 £37.77

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Flux pick ups with separate tone
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*FINISHES: NATURAL LUXURY
ROSEWOOD, NATURAL
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mahogany and each incorporates
the Vibrasonic Tone Chamber.

Prov. Pat. No. 36050/70

**HAYMAN 3 P.U. SOLID GUITAR
MODEL 1010 : £165.60 inc. P.T.**

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POLYURETHANE — METALLIC
IVORY, OLD BURGUNDY,
PEWTER GOLD.*

PLEASE SEND DETAILS OF HAYMAN GUITARS

Name _____

Address _____



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01-247 9981

Model 196 £33-57

Dallas are in July making available a completely new Hayman bass guitar, thought to be in the price region of £175. All bass guitarists are recommended to make a point of assessing for themselves why the company call them 'The Finest Guitars In The World'.

All Hayman models are supplied complete with tailored, padded covers.

Currently available in the recently-introduced Hayman range are:

- Hayman Solid 1010 3 £164-80
- Hayman Solid 1010 2 £160-00
- Hayman semi-acoustic, finished in either Rosewood or Sycamore £194-57

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Maidstone, Kent.
Tel. No. Maidstone 58903

The ZB pedal steel guitar, as used by members of Poco, Grateful Dead, Rick Nelson, Sonny Austin, Merle Haggard and George Jones, are made in Phoenix, Arizona, and distributed solely by this Maidstone-based company.

In various colours the standard models are custom made for personal taste and feature three impedance sockets which are fully adjustable. The standard models with a single neck have five pedals and one knee lever. The twin-neck models have eight floor pedals and two knee levers.

The pedal mechanism is fully rod-operated and includes string equalising system so that when the strings are lowered and raised they do so simultaneously. The stroke of the pedal is also adjustable. Other features of these guitars include stainless steel changer heads. There is a 24-inch scale on the guitars that have an adjustable nut so to get the scale into accurate tuning. The models from E. S. range in price from £589 to £953 and they come complete with case.

GUITAR VILLAGE
80 Shaftesbury Avenue,
London W1,
734 8840.

This company were last year appointed UK main agents for this fine range of Rickenbacker guitars, all of which are made at Santa Ana, California.

The Byrds have perhaps been responsible for the popularity of the twelve-string electric, which is also prominent in many Beatles numbers. Other groups using Rickenbacker guitars include Yes, Steppenwolf, Wishbone Ash, Ten Years After and Creedence Clearwater Revival.

Two basic models are available. These are a two pick-up solid body version at £170, and the McGuinn-type stereo semi-acoustic De Luxe at £280.

Perhaps the best known instrument in the range is the bass, with a wired separate stereo channel at £235.

A range of new solid-six-string models commences at £125. All these are fully guaranteed and are fitted with many novel features, including two truss-rods which enables either side of the neck to be minutely adjusted. A unique optional extra on the twelve-string model is a converter which hooks off the octave strings to make a six-string version. Pick-ups and accessories are generally available from Guitar Village.

HOHNER
39-45 Coldharbour Lane,
London, SE5 9NR.

Designed for the discriminating professional, the Hohner Fretless Bass Guitar has no frets and enables the player to create his own individual style and technique. It has high quality *black nylon wrap* strings and is hand crafted from the finest American and European components. Other special features include: double cut-away, semi-acoustic, neck tilt adjustment, two adjustable pick-ups, separate volume and tone controls, height

and octave adjustment of the bridge, removable hip pad permitting access to all electronic components and ebony fretless finger board with perfectly measured fret markings positioned for easy visibility.

Type	Suggested Retail Price incl. P.T. Each Decimal
XK250 Fretless Bass Case	199.00 38.15
500 Acoustic with tailpiece	7.20
1612N Acoustic with fixed bridge (nylon strings)	11.10
1612S Acoustic with tailpiece (steel strings)	11.10
1600 Finger-style Acoustic	13.90
1627 Finger-style Acoustic	19.90
1634 Finger-style Acoustic	26.00
H.G.-10 'Contessa', Red	41.75
H.G.-12 'Contessa', Blond	44.50
H.G.-110 'Contessa', Red	55.75
H.G.-110V 'Contessa', Red	64.25
H.G.-30 Six-string solid Red	69.25
H.G.-60 Solid Bass Red	86.75
H.G.-160 Semi-acoustic Bass Red	100.00
MUSIMA:	
<i>Flat-top acoustic:</i>	
No. 1612	£31.10
No. 500	£7.20

MACARI'S MUSICAL EXCHANGE:
100 Charing Cross Road,
London, W1.

Macari's have reduced the number of different makes of guitars so that they can devote more of their time to the Sola Sound range.

- They include:
- Les Paul Copy 2 £65
- S. G. Copy Elli Sound 2 £55

IVOR MAIRANTS MUSICENTRE
56 Rathbone Place,
London, W1P 1AB.

The Mairants Musicentre recently received a large

consignment of guitars from YAIRI of Japan, and although Yairi has been making guitars for the Musicentre for about seven or eight years, he has now excelled himself with a new range. These include:

- No. 300 Classical 25.00
- No. 600 Classical 35.00
- No. 600 Classical 40.00
- No. 700 Classical 48.00
- No. 800 Classical 65.00
- No. 880 Classical 80.00

Also available in the new YAIRI range is a steel-string folk guitar with a wide finger-board similar to a Martin 016NY, with a recommended retail price of £70, including the case. Another Martin copy is the Yairi Gakki guitar, similar to the Martin 000-28, but, says the company, at a quarter of the price - £85.

SAKURA is another name made famous by the Musicentre. Models in this range include the classical TG. 10 at £16, TG. 20 at £18, TG. 30 at £23, TG. 40 at £25, TG. 50 at £38 and the TG. 60 at £45. In the same brand name there are steel-strung folk guitars - TF. 70 at £17, TF. 90 at £21, TF. 120 at £25. A special concert folk guitar is also included, the CF. 60, with a recommended retail price of £33.

MITSUMA classical and flamenco guitars, another Musicentre original extends from the student to the flamenco and solo concert guitar.

- Models in this range are:-
- Mitsuma No. 10 £17
- No. 20 £20
- No. 25 £24
- No. 73 £35
- Concert No. 013 £85
- No. 001 £120
- No. 002 £130
- No. 003 £150
- Flamenco No. 10F £30
- No. 15F £40
- No. 20F £50

Now a new name, SHIN-ANO, has been added to the Musicentre range and models in this range include No. 35 at £21 and No. 53 at £27.

ROSE MORRIS & CO. LTD.
32-34 Gordon House Road,
London, N.W.5.
Tel. No. 01-485 9511

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Braintree, Essex.

Telephone: Braintree 2191



Selmer

of roundback guitars produces uniform tonal response throughout the playing range, so brilliant and refined, says the company, that they have to be heard to be truly appreciated. This new concept has led performers such as Glen Campbell, Eric Clapton, Charlie Byrd, Bobby Goldsboro, Buffy St. Marie and many others to feel that Ovation guitars have a faster response, truer tone and projects further.

The Ovation range includes:

Standard Balladeer – Natural finished Sitka Spruce top, polyestered to a virtually scratch proof finish. Lyrachord roundback bowl. Walnut bridge and slim-line neck for faster action. £131.30.

Glen Campbell Artist Balladeer – Natural finished soundboard of Sitka Spruce, with reduced length of Lyrachord bowl for greater sound projection. Distinctive diamond-shaped fret markers with machine head fittings all finished in gold are its other eye catchers. £191.70.

Ovation 12-String – De-

signed for the performer demanding a superior instrument. The tonal qualities are similar to that of a harpsichord, producing rich full-bodied harmonies. Natural finished polyestered top, full Lyrachord bowl and chrome finished machine heads. £209.

Glen Campbell 12-String – A unique instrument with exceptional tonal qualities. The extremely bright sound easily "cuts through" in presence and projection when used in group work, or as a solo instrument. Natural Sitka Spruce soundboard with full Lyrachord bowl. Machine head finished in gold plating makes it very attractive. £236

Also from Rose Morris are the very popular, top quality Shaftesbury range. These include:

SHAFTESBURY:

Semi-acoustic electric:

Model 64	2	£89-95
Model 65	2	£69-45
Model 61	2	£70-85

Solid Electric:

Model 00	2	£69-50
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Bass Guitars:

Model 66	1	£71-70
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Model 63 2 £73-95

ROSETTI,
The House of Music,
138-140 Old Street,
London, EC1V 9BL.
Tel. No. 253 7294.

The selection of guitars offered by Rosetti is both large and varied, covering all aspects of this field and supported by a comprehensive choice of accessories.

At the introduction of the present Rosetti Guitar Catalogue in August, last year, new names offering classic, folk and electric guitars became available. These names include Morris, now known as Moridaira, and Kiso-Suzuki. In addition new Hoyer electric guitars were introduced and have since proven to be very popular.

The latest and probably most important introduction to the very comprehensive catalogue is the range of Epiphone guitars, in which there are a total of nine models: three jumbos (including a 12-string), two folk models, one semi-acou-

stic guitar and bass and one solid guitar and bass.

The old favourite, Jose Mas y Mas, the student guitar made in Valencia, is a range very much underpriced: 2 bis – £11; 3 bis – £13; 5 bis – £16 and 7 bis – £21.

From Spain also comes the most famous names in concert and flamenco guitars used by many famous artists. These are:

Jose Ramirez	£365
Jose Ramirez Flamenco	£240
Marcelino Lopez Superior	£340
Marcelino Lopez	£250
Arcangel Fernandez	£300
Taurus No. 56	£100
Felix Manzanero	£300
Felix Manzanero Flamenco	£200
Manual Contreras Superior	£300
Manual Contreras Flamenco	£185
Manual Contreras	£185
Manual Contreras 'M'	£115
Sobrino de Domingo	
Esteso	£280
Juan da Montagne	£175
Juan da Montagne Flamenco	£135



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 Model 9519 £39.75

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EPI 6830 de Luxe £66.50

Twelve-String:

EPI 6834 £73.25

Folk:

EPI 6732 £47.75

EPI 68.32 £55.75

Semi-Acoustic:

EPI 9520 £62.75

EPI 9521 £71.25

Solid:

EPI 9525 Six String £52.00

EPI 9526 bass £59.75

EGMOND:

Flat-Top Acoustic:

Jumbo de Luxe £29.75

Jumbo Standard £22.00

Kentucky £14.70

Twelve String:

Double Six de Luxe £33.50

Double-Six Standard £23.75

HAGSTROM:

Semi-acoustic electric:

Swedish Viking 2 £85.00

Flat top acoustic:

Jumbo £75.00

Twelve String £80.00

Bass Guitars:

Swedish Viking 2 £88.00

Eight-String £80.00

HOYER:

Flat-top acoustic:

Concert Western £77.00

Jumbo:

Twelve-string electric 1 £92.00

Twelve-string acoustic £70.00

KIZO-SUZUKI:

Flat-top acoustic:

Model 9507 £35.45

LEVIN:

Flat-top acoustic:

Goliath Super Jumbo £97.95

Goliath Sunburst Jumbo

Twelve-String acoustic:
 Jumbo £79.95

HENRI SELMER & CO., LTD.

