

# BEAT

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# INSTRUMENTAL

AND INTERNATIONAL  
**RECORDING STUDIO**



# BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

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58 Parker Street, London, W.C.2 Telephone 01-242 1961

Publisher and Managing Editor: SEAN O'MAHONY

Advertisement Director: CHARLES WOODS

Editor: DEREK ABRAHAMS

Features Editor: STEVE TURNER

Advertisement Manager: RICK DESMOND

Production Manager: GRAHAM BROWN

Circulation Manager: ANN WICKENS

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## Editorial

Ever since 1964 we have been promised 'another Beatles', but, of course, we're all still here waiting. Possibly the reason behind our waiting is the fact that there will never actually be 'another Beatles' or if there is, it will be in a totally unexpected and unBeatle like form. History itself seems to bear out the fact that entertainment stars never happen twice over by two different sets of artists using the same formula. Bing Crosby was the Beatles of the thirties as was Frank Sinatra in his decade - the forties. Neither of these artists would claim to be 'another' of the other (if you see what we mean!). Elvis Presley caught the imagination of the fifties generation but neither was he 'another Sinatra' - he was simply THE Elvis Presley. In the sixties came the heroes most near to our present generation - The Beatles. Although they had an immense admiration for Mr. Presley they were in no way an imitation. In fact, all of the stars that have been mentioned so far have commandeered a decade not because they were 'another' but precisely because they were *the only!* Perhaps what is meant when we describe a group or a solo artist as being 'another Beatles' is that this artist or group is hopefully that charismatic figure to hold the seventies in his/her/their spell. We have seen Beatle-imitators come and go right from the original Byrds to the ill-fated Monkees. Now it seems that the individual members of the Beatles are coming in for cheap imitations but, of course, without success. Crosby, Sinatra, Presley and The Beatles all tapped the consciousness of their particular decade when they were the same age as the majority of the record buying generation. Those decades have been with us and are now departed - that 'something' which was there and which these artists found identification with has also gone. The artists, of course, still remain and the generation that grew up with them will still recall a few memories by playing their albums and will insist that their particular idol was 'the best of 'em all'. As for 'the next Beatles' - he, she or they, will be young and will appeal to the record buying generation, whatever age that happens to be at the time. We can only know one other thing about them as yet - they'll be nothing like The Beatles - and even less like Crosby, Sinatra and Presley!

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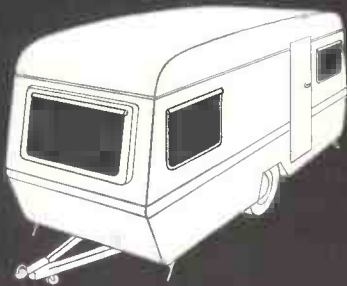
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# PLAYER OF THE MONTH

## MARTIN BARRE



Mention the group Jethro Tull and nine out of ten people will say Ian Anderson. Because of his stage personality, he's the one audiences remember. But spare a thought for the other members — Martin Barre for instance.

Martin, 24, replaced Mick Abrahams with the group and has been with them since their record album, *Stand up*. His French grandfather played violin, but apart from that nobody else in his family were musicians.

'I started playing guitar when I was 15,' Martin recalled. 'In those days it was just a hobby and I used to play with various groups in the local youth club. At 17, I learnt flute and had a good teacher. It was good for me because on another instrument, I really got to know about things. On guitar, I tended to learn a load of clichés without really knowing what the instrument was really about. I turned pro when I was about 20 and joined Kethsemene which was a blues band in London. When I joined Jethro, I had to concentrate on the guitar playing and had to learn to push myself because before that I was a lazy bum musician, getting pissed and doing about two gigs a week! I was dissatisfied with my guitar playing ability for the first year with Jethro, but now I have the confidence to play what I feel.'

Like so many other guitarists, Martin was interested in Eric Clapton because of his technique, feeling and phrasing. But on the whole, he's more interested in groups than individual performers. 'I like King Crimson, Yes, and the American group Mountain,' he admitted. 'At the moment, I find classical music excites me more than anything else. I like Dvorak, Telemann and Vivaldi who, I suppose, were the pop composers of their time but their music endures.'

Jethro Tull have completed one side of their next album and will be recording the other side before Christmas.

'It's all material written by Ian and one side is non-stop music. There's a theme which develops into different time signatures and employs different combinations of instruments for the different parts. Ian plays violin on some parts and Jeffrey plays cello. That is if he learns it in time!' Martin plays mainly guitar although he's just acquired a lute which he's tuned like a guitar. For studio work, he uses a Fender guitar but on stage, uses a Les Paul Standard through Hi-Watt amps. 'I've also got an old Strat but can't handle it on stage,' admitted Martin. 'I use it just for fiddling about with!'

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# SONGWRITER OF THE MONTH

## LUTHER GROSVENOR

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Although Luther Grosvenor has been songwriting ever since the first Spooky Tooth album, it will be his first solo venture which will serve to establish him in his own right. Entitled *Under Open Skies*, it features seven Grosvenor originals and was recorded with the aid of Jim Capaldi, Mike Giles, Trevor Burton, Mike Kellie and Trevor Lucas.

It was with Capaldi, in fact, that Luther first edged his way into the music world. 'Jim and I both come from Evesham in Worcestershire,' he says, 'and we started out together in a group called Deep Feeling. The other member was Poli Palmer who is now with Family.'

From this beginning Luther went on to the V.I.Ps. and Art before ending up with Spooky Tooth. At the time of Brian Jones leaving the Stones, Luther was considered as his replacement. 'I had a call from the Stones' office to say that someone would be coming to see me at the Speakeasy in connection with the replacement for Jones,' remembers Luther. 'But I didn't do anything to follow it up. The outcome was, of course, that they didn't choose me. I don't really regret it at all though.'

Despite the success that was achieved with Spooky Tooth, Luther considers that his album is his greatest achievement to date. 'I'm really pleased with these songs,' he says: 'I haven't got a big



bank account or a great house but I've got something that I'm proud of, and that's my album.'

Most of the songs on the album were written in Spain where Luther spent three months last year. 'I don't seem to be able to write as well in England,' he explains, 'I always have to find something new. When in Spain I look, listen and write. It's such a peaceful place.'

Luther carries a guitar and a cassette recorder wherever he goes so that not a drop of inspiration is allowed to leak away unused. Through doing this he finds himself composing while sitting in fields or climbing

hills. One of the album tracks was composed on a cassette in the mountains of Spain. The guitar he uses to write with he describes as 'an old acoustic'. However, for more 'serious' work he uses a Fender Stratocaster, 'because it has a really good sound.'

Luther finds that an idea for a song has to turn him on before he'll consider constructing a finished piece from it. He feels that if it doesn't serve to excite him he won't have the desired effect of exciting an audience or record listener. 'The first album has channelled me,' he says. 'The material I record from now on will have more of a "live" feel about it. Doing

this album has given me a chance to listen to a finished product recorded by myself and to decide where I go from now on musically.'

Luther's musical tastes cover a wide spectrum. 'I appreciate all kinds of music,' he says. 'I enjoy flamenco music since I visited Spain. English music is in patterns with two verses, chorus, bridge etc. Flamenco is more difficult to understand. Of course, I like the Beatles, Stones, Who, Led Zeppelin and Traffic. I also dig Buddy Guy and Albert King.'

In Spain, Luther was writing for two-day stretches, ending only when he 'collapsed' and had to go to sleep. When B.I. met him he had just returned from a three-week stay there in order to relax after making the album, but he hadn't avoided indulging in a bit of writing and had returned with new songs for his next album.

Some of the album tracks are credited with being co-written by Luther's Swedish wife, Githa. 'When I've got a piece down,' he explains, 'I play it to Githa and she sometimes suggests a change here or there.'

At this time he isn't sure whether he'll be going on the road immediately. From the sound of the album tracks I really hope he does. Referring to the title of a new song he's written, Luther comments, '*Dig Now* is what it's all about. I've dug it up to now, so if I die tomorrow . . .'

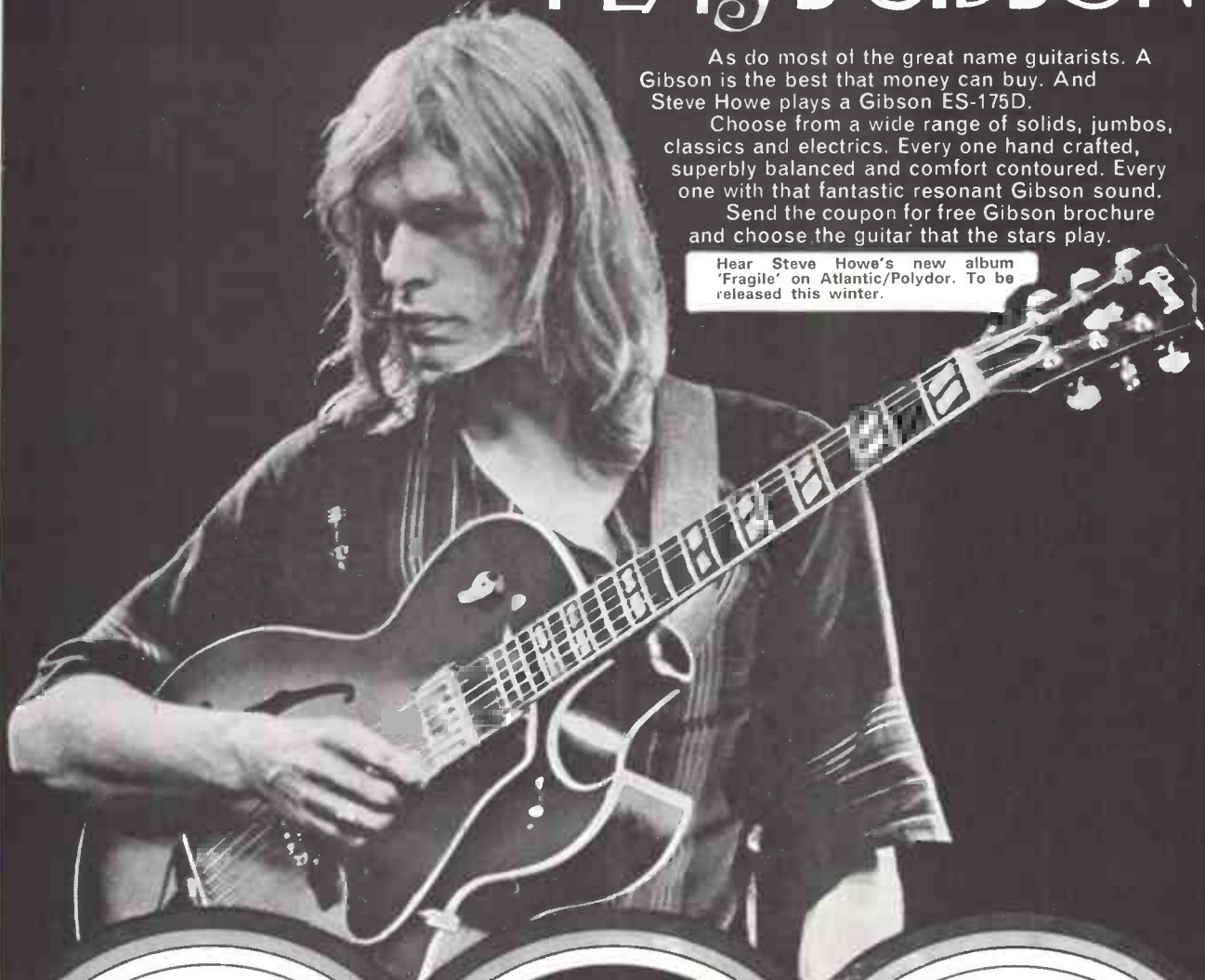
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**RODGER BAIN**

Take heart, all you progressive heavies languishing outside London and thinking you'll never make it unless you get into the Smoke. It *ain't* necessarily so.

Budgie are a Welsh trio who haven't budged from their home patch as far as gigs are concerned. But their first MCA LP has notched solid sales of 3,000 already, and is also making the Common Market cash tills ring over the European mainland.

Their producer is Rodger Bain, and Budgie are the first signing for his nine-month-old Hummingbird Productions enterprise. He's purposely kept them away from the Smoke.

## **Ambitious**

'I know most groups around the country reckon it's a big hang-up and handicap if they can't get work in town, but it isn't,' he said. 'Budgie are kept very busy with gigs in their own area, and I want to concentrate on the States and the Continent because they're the best places to break progressive acts these days.'

Another advantage of Budgie's present location is the proximity of the Rockfield recording studio. Bain is full of praise for this Welsh Muscle Shoals.

'It has a great atmosphere there. It's good acoustically, and you get a really heavy sound. What's more, you can spend a week down there

and get saturated in what you're doing without the interruptions you're liable to get around town.'

Bain has been in the music business for six years now. He's the son of trombonist Jock Bain, a well-known name and face amongst the London studio session musicians.

'I originally wanted to be an engineer designing racing cars,' he grinned, 'but I gave up that idea when I failed the necessary exams.'

He had a variety of jobs, including driving a van, book binding and working a warehouse. His father told him about vacancy at Decca, and for no other reason than it offered ten bob more than he was getting humping packing cases around, he applied and was accepted.

'I was a production assistant, and Moody Blues producer Tony Clarke was on the staff at that time. I worked on just about everything from pop to symphony orchestra sessions and I learned a lot during the three and a half years I was there.'

Like all ambitious producers, Bain left to establish himself on an independent basis so that he could follow his own ideas. It wasn't easy.

'I worked with my brother in the fashion business for a while to eat,' he said. 'Then Gus Dudgeon, who'd been a studio engineer at Decca, started his own production company and offered me a job.'

Which in turn led even-

tually to Bain's own outfit Hummingbird and the signing of Budgie. He readily agrees that his biggest break in the process of setting up in his own right was his production association with Black Sabbath which is now terminated.

'Working with Sabbath was a double-edged sword,' he smiled. 'It got my name known, but I'm not sorry to be off that assignment, much as I like and respect the boys. I think they've driven themselves into a corner musically, and they can do a lot more than they are doing.'

Bain's tastes are wide, and his greatest source of pride so far is the new Phillip Goodhand-Tait album *I Think I'll Write A Song*, which he produced under a deal with DJM Records.

'There's two ways of operating when you're independent,' he explained. 'You can work record by record on assignment and a royalty basis or you can sign up acts yourself and record them.'

## **Preferences**

Like all independent producers, he much prefers the latter method. But recording costs are escalating, and you can easily develop a grave deficiency of bread if you complete an album, pick up the tab yourself, and then can't place it with any label.

'Obviously it's best to get a company interested enough to pay an advance to cover your recording costs, but

you can't do this indefinitely if the records don't sell.'

The second Hummingbird signing is Jon Gobin, whose debut LP *Stoneboat* is due for November release by Decca. Bain describes him as having a 'Cocker-type voice' and filling a gap left by Andy Fairweather-Low and Steve Ellis with his 'pop-type appearance.'

Bain is also working with Raymond Froggatt for the Bell label, and believes Froggie is an exception to the rule about not having to work in London.

## **Provincial Work**

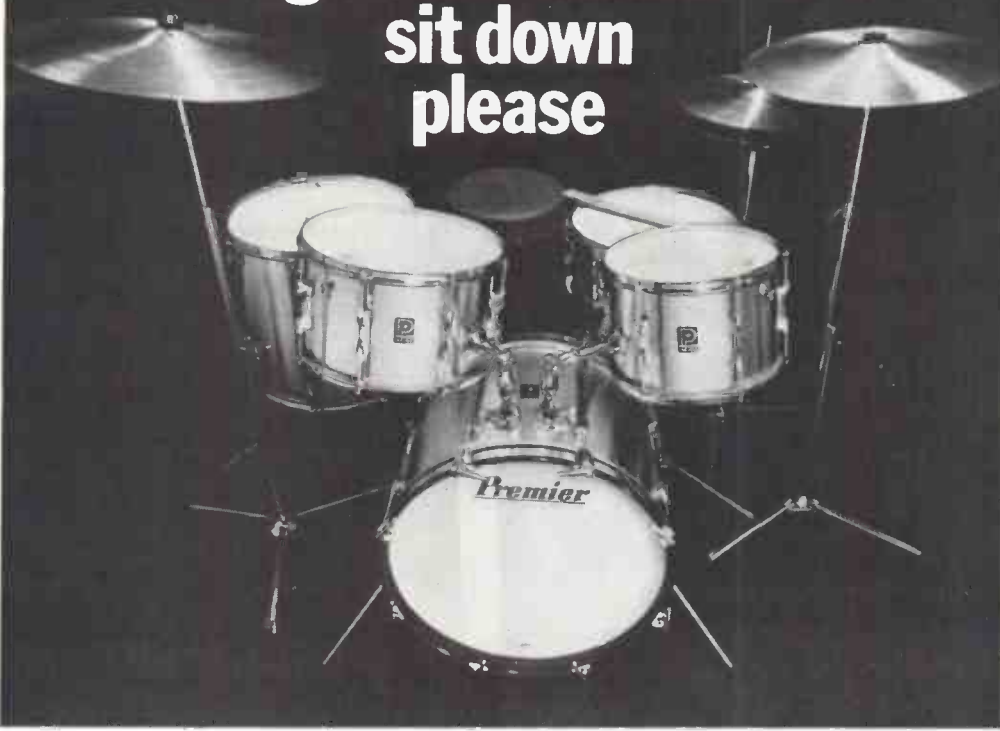
'He's stayed in the provinces so far where he's huge in popularity, but I think he needs some London work to break nationally. The *Singer* single he did got rave remarks from everybody, but didn't get played because it was four and a half minutes long. The follow-up *Hands Out* is a bubblegum kind of thing, and has got good reaction. We're working on an LP away from the orchestral thing of the past. He's with a group instead, a sort of country funk sound.'

Bain wants to sign a maximum of four acts to Hummingbird, and then concentrate on them without looking for more. They'll be acts in which he personally believes.

'There's no point doing things you're not really interested in,' he declared. 'You've got to be honest, and fair to yourself and the artists.'



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Comus is one of those groups whose music you either love or hate – there's no in between. The six-piece group, who perform their own original material, have a refreshing and unique sound, which comes in part from their girl singer, Bobbie Watson.

Formed about three years ago, Comus began with guitarists Roger Wootton and Glen Goring when they were at Ravensbourne College of Art (Bromley). Gradually other musicians were added – a bongo player, Colin Pearson on violin and viola and a flautist. The group's music varies in mood from the aggressive to the soft and gentle. As one of the lead singers, Bobbie takes lead vocal on the softer numbers and her straight, pure voice complements the harsher one of Roger Wootton on the more aggressive songs.

Bobbie, 18, has been with the group just over two years. Before joining she had never sung with a band in her life. Her joining Comus has a fairy tale ring and a touch of optimism for any would-be singer/musician.

'I had a boy friend who was at the same college with most of the other members of the group and knew Colin Pearson as he lived in my home town, Sevenoaks,' said Bobbie. 'One evening, we went to the boy's place in Beckenham and I saw instruments all over the house, and they were playing. It was then and there that I decided I wanted to join the group even though I'd never had any experience of singing with one before. They gave me an audition and I was in.'

'I'd never had singing lessons until a year ago when I went to Marianne Mislap Käpper who has helped me an awful lot.'

Although Bobbie found herself suddenly immersed in the world of pop music, she was by no means unmusical. She did the usual musical things at school, learning descant recorder at primary school and later singing in school choirs. Bobbie had a guitar when she was thirteen and recalled: 'I practiced so hard my



fingers went numb! I tried it again recently but didn't seem to get anywhere with it. Maybe I'm not imaginative enough in that direction, but I'll persevere.'

When Bobbie first went to Beckenham to see Comus, she admits she knew very little about pop music apart from the Beatles. 'There I heard bands like Jefferson Airplane, Captain Beefheart, Incredible String Band and Zappa,' she recalled. 'These artists were my main musical grounding although I wasn't influenced by any particular one. When it comes to solo artists, I really love Julie

Driscoll I don't know very much about American artists, but I love Joni Mitchell's voice and songs. I'd like to do some things on my own, but as long as the group is going I'll be with them. I go for nice imaginative melodies like Mitchell's and though we do have the same sort of thing in some of our songs, you sometimes don't hear them as the tempo is going too fast. These are the sort of songs I'd like to write although I haven't done any yet. I won't force myself to write but maybe it will come to me when I'm older.

Bobbie feels there are no

complications being the only girl in the group (although Comus now have a girl oboist / flautist / bassoonist). She says she doesn't normally get on too well with girls and prefers the company of fellas. However, she's looking forward to having another girl in the band. 'The band expects me to do everything they do,' Bobbie said. 'But they don't ask me to push the van if it breaks down! We all chip in with anything that needs doing and this communal effort doesn't mean I'm a member of Women's Lib. or something like it. In fact I think women should be glad they're feminine and looked after by men. I don't like being on my own and I'm lucky I've got my boy friend and the rest of the group around me. I think women basically need someone to turn to, but obviously this doesn't apply to all women.'

Looking at Bobbie, she is definitely a very feminine girl – attractive and slim. And her voice is exactly what you would imagine it to be – soft and pure. An active and creative person, she said: 'I always like to be doing something and can't sit still doing nothing.'

'Everything I've done has been different and original and this is why I'm involved in Comus' music. I wouldn't play or sing a lot of rubbish just to make money and if I didn't think the group would make it with the music we're playing, I wouldn't lower my sights and do commercial things. I'd rather go to design college or something and do creative things.'

Comus' music is purely individual and because of this doesn't reach as wide a public as it might. Bobbie said: 'People who do like our music are very intense about us and the impact really does stick. The other week, we played a gig and a chap came up to us and said he'd formed a band purely because he had heard us play.'

Go along and see them – the sight of Bobbie on stage is well worth it alone.

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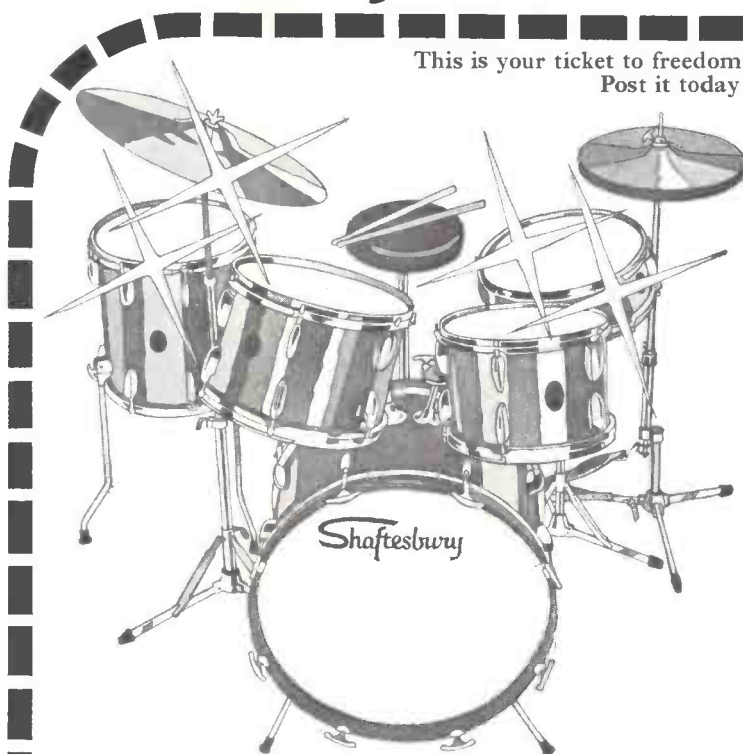
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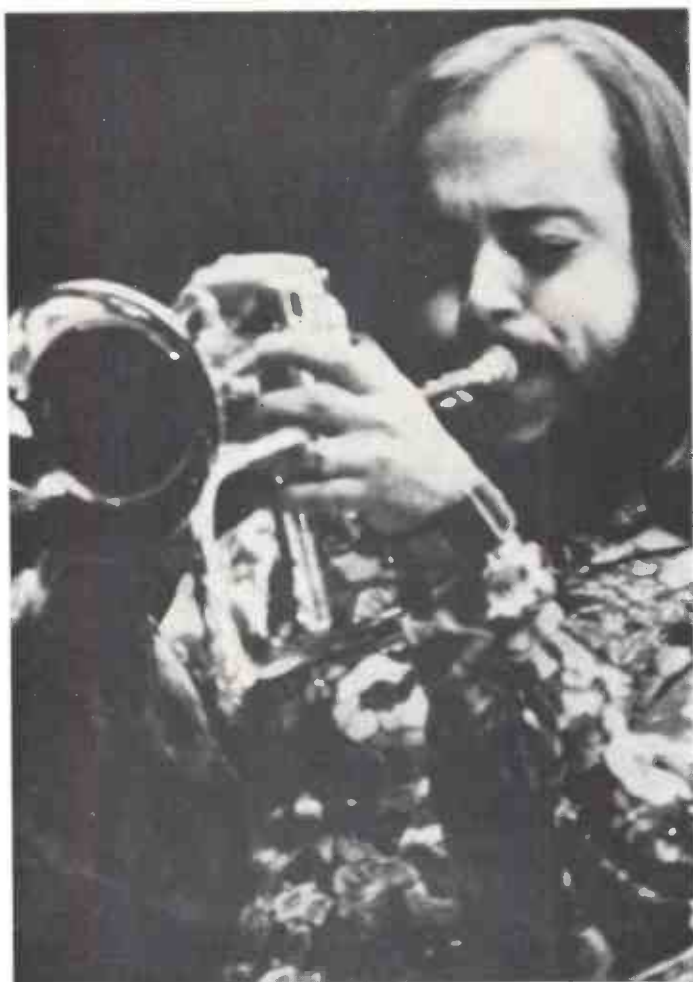
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# Shaftesbury

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# PROFILE

## CHUCK MANGIONE



Whilst growing up with the sound of jazz almost constantly ringing in his ears and its taste nearly always in his mouth, Mercury Records' artist, Chuck Mangione, denies firmly that he is a jazz man only.

In a trans-Atlantic call from Toronto, Canada, where he was on a quick visit, Chuck Mangione BA., explained to *Beat Instrumental* that his musical tastes lay in every direction. He said he was a musician first, second and third, meaning that he is equally at home in the jazz, rock, pop, symphonic

and classical idioms.

Mangione's album, *Friends And Love* (6643003) shows that he is indeed into the mentioned musical categories because every one of these influences are included. It was recorded at a concert before a wildly applauding, standing-room-only crowd of 3,500 in the Eastman Theatre, Rochester, New York, and a one-hour videotape of the performance was recently broadcast all over America.

One American critic described the concert and the ensuing album as so:

'The music fuses rock, jazz and classical music in a sweeping panorama of sound which will literally take your breath away. It is unusual as it is lovely, but more than anything else it is innovative and creative and exciting. New musicians have been able to generate the tremendous live enthusiasm which abounds on this record.'

Mangione wrote most of the music on the album, with help from several colleagues on some of the tracks.

Folk singers Bat McGrath and Don Potter contributed music and lyrics for '*Places Warm and Feelin*' and their guitars and voices were an integral part of the performance. But other notable figures who contributed to the music are Marvin Stamm, Don Potter, Stanley Watson, brother Gap Mangione, Gerry Niewood and Al Porcino.

It's obviously very difficult to piece an album like *Friends And Love* together. Even Mangione must have had difficulty at times and one wonders whether at any time did he realise that his arrangements for the various passages would perhaps sound like a guest appearance of a rock group with a symphony orchestra, an oft-publicised situation anyway.

'It's not my bag,' he said, 'to modernise the symphony by taking a tune by the Beatles or Bacharach and arranging it for a full orchestra. It's the same thing with programming a guest spot for a rock group, with the orchestra relegated to a background accompaniment.'

'What I wanted to do was to create music that was important and meaningful — that says something about the world we live in today to listeners both young and

old. And, just as important, I wanted to write music that challenged the players who were performing it. It regard the symphony as a vital and contemporary instrument — not ninety individual musicians, but rather totality of the sound spectrum.'

