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## Editorial

What is the definition of good music? Is it music played in an acceptable style? Is classical *better* than pop? Can commercial 'pop' be 'good music'? These questions can take up evenings of talk without ever reaching a satisfactory decision but nevertheless there must be some guidelines which can be used when we describe a musician as playing 'well'.

Very often people are deceived into believing that a particular style of guitar playing is 'good' and that anyone playing in that style is by definition 'good'. As we are educated at school we are told of many classical composers who wrote the beat music of their time but of course we never get to know by what standard these compositions are judged. Indeed, frequently people rave about groups whose music they've never even heard because the hearsay has been good!

Possibly the only standard by which we can judge a musician is that of his control over his instrument. A 'good' musician is one to whom the guitar is an extension of his body and he can use it to produce any sound he wants to. Jimi Hendrix and Keith Emerson are two such musicians that spring to mind and the Band are a group within which each member has complete mastery. Many groups can do a copy of the Band but this is musical *imitation* rather than *inspiration*.

Through having such a mastery it is possible to create music to evoke any mood – and this is where the great classical composers made their mark. Many of the 'pop' groups of today may be proficient within their limited formulae but their capabilities do not extend to the whole spectrum of music and their 'mastery' is often only a few chords rather than the whole instrument. However, the last few years has brought a great many musicians to the fore who have been 'good' – in that they've got to know the potential of their instruments in the way that artists and sculptors have achieved greatness through exploring the potential of their particular instruments.

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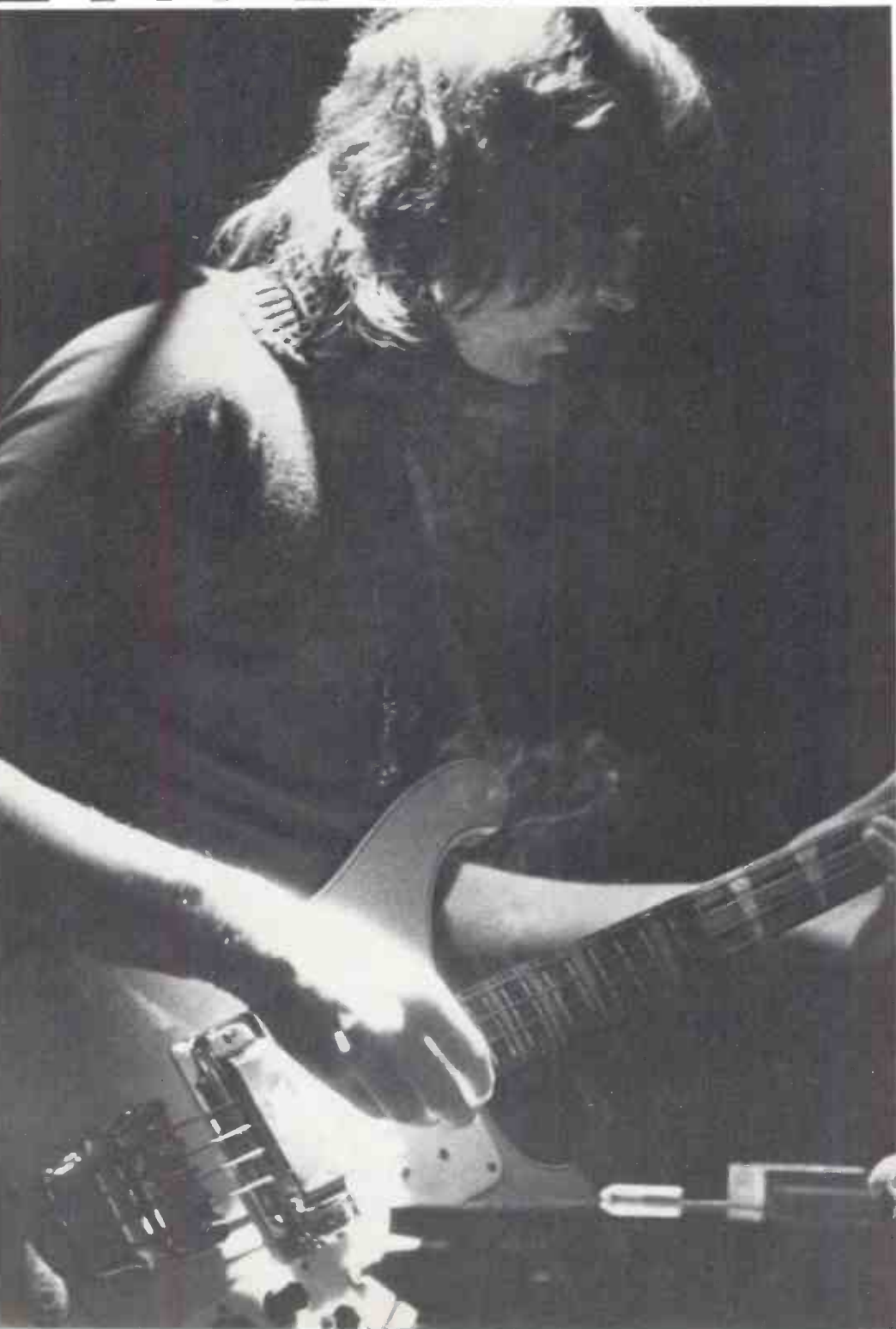
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# PLAYER OF THE MONTH

## CHRIS SQUIRES



A visit to Yes bass player Chris Squires' Kensington flat bears no evidence that he is a guitarist. All his instruments are stowed away in their respective places and the only visible sign of an interest in music at all is a small tape playing complex in one corner of his front room.

But if you really examine the room you can see almost hidden a long, dark case holding a Rickenbacker bass guitar, the first one of that make he ever bought.

'I got it at a discount when I worked at the Boosey & Hawkes' Regent Street shop when I was about 18.'

Squires began playing music with a school group called The Selfs when he was 16. He was, in fact, told that he was going to have to play bass because he was taller than the others and because he had bigger hands.

So, his parents bought him his first guitar – a £30 Futurama – for Christmas and he learned from tuition how to tune it, what frets to put his fingers on and a few mechanical hints.

After leaving school he joined another band called The Syn who had a couple of records released on Decca.

Through a friend he met John Anderson and they discovered they had vaguely similar ideas on music so they decided to play together.

Squires said about then he had started playing around with a lead guitar but 'the instrument didn't interest me that much,' he said.

But the lead was more important than Squires originally thought. He started adapting the lead guitar playing technique to the bass.

'I wanted the guitar to be more predominant. The sound I get at present from my two Rickenbacker and Fender Telecaster models is more treble and cutting than many other peoples.

'I use mostly variations on sound. It's knowing these days where to put the beat and accent in certain phrases in a number that's important.

'There's one track on our new L.P. that has been specially composed for bass. On it I play riffs, rhythms, melodies and solos. The sound produced by the bass is double tracked sixteen times.

'I use two Rickenbackers and the Fender, with wah-wah on one Rickenbacker for the solo, fuzz on the other for the riff after the solo and the Telecaster with a fast tremolo which gives the sliding sound.'



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# SONGWRITER OF THE MONTH

## PHILIP GOODHAND-TAIT

There are some musicians around purely because of their love of music and their ideals which go with this feeling. Then there are those who are in the business solely for the money. The trouble is if a musician starts off his career with high ideals and becomes a sort of cult figure, the old cry of he's gone 'commercial' usually goes up if he has a succession of hit records. Philip Goodhand-Tait has gone through both phases.

He formed his first group, Philip Goodhand-Tait and The Stormsville Shakers when he was fifteen and still at school. The Shakers lasted for about five years playing good rhythm 'n' blues. Then came the period of Flower Power and they changed their name to Circus which carried on until Philip decided to retire to write and then came up with *Everlasting Love* for the Love Affair.

'My songwriting began when I had the Shakers,' Philip remembers. 'We were a progressive band for that time and weren't doing songs for the charts. We were working to gain acceptance for our sort of music, but I got dispirited and quite honestly I sold out. It was a question of making some money and there was money to be made from writing commercial songs. When I had the Shakers, people didn't really want to know and I was affected by their attitudes quite a lot. Funnily enough, nowadays people say so many nice things about the group.'

After two years of writing commercial songs, Philip realised it wasn't too difficult to make money. But during that time he also wrote songs with a deeper meaning than those he did for the Love Affair. 'I made demos of all of my songs and to keep myself happy, for every two commercial ones, I wrote one for my own pleasure' he said. 'My manager and the people at Dick James Music liked the demos which were just piano and vocals. But the main thing was I got more



pleasure out of doing them properly to see if there was a market for that sort of material.'

'I suppose I was fortunate as the publishing company became a record company and it wasn't too hard for me to get a recording contract with them. They didn't want me to do songs like *Bringing On Back The Good Times* and my songs changed the moment I got the recording contract. I've been writing songs all the time but I had no use for them. It's important that you try and keep the music as honest as possible and I feel sorry for writers who go to publishers with material that is only suitable for someone like Middle Of The Road.

### Classical & R'N'R Influences

Philip received a classical training on piano from his mother who was a music teacher. But like so many other youngsters in the late fifties he was exposed to the rock 'n' roll piano giants like Fats Domino, Little Richard and Jerry Lee Lewis when they came to Britain. If there is one main influence on his music, then

Philip admits it's Ray Charles. 'I don't think there's been a great lyrical influence on me,' Philip says. 'It's more a question of feeling like there was with Ray Charles before he became a glossy package. I've never been influenced by Dylan, therefore lyrically my songs tend to be simple. He writes a certain kind of song and there's a whole stream of songwriters who've been influenced by him. With the liking I had for the earlier Ray Charles, I suppose it puts me into the soul singer category.'

'My songs are based on experiences but like most other songwriters, I've always been frightened to bare my soul completely in my lyrics. I'm not one to write protest songs except possibly *Oh Rosanna* which is on the album, *I Think I'll Write A Song*. It's really influenced by what happened to Martin Luther King. If you're an entertainer and want to protest, the best thing to do is try and put matters to rights like Bill Cosby. He helps out his people by finding jobs for them in his organisation. There are enough people standing on soap boxes and you should remember peace

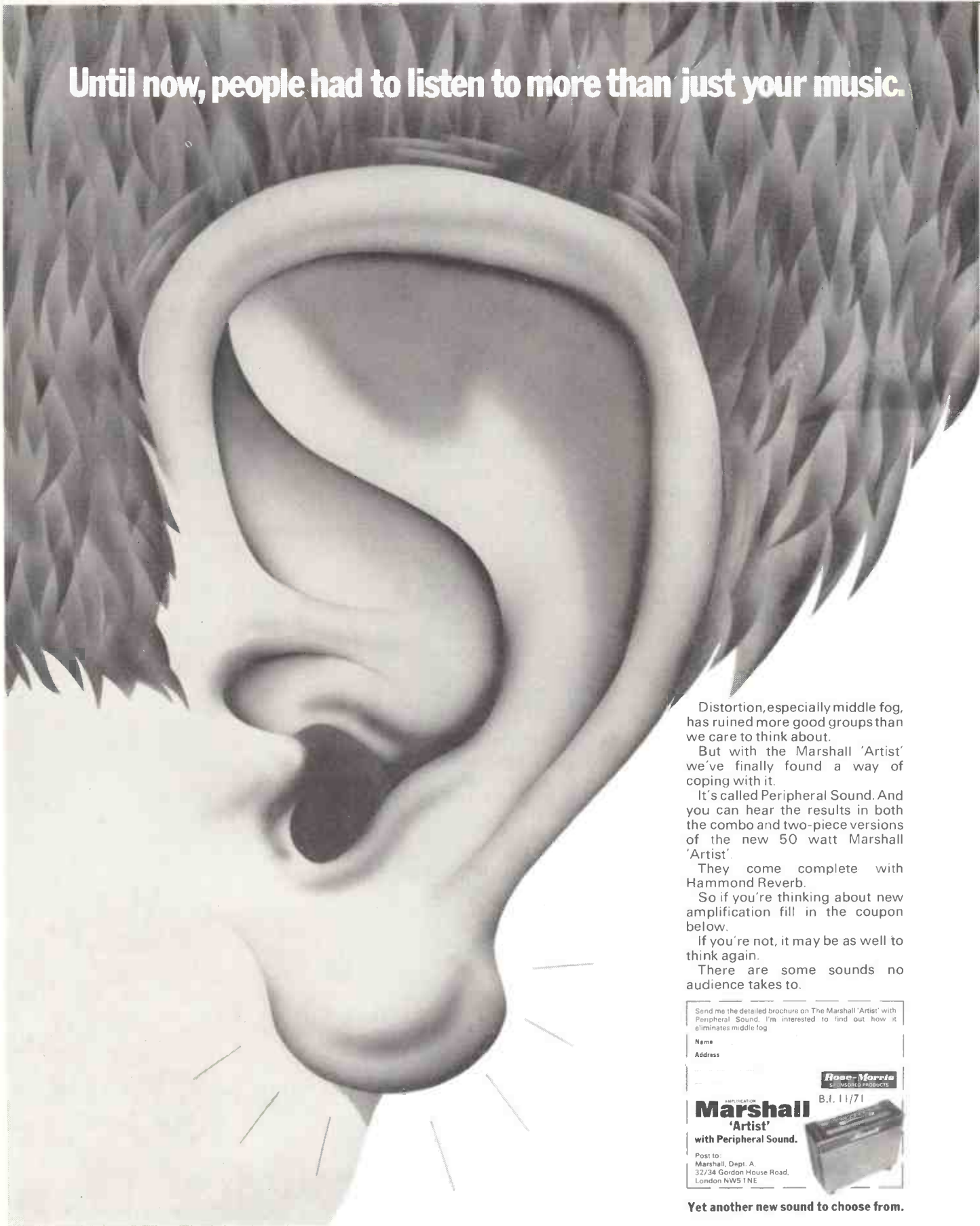
begins at home. An entertainer shouldn't be a dummy. Take someone like Tony Blackburn: he does what he is asked and told to do. Yet on the other hand we don't need so many Edgar Broughton's. I'm lucky as I can write and record my own songs yet if I had to out of necessity, I can write a commercial song.'