Woolpack Lane,

Braintree,

Essex.

Braintree 2191.

Selmer have considerably enlarged its range of guitars this year, and among the new additions are three new Suzukis and four new Gibsons.

The Suzuki Sierra Classic 60 brings the quality of good classical guitars into the Student price range. Features include a spruce top, side and back in mahogany finish and rosewood, fingerboard and bridge. Heavy duty machine heads are fitted with nylon rollers. It comes complete with a decorated head and sound hole.

The Catalan classic 70 is a full-size concert classical, craftsman made with a superb finish. Features include a spruce top, sides and back in mahogany finish and a fingerboard of rosewood. It is beautifully decorated on the head, bridge and sound hole. Heavy duty machine heads are fitted with nylon rollers and the neck has a mahogany finish.

The third model in the Suzuki range is the Laredo Folk 80, a country and western guitar which is rapidly gaining popularity with folk and C & W players. Features include a dreadnought shape, deep bodied with firm bass resonance. It is tastefully decorated with a spruce top, and a fingerboard and bridge of rosewood. There are also heavy duty metal machine heads and steel reinforced neck with adjusting key.

The four models in the Gibson range are the SG. 200 double pick-up guitar.

Model SG 100 is as the SG 200 but with a single pick-up.

Model SB 400 is a long scale double cut-a-way bass model with a body of clear grade poplar.

The fourth model, the normal scale bass SB 300, has the same specification as the SB 400 except it is a different length.

Still in the Gibson are several very fine country and

western guitars. These include:-

The Heritage 12-string features an ebony fingerboard with pearl inlay dot position markers, an adjustable ebony ridge and saddle, a nickel-plated 12-string tailpiece, inlaid veneered peg-head, a nickel-plated de luxe machine heads, de luxe multi-layered inovoroid binding, multiple inlaid purfling rings, inlaid marquetry and Gibson G-24-12 strings. Suggested retail price is £355.

The latest addition to the increasingly popular Yamaha range is the jumbo-sized FG 180 folk guitar. With a large deep body for tone and balance, the back and sides are in mahogany and the top in natural spruce. There is a curved rosewood fingerboard with 20 frets and seven inlay position markers. The neck is adjustable with a steel reinforcing rod enabling the player to completely readjust the action. The sound hole has a decorative design with matching top and edge binding.

The range includes

Folk:

FG 75 £27.10

FG 110 £30.90

FG 140 £35.90

FG 150 £38.50

Jumbo Folk:

FG 180 £40.90

Twelve String:

FG 230 £52.80

FG 300 £75.40



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SG 12A (Twelve-String)	3	£96.00
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G 170A		£42.00
G 130 A		£35.40
G 100A		£29.90
G 85A		£26.50
G 60A		£24.90
G 50A		£22.50
<i>Hand-made Classical:</i>		
GC 53		£98.25
GC 5		£141.0
GC 10		£190.00

JOHN HORNBY SKEWES
Salem House,
Garforth,
Leeds, LS 25 1PX.

The highlights of John Hornby Skewes's incredible range of acoustic classical and folk guitars surely must be the TERADA collection.

On the classical side there are models suitable for the beginner through to the advanced student and then on to the expert and professional user.

For the starter there is Model No. 400, with an amber coloured Spruce top, Maple sides and back in dark brown, *Shina* wood neck, a Rosewood fingerboard with 19 frets, Rosewood bridge, and a wood rosette inlay around the soundhole. It has a recommended retail price of just £17.33.

ZENTA		
Type	No. of Pick-ups	Recommended Retail Price £ p.
Solid Electric		
FG. 11	1	16.80
SE. 2T	2	30.45
AT 1	1	19.85
AT 2T	2	26.07
ML2T	2	34.75
LP 200G	2	55.00
Bass Guitar		
SE. 2B	2	36.75

<i>Semi-Acoustic</i>			
PM 102	2		39.00
PM 102B	2		44.00
PM 202	2		49.50
PM 202B	2		49.75

KASUGA			
G 85	Classical Guitar – Nylon Strung		24.25
G 100	Classical Guitar – Nylon Strung		26.75
G 130	Classical Guitar – Nylon Strung		30.50
G 160	Classical Guitar – Nylon Strung		36.25
G 250	Classical Guitar – Nylon Strung		50.50
LG 160	Requinto Guitar – Nylon Strung		32.85
FG 250	Flamenco Guitar – Nylon Strung		50.50
RB 400	Five-String 'G' Banjo		66.00
F 10	Folk Guitar – Steel Strung		27.95
W 13	Western Guitar – Steel Strung		32.55
F 15	Folk Guitar – Steel Strung		33.90
T 15	12-String Western – Steel Strung		36.00
W 17	Western Guitar – Steel Strung		36.25
F 200	Folk Guitar – Steel Strung		44.10
T 20	12-String Western Guitar – Steel Strung		40.75
W 250	Western Guitar – Steel Strung		49.35
T 300	12-String Western Guitar – Steel Strung		54.60

TERADA			
400	Classic Guitar – Nylon Strung		17.33
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800	Classic Guitar – Nylon Strung		27.30
1000	Classic Guitar – Nylon Strung		31.50
1200	Classic Guitar – Nylon Strung		35.70
FL902	Folk Guitar – Steel Strung		25.20
FL903	Folk Guitar – Steel Strung		26.25
FL904	Folk Guitar – Steel Strung		32.03
FW941	Western Guitar – Steel Strung		30.45
FL942	Western Guitar – Steel Strung		36.75
FW943	Western Guitar – Steel Strung		40.95
FW952	12-String Western Guitar – Steel Strung		35.18

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VOX
Vox Works,
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Erith, Kent.

A new and exclusive range of three solid guitars is now available from Vox.

The range includes the SG 200 bass model which has twin pick-ups, tone and volume controls and a flick-switch for instant action. A treble version of this guitar, the SG 200, has the same features plus a fitted tremelo arm.

To complement their popular VG 2 guitar, which the company says, has sold with tremendous success since it was introduced 18 months ago, there is the new VG 2 bass model, available mid-July.

At press time the recommended retail prices were not available but all approved Vox dealers will be notified as soon as possible.

Strings

British Music And Tennis Strings, who also make Sound City Strings, produce the noted range of Cathedral Strings in four gauges, like Isaacs and Blue Circle light gauge strings. For flat and/or finger picking there are the John Pearse folk strings and seta for twelve string and bass – both tape and wire-wound for long and short scale instruments.

Cardiff Music Strings produce a new set of bronze wire strings which are excellent for C & W music. They come in three gauges – light, medium and heavy retailing at £1.10 a set. The Super Slinky is also another popular string for the electric guitar being of a very light gauge twin-spun and nickel wound. Sales of Flamenco style strings are apparently increasing and a set of these retails at £2.

General Music Strings in South Wales make the Picato range of guitar strings

in four gauges: extra fine; ultra light, light and medium.

A wide range of strings for bass guitar, 12-string and Spanish guitars can also be obtained from GMS.

Rotosound is the originator and inventor of the nylon covered string. The same string for use with ordinary electric and acoustic guitars is The Swing King (ref. RF 21) with extra plain first and second with each set. Their new custom box soon to be marketed will feature ready-made sets and singles in custom strings

from .006 in gauge upwards. A full range of literature is available from your dealer or by writing to Rotosound, 20 Upland Road, Bexleyheath, Kent.

Orange produce their own range of Orange Strings. They are layered with steel, silk and steel enabling them to last longer. The Amazing Set for electric guitar, and the Medium set for acoustic guitars both retail at £1.50. The two types of bass string – roundwound and flatwound – retail at £4 a set.



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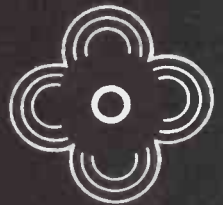
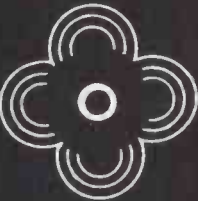
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Boosey & Hawkes (Sales) Ltd,    Deansbrook Rd, Edgware, Middx



WHILE I was at the Moodies offices, situated in the Surrey stockbroker belt, photographs were being taken of Justin and Graeme with Trevor Taylor of the British table tennis team with the *Childrens Childrens Childrens* album spread out before them. I was later to find out that this was because Taylor had been playing the album to the Red Chinese whilst out in China on the recent and unprecedented visit. Apparently the initial reaction of the Chinese was to be absolutely confused by the cover concept. Then when the sounds came out they were even more confused – this of course being probably the first ‘progressive’ music heard in Red China. However, when it was explained that the Moodies played ‘revolutionary’ music the Chinese honourably promised to play it once every day. It is strange to find that the two pursuits of table tennis and music should bypass the politicians arguments and from a com-

JUSTIN TIME FOR THE MOODIES

mon ground between Eastern and Western humans.

For an introduction to ‘progressive’ music the Moody Blues is more like the main course than an appealing appetiser. The Chinese will be listening to the culmination of years of influences and musical styles. The Moodies started out as Top Ten material with *Go Now* and were distinctive in their smart suits and ear length sideboards. Then they were unheard of for a little while except for *News Of The World* stories about drugs and pop stars. When they did re-emerge they had a new singer called Justin Hayward and a new bass

player John Lodge. They made what was to be a mere sampler album for Decca to illustrate Stereophonic sound (hence the very samplerish looking cover) called it *Days Of Future Passed* and became known for their musical inventory. The Chinese are starting on chapter 7 of a very long novel.

As a group who no longer play pop music they have formed their own company *Threshold* and have become distant from the scene in which pop functions. They live their lives in almost idyllic surroundings and consider themselves as five creative musicians and a creative producer who have chosen to use

the same mediums as pop to display their works. ‘We were involved in the pop business for quite a long while,’ says Justin Hayward, ‘and then we just dropped out of it. At one time we went to all the receptions and did all the trade papers – but not any more. From our side of the fence it’s just such a rat race and yet there’s no need for it. The whole business is round the wrong way really – although it is getting better. It’s all being run by the wrong people. The artist and the musician have become the last person down the line – it’s like a great big inverted pyramid with the artist at the bottom. What they forgot is that if the artist was not there nobody else would be there. That was why we formed *Threshold* because we’d been through so many different hassles and been robbed so many times. Three years ago we just opted out and said we’d do it ourselves.’