To apply this kind of approach he said he knew first that he had to have a variety of moods, tied together into a complete concert experience that said something.

'Each of the guys involved in creating the production — specifically Bat McGrath and Don Potter, Stanley Watson, my brother Gap, Gerry Niewood and Marvin Stamm — brought his own expertise to the whole, whether it was a lyric or an idea for a song (or an improvisation) that we kept in the show. A lot of people feel more comfortable, I suppose, if they can label guys like us as 'jazz musicians' doing symphonic jazz concert.'

'But to me, labels are meaningless. Music is either good or bad. And where the music is full of love labels are not important.'

An important feature of the album is the audience participation and Mangione has developed definite philosophy on the subject.

'When I used to play with such jazzmen as Art Blakey, Kay Winding, Maynard Ferguson and Woody Herman, and once led the Jazz Brothers quintet with my brother, I found I was playing for myself for a good part of the time and after a while I found I was forgetting about the public altogether.'

'Now I can't have enough participation, as you can hear from the album. It was thrilling to hear everyone grooving to their own kinds of music during the concert.'



## The agony of the long-distance saxophone-player!

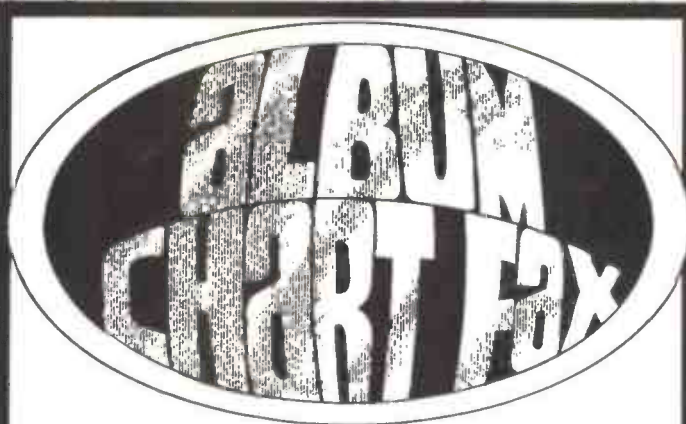
Phew!

The time has come again to unstrap the mighty saxophone and take up the delicate pen. I suppose it does me good to do a bit of blowing every now and then. Besides, I was good at English in those long-gone schooldays (yes! I did go to school folks!)

I often wonder where on earth I find the time to write and the truth is – I don't find it. I have to *make* it. Usually the literary masterpieces you all know and love in *B.I.* are composed in the most unlikely places. One I wrote in Germany was actually written in the tranquillity of a small room marked *Herren!* Mostly I get my little notebook out in various hotel rooms and cafeterias scattered throughout the world and reveal the thoughts of Saxman Heckstall Smith! I enjoy my little scribble though, I suppose I find it relaxing to be able to work in another medium after days and nights of being married to my dear old sax.

But naturally my first love is the saxophone – and I'll keep on blowing long after my pen runs out of ink.

See you next month.



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

### America

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

### Blue – Joni Mitchell

RP – American. S – A&M Los Angeles. E – Lewey. MP – Mitchell.

### Every Good Boy Deserves Favour – Moody Blues

RP – Clarke. S – Decca. E – Various. MP – Threshold.

### Every Picture Tells A Story – Rod Stewart

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

### Fireball – Deep Purple

RP – Deep Purple. S – De Lane Lea. E – Various. MP – Various.

### Gimme Shelter – Rolling Stones

RP – Various. S – Various. E – Various. MP – Various.

### Harmony Row – Jack Bruce

RP – Bruce. S – Command. E – Ainsworth-Casserole.

### HMS Donovan – Donovan

RP – Donovan. S – Morgan. E – Bobak. MP – Donovan Music.

### Man in Black – Johnny Cash

RP – Cash. S – American. E – Bragg. MP – Screen Gems.

### Mud Slide Slim – James Taylor

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

### Ram – Paul & Linda McCartney

RP – McCartneys. S – Various. E – Erik. MP – Northern

### Songs For Beginners – Graham Nash

RP – Nash. S – American. E – Various. MP – American

### Stackridge

RP – Fryer. S – De Lane Lea. E – Birch. MP – Christchurch.

### Stephen Stills 2

RP – Stills. S – Various. E – Halverson. MP – Goldhill.

### Sticky Fingers – Rolling Stones

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

### Tapestry – Carole King

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

### Tarkus – Emerson, Lake and Palmer

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

### Teaser and the Firecat – Cat Stevens

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

### Who's Next – Who

RP – Who. S – Olympic. E – Johns. MP – Fabulous.

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

# TALES OF ANCIENT GREASE

by Steve Turner



Grease Band: From Woodstock to Weeley

Laying flat out on a water bed is a comfortable enough position for any journalist to have to work from. The feeling is comparable to sun-bathing on the slopes of a gigantic plate of jelly, and in this case my interviewee sits on the outskirts gently tapping it with his foot so as to send waves rippling beneath my body. The owner of this bed of polythene delights is Henry McCullough of the Grease Band and the scene is the 'recreation room' of his home in Ashford, Kent.

McCullough is from Northern Ireland, as is his wife Sarah, and the eleven years of professional playing that he has been through are etched into the features of his face. He met me at the station in his beat-up sports car, dressed in a Joe Cocker And The Grease Band tee-shirt. He speaks in a rich Irish accent about his six years in showbands and then the search for fame and fortune which led him over the seas to Blackpool.

'I went to Blackpool to join a group called The People', he remembers, 'Ernie Graham (now of help Yourself) was in the band and we finally played at a gig at UFO where Chas Chandler saw us. He asked us if we wanted a manager and at that time we didn't really know what to say — we were really green. Anyway, he signed us up and changed our name to Eire Apparent and we did a tour with Hendrix.'

Eire Apparent also toured the States with Hendrix, but on their return home McCullough was thrown out 'for various reasons'. At this point he returned home to Ireland and joined another showband which, by chance, ventured to England for the Cambridge Folk Festival. Through this trip, and the resulting stay in London, Henry met Joe Cocker who asked him to join his band.

Apparently the name Grease Band is not meant to conjure up pictures of shiny headed motorcycle enthusiasts or the lubricant used for engine parts, but is in fact a Negro term for soul. Therefore Grease Band equals Soul Band! Joe Cocker had been performing in pubs and clubs until that time in the same inimitable style that he gave at Woodstock. 'Joe just has a lot of adrenalin,' says McCullough. 'He moves around all the time. He's exactly the same in the studio — he's not putting on an act. It's just a natural thing.'

Henry went up to Sheffield with Joe to rehearse for a week and then with the Grease Band returned South to begin performing. Their first gig was at the annual jazz & blues festival held that year at the Kempton Park racecourse. Joe Cocker's success story took him from the pubs of Sheffield to 'superstardom' in the States. Maybe success can descend too quickly for some people who haven't had the time to adjust to a change of lifestyle. Henry had been trained for the life at the top by his tours with Hendrix whilst in Eire Apparent but with Joe went from being a plumbers' mate to a superstar in just two or three years. The latest reports of Joe suggest that he is touring Britain in a green transit van with his wellington boots and a pullover in the back, just sleeping out and meeting people.

'Joe was a bit upset by these watch faces they produced in America,' remembers Henry, 'which had a picture of him flexing his biceps. He thought it made him out to be like Mickey Mouse!' Joe was also fed up with the business hassles that resulted from the successful film of *Mad Dogs And Englishmen*. Sometimes he drives down to Henry's in his green van and stops awhile. Other times he travels up to Scotland and sleeps rough. Basically, he's not quite sure which way to turn.

## Cocker—Grease Band split 'very strange'

The Grease Band and Joe Cocker left each other's company on February 13th, 1970. 'It was very strange,' remembers Henry, 'Joe just came round and said 'I'm going to America on Monday. This was on the Saturday before.' Henry feels that because of the intensity of their American tours the Grease Band never had time to rehearse properly or to assess themselves. Because of this their music just ceased to progress.

After the split from Joe, Henry was down and out and living in Blackheath. 'This business is a business of extremes as far as musicians go,' says Henry, from the depths of his experience. 'It just changes so rapidly.' His own situation changed rapidly when he was offered some work with Andrew Lloyd Webber and Tim Rice. 'We did the *Jesus Christ Superstar* sessions which brought us in a lot of bread,' he says. 'I haven't heard the album yet though!'

Following this, 'We decided to have a go as the Grease Band again,' and eventually got an album released by the 'solo' Grease Band on the Harvest label. Quite a startling album, it features original tracks written by the band and a few traditional numbers which Henry learned back home in the showbands. There is a strong country feel to the numbers which Henry thinks must come from his Irish background. 'I think that all country music is Gaelic anyway,' says pianist Mick Weaver, 'Hill-billy music definitely is.'



Henry's Power of Music

The first album was made with Neil Hubbard on lead guitar, Alan Spenner bass and vocals, Bruce Rowland drums and Henry on guitar and vocals. Mick Weaver joined the band at the end of May this year. Mick was formerly known as Wynder K. Frogg and has played for the group of the same name, Mason, Capaldi, Wood & Frogg, Fat Mattress and Keef Hartley. *Beat Instrumental* has been good to me,' he remembers, 'I always used to be placed in the keyboard section of your annual poll!'

The Grease Band recently appeared at the Weeley Festival but Henry says that the violence was only apparent for about twenty minutes of the whole weekend. Having been through many festivals since Woodstock I wondered whether he'd noticed a difference in crowd reaction. 'Woodstock was THE festival,' he says, 'but it just happened. I suppose most of the others have tried to do the same. You can never recreate something like that though.' Henry sees the power of music as a common denominator to bring people together and thinks that festivals have shown this to be true.'

For songwriting purposes Henry uses an acoustic guitar and a cassette recorder. On stage he often uses a Les Paul Junior although on *Let It Be Gone* he uses a Fender Stratocaster tuned to an open chord. He taught himself to play guitar and is currently using a mandolin on stage as well. He shares the vocals with bass player, Alan Spenner. On the subject of singing, Mick says, 'It's like learning another instrument. Some people think you just open your mouth and a good voice comes out. To sing and play is like rubbing your tummy and tapping you head. You have to develop an independence because singing itself is an art. Chuck Berry can sing and play and acrobat at the same time – which is incredible!'

All the band, excepting the drummer, write songs for the Grease Band. 'We're getting into more of everything,' says Henry, 'for instance – incorporating the mandolin. We've rented a cottage in Wales which is apparently four miles from the nearest village. We're going there for a fortnight where we'll all blow and get some songs done.'

Of the first album Henry says, 'It was an attempt to get everybody's songs down,' and he expresses a satisfaction at the result. Right now, they are half-way through recording their second album with the addition of Mick Weaver. Thankfully, the Grease Band are being accepted for what they are and for the music they play. There are no cries of 'bring back Joe' to hamper their progress.

## THE BEACH BOYS:

This month *Beat Instrumental* features the first of a three-part series on their lives, music, successes and disappointments. Don't miss part two in the November issue.

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## FILM SCORES:

Avant-garde composer Basil Kirchin talks to *B.I.* about his work and his ideas. Another feature in the November issue.

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"I nearly went mad" – Cat Stevens talks to *B.I.* about his illness and thoughts in hospital.

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**READ NEXT MONTH'S *B.I.***

Alan Bown is one of those musicians that everyone recognises as being around and "sort of good" but at the same time not taking him or his talent too seriously.

Perhaps this situation has arisen because he *has* been around for a great length of time. Or perhaps it is because he is not connected with the new wave brass men that have suddenly mushroomed in the wake of such bands as Blood, Sweat and Tears and Chicago. Who knows?

Admittedly, his past is surrounded by no glitter. Being a member of the John Barry band or The Embers is certainly no great claim to fame. His musical feats have been unmemorable, having just always played his own kind of music which can best be described as neither rock nor jazz.

Alan Bown's style is just Bown-esque. No one has really wished to imitate it. As has already been said they just acknowledge its existence.

Not wishing to share in the public's apathy *Beat Instrumental* now recognises Alan Bown as the dauntless pioneer with the perseverance of a saint.

The first thing that enhanced my enthusiasm for the man was when he apologised for being half an hour late for his appointment.

"We were playing in South Wales last night," he said, clasping his baby daughter, Nicole, to his side. "I didn't get home until this morning and I've been sleeping all day. I'd have left home earlier if I'd have known that half the M4 was under repair."

Apologies for being late are, one supposes, not too difficult to make. His lateness just meant less time celebrating fiancée Susan's birthday at a nearby restaurant.

But how about some apologies for his past records which, in most people's opinions, were pretty dismal.

"Everything about those records and the way they were made was wrong," he said.

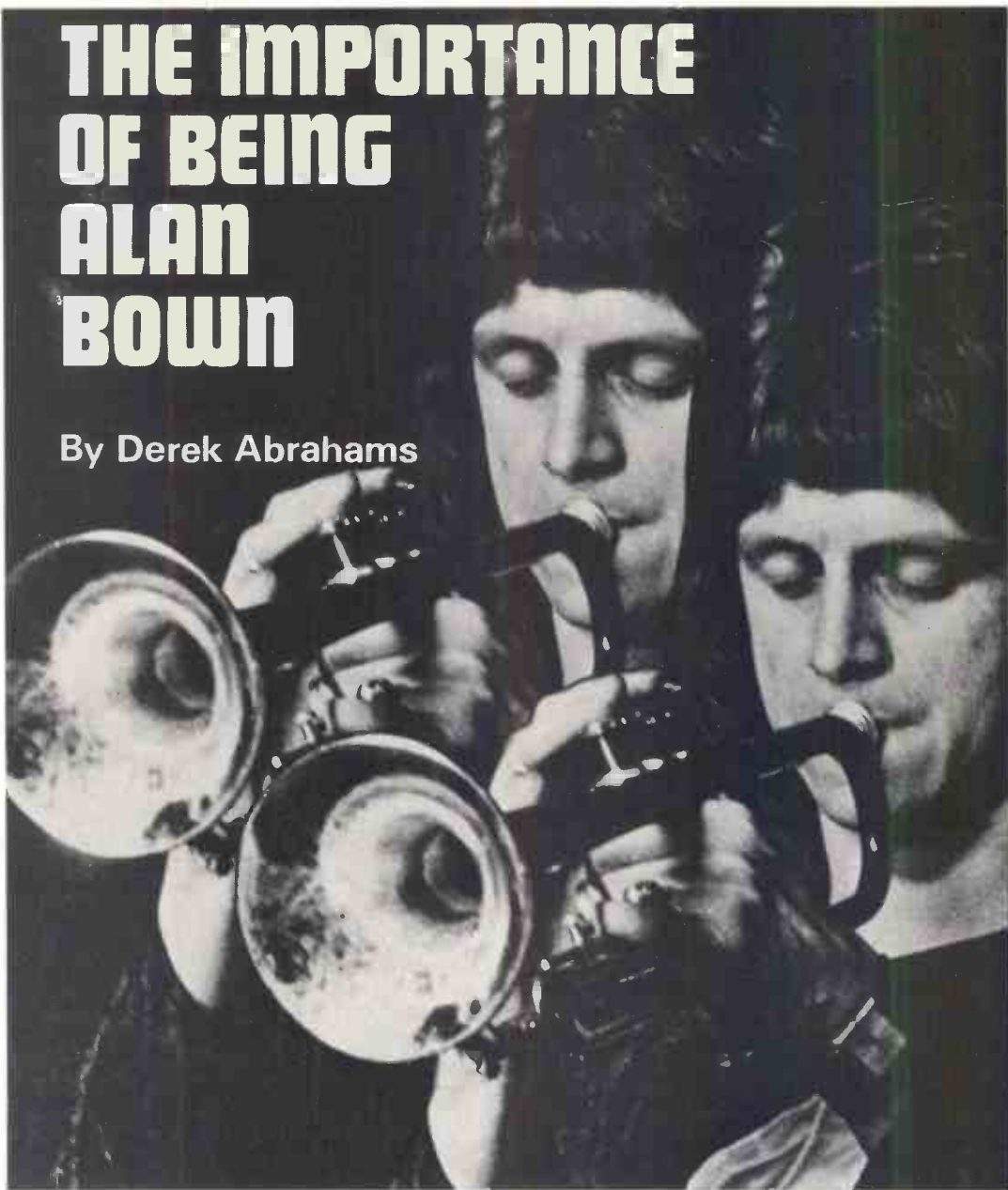
"We were on Decca at the time and we recorded at their West Hampstead studios. Even they were wrong. There was no atmosphere. They were almost clinical and because of this it affected the band and our playing. We were not allowed to do what we really wanted.

"I'm not giving you the great misunderstood spiel or anything like that. It's just that no one at Decca was really into our music. At times we even had second thoughts about it. Fortunately these didn't last long."

The band's contract with Decca expired a year ago and they have

# THE IMPORTANCE OF BEING ALAN BOWN

By Derek Abrahams



since moved to Island Records. The present contract has another two years to run.

"It was strange being with a company like Island at first," he said. "They were the first people to get enthused about our sound. Apart from us, that is. Chris Blackwell even authorised a promotion campaign for the *Stretching Out* album. He was that confident in us.

"It was even stranger for us because he actually knew what we were trying to do. Fortunately, so did our manager and producer, Mel Collins. But the best thing about it all is that even we know now where we're at and being allowed to be there.

"It's so important for a group to have a manager who is really into their music and shares in their ideas and who can also

make intelligent suggestions for improvements. Such a person can really make a band feel so much more confident. There's more to the music business than just making money."

He then went on to talk about *Melody Maker's* arch slanger, Chris Welch, and the review he had given the *Stretching Out* album.

"The review was fantastic to read," he said. "Welch went into our past and said the records we had produced were obviously not our best. Words to that effect, anyway. He described *Stretching Out* as the most inventive thing we'd ever done. He said the music was really suited to the group. It was just the kind of review every musician likes to read. We certainly had never had one like it before."

A listen to the album shows that it has more direction than anything his band have ever done. The lyrics are stronger for a start. Whilst not profound they are entertaining, say what they mean and mean what they say. One example of the writing prowess of the 1971 Alan Bown is the title track on side two of *Stretching Out*. They are: *Listening is sometimes boring, taking part is so much more fun. If you feel you'd like to do so, sing along, dance or even hum.*

"They are words which everyone can understand," he said. "By this I mean audiences of any age. Although I'd rather play to a more mature audience the tune and words are suitable to all ages."

If you care to listen to the album or if you can remember



Alan Bown gigs of, say, five years ago, you arrive at the conclusion that his music has not changed dramatically. This clarifies my earlier point about his pioneering spirit.

"Progression is a funny word," he said. "To some people it means keeping ahead of the times. To others it means creating the times. By this these people play the music they think will suit the period. My situation is different. I'm playing virtually the same style of music that I was playing five years ago. Ok! So perhaps the words are different. The tunes may not even be the same. But the technique of playing is. The only trouble is that the critics didn't call my music progressive five years ago. They said I was round the twist, or words to that effect."

Alan, whilst not totally anti-critic, certainly has nothing to thank them for.

"They tend to label music. I know because mine has been labelled. I'm not a jazz or rock player. And my sound has nothing to do with fusions of the two.

"I don't think that rock and jazz go well together anyway. Jazz as jazz is dead, no matter what the critics and diehards say. It's been replaced with the music of today.

"Miles Davis, one of my greatest influences, is no longer playing jazz. He's playing the music of today. Although I can't compare myself with him I'm also playing today's music. When I play with the band and suddenly it's my turn to step forward I don't suddenly say to myself 'well, now I'll play a jazz solo,' or 'I'll now play a rock solo.' I just play a solo.

"Why," he added "can't people accept me as Alan Bown the musician and not as Alan Bown the rock or jazz man?"

Alan has been developing recently his new style of playing. It's all to do with his trumpet, which can safely be said to be like no other. It's an electric trumpet.

The trumpet, which is an American Super Olds in blue, has a pickup fitted to the mouthpiece. The pickup is wired to a control box which he wears on his belt or is clipped to the top of his trousers. From there a lead goes to the wah-wah pedal which is worked, as always, by the foot. There is another lead from the wah-wah pedal to the PA. It allows him to get a new tone out of the horn. It can give him a wider sound too. He can blow straight notes on it and also get notes like *bah-bah-baaaaah-baaaaah-baaaaah* and they become louder and softer according to the pressure exerted on the pedals and

the pedals and the controls on the PA."

"The idea," he said, "of electrifying the trumpet, came from the roadie of the band.

"It all came about through just fiddling around with pedals and PA systems. Then he hit on the idea. For the system alone he must be the perfect roadie.

Apart from music Alan Bown has another deep interest in life. It is that of Yoga.

He is even pictured in a Yoga position on the inside of the cover of his album. Whilst the

other members of the band — John Anthony (alto sax); Tony Catchpole (12-string guitar and lead); Vic Sweeney (drums); Andy Brown (bass and vocals) and Gordon Neville (vocals and percussion), are seen pulling at the skin on their arms and so forth, Alan is sitting on the floor in a cross-legged position that would very likely emasculate any normal man.

"I got into Yoga before I got into music," he said. "It is now as natural to me as eating dinner. Unfortunately, people have com-

mercialised it and are trying to make money from it. Yoga has nothing to do with altering one's appearance, as some people say it does. It cannot even enhance beauty. It can give you more self control. I certainly have more control over some of my faculties. Whether or not it's helped me find the answer to life or find the real me I can't say because I'm too young.

"All I know is that no one can deter me from my belief in Yoga. They can't deter me from my music either."





## MY SWEET LORD

BY STEVE TURNER

Dedicated to the service of George Harrison's *Sweet Lord* are the shaven-headed members of the Rhada Krishna Temple. They really want to know him, they really want to show him, and what's more — they really want to show you and me the way to know and show him.

It was in 1966 that the International Society for Krishna Consciousness was first registered by Swami Prabhupada in New York. Since then centres have been formed in Holland, Germany, India, France, Japan, Canada, Australia, England and in many parts of America, from California to Texas. George Harrison's connection with the movement has obviously helped to promote it far more than they could have hoped to do with their own limited resources.

Mention of Krishna in Harrison's songs is an indication of how much the belief means to him, and through Apple the Temple itself has been able to make a top ten single and an album.

The basic belief shared by devotees of the Krishna Consciousness movement is that Krishna originally created souls to be with him, glorify him but because of their desire to be god themselves they fell from Krishna's favour and were punished by being placed as humans in this material world. Our purpose, as seen by Krishna followers, is to reinstate ourselves with Krishna through chanting the *Hare Krishna Mantra*, thereby achieving 'Krishna Consciousness'. Because they consider the material world to be outside of their central purpose in life they renounce it by shaving their heads and dressing as simply as possible. They also feel that by attaching importance to such things as hair and appearance they hinder their spiritual lives.

I spoke to Dayananda, a 25-year-old American from Los Angeles who has been a convert since 1967. For the past three years he was the president of the Los Angeles

Temple and had been in England a month. 'I was in the services for three years and then came out to go to college. I was looking for something to satisfy my desire to know why I was here. I wanted enlightenment on my situation. In 1967 I went to a lecture given by Swami Prabhupada in San Francisco and it was there that I joined the movement.'

Dayananda showed reluctance to speak of what he referred to as his 'material existence' preferring to concentrate on the spiritual. 'The whole idea is — plain living and high thinking.' This plain living means, 'Renunciation of the material world. We cut our hair because we are not attached to the physical world, it's clean and we don't have to waste time grooming ourselves. Our clothes are also minimal and simple. They're not even sewn.'

Possibly more difficult to stomach is their belief that Krishna appeared on this earth 5,000 years ago with four arms. He was born, they say, fully developed yet in miniature. After 125 years his stay ended although the devotees are reluctant to say he died, disappeared or vanished. The closest to an answer on the subject was that he is still around somewhere but it is we who are not aware of him.

Supposedly 31st in the line of succession from Krishna himself — the message having been passed from guru to student all the way down the line — is the spiritual master Swami Prabhupada. 'If you want a cheap guru there are many cheaper gurus,' he told *Beat Instrumental* on a recent visit to this country. 'People get cheated because they want things cheap. A genuine guru is not a businessman.' Swami Prabhupada is 76 years old and spends his life travelling, spreading the message of Krishna. When asked about the value of other religions beside his own he replied, 'Some only go up fifty steps, some go up two hundred steps but you need to go

up a thousand.' Questioned whether it was his religion that had scaled the thousand steps he nodded an unbiased 'Yes.' He knew this to be true, he said, because God had told him.

There is a lot to give up if you want to be a true devotee to Krishna — sex, drugs, alcohol and the material luxuries of life. They say that it is not possible to hold on to the material with one hand and grasp Krishna with the other. 'Many people say,' said Swami Prabhupada, 'that they want to continue with their disease and at the same time become healthy.'

Devotees feel that the only worthwhile activity that they can perform in this life is to spread the word of Krishna and help other fallen souls to achieve Krishna Consciousness. Each day they weave their way through the crowds of London's streets offering literature and chanting praise. Meals back at the temple are simple and vegetarian eaten with the fingers because cutlery is considered to be unhygienic. The *Hare Krishna Mantra* is constantly at their lips and they wander around as if under the influence of the drugs they condemn.

Most of the music they play has its roots deep in the history of the Vedic culture. *Govinda* and the *Hare Krishna Mantra* are two such songs that they have brought to the public via the medium of Apple records. Usually they are songs of praise to various figures from their mythology and are played on the tamboura. 'The music is very desirable, it's palatable,' said Dayananda.

The Krishna movement is an example of how Eastern religions have pervaded Western culture. It was the religion chosen by a member of the most popular entertainment group of the sixties, and possibly the first organised religion to get a top ten hit. You could say it was a slow moving chart entry, having been laying around for 5,000 years.



George Harrison at one of the first meetings



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# LETTERS

## John Lennon : Remember those quick millions, your patriotism and thank the "hole-borers"

Dear Editor,

I for one, am heartily sick of the current spate of 'interviews' with John Lennon, whereby so much prominence is given to his immature ravings about *society* and its construction. In your journal he gets onto the subject of 'hole borers' and the 'yachtsmen' who live off them.

He would do well to remember that his group made some of the quickest millions in history through the patronage of 'hole borers' in general, and that the similar millions of Beatle records by their very manufacture condemned even more machine operators to the (metaphoric) boring of even more holes.

He should also remember that the completely materialistic societies for which his tiny soul seems to yearn give very short shift to the pop movement in any shape or form and that *in* them neither he (nor myself) would be allowed to operate at all.

If he and his established group had displayed a little wisdom when they were rolling in money they might have bought a yacht or two and given some work to good British craftsmen instead of 'hole borers'.

So he's a patriot! What does he want for that sentiment - a knighthood? Why shouldn't he be? After all - the U.K. made him famous, made him rich, and has tolerated his antics ever since.

When his thinking power develops to one-hundredth of his musical ability he will realise that the whole cycle of life is sustained by an unceasing chain of hole borers, and when a few loose links like himself or Milligan get flung free into a sphere of super prosperity they have no cause to be supercilious

or superior. Rather should they be a bit humble at their good fortune - and bloody grateful to the hole-borers.

Yours,

Lewis B. Hazlewood,  
9 Hoddon Grove,  
The Oval,  
Sidcup, Kent.

**Beat  
Instrumental  
invites its  
readers to  
send in any  
letters and  
queries.**



## JET-SET FOLKIES: NOT US, SAY TOM JANS & MIMI FARINA

On May 1st, 1966, Richard Farina, novelist, poet and folk singer was returning from a party celebrating the publication of his novel *Been Down So Long It Looks Like Up To Me* when he was thrown from the pillion seat of the motorcycle he was riding on, and was killed. Mimi, Richard's wife and folk singer partner, had celebrated her 21st birthday on the same day, a fact that must have accentuated the effect of the tragedy.