Philip is only doing about one gig a week at the moment and states he couldn't carry on if it wasn't for D. J. M. Records. So this time around, he's hoping the public will accept him. One thing that's become very clear to him is the enormous cost of going on the road now compared with the old days with the Stormsville Shakers. He recalls that in the early sixties, you could get away with 30 watt amps, but now it's a case of using the largest you can get.

He doesn't employ a drummer now as he feels drums makes things too rigid and he likes to have musical freedom. Accompanying Philip are Ernie Hayes on acoustic guitar and harmonium, and Chas Cronk on electric bass and acoustic guitar. So he too has joined the many outfits, who've decided to go 'acoustic'. But there's no problem about him not being heard on gigs. 'The piano is no trouble to amplify,' Philip said, 'and amplification has advanced so much these days. It has a lot of the advantages of the guitar as it's percussive as well as melodic and is a good instrument on which to accompany yourself. I can see myself getting deeper into music via arranging if I had the time and the money.'

Philip is currently recording his next album for release in Spring, 1972. 'The thing I want to do after that is play in the States,' he admitted. 'My first album wasn't released there but *I Think I'll Write A Song* has been. I want to see America for my own eyes and it might be good for musical influences as all the records and artists I've ever liked have come from there.' I.M.

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**DAVE MACKAY**

This is the age of generation gaps and birthday complexes in pop music, particularly when it's very easy to be finished at thirty if you're in front of the footlights and you haven't been angling for the mums and dads as you've got progressively longer in the tooth. But imagine being told you're too old at 17!

That's what happened to Australian producer Dave Mackay back home when he went after a job with the radio station.

'At that ripe old age I applied to this station for a job as studio engineer and producer,' he grinned. 'They told me I was too old, and that they took their junior staff straight from school at 15.'

Mackay didn't let this rebuff discourage him, though. It wasn't many years later when he swept the board as far as awards for hit records were concerned down under, and collected five out of six prizes at a convention. The man with the job of presenting them to him was the same man who had told him he was too old at 17 to learn the producing trade.

Mackay made his mind up to be a record producer when he was 13. He was a member of a trio called the Toppers while still attending school in Wahroonga, Sydney, and scored a No. 1 hit.

'I watched what the producer did for that session,' he recalled. 'He was also the recording engineer, and I was fascinated by the way

he organised everybody and everything and got the whole bit together. I knew then that's what I wanted to do.'

Mackay's grounding in the vital aspects of the music business has been thorough. He began music conservatory studies when he was 10, and became proficient in musical theory and harmony as well as learning the guitar, bass, piano and clarinet. He's no slouch at singing, either, as his early hit with the Toppers attested, and he and his two friends went into the Australian production of *Bye Bye Birdie* when they left school at 15. That lasted nearly two years, and then he spent six months with an opera company, doing walk-on parts and learning a lot about stage management.

## 'EMI TRAINS BEST'

Then he set about fulfilling his ambition of becoming a producer. He tried all the Sydney radio stations, and got no replies at all apart from the one telling him he was too old and one from 2CH whose programming was more middle of the square than middle of the road and also included church broadcasts. But Mackay took the chance and spent a year with them. His patience paid off in the shape of a chance to engineer a recording session, which led to some hits and a staff engineer's job with EMI Australia. One day a producer didn't turn up, and Mackay took over. The result was a big hit with *Bad Boy* by the Twilights, three of whom are still working with him as

backing musicians for his sessions.

Mackay's string of Australian hits included *Sadie The Cleaning Lady* by Johnny Farnham which, with a sale of 150,000, became the biggest single in Australia's recording history. An EMI-financed foreign holiday brought him to Britain where he met fellow Aussie Ken East, then running EMI's British record division, and that meeting led to a staff producer's job here.

'EMI gives you the best training in the world,' Mackay declared. 'You learn everything, budgeting, business administration, marketing, promotion, the lot. But working for a huge organisation can be very frustrating, particularly if you're a producer. I suppose some of your colleagues don't like the idea of you becoming some sort of star while they remain slogging behind the scenes. Anyway, I'm producing virtually the same type of record now as I was then, but I encountered a lot of apathy in those days.'

The apathy drove him out to independence as a producer, and another success story with the New Seekers and the Mixtures, whose *Pushbike Song* was the first international hit written, performed and produced by Australians in Australia.

Mackay likes it here and hopes to stay. He's currently enmeshed in complicated hassles about getting a resident's permit and a mortgage for a house at Ascot in between organising new acts

for the future. He's sold his stake in the Leon Henry enterprise, where his partners were fellow countrymen David Joseph and Keith Potger, but is still producing acts for the company like the New Seekers and newcomer John Pantry, an IBC recording engineer who can expect plenty of fellow feeling as a result of Mackay's past.

He's enthusiastic about Mark Shekter, a Hollywood writer with the Andy Williams and Diana Ross TV shows. Mackay met him when he was in California with the New Seekers for an Andy Williams guest spot, and invited Shekter back here to cut an LP of his own songs.

## 'AN OLD SQUARE'

Mackay is amused by the people who put down the New Seekers as a square mum-and-dad group, and is reinforced in his disagreement by Elektra boss Jac Holzman, who releases the group's discs in the States.

'They're honest and happy, they don't pretend to be anything, and they get some valid messages across in their songs in a nice way.'

He's also a firm fan of the Wallace Collection, whom he rates as 'the best group in the world,' and is trying to get them together again. Mackay has little use for pigeonholing music into exclusive little compartments.

'I'm one of those old squares who think if you can entertain people and make them happy, that's what it's all about.'



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Even Carol Grimes' name seems to have a rough edge to it and the voice, whether it's speaking or singing, certainly has. The area of Notting Hill where Carol lives is likewise far from gentle and beautiful. It was three o'clock in the afternoon when I arrived for the interview and a 1p piece had to be tossed against the bedroom window pane before sleepy eyes appeared and she let me in.

Carol is a very petite person and because of this she manages to look younger than her 28 years. She was born in South East London but moved around a lot before finally leaving school at 15 and going 'on the road'. 'It was a thing of not wanting to work,' she says now, 'and of being a lazy cow. It was while on the road that she first began to sing. When it was trendy to be a beatnik I used to go to Brighton and Hastings and if I was pissed enough I'd get up and sing in the pubs just for beer money. There were loads of guys around then who were pretending to be Bob Dylan.'

## Dolly Birds

Although the troubadour life has its glamour Carol found that by never being in any one place for a long time she didn't get to know any dedicated musicians. She felt that if she had spent most of her life in one place she would have most likely grown up alongside potential professional musicians from whom she could have formed a band. As it was she only knew the guitar players who wanted to function outside of the music business doing their own 'tours' of Britain and the Continent.

Also, at that time it was much harder to get to know musicians unless you were a 'dolly bird' or willing to 'get laid', Carol explains. Somehow she got to know the Animals and Hilton Valentine began to take an interest in her career. 'Then when I got married and was laid off pregnant all the chick singers came up. I had to start all over again after that.'

# CAROL GRIMES



# GIRLS IN ROCK

The girls that are currently involved in rock fall into two distinct categories. There are those who display their femininity quite openly and are encouraged to pose in hot pants for publicity purposes – 'every mother's daughter's. Then there are those of the Joplin school with their Rod Stewart voices who consider themselves 'one of the lads.' When I asked Carol what she felt about femininity she answered, 'Femininity is alright for females I suppose!' Later on she admitted that people treat her as a male, 'It's not a derogatory thing though,' she added, 'I'd probably get annoyed if they treated me as someone different. After all, guys only open doors and offer chairs for chicks if they want to make them. It's no more difficult for a woman on the road than it is for a man.'

## Got To Work

It's no good asking Carol when she's going to settle down because she'll ask you what 'settling down' means. If it means finding a lifestyle which you hope to adopt for the rest of your years, Carol says that she's already settled down! 'I'm not like I am just to pass the time until I'm 32,' she says. One responsibility she does have is her four-year-old son Sam whom she shares with her now separated husband. 'I sometimes go through this guilt feeling about being away from Sam but then I realise that I've got to work in order to keep him and this is what my work happens to involve.'

Carol said that the one thing she would emphasise to Sam as he grows up will be 'to value friends more than anything'. She continues this by stating that friends are the most important people. Carol now feels that she has real friends in her new group Uncle Dog. 'The nice fact about this band is that they treat me as a friend. I'm very happy for the first time in 15 years.' Her only real ambition is to keep on doing what she is now doing.

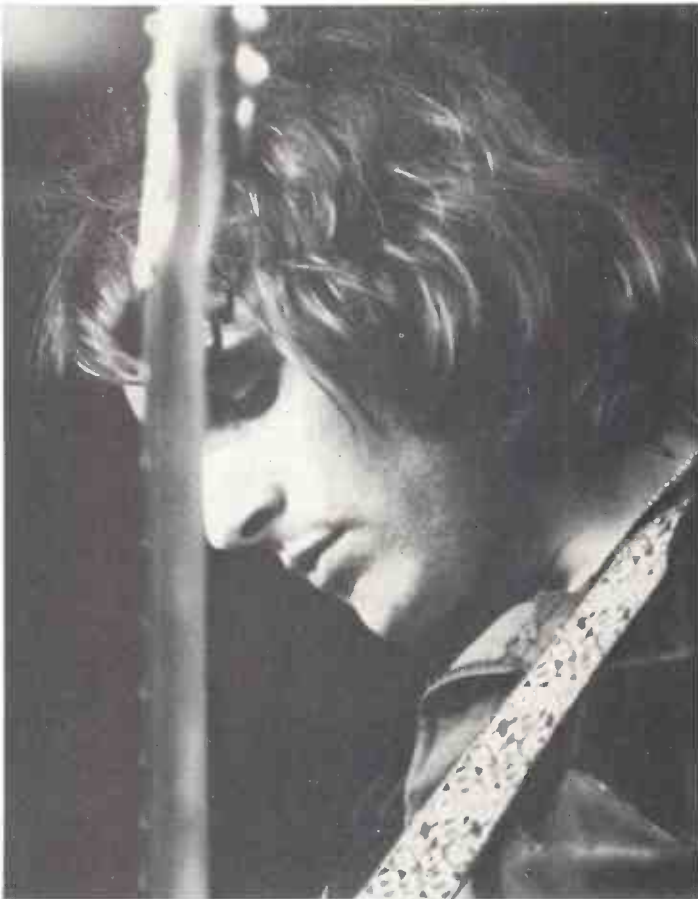


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# PROFILE

## MILLER ANDERSON



I was about five I used to write poems," he said. "The first one I ever did was called *The Silver Ship*. I've been writing songs for about nine years now. Dylan was the person who made me aware of lyrics — he got a simple melody across, but he had the feel. With Keef, I didn't take much part in the guitar playing, I was more into singing. I was first featured on the *'Half Breed'* album. It had been recorded before I joined and I put the vocals on after the other singer had been erased. My songs have always been folkly and were written at home with the aid of an acoustic guitar. These, and the rock songs written especially for the band, are the ones I prefer."

Miller started playing steel guitar at the age of twelve and stayed with it for three years. It wasn't until he was about 15 that he joined a group, however.

"Playing music is something I always wanted to do," Miller stated. "When I first started playing seriously I liked the numbers by people like Chuck Berry and Bo Diddley. In fact, the first band I was with in Scotland played that sort of music. I'd now like to have a group to take on stage and play any form of music from acoustic to electric things. The first live acoustic act I saw was about two years ago in Paris by Richie Havens. I wanted to do things like him. He had some good rhythms going."

With pop music turning towards quieter sounds, I asked Miller if he thought heavy and electric pop was on the wane. On his solo album he plays both electric and acoustic guitars as he also did with the Keef Hartley Band.

"No, I don't think acoustic music will take over completely, but it's a nice change," he remarked. "Although a lot of my songs are in a quieter vein, I still enjoy a good pound every now and then just to make a noise! Some people have the idea that acoustic players are better than electric guitarists, but when it comes to feeling and technique you can't beat someone like John McLaughlin who mainly plays electric guitar. For me, music is a noise to create pleasure. As long as it gives pleasure, it doesn't matter if you're banging a tin can! Some groups have dispensed with a drummer, but to go on stage without one you'd have to be an exceptional musician."