The Moodies have become the first breed of artist who see the recording studio as

their platform. Their intricate sound is the result of hours of work laid down in the studio. Producer Tony Clarke is considered a sixth member of the group. 'If they had mixing equipment on stage Tony would be up there playing it' says Howard. Because of Clarke's close association with the group he knows exactly the sound that they are searching for. 'Since *Days Of Future Passed*', says Hayward, 'everything has been done with recording in mind and then we've got it together for stage afterwards. I'd love to go back and re-record some of the earlier stuff though – the songs have evolved as we've played them on stage.'

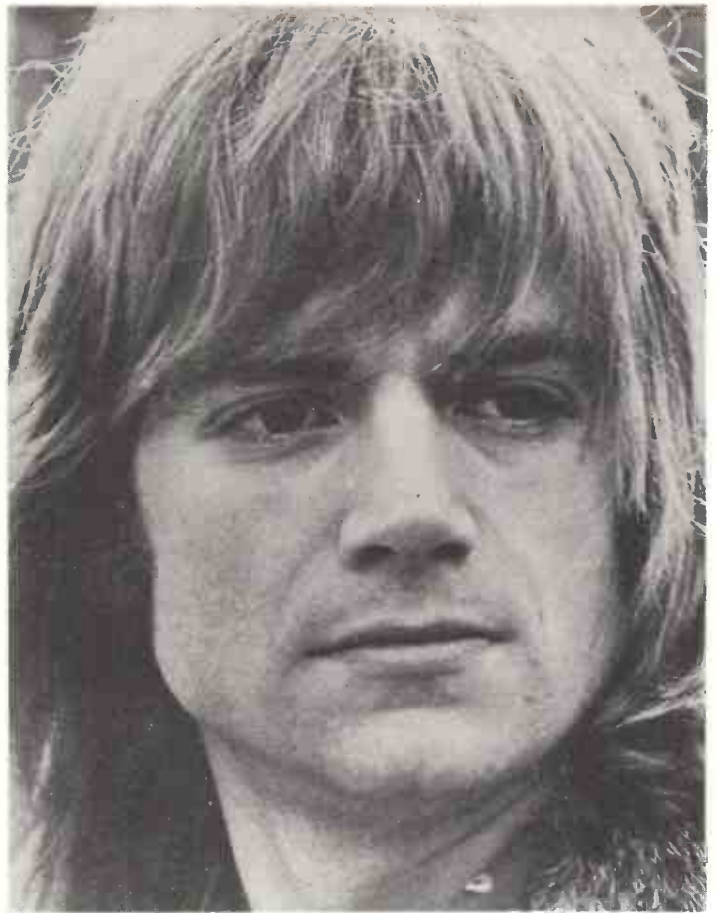
Surprisingly the Moodies aren't in favour of using 16 track machines. 'We find 16 track is rather confusing and there's a terrible temptation to go on over dubbing all the time,' says Hayward. 'To me it becomes a little bit messy after a time. We try and put as much possible down on the original dub. Recording is our medium really but we'll never stop going on stage.' Because recording is their medium Hayward does his homework in a music room which has been added to his home. Here it is possible, he says, to jot down musical notes onto tape just as they come. The tapes are then taken to 'work' for approval.

As Justin is a guitar freak, the walls of his music room are covered with his collection. 'I'm really proud of my guitars,' he says. When we are recording I bring them down to the studios in the back of my van. I've got an old green Gretsch Anniversary and four EF 335 Gibsons – one of which has a beautiful blond finish and it is in stereo. It must be at least fifteen years old because they stopped making this finish years ago. I saw it advertised in a paper and went to collect it somewhere in Nottingham. It has two pick ups – one of which produces a bassier sound than the other. The sound can then be split up and go out of separate amplifiers either side of the stage. Then I've got a Martin acoustic six string, a Martin

acoustic twelve string, a Gibson acoustic 12 string and a Gibson electric 12 string. I picked up a couple of cheap Yamahas which are excellent as well. I've got a couple of banjos, a couple of mandolins, a pedal steel guitar and a Gibson J200.'

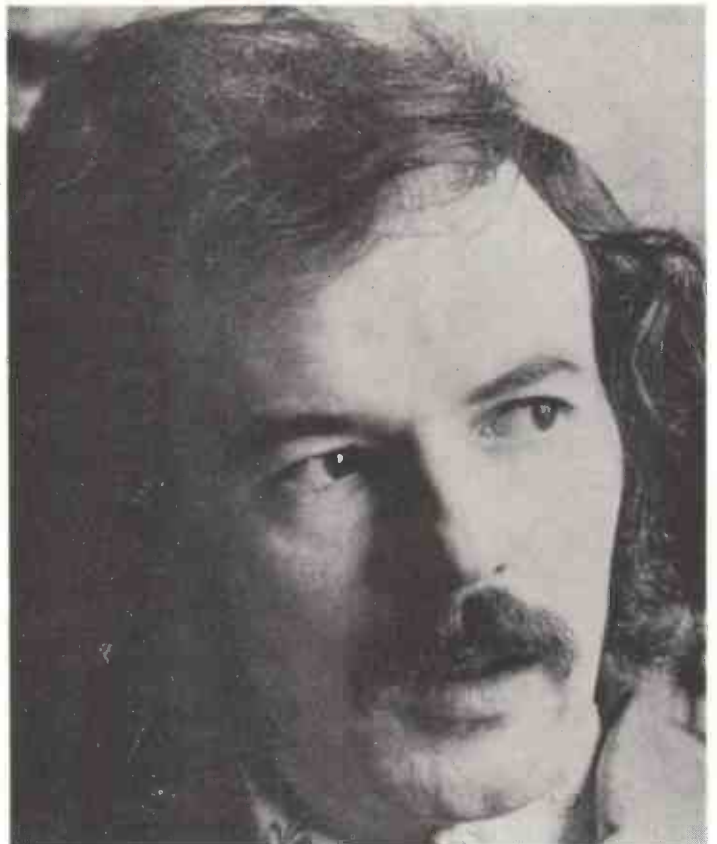
As well as being experts in the field of accepted instruments the Moodies have always been interested in experimenting with and mastering new musical instruments. They were one of the first groups to employ a mellotron and now they are working with a synthesiser. Perhaps the most outstanding invention, though has been brought about by Graeme Edge and a partner. He has taken his instrument – the drum kit – and expanded its potential. 'It's actually an electric drum kit' Justin told me. 'Graeme's done to the drums what they did to the guitar 39 years ago. He worked on it with someone else. It looks a bit like a studio mixer but you could tell that it was a drumkit. It has an area like a panel in front of you and on this panel there are lots of rubber pads which you hit with a stick and get a sound out of it. You can get a cymbal sound, a snare sound or a tom-tom sound – each in the right place. The sound is completely adjustable. It's also more effective in the studio because you can go directly into the mixer as we have been doing with bass and lead. You then get the pure sound.'

Their work doesn't of course stop with the music. The words are there and are often provided on a separate sheet with the albums. They are one of the few groups to actually use straight poetry on albums. *Threshold Of A Dream* contained two of Graemes' poems *In The Beginning* and *The Dream*. 'I think the albums are really just diaries,' Justin reflects. 'They're a record of what we were doing at the time. *Dear Diary* was in fact the original title for the *Threshold Of A Dream* album.' Justin himself charts his fears and hopes for something in which to be-



Justin Hayward: *The Homeworke Moody*

"Sixth Member" Tony Clarke (Below)



lieve in *Question*. 'Why do we never get an answer/When we're knocking at the door/With a thousand million questions/About hate and death and war?'

Themes are pursued throughout their albums and this has become one of their distinguishing features. 'There's always been some idea going through our albums,' says Justin. '*Days Of Future Passed*' was really a concept for a stage presentation we'd worked out to take up a whole hour set. It turned out that it took the form of a day because I'd written a song *Nights Of White Satin*, Mike had written a song called *Dawn Is A Feeling* and John had written a thing called *Peak Hour* so that was three parts of a day - we just filled in the rest. It was a day but it could be a lifetime as well.'

To formulate an album concept the group spend time talking to each other and find that a common theme is usually present because their lives run so closely together. They see the same things, go



to the same places and are each subjected to the others songs and ideas. It is however Tony Clarke who ties things together. 'Tony is usually the instigator of the concept of the album. He sets us all off and we feed back off him. He throws ideas at us and then we fiddle around with them and throw them back at him.'

In conjunction with their themes they have always come up with an album design to tie in with it. A very

close friend of theirs', Phil Travers, is the man responsible. Like producer Clarke he knows the Moodies so well that he is able to project what they are thinking into his own art form. The photography inside the cover of *A Question Of Balance* also came from an unlikely source. 'It was done by a student at Manchester University called David Rowle,' says Justin. 'On our last English tour he travelled with us and

we got to know him. He was doing a Moody Blues tour as a thesis for University. He came up with some great photographic ideas and he was just the obvious person for the job.'

So the Moody Blues present us with a total art form when we buy their albums much in the same way as *Sgt. Pepper* started out. There's music to listen to, words to read and learn from, a painting on the cover to appreciate, photography inside to help you know more about the group and then when our imaginations start rolling we conjure up how we expect them to be as people. Justin was an excellent person to interview - he said how much *Beat instrumental* had meant to him when he was an unknown musician. He'd even brought his Gibson along to show me. He says a lot in his songs but rarely expresses himself to the press. 'I don't like seeing myself in print' he says. 'I usually end up saying a load of old crap.' ST

your queries answered

Southpaw

Dear Sir,

I have a problem that a few people must have had through the years. I planned to buy a flat top guitar - an Epiphone Jumbo to be exact, but I am left-handed. I was advised not to buy a Jumbo or folk guitar as it could not be converted.

I have noticed, however, that Paul McCartney managed to convert his Jumbo, the only noticeable difference being the fingerboard at the wrong side.

I have set my heart on a Jumbo and would like to know the chances of converting the Epiphone - or where I might get a lefthanded Jumbo.

I hope that BI in its wisdom can throw some light on my problem.

Yours sincerely,

EVAN SUTHERLAND
4 Queens Square,
Thurso,
Caithness, Scotland.

If you want to order a new left-handed Epiphone Jumbo, this can be done, al-

though you may have to wait up to six months. On the other hand, for about 6-8 gns., we can convert an existing right-handed guitar for you, if you wish. Please contact us. - Rosetti (Main Epiphone Agents), 138 Old St., London EC1.

Leslie Simulator

Dear Sirs,

Re: your article in the April BI 'So You Want To Be A Roadie?', I wonder, would it be possible to give me more details on the Schaller Leslie Simulator, as mentioned by Scott Thompson. I have a split Hammond M-100 but, I'm afraid, like too many other people, can't stretch my finances to another £400-odd for the companion amp. Is it really as good as it sounds? And what amplifier would be advisable to use with it?

Thanks for bothering with my enquiry, and thanks for a great magazine. I remain, yet another satisfied reader,

GRAY FALL
9 Brighton Avenue,
Elson, Gosport,
Hants.

This unit, as far as we have been able to ascertain, is only available in Germany direct from the makers. According to Colosseum, it is as good as claimed, and can be used with any good-quality amplifier. It will probably cost around £50 from any music store - next time you are in the Federal Republic.