Richard and Mimi Farina were on one of the more influential folk singing duos of the sixties. In a recent interview, Keith Richard acknowledged that Brian Jones has been strongly influenced by Richard Farina's dulcimer playing – some of which is evident on the Stones' *Lady Jane*. Richard also made an album in the basement of Dobell's record shop along with Bob Dylan, alias Blind Boy Grunt, and Eric Von Schmitt. All this was well before the name Dylan meant anything more than a tousle-headed American boy who played for peanuts in the folk clubs of London. 'Richard knew them both from New York,' remembered Mimi. 'They were all travelling and met up in London.'

Mimi Farina was born Mimi Baez – sister of Joan. 'I identified with her as I was a younger sister,' said Mimi. 'I copy-catted

her as a singer I suppose.' Mimi and Joan's Father worked for UNESCO and that meant most of their family life was spent on the continent. It was while living in Paris and studying dancing that Mimi met travelling singer Richard Farina. One story of Richard is that by day he posed as a blind street singer! By night he was an artist, poet, songwriter and working on his novel *Been Down So Long*.

Richard and Mimi married and began work as a folk duo. They are seen together briefly in the film *Festival* and have a few albums out on the Vanguard label which are now deleted. He is on their album *Memories* that Joan Baez sings two of Richard's songs. Even now, five years after his death, Richard's novel is one of the most popular books among American students, and his albums are still revered among folkies.

After Richard's death Mimi joined a theatre troupe, 'remarried, played at being a housewife for two years and then divorced.' Following this she started writing her own songs. Mimi describes her songs as being, 'To share thoughts and things I feel are important. I hope to share a good feeling that I am capable of creating'. Mimi sees that the life in general is in chaos. 'The whole thing is a mess and we're all

responsible.' The positive hope that Mimi wants to communicate through her songs is that 'life is a miracle and that has to be respected'.

Mimi's original ambition was to be a dancer but she found that it wasn't the best medium through which to communicate ideas. 'Words are more explicit', she said. Until she met Richard she had done all her learning through the experiences which life provided, but he was able to lead her into the world of literature and she discovered another realm in which she could learn.

Tom Jans had been a folk singer doing the round of coffee houses in the States when he was introduced to Mimi by her sister Joan. Mimi was at that time wanting to return to the musical world and had in her mind the idea of joining a band. However, the meeting with Mr Jans seemed to supply an answer to her needs and the Tom Jans/Mimi Farina duo was born.

Tom is very much like Richard in many ways. He too is a poet guitarist, singer and songwriter. He has had his poems printed in some east coast magazines and again like Richard he has ideas for a novel. The novel will be about California but will in fact use this situation as a 'microcosm of the world's as Tom explained it.

Although both Tom and Mimi have been on the folk scene for a number of years, neither of them have the desire to join any of the 'jet-set folkies' such as surround Crosby, McGuinn, James Taylor and Joni Mitchell. 'Most of the musicians we know', said Tom, 'are not into a big scene. The music is the most important thing to them.' Having been associated with people such as Dylan I wondered what Mimi thought of the current tendency for folk singers to experiment with rock music as soon as they became successful. 'If you play every night it's much more exciting if you vary with guitar and drums. Expanding and changing. A single guitar and voice by the fireside is ok for ever but not on stage'. Mimi feels that, 'some of the folk singers out of necessity went into rock bands'.

So, with their guitars and voices, Mimi and Tom are inviting us to their fireside. An album *Take Heart* has just been released by A & M and Tom and Mimi played three dates on the recent tour of Britain by Cat Stevens. The music they play is beauty-folk for want of a description and I only hope that they receive the exposure that they need.

S.T.



# STUDIO PLAYBACK

## R. Neve & Co.

Following a report in *Beat Instrumental* in September, Rupert Neve & Co. Ltd., wish to point out that they did not supply the control desk to De Lane Lea's new music centre at Wembley, Middlesex. We apologise for any embarrassment caused by this erroneous statement to all concerned.

## SANSUI FOUR-CHANNEL STEREO

Recording engineers and audio technicians got a chance to hear a demonstration of four-channel stereo sound in London last month.

Sansui Electric Co. Ltd., of Tokyo, Japan, Sansui Audio Europe S.A. of Belgium and Vernitron Ltd—distributors in this country, organised the demonstration following the development by Sansui of a four-channel stereo encoding system. The system, reported to overcome problems encountered by existing encoders already in use by radio

stations in America, condenses four separate channels of signal into two channels for recording and transmission purposes, and is therefore completely compatible with the present two-channel programme sources in use in this country.

A decoder, such as the Sansui QSI, incorporated in the audio system, will separate such signals into four discrete channels of sound for amplification.

The demonstration took the form of a comparison between a

completely discrete four-channel system and a system using as its sound sources a four-channel signal encoded into two channels, which was then decoded back into four channels of sound for amplification.

Earlier this year the Sansui QS1 four-channel synthesiser/decoder was introduced to this country and caused a great deal of interest. Now, with the availability of the encoding system for use by recording companies and broadcasting stations, another milestone in the progress of audio is about to be reached.

# your queries answered

Dear Sir,

Over the past six years of reading your excellent magazine I have not, as far as I can remember, read a complaint like the two I have to make.

Point one: I have a 100-watt stack—the usual 4 x 12" cabinets. They are Goodmans Audions 61's. Good speakers when serviceable. No grumbles there. But, as we all know, speakers do go from time to time. Well, way back in November last year, I had one go, so I sent it off to Goodmans via a local radio components firm. Four-and-a-half months later I got my speaker back. Fortunately, I had another speaker so I just about managed. The cost of the re-cone job was £4.30.

Point two: Seven weeks ago my Arbiter Sound City (quite an old one) amplifier decides to blow a mains

transformer. It was the first time I had ever had any trouble with it. As my job is electronics I got what I thought was the best make circuit going. But why does it take such a long time for these people who make these amps to despatch a spare. Seven weeks later I've still not got the spare part. It was ordered, this time, through a musical department store. They thought it would take just a couple of weeks and now they are as embarrassed as I am annoyed about waiting for the spare transformer.

I'm no Richie Blackmore or Pete Townshend, who can smash up gear and then go out and buy a new lot. For me it's all a hobby, even though I play with a group two or three times a week. I don't make much money out of it and just cannot afford

to throw gear in the nearest river when it goes and then go out and buy some more.

Yours sincerely,

**John Carter,**

**Ground Radio,  
R.A.F. Abingdon,  
Berkshire.**

**Actually, John, this is a problem we get contacted about fairly often and we deal with such matters through private correspondence and not through publication in the magazine.**

**However, in your unfortunate case we decided to publish.**

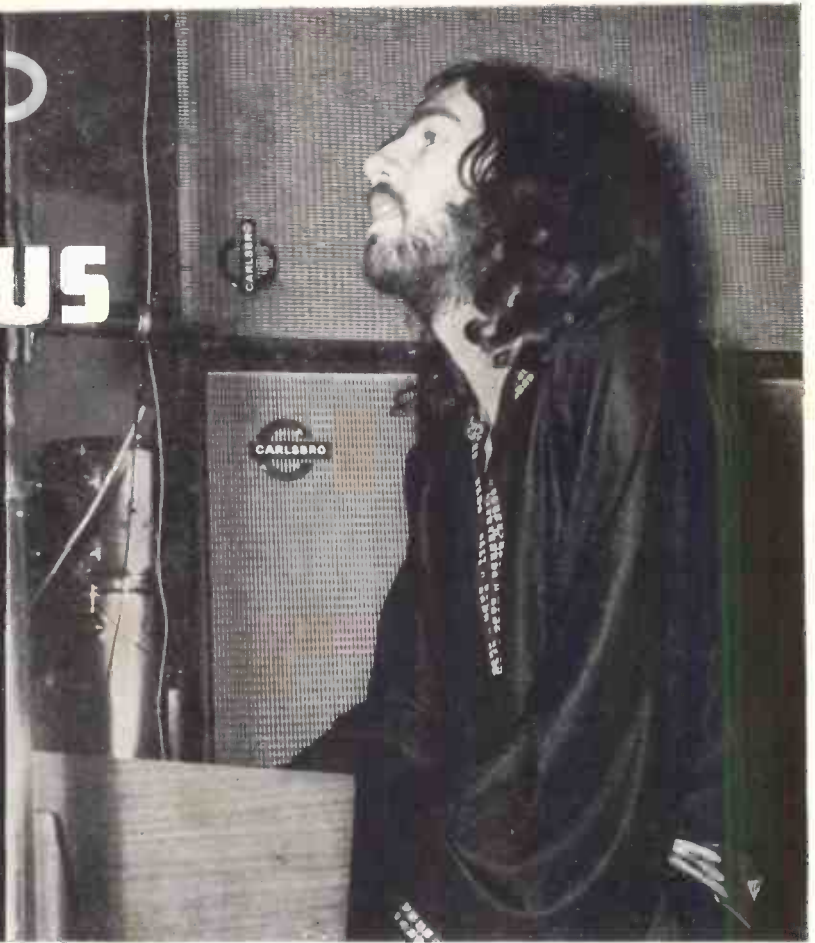
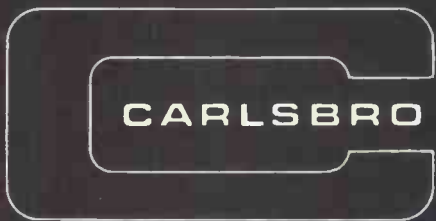
**You don't say how old your Arbiter Sound City amplifier is. Mr. Ivor Arbiter, of Dallas Arbiter, informs us that the company that made these units was liquidated and**

**with them went all their spare parts.**

**Mr. Arbiter stresses that his company prides itself on its after-sales service and have about £20,000-worth of spare parts available for immediate despatch. He also asks why you didn't write to the company direct informing them of your particular requirements. Naturally, he said, there are the occasional pieces they can't immediately get hold of.**

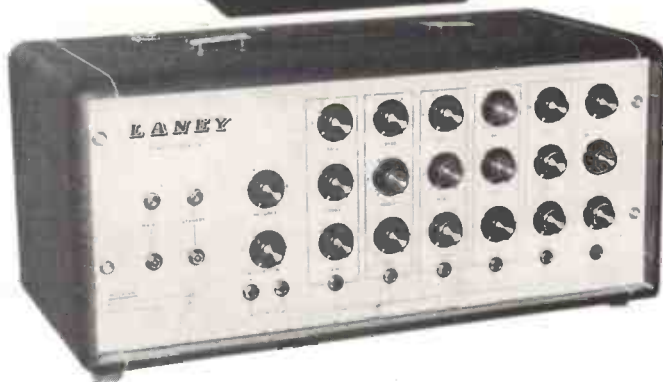
**He suggests that you send your amplifier directly to him in London and he will take care of it and return it to you as soon as he possibly can. The address is: Mr. Ivor Arbiter, Dallas Arbiter, 10 Clifton Street, London, E.C.2.**

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# daylight

Whilst folk-based Daylight have only so far had minimal publicity and exposure, many people in the music business are literally raving about their first album, called simply *Daylight* (RCA Victor SF 8194).

Daylight's story began in Cornwall. Singer Chrissie Quayle ran her own folk club and it was there that she met guitarist/vocalist Mike Silver, then working his way round the Cornish folk club circuit. Not long after that meeting they came across Steve Hayton, at that time a guitarist and vocalist with a group called Daddy Longlegs. He was evidently very impressed with Mike's songs and eventually joined up with him and Chrissie. On coming to London the three got together with noted bass player Spike Heatley and percussionist Tony Carr after being given the respective telephone numbers by Spencer Davis.

Spike and Tony, both much sought after session musicians, have quite a musical history, mostly in the world of jazz. Bands they have played with include Ted Heath, John Dankworth and Dizzy Gillespie. But they have played with and behind Tom Paxton, Donovan and CCS.

"I don't really want to stress the fact of us being session musicians," said Tony. "It creates the impression that we are a session musician band, and we're not. You could say we are two session musicians with three young kids with a new thing that's coming on.

"All Spike and I are doing is using our experience to straighten them out. They're the poets and they write the songs."

## JAZZ MEN

So how did it come about that two jazz men should get so involved with a folk band?

"We heard them sing and we heard them play. We were very impressed. We felt that they had a lot of possibilities," said Tony. "I did some of the arrangements on Magna Carta's first album, and they are in a similar folk vein," Spike said.

"And I played on it," Tony broke in. "In fact, I think Magna Carta had something to do with Spike and I joining Daylight. Magna Carta had previously asked us to join them for concert appearances, but I don't think they could really afford us. I think with that band however, it



Left to right: Mike Silver, Chrissie Quayle, Spike Heatley, Steve Hayton and Tony Carr

would have been them and us. All the members of Daylight are integrated, meaning there are no front liners and backers. We just all play together."

Although Spike and Tony are the rhythmic backbone of Daylight, the songwriting and vocal talents lay within the other members. Mike has written most of the songs, although Chrissie and Steve also write.

"Material is no problem at all for us," said Mike. "There's more than enough for a second album. But nothing had yet been planned. We'll see first what happens to the first one."

The album was recorded at Sound Techniques, Chelsea, and was produced by Tony Cox. It took only four days to record and every member of the group are now very satisfied with what has transpired. The album was released at the beginning of September and about three weeks after the release of their first single—a track from the LP—called *Lady Of St. Clare*.

"We released the single as an introduction to the band and the album," said Mike. "We had no illusions about it being a hit. I've seen a couple of good reviews in the musical press and it's had some air play."

The band are still deciding whether to use Sound Techniques for a second album.

"Who knows what studio we'll use?" said Mike. "I've heard heard about a very nice studio deep in the Welsh countryside. It's equipped with eight-track machines and there's accommodation available for visiting musicians. You can stay there and work in a very pleasant environment."

Daylight's material is very varied although still in keeping with the folk style. Obviously, Spike and Tony add a strong jazz influence.

"I feel the album is very free," Tony said. "This is important to us. For example, on one track I do a drum solo. It has nothing to do with the song. It's just an expression of freedom. That's why you can't say this is a session band sound."

## ACOUSTIC

Mike, Chrissie and Steve all take lead vocals on different tracks, and they all harmonise. Instrumentally they are entirely acoustic, including Tony's vast array of percussive instruments—Brazilian bells, bongos, finger cymbals and instruments.

The combination of these three young musicians/songwriters and the two highly-experienced session musicians seems to be working well. All the members of the band have a great deal of respect for the talents of each other.

"It's very strange," said Spike "because no matter what time signature a song is in, the other three count it in four."

"Seriously, though," interjected Tony, "when friends come round to hear the album I always tell them that Steve doesn't know a time signature from a glass of bitter. Yet he wrote this marvellous track on the album called, Yes. I told him I was fed up with playing in 4-4, so I played him some different time signatures. Twenty-four hours later he had written this excellent song in 7-4, with great lyrics and music. It turned out to be one of the best tracks on the album. I think he must be a genius."

Daylight have not yet fixed up any major tours or festival appearances. It looks as though they, potential promoters and RCA Records are all sitting back for a while to see how the album fares.

As has already been said in he feature, it is truly an excellent album that has been widely acclaimed by record critics. Now, if radio show producers and disc jockeys suddenly pay more attention to the record, the prospects of Daylight becoming a permanent fixture (or as permanent as groups are these days) in the make-up of the British music scene look bright.

MR

# INSTRUMENTAL NEWS

## HARTLEY TO PRESENT COMP. PRIZES

Yamaha drummer Keef Hartley is expected to present prizes worth almost two hundred pounds to the winners of *Beat Instrumental's* Autumn Competition, featured in the September issue.

The first prize is a Yamaha C-200 drum kit with cymbals, worth more than £100 and the second prize is a Yamaha SG 2A guitar worth more than £70.

The presentation will take place

at Selmer's showrooms at 114-116 Charing Cross Road, London, W.C.2, early in October. Selmer managing director, P. T. Finn, will also be in attendance.

Enthusiastic response to the competition was received in our offices and thousands of reply cards were sent.

The winner and runner-up will be announced in the November issue of *Beat Instrumental*.

## Canned Heat Gig Roster

Canned Heat are returning to Britain on September 29 for another of their extensive tours.

It will be the first time British concert-goers have seen the new line-up since the untimely death of Al 'Blind Owl' Wilson last year, the departure of Harvey Mandel and the return of Henry Vestine and the replacement of Larry Taylor with Antonio de la Barra. Bob Hite and 'Fito' de la Parra are still, however, very much involved with the band.

It was not, at press time, known whether a new album will be released by Liberty United Artists to coincide with the tour. But a single called *Long Way From L.A.* will be. The dates confirmed so far are:

September 29 — Top Of The Pops  
September 30 — Birmingham, Kinetic Circus  
October 1 — Kircaldy, Raith Ballroom

October 4 — Dunstable, Civic Hall  
October 8 — Lewisham Odeon  
October 9 — Devizes, Starkers  
October 11 — Royal Albert Hall  
October 13 — Brighton, University of Sussex  
October 14 — Liverpool Stadium  
October 15 — Sheffield University at City Hall  
October 16 — Manchester University  
October 17 — Norwich, University of East Anglia  
October 18 — Colchester, University of Essex  
October 20 — Swansea, University of Wales, Top Rank Ballroom

## VOX PRICE REDUCTIONS — INCREASED PRODUCTION

Vox Sound Ltd., announce that as the result of increased production facilities since they became a member of the Michael Birch Group of Companies, they are now able to offer their solid state range of amplifiers and amplifier sections at greatly reduced prices.

Recommended retail price of a new Defiant 50W Treble, complete with speaker cabinet, has been reduced to £213.50 from £252.50. A Supreme 100W Treble, complete, previously priced at £318, now costs only £265. A Foundation Bass 50W Bass drops in price from £218 to £186 and the Super Foundation Bass 100W Bass dives from £285 to £238, both units being complete with speaker cabinets.

New prices for Vox amplifier sections only are as follows, with the old prices shown in brackets: Defiant Amp Section £122 (£161); Supreme Amp Section £124 (£176). Foundation Bass Amp Section £100 (£132) and the Super Foundation Bass Amp Section £103 (£152.)

## LANEY T-SHIRTS FROM B & H

Boosey and Hawkes will be making available in October Laney T-shirts in three assorted colours and sizes.

The shirts will be obtainable at 60p and 65p (if by post) from most Laney Amplification dealers throughout the country and also direct from J. Khan, advertising and publicity manager, Boosey and Hawkes (Sales) Ltd., Deansbrook Road, Edgware, Middlesex.

Further announcements on Laney amplifiers and the shirts will be made soon.

A new low-price, pre-recorded tape cassette series — called Caprice Cassettes — retailing at £1.75 will be launched by RCA Records this month with repertoire taken from its International and classical Victrola catalogues.

Albums by Elvis Presley, Jim Reeves, Paul Anka, Jose Feliciano, Sam Cook, Benny Goodman, Henry Mancini, Peter Nero and Arthur Fiedler and the Boston Pops, and the Chicago Symphony Orchestra, are among the first releases of 75 tapes which will be on sale by the end of the year.

RCA are also to begin the Dolbyisation of their tapes, starting at the end of October. This means that almost all of the annoying tape hiss will be eliminated.

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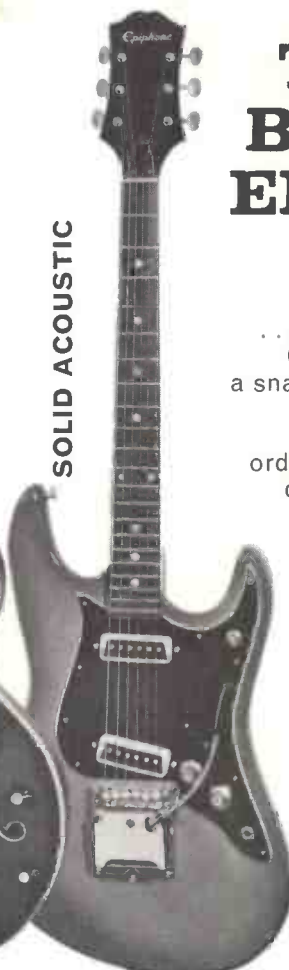
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left to right  
**GLEN SWEENEY**  
**PAUL BUCKMASTER**  
**PAUL MINNS**

The chances are that if you are a regular festival-freak you will have at some time absorbed the mystical sounds of the Third Ear Band. Their music has, very often in the past, provided the perfect soundtrack for a cool summer's afternoon beneath the trees, while expectant audiences have laid in wait for the Pink Floyd or the Stones.

The Third Ear Band grew out of the Sun Trolley which in turn grew out of the milieu provided by 'that famous underground club UFO', as drummer Glen Sweeney refers to it. He feels that it was through being exposed to so many different types of music in these formative days that the Third Ear's unique sound has been created. Two such influential groups of musicians from this period were the early Soft Machine with Daevid (c.q.) Allen reading his poems and the Pink Floyd with Syd Barrett. Glen has fond memories of these days because he feels that there was a genuine 'open mindedness' around which enabled a troupe of dancers, the Floyd, a clown, a comedian and the Sun Trolley to appear together on the same evening. People weren't so involved in inventing categories at that time.

Glen's feelings on the music scene now, four years later, aren't so full of fondness. 'Today's scene is one in which the best groups are ignored,' he claims. 'The audience's whole thing seems to be to make you feel you're not there. We get these "ignore you" vibrations. The trouble is that I always thought music was about communication where musicians communicate to an audience who then throw it back again.'

Possibly just in time, the film world has been able to offer the Third Ear Band a unique opportunity to communicate to a captive audience. Producer Roman Polanski, husband of the late Sharon Tate, heard of the band's music through a German girl who was responsible for performing the soundtrack for a TV version of Abelard and Heloise. Polanski liked what he heard and contacted the band asking them to provide the music for the film version of Shakespeare's *Macbeth* which involves an updated script by Kenneth Tylan of *Oh Calcutta!* fame and is being sponsored by *Playboy*-in-chief, Hugh Hefner.

The Third Ear Band line up which will be involved in this project consists of Paul Minns on oboe, Paul Buckmaster, cello and

bass, Simon House, violin and VCS3, Dennis Bridges, double neck guitar and Glen Sweeney on drums. Glen drummed his way through various jazz combos in the fifties and rock groups of the Cliff & the Shadows era until the rising of Sun Trolley and the last three years with the Third Ear Band. He feels that the jazz influences from his background and the rock influences from the UFO period have mingled together with the classical training of other members in the band to form the sound which we have come to know as 'Third Ear music'.

Of the music Glen says: 'It went through quite a change recently and it changed in a very odd way. We electrified and attempted to be a pop group but we've since almost worked our way back to what we were doing before.' Because of the free-form nature of their music the band are finding a great stimulation in working within the defined structure of a film. Glen found that they were almost disintegrating on live gigs because of the total freedom of their music. 'We thrive on working to order,' says Glen laughing. 'We find we work very easily that way whereas if there's nothing happening we tend to do nothing!'

To provide the soundtrack they are recording at Air studios and have initially to improvise to a film clip which is projected on to a screen especially provided in the

studio. Then the improvised track and the film piece are played back simultaneously allowing the band time to correct and embellish on this theme. Meanwhile a monitor screen is running in the control room to enable the producer to synchronise the mix with the visual moods.

Glen explains Polanski's screen version of *Macbeth* as being: 'A version of *Macbeth* that would have been seen when it was first produced at the Globe.' He uses words like 'fantastic' and 'incredible' when mentioning the content of the film but was naturally reticent to divulge too much at this point as it will not be previewed until November. 'The film actually functions on many levels,' he explains. 'There's the level of family entertainment, the mystical level with witches and magic and then the normal level with the age old battle between good and evil.'

'I hope that we're firmly into films now,' Glen confides, 'Our next project is a vampire film in Germany!' In some ways it seems as if the Third Ear Band have followed in the steps of their fellow UFOers Pink Floyd in that they seem tailor-made for film soundtracks and are easing up on live work. However, their worlds are not likely to clash as the Floyd are more suited to the 'revolutionary' or drug orientated film whereas the Third Ear would be more at home with mystical or medieval subjects.

Glen's musical diet includes a wide range of listening but, as he explains, 'for actually getting into the music I'm very much into Miles Davis, Terry Riley and Ligetti.' He finds that he isn't really able to appreciate to current display of 'superstars'. 'It's very hard for me to get into Crosby, Stills, Nash and Young for instance,' he says. 'This is because it's all vocals and I don't seem to be able to relate to it in the way I feel I should.' Coming from what is essentially a music band this is not very surprising.

When I met Glen he was searching through a catalogue of new yachts for a model to suit him. He described it as being 'his thing', made possible presumably, through the rewards of Polanski's 'thing'!

Apart from the further opportunities offered in this realm Glen is contemplating a little solo adventuring. 'I'm thinking about getting a little scene together myself,' he says, 'rather like Robert Wyatt of the Soft Machine did.' Wyatt's solo effort was entitled *The End Of A Near*. Perhaps Glen's offering will become *One Third Of A Near*.

S.T.

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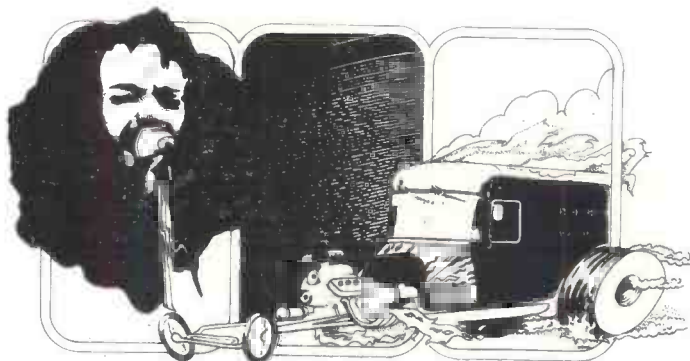
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Address: 35 Portland Place, London, W1N 3AG

Tel. No.: 01-637 2111

Studio Manager: Michael Claydon

Recording Engineers: Damon Lyon-Shaw, John Pantry, Andy Knight, Bryan Stott, Brian Carroll, Dennis Blackham, (Chris West, Hugh Jones, Richard Manwaring - Juniors)

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

Studio Capacity: 55 musicians

Instruments/equipment available free of charge:

Piano, Multitone

Instruments available on hire: Mellotron (£12.60), Hammond M100 Organ (12.60), Harpsichord and Celeste (At cost).

### Rates (per hour):

	Studio A	Studio B (reduction & voice over)
Mono recording	18:00	7:00
16-track	32:00	26:00
8-track	24:00	18:00
4-track	20:00	18:00
3-track	20:00	10:00
2-track	18:00	10:00

### Tape costs:

2" (per reel)	25:00
1" (per reel)	16:00
1/2" (per reel)	8:00
1/4" (per reel)	5:00

### Rates (per hour):

8-track recording	16:00
4-track recording	12:00
Stereo two-track recording	10:50
Mono recording	9:50
Reduction 2 or 4 track	8:50
Reduction 8 track	12:50
Editing	4:20
Tape/disc-7" s/side	2:00
7" d/side	2:50
10" s/side	3:50
10" d/side	3:25

Tape copying 7 1/2 p per min. (minimum charge £1.10)

Tape cost: retail prices - 7" S.P. 12" L.P.

Recording hours 9 to 6 pm. Monday to Saturday. Evenings by arrangement.

Overtime rates - Time and a half after 9 pm.

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

In the past year Hollick & Taylor have had an EMT stereo plate fitted as well as a new mobile mixer and stereo Nagra. Last year they were ready to build their new studio but because of problems with the local corporation and

Tape copying - multitrack	18:00
Tape copying - mono	8:00
Tape mastering	7:00
Editing	7:00
Playback	7:00

### Tape Cost:

2" (per reel)	24:00
1" (per reel)	14:00
1/2" (per reel)	7:00
1/4" (per reel)	4:00

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

## FUTURE SOUNDS

Address: Amberley Court, Rockfield, Monmouth

Tel. No.: 0600-2449/3680

Studio Manager: Kingsley Ward  
Engineers: Kingsley Ward, Charles Ward, Ralph Downs.