With Miller for the interview was Gary Thain. From New Zealand he is responsible for the sympathetic bass lines on Miller's album. "I only came to England to have a look around and one thing led to another," he said. "I've been with Keef for three years and before that, I worked with an American group. In New Zealand, I used to play in cabaret clubs and had to be able to read well because if you couldn't people considered you weren't any good. Now I can hardly read at all but I'm doing lots of sessions because what is needed is the question of feel."

"This is the reason I asked Gary to be with me on the album, because he has got a good feel," Miller stated. When you hear *Bright City*, you'll discover they both work very well together.

I.M.

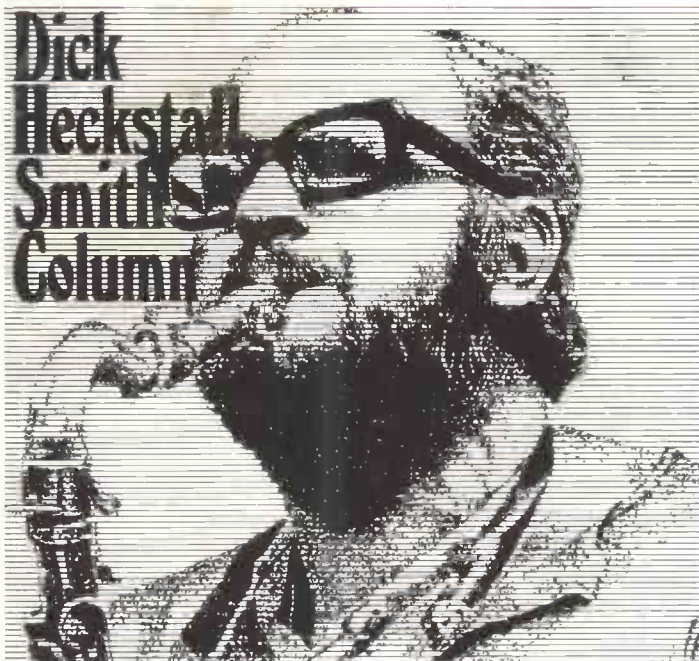
Vocalist and guitarist Miller Anderson's solo album for Deram took only thirty-two hours to record, which in a way is a slap in the face to all those groups who spend weeks on end in the recording studios trying the now proverbial "it" together. The remarkable thing is nothing had been rehearsed before the musicians went into the studios. "The feel in music is more important to me than technique," Miller said. "I used musicians I knew, whereas if I'd used studio musicians, it would have been nice but probably cold."

"The reason I did a solo album was because I had a collection of songs which I couldn't really do with the

Keef Hartley Band," he said.

Miller is probably best known for his work with the Keef Hartley Band as composer, guitarist and vocalist. He came south from Scotland six years ago to make his mark in the music scene. He arrived in England with a group named Profile but they broke up because of financial problems. Later Miller joined up with Ian Hunter (now with Mott The Hoople), who was then playing bass and they spent a few years gigging around, writing songs and backing artists. Then after a short spell of session work Miller teamed-up with Hartley.

Miller explained how he got into songwriting. "When



## America—A sobering thought

I'm sitting at a shapeless pile of papers, Ever-Ready HP 11's, tapes, 20-stave manuscripts, photographs, stones picked up on Redcar beach, dead pens, *Beat Instrumentals*, AA membership cards (for some reason I've got four of them), and, Good God, an old wire in-tray.

This is my desk. It is lovely. It is in a room in which there is also a piano, a six-foot pile of books shaped like a sand dune, a pile of tools and bits of car, three chains, 1-1/2 bottles of Whisky, a dusty electric shaver, a tenor saxophone and two clarinets, and a Hopkins Billiard Recorder from Swansea; there is also a lot of string. This is my room. It too is lovely; and sitting in it, writing this stuff to be read by you all earnest instrumentalists, is sheer bliss. Bliss!

Having sat in hotel rooms in Switzerland, Italy, Sweden and Germany for the past month makes it more so.

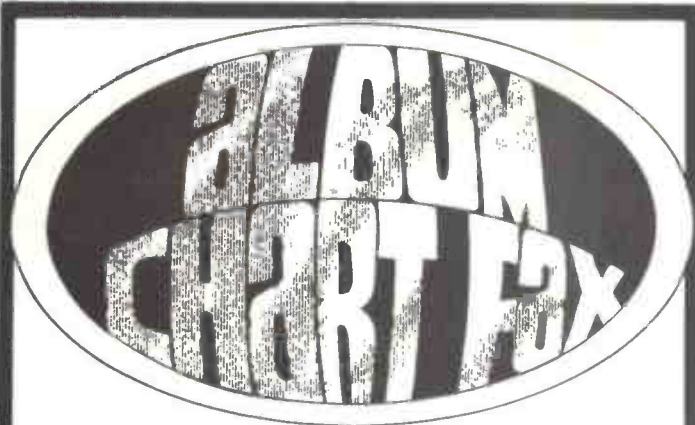
That's not to say the touring bit wasn't good, though. Italy yielded a stream of brightly-coloured experiences, each one having us a little more thunder-struck than the last. It's a let-it-all-hang-out country, Italy; did it affect Smith?

We're going to America in November! America, a sobering thought, isn't it Smith? With Deep Purple and Fleetwood Mac. Peter G., one of my illustrious predecessors in this column, is digging graves in South London. Could there be a connection?

America, a sobering thought.

I've been twice, and so far my experience has been that it's more sobering from this side of the Atlantic than the other. When you're there it's not sobering, it's exhilarating, especially New York. The West Coast seems to be less open to suggestions and new ideas than the East; L. A. and San Francisco audiences like to re-experience things they remember enjoying before: perhaps they're more stoned. Or perhaps all I'm saying is that we went down better on the East Coast.

Colosseum's changed a heck of a lot since summer '69. Only three of us are still here; Chris, Clem and Mark are post-August '69: America will be getting a Colosseum they haven't seen before.



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.

### 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.

### HMS Donovan - Donovan

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

### Little Big Band - Keef Hartley Band

RP - Live. S - Live. E - Phil Dunne. MP - Various.

### 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.

### Pilgrimage - Wishbone Ash

RP - Lawrence. S - De Lane Lea. E - Birch. MP - Miles Music.

### Ram - Paul & Linda McCartney

Rr - McCartneys. S - Various. E - Erik. MP - Northern

### Second Album - Curved Air

RP - Calwell. S - Island/Morgan. E - Caldwell. MP - Blue Mountain.

### 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

### Surf's Up - Beach Boys

RP - American. S - American. E - American. MP - American.

### 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

# CAT STEVENS



Cat Stevens pondered for a minute or two, looked around the office that his publicist had provided for the interview, then examined the bookshelves in two corners. Suddenly his eyes widened and he leaned across the couch to where I was sitting and resembling an inmate of the famous Charenton asylum in Peter Brooke's film on the assassination of Paul Marat Sade, said: "You know something? I nearly went mad."

He was talking about his long confinement in hospital, where he apparently nearly died from tuberculosis. Into the ward went the singer, musician and writer of such songs as *I Love My Dog* and *Matthew And Son* and two years later out came the man responsible for the success of albums such as *Mona Bona Jakon* and *Tea For The Tillerman*.

His new album, *Teaser And The Firecat*, was released last month to coincide with his tour of this country, America and Europe. Some people regard it as not just another step in Stevens' traverse of time but as evidence of the inexorable linking of a man's life with his work.

## Cat on a hot tin roof

by

Derek Abrahams

*Mona Bona Jakon* told the story of his early rise to success, the effects of success, his illness and then the start of his comeback. *Tea For The Tillerman* was a less moribund collection and was mainly a series of tracks that reflected his state of mind, his opinions and his life as it had become.

"I write songs to reflect myself and so that I can watch myself as I go along. Otherwise I have no reflection," he said.

The latest album takes this relationship between the man and

his life one more step forward. It is a happy album, reflecting the contentment of an artist who has found a truth in his work.

To Stevens, *Mona Bona Jakon* was a disappointment, mainly because it was the first time in a couple of years that he had been into a studio.

"My writing style had changed considerably when I was in hospital and during my recuperative period," he said.

"All the time I was in hospital I was aware of my changing philosophies and I began to find that I

couldn't be at ease with myself. I couldn't find out who I really was.

"I was in mental pain for a long time and my mind was losing the ability to cope with certain incidents."

It was at about this time that the fear of going mad was beginning to haunt him.

He said that during the day when there was absolutely nothing else to do but look out of windows he even wrote about madness.

"Looking back," he said, "I realise that everyone is mad and that everyone has madness in them - of varying degrees of course. I suppose if they didn't they wouldn't be human."

"To me madness meant a total lack of communication. It was just the thought of being alone that probably brought it all on. Being alone also meant me thinking about trivialities, seeing so much going on and not being a part of it, getting up in the morning and saying 'It's a nice day' and going through the various processes of getting to know someone and thinking of a different approach to get to know that person. Why not just say 'I

"like your nose" instead of saying the things that so many people say," he added.

"It's a joy to be singing again," he said. "To be able to communicate is wonderful."

But that was all then and Stevens is so much older now, not necessarily in age but in spirit. He has his own philosophy on the subject: "Getting old or maturing is the opposite to what a lot of people think. I believe I've always been mature but my maturity didn't suddenly dawn on me. I regard maturity as a process of going back and saying I did so and so, or, I was able to say this."

It's no easy task in following Stevens' train of thought as he leaps from one subject to another with amazing mental agility. I was able to understand that most of his earlier song writing efforts were inspired by his environment and the aura of West London, where he was born and reared.

## "I Was Different"

Stevens was born in London 23 years ago, the son of a Greek father and a Swedish mother. As a boy he spent most of his life in the heart of the city where there were very few places a child could play and very few nights not filled with the rumble of traffic and the sound of someone working.

"I always felt that I was different from other children. As a child I used to climb the stairs to the tops of lots of buildings in the area in which I lived and from these I could see almost every sight, including the River Thames that flowed like a vein through a body. The water always gave me peace. I can't think now of any better place than I'd liked to have lived in than London.

## Funny Stories

"I was often writing funny little stories about what I saw and I began to see London as being rather like the weather in as much that everything could happen in one day. I wrote stories about the city, the river and the people concerning both. I never wrote about forests though, probably because there weren't any around."

In one song from *Teaser And The Firecat* he expresses what he obviously saw as a child, possibly from the top of one building, or when he woke up in the morning. Perhaps he wrote it during a visit to the country. It is a song of much purity and could have only been sung by a city boy who discovered another country than

the city and became dizzy with its brilliance. That was how one writer recently put it. The words of the song are thus: *Morning has broken, like the first morning / Blackbird has spoken, like the first bird / Praise for the singing / Praise for the morning / Sweet the rains now fall, sunlight from heaven / like the first dewfall on the first grass.*

## Saw The Light

After several years of surveying the London landscape he said he saw the "light" and it was then that he realised the meanings of so many of his thoughts. He saw the expression light, the depression light, the happiness light and found he was going towards it. The light, he maintains, shows like the writing on the wall what different situations are about or what they are not about.

After his discovery he found the

philosophies had changed once again and he then realised that his life had gone in a full circle.

"When I realised that I had done this I found I was also being recognised as a force. This means when someone is becoming known to a lot of people and I could see the faces of these people through the subjects I was writing and singing about."

Cat Stevens describes himself these days as a singer, musician, songwriter, mixed up but at the same time very clear happy but at the same time sad and, for one reason or another, a liar. He didn't explain this point further. He was very firm in stating his capacity in the world but it was not as a star that he saw himself. He doesn't like to mention that word.

Stevens pays a lot of importance and attention to money but rather as a small boy would brag that his father was stronger than the next boy's father, or one had more than the other, he said he

had never been without it.

The thought of being without money does not frighten him, however. If he didn't have money he'd be a tramp! It's as simple as that.

"I wouldn't be a tramp in London but somewhere else where tramps are happy. London is a lonely place for tramps. I once wrote a song about the gentlemen of the road - *He sleeps alone in the damp / he rests his head upon a door / the only bed he knows is a floor / he has no friends to take him home / his only friends are the kind that leave him alone.*"

These words, Stevens said, were written before he went into hospital and exemplify the fact that he was an introverted character, or as he puts it, a "crab".

Apparently Stevens can write a song at any time of the night or day. He could write a short song in the space of a few minutes. He seemed proud of this gift but



Cat Stevens, and the fear of being haunted with madness

once again I got the feeling that he was once again boasting, but this time of his ability to perform the extra-ordinary. I asked him to write a short song whilst I waited.

"What can I write about?" he asked. "I have nothing to say. I don't write a song unless I have something on my mind. Anyway, it's not the right time to write."

One of the songs he claims to have written "straight off" was *The Wind*, the first track of the *Teaser And The Firecat* album. The song developed from a basic chord pattern and the words and melody came immediately afterwards.