Audience's Guitar

Dear Sirs,

Quite recently I went to see Audience - a good band, by the way - and I noticed that the guitarist was using a Spanish guitar. His sound was really good, and I was wondering how he amplified it. I have been trying for two years to find a pickup that would handle nylon strings, but no luck!

Have you any information on this instrument?

PAUL TYRON,
Liverpool 18,

Audience's Howard Werth uses a specially-made Baldwin Electric Spanish. As far as we know, there are no more of these guitars available in the U.K.

open
road



from l. to r.: MIKE THOMPSON, SIMON LANZON, CANDY CARR and BARRY HUSBAND

THE POST-DONOVAN HIGH

It's a little difficult to introduce Open Road - right out of the blue, as it were - without some reference to Donovan. And this is hardly fair to either the group or the artist, and not very relevant as well. It's just that Open Road was formed - in embryo stage - to act as a natural backing outfit for Don. In those days Open Road consisted of Mike Thompson and Candy Carr, both playing guitar, both singing sweet, birdlike harmonies behind Donovan.

The band is different now. It's larger, more ambitious, more talented and more promising outside the shadow of the Great Man. Whereas Don seems to have slipped into a sort of voluntary limbo, Open Road are about to emerge in their own right. The obvious parallel to draw would appear to be Dylan/The Band. (The ex-Hawks, by accident or design, timed their first solo credits to co-incide with Dylan's post-Motorcycle-Bear - Mountain - Massacre - non-talking blue). This is the way it seems to be going with Open Road and, while they may not strike lucky with a *Big Pink*, they are about to record their first album.

Why sticketh I my neck

out? asks you. 'Cos I've heard 'em, answers I, and I knows good music when I hears it. The original two guitars of Thompson and Candy John Carr have now been augmented by a third even more skilfully-wielded axe in the hands of Barry Husband, and by a keyboard man with Gothic influences and excellent technique, name of Simon Lanzon.

When Beat, after a breathless telephone call, was summoned to hear an Open Road rehearsal, we found them draped in Donovan's Hampstead bungalow, with guitars all over the place. The sunlight was filtering in through the bay window, and the vibes were just right for a little impromptu rehearsal. And their music was excellent. Tight, controlled harmonies and a real sense of melody. How nice, after all these years, to hear it again. We were impressed, said so, and the talk turned to the absent host.

Candy (he with the sunny disposition and the face out of the Bayeux Tapestry) seemed reluctant to talk, so

we strapped him into a chair and injected 40 cc. of sodium pentathol. Beads of sweat broke out on his forehead and his eyes took on a glassy tinge.

'Donovan,' he gasped, 'has a limelight problem.' (We gathered he wanted it all for himself.) Not only that, but 'he wasn't really into any other music apart from his own, and didn't want to be.'

All this is very understandable, of course. The man had hired a band, and that's what they were to be. Nevertheless, Candy is an old Donovan stablemate. He's worked with Don off and on for years, backed him on tours and recorded with him on *Sunshine Superman*, *Mellow Yellow*, *Hurdy Gurdy* (there's something about those titles, isn't there?) and on Donovan's flowerpower zenith LP, *Gift From A Flower To A Garden*.

A couple of years ago, Candy, Mike Thompson and Barry Husband were in a group together called Dada Lives. Dada, unfortunately, didn't live very long; it fell apart with sloppy management and general togetherness. They were then asked by

Don to back him on the Isle of Wight extravaganza. They did so, and as they came off stage Donovan hinted that 'twas time to part the ways. But the steadfast Carr and Thompson carried on with Open Road, adding Barry Husband, who had been hovering on the fringes, and a church organist, Simon Lanzon, (who had been auditioned for the short-lived D.L., and had failed.)

All four write songs, and they have a huge stock of well-thought-out material to choose from. We heard a little of it and it was very good indeed: tasteful, exciting and with a lilt to it that bodes well. Although there are faint echoes of - dare I say it? - CSNY, any acoustic harmony outfit is going to have those echoes these days. But when they played some of their tapes - featuring the fine keyboard playing of Lanzon - this fleeting resemblance vanished like a record company advance. Simon, as we mentioned before, has Gothic affiliations, and this is exactly the ingredient that Open Road need to keep - not only ahead, but far ahead - of any conceivable competition.

As you may gather, we like Open Road.

A.T.

Rory Gallagher

'I want to be playing when I'm fifty'



With all the troubles surrounding the break up of Taste far behind him, Rory Gallagher is calmly setting out to build upon the high reputation he has already established. He has been getting a lot of publicity that he has still to live up to, but he seems more than equal to the task.

Gallagher gives the impression that he has everything under control, that he's not put out by the business side of things going on behind him. Unlike some musicians he realises that the business side is a necessary part of a music career, and this is one reason why Rory Gallagher stands a good chance of realising his ambition to still be on the boards when he's knocking on middle age.

'I want to be playing when I'm fifty,' he said. 'my favourite musicians are the old guys who've learnt control... like Muddy Waters. People have been rushed into thinking they've got to make it by twenty five, and then they pack up their guitars and go back to working at the butchers. Unless artists keep themselves organised this can happen. They get into mansions and all that and it's too much to try and keep going.'

'I think it's especially hard here in Britain and a lot easier in the States. Names like Lonnie Mack are timeless.

No one bothers to think how old he is, because everyone knows he'll still be there in ten years time playing even better. Everything is smaller here and it's still a commercial pop scene really, but that's just the way it is.'

'I plan on spending a lot of time in the States but not from the point of view of earning a million dollars or anything. I'd like to do a tour of the States playing the clubs because that's where you learn. Taste only played the big stadiums with Blind Faith and although I'd like to do a fair share of them I don't want to lose the nitty gritty.'

Rory was a little unwilling to make any comparisons between his new band — Gerry McAvoy on bass and Wilgar Campbell on drums — and Taste. He doesn't see it as a dramatic change but as part of the continuing process of his career.

nitty gritty

'People will see obvious connections. It's Rory Gallagher doing his songs and playing. There are a lot of little new things but its still got the main nitty gritty.'

'I'm proud of Taste,' continued Rory. 'A lot of people start knocking what they used to do, they try to disown it. Well, I'll stand by everything I ever did. I've got a lot of musical memories. It's good to look back and listen to the old albums. You see things you would improve now but I'm obviously more involved with the present album.'

'But whether you saw me two, six or ten years ago I was doing my best. If I said that everything I did two years ago was crap I'd be a con man.'

In fact Rory can already look back over a long musical career starting at school concerts at the age of ten. By this time he had his first wooden guitar which replaced his plastic one on which he played Roy Rogers numbers.

Cork

'I got into country singers and then skiffle rock,' recalled

Rory. 'I grew up with music. There's a lot of music there in Cork. My whole family are singers. You are singing before you can walk. Everyone sings, though of course a lot of it remains at the level of singing at parties and over a pint.'

Between the ages of ten and fifteen Rory tried to get various groups together. 'It was impossible. They only wanted showbands.'

At fifteen Rory joined a showband, touring Ireland, and also playing in Spain as well as a few gigs in England. 'I was playing guitar and singing. You know, doing my stuff. We used to do Chuck Berry, and it was alright to do that as long as we did Jim Reeves as well.'

Then around 1965 the showband split up and Rory plus the drummer and bass player went over to Hamburg. 'That lasted about three weeks,' said Rory. He then reformed the group. 'That was the first Taste that lasted from '66 till '68. They played in Ireland and Hamburg and then managed to make the big break and get over to London, a vital move for any Irish musician who doesn't want to rely on showbands for his bread and butter.'

showband land

'A lot of good musicians in Ireland have ended up in showbands,' Rory explained. 'To do anything you've got to come over here to England, which means taking the extra chance of starving in London. Ireland is still basically a showband country. Dancing is very popular and traditional music is coming in again. But there is a progressive scene that is growing. It's got to the stage where I can go back and do eight gigs now instead of three.'

The work that Taste thought was waiting for them in London didn't materialise, but eventually Rory brought in Richard McCracken and John Wilson and did a successful audition for Polydor.

Taste then went on from strength to strength, building

up a huge live following and becoming very big all over Europe. *Taste* and *On the Boards*, were released and a third album recorded live at the Casino, Montreux, came out after the group had split. That one made the charts.

Inevitably when a top group such as Taste split up, people want to know the reason why and the press have a right old time stirring left, right and centre. The average fan probably hardly ever finds out the true reasons for a split for only the band know that. Generally it's a lot of excitement about very little; there's always some difference of musical opinion or some difference of temperament involved; and there's sometimes a lot of mud thrown in various directions simultaneously.

All of these and more were involved in the end of Taste. Looking back on it now, Rory Gallagher reflects, 'Apart from the fringe reasons which I don't want to go into, the other two wanted to direct their own band and musical policy. It got to the old stagnation point. The other pressure reasons aren't important. They got fed up with playing with me, I suppose.'

Now Rory is all set to go with the new band. He has known Gerry McAvoy and Wilgar Campbell for some years now. 'I just knew them on the scene,' said Rory. 'They have played individually and with other groups. We know each others' playing.'

dangerous

It has been Rory's policy to rehearse the new band and then complete the album *Rory Gallagher* before a debut concert tour. Since great things are expected from the band this could be a dangerous way to do it, bearing in mind that, new groups do not always live up to the public's expectations. But Rory Gallagher doesn't seem to be worried by this, and with good

reason, no doubt. He is first and foremost a performer who can gain an audience's complete attention and hold it spellbound for a complete set. And he thrives on his audience's response.

'A lot of musicians get into complexes about whether audiences should be sitting or standing,' Rory said. 'I hate to be in an audience where everyone's feet are tapping and the guy on the mike is saying sit down. I like people to listen but to enjoy themselves as well. If the music involves rhythms and beats surely the idea is to get into it. A lot of groups get annoyed with audiences that are too rowdy but I think I know where the line is. I think you can stamp your feet and still listen because if you get into the beat you hear things you wouldn't do otherwise.'

'You don't see the old greats on the blues scene preaching about sitting still.'

lead blues

Rory then expanded on his admiration for the great blues artists. 'I have always listened to the blues and I play these records every day, you know, Lemon Jefferson or someone like that. I don't feel I've eaten my main meal of the day unless I've done that. You can't overestimate the power of these greats, because they are the formers of today's music.'

Rory is looking forward to playing live again, and to using his new German Stramp PA system. He will probably still use his famed Vox AC 30. 'I only put it through the PA on big concerts. I find it penetrates very well especially with a Fender guitar. You can sometimes have a loud amp that still can't be heard in the back row.'

'You've got to keep equipment as simple as possible. There's no need to take a sound engineer round with you because over the years you learn to control the balance. You get to the stage where you almost go on and get an instant balance.'