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

Instruments available free:

Bechstein Piano

Instruments for hire: Mellotron and Hammond.

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

### Rates:

All prices by negotiation

Future Sounds was once described as the U.K.'s own Muscle Shoals! With private landing strips and 100 acres of land it must come very near this description. 16-track equipment is being fitted by late October.

22:00	[21:00
16-track to quadrosonic	
Stereo two-track	
16:00	17:00
8-track to quadrosonic	
Mono recording	
16:00	

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

Disc Cutting (per side):

Stereo master 12"	13:50
Stereo master 10"	12:75

Stereo master 7" (EP)	
13:50	10:00
Stereo master 7" (single)	
12:75	9:00
Mono master 12"	
10:00	8:20
Mono master 10"	
7:75	
Mono master 7" (EP)	
7:00	
Mono master 7" (Single)	
5:75	

Stereo Acetates:	
12" s/side	8:75
12" LP d/side	13:00
10" d/side	12:20
7" EP s/side	5:00
7" EP d/side	6:60
7" singles s/side	2:10
7" single d/side	3:10

Mono Acetates:	
12" LP s/side	6:00
12" LP d/side	9:00
10" LP s/side	5:70
10" LP d/side	8:50
7" (EP) s/side	3:00
7" (EP) d/side	4:00
7" single s/side	1:50
7" single d/side	2:00

# LANSDOWNNE

WE'RE STILL THE BEST -

PHONE US AND WE'LL SHOW YOU

Lansdownne Recording Studios, Lansdownne House, Lansdownne Road, London, West Eleven.

Tel. 01-727 0041

**ADVISION**

---

**THE SWEET  
SOUND OF  
SUCCESS**

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***CREATIVE SOUND AT***  
**ADVISION SOUND STUDIOS**

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

# THE STUDIO BEAT

Tape per minute:	
15 i.p.s.	0-15
7½ i.p.s.	0-10
Editing, leadering, assembly	7-00
Playback: Mono or Stereo	7-00
3, 4, 8 and 16 track	18-00

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

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

IBC are building a new 16-track mixer in their technical laboratories which has 32 channels.

**IMPULSE SOUND RECORDING STUDIO**  
**Address:** 69/71 High Street East, Wallsend on Tyne, Northumberland  
**Tel. No.:** Newcastle 624999 and 626794  
**Studio Manager:** David Wood  
**Engineers:** Colin Foster, Geoff Jeslop

**Studio Capacity:** 12 musicians  
**Instruments/equipment available free of charge:**  
 Piano, acoustic guitar, guitar amplification

**Instruments available for hire:**  
 Hammond Organ (M100) and Leslie £5.50 per session. Anything else given at 24 hours notice.

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

**Rates (per hour):**

4-track recording	8-00
Stereo two-track	7-00
Mono	5-50

Reduction 4-track	7-00
Reduction two-track	6-00
Editing	5-00
Tape/disc 7" SP	2-20
7" EP	2-50
12" LP	5-50
Tape copying, per hour	5-00
Tape cost: ½" 2,500 ft	5-00
½" 2,500 ft	9-00

Studio hours - 24 hours per day.  
 Overtime rates: 25% after 6.00 pm.  
 50% all day Sundays and after midnight.  
 Cancellation: No charge if informed, given 48 hours notice. Less than 48 hours notice - 50% of the time booked will be charged.

## THE JACKSON RECORDING COMPANY LIMITED

**Address:** The Studios, Rickmansworth, Herts.  
**Tel. No.:** Rickmansworth 72351

**Engineer:** Malcolm Jackson  
**Studio Capacity:** 20 musicians

**Instruments/equipment available free of charge:**

Steinway Grand Piano, Celeste, Pedal Timpany

**Instruments/equipment available on hire:** All makes of organ (including Hammond, Lowrey, Thomas, Baldwin) with

Leslie speakers at £15.75 per day, Freeman Synthesiser.

**Extra facilities:** Electronic and specialist sound effects, tape slide presentations, equipped for film work.

**Rates (per hour):**

4-track recording	10-50
Stereo two-track recording	10-50
Mono recording	10-50
Reduction (4 tracks to 1)	10-50
Editing	10-50
Tape/disc	Retail prices
Tape copying	5-25
Tape cost: ½" per reel	8-00
¼" per reel	5-00
Master cutting rates-	
7" record per side	7-50
12" record per side	14-00

Recording hours - 7 day service, 24 hours per day.  
 Cancellation Fee: 50% of time booked for less than 24 hours notice. 33½% for less than 48 hours notice.

## SEX

Now that we have your undivided attention, Record it at

**JACKSON STUDIOS**  
 Tel: Rickmansworth (79) 72351

**Grampian**

# FOR QUALITY SOUND

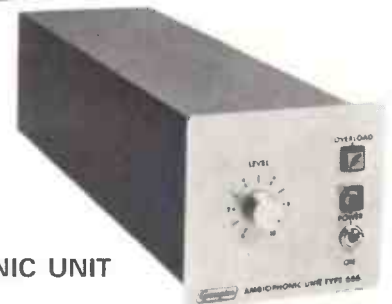


**SERIES 7 100 WATT AMPLIFIER**  
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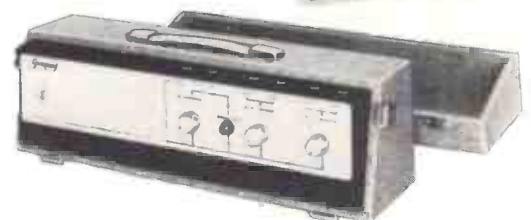
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 Telephone: 01-894 9141



**AMBIOPHONIC UNIT**



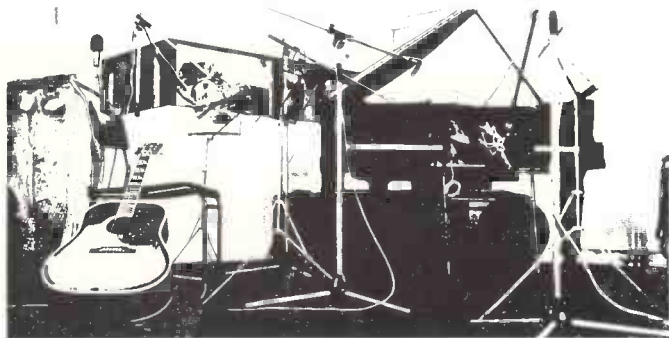
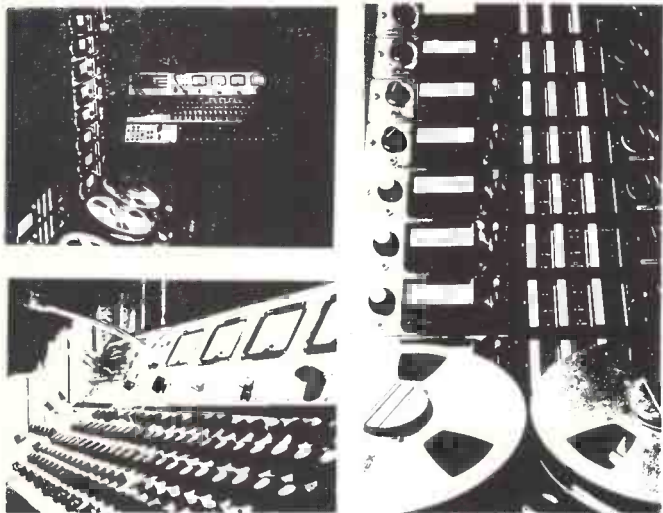
**REVERBERATION UNIT**



Jackson Studios are currently doing a lot of film work due to new facilities that have been fitted. They also offer advice on studio equipment because they run a second-hand recording equipment business. They claim to be able to offer the most budget price for those considering making a budget album! Since last year

they have had new stereo plates and also stereo noise reduction systems to bring them into line with the major studios. A selection of new compressors were fitted at the same time. Jacksons' have a music publishing concern which is a member of the MPA and is about to go MIDEM in Cannes for the fourth year.

## CENTRAL SOUND 8 TRACK



CENTRAL SOUND (RECORDING) STUDIO  
9 DENMARK ST., CHARING CROSS RD.,  
LONDON, WC2. Tel: 01-836 6061

NORTH-EAST AREA

# 4-TRACK

RECORDING & REDUCTION  
FULL STUDIO SERVICE

IMPULSE SOUND STUDIO  
69/71 HIGH STREET EAST  
WALLSEND-ON-TYNE, NEWCASTLE  
Tel. (0632) NEWCASTLE 624999  
or 626794



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SOUND RECORDING STUDIO

# Unlimited Limitation

The new TELETRONIX LA-3A is the solid state successor to the well known LA-2A, and retains the unique characteristics of the T4A electro-optical attenuator. Characteristics can be changed from those of a limiter to those of a compressor by simple switching.



Its small size permits two units to be installed side-by-side in 3½" of 19" rack space.



Peak signals, limited to any desired value without distortion :: simple, quickly and visually, with the 1176 LN Universal Audio Limiter.

FET gain reduction ahead of first-stage amplifier; push-button selection of four different compression ratios; ultra fast attack and adjustable release times. Plus superb modern solid-state circuitry for reliable low-noise operation.

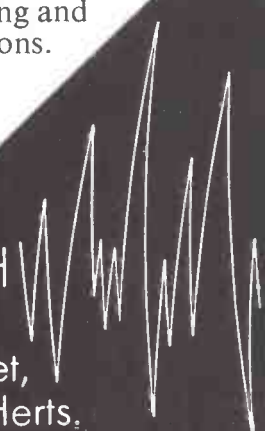
The recognised approach to peak sound problems for all broadcasting, recording and professional applications.

**Ex-stock — write now  
for details.**

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LIMITED

49 Theobald Street,  
Boreham Wood, Herts.

Tel: 01-953 0091 Telex: 27502



# THE STUDIO BEAT

## LANSDOWNE RECORDING STUDIOS

**Address:** Lansdowne House, Lansdowne Road, London, W.11  
**Tel. No.:** 01-727 0041/2/3  
**Director and General Manager:** Adrian Kerridge  
**Engineers:** John Mackswith, Peter Gallen, David Baker, Les Cunningham, Ashley Howe  
**Studio Capacity:** 25-30 musicians  
**Instruments available free of charge:** Grand Piano, Jangle Piano  
**Instruments available on hire:** Celeste, Harpsichord, Electric Harpsichord, Organ, Electric Piano, Mellotron, Arp Synthesiser, Moog Synthesiser. All prices upon application.

**Rates (per hour):**

16-track recording	30-00
8-track recording	26-00
4-track recording and stereo	26-00
Remix 16 track	25-00
8 & 4-track	22-50
Tape copying	10-00
Editing	7-00
Playback	7-00
Tape cost-	
2" per reel	26-00
1" per reel	16-00
1/2" per reel	10-00
1/4" per reel	5-50

Recording hours 24 hours per day, 7 days a week. Overtime rates £5:50 per hour from 6 pm. irrespective of the time the session starts. Overtime is also charged for all weekend working. Cancellation arrangements - Confirmation is requested, in writing, for all studio bookings. If less than four days notice is given, such notice to exclude weekends and public holidays, the client will be charged 50% of all time booked. If less than 48 hours notice is given - the full rate will be charged.

The past year has seen the installation of 16-track equipment and, in the words of the director, 'we are as fantastically busy as ever. Business is extremely good.' He also added that people should take notice of their advert in *Beat Instrumental* and if they have any enquiries they should phone in to Lansdowne Studios - who will be only too willing to help.

## MAJESTIC RECORDING STUDIO

**Address:** 146 Clapham High St., London, S.W.4  
**Tel. No.:** 01-622 1228/9  
**Studio Manager:** David Hadfield  
**Engineer:** Roger Wolkinson  
**Studio Capacity:** 50 musicians  
**Equipment available free of charge:** Bechstein Piano  
**Equipment/instruments available on hire:** Lowry organ (£5 per session). Hire of other instruments can be arranged.

**Rates (per hour):**

8-track recording	14-00
4-track recording	10-00
2-track recording	8-00
Reduction and editing fees	same as recording fees.
Tape charges-	
1" (per reel)	16-00
1/2" (per reel)	10-00
1/4" (per reel)	5-00
Tape copying-	
15 i.p.s.	25p per min.
7 1/2 i.p.s.	12p per min.

Recording hours - 24 hours per day.  
 No overtime charges  
 Cancellation arrangements: 48 hours notice required for cancellation otherwise 50% of the studio hire time is charged. Full rates are charged if less than 12 hours notice is given.  
 Future plans include the installation of 16-track equipment and the building of a reduction suite. Direct off-stage recording facilities straight from a 1,000 seater theatre which is situated beneath the studio, is another operation which will take place in future months.

**WEST OF ENGLAND SOUND LTD.**

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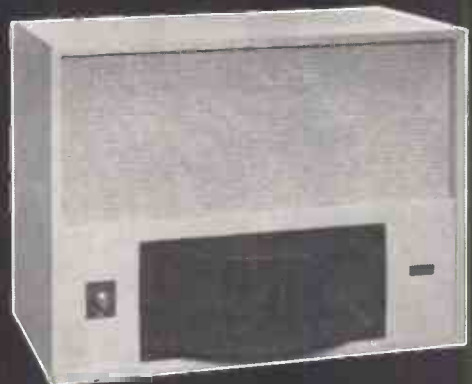
# ALTEC

SETS THE STANDARD!



Super  
**DUPLEX**

For twenty years Altec 604-type Duplex speakers - long acclaimed by professional sound engineers as THE standard coaxial speaker for the audio industry - have made high fidelity history in recording and broadcasting studios. Now, Altec has incorporated two decades of experience and progress with the most recent research advances, the newest engineering developments, and the latest laboratory refinements to produce a contemporary PLAYBACK version of those famous 604-type speakers: The Altec Super Duplex 604E.



## MONITORING SPEAKER SYSTEMS FOR: RECORDING STUDIOS BROADCASTING TELECASTING STATIONS MOTION PICTURE AND AUDIO VISUAL STUDIOS

The unusual new Altec 9844A Monitor/Playback speaker system has been created to fulfil requests from the recording and broadcast industry for a compact wall-type monitor comparable with the famous Altec "Voice of the Theatre" series. An exceptional advantage lies in a new concept of enclosure design. When the 9844A is mounted flush to the wall above control room observation windows, it provides a ten-degree downward in-phase projection angle. No special tilting or "aiming" of the enclosure is necessary; a feature which permits fast, simple installation.

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 LING DYNAMIC SYSTEMS LIMITED,  
 BALDOCK ROAD, ROYSTON, HERTS. SG8 5BQ  
 TELEPHONE ROYSTON 42424

Please send full details including price list  
 if we would like to visit your demonstration studio

NAME \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
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B13

# De Lane Lea Music Centre

**STUDIO-1** accommodates up to 135 musicians using thirty-channel, sixteen-track console

**STUDIO-2** accommodates up to 40 musicians using a twenty-four-channel, sixteen-track console

**STUDIO-3** accommodates up to 20 musicians using a twenty-channel, sixteen-track console

**REMIX-1** has an overdub studio using a twenty-channel, four-track console

**REMIX-2** is equipped with a twenty-channel, four-track console

**TAPE SUITE-1** for Copying-Editing-Mastering, etc., with all multi-track facilities

**TAPE SUITE-2** for Copying-Editing-Mastering, utilising facilities

**DISC CUTTING-1** for full Mono Cutting services

**DISC CUTTING-2** for full Stereo Disc Cutting services

**FILM PROJECTION** with 35mm Direct Projection facilities -24/25 fps

**TELECINE** with 35mm/16mm Telecine Projection facilities which can be utilised with all studios and remix rooms

**LOUNGE-BAR FACILITIES** with catering services available

**FREE PARKING FOR 180 CARS**



- 16-Track Recording
- 8-Track Recording
- 4-Track Recording
- Quadrosonic Recording
- Stereo Recording
- Mono Recording
- 6-Track 35mm Recording
- 4-Track 35mm Recording
- 3-Track 35mm Recording
- 1-Track 35mm Recording
- 1-Track 16mm Recording
- Dolby Noise Reduction Systems
- Limiters and Compressors
- Neumann and AKG Microphones
- Variable-speed Tape Systems
- EMT Reverberation Systems
- Multi-Frequency Equalisers
- Cinema Screen: 30ft x 13ft
- 35mm Direct Projection
- 35mm Telecine
- 16mm Telecine
- Cinemascope Recording/Monitoring Facilities
- Neumann VMS66/SX68 Stereo/Mono Disc Cutting Systems
- Computer Logic Control Systems
- Bosendorfer Piano
- Steinway Piano
- Bechstein Piano
- Hammond/Lesley Organ
- Multi-tone Piano

De Lane Lea Music Ltd,  
 Engineers Way,  
 Wembley,  
 Middlesex.  
 tel: 01-903 4611  
 telex: 923400



# THE MANOR

## THE MANOR

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

**Tel. No.:** 01-402 5231  
01-723 4488 (Virgin Records)

---

**Studio Manager:** Tom Newman  
**Chief Engineer:** Ivor Taylor  
**Studio Capacity:** Studio 1  
30 musicians

---

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

## Rates:

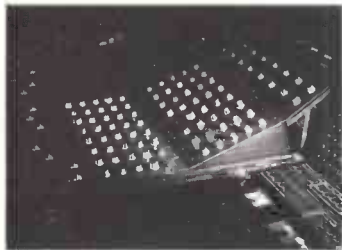
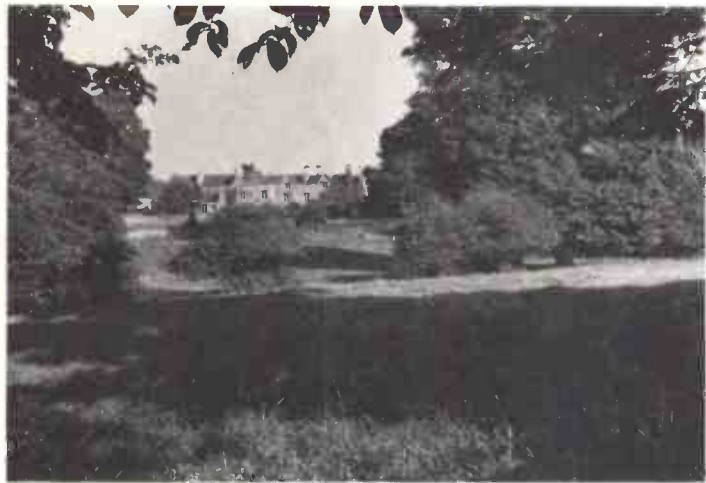
8-track for a 24 hour day	£300.00
8-track for seven days	£1,800.00
8-track for fourteen days	£3,300.00
16-track for 24 hour day	£350.00
16-track for seven days	£2,200.00
16-track for fourteen days	£4,000.00

Studio Two is the smaller studio and is basically for reduction. Its equipment includes a 16-channel reduction desk and playback machine and 8, 4 and 2 track as well as mono recorders. It has full equalisation and echo facilities, Dolby phasing, tape delay etc.

For the above rates, bands can record for as many hours a day as they wish. There are special rates for two bands using The Manor at the same time, for groups who want to use it for longer periods, and for bulk company bookings.

Shipton Manor offers West End facilities in the relaxed setting of rural countryside. Facilities to enable further relaxation such as boating, swimming, tennis and billiards also are available.





# THE STUDIO BEAT

## MARQUEE STUDIOS

**Address:** 10 Richmond Mews,  
Richmond Buildings,  
Dean Street, W.1

**Tel. No.:** 01-437 6731

**Studio Director:** Gerry Collins

**Studio Manager:** Phil Dunne

**Engineers:** Colin Caldwell,  
Phil Dunne, Tony Taverner

**Studio Capacity:** 35 musicians

**Instruments/equipment**

**available free of charge:**

Bechstein Piano, Tambourines

**Instruments available for hire:**

Organ, Synthesiser. Any other

instruments can be hired if notice

is given.

**Extra facilities:** Direct sound and

closed circuit TV links to

Marquee Club. Mobile recording

units can be arranged (8-track).

**Rates (per hour):**

16-track recording 26:00

16-track reduction 20:00

8-track recording 23:00

8-track reduction 16:00

2-track stereo 15:00

Mono 12:00

Editing 5:00

Tape copying 5:00

Tape cost (per reel):

2" 25:00

1" 16:00

¾" 5:00

Overtime rates: £4.50 per hour  
extra after 6 pm. and week-ends  
plus engineer's transport in after  
last bus/tube.

JBL monitoring has recently  
been fitted into the Marquee  
Studios and two extra ¾" machines  
added. Future plans include  
the addition of a tape copying  
and editing bay as well as the  
increasing of the studio area to  
accommodate another ten music-  
ians.

## MAXIMUM SOUND STUDIOS LIMITED

**Address:** 488 Old Kent Road,  
London, S.E.1

**Tel. No.:** 01-237 1737

**Studio Manager:** David  
Hadfield

**Engineer:** David Hadfield

**Studio Capacity:** 20 musicians

**Equipment available free of  
charge:** Bechstein Piano, Mel-  
lotron and a selection of percus-  
sive instruments.

**Equipment available for hire:**  
Electric Piano (£5 per session),  
Electric Organ (£12 per session).  
Other instruments for hire by  
arrangement.

**Rates (per hour):**

One rate for recording up to  
and including 16-track, reduction  
and editing - £16 per hour.

Tape charges-

2" (per reel) £25 00

1" (per reel) 16 00

¾" (per reel) 10 00

¼" (per reel) 5 00

Tape/disc -7" double sided

1 75

7" single sided

1 25

(mono only)

Tape copying-

15 i.p.s. 25p per min.

7½ i.p.s. 12p per min.

Recording hours - 24 hours per  
day. No overtime charges.

Cancellation arrangements: 48  
hours notice required for can-  
cellation. Otherwise 50% of  
studio time is charged. Full rate  
is charged if less than 12 hours  
notice is given.

16 track equipment complete  
with Dolbys has just been in-  
stalled and the studio area is being  
enlarged to accommodate up to

45 musicians. A reduction suite is  
also under construction.

## NOVA SOUND RECORDING STUDIOS LTD.

**Address:** 27-31 Bryanston  
Street,

**Tel. No.:** 01-493 7403/4/5

**Studio Manager:** George  
Pastell

**Engineers:** Mike Weighell,  
Richard Dodd

**Electronics Engineer:**

David Hawkins

**Studio Capacity:** 30 musicians

plus reduction room and vocal

booth

**Instruments available free of**

**charge:** Steinway B piano.

Other Instruments can be hired

for clients on request

**Rates (per hour):**

16-track recording 26 00

8-track recording 26 00

4-track recording (stereo

& mono) 25 00

Reduction 16-track 19 00

Reduction 8-track 19 00

Reduction 4-track 18 00

Reduction 2-track to mono

15 00

Editing 7 50

Playback 6 00

Multi-track copying 10 00

Tape to tape copying 6 00

Overtime after six and week-

# NOW IN SERVICE

at  
our  
newly  
equipped  
studio



## Neve

### S.16-4 Console

R. G. JONES are ideally equipped for those requiring  
good and up-to-date recording facilities. Newly acquired  
is a magnificent Neve S.16-4 Sound Control Console  
with 16 input channels, fully equalised, 4 o/p groups,  
2 reverb, 2 foldback and 8 track playback amongst a  
host of outstandingly good features. This with other  
important items of modern equipment and all the ad-  
vantages of good service and know-how makes our  
studio well worth knowing more about.

## R.G. JONES LTD

Service  
in sound  
since 1926

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# MAJESTIC RECORDING STUDIOS

146 CLAPHAM HIGH STREET, LONDON SW4

(STUDIO ENTRANCE IN STONEHOUSE STREET)

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

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

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

# ▶ Scully 100 Series 16 TRACK

## SPECIFICATIONS:

Tape Speed: Single speed, 15 ips  
(30 ips on special request)

Multi-Channel Configurations: 16 Track on 2in.  
Tape, 12 or 8 Track on 1in. Tape

Mounting: Custom Floor Console Mount.  
Any colour

Tape Transport Controls: Solid State Logic

Rewind Time: Approximately 75 seconds  
(2,400ft. Reel)

Flutter & Wow: 0.06% rms, 0.5 to 200 Hz,  
unweighted (per ASA Z57.1)

Frequency Response:  $\pm 2$ db, 35 Hz to 15 KHz

Signal to Noise Ratio: Record-Sync Mode  
Selector, Input & Output Level, Record & Sync  
Playback High Frequency Equalization, and  
Master Bias Level. All fully remote

Equalization: NAB, 50 microseconds +3180;  
CCIR, 35 microseconds

Sync/Playback Output: +4dbm from Balance  
or Floating Unbalanced Line of 15 to infinite  
Ohms Impedance

Input Impedance: 10 K

Output Impedance: Less than 100 Ohms

Remote Controls: All except Power On-Off



The Scully 100 Series, a new professional 16 Track recorder offers the studio greatly improved performance, substantially lower cost, reduced size and simplified maintenance.

Today, most recorders are "factory-loaded" with features, accessories and extras that are already available on studio mixing consoles. The Scully 100 offers a much needed basic master recorder, available with as few (or as many) accessories as are needed.

This new Scully series establishes a new standard of performance in over-dubbing or sync modes. Studios will appreciate the absence of switching transients and the ability to go from play to record to sync . . . in fact from any mode to any other . . . with no measurable performance difference. Sync frequency response identical to reproduce, elimination of drift, and new ease of alignment are just a few of the electronic features of the Scully 100.

CONTACT: EXCLUSIVE EUROPEAN DISTRIBUTORS

## FELDON AUDIO Ltd.

126 GT. PORTLAND ST., LONDON W1N 5PH

## PRICE £8,800

Tel: 01-580 4314 Telex: 28668

# THE STUDIO BEAT

ends is £5 an hour extra.

As to their future plans, Studio Manager Mr Pastell said, 'We are a fully equipped 16-track studio and are going full speed ahead.' Can't really add any more to that"

## ORANGE RECORDING STUDIO

**Address:** 3-4 New Compton St.  
London W.C.2

**Tel. No.:** 01-836 7811/2/3  
240-3159

**Studio Manager:**  
Brian Hatt

**Engineers:** Brian Hatt, Roger  
Jeffery, Dave Humphries.

**Studio Capacity:** 20 to 25  
musicians

**Instruments/equipment  
available free of charge:** Any  
equipment in shop including  
Hammond Organ, Electric Piano,  
Guitars, Amplifiers, Microphones,  
Harmonium, Piano, Dolby Noise  
Reduction System

### Rates (per hour):

16-track recording	16:00
4-track recording	12:00
Stereo two-track recording	
	10:00
Mono recording	8:00
Reduction (4-track)	10:00
Reduction (16-track)	12:00
Editing	5:00
Tape copying	5:00
Tape cost - 1"	15:50
1/2"	8:00
1/4"	4:50

Orange Studios are available for recording 24 hours a day and there are no overtime rates to pay. In the past year they have substituted their 8-track machines with 16-track and claim that they are able to offer these facilities at half the usual cost. Because of the 16-track equipment and the fact that they no longer employ overtime rates, Orange have shown a further decrease in recording costs over recent months.

## PAN SOUND STUDIOS

**Address:** 35A Broadhurst  
Gardens, London, N.W.6

**Tel. No.:** 01-328 7222

**Studio Manager:** Vic Hawley

**Engineers:** Mike Cooper,  
Warren Levin

**Studio Capacity:** 25  
musicians

**Instruments available free of  
charge:** Grand Piano, Jangle  
Piano

### Rates:

8-track, two-track and mono,  
reduction and editing - all £15  
per hour.

### Tape cost:

1" (per reel) £16

1/4" (per reel) £6

Recording hours: Up until 10 p.m.

Overtime: After 6 p.m. £18 per  
hour, weekends £20 per hour.

Pan Sound Studios opened at  
their present address on Sep-  
tember 7th of this year. At present  
their plans are to keep on ex-  
panding.