"When I write a song I can always see the end of the song almost straight away. I think it's rather like peeling an orange. You can see and taste the inside as soon as you start. On the other hand there are some songs that can take a year to complete, however. I have got one at my Fulham house that has taken me a year to do. There is also another number that took about that time but I don't think it's yet the right time to sing it. I'll know when the right time comes. I may wake up in the middle of the night and realise the time is now. It's rather like meeting the perfect person, not that I have yet."

Stevens confesses to being a lonely person but he uses his loneliness and his lack of ties to any one person or article to its fullest extent – in writing, recording and painting. As far as attachments go he's close to Paul Samwell-Smith, his producer, producer and singer-writer Carly Simon and Morgan Recording Studios.

But if he's saying he doesn't believe in attachments to anyone how about his *Lady D'Arbanville* single of last year?

"The song," he said, "was about the image of a relationship dying and not death in its totality. I was very much at the time in love with the subject of the song. She's not dead and we are good friends and I have the love for the friend – a different relationship from the love of a lover."

He feels very strongly about the subject of death and he regards it as a struggle and just as important as life. On the other hand there is no end to life, meaning that death never becomes absolute. He believes in reincarnation just as he believes in God.

"God is in everything. We have him in all of us all the time. People are fortunately beginning to realise this fact a lot more these days."



*"You know something? I nearly went mad"*



*"I was always different from other children"*



*"I can write songs at any time . . ."*



*... But not at the moment . . ."*



*... As I have nothing to write about."*



*"I believe in myself, though, and reincarnation."*



# STRIKING THE RIGHT CHORD WITH A PUBLISHER

Every budding songwriter's dream is to have his songs accepted by a publisher and recorded. Not an easy task. So *Beat Instrumental* went along to see one of Britain's most progressive music publishers, Andy Heath, who is Managing Director of G. H. Music, the company that is currently very successful with *Maggie May* and several other tracks from Rod Stewart's *Every Picture Tells A Story* album.

'Basically, the thing that every writer is paranoid about is having his song stolen — they think music publishers smoke fat cigars and are waiting to steal talented young songwriters' work. Let's put the record straight. They never really steal.'

Heath and publishing are synonymous and it's far from easy to get a song published, and there are right and wrong ways of going about it. So we asked Heath to put us in the picture.

## Pinching A Song !

'If a songwriter is still worried about a publisher 'pinching his song', all he has to do is to write the song out, post it to himself by registered mail with the title of the song written on the envelope and the registration slip. This way there is concrete proof that the composer wrote the song at least before the date of posting. But this really isn't usually necessary,' he says.

'Songs that are submitted to publishers should always be in tape form — not disc or sheet form. Basically this is because in sheet form — unless a full arrangement is written out — it is difficult to appreciate the writer's full intentions, and discs tend to bend in the post.

'Always submit demo tapes on 7½ i.p.s. tape and always mark the spool and the box. Put the name, address and titles on everything — often they can get separated, so individual marking is absolutely essential.'

If the demo is to be posted, it should obviously be sent by registered mail or recorded delivery. But, as Heath points out, this isn't the best way of submitting a demo.



Rod Stewart: His *Maggie May* is on G.H. Music

'Try to get to see the publisher personally — and the best way of doing that is by bluff. If you can be convincing enough on the phone, that's the best way. However, less than one in a hundred manage to achieve that.'

If the demo is posted, that in itself can cause a lot of problems because in lots of cases they are mislaid.

'At least 50% get thrown in the bin after no more than a casual

listen. So never send an original — always a copy tape,' Heath advises. 'It's physically impossible for a good publisher to listen to all tapes fully, so presentation is very very important.'

'There has to be something to attract the publisher's attention. For instance, small details like a good quality tape box labelled intelligently and clearly with lyric sheets (another essential). That's what grabs the eye most. Also,

make sure that the first song on the demo is the best.'

'For some strange reason, 90% of the demo tapes I've heard have been slow running — fatal!'

Once a tape is accepted, the natural follow-on for the music publisher is to acquire the song from the writer on a one-off basis.

'This means that the writer is giving away his song, or, if he can get an advance, selling his song in return for receiving half of all the monies earned by the song on the assumption that the publisher will create earnings — which is in his own interests to do.'

The next point Heath makes is perhaps the most important because the music business is one of the most highly personalised businesses in the world. It deals with people first and objects second.

## Meet The Man

'Before you even give your song away, try very hard to establish some kind of relationship with the publisher. Never sign a contract without meeting the man and if he doesn't want to meet you he's not the kind of man for you to do business with. Let your judgment of the man be your deciding factor.'

'Also, if any mention of an exclusive songwriting contract is made, beware.'

In most cases, legitimate publishers are working with legitimate contracts for legitimate reasons, but any writer who has been in the business for any length of time will have been involved with, or is very close to a publishing deal where at least one party is not entirely happy.

After a publisher accepts a song, nothing much can happen for quite a while. It's not the publisher's fault — the percentage chance of getting songs recorded is still very low, so be patient.

'However,' Heath adds, 'when signing a contract with a publisher try to make sure that in the contract there is a time period written in during which the publisher must secure a release or recording of some kind. A year is fair to all parties.'

# “Stop reliving the past and enjoy now,”



## There's No Escape

Almost every self-respecting adult record buyer knows all about how Alexis Korner nurtured the development of most progressive blues and pop music in this country and how if it hadn't been for him the Stones may never have started a-Rolling.

If they do forget these facts for too long they are reminded by the music press and family trees that crop up in different places with almost monotonous regularity in pop journals and which trace almost genetically the whole blues/pop movement back to his Blues Incorporated days. Some diagrams try to go back even further than that. There was one a little while ago that attempted to trace Korner's musical career back to 1947.

Then Korner himself is reminded that as he is the "father figure" of one particular brand of music or the "grand father" of another he is obliged to talk about only those days. Evidently the only time journalists care to go anywhere near him is when they want to sipper with delight at the same old stories and to have their nostalgia nourished to bursting point.

So, it seems that Korner just cannot escape from his early days of playing with such names as Jack Bruce, Ginger Baker, Graham Bond, Marsha Hunt, Dick Heckstall-Smith, Herbie Goins, Zoot Money, Paul Williams, Danny Thompson, Terry Cox, Paul Rodgers, Andy Fraser, Jimmy Page and Robert Plant, to name but a few. And with people harping on these names all the time it's as if they wanted to make him jealous of the success that most of them have made of their musical lives.

But the subject of all those wistful tales of bopping at Ealing rhythm and blues clubs and hopping at Soho pubs doesn't himself keep going on about the past. He has, naturally, his own fond memories of blowing with the now legendary Cyril Davies, the blues movement, what went on, why it went on and why it didn't continue. He feels there is no point in people re-living the past at any given opportunity.

"I'm sure that more than half the people I've played with in the past, including the Rolling Stones, do not want to keep bringing up the past," he said. "So why should I?"

## No Longer Worried

Korner is more concerned with his current band, C.C.S., than any other line-up he has ever been connected with. He is also concerned with development and just as Blues Incorporated pioneered the anti-sweet music movement in the late 1950s and early 1960s, so C.C.S. is pioneering the return of big band music, not, however, in the same sense as the Count Basie Big Band, Blood, Sweat & Tears or Chicago.

C.C.S. is unlike any other band in the world today. Its name was thought of during a laughing session at all the odd names floating around in the business when someone came up with Creative Conscious Society, hence C.C.S. Another original factor is that not one of the 21 members is dependent on the royalties received from records. Furthermore, the band has never gone on the road. But Korner hopes to rectify the non-touring aspect as soon as possible.

"All the members would give anything to do a tour," he said. "The biggest difficulty is finding the right time. All the members of C.C.S. are session men and all have a tremendous amount of work to do. When the time comes that everyone is free for a period of time and all at the same time, then we will seriously consider doing a tour of the country or a few live gigs at least."

The fact that all the members are session men has helped Korner no end for he has no salaries to pay out.

"Because I have no money worries as far as the band is concerned I'm far more relaxed on stage, whether I'm doing a solo concert somewhere in Europe or whether I'm making a record with the band.

"If I'm in an uneasy mood the audience can tell immediately and so their reaction is not so good. I always know when my performance is not at its best," he said.

C.C.S. has brought out the very best in Korner. He says he realised four years ago that as a straight solo singer he wasn't as good as some. But he could hold an audience, though. He said he was far better as a supporting singer and in the band he sings with Peter Thorup, who comes from Denmark and who was once a member of the New Church Band.

# SAYS ALEXIS

# KORNER

By Derek Abrahams



## Hope and Help Important

"Peter is, at only 21, one of the finest singer-guitarists I've ever heard. But he is Danish and we have a great deal of difficulty with the Union trying to fix up the most suitable and practical working permits. It was for this reason alone that the New Church Band never made a tour or did a live appearance in this country. In the rest of Europe, particularly Germany and Scandinavia, we were very popular. I would refuse a gig with C.C.S. in England if Peter was not with us."

C.C.S. was originally the idea of arranger-composer-conductor John Cameron. He wanted a big band to make an instrumental album of rhythm and blues tunes for Decca.

The idea was taken to A & R man and RAK Records' boss, Mickie Most, who was most impressed. But he said vocals were needed too and that's where Korner and Thorup came in.

"The first thing to do was to get the band so we obtained the services of the best musicians in England," he said. "For instance, we got the Blue Mink rhythm section, Herbie Flowers, Tony Carr, Barry Morgan, Bill Le Sage, Les Condon, Greg Bower, Tony Coe, Henry Lowther and many more.

"We all got together in the recording studio and I found it was the first time I wasn't going to be responsible for anything but the music. The session went tremendously smoothly and everyone was relaxed and obviously enjoying playing.

"Mickie took charge of everything that was going on except the music we were laying down. If we wanted to experiment he would let us do it. In fact, C.C.S. should be an experimental band as well as a band for making records to sell. I hope to work with Mickie on other things besides C.C.S. — for instance, an album I produced in Bermuda.

"I'd like to get it out on RAK. Mickie is extremely good to work with," he said.

"Everyone in the music business is helpful when it comes to C.C.S. and they are also very hopeful. That's important to me. It's really good to see our records in the charts. It's taken me 23 years of hard work to get there."



## Re-birth Of The Blues

C.C.S. is not a blues group in the literal sense. Korner describes their music as a cross between gospel, blues, jazz and rock.

"Gospel is the proper relevant music for politics, and blues is very suitable for social comment," he was once quoted as saying. "The main trouble is, you've got to reach the widest possible audience if you have a message to communicate and with both forms of music, you often find yourself preaching to the converted.

"Blues is today no longer minority music; it is a healthy, growing, major force for the 1970s. Record sales alone attest to that. For many years, the only forum for 'live music' blues was small clubs playing to that already converted few; but today thousands of listeners in such places as Berlin's Philharmonic Hall listen attentively.

"I predict that blues of some sorts will continue to grow and grow, providing the same base for future music as in the past. All the same, I must say I feel that some of the modern 'blues' groups are too much into the 12-bar bag for my taste. In any sort of music, the content has to be more important than the form. My music depends upon audience appreciation and participation. As long as I have that, I don't mind when or where I play — just as long as I'm playing."

Korner has thrust deeply into C.C.S.'s side the sword of influence from such jazz and blues greats as King Oliver's Creole Jazz Band, Louis Armstrong's Hot Five and Hot Seven groups, Duke Ellington, Benny Goodman, early County Basie, Blind Lemon Jefferson, Robert Johnson and Big Bill Broonzy.

"Influences from some of these people often come out in band form or in a solo breaks. We feel a lot of the time that when we play we are relaying the feelings of our mentors. But obviously as the band is so large we all put our individual feelings into the music too," he added.

Korner said one of his biggest wishes was to write an autobiography and about his musical activities over the past 23 years.

"But how can I write something like that when I'm still very much in the middle of a life in music. I may write a book when I've finished playing music and by that time I should be dead."



# STUDIO PLAYBACK

## More in 4-Channel Stereo

The first-ever demonstration in this country of the J.V.C. Nivico Discreet four-channel record CD-4 system, was to be given at the Audio Fair at London's Olympia by Denham & Morley.

The system for four-channel Disc has been accepted by Japanese recording companies and production has already started in Japan.

The Discreet four-channel Record CD-4 System is said to be the only one of its kind in the world at the present time and is the latest addition to the comprehensive range of four-channel equipment pioneered by J. V. C. Nivico and launched by Denham & Morley (Overseas)

Ltd., who were also probably the first to introduce four-channel sound to hi-fi enthusiasts.

The range in four-channel equipment now includes: amplifier and synthesiser, tuner, record and playback tape deck, a car four-channel eight-track cartridge system, and the demodulator.

The CD-4 system records four channels of sound in a single groove. Each side of the groove is at a 45-degree angle to the surface of the record; that is, the 45-45 system, similar to that of the conventional two-channel stereo record; but differing in that where the two channel stereo record contains

one channel of sound on each of the two sides, the CD-4 record has two channels of sound on each of the two sides; and the four discreet channels contained in the groove is each independent from the other. Thus allowing, for example, reproduction of the accompaniment only for practising singing.

Each side of the groove has a sum (main) signal and a difference (sub) signal governing a pair of two channels. The lower frequency range is recorded in the same manner as conventional stereo, but additionally it has a higher frequency range recorded by carrier modulation.