NEW bands emerging today seem to roughly divide into two categories. There are those who are contrived and emulate an established sound or group and there are those composed of individuals who have a burning desire to create and have chosen music as the medium of expression. The contrived band memorises a few select riffs, plays loud enough to be way beyond any musical criticism and serves as a brainless yet efficient muzak.

The second category is an extension of folk's prime function and in an earlier age its members would have been minstrels appearing with their latest batch of songs at the local tavern. However, with the invention of electricity and amplification, some 'folk' has become some 'pop'. Along with this came the long playing record, TV, radio and tape—which meant that the village tavern could now be extended to encompass the whole world as a captive audience. No one who feels he has something to say and play is any longer bound to his local roomful of people and the modern minstrel becomes known as a rock musician. The serf's uniform and mandolin may now be disregarded for Levis and a Les Paul, but the method of communication is part of a long tradition. Stackridge are a part of this.

Countryside

I met the band in their home territory of Somerset where countryside still exists and air can be breathed without endangering your health. Two of them live in what amounts to a country house, but which is, in fact, situated in the high street of Yatton village. Others live within a few miles and Bristol is still considered to be their spiritual home. They have no desire to ever leave the country. 'None of us are attracted to the city' said James Warren 'in fact I think we'd all prefer to be in solitude'.

After the interview, we all wandered down to the sea wall and I began to understand what solitude was. The air is so still that every birdsong can be clearly heard and there's time to just sit and think. It's possible to hear your own thoughts.

Andrew Cresswell-Davies and James Warren both play lead and bass and alternate their talents on numbers. Cresswell-Davies resembles Lennon circa, 1969, while Warren fits the description of a fallen angel which was given me to enable me to pick him out. Bill Bent (yes!) plays drums, 'Mutter' is on flute



and harmonica while Mike Evans is the group's violinist and vocalist. The sound that these five people produce is musically very diverse. They can sound like Aged Cutler played by Led Zepelin, Roland Kirk live or a bootleg of excess Beatle material from the Sgt. Pepper era. Ask Stackridge for a description or explanation and they just say that it's five people playing their sort of music and in no way trying to emulate anyone else. Obviously, the whole of our generation has been Beatled, Jaggered, Simoned, Garfunkeled and Zapped between the ears and this fact shows in most of the music produced by our groups. Our speech is a result of all the con-



Mutter at home (above)

at work (left)

Andrew Cresswell-Davies (below)



versations we've ever heard and in the same way our musical vocabulary is built up from the sounds we are exposed to.

The individual members of Stackridge don't have much interest in 'pop'. Mutter prefers Delius, Roland Kirk and Harold McNair while James is more likely to be seen at a concert of Stravinsky's music than Black Sabbath's. As Andrew explained 'We're not attracted to what we've seen of the pop world but we like any music that's good. We all like what we'd like to call progressive music, but you never hear any of it—you just don't hear any. I'd like to hear it if there was such a thing. Everybody seems to be doing the same thing though. Progressive used to mean that a group had been playing together for a long time and had progressed. Nowadays you get 14-year-olds who start off straight away by playing 'progressive pop'. We play with a lot of progressive 14-year-olds.

The group possess a unique mythology amongst themselves, and the characters they create appear throughout the songs. There's Slark the mediaeval dragon, Syracuse The Elephant, Percy The Penguin, Marso Plod, Dora The Female Explorer and Tinlips—to mention but a few. All this fits into the folk theory where a rock group becomes a teller of folk tales in an electric age. All the heroes are copyright Stackridge. Other songs are about Bristol and their everyday lives. *Past The West Mall Number 35* is, in fact, a cab driver's description of a flat from which our famous five were evicted and not the advert for a new brand of cigarette, that I had at first thought. The village of Yatton also gets a mention when pebble spaceships land on its bowling green during one of their numbers. Aged Cutler was apparently the first to engrave the village's name on plastic, and I'm told that it at least ensures a local market for the album.

In their musical abilities Stack-ridge are closer to the Beatles of Let It Be studioland than the arenas of Hard Days Night. On a track entitled *Percy The Penguin*, piano strings were plucked with a plectrum and played back at half speed so that it came out an octave above, giving the effect of a celeste. At the end of *Slark* a crowd of people chant in an underground garage with a backing of dog barks and car horns. The same underground garage was used to produce echo effects on some of the tracks during the mixing. The group confess that they feel more at home in the studios but judging by the reaction they receive at such shrines as The Lyceum and The Marquee, they are far from dead when appearing live.

Fritz Fryer produced their MCA album from which the single *Dora The Female Explorer* has been taken. *Dora* is the sort of sound which propels you through a summer holiday and serves as a reminder of that time for future years. The album will also be a terrific temptation to those who hear it. As the good publicist told me—"you just can't describe their music. You'll have to come round and hear them." This time he was right.

S.T.



Bill Bent ▲



James Warren ►



The Band ▼

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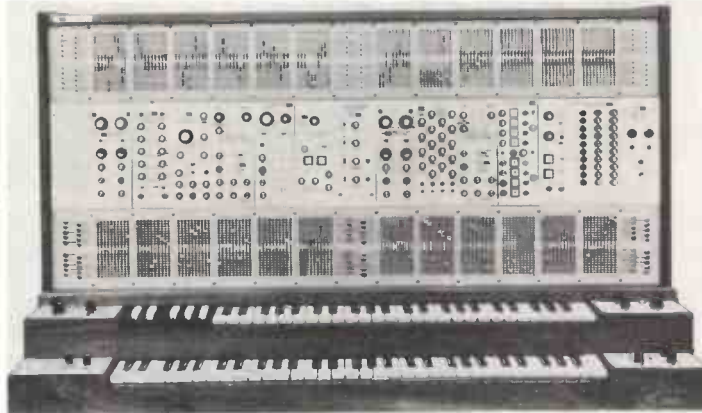
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INSTRUMENTAL NEWS



F. W. O. Bauch Ltd. have announced their appointment as sole U.K., Irish and Scandinavian distributors for the ARP 2500 series of professional synthesisers manufactured by Tonus Inc., Mass., U.S.A.

The 2500, illustrated, is an

example of second generation design and thinking, providing the serious musician/composer and large recording studio with all the facilities needed. The logical matrix layout with numbered selector positions permits ready re-

peatability for any given sound or sequence of sound. Periodic rhythms, scales and arpeggio are selectable from the range of electronic modules, interlinking modules are clearly labelled with their functions replacing the agglomeration of jacks, cables and plugs required for existing systems, while it is possible to expand by adding to the basic unit as and when required.

Also available from Bauch, is the smaller version, the 2600, which offers a new conception in synthetic music by providing keyboard and sound generation facilities in one package. The oscillators, generators, filters and so forth

are clearly labelled on the fascia of the control panel, enabling finger-tip selection to be made as the keys are manipulated. Designed for the smaller sound studio, the music college or the professional group, the 2600 provides a portable system requiring little more than a mains input and some initiation of the controls to produce all the sounds and facilities expected from any electronic sound system.

Bauch, can be contacted at 49 Theobald St., Boreham Wood, Herts. or by telephoning 01-953-0091.

N.B. Watch out for a special BI supplement on music synthesisers - coming soon!

BOOTLEGGED BAKER PROTEST MAKER

Private record pressing plants are to form a special 'war' committee to devise a foolproof defence scheme to defeat the bootleg record companies who try to trick them into manufacturing illegal albums.

This latest move in the bootleg war comes after the discovery of two innocent looking albums in a South London plant - which turned out to be a Cream live recording and a recording of the Rolling Stones' last London concert at the Roundhouse. The production manager at the plant said: 'We were asked for 1,000 of the Stones' album and 2,000 of the Cream album. The man who brought them in said they were recordings of one of his groups playing in a hotel. If there had not been a fault on one of the masters we might not have discovered what they really were. But the title of the Cream album - *Top Of The Milk* - was a bit of a give-away.'

The real operators behind the two albums were hidden behind a smokescreen of false names and addresses. But Robin Turner of the Robert Stigwood Organisation, the management company of the

three members of the late Cream, said: 'The addresses given for references, and a few other quick checks, show clearly that it is the same people behind this attempt as are at the heart of the bootleg business in Britain. In this case we were lucky to find the recordings at an early stage. But we can only advise studios asked to cut masters, and pressing plants, to be very much on their guard. We would have no hesitation in taking legal action should any such recording come on to the market. It would be very unfortunate if some innocent parties were caught up in such an action through not checking on what they were being asked to do.'

Cream drummer, Ginger Baker, who went to the pressing plant to identify the recording, said: 'It must have been one of the first gigs that we did. The quality was diabolical. I wouldn't want anyone to pay money for something like that.'

A spokesman for the pressing plant said: 'We are very aware what these people are trying to do. We stand to suffer most. We are liable to have legal action taken against us - or to be left with a large



Harrison and Clapton: Showed well

The Californian magazine *Guitar Player* recently completed a popularity poll for guitarists of all styles. Over 200 musicians were nominated in the world-wide poll. B. B. King walked away with the Blues section honours followed by Eric Clapton and Johnny Winter. Clapton himself was placed top in the Rock Section above Hendrix and George Harrison. Segovia

was of course awarded the number one position in the Classical Section over Julian Bream and Christopher Parkening. Paul Simon walked away with the Folk honours as did Chet Atkins in the Country Section. The Jazz and Pop sections favoured Larry Coryell and Glen Campbell as the best guitarists in their respective fields.

amount of pressed records for which no one will pay, if the bootlegging is discovered at a later stage. The Association of Professional Recording Studios is going to form a management sub-committee to try to work out a foolproof method of beating the lies and tricks that these people try on us to get the records pressed. But we cannot know every group, and even if we play everything that they ask us to do, we could still be caught, at the moment. All I can suggest is that a company should be on its guard if anyone not known to them asks for a large number of "white label" pressings, or makes any offer out of the ordinary.'

The management sub-committee is likely, it is understood, to be headed by Mr. Jacques Levy, former head of the CBS recording company in Britain. Some shops in London now have almost fifty bootleg albums on sale, many of them of extremely poor quality, made from taped recordings among the audience. No royalties are paid



Ginger Baker: Drumming up a storm

to the artists involved. Ginger Baker said: 'The royalties are not the main issue. Anyone who cares spends a lot of time and effort in getting what they want on to a record, and then they are expected to

stand by while these people collect money for a load of rubbish using our names. Well I won't. I know who the people are, and if it happens to me then I shall know what to do about it.'

Superstar

Although the *Jesus Christ Superstar* double album is much talked about in England it hasn't been bought in corresponding amounts as in America. This seems strange considering that it was written by two English boys with a cast of English stars such as Ian Gillan of Deep Purple, Mike D'Abo and Johnny Gustafson.