## PYE RECORDING STUDIOS

**Address:** A.T.V. House,  
Great Cumberland Place,  
London W.1

**Tel. No.:** 01-262 5502

**Studio Manager:** Patrick  
Godwin

**Engineers:** Ray Prickett, Alan  
Florence, Howard Barrow, David  
Hunt, Terry Evenett, Larry  
Bartlett, Jeff Calver

**Studio Capacity:** Studio One  
45; Studio Two 15

**Instruments/equipment  
available free of charge:**

Bechstein Grand

**Studio One:** Steinway Grand

**Studio Two:** Jangle Piano

**Extra facilities:** 2 mobile re-  
cording units; Dolby noise re-  
duction system

### Rates (per hour):

	Studio 1	Studio 2
16-track recording		30:00
8-track recording	27:00	22:00
4-track recording	23:00	18:00
Stereo 2-track recording	16:00	12:00
Mono recording	14:00	11:00
Reduction	15:00	15:00
Editing		
1/4"	5:00	5:00
1/2"	8:00	8:00
1"	15:00	15:00

	Stereo	Mono
Tape/disc-		
7" s/side	2:00	1:50
12" s/side	8:75	6:00

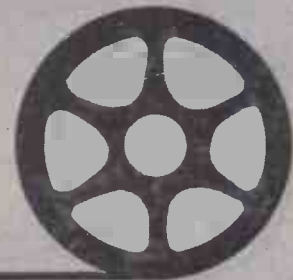
Tape copying - £7

(£15 multitrack)

Tape cost - £5/£8/£15/£26

Master cutting rates on

## NOVA SOUND Recording Studios



# Congratulations to 'The Sweet' and their producer Phil Wainman for their latest hit record

'The Sweet' have just completed their new album with us.

We wish them an even bigger success.

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pex-Studer/Neuman & A.K.G. Micro-  
phones/Mono or Stereo Mobile Unit/  
Independent Production/Demos &  
Pressings.

# IBC

**THE NAME SPEAKS FOR ITSELF**

**IBC Sound Recording Studios**  
35 Portland Place  
London W1W 3AG  
Tel: 637-2111

# THE STUDIO BEAT

application  
Recording hours 24 hours per day, 7 days a week  
Overtime rates: 25% after 6 p.m. 33½% after midnight, Saturdays, Sundays, Bank Holidays  
Cancellation arrangements: 50% 24-48 hours; 100% less than 24 hours.

In the past year 'Pye' have fitted a Neumann disc cutting machine and are also using a new mobile recording unit. This articulated van is fitted with Dolbys and also has a closed circuit T.V.

**R. G. JONES STUDIOS**  
**Address:** Beulah Road, London S.W.19  
**Tel. No.:** 01-540 4441  
**Studio Manager:** Gerry Kitchingham  
**Engineers:** Geoffrey Jones, Robin Jones  
**Studio Capacity:** 50 musicians  
**Available free of charge:** Piano  
**Available on hire:** Mellotron, Guitar Amplifiers  
**Rates (per hour):**  
4-track mono, and stereo reduction 8:40

Mono reduction 6:30  
Editing 4:20  
Tape/disc: 1:25  
7" s/side 1:50  
7" d/side 1:75  
7" E.P. s/side 2:00  
7" E.P. d/side 3:50  
12" L.P. s/side 4:00  
12" L.P. d/side

Cancellation arrangements: Less than 48 hours' notice 33%. Less than 24 hours' notice 50%. There are no overtime charges.

R. G. Jones have recently had a 16-channel Neve desk fitted with full equalisation on all channels. This model has four limiters and compressors, two forms of fall back and two forms of echo.

**STRAWBERRY STUDIO**  
**Address:** Strawberry Studios Ltd., 3 Waterloo Road, Stockport, Cheshire  
**Tel. No.:** 061-480 9711/2  
**Studio Manager:** P. H.

Tattershall  
**Engineers:** Peter Tattershall, Eric Stewart  
**Studio Capacity:** 45 musicians  
**Instruments available free of charge:** Harmonium and Grand Piano  
**Instruments/equipment available on hire:** Any (prices on request)  
**Rates:** (per hour)  
8-track recording 18:00  
4-track recording 13:00  
Stereo two-track recording 10:00  
Mono recording 10:00  
Reduction 8-track 12:50  
Reduction 4-track 10:50  
Editing 8:00  
Tape cost -  
¼" per reel 5:50  
½" per reel 8:50  
1" (8-track) 16:00  
Recording hours: 24  
Overtime rates: After 6 p.m.,

# ROCKFIELD

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Rockfield,  
Monmouth,  
Monmouthshire**

**0600-2449**

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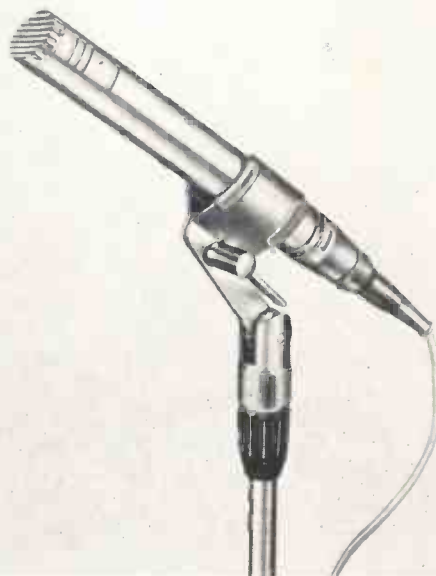
D.224 dynamic microphone  
by A.K.G.

Such is the considered opinion of professional users everywhere. It is one which is demonstrably proven by the extensive use of this high quality model in leading studios as well as by broadcasting and television organisations in this country and overseas. We shall be pleased to send you full details of the A.K.G. Dynamic Microphone D.224, for it is one which no-one who values his work can afford to overlook.



**A.K.G. EQUIPMENT LTD.**

Eardley House · 182-184 Campden Hill Road · London W8 7AS  
Telephone: 01-229 3695



Saturdays, Sundays, Bank Holidays and Public Holidays the prices are subject to the following additions:

Recording £4 per hour, reducing and editing £3 per hour

Cancellation arrangements - More than 48 hours' notice, no charge; less than 48 hours' notice, 50%; less than 24 hours' notice, full rate.

Strawberry now have a mini-Moog available for hire and have Helios Electronics to rebuild their desk. Other additions over the past 12 months include JBL monitors and a Kexpax.

#### TREND STUDIOS LTD.

**Address:** 10 Hagan Court, Lad Lane, Nr. Baggot St., Dublin 2  
**Tel. No.:** Dublin 60928

**Studio Manager:** John D'Ardis

**Engineers:** John D'Ardis, Fred Meijer

**Instruments available free of charge:** Piano

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

**Studio Capacity:** 36 musicians

**Rates:** (per hour)

Eight-track recording 9.30 a.m. to 6.00 p.m. £12.50 per hour  
After 6 p.m. £15.00 per hour  
Weekends; Minimum charge £60 -£15 per hour  
After midnight £20 per hour  
Editing and mixing:  
Monday to Sunday 9.30 a.m. to 6.00 p.m. £8.00 per hour  
after 6.00 p.m. £10.00 per hour

Future plans are for 'Trend' to go 16-track. Mayfair Sounds designed their desk for 16-track but also to be used for 8-track (which they are currently using).

#### TRIDENT

**Address:** 17 St. Anns Court, Wardour Street, London W.1

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

**Studio Manager:** Barry Sheffield

**Engineers:** Robin Cable, Ken Scott, Roy Baker, David Hentsehel

**Studio Capacity:** 35 musicians

**Instruments/equipment available free of charge:** Drum kit, Piano, Hammond Organ

**Instruments/equipment available on hire:** All at the prices at which we hire them.

Hammond C3 available for hire at studio.  
**Extra facilities:** Reduction room, Remix and dubbing rooms

**Rates** (per hour):

16-track	35.00
8-track	25.00
4-track	18.00
Mono	18.00
Reduction 16-track	25.00
8-track	18.00
4-track	18.00
Tape/disc:	
7" s/side mono	2.00
7" d/side mono	2.50
7" s/side stereo	3.00
7" d/side stereo	4.00
12" s/side mono	7.00
12" d/side mono	9.00
12" s/side stereo	8.75
12" d/side stereo	14.00
Tape copying - per hour	6.00
Tape copying multi-track	18.00
Editing	6.00
Tape cost:	
¼"	5.00
½"	8.50
1"	16.00
2"	22.00

Master cutting rates:

7" mono, per side	6.50
7" stereo, per side	9.00
12" mono, per side	9.50
12" stereo, per side	14.00

Recording hours - 24 hours' service

Overtime rates - £5 per hour after 6 p.m. and weekends

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

'Trident Studios' have a full preview theatre which is regularly used by all the major film companies. A separate copy room is now working independently of the Engineers' room.

#### WESSEX SOUND STUDIOS

**Address:** 106 Highbury New Park, London N.5

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

**Studio Manager:** Adrian Ibbotson

**Engineers:** Mike Thompson, Robin Thompson

**Studio Capacity:** 70 musicians

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

**Instruments available free of charge:** Piano, Organ

**Extra facilities:** 20-unit Dolby sound reducing system, air conditioning

**Rates** (per hour):

16-track recording on 2" tape	32.00
'Sel-Sync' on 16-track	30.00

8-track recording on 1" tape

26.00

'Sel-Sync' on 8-track

20.00

4-track recording on 1" tape

22.00

'Sel-Sync' on 4-track

20.00

2-track/stereo recording

20.00

Monaural recording

16.00

Reduction:

Reducing from 16-track to

2-track or mono

26.00

Reducing from 8-track to

2-track or mono

20.00

Reducing from 4-track

to 2-track or mono

18.00

Copying and editing:

16-track tape copying

20.00

Editing 2" tape

15.00

8-track tape copying

18.00

4-track tape copying

9.00

Stereo or mono tape copying

8.00

Editing 1" tape

10.00

Editing/mastering ¼" tape

8.00

Tape (per reel):

2" x 2400'

24.00

Tape 1" x 2400'

15.50

Tape ¼" x 2400'

4.50

Overtime: During Saturday, and evenings from 6 p.m. until midnight - £5 per hour; midnight onwards - £6.50.

Overtime rates on any session commencing between 6 and 8 p.m. will be charged from 6p.m.

Transport is chargeable for personnel after 11 p.m.

Cancellation arrangements:

Providing 48 hours' notice is given, no charge will be made. Failing this, 50% of all time booked will be charged.

01-237 1737

**maximum sound goes 16 track dolby £24 day or night**

**SRS**

**STRAWBERRY RECORDING STUDIOS**

**"GREAT SOUNDS"**

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**FOR FULL DETAILS SEE LISTING ON PAGE 42**

# THE STUDIO BEAT

**WEST OF ENGLAND  
SOUND LTD.**  
Address: 38 Barcombe Heights,  
Paignton, Devon  
Tel. No.: 0803-50029  
Studio Manager: Tony  
Waldron  
Engineers: Tony Waldron,  
Elizabeth Usher

**Studio Capacity:** 24 musicians  
**Instruments available free of charge:** Piano, Organ  
**Instruments available for hire:** Hammond, anything at notice  
**Special facilities:** Mobile recording, Sound/light consultancy  
**Rates (per hour):**

Mono	8:00
Stereo	10:00
Editing	5:25
Copying	3:15
Tape cost:	
$\frac{1}{4}$ " x 2400'	5:50
$\frac{1}{4}$ " x 4200'	8:75

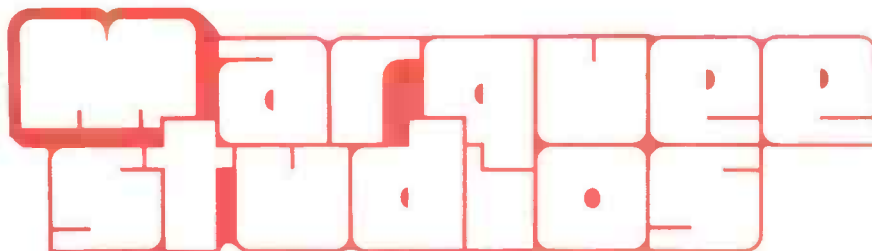
ally but at the beginning of this year they formed RA Records who of course use the studios frequently. They have also fitted discotheques into local clubs and have supplied mobile discotheques to D.Js.

Tape/disc price on application  
Overtime: £2.10 per hour extra after midnight  
Cancellation fees: Less than 24 hours' notice - full charge; less than 48 hours' notice - 50% charge.  
The studio side of 'West Of England' hasn't changed basic-

## Studio Supplement

**Compiled and Edited by:**

**DEREK ABRAHAMS  
STEVE TURNER**



10 Richmond Mews,  
Dean Street,  
London W.1.  
Telephone 01 437 6731-2  
Cables Musicomp London W.1.

Marquee Electronics Limited

16 Track, with J.B.L. Monitoring –  
Complete 16 track recording facilities to adjoining Marquee Club –  
1,000 square feet of fully air conditioned studio –

## SPECIFICATIONS OF THE NEW PAN SOUND STUDIOS

(ILLUSTRATED BROCHURE IN PREPARATION)

### FACILITIES

#### CONTROL ROOM

3M. 8-TRACK TAPE MACHINE  
AMPEX. STEREO TAPE MACHINES  
AMPEX. MONO TAPE MACHINES  
LANDER 8-TRACK  
16 CHANNEL CUSTOM-BUILT CONTROL DESK  
COMPREHENSIVE ECHO SYSTEMS, INC.  
2 E.M.T. STEREO REVERB PLATES  
MULTIPLE LIMITING & COMPRESSING FACILITIES

#### STUDIO

500 sq. ft. ACCOMMODATION up to 25 MUSICIANS  
STROHMENGER GRAND PIANO – JANGLE PIANO  
NEUMANN & A.K.G. CONDENSER MICROPHONES  
EXCELLENT FOLDBACK FACILITIES  
STEREO STUDIO PLAYBACK

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INCLUDING ALL FACILITIES & EQUIPMENT

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Opposite are just a few of the bold headlines that confronted music paper readers recently. The various stories that accompanied the appetisers were very stirring and told of the musical differences in the ranks of Atlantic Records' top British act, the subsequent splitting of keyboard man, Tony Kay and the joining of The Strawbs. Rick Wakeman.

The journals didn't however, explain fully the events leading up to the departure from The Strawbs of Wakeman other than that he wanted, like many other players, to further his musical ambitions and that he thought the offer to join Yes would give him that opportunity.

Dissent, Wakeman told *BI*, had been rife within the Strawbs for years. Line-up, he said, replaced line-up, argument over musical direction followed argument over musical direction. Obviously The Strawbs were a far far more fragile band than Yes, which is a straight contradiction of the third headline. The only change of line-up Yes had made was that of Steve Howe on guitar instead of Peter Banks.

Wakeman told his story thus:

'Tony Hooper and Dave Cousins formed the group when they were still at school. They had a bass player called Ron Chesterman and then added a Sadlers Wells girl called Claire Denise on cello. She left not long after and a guy called Lindsay Cooper came in on cello. When Don left Lindsay went onto string bass.'

At this point Tony Visconti, the producer who was in charge of the recording sessions for the group, introduced Wakeman to the group. He had been at the Royal College of Music for 18 months and was at the time playing in a pub to make some money for his rapidly approaching marriage.

'I sat in on a few sessions with the band and then one day after my wedding they asked me to join them when they went to play in Paris,' he said.

Before he actually joined them, they had released a couple of albums and had gained a fair following amongst folk fans. Now with the added dimension of keyboards the band were rapidly edging in on the pop circuit.

'We did the gig in Paris – the trip there also served as my honeymoon – and the band just died a death on the stage. I can now understand why. The line-up was awful, the equipment we used was lousy and Lindsay played dreadfully on that occasion. I don't know what happened to him after we came back from France.

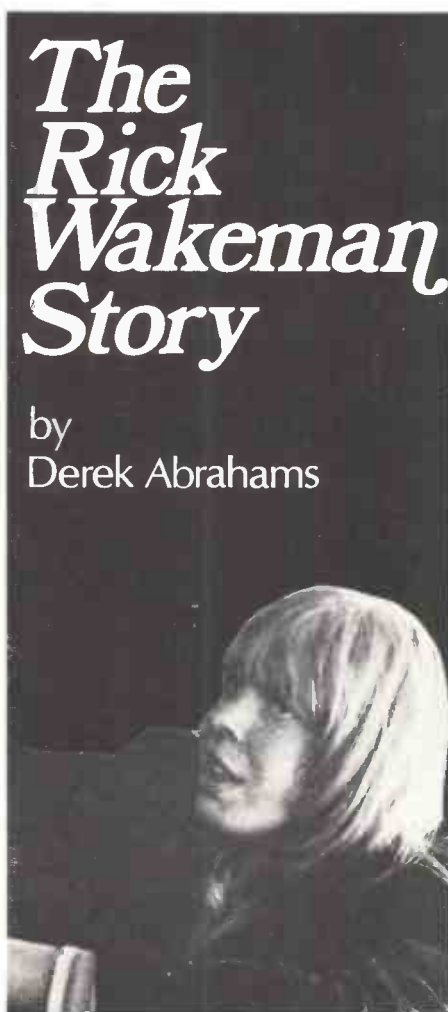
'After he left we had to start looking around for a new man and we heard that Elmer Gantry's Velvet Opera was on the verge of break-up. So, we got John Ford and also decided to change line-ups again and took Richard Hudson, on drums and sitar.

'Things were going well for us and everyone was keen to start playing again. We were going out for between £50 to £100 per night, which wasn't bad money for a band of our type.

'Then, unfortunately, came some more problems. Our equipment, which had always been of poor and cheap quality, was beginning to wear. Our new management company, Marquee-Martin, described our gear in the best way – Farfical.

'We underwent a total change of equipment. We got a new PA and other gear, different roadies, a Mercedes coach to travel in and

**ORGANIST KAY QUILTS YES –  
RICK WAKEMAN TO JOIN  
NEW YES MAN  
YES, THE FRAGILE BAND THAT  
FINALLY BROKE – RICK WAKEMAN  
TO JOIN  
YES KAY OUT – STRAWBS RICK IN**



the organ which I played was totally overhauled.

'It helps when the equipment is in a perfect state of repair. Pride of possession is terribly important. Whereas all the gear we had had been slung about all over the place, everyone was very careful with the new stuff.'

Then a further blight struck The Strawbs. It came in the form of complacency and was diagnosed soon after a sell-out concert at the Queen Elizabeth Hall on July 11, last year, and after everyone had read sensational reviews in most of the national newspapers.

'Everyone, including myself, felt that after that after a success like the one we had at the Queen Elizabeth Hall, we only needed to work when we felt like it. Sloppiness soon set in, especially on rehearsals, when there were any.'

Wakeman said the group reached a stage when no one cared. They didn't care about themselves, their audiences, about anything.

'Furthermore, he said, 'everyone was starting to be suspicious of me. They all felt that I was going to leave the group and began whispering amongst themselves. I gave no indication that I wanted to leave. I was fed up, certainly, and had any offer come I may have taken it. I don't know.'

The offer to join another group came from bass guitarist of Yes, Chris Squires. It probably came at the right time to save Wakeman who, had at the time, left The Strawbs and formed his own band.

'To say my own band flopped would be no understatement,' he said. 'I just did anything I could to leave The Strawbs. But I wasn't ready to go on my own. I left because I was desperate.

'Chris telephoned me and I told him I'd phone him back. Then Steve Howe, who had replaced Peter Banks, phoned. He said he wasn't pushing me into anything. He asked me if I would like to go along to some Yes rehearsals and perhaps sit in if I wanted to.

'I was knocked out with their ideas. Everything in their music is patterned and every song they play is like an individual symphony. They must be the only band playing orchestral rock.

'Their kind of rock is certainly going to take over. When heavy rock music first started everyone copied Deep Purple and Who. But this left the music scene with no one to go a stage further. Yes have done that and I think people'll start to copy them now.'

In retrospect, Wakeman said, his period with the Strawbs was just a stage in his growing up. But he feels they're better off without him.

'I'd like to see The Strawbs really succeed. They certainly deserve to. They have to find more people and go in another direction. Dave Cousins has to find a band who'll perform his songs better than the band that I was in. All the members of that band deserve more recognition for the work they're doing. I just hope they don't throw all their experience away.

'It feels a gas to be part of Yes as it gives me a chance to throw my own ideas in to help them get even bigger than they are. I don't see how they can fail to get enormous as everyone is so compatible and so eager to listen to and implement each other's ideas,' said Wakeman.

With his entry into the group went a stack of new equipment. They bought a huge PA system from Iron Butterfly and every instrument right down to the high hat on Bill Bruford's drum kit goes through it.

Wakeman's organ, a Hammond C3, has been modified and is in the next stage up from stereo. It has added reverberation, percussion, full guitar pedal board, wah-wah and fuzz units attached. His Mellotron has already been heavily adapted to produce string, woodwind and a 150 piece choir effect. His electric RMI piano also produces harpishord effect and the grand piano the group were planning to buy is to be tuned to concert pitch. The Feldon VC3 synthesiser, which will be 'played to produce only the most tasteful effects and not the highly powered electrical screeches' is worth £8,000.

With this host of expensive gear Yes are now hoping to write their rock orchestral works to standards as laid down by Stravinsky and Prokofiev, the 20th century composers most likely to influence today's music.

# BEAT INSTRUMENTAL REVIEWS THE 1971 AMII TRADE FAIR

If bustling crowds, record distribution of leaflets, catalogues and query answering were anything to go by then the 1971 AMII Trade Fair at The Russell and Bloomsbury Centre Hotels was a resounding success.

Over forty leading manufacturers of musical instruments were showing their lines between August 15-19. And six trade magazines and newspapers, including BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO, were also present.

A number of trends were discernible from the manufacturer's pre-fair information. The electronic organ market, both for home and group use, appeared to continue its expansion and a number of models were announced at the fair.

There were also developments in the field of PA systems and a number of companies introduced

new combination amplifier and speaker units.

In the following supplement, BEAT INSTRUMENTAL reviews the high spots of this year's fair, which can safely be said to be more representative than ever before.

---

## BOOSEY & HAWKES

Boosey & Hawkes display was in the City and Langham Rooms on the first floor of the Bloomsbury Centre Hotel. In attendance was Mr. Gillard, the sales director, Mr. Spacey, the sales manager and export manager, Mr. Norton. Other staff members included B & H's team of experts and representatives.

On the instrument side B & H

added eight guitars to their catalogue. They were three Angelica Dreadnought acoustic models retailing from £47.90 and three Angelica solid body electric models which started at £51.75, including carrying case. There were two six-string models and one bass guitar in this range. The other two new guitars were a Di-Giorgio Brazilian classic model, full-sized guitar and rosewood fingerboard selling at £37.40, and the Tairi classic from Japan with rosewood fingerboard and bridge with inlaid marquetry. This sold for £75.

This new Sovereign range of brass instruments were also eye catchers with many foreign visitors eagerly asking questions. Questions were also flying from overseas people about the full selection of Beverly drums and accessories which Boosey & Hawkes now distribute and which were on show.

## B. PAGE AND SONS

B. Page and Sons, of Doncaster, are UK agents for the Dynacord Orchester Electronic Co., of Straubing, Germany, and just prior to the Trade Fair plans were laid down for a promotion campaign in London for the ranges of amplification and effects units.

A new 24-page catalogue was made available giving details on the uses of individual units and guidance for combinations in sound systems. The extra large illustrations in the catalogue enable the reader to see clearly the possibilities of each unit in the Dynacord range, the latest addition to which is the Equaliser, a five-frequency range unit for tone modification.

B. Page and Sons are also agents for Gretsch drums in this country and many fine examples were shown and created great interest from the many visitors.

## CARLSBORO

The wide range of Carlsboro sound equipment on display in Room 104 was demonstrated under the supervision of the Mansfield-based company's Mr. Stewart Mercer.

The highlight of the vast array of equipment was Carlsboro's new PA amplifiers, a new cabinet and a new range of wah-wah and fuzz units.

Some of the newest additions to the catalogue were the slave amplifiers, again in 100 or 200 watt power sizes to complement the new PA amps. Carlsboro also said that it is now practical to link up as many as eight 200 watt slave amps to the 200 PA amp. This should, said Mr. Mercer, give enough power for even the loudest group.

The new range is the first Carlsboro PA selection to go up to 200 watts.

The company also introduced a new speaker cabinet at the fair with a 50-watt handling capacity throughout the frequency range afforded by a 15-inch speaker and two horns. Another popular item was the Carlsboro twelve-inch cabinet which retails at £63 and their 4 x 15 cabinet which markets at £153.45.

Carlsboro also showed their fuzz and wah-wah units at £14.20 and £14.90 respectively.

## CLEARTONE

Apart from giving a new look to their range of Park amplification, Cleartone also introduced several new lines.

The existing series of Park amplifiers has been increased to provide 100 watt bass and lead amps, and a 100 watt master PA amp in addition to the established 75 watt and 150 watt range.

A powerful new Park PA system comprising a 250 watt transistorised slave amplifier, an eight-channel mixer and a 4 x 12" horn cabinet, was also shown for the first time at the exhibition.

Other additions to the Park range of equipment were the Park Altec lead and bass cabinets, incorporating the famous Altec Lansing speakers. These 15" speakers the 421A and 418B can handle 100 watts of guaranteed power.

On show for the first time in this country was the Davoli electric piano an Italian instrument noted for its unique action, producing an accurate piano sound. The piano is built into a stylish black cabinet and retails at £625.

Among the new guitars on show from Cleartone was the Tantara folk six-stringed model, with natural spruce top, mahogany back and sides, adjustable steel truss rod and rosewood finger-board.

The new Park microphones, the P. 120 and the P. 110 were among the many accessories being displayed.

## GENERAL MUSIC STRINGS

Visitors to the General Music Strings stand found several new lines awaiting them.

Prominent in the GMS display were the Picato G 760 Classic nylon set, made in light, medium and heavy gauges. They have a recommended retail price of only £1.86. The plain treble strings in this set are perfectly round and in an exact gauge through the whole length. The fourth, fifth and sixth strings are wound with de luxe quality silver plated copper wire. The Picato Customatic custom gauge strings were together with Picato Electromatic in four gauges in polystyrene boxes and a full

range of strings for string and fretted instruments, brand names, Picato, Monople, Ambassador and Red Dragon.

## HOHNER

In addition to its extended guitar range, Hohner also featured their well-established lines of harmonicas, melodicas and accordions, including the Electravox electronic accordion.

This instrument is virtually an electronic organ played as an accordion with simulated bellows action which is sufficient to provide the volume. The Electravox sells at £455, including the case and power pack.

In the accordion section Hohner also featured new converter free bass instruments, together with a new range of piano and button-key accordions.

The guitar range this year has been increased to include Spanish, concert, folk acoustic, semi-acoustic, fretless and solid electric models.

## HORNBY SKEWES

This Garforth-based company again had as always large displays of established instruments and accessories at the fair. But also featured were many new lines.

More than six different guitar makes were displayed, including a new line from Terada of classic, folk and western models.

The other makes were Gretsch, Kasuga, Kiari, Palma, Masy Mas and new electric models from Zenta.

One of the highspots of the display was the Hoshino drum kit. For £99.75 this outfit comes complete with metal snare drum and all accessories (apart from cymbals). All the drums have

plastic heads and the kit comes in four choices of finish. The drum sizes are: 14" snare, 20" bass, 12" tom-tom and 14" floor tom-tom.

Among the six new guitars in the Zenta range were the SG 200 at £51.05 and a hollow, violin-shaped bass which sells at £64. In addition there were two Zenta single pick-up Hawaiian guitars as well as a new Zenta reverb unit and a four-channel eight-input mixer unit.

## JAMES HOW

James How Industries introduced a new range of custom gauge strings colour coded in prepacked sets of seven in two versions - roundwound and flatwound.

Also on show were the new Rotosound accessories, including slide guitar bottlenecks, drum sticks, plectra and a chord selector.