For reproduction of four-channel stereo music from the CD-4 record, a unit combining a demodulator to demodulate the frequency modulated carrier waves into audio signals, with a matrix

circuit to separate the composite audio signals into four independent sounds and is used in conjunction with the J.V.C. Nivico four-channel amplifier system. Any transcription stereo record player can be used with the system together with the J.V.C. Nivico Demodulator and pick-up cartridge.

The four-channel Nivico pick-up cartridge has neutrex, a new technique designed for better separation with minimal distortion and houses the new Shib-ata Stylus, this gives high frequency characteristics; better durability of records; less wear on the stylus tip, improvement of S/N ratio and play back of conventional two-channel stereo records with higher fidelity.

Reproduction of conventional two-channel stereo records is also compatible with the CD-4 system.

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# TRACKING

Osibisa, MCA's African recording group, had heavy studio sessions in September to complete the recording of their second – probably for release in this country sometime in November. World sales of their first album have now topped 200,000, according to MCA publicity chief, Peter Robinson. A single, he said, is also on the way... Medicine Head have been in at Marquee Studios recording a new single for John Peel's Dandelion label... Phil Dunne has recently finished a two-day stint of eight-track mobile recording at the Hampstead Theatre club for Principal Edwards Magic Theatre... Johnson and Tony MacAulay have been in at Marquee Studios too recording a new single with Colin Caldwell engineering... Pat McGeegan recorded a single in Eamon Andrews Studios in Dublin. It was produced by Jerry Hughes, who was also in charge of recording single tracks for The Cottonmills, Des Wilson, and The Spotlight Showband... a choir of schoolgirls called The Liberty Bells recorded an album as did The Ventures Showband... Other artists at the Studios have been Peter Boy And The Treads, Dermot O'Brien and Rita... A new control desk has been built to Trend Studios' own specifications and was recently installed. The desk is apparently adaptable for 16-track recording... Trend Studios has been busy recently with such visitors as The Hoot 'n' Anny's, John Farrell And The Groundhogs, Brian Coll, Dana, Martin Codd. Recording singles were The National Ramblers, WE 4, Terry Mahon, Dejay And The Kerryblues and Tomorrow's People... Neve Cadac desks for RCA Records' Dome and Madrid Studios have been installed.

... Chad, a group from Belfast, visited Eamon Andrews Studios and recorded four tracks for a single. Artists who have recorded albums recently were The Liberty Bells, The Mighty Avons, Peterboy & The Trend. Recording singles were The Cottonmill Boys, The Spotlights, The Ventures, Dick Rock & The Miami Showband, Des Wilson and the Ranchers, who recorded a maxi single... Trend Studios, also of Dublin, are now up to international standard after the installation of a new control desk by Mayfair Sound... Reform, a group from Limerick and very popular on the Irish club scene, recorded three songs, one of which will be released at a later date as a single. Also recording at Trend were Bridie Gallagher, The Dreams, Mitch & The Editions, The Hoot 'n' Anny's, Noel Kelehan, who recorded his version of Mozart 40, The Freshmen, and Mick Delahunty, who recorded a maxi single. Red Hurley recorded a song called *Kiss Me Goodbye* and the Munford Singers recorded a version of Danyel Gerards' *Butterfly*. Artists recording albums were The Dubliners, Jim McCann, Don Knight and Polydor Records cut volume two of an album called *36 Smash Hits*... Apologies to London's IBC Studios. Their correct postal coding is London WIN 3HE and not as published in the October issue of *Beat Instrumental*...

Back copies of **Beat Instrumental & International Recording Studio** are available from the publishers **Diamond Publishing Co., 58 Parker Street, London W.C.2** 25p + 5p each copy for postage and packing

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# H.H. Electronics on the move

The Moody Blues, T. Rex, Pink Floyd, Quintessence, Design, Hot Legs, America, King Crimson and others are just some of the groups currently using equipment from H.H. Electronics, of Cambridge.

The company says that reaction to its IC 100 guitar amplifier, TPA 100 power amplifier for slaving up the PA, and the TPA 100D master amp with 200 watts RMS into 4 ohms, have been more than favourable.

The IC 100, which has a recommended retail price of £126 is, the company claims, the most advanced piece of equipment currently available.

H.H. Electronics has been making professional recording studio equipment for

years and many television companies, such as Thames Television, London Weekend Television and Granada are just a few using its equipment. Other institutions using HH gear include Marconi and the London School of Physics. Because of its ties with recording studios the company decided to get into the group scene and came up with a twin-channel unit with stereo lead on the amp. Each channel can be programmed separately as each has two inputs and its own reverb units, presence, treble, bass, volume. Channel one has a built in fuzz and sustain switch which is so designed that it will run at a low level. There is, however, no built-in wah-wah but it does have a tremolo.

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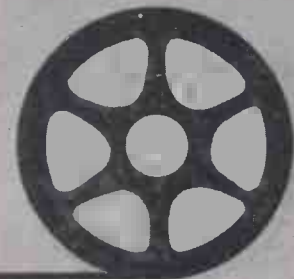
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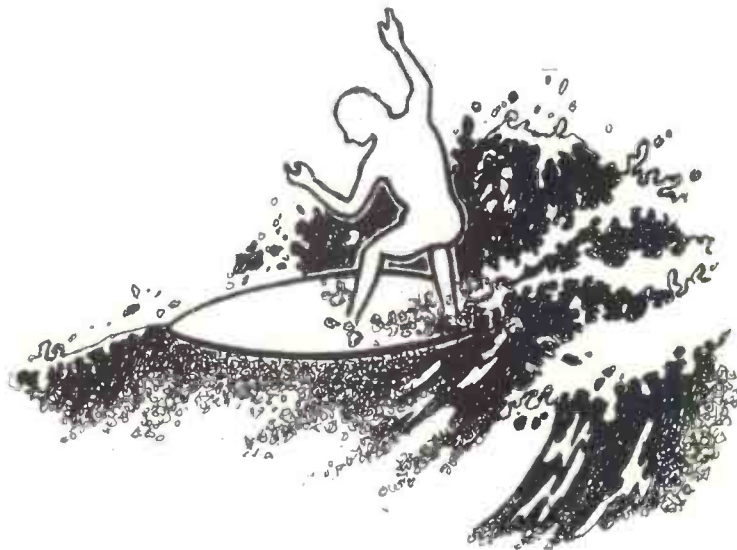
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# THE BEACH BOYS

## Part 2

### PET SOUNDS, SMILE AND AFTER...



The Beach Boys differed slightly from many of their fellow rock and rollers in that their live performances were as important as their hit records. Carl reminisces: 'We didn't do that much touring until 1963. We did a little bit in 1963 — started to tour in 1963. By the end of 1963 we were really into a touring bag. Then in 1964 we really started working. In 1965 we did a lot of work . . . It's much better now. Used to go up and do the hits, do like 45 minutes, all the records, one right after another, like a juke box. That was it. And the fans were real loud, a lot of girls screamin' and yellin' and stuff . . . It was fun, but I dig playing a lot more now.'

As the hysteria abated somewhat, the group plunged nearly three-quarters of a million dollars into the design and production of the ultimate travelling sound system. It consists of two complete and separate halves that can be used together to mix up to 20 microphones.

Their first big tour, a 40-day bus excursion through the Middle Western states, was the occasion of Dave Marks' last notes as a Beach Boy (until a reunion at a Boston concert in 1971). He was called in as an emergency replacement for Brian, who was suddenly



*Taken about the time of Bruce Johnston's joining*

taken ill. After 1964 tours in Europe and Australia, Brian decided to abandon the performing side of his musical activities in order to concentrate on writing and producing. He was replaced on the road temporarily by a studio musician named Glen Campbell. On April 9 1965, in New Orleans, Bruce Johnston, formerly a producer at Columbia and half of the Bruce and Terry duo (the other half being Terry Melcher) became a permanent and full-time Beach Boy.

Since then the performing lineup has remained: Carl, lead guitar; Alan, rhythm guitar; Mike, lead vocals; Dennis, drums; and Bruce, bass and keyboards.

The hits, the tours (a complete list of their stops reads: Australia, Finland, Japan, Belgium, Denmark, Holland, Germany, France, New Zealand, Canada, Austria, England, Sweden, Italy and every state of America. Television shows just kept on coming and it looked as if The Beach Boys' magic would keep things going that way forever.

Few people anticipated the drastic change that would take place, not only in the rock and roll audience, but in the whole pop music scene. Fewer still expected the Beach Boys to meet the



resulting challenge the way they did. Somehow, though, a connection was missed, and for a long time the Beach Boys and their audience would have to grope blindly in search of each other. A new chapter in the group's history, a chapter laden with hard struggles and half-triumphs was about to begin.

In March of 1966 they pulled off one of the most unexpected, thorough and, ultimately, commercially damaging turnabouts for years. It marked the metamorphosis of Brian Wilson from non-performing author of all that wimp-rock to the darling of a rising class of rock intellectuals, who began with disquieting frequency to call him a genius (disquieting because the appellation played havoc with his nearly obsessively modest constitution). And in transforming The Beach Boys from old-fashioned rock and roll stars into honest-to-God artists, it paved the way for a group identity crisis that would shake the Beach Boys organisation to its very foundations.

*Pet Sounds* took everyone by surprise. In terms of musical conception, lyric content, production and performance, it stood as a landmark in a music genre whose development was about to begin snowballing.

## Getting Older

As unexpected as it was, *Pet Sounds* was in fact the logical successor to their earlier music. They simply took a step toward maturity (at a time when much of their audience was doing precisely the same thing). The carefree surfer, whose concerns had been limited to the size and shape of the day's waves, and the size and shape of the bumps on his feet, and Saturday night dates in his little deuce coupe with his little surfer girl was getting older, and the need for slightly more profound boy-girl relationships was beginning to assert itself. The

thrill of capturing that good night kiss is replaced by a wish for the time when we can say good night and stay forever (from *Wouldn't It Be Nice*). *Pet Sounds* is a characterisation of that unstable and tenuous time of life when you find that you can no longer live with your old assumptions about yourself, a situation complicated by a corresponding difficulty in relating to others. As all good music must be, the album is aimed at the emotions, concerned not with preaching but with evoking moods of doubt and struggle and joy and triumph.

In keeping with the concept with which he was working, Brian came up with a musical corresponding musical maturity, a development of the fullness that was first heard in *Don't Worry Baby* and *California Girls*. The simpleness of the wall of sound furnishes a musical constant that parallels the thematic concept, while the melodies and arrange-

ments provide impeccable settings for the ups and downs suggested by the lyrics. The Beach Boys act as vocal instruments here, as they and every other element are subordinated to the demands of Brian's concept.

The results are very different: that enormous thud followed by the bouyant opening of *Wouldn't It Be Nice*; the vocal gymnastics of *Sloop John B*; the feeling of *I Just Wasn't Made For These Times*; and the closing of *Caroline No*, in which The Beach Boys finally vault out of the saccharine into the honestly touching.

The production of *Pet Sounds* was long (Brian worked on it for almost a year) and painful (drugs had made their way into the apple-pie world, exerting a not always beneficial influence, and there had been some debate within the group as to whether the new direction of *Pet Sounds* was wise), but the worst was to come after its completion: Capitol Records didn't want it. Capitol was very happy with car songs and just couldn't feature releasing a Beach Boys album full of poetic lyrics and obscure beats (little suspecting that three of the



- ▲ Al, holding arm of Epiphone 12-string
- ▶ Mike explaining himself?
- ▼ Not from their surfing days:



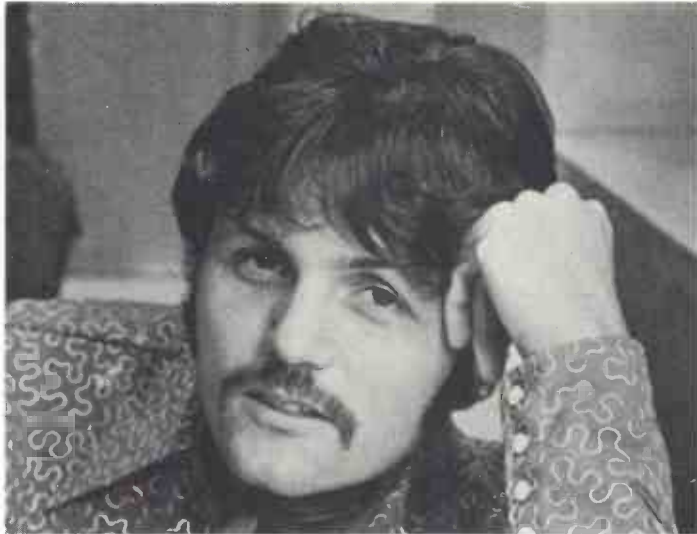
album tracks – *Sloop John B*, *Wouldn't It Be Nice* and *God Only Knows* – would do quite well as singles). A struggle began in which Brian won a futile victory: Capitol released *Pet Sounds*, true, but the effort that might have gone into publicising the group's new direction went instead to the promotions of albums such as *The Best Of The Beach Boys* (in several volumes), and other such similar records by them. And so *Pet Sounds* was a commercial flop, and that first rift marked a division between the group and the label that would culminate in a major law suit and an eventual parting of the ways.