As the album recently moved back into the number one spot in the US, clocking up over two million sales, a Presbyterian Church baptised a child in the name of 'Jesus Christ - Superstar.' Andrew Lloyd-Webber and Tim Rice were present in the New York congregation as the Rev. Dr. Bryant Kirkland prayed that the child might 'grow up in the love of Jesus Christ, Superstar.' Dr. Kirkland took the album title as the theme of his sermon, and said that Christ's death, as portrayed in the opera, was 'as real, painful, honest and brutal as a My Lai massacre.'

it's not worth the risk

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PROFILE

IAN HUNTER



Mott the Hoople are possibly the most exciting live band gigging in Britain today. A lot of that excitement emanates from the gymnastics, guitaristics, vocals, piano playing and general eroticism that Ian Hunter generates. Something about him makes you think that in another context he may well have been a circus fire eater or an extrovert street performer. To meet him, of course, is a different matter. He remains firmly in the chair, speaks quietly and confidently, resisting all temptations to leap on the table, and leap across the room.

'It's all happened in the last five years because I didn't start to play until quite late.

Most kids start at about 15 but I was 22. A lot give up by then. I played bass up until Mott, but now I play piano and do vocals.'

'When I left school I became a cub reporter for the *Wellington Journal* in Shropshire. That job lasted about three months because although I could do the typing, I couldn't do the shorthand. Then I went to Butlins with my girl friend and met two kids in a group, who asked me to enter a talent competition with them. We'd only known each other for three days and there were about 165 acts altogether - but we won it! Then a couple of weeks later I had a letter from them in North-

ampton asking me to join them in a group. That group was called Apex and that was in fact how it all started.'

'Eventually I came down to London and worked in a factory before getting a job with Francis, Day and Hunter as a songwriter on wages - which was quite amazing. One of the songs I wrote at that time was called *Seasons* and is coming out again by Nichol Williams the actor. I think Johnny Mathis is doing it as well on his next album.'

'Mott the Hoople started about 20 months ago out of a Hereford group called Silence. Mick (the guitarist) had been hustling Island, and Guy Stevens eventually got to

hear some of the tapes. They were mostly instrumental at that time and so they auditioned for a singer. My name was suggested and I went down and somehow I got accepted.'

'Mott the Hoople was suggested as a name by Guy Stevens - who is now our manager. It's the title of an American book about someone who gets tired of society and decides to float off in a balloon!'

'Our songs are the sort that people identify with if they get into the lyrics. I didn't like Lennon's album - it was blatant. It was open and didn't leave anything to the imagination - it was there - Help! - and all the rest of it. There's ways of singing that you want help - you don't just scream 'help'. You do it softly so that people can take it or leave it. That's what *Mad Shadows* was about. We tried to do it softly - we were in a terrible state at the time. We were seeing things; it was ridiculous. On *My Mind's Gone* I actually saw a strip in front of my eyes with the words on. There were never any lyrics written.'

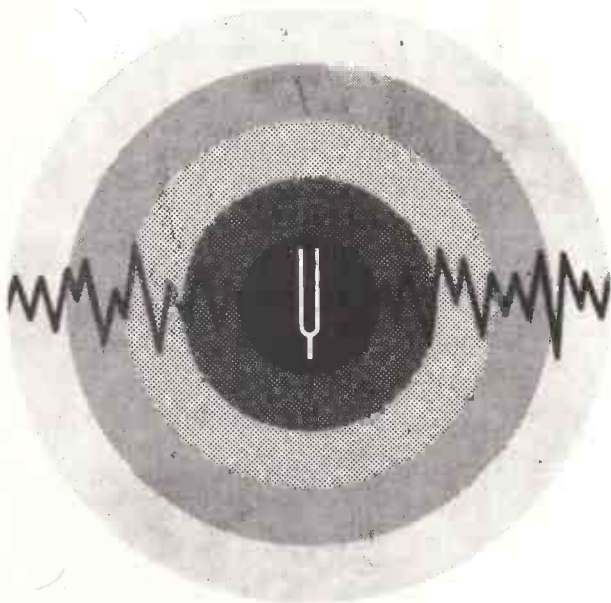
'Mott is a visual group. Music is the most important thing but if you happen to have a visual thing going then that's great. Our act differs vastly from our albums, but we get the same reaction in San Francisco as we do in Fairfield Hall, Croydon. Mott is on an uphill drive - a fight all the way. It's an ambitious group and wants to get as far as it can humanly get. We want Mott to be gigantic: we've got the ambition and drive. At one time I never thought I'd even move to London - let alone join a group or make an album.'

JANUARY COMPETITION PRESENTATION

ON FRIDAY, 30th APRIL, the winner of our January Competition, Jeremy King, was presented with his prize at Top Gear, London, by the proprietor of Carlsbro Sound Equipment Ltd., STUART MERCER.

Jeremy, who correctly named the ten best lead guitar parts to win the competition, won a brand-new CARLSBRO 100-Watt Stack.

Pictured from left to right are: Rick Desmond, Advertisement Manager of BI, Tony Tyler, Editor, Jeremy King, Stuart Mercer, Rod Bradley of Top Gear and Sean O'Mahony, Managing Editor of BI.



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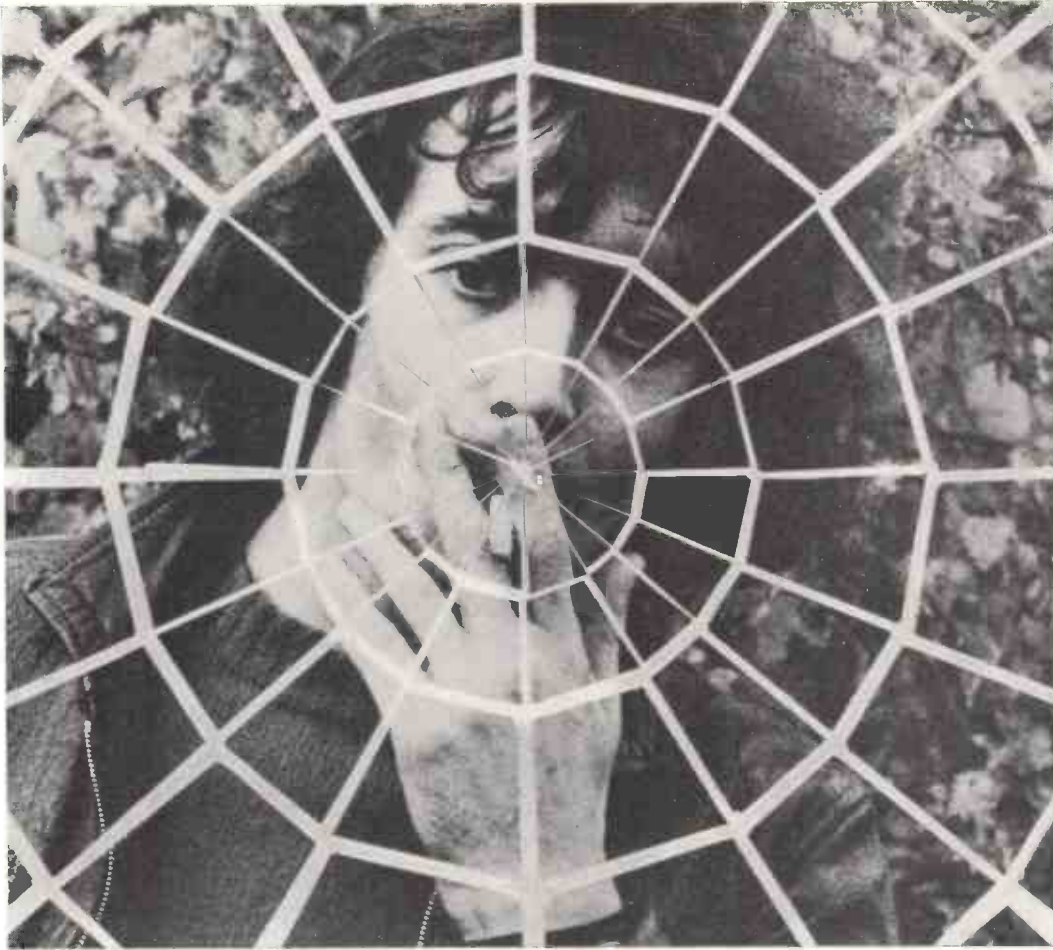
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HELP YOURSELF to ERNIE GRAHAM

The first thing you notice about Ernie Graham when you meet him is his abundance of nervous energy. He gives the feeling of being a high-powered engine ticking over and straining to move off. He doesn't look too much like the old pictures of him in *Eire Apparent* days when his hair was frizzed out a little, but the wide boyish grin is still there. Since those psychedelic days when he toured with Hendrix and the Floyd, a lot of things (as they say) have happened—the latest of which has been an album *Ernie Graham on Liberty*.

Restrained

According to his press hand-out, the album is 'a gentle restrained account of what Ernie is all about. There's a lot of Ireland in it, a lot of chicks, and a lot of

dope'. According to Ernie 'My songs are little stories about particular incidents. I get a real kick out of people identifying with my songs.'

Dylan-The Mentor

In *Sebastian*, the opening track of his album, he imitates the Dylan of *Sad Eyed Lady Of The Lowlands* but even this, he says, is a deliberate attempt to produce a common denominator through his music. 'I hate barriers in music' he says. 'When people notice that it's like Dylan and they also know that I know it's like Dylan, there's a direct communication from myself through the song and into the audience. For that one moment everyone is in sympathy.' The song itself was written as a reward for a dope dealer who Ernie says 'helped him out'. Apparently the local

police force were also shortly to reward Sebastian in a much different way.

It was during this same period of depression after Ernie had split up with his lady as well as with *Eire Apparent* that he wrote *Sea Fever*. 'That was at a time when I was contemplating suicide' he says. 'I read somewhere that drowning was a pleasant way to die. It's something to do with the water shutting off the air to the brain and as a result the brain gets incredibly high *'Leave the people in the city far behind/Let the evening sea-side sounds pervade your mind/See the seagulls wheelin', spinnin' through the sky./Within me you get high./You get high.*

It will be obvious to those who listen to this album that Ernie was very much restricted by the format of *Eire Apparent*. He admits that his time with them was a compromise with its heavy sound

and catch lyrics. At the time when most people were discussing the merits of Dylan's lyrics, Ernie had been impressed with him as a creator of melodies and only later did he appreciate the word value. Now with both sides of his musical coin developing together, he is spending a lot of time at his guitar in an effort to master it. 'When I was with *Eire Apparent*' he explains, 'I concentrated on being an exciting performer and therefore neglected the musical side very much. In that band it didn't seem necessary but when I came to write these songs I realised for the first time exactly how lacking I was, musically.'