An associate company of James How Industries, Image Light And Sound Ltd., exhibited the Rainbow Strobe and the Baby Effects Projector from their light range.

## JENNINGS

On show for the first time at the 1971 AMII Fair at the Russell Hotel was Jennings Electronic Industries' new 2-manual portable electronic organ - the Model J. 72 Mk. 1.

The organ has evolved from the first ever portable electronic organ introduced by Jennings in 1956. Over the years, highly specialised craftsmanship has combined with the most advanced developments and up-to-the-minute electronic design techniques to produce the new model, which has undergone complete circuitry redevelopment, together with internal refinements and modification, providing an



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# BEAT INSTRUMENTAL REVIEWS THE 1971 AMII TRADE FAIR

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Optional extras on the organ include a pedal board and the two-speed P.O.1 Organ Pulsation Unit, incorporating a built-in 50 watt amplifier. The P.O.1 is veneered to match the J. 72 and, if required, can be supplied along with the organ as a package unit.

It is anticipated that their sleek and attractive presentation will make them acceptable to a far wider section of the domestic market as well as schools, colleges, institutions and so forth, and it is hoped to make them available to specification in a variety of wood-grain finishes to complement the surrounding decor.

## PREMIER DRUM CO. LTD

Educational equipment occupied more than a quarter of the Premier Drum Company's stand at the fair and the main point of interest in this section was the

chromatic xylophone and conversion unit for school use.

Also on the stand was a new drum kit being shown for the first time ever. It was Premier's latest large twin bass outfit, with three tom-toms on the bass drums and three floor tom-toms. The complete set, with cymbals and other accessories, costs more than £400.

Premier also showed its latest metalised finishes in silver and gold.

## ROSE-MORRIS

The spotlight of Rose-Morris' new range of Gem portable electronic organs fell on the Dakota two-manual model, which retails at £365.00 and two single-manuals, the Caravan, at £99.75 and the Europa, at £62.50.

The company's display at the Bloomsbury Centre Hotel, also included guitars from Eko, Suzuki, aria and Ovation, as well as Shaftesbury drums, Avedis-Zildjan cymbals, Shaftesbury microphones and stands, Conn brass and Marshall amplification.

New from Marshall was the Artist Combination Amp, which featured Hammond reverb. This

fifty-watt model has two twelve-inch speakers built in, and is designed basically for session work. It retails at £151.90 and a split model featuring separate cabinet and top sells at £184.45.

Rose-Morris also showed their Deagan range of educational instruments and the American Electra Vibraphone, which they assemble in this country.

Another American product that created deep interest was the Artley flute, which has a recommended retail price of £93.90, including the carrying case.

## ROSETTI

Rosetti, already well known for their large range of guitars, further extended their lines at this year's fair.

Among the many models on display were four acoustic instruments from Kiso-Suzuki: the Academy classic, which has a recommended retail price of only £14.75, two Master Classics at £57.25 and £67, including the case and a folk model for £28.75. Other low-price models available from Rosetti were the Eros Classic, the Tatra Classic and two High-Spot guitars, a nylon-stringed model at £9.95 and a steel-stringed one for £9.45.

A number of solid guitars were also exhibited, including two Eros Solids at £57 and £65, both prices including the carrying case, and a Rambler six-string model at £30, and a Rambler bass, at £33.

The many new lines listed in the recently published Rosetti catalogue were also displayed at the Bloomsbury Centre Hotel, where the company had its stand.

Included in the catalogue was the latest in amplification — the

new Leo Studio 15" lead and bass model, and added to the Jen/Italy range of electronic effect units were two new models, a double sound foot pedal and a tone bender.

The Corton ranges of brass and woodwind instruments were also very interesting, especially the new hand-made flute outfit.

## SELMER

The Selmer range of equipment and instruments was so vast that it would be impossible to describe fully in BEAT INSTRUMENTAL every item.

The main points of interest, however, proved to be the new lines from Davoli and Lowrey organs, Gibson and Suzuki guitars and Yamaha amps.

The Davoli Harmony K 201 is very likely going to be a big money maker for the company. Designed for school, church or home use, it is a dual-manual model with built-in 25 watt RMS amplifier and twelve-inch speaker. It has a 13-note pedal board, and an authentic church organ sound is obtainable from the vibrato and chorale effects in conjunction with the bass pedal sustain. The organ sells for £299, with the Harmony K249 at £399.

The new models in the famous Gibson guitar range included the SG 200, which featured an adjustable bridge and two fully-adjustable pick-ups. There was also the SG 100 of similar specifications but with one pick-up. New Gibson bass guitars also promoted much interest from visitors to the fair.

New from Suzuki were three acoustic guitars: the Laredo folk

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# BEAT INSTRUMENTAL REVIEWS THE 1971 AMII TRADE FAIR

80 at £18.25, the Catalan Concert 70, at £16 and the Classic 60 at just £13.90.

In the Yamaha range from Japan came the VA 180 multi-purpose unit. It has six independent channels with separate treble, bass and middle controls, and a built-in six-channel mixer. Up to four speakers can be connected to this amp which comes with a free standing speaker. It retails for £405. There is a 120 watt version also available and this retails for £328.

## SIMMS-WATTS

Simms-Watts caused a minor sensation when they announced the availability of a new Super 200 watt series amp at the same retail price as the 150 watt model.

The new twin-horn compact enclosure can be used with conventional speaker columns as an add-on unit. Added to the Ike Isaacs Professional 70 watt combination is an alternative version with Hammond reverb. Another new line is the Professional 15, a mini-version of the Ike Isaacs.

## SNS COMMUNICATIONS LTD

The introduction at the fair of the new range of SNS Communications Ltd. solid-state amplification consoles is the culmination of two-and-a-half years of electronic research and practical field trials into the requirements of music amplification systems.

Working in conjunction with well-known musicians and groups, the SNS research team have incorporated several new features to allow the performer to express his individual musical personality, so far, the company says, restrained by ordinary equipment.

Among the main features of the consoles are 125 watts or 50 watts RMS pure power output, interchangeable music and pre-amps, professional slider controls and distortion less than 0.4 per cent at full-rated output.

The 50 and 125 watts power amps are housed in the handsomely styled console, finished in black, heavy duty grained leather cloth, illustrated above, with hinged front panel designed for one of the pre-amp panels. The control panel incorporates the master volume control, an illuminated output level meter and the

mains on-off switch. The lettering on the satin aluminium control and pre-amp panels is photo anodised which, unlike silk screening, will not scratch off. The carrying handle and protective pre-amplifier cover are optional extras.

The 125 watt RMS amplifier complete with instrument sound shaper pre-amp has a retail price of £170.00, the 125 watt RMS amplifier with PA 6 channel 12 input pre-amplifier, costs £195.00, the 50 watt RMS amplifier complete with instrument sound shaper pre-amplifier is at £140.00 and the 50 watt RMS amplifier complete with PA 6 channel 12 input pre-amplifier is £165.00.

There are also many optional extras.

## VAMPOWER INTERNATIONAL LTD

The bombshell of the whole exhibition was almost definitely Vampower International's Jak-Pak system.

A totally new concept in sound engineering, the Mark 3 Jak-Pak series is a unique idea in pre-amplification systems. The Mark 3 is founded on a basic power amplifier called the Audio Pak. This is matched to a series of pre-amp panels, specially designed to adapt the Audio-Pak for use with a complete range of electric and electronic instruments. Each of these pre-amp models is equipped with lock release units which enable it to be fitted to, or detached from, the Audio-Pak within seconds. Inter-changeability is therefore inherent in the system whilst reliability is assured by the integrity of its construction.

Jak-Pak works thus: All you do is choose from the large range or

pre-amp panels, such as the Bassmaster (with volume, bass, middle, treble and lift, and incorporating on-off and three position switch), Powermaster P.A. (with four channels, each featuring hite, EMC, VU meter selection switch gain, master volume, slave out socket, hold on to switch and four-lock release units controls), Professional 100 (with volume, bass, treble, tremelo and reverb controls), Multimix (with six high gain channels, each featuring echo in and out, slave out socket, master volume, hold on to switch and four-lock release units controls), Organ 100 (with volume treble and bass controls), Slave 100 (with in and out sockets, gain and input power controls), Leadmaster 100 (with controls for volume, bass middle, treble and lift) and the Multi (a progression from the highly successful Mark 2 Vampower multi Amp and is for use with lead and bass), plug in to your Audio-Pak and switch on. Instant coupling is achieved by a clever 22 way edge connector plug, which provides all the necessary contacts between the pre-amp panel and the Audio-Pak.

Just plug in, lock fast and switch on. Pre-amp panel fixing is achieved by specially made lock fast screws designed for quick fitting and release. If you want a different amplifier, because you have switched instruments, just change the pre-amp panel not the complete amplifier. This means that no tools or extra-special technical skills are needed.

One of the advantages of this new system is that it gives you the opportunity of building up a selection of alternative amplifiers at a very low cost. Another big advantage is that it will suit your own particular requirements.

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# PARTRIDGE APPEAL

Whilst pundits last year sat and analysed, re-analysed and analysed the American music scene, and exponents of heavy and heavier music pondered about how they could get their music heavier and even more complicated, a group called The Partridge Family went calmly into a recording studio, cut a disc called *I Think I Love You*, sat back for a while and then watched it sell five million copies.

A similar situation happened again this year when they released *I Woke Up In Love This Morning* and their album, *Up To Date*.

To say everyone connected with the American music industry was astonished would be no understatement and people are still asking how they managed it.

Image appeal is the answer.

The group, which are also the subject of a television show being broadcast by the BBC here, happened when there was no other band around to provide the necessary appeal to the younger record buying public. The last time such an event occurred was, surely, when The Monkees were created.

The Partridge Family television series is the brainchild of Bernard Slade. The show was launched in America last autumn and has definite impact on its own terms as an entertaining family show. Its basic theme is one of time-honoured appeal: an average family reach national stardom via a combination of talent, determination and initiative (the latter two lar-

gely the prerogative of one younger member of the Partridge clan, played by Danny Bonaduce). So Shirley Jones, as widowed mother of five, and her children sing their way to fame and fortune on the screen (though the younger children, as might well be expected, opt out of the soundtrack).

Another explanation of their sensational success as a recording group is the existence of one David Cassidy. He's the one the kids are screaming their hearts out to.

As lead singer of the group, 21-year-old David provides the link between TV show and record sales. He's backed by session musicians on the records, which are produced by Wes Farrell who is also responsible for selecting all the Partridge Family's songs and writes some of them himself.

At the moment, too, David is in ever-increasing demand as a solo artist. Since his first live concert - at Seattle in May - he's been touring

the cities with his backing group of seven musicians and three singers every weekend, except for a break in July and August when he was in hospital. He's become the focus of a tremendous teenage cult in America with a fan club membership there of more than 150,000.

The question now is will it happen here too?

It's could certainly do so. *I Think I Love You* got into the charts after its release in this country late last year when the group was still virtually unheard of in this country.

Now, with the BBC transmitting the Partridge Family show every Friday there'll be the same complementary interaction of TV series and record releases that has been so effective in America. The *Up To Date* album has been on sale here ever since the end of August and *I Woke Up In Love This Morning* was released on September 10 - both on the Bell Records label.

As we said before, Image appeal is the answer.

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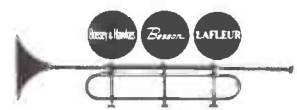
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## RIGHT TO THE POINT WITH UNICORN

Unicorn must be one of the youngest groups around today who can claim to have been together since 1963. It was in this magical year of Beatle-boom that four thirteen-year-old schoolboys got together to form the Pink Bears. With only one personnel change over the next eight years the Pink Bears matured into a fully-grown Unicorn.

They have been professional since 1967 but have only been writing their own material in the last year. Up until that time they were playing Chuck Berry numbers and top ten pop material at the command of agents who decided that it was best to 'give the people what they want'. In fact, their first engagement at which they performed their own songs was at the Royal Festival Hall early this year. This concert was arranged after the release of their first Trans-

atlantic album *Uphill All The Way* (TRA 238).

From this album it was very noticeable that Unicorn had absorbed a lot of influence from Crosby, Stills, Nash & Young. They trace part of this effect from Trevor Mee joining the group on lead guitar. 'We'd always enjoyed singing harmony numbers in the van,' said bass player Pat Martin: 'But we introduced it into our act when Trev came along as he joined us from Harmony Grass.'

Unicorn make it very clear that the resemblance in sound is not intentional. 'We use the harmonies as in-

struments to create a fuller sound,' said pianist Ken Baker, 'but we don't do it to make it sound like Crosby, Stills & Nash.'

They began by playing the songs you could, work out the chords to' and then moved on to soul and rhythm and blues. In 1970 they backed Billy J. Kramer in Northern cabaret clubs. 'He's a nice bloke and it was good money,' they said, 'but we hated the stuff we had to play!'

It was also during 1970 that their manager Tub Martin took some demos of the group around to record companies in the hopes of obtaining a contract. Trans-

atlantic were the company that 'saw the potential' and by mid-1970 Unicorn were signed up.

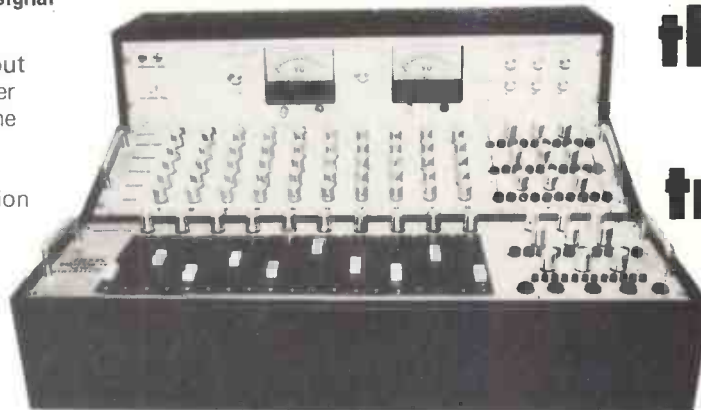
Their next album may well be produced by Sam Charters who was responsible for many of the Country Joe and The Fish recordings. Sam met the group when they were doing sessions on an album for Stefan Grossman. 'He wanted to produce us,' said Pat Martin 'and we got to like him a lot. We agree entirely with him musically and really work well with him. There was a great relaxed atmosphere with him in the studio and he just seemed the ideal person for the job.'

A deal with Electra in the States seems imminent and a Stateside tour is also a future possibility. The next album will contain mostly original material and all four members claim that it will be far better than the first album.

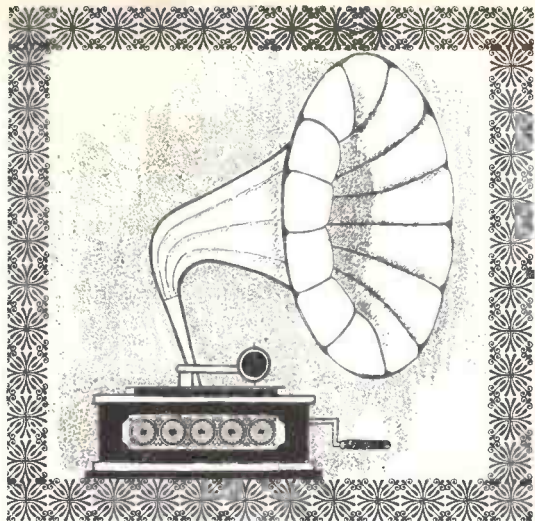
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# ALBUM REVIEW



## ALBUM OF THE MONTH

STACKRIDGE

MCA MDKS 8002

An incredible album all the way from *Grande Piano* to *Slark*. Some people have drawn comparisons between some of the tracks here and effects that McCartney used on *Ram* but as this was recorded before *Ram* ever saw the touch of stylus it must be said that this is pure coincidence, if indeed it does exist. The album is yet another example of contemporary Bristol dole-rock composed between visits to the Social Security offices. There are tales of all kinds of animals which crawl around the minds of the various members of Stackridge. The album manages to combine that tender balance of excellent lyrics with music of an equal standard. Influences range from classical to folk, from rock to country, from McCartney to Sibelius and from pop to music hall. There is no one single strain which defines them yet their music is undoubtedly an original expression – and one which I predict will make an impact on the seventies. Phone me on January 1st 1980 if I'm wrong.

**Tracks:** Side One – *Grande Piano, Percy The Penguin, Three Legged Table, Dora The Female Explorer, Essence Of Porphyry.*  
Side Two – *Marigold Conjunction, 32 West Mall, Marzo Plod, Slark.*

## AMERICA WARNER BROTHERS K 46093

America are three young men, Dewey Bunnell, Gerry Buckley and Dan Peek, aged 18, 19 and 20 respectively. They are sons of U.S. Air Force officers who chose to stay in this country after their retirement because they like it here. This is their first record and, unfortunately, they stand the risk here of being branded as a follow-the-harmony bandwagon group. But the more you listen to it the more you realise that they are in a class of their own. The songs are mainly acoustic, but on one or two an electric guitar, bass, percussion and chimes make appearances. The most fascinating track is *Sandman*, which has an absolute battering ram of a chorus of *I understand you've been running from a man that goes by the name of the Sandman/he rides in the sky like an eagle in the eye/of a hurricane that's been abandoned.*

**Tracks:** Side One – *Riverside, Sandman, Three Roses, Children, Here.*  
Side Two – *I Need You, Rainy Day, Never Found The Time, Clarice, Donkey, Jaw Pigeon Song.*



## WHO WHO'S NEXT TRACK 2408 102

The Who's next after *Tommy* proves to be something entirely different yet a logical progression of what has gone before. The album opens with *Baba O'Riley* which features a moog synthesiser which was fed with information about the mystic Meher Baba and then Pete Townshend sang over the resulting sounds. *My Wife* is the most Who-like track and strangely enough is an Entwistle composition. This is a far better track than those which were on his album earlier this year. *Behind Blue Eyes* is probably the softest sound the Who have produced for some time – it's about Pete's young child. Masterpiece of the whole album is an 8½ minute version of *Won't Get Fooled Again* – featuring plenty of moog. A great album by a group established by its greatness.

**Tracks:** Side One – *Baba O'Riley, Bargain, Love Ain't For Keeping, My Wife, Song Is Over.*  
Side Two – *Getting In Tune, Going Mobile, Behind Blue Eyes, Won't Get Fooled Again.*

## CHARITY BALL FANNY WARNER REPRIS K 44144

Fanny are the all-girl rock group and, strangely enough, their music is very much like the first all boy-group – The Beatles (well they were almost the first, weren't they?) The resulting sound is rather like yer average girl screamer being backed by yer average group. I think that if we hadn't been told the astounding truth that they were *THE FIRST ALL GIRL ROCK GROUP* we may well have quietly slipped it back in the shelf it came from. It's true that they're good when it is considered that the girls play the instruments themselves but when it comes down to record listening we don't want to be faced with excuses such as – 'they're only girls you know'. Ray Charles doesn't play piano well for a blind man, he plays piano well – period. We don't want a group that can play well for a bunch of girls, we want a group that can play well – period.

**Tracks:** Side One – *Charity Ball, What Kind Of Lover, Cat Fever, A Person Like You, Special Care, What's Wrong With Me.*  
Side Two – *Soul Child, You're The One, Of You, Place In The Country, A Little While Later.*





**FUZZY DUCK MAM AS 1005**

This is the first album from Fuzzy Duck and is successful as such. The opening track on side one is *Time Will Be Your Doctor* which features some good guitar work from Grahame White, who also sings. Roy Sharland's organ comes over well in *Mrs. Prout* which is a driving number again backed up well by White's vocals. Fuzzy Duck seem to have avoided most of the imitative pitfalls which most new groups fall into when attempting anything slightly 'heavy'. The vocals are always clear enough to hear the lyric and the sound balance is always just right. Possibly the only fault is that it tries to be a lot of different sounds at the same time and doesn't excel at any. Good lead break on *Afternoon Out*.

**Tracks:** Side One – *Time Will Be Your Doctor, Mrs. Prout, Just Look Around You, Afternoon Out.*  
Side Two – *More Than I Am, Country Boy, In Our Time, A Word From Big D.*

**TONY KOSINEC BAD GIRL SONGS CBS 64540**

Maybe this album should be titled Sad Girl Songs for that seems to be the mood of both the cover picture and the music inside. The whole thing is produced by Pete Asher, who also manages James Taylor, and from listening to the album I've come to believe that Asher has again picked a 'good un'. The mood is folk with guitar, piano and percussion backing. As the title suggests the songs are mostly about girls. 'It's also about love, and it's entirely about living', say the sleeve notes. Kosinec is a painter and as with most artists uses the same techniques when making a record. Basically, this is a very beautiful album and well worth listening to.

**Tracks:** Side One – *The World Still, I Use Her, Bad Girl, Come And Go, Medley: It's Raining-Car, Car, Car/'48 DeSoto.*  
Side Two – *Gemini At Pains, Me And My Friends, Dinner Time, Wheatfield, The Sun Wants Me To Love You, My Cat Ain't Comin' Back.*



**DAYLIGHT RCA VICTOR SF 8194**

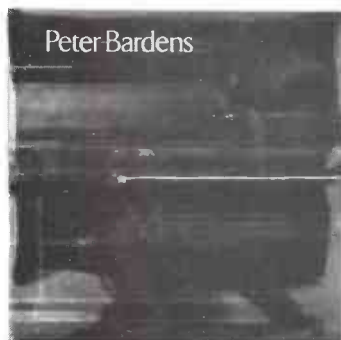
Daylight comprise of Mike Silver (gtr/vocals) a folk enthusiast since his schooldays and who also wrote the songs with Steve Hayton, an American who came to Britain 18 months ago as lead guitar with Daddy Longlegs. Chrissie Quayle (guitar & vocal) used to run her own folk club in Cornwall. Tony Carr (drums) has been one of the busiest session musicians around in London studios for which his early jazz drumming background has stood him in good stead, and Spike Heatley (double bass), who has much the same background as Tony. Their music is very polished, a little self-indulgent at times, especially with Tony drubbing away on hand drums on one track and his efforts bearing little relation to the rest of the piece. Freedom, one supposes.

**Tracks:** Side One – *Lady Of St. Clair, How It Feels To Fall, Journey In Time, Troubled Times, Ain't It Right and King Of Trees.*  
Side Two – *Yes, Hallo, Never Say Never, Pretty Ladies, Song and Carry me.*

**ELTON DEAN CBS 64539**

There's a tendency today to bring sax into everything and the record business is no exception. Here we have Elton Dean (not to be confused with someone else) openly flouting his obvious sax appeal. A good description of the sound that this album emits would be found if the reader can visualise Regent's Park Zoo completely full of LIVE SAXOPHONES. Yes, LIVE SAXOPHONES. Now, imagine that all these saxophones have been deprived of their necessary food for two days running and they're all crying out to be fed. That my friends, is the story behind the recording of Elton Dean, a sad and vicious tale of man's inhumanity to his wind instrument. If this could be played to members of the Women's Legion all over the country, perhaps, but only perhaps, something would be done to stop this torture from continuing. Stop exploiting sax NOW.

**Tracks:** Side One – *Ooglenovastrome, Something Passed Me By.*  
Side Two – *Blind Badger, Neo-Caliban Grides, Part: The Last.*



**PETER BARDENS TRANSATLANTIC TRA 243**

Here Peter Bardens has produced his own solo album with the musicians that go to make up his own group ON (with the exception of Victor Brox who has since left). I find that the album does little to stir my emotions or even to turn my head for that matter. There seems to be very little direction although the tracks themselves are individually good in both the production and the musical competence. The one thing missing from the album is unfortunately the one thing needed – that extra 'something' that would define it from the waste-land of records released every week, most of which must end up on reduced record stalls. Bardens has been through the group scene ever since the early days but perhaps his destiny is to be content playing other people's numbers. Hipgnosis deserve an award of some kind for the excellent cover job. Best track – *Sweet Honey Wine*.

**Tracks:** Side One – *North End Road, Write My Name In The Dust, Down So Long, Sweet Honey Wine.*  
Side Two – *Tear Down The Wall, Simple Song, My House, Feeling High, Blueser.*





**SPIROGYRA ST. RADIGUNDS B & C CAS 1042**

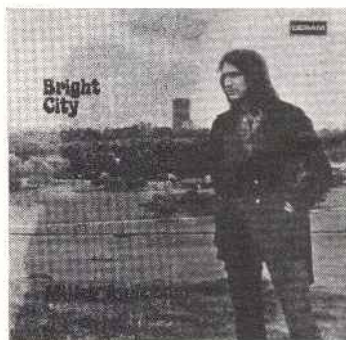
Spirogyra's vocalist sounds a lot like Dave Cousins of the Strawbs but that's where the similarity ends. The group is comprised of Steve Borrill on bass, Barbara Gaskin vocals, Martin Cockerham guitar/vocals and Julian Cusack violin/keyboards. It is Cusack's violin which gives Spirogyra its distinctive sound. At times the effect of the violin goes into an almost-electronic scream. The vocalist also tends to vary his style by breaking out into a vocal which is very much like a Shakespearian monologue. Martin Cockerham is also responsible for the songwriting. Dave Mattacks of Fairport Convention lends a hand on drums every now and then. Spirogyra's sound is possibly an acquired taste but could catch on in the way that Curved Air's has.

**Tracks: Side One – The Future Won't Be Long, Island, Magical Mary, Captain's Log, At Home In The World, Cogwheels Crutches And Cyanide.**  
**Side Two – Time Will Tell, We Were A Happy Crew, Love Is A Funny Thing, The Duke Of Beaufoot.**

**DEEP PURPLE FIREBALL HARVEST SHVL 793**

In my opinion Deep Purple are one of the true innovators working in the rock medium and this album shows why this is. However, having said all that, I must confess to getting slight *deja vu* feelings when listening to it – there is not much progression from *In Rock* and all the old tricks are still there. The bass player is excellent as is Jon Lord on keyboards but suppose after all their ventures into classical etc., without too much recognition they are going to cling on to this riff which is proving to be a very commercial one. After this riff dies out – who knows? Deep Purple in Samba? Despite all I've said this album will find its way into a few thousand collections.

**Tracks: Side One – Fireball, No No No, Demon's Eye, Anyone's Daughter.**  
**Side Two – The Mule, Fools, No One Game.**



**MILLER ANDERSON BRIGHT CITY DERAM SDL 3**

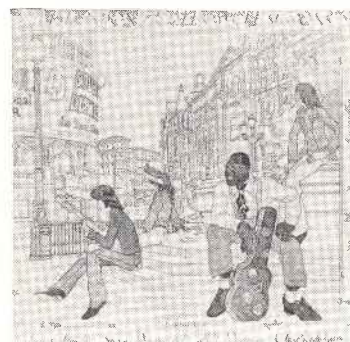
Miller Anderson is one of those people who has remained in the background for so long that he surely deserves a break. It was his songwriting ability which went into the Keef Hartley Band on some of their best known tracks. On this album he excels with his unique voice and style of delivery. Opening side one is a slow rocker *Alice Mercy (To Whom It May Concern)*. The lyrics are of the same standard as the music and are contained on the back sleeve. Alice is obviously an aging woman who has all her best years in the past yet the young people do not realise the cause of her sadness. Miller Anderson also possesses a tenderness and understanding along with his musical ability which are the highest qualities available in the world of song-writing/singing. All tracks are written by Miller and a fine selection of musicians back him up, including Junior Campbell, Mick Weaver (Grease Band) and Lyn Dobson (Ex-John Mayall).

**Tracks: Side One – Alice Mercy (To Whom It May Concern), The Age Of Progress, Nothing In This World, Bright City.**  
**Side Two – Grey Broken Morning, High Tide, High Water, Shadows Cross My Wall.**

**GREASE BAND HARVEST SHVL 790**

A bit of a late review – but valid nevertheless! Grease Band have taken three traditional tracks and mixed them in with some of their own to provide a really good album. Jesse James, a trad. number up-dated by the band, would make an excellent number for the band to perform but the Band of Grease render a great version here. *To The Lord*, a much slower number, is also trad. – a relic of McCullough's Irish background and comes off well. The whole album has a country feel to it although they excel in not falling into any cliché riffs – which is quite an achievement these days!