Brian, bitter over the *Pet Sounds* battle but nonetheless undaunted, then in spring-early-summer of 1966 began work on an ill-fated project that was destined to become a veritable rock and roll legend: *Dumb Angel*, later changed to *Smile*.

By 1966 it had become apparent to anyone who was listening that Brian Wilson, if not

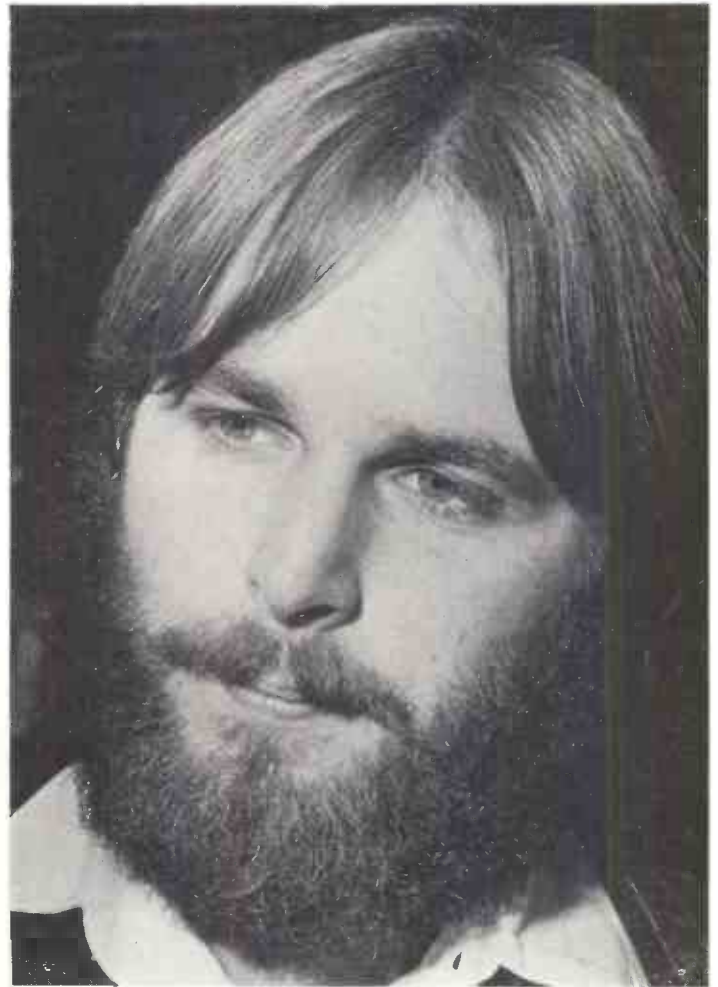
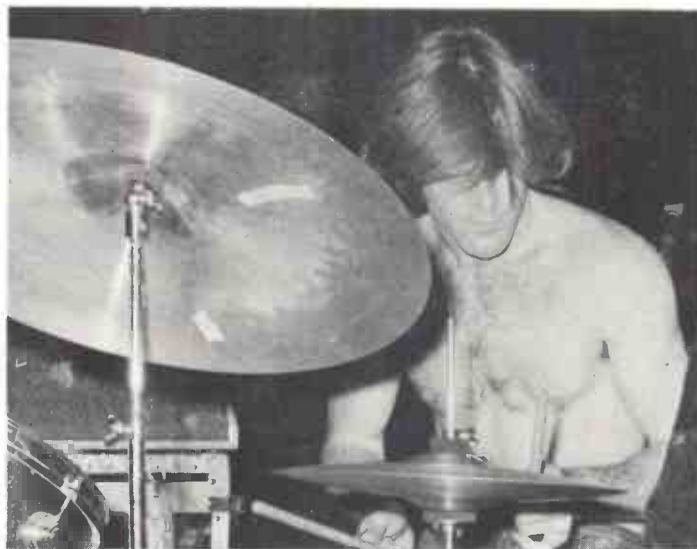
a bona fide genius, was at least a very special kind of musical creator. It is no disparagement of the other Beach Boys today that his ambitions were beyond their comprehension, for at the time Brian Wilson's musical concepts had transcended what virtually anyone else in pop music was doing.

As Brian and his music were changing, so were the times: the Underground was starting to come together, and it generated its class of intellectuals – the elite, the formulators of the meaning of what it is we are all doing, the authorities, the critics. Brian, with the reputation of *Pet Sounds* to recommend him, was coming into contact with the hippest of the hip, and he greeted the new vistas that were opening themselves to him (as they were to all) with the enthusiasm of a child let loose in a toy shop: a couple of LSD experiences, an involvement in *Subud* (a sect that boasts Hamilton Camp and Roger McGuinn among its initiates), study



▲ Brian's replacement wondering where he's at?

▼ Dennis, before hand accident



Carl Wilson, the only remaining brother

and experimentation with numerology, astrology, the *I Ching* and all the other trips that helped people look at things in new ways.

To appreciate *Smile* one must be able to relate it to Brian Wilson, 1966: a turned-on person, involved in absorbing all he could from his environment and translating it into aural terms; a person of fantastic energy, direction and imagination, running around the city recording the different sounds of water, trying to talk his associates into starting a bar brawl so he can catch it on tape, determined to create a musical equivalent of fire; someone whose uncertainties often thwart that creativity, sending him on extended retreats in his room; a 'mad genius' who transformed one room of his Beverly Hills house into a tent (which had to be dismantled for lack of ventilation), built a sandbox around his piano so he could play with his bare feet in the sand, and held night time business meetings in his outdoor pool. In mid-1966 that energy was building to new levels, and his awareness sought expression in an undertaking that he envisioned as a teenage hymn to God and Laughter – *Smile*.

The staggering dimensions of the venture and its potentially revolutionary nature impelled Brian to do his utmost to fulfil its potential. And so he enlisted Van Dyke Parks, also deemed a genius by those in the know, to serve as *Smile's* lyricist. While the two personalities were too individual and volatile to co-exist indefinitely, they did, for an all-too-brief moment, co-ordinate their creative patterns to turn out some of the unrealised classics of pop music: *Surf's Up*, probably the most discussed and written about unheard song for a long time, *Cabinessence*, originally a part of *Who Ran The Iron Horse*, which views the building of the trans-continental railroad through the eyes of a Chinese coolie; *Wind Chimes*, *Wonderful*, *Heroes And Villains*, *Vegetables*; and *Bicycle Rider*, *The Child Is The Father Of The Man*. Songs and fragments of songs were floating about in a state of flux, combining and dividing and reforming themselves like protozoa, and for a breathtaking instant it looked as if something of extreme brilliance and importance were about to fall together.

By Richard Cromelin, reprinted with permission of Kinney Record Co.

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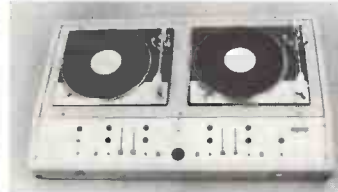
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# STUDIO SPOTLIGHT

## PYE'S MOBILE RECORDING UNIT

Surrounded by Elstree television studio props, garages, scaffolding and covered smoke funnels is the latest addition to Pye's elaborate studio network — the mobile recording unit.

You may have already seen it. Was it at the Who-Faces-Grease Band concert at the Oval Cricket Ground in September? Perhaps you saw it threading its way through narrow country roads in Devon to record Dawn Records' group, Heron, at a cottage in the village of Crediton?

The 31-1/2 feet long by eight feet wide vehicle will go anywhere and will be driven all night and all day by engineer Vic Maile and assistant Neville Crozier if necessary.

It's just part of the job, they say, to drive two eight-track 3M recorders, eight Dolby noise reduction units, a large Neve control desk built to the specifications of their boss, Ray Prickett. Also inside the vehicle which, incidentally, has internal dimensions of 20 feet by seven feet four inches, are two full size Lockwood speakers with Tannoy units and a closed-circuit television.

### Everything Removable

Every piece of equipment is removable as sometimes parking a vehicle of that size is no easy task. By unscrewing some bolts the desk can be carried anywhere — it takes four strong men to lift one section. The recorders can also be re-located. All the cabling is removable too. Prickett estimates that it would take only two to three hours to re-install all the equipment.

Every inch of space inside the fully sound-proofed and ventilated mobile is taken up by pieces of studio gear. Four Neve compressors oc-



*Engineer Vic Maile behind Neve control panel*

cupy one corner with another four (spares) stowed away in a cabinet in one of the corners. The floor is false and underneath are lengths of cabling, ten Neumann 67 microphones, 14 AKG DT 224s and two Sennheiser 421s. Further microphones can always be obtained and fairly easily. Also located under the floor is the power supply unit.

The control desk has 12 microphone channels per section. There is also an eight-group output unit, but you can have two. Another output can be obtained and this would accommodate 16-track recordings. Ampex two-

track equipment is also carried if rush re-mix jobs are required. An echo unit for the mobile is also being investigated by the engineers. However, they say they haven't yet found one that would be able to stand up to 300 or more mile trips over varying road conditions.

Prickett said that at least 70 per cent of the mobile recording unit's time is taken up with client work, with the remainder being used by Pye Records' own groups.

### Cheap Rate

The rates are £220 per day for eight and four-track re-

cordings, plus tape, in London. The price decreased quite considerably if the unit is required for further days. This means that a second day's recording would cost about £170. Two-track can be done at only £150 a day in London.

For field work the prices are similar to those of London with, of course, expenses added. Overseas work, as done recently in Germany with Alexis Korner, also is at London rates, plus expenses.

The mobile unit has, since its introduction in the spring, been quite a sought after facility. Besides the Oval concert it also went to Holland to record Canned Heat, The Groundhogs and Brinsley Schwarz for a Liberty United Artists film called *Paradiso*, to be released in about five months' time.

It was also used recently to record one track of an album for Emerson, Lake and Palmer at a concert in Newcastle, Magna Carta at the Royal Albert Hall, Wishbone Ash at Leicester and the Buddy Miles concert, also the Royal Albert Hall and which was, in fact, the mobile's first job.

Bookings and further enquiries can be made through Pye Records at 01-262 5502.

*The unit seen parked at Elstree TV studio*



From the depths of South London, an area notorious for the smell of hair cream, the sight of drainpipe trousers and pedigree drapes, comes a band calling themselves the Rock and Roll Allstars.

They were formed nearly a year ago after drummer Billy Williams had witnessed fellow B&C Records artists, the Wild Angels, in action. He phoned a few friends, Fred Ling, who plays lead and tenor sax, Harry Middleton, Chris Condon, also tenor sax, Brian Francis, bass guitar, and Tony Vincent, vocalist and lead guitar, and they all agreed the time was right for them to form their own band. After a reshuffle of personnel not long after – Tony left and was replaced by lead vocalist Biff Kane and lead guitarist, Andy Clements – they went on the road and soon became a major attraction at all the well-known 'rocker' clubs in the London area.

As their name implies, the Rock and Roll Allstars are, on stage, an out and out rock and roll band, playing 'good, old and new rock music,' coupled with a dynamic stage routine which is currently enhancing their name in colleges and clubs up and down the country. Not long ago they received wild acclaim when they caused a rock and roll riot at London's famous music industry haunt, The Speakeasy.

## Knokke

Another feather in their cap was when they topped the recent Knokke song festival.

'I couldn't understand it,' said Billy. 'The standard of the bands was very high, but there we were, topping the bill. Quite frankly we were worried before we went on. It was a 2,000 seater place and it was full. We were only used to playing in dance halls. Anyway, it turned out that we blew them all silly and got the whole audience going. Most of them were 'airies too.'

The band's stage performance is a set act from start to finish, Billy said. 'We don't stop. It doesn't look worked out, which we feel is important. It's difficult to do but if for one moment it looked false then it and we would fail.'

'We have two acts and we're working on a third at the moment. We like to vary the act as much as possible. After all, it's mainly the act that people come to see.'

Besides their incredible stage act they have also built up a reputation for being very musically sound.

'With the Allstars we've gone for the New Orleans type of rock and roll, with two, sometimes

# R&R ALLSTARS...



## FORSAKING THEIR TRUE ROCK IMAGE?

three, saxes giving us a Fats Domino, Little Richard sound. I've never heard another British band doing it, although I'm not saying there hasn't been one in the past. But this basically is the sound we have and I feel we could confidently back Little Richard or Fats Domino if they ever came over here. Our sound is what these men are used to.

'We take a lot of time over the sax arrangements,' Billy continued. 'We are really a sax front band, with lead guitar taking second place. Very rarely do we have a lead guitar solo.'

The Allstars are not just a bunch of fellows jumping on a rock and roll revival bandwagon, or a band aiming at sending it up. They are truly dedicated Teddy boys with a great deal of experience in the R&R field.