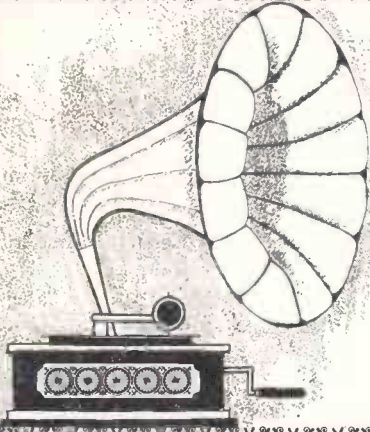
Shades of Poverty

It's interesting to see Ernie's songs as the product of someone who admits being born into poverty and who has had no real opportunity for education. 'I'm from the real back streets of Belfast' he smiles, with Irish eyes, 'and it seemed to me that everyone grew up into jobs they didn't want to do and a life they didn't dig at all. Circumstances totally dictated how they should lead their lives and I've always felt that you can be the master of your circumstances—you can grab them with both hands. You can really do it. I think that most of my inspiration—if you can call it that—comes through the hard knowledge of being on the road. Writing songs is teaching me more and more to be more perceptive. I now notice an incredible amount of things that I never noticed at all before and lines of songs just seem to leap into my head.'

It takes a song like *Belfast*, which was written during a visit home, last Christmas, to remind you of these humble roots and also to confirm that there is, in fact, a little Ireland in the album (not 'a lot' as the man said). *Blues For Snowy* was also written on the same visit and dedicated to his future bro-in-law, who loves blues and 'laid some heavy scenes' on Ernie when home.

S.T.

ALBUM REVIEW



CRISTO REDENTOR

HARVEY MANDEL
PHILIPS 6336009



Harvey's follow-up to *Baby Batter*, and he's certainly changed the formula. Gone are the long, slightly disorganised jamsessions, and in comes lush, orchestrated arrangements, complete with harp and gurgling female vocal (after *Atom Heart Mother*). Harvey plays well – of course – and he appears to have changed his axe, his amp and his tone. Also his approach. Side two has a Ramsey Lewis-type *Wade In The Water*, with Harvey displaying his excellent technique. Altogether a nice record.

MELTING POT

BOOKER T. AND THE MG'S
STAX 2325 030



What can you say about Booker T – except that this is one of the great outfits of the business. Occasionally they descend into triteness, but even then the tracks are played with an incredible cohesion and togetherness. Together-ness, did I say? Most English bands don't even know what the word means. Booker T. does, and the MG's click their way through eight funky tracks with precision and...er, funk. Buy this one. It's a lesson.

STICKY FINGERS

ROLLING STONES
KINNEY COC 5910



Our last review of a Stones record said 'Roll on the *real* new album,' and here it is, duly rolled, and complete with zip-fly front. It's a good record, by the way, and several of the tracks are augmented by Bobby Keys and Jim Price – just to add a little musicianship, you understand. The Stones are, after all, lousy musicians, but that's not where they're at; images are the Stones' business, and *Sticky Fingers* continues the up-your-bum tradition of finest British Rock. You'll buy it whether we say so or not.

12 INCHES OF

BRETT MARVIN
SONET SNTF 619

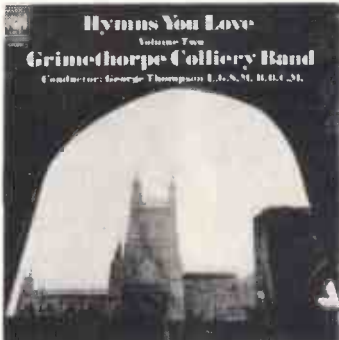


Zobstick fanatics beware: *12 Inches Of B. M. & T* has once again, been mounted on black plastic. Much more variation on this album compared to their previous one, but still good unpretentious skiffle music. No need for lengthy passages of self-indulgence here, for the jovial nonchalant way this album is produced breeds happy vibes. Tracks like *Thoughts On You* prove that even jug music can have soul.

HYMNS YOU LOVE

GRIMETHORPE COLLIERY BAND
MARBLE ARCH 1388

In their second offering the band have proved that they



are capable of covering a wide range of music. Overcoming such challenges as *All Things Bright And Beautiful* they progress into *Tydi a Roddaist* and *Stand up, Stand up For Jesus* with a minimum of effort. Fred Partlett is there again on Solo Cornet and Malcolm Hughes plays a mean flugel horn. Using the facilities of the famous Civic Hall in Barnsley, George Thompson conducts them through no less than 18 numbers. This could be the new trend – more songs for our money and a new concept in covers to go with it. On the Sleeve we are reminded that 'it's the ideal sound for pensioners after tea which will provide them with a great deal of pleasure and inspiration.

EL PEA

SAMPLER
ISLAND 1DPL 1



An interestingly-packaged sampler from Island, and one that represents excellent value for money. Included are tracks by ELP (*Knife-edge*), Free (*Highway Song*), Mountain (*Don't Look Around*) and other people. There are also a few lesser-known names, but that's to be expected.

TARKIO

BREWER & SHIPLEY
KAMA SUTRA 2316 001

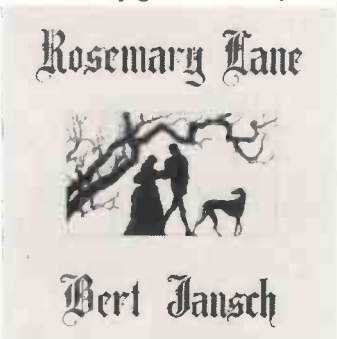


Yup, folks, here's 'nother album from Mike Brewer and Tom Shipley, still continuing their line of countrified good-time music, set to a rock 'n' roll beat. Included in this collection is their hit single *One Toke Over The Line*, and a few other similar goodies. You might like it. In fact, you probably will.

ROSEMARY LANE

BERT JANSCH
TRANSATLANTIC TRA 235

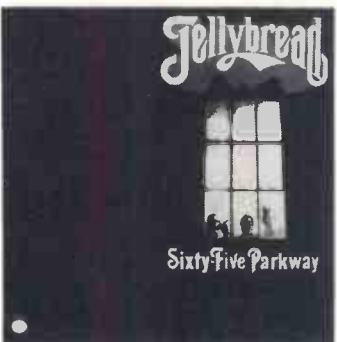
Bert's answer to John Rembourn's *Lady and the Unicorn*, and a fairly good answer, too.



I personally prefer Bert when he's playing – his voice is nothing to throw fits over – and the instrumental tracks and breaks on this album are, by far, the best stuff. Nice one and over to you, John Rembourn.

SIXTYFIVE PARKWAY

JELLYBREAD
BLUE HORIZON 2431 007



An impressive second album by these former Sussex University students. Although some of the guitar melodies tend to get rather pretty at times one tends to forget about them after a while and concentrate instead on the solid bass work of John Best and fluent organ and vocal work of Pete Wingfield, especially on *Old Before, Your Time*. . . It's refreshing these days to hear a group trying to stay in the semi-traditional rhythm and blues strain.

ALARM CLOCK

RICHIE HAVENS
POLYDOR 2310 080



If we had an Album Of The Month section, this would be it. Havens has never made a bad record, and *Alarm Clock* continues his reputation for excellence and pure quality. There is an interesting version of *Here Comes The Sun*, and an extremely beautiful Moog-assisted track called *End Of The Seasons*. Richie Havens just grows and grows and all the hapless listener can say is 'Wow. Play it again'. This is great. Buy it without fail.

IF I COULD ONLY REMEMBER MY NAME

DAVID CROSBY
ATLANTIC 2401 005

David's attempt to do a Neil Young doesn't quite make it, I fear. It's a nice enough album, and there are certainly some heavy names doing little things (though who does what should have been made clearer).

Nothing remotely comes close to the standard of *Guinevere* or *Long Time Gone*, and at times it descends into apathetic boredom. *Cowboy Movie* is nice, though, and Dave tries some experiments that don't quite come together – but he deserves credit for trying. The real unanswered



question is: would this album have been made if David was not associated with Stills, Nash and Young? You draw your conclusions and I'll draw mine.

ROCK ON

HUMBLE PIE
A & M AMLS 2013

My gosh, but those chaps certainly do rock and roll. This is an improvement – overall – on *Humble Pie*, but there is no one track to match up to *Red Hot Mama Red Hot*. Something about *Rock On* doesn't quite gell, and it's hard to put one's finger on it. Frampton plays exquisite guitar, Ridley swings, Shirly socks it to us and little Steve has got one of the best voices around.



FOUR WAY STREET

CROSBY, STILLS, NASH & YOUNG

ATLANTIC 2657 004

The long-awaited double from CSN & Y turns out to be a live collection, recorded on two separate occasions, ap-



pearances at the Filmore East and the Chicago auditorium. What's it like? Well, it's honest – which is, I suppose, a euphemism for saying that it could be better. The electric set is markedly punchier than the softer, acoustic tracks (and whenever Neil Young appears the whole quality moves upward). Best track – by far – is Neil's *Ohio*, which is whopped out with great fire and drive (for this, the West Indian bassist, Calvin Samuels, is responsible). *Four Way Street* may ultimately prove to be the epitaph for CSN & Y as a group; but they've made their mark anyway.

MUD SLIDE SLIM

JAMES TAYLOR
WARNER WS 2511



The most recent from one of Rock's present-day giants. He seems to have toned his pain down a little, and this album could well be titled *James Taylor Meets Jose Feliciano*. He also meets Joni Mitchell – again – and in fact she backs him on a lot of the vocals. This is, of course, a goldurned good album; the absence of pain may be attributed to the corresponding increase of bank balance. Next, please.

MOMENTS

BOZ SCAGGS
64248

Boz (and there is actually someone other than Charles Dickens by that name) was a former member of the famous Steve Miller Band that received wide acclaim in America and here. Begins with a song called *We Were Always Sweethearts* and would surely be worthy for release as a single. With the vocal backing of the Rita Coolidge Ladies Vocal Ensemble, the eight-member group continue in a



semi-commercial state and although some people might label them as 'just another pop group' we found them very pleasing to the ear.

GYPSY

UNITED ARTISTS 29155

After creating a form of polite hysteria at the 1969 Isle of Wight festival they disappeared, we were told, to a 'country retreat' in the deepest part of England (wherever that is) to get themselves 'even more together' (to use a rather hackneyed phrase). Now they are back with a well-above average album full of drifting guitar phrasing and closely



knit harmonies in some parts, and solid rock riffs in others. Very listenable and could be their first big success. They deserve it. Note: do not confuse the British Gypsy with the American Gypsy recently released on CBS.

TOUGH DUDE

BACON FAT
BLUE HORIZON 2431 001



This is Bacon Fat's second album, part of which was recorded in London late last year. Mainly a collection of very basic R & B rhythms that are very akin to some of the work by John Lee Hooker. Certainly not one to get ecstatic over but if simplicity is your taste then this is probably one for you. There's some not unpleasant harmonica work on *Betty* (fourth track on first side) and that's about it's main qualities. It became a drag soon after so I played something else.