**Tracks: Side One – My Baby Left Me, Mistake No Doubt, Let It Be Gone, Willy And The Pig, Laughed At The Judge.**  
**Side Two – All I Wanna Do, To The Lord, Jesse James, Down Home Momma, The Visitor.**



**HOWLIN' WOLF THE LONDON HOWLIN' WOLF SESSIONS COC 49101**

These are the sessions that apparently everyone has been waiting for, especially Eric Clapton, Steve Winwood, Bill Wyman, Charlie Watts, Klaus Voorman, Jeffrey Carp, Herbert Sumlin and Ian Stewart. There is also a special thanks note for some reason to Mick Jagger, Marshall Chess, Atlantic Records' boss, Ahmet Ertegun, Robert Stigwood, Island's Christ Blackwell and Be-Bop Sam, whoever he may be. I wonder if they all appeared on the record too. Howlin' Wolf is now beginning to show his age, and this is quite apparent on Willie Dixon's great *The Red Rooster* where on the rehearsal he totally mistimes his entry at the start of the track and all concerned have to operate a recount and start off again with what sounds like Clapton's voice calling the entry of the players. But as I said, one has to take into consideration that it is only the rehearsal and things go much better the second time. Otherwise the star of our show appears to be in fair form on the rest of the numbers.

**Tracks: Side One – Rockin' Daddy, I Ain't Superstitious, Sittin' On Top Of The World, Worried About My Baby, What A Woman, Poor Boy.**  
**Side Two – Built For Comfort, Who's Been Talkin'? The Red Rooster Rehearsal, Red Rooster, Do The Do, Highway and Wang-Dang-Doodle.**

# THE BEACH BOYS

## Part 1 IN THE BEGINNING THERE WAS SURF



The Beach Boys are more than a rock and roll band. They are an entity, a person who has been by the side of all of us one time or another during our lives in the 1960s. Here is part one of a three-part series about how they and the surfing cult that swirled around them like mist came about, lived, died and was then resurrected.

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*Let's go surfin' now,-  
Everybody's learnin' how  
Come on a safari with me  
- 'Surfin' Safari'*

Probably more than any other rock and roll group ever, the Beach Boys were, in their music, in their public image and in their personal life, inextricably entwined with a particular subcultural life-style, with the times in which that life-style emerged, and with an outlook on life peculiar to those times. And so a bit of nostalgic indulgence is in order, not for the sake of indulgence, but simply because it's a part of the story.

Perhaps the year of 1961 is still fresh in the mind. In America things felt really good around them. If the sun wasn't really a bit brighter, the sky a little more blue, the air slightly tastier, they nonetheless certainly seemed to be. There was something intoxicating about the air of that year.

There we were, at the foot of a brand new decade. The whole country felt the pulse of a new life

coursing through its limbs. There was a new leader whose watchword was vigour, and the problems being faced were merely tests for new found muscle. Cynicism was a word seldom heard.

Perhaps the most important, it was time for the young to play their part. President Kennedy was young and handsome, his wife young and beautiful. The youth of the country were to be mobilised not only to further social justice, but to serve as ambassadors to the whole world.

The people of America were, in short, achieving an identity.

In 1961 the dream dubbed the the New Frontier began to branch into the California Myth. It seemed that every magazine in the country devoted entire issues to tales of this promised land where business was booming and there was room for all, where healthy specimens of humanity cavorted in nature's breathtaking handiwork and where everyone was 10 years ahead of everybody on the other side of the state line.

In Southern California, in the Los Angeles basin, little communities like Hawthorne, Lynwood, Covina, Downey and El Monte found themselves caught in a struggle between their drabness as outlying appendages of the Los Angeles complex, little dots next to the highway on the map, and the Myth.

The Myth had its strongest ally in the young people, the high school kids whose affluent family situations enabled them to act out some of those California fantasies, and soon the beach became the stage for teenage rituals.

Surfing was arriving – with a bang.

No one in Hawthorne expected the new sport to provide the final ingredient for the birth of an institution, but it was just about to happen. In Hawthorne dwelt the Wilson brothers, Brian, 19; Dennis, 17; and Carl, 15, who, with their cousin Mike Love, 20 and an old friend, Alan Jardine, 19, would soon become the Beach Boys.

Carl, from the lofty vantage point of 1971, recalls some of the Wilson's pre-professional musical background: 'We used to go to Mike's house on Christmas, the whole family – there'd be about 50 to 60 people, and we'd go around carolling; and it'd be great, a very good time. Everybody in the family would pick out a part and it would really sound great, all those people singing. And when they were really young, Brian would go over to where Mike went to church, and they had a vocal group and they'd mess around.

Brian and my mother and Dennis and sometimes my father would always be singing at home. And so we were just always singing – always, you know.'

It was in September of 1961 that Alan, who was playing stand-up bass and getting into folk music, and Dennis, who had introduced surfing to his brothers, decided to officially get a group together. Opportunity came when Mr. and Mrs. Wilson took off for a trip to Mexico, leaving their sons with a tempting pile of food money. What they ended up eating is not important, but the money went for the rental of instruments, and soon the Wilson's living room was quaking to the loud and loose sound that was to sweep the nation.

It was Dennis's suggestion that the nameless (they gave Carl and the Passions a try, but it didn't stick to well) band devoted itself to music celebrating the sport that had become a fad among the teenagers of Southern California, and in short order Brian and Mike had come up with a

number called *Surfin'*.

It was at this point that the Wilson's father, Murray (who was an important influence through much of their career) acted inadvertently as a catalyst. A songwriter himself, he was asked by his publisher if he could suggest someone to cut a demo of a folk song. He recommended Alan. Five people, not one, trooped off to that session, and an informal addition won the heart of the publisher, who immediately committed *Surfin'* to vinyl (the only instruments on that recording, incidentally, were Carl's lead guitar, Alan's bass and the bottom of a plastic rubbish bin on which Brian drummed). It was released on the Candix label, and while it didn't knock the world back on its heels, it did do quite well for itself, making a sizeable local impact and even attracting a bit of attention around the country.

'All of Ritchie's friends will be there' said the radio spots advertising the New Year's Eve Ritchie Valens memorial concert at the Long Beach Municipal Auditorium, and it was there, in front of all Ritchie's friends, that the Beach Boys (so named by a clear thinking Candix PR man) made their concert debut. From there they went on to the Southern California lower-echelon rock and

roll band circuit, criss-crossing the area to play long nights for low pay at parties, clubs and dances. But they had hit on an untapped audience, the extent of which their most wishful dreams couldn't have foretold.

At this time the group underwent one of its few personnel changes; Alan resigned to go off and learn to be a dentist, and was replaced by Dave Marks. But with the coming of summer he reversed his decision, gave up dentistry and put Dave Marks back among the ranks of the unemployed.

By early 1962 Candix had folded, and the Beach Boys, having already recorded *Surfin' Safari*, were in search of a label. It wasn't long before they had negotiated with the help of their father, a contract with Capitol, and history's second surf song was let loose. To the pleased surprise of all concerned, it showed well not only in the coastal surf-area, but made a respectable mark on the national charts.

Why was it that music about surfing was received with such enthusiasm by the record buying adolescents of the country? The question has been asked often enough, and if you really listen to that music you will have the

answer: the Beach Boys were not singing about surfing; they were using surfing to sing about freedom.

The whole surfing subculture involved an incredible, inspiring independence previously unheard of for people of such tender years. It was a much different thing from the limited freedom belonging to the 1950s. The surfers picked up the movement in the air of the early 1960s and increased the pitch considerably.

Young people everywhere were enchanted by the romance of the open road, and no one had to strain to understand all that was implied by the search for the perfect wave. If the Beatles, in their stadium-packing, hysteria-evoking early concerts, first made us aware of our power as a generation, it was the Beach Boys who even earlier had helped to make us conscious that we were a different generation.

The Beach Boys' music was an inevitable force, a new music to correspond to the new energy vibration and replace the anaemic, greasy, self-pitying, inert Eastern sound that had been the rock and roll of white middle-class America. It was the sense of freedom (and the unfamiliar, strangely thrilling sensation of nascent rebellion that went along with it), not universal identification with surfboards and hot rods, that found partisans in the most unlikely places in the country.

And for that thriving subculture, of which they had become the most prominent voices, the Beach Boys expressed an ethos. For although the prevailing standards limited the way sentiments could be expressed, Beach Boys music was purely and unabashedly hedonistic in message and spirit. The taste of freedom that the Beach Boys shared with their contemporaries in the heady air of the early 1960's was to linger, then grow into forms undreamed of.

With the success of *Surfin' Safari*, Brian, Dennis, Carl, Mike and Alan found themselves on their way to become actual stars. During the next couple of years they were to solidify the musical style and the inseparable public image that they had already begun to formulate. These were to be the band's golden years, a time when all they had to do to keep the money and the screams pouring in was plug into that formula. To their credit, they developed that formula as far as it could go, turning out some really fine music along the way.

The music that the Beach Boys were recording and performing to the millions has been called a cross between Chuck Berry and the Four Freshmen. The link with

*In the Beginning*



Berry is deeper than the R & B rhythm that rides through much of the music and the lifted guitar riffs (like the intro to *Fun, Fun, Fun*). Like Berry, the Beach Boys expressed the mood of a segment of the population. If their lyrics lack the wit, facility and depth of Berry's poems about the joys and sorrows of the postwar Black city dweller and his children, they are no less thorough and honest reflections of the concerns of the white middle class teenager of the 1960s.

And the Four Freshmen, the Four Preps and the Modernaires, and all those other vocal groups whose updated harmonies coloured the years of the 1950s. The Beach Boys were (and remain) essentially a vocal group, a fact affirmed by Carl's description of the Wilson Family musical tradition, that guitar-bass-rubbish bin arrangement of *Surfin'* and the generally sparse instrumentation on most of their old hits.

It was from 1963 to 1965 that the group wrote the bulk of the songs for which they are best remembered – *Surfer Girl*, *Little Deuce Coupe*, *I Get Around*, *Don't Worry Baby*, *Be True To Your School*, *In My Room*, *Fun, Fun, Fun*, *Barbara Ann*, *Surfin' USA*, *California Girls*, *Help Me Rhonda* and so forth. It was simple, undemanding music, and the kids gobbled it up, contributing mightily to the group's total sales to date of 65 million records. Yet even then they were starting to fill out their sound. Beginning with *Don't Worry Baby*, and continuing with *California Girls* and *Help Me Rhonda*, they began to develop thicker production, akin to Phil Spector's 'wall of sound' techniques, that would eventually blossom into entirely unexpected forms.

By Richard Cromelin and reprinted with the kind permission of the Kinney Records Group



Left, Carl Wilson right, Mike Love



Al Jardine



(New Boy) Bruce Johnston



Dennis Wilson



The 1971 look



# THE ELGINS

Like so many American soul groups around today, the four members of The Elgins have their roots in gospel music. It seems a natural transition for a lot of American Negroes to start off singing gospel music in church and later in life realise there is money to be made singing soul music. Tamla Motown Records in Detroit has been a breeding ground for these such groups, and of course The Elgins record for them.

The Elgins are just one of the numerous vocal groups to have gained prominence over the last sixteen years. And although they aren't so well-known in Britain, they have a strong reputation in the States. The three guys in the group have been together since the fifties with Johnny Dawson, Duke Miller and Norman McLean. The fourth member, the attractive Yvonne Alen, joined in the sixties.

Johnny Dawson explained how he got into the music business. 'I started off singing when I was only twelve,' he remembers. 'That was with a gospel group called The Heaven Bound Singers. This was in Kentucky where I was born and raised. The oldest member of the group was fifteen-years-old and we

used to out-sing the senior group! Professionally, I began singing in the early fifties with Duke Miller in a gospel group called The Sunset Gospel Singers. We weren't making any money, so we got into Rhythm and Blues. The Elgins started in 1954 under the name of The Five Sensations and we changed it to The Elgins in 1966. That was just before we had our first Motown release called *'Put Yourself In My Place'* which was also a hit for The Isley Brothers.'

It has been said by 'soul' lovers, that what Tamla Motown produces is a watered-down version of the real thing and the records are aimed specifically at the white market who believe what they're hearing is the genuine article. Johnny agreed with this and said: 'The Tamla stuff is really factory made and has a formula. But to be true, it's very successful and most of the acts believe in what they do and feel the music they're doing. In the States, the black sales for Tamla Motown records are as great as those for the white audiences. There are other labels where the soul sound is more authentic, but we're fulfilling a need for the public. Trends change and the mar-

ket has to change too.'

Most of the recorded material from The Elgins has come from the prolific pens of Holland-Dozier-Holland, and although Johnny said the group isn't really in the music game purely for the money they can get, they want to get into writing songs as it pays a lot. So one wonders if, with The Elgins, money is the criterion?

Basically a vocal group, the only member who plays on stage is Norman McLean who's been with The Elgins for eight years. He plays guitar and on occasions, drums. Johnny Dawson, in his own words, chords a bit on piano and messes around.

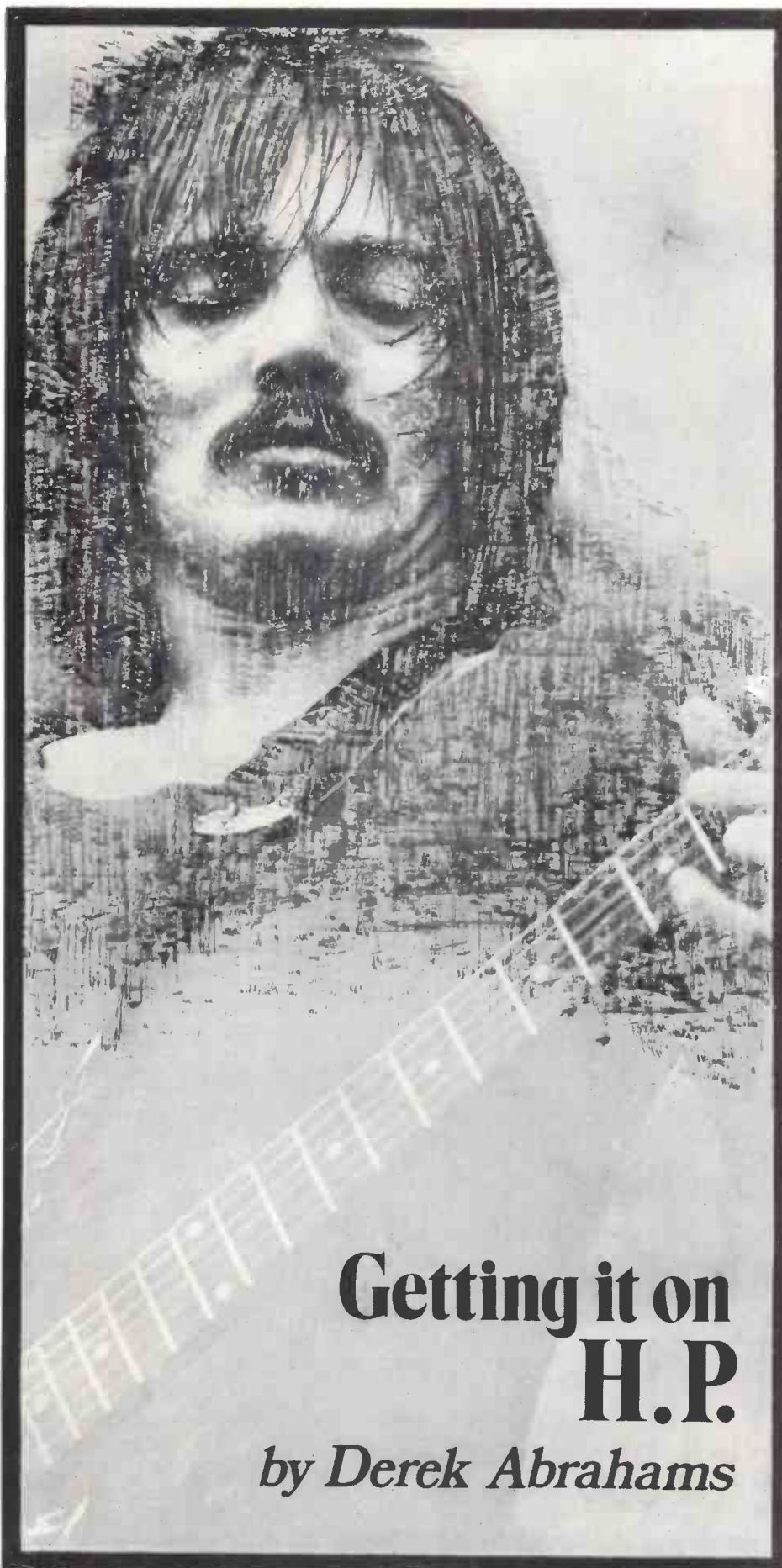
'In the States, we do all sorts of gigs like theatres, ballrooms and cabaret,' Norman said. 'We find the younger kids receive you much better and what we really like doing is cabaret; the atmosphere is much better, the social side is good and

the people receive you with open arms. It's the young people who really keep up with what is happening in music.'

'Styles change a lot and you put out a record and it lasts maybe 2-3 months. So a good artist has to change as the fashion changes. Motown change things for themselves. You might hear a sound and not like it too much, but they know what they're doing and the people catch up with it. The main thing with this sort of music is you really have to feel what you're doing otherwise the public doesn't feel it.'

'The Motown sound is very much influenced by the bass and what is going to be in next is the R & B sound. And that's going to be in for a while. Motown is going towards R & B now and with many of the R & B tunes, they're towards pop. It's like music turning the full cycle.'





# Getting it on H.P.

by *Derek Abrahams*

Jerry Shirley has a tremendous fondness of the days when he lived in penury before joining Humble Pie. He does not dismiss his once impecunious state in Cambridge as 'just something that happened when I was younger' and then accompany the remark with a bored expression and a vague wave of the hand as do so many other musicians who suddenly find they are earning a lot of money.

He gets great pleasure when talking about his early days of drumming with virtually unknown groups and having to really worry about where his next set of sticks were coming from.

His enthusiasm for the underground movement that prevailed in the shadows of that university city's many towers and odd spires is apparent in his every phrase. He gives the impression that the happenings of those days were the ordinary goings on in every town outside London.

'The music scene was just like a market place,' he says. 'Cambridge was rather like one imagines Mecca in the Middle East to be. Just as pilgrims went there so did just about all the people connected with the groups that played there. Everyone knew everyone else's business.

'Musically the city was very active. There were plenty of clubs and jam sessions going on. The whole progressive music generation, whether they were studying at the colleges or not, seemed to be into one sound or another.'

Then Jerry Shirley made it (that's another story so read on) and went to America as part of Humble Pie with Steve Marriott, Pete Frampton and Greg Ridley. Although now based almost semi-permanently across the Atlantic they do come home occasionally to see old friends and keep in touch with what's happening here.

Jerry came back the other week. But it was mainly to reminisce. To get him into a perfect state of mind he returned, like a prodigal son, to Cambridge. This time his visit was not by a wheezing British Railways train or by the sheer merit of a thumb in the air and the courtesy of a passing motorist. He went in his ten-year-old Rolls-Royce.

Now, the existence of his Rolls may give the impression that he is now a 'rich pop star' gloating on the misery of others who are still trying to make it. But that would be the wrong impression.

He went to Cambridge by car because it was the easiest way to travel. He didn't go to gloat. He went to visit old haunts and to see old friends. Not to flaunt his riches. There weren't many old friends to find, however.

'It had all changed,' he said. 'Musically the city is just not the same as it was. I was very disappointed. Cambridge was to me a personal city. It was my city and all the people in it belonged to me and I to them. There's just no one around these days. A new young set has taken over but they are not of the same temperament as those that lived there when I did. It seems the only definite music scene they have now is the annual folk festival.'

Being a poor musician these days or even a few years back is far from original. People rather expect it of you. Impecuniosity, they say mirrors the tormented feelings inside the player or actor. Too many musicians have now become *b/ase* about the fact that they are or have been poor. It's all to do with the

working class hero syndrome.

'When I say I was poor, I really mean poor,' recalled Jerry. 'There was literally no money around. And that meant virtual starvation. However, it helped me in my ambitions to get into a good band.'

'When I look back I realise how difficult it was to improve my drumming techniques. I don't think anyone can really play well if they have any worries. My main worries were about food. I think all my friends had that worry too.'

'Fortunately I'm not doing too badly now, but I often wish I was in a situation where I was earning the money I am today and still had the same friends and that we could still all go to the same places and have the same good times. But that's rather like the impossible dream, isn't it?'

Before going to Cambridge, Jerry used to play with a group called Abstolic Intervention. The band was another of those created by Rolling Stones' discoverer, Andrew Loog Oldham. They made one record – a Ronnie Lane (then of The Small Faces) song called *Have You Ever Seen Me* for Oldham's ill-fated Immediate label.

'Steve Marriott produced the record for us. I always had tremendous regard for The Small Faces. In fact, it was their drummer, Kenny Jones, who introduced me to Steve. Kenny and I were very similar in our drumming techniques. I suppose that's why we are such good friends. When I looked at him playing it was like looking at myself in a mirror and vice versa,' he said.

The record was a flop and so Abstolic Intervention disbanded. Finding himself at a loose end he decided to go to Cambridge and shortly afterwards found himself playing in another group, this time called Little People. Also in the band were Tim Renwick (now of Quiver), Ricky Wills (now with Cochise), Bob Argent (now a successful session man).

'We made a few demos and offered them to various people. Then from right out of the blue I got this offer from Steve to come back to London and form a new band. This was three years ago.'

'Steve said he already had The Herd's Pete



*Greg, looking as though he's been Spooked*



*Pete: One of the founders of Pie*



*The nostalgic Jerry and Pie's upper crust*

Frampton with him and Greg Ridley, of Spooky Tooth, was also going to join. All they needed was one more member and through our past relationship he thought I would fit in well. I was ecstatic.'

'We had to keep everything very quiet, mainly for contractual reasons. We were like four little Gestapo men in that we had to meet secretly in Wardour Street pubs and so on.'

'Not long after we got together at my parents' house at Hoddesdon. It was just like the old Cambridge days. We were all there for a quick blow but also for a definite purpose. We got a number going in about ten minutes and we all knew that we had something. The first few sessions helped us to learn about each other's capabilities. We were all really excited. So were my parents and they gave us all the encouragement we needed.'

'Unfortunately the members of the band, which had by this time been given the name of *Humble Pie*, were still under contract. Steve was the most difficult member to get released from his. Immediate just wouldn't let him go. Eventually they did though. Then we found it was the right time to show ourselves.'

## Experimentation

Humble Pie's first concert was in Belgium and, in Jerry's words it was a disaster.

'It rained all the time. There was so much mud it wasn't true and because of all this our equipment went completely berserk. We were topping the bill because of our first record, *Natural Born Woman*, had already been released and was doing well. Fortunately, the audience knew why our gear was acting up and they just let us do the best we could under the difficult circumstances.'

When we were just beginning there was no getting it together in proverbial country cottages. Steve lived in one before it became the done thing to do. We just rehearsed in places that were available at the time, whether they were cottages or not, it didn't matter.'

When *Humble Pie* was first formed they experimented with all kinds of instruments, including keyboards and even acoustic sets. But, one supposes, it was difficult for them to adapt to these methods because basically they are all raucous rock and roll entertainers, with the emphasis on two words — entertainers and rock.

Adaptation to British audiences for the group was difficult for all the acclaim had come from the other side of the Atlantic.

Steve Marriott put it like this: 'When we first went to America we completely lacked any confidence. Our manager, Dee Anthony, told us our act was too long and we had to drop certain numbers and concentrate on the exciting numbers. It worked and he was right.'

Steve said *Humble Pie* owes America a lot. The audiences in that country turned them into a performing band and gave them all the confidence they needed. But suddenly they found that they were booked to appear at the free Hyde Park concert with Grand Funk Railroad. It meant that it would be the first time the English band had ever had to prove themselves to an English audience

which, let's face it, are a lot different to the American ones. They were, needless to say, nervous.

'As rock and roll is what we, and especially I, are best at, we did rock and roll. It worked,' said Steve. 'We got a really good response from the crowd. It was great seeing all those Englishmen standing up. It was like they were saying 'welcome home' when we went on stage. We just regained the old contact with the audience.'

Contact with the audience is very important to Steve. He said that during his time with The Small Faces contact was almost non-existent. The records they made, he said, were good but the group didn't work enough.

In a recent interview he said the group were together for four years and eventually it became a downhill thing.

'It was best for us to part. It's taken three years for me to get that uphill thing now we've got it,' he said.

But does all this newly found confidence mean more concert appearances in their homeland? Or are Humble Pie another of the bands that leave the sea shores for the bigger money in America?

'We'd love to do some concerts here,' said Jerry. 'We were asked if we wanted to play at the recent Weeley Festival in Essex. And then there was an offer to play at the Royal Albert Hall.'

'But the thing is we've just returned from a tour of America and we're all pretty tired. We're also scheduled to return there very soon.'

'We've had some really good tours in America. The highlight though was during the last tour, which lasted for six weeks. We played at the Hollywood Bowl. On the same bill were Edgar Winter's White Trash, who played first. We played second although we had equal billing with Emerson, Lake and Palmer.'

'Dee Anthony, our manager and the man who gave us a new lease of life, says we're not quite ready to do the British tour yet. We usually go along with what he says. I don't think it'll be too long though.'

So even if there's to be no British tour in the offing at least we will have the satis-



Steve: He made and baked the Pie



Hyde Park: Pie really hot by this time

faction of another album, this time called *Performance (Rocking At The Fillmore)*. The album will, apparently, cost only the price of a single LP.

Jerry expects the album will show British people, apart from those who saw them at Hyde Park in July, what they are really like.

'It's a live album because we're mainly a live band. Just as Steve said, when we first started we were more of a recording band but since we've been playing in America (they've done five tours this year) we've become a performing band too. The audience on the album are just as important, really, as the group. They've really helped to make the LP what it is.'

Shortly to join Humble Pie will be another member - a £5,000, 2,000 watt PA system from Aksut in Denmark.

Jerry said he is still 'learning' how to play drums. He's not a technically-minded drummer. His sounds, he says, are created from the different feelings that arise inside him whilst playing.

There are many drummers who have had tremendous influences on him over the past few years.

'All my favourite drummers are rock drummers, such as Charlie Watts and Kenny Jones. But I also dig listening to Buddy Rich, old Sandy Nelson records and also, believe it or not, Eddie Cochran. I found out that on some of his old records, like *Summertime Blues* and *C'mon Everybody* he also played the drums. In fact, I think he played every instrument'

## Yearn to learn

'Drummers on old blues records are also very important to me. The drummer on some of the early Muddy Waters records was tremendous. His drumming wasn't time-structured at all. It was all from his inner feelings. His style was considered outrageous at the time but no one really pays much attention to the sound these days, which is sad.'

'Mitch Mitchell is probably my favourite drummer of all, though.'

As has already been said Jerry is still 'learning' to play the drums.

'Yes, I'm definitely thinking of having some lessons, probably the best teacher will be Carmine Appici, of Cactus. He's just bought a new set of Ludwig drums with nine tomtoms with different octaves. I believe he's going to write a book on drumming soon.'

Even though Jerry is the youngest member of the group, which was possibly also the first band to be composed of 'super musicians,' his own feelings on songs and rhythms are fully accepted and not put down as those submitted by the junior and the man with the least experience.

'A lot of the time we work together, although Steve does a majority of the writing. He writes the words of songs to fit chord sequences. Pete does some writing too. Greg's a great writer but he's only really getting into it now.'

'When we are working on a new tune the theme usually comes from a riff that we create between us. And then we pick it up from there. Believe me, there are some great tunes and words coming out on the new album.'