### Drumming Chance

'Fred and I were working in bands in the fifties when we were still school kids,' said Billy. 'I've backed Tommy Bruce, Eden Kane. I also turned down the chance of drumming with The Tornados, when they were connected with Billy Fury. If I'd have known they were going to sell eight or nine million records I'd have joined and now been laughing. I was also with Mark Wynter when he was a rock and roll singer. But they made him

into a ballad singer.'

Billy's last band was The Houseshakers, now Gene Vincent's backing group.

'We split because we didn't agree on material. They were doing a lot of R&R standards. I've been strongly influenced by the New Orleans men and that's my idea of good rock and roll,' he said.

### Sha-Na-Na Challenge

Not long ago the Allstars hit the music press headlines by challenging the American rock and roll band, Sha Na Na to a 'Battle Of The Bands' competition.

'That's right,' cut in Harry. 'We put the challenge to them but they bottled out.'

'I don't say we would have beaten them, but we would have given a good account of ourselves. I mean, there's six of us against twelve of them. Their act is fantastic, but they're not that clever musically,' Billy said.

The Allstars' first single, which was released some weeks ago, received some fairly good reviews but it didn't do as well as they had hoped.

'It just didn't get the airplay,' said Billy. 'We went for a commercial sound with the brass and hoped that it would appeal and sell to the public, as well as the rockers and Teds.'

Although an original number it was not written by by the group. They are, however, writing a lot of their own material these days.

'It's just a case of perfecting the technique of writing original rock and roll songs. We'll definitely have a few of our own numbers on our first album.'

Billy emphasised that they were not going to forsake the authentic rock image they have created.

'We have a Maxi single coming out in November sometime and it will only have real rock and roll songs on it. The thing is,' he continued, 'we could go into a studio and knock up some really good old numbers, but the rockers would say they'd got the originals. We're competing against that situation all the time.'

### Confident

The Allstars' work roster is almost full and they're going for between £90 to £100 per night, a far cry from the £30 a night they were earning only 10 months ago.

Tours of Europe are also a strong likelihood, especially if the Maxi single goes down well.

'We are all fairly confident that by this time next year everyone will have heard of us,' said Billy.

He could be right. Rock on!

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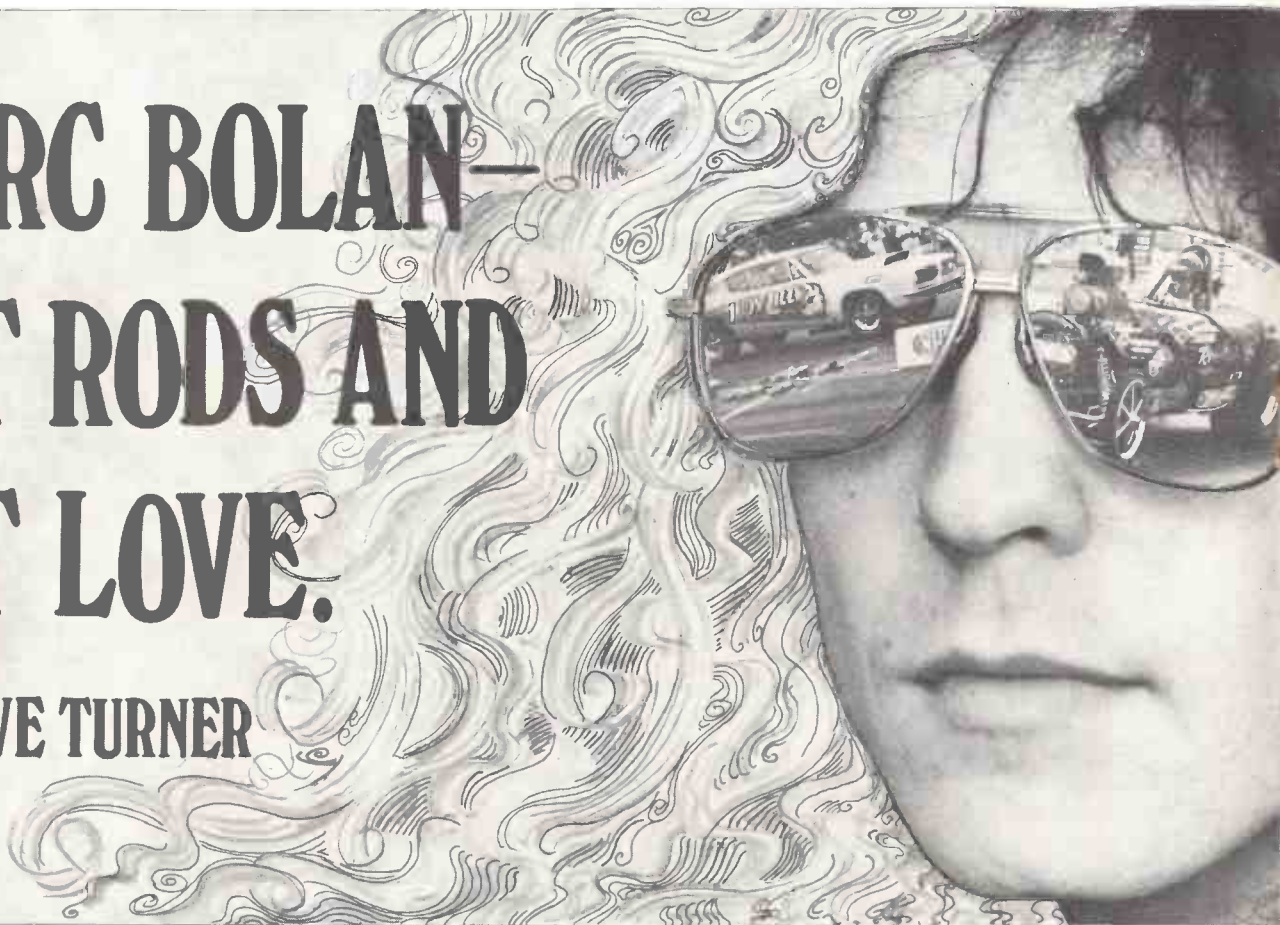
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# MARC BOLAN— HOT RODS AND HOT LOVE.

BY STEVE TURNER



Camouflaged well enough to stand unnoticed in front of a rainbow, Marc Bolan sat crosslegged on his sofa and explained that 'too much' had happened to him since his last interview with *Beat Instrumental*. But nevertheless, Marc wasn't complaining as he feels that he may not have all that much time left to achieve his ambitions.

'We haven't much time left to say what we want to say', Marc told me: 'The walls of eternity are closing in on us. I mean, whatever has to be done, has to be done within the next ten years.' Marc honestly believes that the accumulative effect of ecological pollution, modern warfare, the population explosion and the draining of the earth's natural resources will 'finish off' the world as we know it sooner than we are led to believe.

Although Marc has been built up into a 'popstar', and all that it entails, he is far from a naive glamour-seeker with a few oddball ideas about an apocalypse. Just to glance through his bookshelves is enough indication of the areas of thought that he has studied. Poetry, science fiction, mysticism, horror, magic and Eastern thought are all well represented and one small pile of books contains the life stories of rock 'greats' such as Elvis, Adam Faith, Tommy Steele and The Beatles. His record collection is also extensive and there must be few artists who are not represented somewhere there. As Marc said, he listens to everything 'to see what's going down.'

T. Rex's latest album *Electric Warrior* contains a free poster of the group and far from decrying this move Marc said that the idea 'excited' him. I like to be able to give

away something that the kids would have otherwise had to go out and buy. I want to be able to use my position to contribute back to people — I'm one of the people too you know! I was the first person to put a giveaway lyric sheet with the album *My People Were Fair*, and *Tyrannosaurus Rex* albums. I'd dig to give away free badges as well — if you've got a hole in your trousers I'd rather be the one to give you something to sew on it.'

Marc feels that by being given a certain position as a musician he is also able to help society. 'If there's anything I can do to put society in the right direction I'll do it.' Also he realises that many people who like the music of T. Rex will want to know more about the person who created it. Posters and interviews are ways of achieving this, he feels.

T. Rex's songs are now much more basic than ever and the lyrics are also becoming more economical. 'I'm sometimes a bit self-indulgent with words', said Marc: 'Sometimes I write purely for me but there's more than me in this world and I should try to reach them.' Marc explained his song *Jeepster* to me as being both the use of a word that sounded nice and the use of a surrealist imagery. Jeepsters apparently look as good as the word sounds, so that the lines *Girl I'm just a jeepster/For your love paint a nice Dali-like picture in your mind if you allow your imagination enough freedom*. All this would sound very intellectually pontificating if it wasn't for the fact that it came from the same lips that sing *Get It On* on Top Of The Pops!

In the same vein Marc explained to me that his biggest influences of the year were Chuck Berry and Alphonse Mucha. And before you ask your local record shop for the latest Mucha album I must point out that he is in fact a painter! Marc showed me some of his work in a huge art book he took from his shelves. He also explained to me how much effect architecture could have on a person's response to the music they hear in a certain room.

The songs Marc writes are 'a way of easing the time for people', as he said. This very much parallels Zappa's statement that music was 'wallpaper to decorate an hour with' — maybe it's no small coincidence that Marc has two Mothers on his latest album! 'Music is a great soother', continued Marc, 'it's the only physical high I have'. Of the new songs he said, 'There's an easy-to-grasp feeling about them'. Success, although at first seeming like a reward, must soon become a taskmaster necessitating that a certain standard be reached with all the songs. 'Success encourages me to be a better craftsman', said Marc. 'I dig lyrically what I'm doing now. Emotionally I'm more into it.'

In his new Maida Vale home Marc has a music room where he puts down ideas on tape. The room itself has posters of Jimi Hendrix hanging on the walls while guitars lay around on the floor. A Brennel tape recorder and an organ of unknown make are the only other pieces of equipment in the room. Describing how he works in the room Marc said, 'I play about for a couple of hours before I move into new dimensions where I'm being very creative. I record everything then.'





***"I feel much funkier sitting in a Chevrolet than a Ford Anglia"***

Marc has a total of nine guitars laying around in his room of music. He has two Fender Stratocasters, one Fender Telecaster with a Gibson pick up, one 1952 Les Paul, one S. G. Special (Les Paul), one Gibson Flying Arrow, one Gibson acoustic and one Epiphone acoustic.

*Hot Love* was written while on tour in the States and Marc feels that the environment has quite an effect on the music you write. 'If you're in the States you're seeing Thunderbirds, Chevrolets, Cadillacs and things' said Marc. Ever since the early days when he'd never so much as put a foot inside the States, Marc has had a fascination for car references in his songs. A track on the first album was entitled *Mustang Ford* and the last album has references to Cadillacs, jeepsters and a Jaguar. Indeed, *Get It On* contains the lines *You're built like a car/you got a hubcap diamond star halo*. The idea of having affairs with cars and drawing parallels between women and automobiles was a trademark of a lot of the early Beach Boys numbers such as *Little Deuce Coupe*, *Cherry Cherry Coupe*, and *Shutdown*. It's true that American cars are more lyrically labelled than the British versions. It's a bit hard on the tongue to sing about the fact that you're in love with a Ford Anglia Convertible!

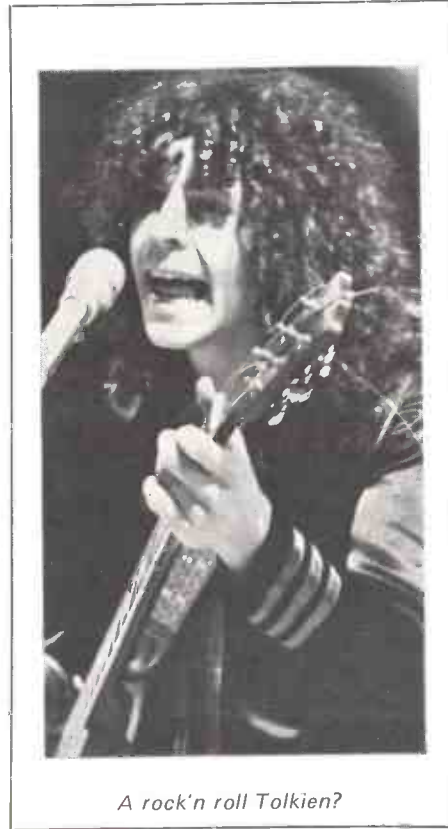
As Marc himself said, 'I really like to have control over my environment. I feel much funkier sitting in a Chevrolet than a Ford Anglia. I'd like to even design my own house - have it built like a giant sea-shell or something!'

In America Marc is regarded as 'A rock 'n' roll Tolkien' but he said that this hadn't come about through conscious publicity drive but because he is interviewed on radio and television more often and therefore allowed to 'unload his head' as well as sing his songs. 'I want to be more real for people,' he said of the new songs, 'so that people know there's more to me. There's four albums now and people should be aware of the whole spectrum covered by them.'

Marc wrote *Mambo Sun* for a six year old girl who lives in the flat below him. A sample lyric goes: *I got a powder keg leg/And my wigs all pooped for you*. 'She laughed so much when she heard it,' remembered Marc, 'It was the way the words popped and moved. If I'd have sung the *Scenescoff Dynasty* to her she'd have gone out and played Frisbee or something.'