DULCIMER

NEPENTHA 6437003

A really beautiful sound which is a pleasure to the ears and toes. A tender feeling is produced through the use of folk backing to poetry read by Richard Todd on two tracks. Little is said about who Dulcimer are except for some pastoral prose on the inside cover. I should imagine that they are a small folk trio though and a good one at that. I hope a lot of people listen to this album regardless of the fact that Dulcimer aren't an established name - yet.

IF YOU SAW THRO' MY EYES

IAN MATHEWS
VERTIGO 6360034

A very pleasant sound here from Ian Matthews. Nine of the twelve tracks are written by him and words are printed in the inside of the cover. The trouble with Matthews is that he's never satisfied with what he does. He's probably already fed up with this now. The whole thing owes a lot to Messrs. CSN & Y, plus some of Joni Mitchell's tenderness. Matthews, however, doesn't seem to have as much



personality to project as the Americans do. Definitely Britains answer to Americas answer to Britains question.

SMILING MEN WITH BAD REPUTATIONS

MIKE HERON
ISLAND ILPS 9146

This is not the sort of thing that we've come to expect from Mike Heron, always having seen him in a folk context. It's his idea of a rock record and - as such - is successful. Mike's strong voice comes over very well in these electric circumstances. The opening track *Call Me Diamond* rocks along with a large brass section - more reminiscent of Chicago than The Incredible String Band. Mike employs the talents of Richard Thompson, Simon Nichol, John Cale, Sue & Sunny, Dr. Strangely Strange and Tony Cox.



CLASSIC RUSH

TOM RUSH
ELECTRA EKS 74062

Bob Dylan, Greenwich Village, The Gaslight, 1963 and all that. Songs here by Rush himself, Eric Von Schmidt, Jackson Browne, Joni Mitchell, Buddy Holly and James Taylor. The sort of thing to play at a reunion of the 1960 Aldermaston march. This is how it used to be before the nasty commercial music

reared its head and put people like James Taylor onto the front page of *Time* and gave Dylan a comfortable home in the suburbs of New York. Bit of electric here and there which invalidates all I've already said. Uuugh - who'd be a record reviewer? This is a nice/horrible record which you should buy/borrow/refuse to touch.



First there was a superstar who employed this pianist. Then this pianist decided it was just about time *he* made an album - so he did. When he made his album he employed this backing singer. Then this backing singer decided it was just about time *she* made an album - so she did. It was called *Rita Coolidge*. It sounds like the sort of album that a session vocalist on a session musician's solo album would make. It's everything that the term 'nothing special' could embody. Looking at the credits for the session people employed on this album I think we can expect solo releases from Gareth Nuttycombe on viola, Samuel Boghossian also on viola and maybe Priscilla Coolidge on background vocals. After all - they've made it now, haven't they?

RITA COOLIDGE

A & M RECORDS
AMLS 2015



JOHN WILLIAMS



TO say that John Williams is one of the finest – if not the finest – classical guitarist in the world is no understatement. The quiet, bespectacled musician started playing orthodox fingerstyle at the age of nine (under his father's tutelage), went on to become the darling of the concert halls, and actually studied under the great Andres Segovia from 1953 to 1960 – 'I didn't actually learn very much, you know. It was more a case of picking up on a feel of things; the greatness that comes from studying with a master.'

Whatever John may or may not have acquired from Andres Segovia, one tends to associate his name with Sarabandes, Gavottes, Chaconnes and all the other music that was written for classical guitar or lute; certainly not with any form of modern music. And yet, last month, an unusual album appeared on the disc-shops' counters of this fair land. Entitled *Changes*, it was a very well-arranged, well-played series of tracks featuring the guitar of John Williams and the orchestra of Stanley Myers. One or two of the

tracks have been criticised as being perilously close to Muzak – a fair comment – but in the main the album is very good and, in places, excellent. In any event it represents a complete departure from the repertoire that one associates with J. Williams, Esq., world-famous classical guitarist. There is also a mystical, harp-assisted version of CSN & Y's *Woodstock*, a very beautiful slow guitar piece called *Cavatina*, plus a Django classic (*Nuages*) and one or two Bach-inspired pieces (to add a touch of John's roots to the album).

LIMITED

Changes also has one or two well-known Rock names: Rick Wakeman plays keyboards, and Herbie Flowers and Chris Spedding are featured on guitar. Altogether it's quite a success, – and raises the question: why hasn't it been done before?

'The basic problem with the guitar,' says John, taking a long hit on his glass of bitter lemon, 'is that the in-

strument has been limited in its repertoire. There is plenty of music to play in the Baroque idiom, but after that there is a long pause before one finds any constructive guitar music. The Romantic period, for example, is almost totally unsuited to guitar, and as for Mozart – well, it's been tried before and it just doesn't work. I have a great love for the pure guitar sound – not electric, or steel-stringed, you understand – just the basic guitar sound, which is very lovely in its own right. And I have been wanting to do something like this for years.

'Last year I was working with Stanley Myers, playing the film music for *The Raging Moon*, and we collaborated very closely indeed. Stanley suggested that we make a record: just some tracks, no album concept as such, and for me it was the opportunity I had been waiting for: to prove that the guitar – the ordinary Spanish guitar – can be fitted very satisfactorily into a pop idiom.

'The one thing I was anxious about was that I didn't want this record to be

seen as an experiment; we had to have a positive attitude to it, and this, I think, we have done – although the name might indicate some sort of “John Williams tries his hand” mode. But this is what we are trying to avoid.’

John is very pleased with the success of the album, and even more so by the very enthusiastic criticisms it has received. ‘I’m very happy with the things that have been said, and I quite agree with the people who said that certain tracks were a bit off – although I think it succeeds as a whole, don’t you?’

I do indeed, and I suspect that many others will agree with me. John mentions that a large part of his concert attendances are comprised of obvious rock fans, ‘who’ve just come along to hear a bit of Bach.’ This is excellent news, though hardly surprising, since there are other musicians who have used this idiom in music successfully – Keith Emerson is the obvious name, and there is always Jacques Loussier. John Williams dislikes Loussier’s music intently, though, and also reveals that he has very little time for Jazz at all. But he has some very

kind things to say about Rock music.

‘I feel that, with Jazz, one has this musician on stage proving how well he can play his instrument; for me, this is *not* what music is all about. To demonstrate technique without something else—like feel, for example—being present, is not synonymous with the act of creating music. Whereas with Pop, one has this tremendous drive, this vitality that can often prove far more interesting and exciting.’

NOT ‘EXPERIENCED’

John has never heard the work of Jimi Hendrix, and has only slight acquaintance with Eric Clapton’s playing. ‘I’ve got the Derek and the Dominoes album (*Layla*) here, but I have to confess I’ve not been able to appreciate it quite the way it should be appreciated.’ I explained to John how Eric creates his soaring high notes with the Stratocaster’s tremolo arm, feeling the notes by ear, and he promised to listen to it again. He also promised to acquire a copy of *Are You Experienced* without delay.

‘I’ve spoken to Eric Clapton. In fact, I wanted to do the Easter Festival with him, but he left me a charming message, said he’d love to do it, but that he didn’t feel adequate. I should really like to get together with him some day; I’m sure we’ll have much to show each other.’ John is very interested in the new techniques that have evolved around the playing of Rock—as opposed to classical – guitar, although he doesn’t know much about some of the more esoteric tricks of the Rock trade. He is a fanatic about vibrato, and spent some minutes explaining how he creates various subtle shadings of vibrato on his guitar.

With the revived interest in finger-style, John has some important advice to give to those who plan to take up the classical guitar. ‘Spend as much time as you can on the disciplines of guitar as early as you can in your life. Master the forms—even though they may seem tedious—because then you can forget about them: you will have them already under your belt, and can use the disciplines as a secure base on which to explore greater freedoms later – and with more skill.’ A.T.





RICK NELSON: — THE SECOND TIME AROUND

THE odd thing about Ricky Nelson was how clean and upright he seemed in comparison with heavies like Elvis, a notoriously sexy ex-truck driver, and the freakish, frenzied Little Richard, veteran of travelling medicine shows. Ricky was the son of all-American Ozzie and Harriet Nelson, on whose weekly TV show, solid family viewing, he sang his songs and was renowned for his line: 'I don't mess around, boy.' Hardly a black-leather, curled-lip rock hero. Nonetheless, he made records that still stand among the classics. *Believe What You Say*, *Poor Little Fool* and *There'll Never Be Anyone Else But You*, three of the seven that won him gold records, were nothing if not the real thing.

His fortunes suffered a decline around the turn of the decade, but Ricky re-emerged as Rick Nelson for the next phase of his career in 1963, scoring big hits with *Hello Mary Lou*, *Everlovin'* and *Travellin' Man*, only to disappear again from the music scene. He made a couple of films: the highly commended *Rio Bravo* alongside John Wayne, and a quick pot-boiler with his wife, *Love And Kisses*.

The purple patch over, little was heard from Rick, though he continued to put out records for his new company, American Decca, with whom he has served nearly half of a twenty-year

contract. 'It was a sort of transitional period', he says. 'I had to choose between making films or music, stuck with music, and wound up playing mostly the loud rock numbers on the nightclub circuit, which was a drag. It did give me a chance to sit back and work things out.'

In 1969, Rick took a chance and played for the first time to a new, younger audience at the Troubadour folk club in Los Angeles, where he still lives. With the same band he works with today, it was a success.

Now known as the Stone Canyon Band, they've backed him on his two most recent

albums: *Rick Nelson In Concert*, which included Dylan's *She Belongs To Me*, a hit single for him, amongst a bunch of his own and others' songs, and then, *Rick Sings Nelson*, this year.

The band's members are Randy Meisner, who once played with Poco, on bass, Pat Shanahan, drums, guitarist Allen Kemp, and Tom Brumley on steel guitar - 'I think we were about the first rock band to use steel', says Rick. He has always surrounded himself with top-class musicians, the most famous of whom was guitarist James Burton, who now plays with Presley.

The music now is something of a return to Rick's roots. The old rock songs *Hello Mary Lou* and so on, are still in the act, and the whole sound is strongly country-influenced. 'My interest in music really started when I was listening to people like Carl Perkins,' says Rick. 'I always identified with country music. It always came naturally to me.'

Rick's first record, a remake of Fats Domino's *I'm Walkin'*, came out when he was sixteen. Where Elvis had his mentor, Col. Tom Parker, Rick was, even then, very much his own master. He produced all his own records, then as now. 'Producer was something of a mystery title,' he admits. 'What it amounted really was that we'd all get together in the studio and just work out the songs until they sounded right.' If anyone particularly influenced his career, it was probably his father.

Rick's previous visit to Britain was a one-day stopover on the way back from Germany when he played one date at a US air base. He hopes to come again sometime this summer for a set of dates. He is obviously happy at his re-found success; he has escaped from the club scene, playing mostly colleges, and the critics who once dismissed him as a rocker are writing favourable reviews. His records are selling well, and his only concern now is to improve. At 30 years old, his future looks bright.

**"I think we
were about the
first rock band to
use pedal steel"**