The Fillmore album is really a fine example of where we are at now.



# MANAGERS & AGENTS.

October 12, 1971, will not probably be remembered as a particularly significant day by music industry people. But to a small group of people in a second floor office overlooking Mayfair's Conduit Street, it will very likely be the most important day for them this year.

The date marks the first anniversary of Evolution, Europe's largest and most powerful independent contemporary music agency and artist management company.

Although its formation was the brainchild of Gordon Mills, chairman of the Tom Jones and Engelbert Humperdinck management company, MAM, and Barry Clayman, joint managing director of the vast MAM empire, the men they enlisted to run the division were promised total autonomy.

The first two men to be found were Johnny Jones, then a co-director of London City Agency and Capital Artists and previous to that a nomadic jazz trumpeter, and Ian Smithers, manager of the Hardin-York outfit and an executive at the Marquee-Martin Agency, which operates the Marquee Club and recording studios in Wardour Street.

The tale of how Jones and Smithers came together is even more involved than the running of the Evolution Agency. The name Evolution, incidentally, is only used these days by the members of its staff and the people connected with MAM.

Jones had just returned from a golfing holiday (he got a birdie three on the first hole and couldn't believe it. It took eight shots to get the ball into the second hole, however) when he spoke to *Beat Instrumental*.

'The story of how we got together is basically this: Barry Dunning, who was my partner at London City Agency and Capital Artistes, and I, decided to fold the agency for economic reasons. Our main act was the Keef Hartley Band, both for agency and management. We gave the agency for Keef to Marquee Martin but kept the management contract. Barry still has management for Keef and I have management for his guitarist, Miller Anderson. After the agency closed Barry also got involved with group transport and other things allied to the entertainment business. Individually we were far better off.

Anyway, during the trip to Europe I came across a Swedish singer called Bibi Johns and I immediately signed her up for management. She did very well on the Rolf Harris television show that ran for some time. I didn't think that Marquee were quite the right agency for Bibi so I shopped around and got in touch

eventually with Barry Clayman of MAM. During our talk we got onto the subject of other interests I had in the music business and I told him about the deal with Marquee for Keef Hartley and my management contract with Miller. It was then that he told me about his plans to form a contemporary music agency and he asked me if I knew anyone else who would be interested in joining.

'I approached Ian, whom I thought was the most suitable person around, discussed the idea with him, came to an agreement and that was the formation of Evolution. That old phrase about never looking back is true in our case,' Johnny said.

Shortly after the agency opened for business its two executives signed a virtually unknown singer called Dave Edmunds for agency plus. Within two weeks of release of his first single, *I Hear You Knocking*, they had a number one on their hands.

'During my whole career in the music business,' said Johnny, 'I had always dreamed of being connected with a number one record. And there it was, staring me right in the face.'

If the Edmunds' record wasn't enough, Evolution scored again three months later with the Ashton, Gardner and Dyke disc, *Resurrection Shuffle*.

'We signed them in the January and five weeks later the release of their record they were in the top five. Both they and us did well out of that situation,' he said.

The success story was pretty much the same with RCA Records' *Sweet* group and their record, *Co-Co*, and although the group were just signed for agency it was enough for Johnny and Ian to get a good night's sleep.

Things were fairly humming in the offices by this time. Evolution had found itself representing Tom Paxton and U.S. representation for Deep Purple.

'No one believes me how much Paxton earns when he comes here,' said Johnny. 'He got £4,000 for one hour at the recent Lincoln Folk Festival. The promoters still made a profit.'

'I'm incredibly content with what's going on, especially with the tours we're putting on soon. So far we've got UK representation for Velvet Underground, Fanny, Steve Miller Band and Albert King coming this year. Then in 1972 Poco, Hot Tuna, John Sebastian



and Leonard Cohen are all expected to make concert appearances,' he added.

This may give the impression that Johnny and Ian are only interested in handling major names. But you would be totally wrong in assuming this.

Johnny impressed upon me that they are also very much interested in building up smaller bands. Some of the lesser bands the division handles are Jelly Bread, Fuzzy Duck and Flyn McCool. One group he is trying to get established are the Australian Max Merritt And The Meteors. He described them as the best rock and roll band he's ever seen.

'Naturally we'd like to expand the department considerably and then investigate the potential of every group we ever hear about. The only problem is space. There are about a hundred people connected with MAM (none of them over 40 years old, either) and there is just no office space readily available to cope with the extra work,' he said.

He said the office gets inundated with demo tapes and letters asking someone to visit so and so club to see so and so group.

'Naturally we can't go to visit everyone. Mike Nelson and Mike Cotton, who specialise in the college circuits and artist manage-

ment respectively, go to see as many acts as possible. But when people read your article,' he added, 'please emphasise the fact that if they would care to send in tapes please make them 15 i.p.s. ones if possible. We can play 7 i.p.s. tapes but the quality is so much finer on the other speed.' Evolution is not bound in any way to the MAM record label.

'We're getting involved quite a lot in record production these days and if a group is worthwhile and suit the image of MAM Records we will try to get them on it. But obviously they can't take everything we put their way. If the group are really good we will try to place them with another record company. We certainly won't forget about them and just stack the tape on the shelf. But when I say good I mean they have to be good. That means stage presentation and everything.'

When Johnny first went to MAM Barry Clayman told him it would be part of his job to destroy the cigar smoking, mohair-suited image of the agent.

I think Johnny Jones and Ian Smithers have done just that. Both live the music they are so involved in. They share the worries of their bands and will help in any way possible to assure a band in their care gets its fair desserts.



# JUMBO CHAT

Jumbo could possibly be described as being a heavy name but the group working behind it are far from heavy. Most of their music could have come from unreleased Beatles' material from *Hard Day's Night* and their stage presence is also a reminder of the long lost days of entertainment.

Many changes have affected the music scene since the mid-sixties and not all of them for the better. The type of 'chat' in between songs which drew the Beatles near to our hearts has now been lost to the super-cool mumbling or nothing at all. Songs have given way to musical ramblings in many cases where the only person being entertained is the musician playing. How many drum solos are really warranted and how many are purely to satisfy a hungry ego?

Jumbo are a four-piece group, two from Wales and two from London, who were just growing up when the Beatles 'happened'. 'You always tend to associate with the music that's around when you leave school', says drummer Stuart Halliday. Bass player Paul Carmen explains the difference between Jumbo and most of the groups that play so-called 'progressive' music as, 'We

write songs rather than numbers'.

However, it is within the structure of a song that Jumbo allow themselves to experiment. 'There seems to me to be a type of group that isn't definable by the categories that are acceptable today', says Paul, and goes on to cite Crosby, Stills, Nash & Young as an example. In fact, some of Jumbo's songs resemble those of C.S.N. & Y in that they have structured harmonies and are 'songs'.

Jumbo have found that most clubs today bracket groups who write their own material as 'progressive' and those who play other's material as 'pop'. They have encountered trouble here because although all their songs are self-written they could be conceived as being 'pop' in as much as *Beatles For Sale* album is pop. This goes to show the fallacy of trying to categorise music in this way as well as the narrow vision which some of the open-minded progressives possess.

Jumbo have been together under their present name since the beginning of the year. Prior to that they were Angelique playing a residency at a club of the same name. It was at this venue that they were spot-

ted by the Tremeloes who liked the way they were on stage and signed them up with their new management company. The group were supplied with a van, new equipment as well as each being put on a weekly wage. 'We admire pop stars', says Stewart, 'Everyone knocks pop stars these days but we don't. I think we were even quite impressed when we first met the Treds!'

It is this magic of the *pop star* that the individual members of Jumbo still yearn for. It is something which surrounded the Beatles in the days of scream but which hasn't returned very often. On the subject of progressive music guitarist John Woolley says, 'It's mainly the press that have created the difference between progressive and pop. They've succeeded in stopping the audiences enjoying themselves in order to give them the feeling that they're there to be educated.'

All four members write and sing their own songs on stage. 'If we're in a car together,' says bass player Paul Carmen, 'we write a song together. If we're on our own we write alone—we don't plan things'. Of his origins in the world of folk and its influence on his version of 'pop' Paul says, 'I love the harmonies that we

can produce as a group. It's just a progression. It sounds overall much better than that which a solo performer can do. Personally I'm usually motivated to write by sadness. I suppose it's a stronger emotion than happiness.' His ambition for Jumbo is for it to become known as a 'respected pop band and a group of song-writers.'

Paul Benham will probably end up being the 'face' in the group and he also possesses great talent in the area of entertaining the audience in between numbers. 'Please don't feel obligated to clap just because you did for the first number,' he says, 'you don't have to knock yourselves up. We get paid regardless!'

Jumbo were in Trident Studios during September laying down tracks for a forthcoming album.

Meanwhile, they are continuing to serve out their apprenticeship playing at the ballrooms, football clubs, discotheques and underground havens throughout the country. Paul explains his hopes for the group as, 'I'd like to think of us as four individuals being together to form a fifth individual—Jumbo.'

S.T.

# DAY OF PHOENIX

## TEST U.K.



Day Of Phoenix are a small horde of Danes who recently landed on the shores of Britain in a flying long-boat to promote their new gramophone record *Wide Open N-Way*. Their chief, Karsten Lyng, attended a pre-arranged meeting with a reporter from *Beat Instrumental* in the secrecy of a North London apartment.

Throughout the meeting Karsten puffed slowly on his hand carved pipe and warmed his feet in front of the glowing gas fire. Describing the music that these merry Danes are able to produce on a variety of instruments, he said, 'We make it ourselves and it's a bit progressive'. At this, Ole Prehn butted in to say, 'We try and do our own thing'. Apparently back in their homeland they live together in a country farmhouse and 'get it together' along with their lady friends. In the cold winter months they collect their instruments together and leave the farmhouse behind in order to play music to people who are not fortunate enough to live with them.

### West Coast Music

'Only hippies or hip-like people come to see us', said Karsten in between puffs, 'And we play in the countries of Germany, Sweden and Norway as well as Denmark.' When they started out as a musical band they backed a young English gentleman by the name of Ci Nicklin. 'We felt like backing musicians to Ci Nicklin', said Karsten with a slight tinge of boredom.

'We play West Coast music', said Erik Stedt. 'We are an underground group' and although all five members are Danes they sing in the English tongue. Ole Prehn is mainly responsible for this. 'We sing in English to broaden our appeal', he said, 'It is a better language to sing in. It's more melodic'. But, the plundering, pillaging Danes have reasons other than the purely aesthetic for using a

foreign language. 'Four-and-a-half-million people is not a big enough market to build on', said Karsten, his eyes as big as fifty pence pieces, 'There are only that many people in our country. That's less than half the population of London'.

In fact, most of the top attractions in Denmark are British, anyway. Karsten named Led Zeppelin, Deep Purple and Black Sabbath as being the 'big three' at present. However, our heroes were not influenced by these commercial bands. Captain Beefheart and the Soft Machine were more suited to their taste. 'Edgar Broughton strikes me as a rather vague copy of the Captain, I fear', said Ole laughing.

Day Of Phoenix claim that 75 per cent of their act is arranged and 25 per cent is improvised, 'It might even be 76 per cent', said Karsten with a guffaw of laughter. They also claim, not surprisingly, that their music is totally indescribable, which means beyond human description. Their manager agreed with this and drew

parallels between their work and a painting in that each time you see it there is something new to wonder at. 'The fact is', said Hans, 'We deliberately try to avoid getting too close to anyone else's style'.

Their sudden rise from the obscurity of eating Smorgasbord on a grey Danish terrain to the delights of eating luxurious chocolate biscuits in a West Hampstead flat came about through playing alongside Colosseum in their homeland. 'Tony Reeves liked us very much and asked us if we wanted to make a record', said Henrik Friis, 'We recorded it in Ivor Rosenberg Soundtechnic studios in Copenhagen and mixed it at Olympic Studios'.

The album was used to launch the Greenwich Gramophone Company, of which Tony Reeves is a senior executive. This is a great achievement for the Danes as it is their ambition to become known in Britain. 'It will be good for our self confidence to make it here', commented Karsten, 'Beat music was originated in

England by the Beatles'. The Beatles are heroes to Day Of Phoenix, 'I still listen to all the old Beatle records,' said Hans. 'They all still have something. It seems to me that their old songs impress you even more than when you first heard them'.

The band hope to play music to the people of our land if the governing powers issue them with documents allowing them to work here. 'We would also want to tour America', added Erik. Ole also expressed interest in America and suggested that there were many Danish bands who would be a great success there. 'We'd like to turn you on to some Danish groups', he said. 'Culpepper's Orchard, Midnight Sun and Doctor Dopotjam.' There you are folks - get turned on! Of the latter group he added, 'They are very young but talented and have two drummers'.

### New Language

Musically, Day Of Phoenix seem to be proficient but in no way adventurous and lack that certain ingredient that would cause you to turn your head or even bother to look at the label. The vocalist is quite boring which is a shame because of the superb quality of the lyrics. Writing in a foreign tongue has certainly allowed them to be a lot more uninhibited than those whose language it is. From the title track of the album come the words, *A smile can turn the candles/into dancers on your brow/performing crazy ballets/on my brain* - lines which possess an innocent beauty because of the freshness achieved by working in a new language.

By the time you read this they will have returned across the high seas and will be planning further attacks whilst in the comfort of their farmhouse. Doing their own thing, getting it together and playing progressive West Coast music - it could well catch on over here and the Vikings will have returned in force yet again. S.T.

# BRONX CHEER

What's in a name? A group by any other name would be a group (with apologies to the Bard). The point is there are some groups with a name just right for their music. However, when you come across something like Bronx Cheer, what can you expect?

In the first place, what does it mean to us poor Britishers? American in origin, it is literally a derisory sound. Or as one of the founder members so nicely put it; 'A d'Oyle in the boat

to all the heavy merchants!' (Cockney rhyming slang strikes again!).

Whichever way you look at it, Bronx Cheer are around to play good-time happy music. In fact they have been doing just that for over six years. Their main aim is to entertain the listener with their music and comedy. Interviewing the group is like trying to get some sense out of the Marx Brothers, Goons and any other comedy combination rolled into one. Originally known as Jug

Trust, Bronx Cheer was started by Brian Cookman, Tony Knight and John Reed. They used to work quite a lot on the folk club circuit as a three-piece then imported Irish pianist Chas Johnson and found the cost of that exercise too high to work regularly. (At least that's their story and they're sticking to it!)

Brian, who is lead vocalist and plays guitar and harmonica, said 'We're entertainers rather than musicians and 100% of our performance is entertainment. An artist has to be a very serious musician to just play and get away with it without entertaining. We're a 'Live' band as opposed to a stand up and play band. The audience never gets the chance to relax when we're on, as we continually bombard them with good music, jokes and anything that comes in handy. Tony is the anchor man in the group in that all the jokes are aimed at him and an evening ends up with all the chicks feeling sorry for him.' Even in the recording studio, they all loon about as they would on stage. Their zany sense of humour comes across, with Tony, who plays jug, washboard, high-hat and bass drum, getting most of the stick.

Their first album which should be released for Christmas bears the grandiose title, 'Bronx Cheer's Greatest Hits Volume 3' which gives you an indication of where their heads are.

Most of the group's material is original although they sometimes use existing numbers now and then. Brian writes most of the lyrics and they have a parallel to what happens to people. 'The only influences in my songs are personal or imaginary,' he explained. 'If I'm writing a boy/girl song, I get away from the romance side and put over lyrics with a possible story line - things that have happened to most people. I've got no musical preferences, as I like everything from opera to African rhythms. I've always been the biggest influence on my-

self and have been through all the phases, though I'm going through a menopause at the moment!'

The four members admit they aren't very good musicians - in fact they can neither read or write music. But this doesn't seem to trouble them in the least and listening to their music you'll hear most numbers are simple and light-hearted. Each individual writes in a different way and this is what makes the group sound fresh. John Reed is the musical director of the band and plays acoustic guitar, mandolin and tiple. He said: 'We can find our way around our own music. I don't tend to write as much as the other guys, but I sort things out for them. When I do write, it's on a basis of chord sequences which suggest a tune and that in turn suggests the lyrics. I write in an elementary blues style and would rather get away with using sixteen. Chas for example uses a load of chords in his songs and they are mainly melodic. The things I like are mostly folk, blues, and country music. Also acoustic and simple things like Lew Stone, Henry Hall and Al Bowly!'

All four members have day time jobs so they are in music for the pleasure and not for the money. Their happy-go-lucky attitude comes over in their conversation as well as their music but there are occasions when the serious side comes to the front.

'The basic problem with most groups these days is they're too nextdoorish,' Brian maintained. 'What I mean is you can pass them in the street and not even recognise them. Years ago if one of the big 'names' went down the road, he'd be mobbed. Now people are bizarre rather than outrageous. Pop people have got over-exposed and the public has got blase.'

'There's no limelight any more,' Chas added. 'What I'd like to see is Tommy Cooper with a reggae band. That's my ultimate in entertainment!'



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# SO UNTOGETHER

## SANDY DENNY

by  
Tony Norman

Sandy Denny doesn't know whether her first solo album, *The North Star Grassman and The Ravens*, is really any good. She says she will have to listen to it again in six months to make up her mind.

'If you are really involved in making an album and go to all the mixing sessions,' she said, 'you will hear every song at least twenty-five times. I mean, you might get a fluke, brilliant mix first time, but even then you would think you could do it even better. In the end you become so conversant with every note, you just cut yourself off. It's almost like shock — you don't know if it's any good or not. You must feel that if you heard it another twenty-five times you would probably go mad.'

The critics have made up their minds about *Grassman*. Her talent as a composer shines through, while *Let's Jump The Broomstick* and Dylan's *Down In The Flood* are loose, rolling bouncers. They were recorded 'live', in just one take, in the studio. Was this a planned move or just the way things evolved?

'To be quite honest,' she replied, 'I'm so untogether I didn't plan anything. I mean, I wrote a couple of the songs actually in the studio while the group were putting the backing tracks down. I had the ideas but the actual deadline with me is like five minutes before it must happen. I re-wrote some of the songs while I was actually recording them I even mis-read some of the lyrics, but I wouldn't leave them like that. I mean the songs are all complete in what they are, although I could have expanded on quite a few of them.'

When we talked, she was thinking of enlisting the help of other musicians on a permanent basis for gigs. But on the album, apart from musicians like Tony Reeves, the ex-Colosseum bass player, she also worked with four of the guys she has played with in the past — Trevor Lucas, Gerry Conway, Pat Donaldson, all of whom were with Fotheringay and Richard Thompson, now freelance after leaving Fairport Convention. She is reluctant to talk about the past. She feels that her work with Fairport has been given exhaustive coverage in the press. 'If people don't know who I am now, at this late in my career,' she says, 'they never will.' It was this kind of attitude that prompted her to tell her publicist not to mention the fact that she was once voted Britain's Top Female Singer in a press sheet that was being prepared for America. Her interest lies in what she is doing now.

When she decided to leave Fotheringay and pursue a solo career, last Christmas, the official reason given was that she wanted to leave herself more time to write her own songs. This, as the current album shows, she has done.

She says she always listens to what other people have to say about her songs and is 'usually incredibly upset if they don't like them'. But she is loath to give concise explanations of her lyrics. 'It seems like somebody is going just a little bit over the edge if they want me to explain what I term loosely and affectionately as some kind of poetry. You

know, they want me to explain it in other words, when other words" would have been used had they been necessary.'

'My songs are like commentaries on certain situations that I have come across in my life. If they are a bit hard to understand, that might make it easier for somebody else to put another meaning on them. It may just tie in with something they've had happen to them. It might not be exactly the same thing that's happened to me, but the song may convey in some way the emotion they felt when they had a nasty experience or a nice experience or a mysterious experience. They may just identify with it in their own way, which is after all exactly what they should do if they feel they can.'

'It would appear that I am a very serious person from my records, but in fact that is the only place I am serious. Basically, I'm always leaping around, laughing and jumping. People think I am so different to the way I come across on record, and d'you know, they're quite right. But when I sit down and listen to the album, I can completely enclose myself in the mood of what I've sung and what I've put down on record. I can make myself return to the way I felt then.'

'If I sang the same songs again now they would be different, because I couldn't possibly do it exactly the same again. So therefore, an album is really just a cluster of memories. I know that the next lot of songs I write will be different, because I was in a completely different frame of mind when I wrote most of the songs on this album. That almost makes the album invalid, but it doesn't because it's a recording of a part of what I've been thinking and the way that I live.'

Did she have a particular favourite among the songs she had written in the past?

'Well, it's very difficult for me to say,' she replied after a pause, 'because in my own way I suppose I must be fond of all of them except for the odd one or two. You know, the ones that were sort of 'sit down and write a song and out and do it', kind of things. Most of my songs have been really thought about. I really apply myself to the best construction of an idea that I can come up with. So, in my own way I like them all because they are part of me. Not that I'm in love with myself or anything! But actually, what pleases me more than anything, is if other people enjoy them, because I know what they're about. They were 'important at the time, so they must be important now because they have compiled a sort of wall of songs. At the moment, the ones I've just written are on the top and there's going to be more on top of those. That's the way I'll be.'

'I'm not a prolific writer, but then not that many things happen to me. I can't write thousands and thousands of songs because you can only do a certain amount of things during the day and there are only a few really dramatic incidents. I draw my songs from those. You see, I don't like writing tripe and flippant songs about practically nothing at all.'



## STILL DRIFTING ALONG

So far we've had the Original Drifters, The Japanese Drifters, even Cliff Richard and the Drifters (later renamed the Shadows).

Then, of course, there are the real Drifters, the guys who cut such million-sellers as *There Goes My Baby*, *Another Saturday Night With The Boys*, *Up On The Roof* and *Under The Boardwalk*. Confusion doesn't end there however. Look at the pictures on any two consecutive Drifters' albums and you will see that they just are not the same guys! . . . Will the real Drifters please stand up?

The fact is that the real Drifters mean more than just a group, it's an institution, a business corporation. Its members come and go but just like any other business it

keeps 'right on, baby.'

'If the first Drifters were sitting round this table now they'd be old men,' explained the group's manager, Faye Treadwell, when we caught up with the current outfit at Atlantic's London offices.

I asked the obvious question next — just how many members of the real, the genuine Drifters have there been?

Faye thought for a few minutes then went through the list right from the beginning. It came out to 23 in the 18 years the group has been going.

'You know, it gets confusing sometimes. The record company will call me and ask who was singing on this or that track.

'If I can't remember then I try

to work it out by listening to the record but that doesn't always work because some of the guys sound incredibly like each other.

'It's not that they set out to copy their predecessors' voices, it just happens that way.

'Now, Clyde McPhatter was our first lead singer and when he was younger Johnnie Moore sounded uncannily like him while Bobby Hendricks sang just like Johnnie does now.

'Bill Fredricks sounds just like Rudy Lewis who he replaced, so you see it's not always possible to be accurate about who sang on what. Besides, a few guys who were never officially in the group sang back-up voices on one or two of the records!'

The current line-up is Johnnie Moore (first lead), Bill Fredricks (second lead), Butch Leake and Grant Kitchings.

Johnnie has the longest association with the group, he replaced Clyde McPhatter when the latter went solo in 1953, long before the days when Ben E. King fronted the group, then left to do his military service and came back again later.

Grant Kitchings is the new boy, he joined just three months ago. How did he feel stepping into an established group and singing all their old hits: 'Well, to me it's like a football team. People support a team because of their past glories but they don't expect to see the same players for ever more. You bring in new blood when enthusiasm starts to lag through routine, it's just like any business,' Grant told me.

Without a hit for quite a long spell, the Drifters are, nevertheless, still a big drawing attraction as the fantastic crowds for their British tour prove so well.

'In fact, the group's status is higher now than it ever was in the days of the big hits. We've moved up into the Las Vegas class — we've got a three-year contract at the Sahara there,' explained Faye.

'We've just come back from a Far East tour. It's amazing but *Save The Last Dance For Me* is still on the juke-boxes out there and the group is so popular that they splashed our visit all over the front page of the *China News*.'

Besides playing the sophisticated supper-club circuit, the Drifters — who have hardly had a day off in years, hence the sparsity of their recordings — have also been busy with rock 'n' roll revival shows.

'We did a fantastic one at Madison Square Garden with Chuck Berry, Little Eva, the Four Seasons, Jerry Lee Lewis, the Coasters, Jay and the Americans, the Shirelles and an incredible

cross-country tour from New York to California,' said Butch Leake.

'In the East it's become a cult, anyone can put on a revival show and make money. They aren't quite as nostalgic on the West Coast but next year it's going to happen out there too. I feel sure it will.'

In Britain at least the explosion has already happened though it's more of an R&B than a R'n'R thing with old recordings by the Tams, Tammi Lynne, the Spinners and others tearing up the charts.

'The audiences here are just two much,' said Bill Fredricks the exuberant spokesman of the group who is so much like I Spy TV show hero Bill Cosby in speech, manner and humour it just isn't true.

'We can really get some great things going with them,' he said, amusingly describing an experience with a West Indian audience the previous evening: 'Those cats can give you a real rough time if you don't sing the songs they want to hear but as soon as they bawled them out in their own dialect I had them in my hand,' he said, explaining that his father is Jamaican.

'Our job now is to knock all those fake Drifters groups out of business. We can give twice the entertainment value those outfits offer. They simply do not have very good copies of our hits while we do a lot more — including send-ups of the Platters, Little Richard, Ray Charles, even Jimmy Dean's *Big Bad John*.'

If the Drifters are personified in any one person then it is Faye Treadwell whose late husband, George, started the group in 1953.

'He was previously married to Sarah Vaughan and managed Billie Holliday. Right from the start he ran the Drifters as a business concern, it was registered as the Drifters Corporation in 1954. If anyone didn't fit with the way he wanted things then they had to go. In fact, he fired the whole group once and launched a completely new outfit with Ben E. King as lead singer and that brought us our first gold disc with *There Goes My Baby*.'

Faye Treadwell has carried on in the same business-like manner yet the boys have an obvious, affection for her.

'We all went through that bit of singing on street corners and in a subway or hall to get the right echo effect. That sure was a lot of fun but now, though we still enjoy our work, it's a business. We all realise that the Drifters will still be going long after we've disappeared from the scene,' was how Bill summed it up.

## BOOK OF THE MONTH

Bill Millar. Published by Studio Vista Ltd. 60p.

Another in the Rockbooks series, this time devoted to the rise and fall of black vocal groups and the Drifters in particular. Millar has done a great deal of research into the subject and the book is littered with titles and record numbers to illustrate his points. Plenty of photographs abound from the Ink Spots to Carole King (who wrote for Clyde McPhatter and the Drifters). The Drifters with the various personnel they had over the years get their fair share of photos and it's interesting to compare the different shots and the way their image changed. Also there's a liberal use of American trade paper reviews of records. In addition to this, there's a comprehensive discography, a couple of appendixes and some useful notes.

This book is really for dedicated followers of black vocal acts and as such, the lay reader might find it a bit of a task to plough right through it - especially with the number of records Millar presents on practically every page. Millar starts off with the circumstances which led a group like the Drifters into being. He then develops his theme to state that the Drifters were an act which rose head and shoulders above its contemporaries. True. Millar also points out the environmental reasons which helped form so many black vocal acts.

In the beginning there was blues and gospel and he



traces these influences right through to the Negro vocal acts of the 1950s and '60s. But one thing people can argue about - was blues a part of the Negro church service? This he mentions on the first page. But as that great gospel singer, Mahalia Jackson once stated, the blues had nothing to do with God's music.

Not many things to gripe about in the book except the text and the discography at times don't tally. For example, on page 39, Millar refers to Ben Webster's soft saxophone behind the lead singer on *The Way I Feel*. The discography reckons its Sam Taylor. On *Steamboat*, he says the tenor sax is Sam Taylor, and disco says possibly Buddy Lucas. But all considered, a welcome addition to the gradually increasing number of books on rock music on the market.



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