In the States T. Rex played along side such groups as Mountain and The Grateful Dead. 'I don't think that the American audiences have any preconceptions about us - they just take us on the music we play. We worked really hard over there. The audiences are much more into the words as well.' Marc's poetry book *The Warlock Of Love* has sold over 15,000 copies in England whereas the average poetry book reaches only 2,000 sales. It has not yet been published in the States but *Electric Warrior* will be issued there in a presentation box including a badge and poems from the book.

Marc hopes to be publishing a second book of poetry soon and if his plans come off the whole effort will be a breakthrough in poetry publishing. He wasn't able to reveal all of the plans for this project when I spoke to him but he did say that his new poetry 'was from another planet'. He doesn't feel though, that he could start writing songs in this plane



*A rock'n roll Tolkien?*

yet: 'It would only create barriers,' he said.

The exploration aspect of the pop musician is also seen to be important to Marc. In their career the Beatles acted very much as explorers, delving into experiences and ideas and then reporting back to us through their songs and interviews. It's possibly true that pop musicians are able to travel and see more at a younger age than anyone else - especially for those in the media. As Marc himself said, 'Exploration is very important. I've been round the world 25 times faster than anyone else.'



*"Music is a great soother — the only physical high I have"*

# INSTRUMENTAL NEWS

## TRANSFER YOUR PIANO INTO AN ORGAN — NEW INVENTION FROM STYLOPHONE FIRM

Two brilliant new British musical inventions will be among the star exhibits at the International Audio Festival & Fair which opens at London's Olympia from October 26 - 30.

They are the Piano Mate, which transforms any piano into an electric organ, and the Super Stylophone, which is probably best described as 'everyman's electronic synthesiser'. Both instruments will be shown on stand 95 by their manufacturer, Dubreq Studios Ltd., of Cricklewood Broadway, London, NW2 6NX.

Although neither of the instruments are yet on the market — the Piano Mate goes on sale in January, next year, and the Super Stylophone will be available in July, next year — their demonstration will be in the nature of a preview for the thousands of audio enthusiasts who will visit the fair.

The Piano Mate, weighing less than 22 pounds and expected to cost £69, consists of two double-octave units that are simply placed on the back of the piano keyboard. These units are then plugged into a compact master control unit which in turn is plugged into a power socket. The piano can then be transformed into a powerful and versatile electronic organ, blending its tones with the piano.

A tone selector switch provides three different tone colours: a 'flute' sound which is ideal for standard tunes or ballads, a church organ effect and a 'jazz buzz' sound, which is suitable for Latin American or pop music. A

two-speed vibrato control provides a further variation of tone colours. There is a level control giving predominance to either the bass or treble keyboard unit. An input socket is also provided to plug in a microphone or other instrument, or to amplify the piano notes. A further socket takes a foot volume or wah-wah pedal.

The Piano Mate is completely tuneable, through a single control, for pianos which may be out of pitch by as much as a semi-tone.

Dubreq says that it is even possible to play the Piano Mate without a piano at all — by using a dummy or practice keyboard. This will provide all the electronic sounds,

without of course, the blending qualities of the piano.

The Super Stylophone, is small — about the size of a document case and you need no knowledge to play it. The range of instruments it can simulate, at the touch of a switch, includes violin, oboe, banjo, clarinet, flute, trumpet, piano, mandolin and electronic organ. In addition, with a little experimentation, many new sounds can be created that will appeal strongly to the pop music player.

The Super Stylophone is an evolutionary development of the now world-famous Stylophone, the small pocket electronic organ played by touching its 'keys' with a stylus.

## New Vox contact

Vox Sound have announced that their technical consultant, David Linsell, can now be contacted at their new West End of London showroom on all matters relating to their wide range of equipment. The address is 9, Gees Court, London, W1M 5HQ, Tel. No. 01-493 8738.

All servicing of electric organs, amplifiers and guitars will continue to be dealt with at the company's factory at Ponswood Industrial Estate, Windmill Road, Hastings, Sussex.

## RCA signs Gnidrolog — Neon LP soon

by The Delmonts (DIT 1) and *I'm Only A Man*, by Tony Woods (DIT 2). Thomas anticipates the release of about three to four singles per month. Album releases in the future are also being considered.

The Delmonts single is being backed by an offer of 25 Premium Bonds to be given to the first four people who send in the correct words to the catchy chorus of *A-Ra-Chicera*.

The new label will be distributed by Selecta.

Ditchburns will continue to release special sing-along material on their Domino label, launched very early this year and which has since been very successful in the juke box trade.

For further information contact Jim Thomas, Spiral Records, Ditchburn Organisation, Dock Road, Lytham, Lancashire. Tel. No. Lytham 3141.

RCA Records has signed the four-piece London-based electric-acoustic group Gnidrolog for the world on a five-year contract, and arrangements are being made for them to start recording an album as soon as possible for the Neon label.

Gnidrolog, started by brothers Stewart and Colin Goldring, and now including bassist Pete Cowling and drummer Nigel Pegrum, already have an established and enthusiastic following on the London and district club circuit, despite never having yet recorded.

RCA's manager of A & R, Mike Everett, said at the signing: 'We've been after Gnidrolog for some time now — as have several other companies — and we're delighted to have finally clinched the deal. Gnidrolog are going to be a very important group in the context of the company's future development.'

## COMPETITION TO LAUNCH NEW SPIRAL LABEL

The Ditchburn Organisation, the Lytham, Lancashire, based juke box and background music company, has opened a second record label.

The product on Spiral Records is, according to label manager, Jim Thomas, aimed directly at the commercial pop charts and he is currently on the look out for talent.

He has already released two singles, *A-Ra-Chicera*,

Disc Jockey, Terry Wogan, handing out champagne to Dez Craze and the Country Craze after the group won the recent Mecca C & W contest at London's Hammersmith Palaise. Dez Craze is seen here with his prize of a Terada guitar presented by the U.K. distributors, John Hornby Skewes & Co. Ltd.



**New Pye LP series  
— 1 hour of music by  
Kinks, Donovan and  
Sounds Orchestral**

Pye Records released this month their new Golden Hour album series and become the first record company ever to guarantee 60 minutes' playing time on each album in the series.

Pye, also the first company to launch the low-priced pop album concept with their Golden Guinea series in 1959 and the introduction last year of the maxi single, released the first albums on October 8. They were by Donovan, The Kinks, Sounds Orchestral, The Tony Hatch Orchestra and Sir John Barbirolli and the Halle Orchestra. They will have a recommended retail price of £1.49.

On some of the Golden Hour albums there will be as many as 24 different tracks. Once the artist had been decided, Pye engineers spent months working to achieve the guaranteed 60 minutes of entertainment.

All the albums are packaged in embossed sleeves, full-colour both front and back, and a budget of £25,000 has been allocated for promoting the records in a variety of media, including press advertising, commercial television networks, give-away leaflets, posters and mobile displays for record dealers, plus a special incentive scheme open to record dealers all over the country.



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## TBI to handle Purple Records P.R.

Tony Barrow International, the London pop public relations company, have been retained to provide press representation for Purple Records, the new label launched in October by Anthony Edwards and John Coletta. The account will be

handled by Marion Rainford. T.B.I. already provides press representation for Deep Purple, Bullet and Ashton, Gardner Dyke & Co., groups managed by the Coletta-Edwards organisation.

Initial Purple album released for October were Jon Lord's *Gemini Suite*, with Malcolm Arnold and the London Symphony Orchestra and featuring Albert Lee, Ian Paice, Tony Ashton, Yvonne Elliman and Roger Glover (Purple TPSA 7501), *Curtiss Maldoon* (TPS 3501), Buddy Bohn and *Drop In The Ocean* (TPSA 7503) and Maciver Hine and *Pick Up A Bone* (TPSA 7502).

## Steeleye Span tour dates

B & C Records' group, Steeleye Span, are to continue their very successful tour of England through to the end of November and an album will be released by September Productions and B & C towards the end of November called *Ten Man Mop. Or Mr. Reservoir Butler Rides Again* (PEG 9).

## VOX SALES DIVISION CHANGES

John Wyatt has been appointed export sales manager of Vox Sound Ltd. following a re-shuffle of the company's marketing division and the recent opening of the new London sales office and showrooms.

In his capacity Wyatt will devote himself entirely to the overseas markets from which there is an increasing demand for Vox product.

Other appointments are those of Bob Anderson as home sales manager and Mrs. Jean Perry as London office manager with special responsibility for the co-ordination of all marketing activities with the manufacturing side of the company at Hastings.

The tour dates include:

October 24:

**GREYHOUND**, Croydon.

October 25:

**NOTTINGHAM**, Albert Hall

October 26:

**NORWICH**, St. Andrews

October 27:

**BOURNEMOUTH**, Winter Gardens

November 5:

**SALFORD** University

November 9:

**LONDON** School of Economics

November 11:

**KENT** University, Darwin College

November 26:

**BRIGHTON** College Of Education

November 27:

**HULL** University

## Organ and amp sales boom

Since the 1971 AMII Instrument Trade Fair at London's Russell Hotel in August, Vox Sound Ltd. have won export orders for their amplifiers and electronic organs valued at more than £100,000.

Mr. John Wyatt, export sales manager who left Britain on October 6 for the Far East before going to

## U.K. concert appearances for actor Richard Harris

Richard Harris, the singer and actor, will make a series of solo stage appearances in Britain and America later this year.

His international tour, set up by Johnny Jones of the MAM organisation, will begin in Britain at the end of October and finish in America during the first week of December.

Afterwards Harris is due to make three new films which will occupy him continuously until the end of 1972.

In announcing the shows in London, Jones said: 'Richard Harris approached us because he has had in mind for some time the desire to undertake a solo tour. Although he is not primarily a singer, let's remember that Richard's record, *Macarthur Park*, sold five million copies and he has had three top 20 albums in America.

'Richard will be on stage for at least an hour at each performance and will be accompanied by a thirty-piece orchestra directed by Johnny Harris. His presentation will include singing plus the reading of poetry and prose.'

Jones has already left for America to finalise details of the 15-city segment of the tour but before leaving London he announced some of the British dates:

November 3:

**CROYDON**, Fairfield Hall

November 5:

**LIVERPOOL**, Philharmonic Hall

November 6:

**HANLEY**, Odeon

November 7:

**BOURNEMOUTH**, Winter Gardens

November 8:

**BIRMINGHAM**, Theatre

A London date — the venue is yet to be announced — will conclude the tour. Several provincial dates have yet to be confirmed but Sheffield is the likely city for the opening performance on October 29.

## TERRY KING'S OWN LABEL

Terry King Associates, the management and agency company, have formed their own record label and record production company, Kingdom Records.

All album product will be released with a joint Kingdom-Pegasus logo, Pegasus being B & C Records' progressive label. Singles will be released with just a credit line for Kingdom.

The first release is an album on October 22 by a six-piece rock-classical band from Exeter University called Fuchsia. A single will come out one week later by Mother Nature called *Orange Days And Purple Nights*.

Also in the production can be a single by Dudley Holmes and is a song written by The Fortunes called *I'm Still Alone*.

Talks on overseas release of records is currently underway, a spokesman for the company said.

David Hitchcock and Neil Slaven, of Gruggy Woof Productions Ltd., will be retained to produce artists for Kingdom.

the Canadian Educational Showpiece at Toronto from October 28-30, said that the most recent order was from Berthold & Schwerdtner of Stuttgart, West Germany, and was for over £8,000 of equipment. Other countries buying Vox equipment, he said, include Norway, Denmark, Switzerland, Holland, France, Belgium and the Malagasy Republic.

On their stand at the Canadian show, Vox will be exhibiting their latest range of educational and PA equipment.

Every company has to start somewhere, and to an extent the Red Bus Company was lucky to kick off with Mungo Jerry. Red Bus has been in existence for just over two years but it was the Hollywood Festival of 1970 which put their number one group on the map. Then followed *In The Summertime*, the group's smash single around the world. And with world sales in excess of eight million, who can complain?

The success of Red Bus can be judged by Leslie Grade now having an interest in the company. Grade and Ronald Ricardo are on the Boards of Red Bus and its subsidiary companies with two of the original directors, Eliot Cohen and Ellis Elias, acting as joint managing directors.

Red Bus was originally the brainwave of Barry Murray (Mungo's record producer). The story starts three years ago when he had a company by this name whilst a booker with the Bryan Morrison Agency. "I eventually got bored with booking and got Red Bus going as a full-time thing bringing in Ellis and Elliot as partners. They looked after the agency side and also part of the management. Then in November, 1969, I was with Pye as a producer and recorded Trader Horne comprising of Jackie McAuley and Judy Dyble.

"I found Mungo in January, 1970, although I'd known Ray Dorset for some three years and thought they were fresh and interesting. I signed them to Dawn Records and Red Bus and recorded fifteen tracks, including *In The Summertime*.

Murray sold his shares in Red Bus shortly before the announcement of Grade's deal with the company. "The reason I got out," he explained, "was I found making records a full-time job in its own right. I wanted to free myself for other ventures and felt my effective involvement in management and agency affairs had come to an end.

To discover what is happening with Red Bus now, *B.I.* went along to their offices in London's War-

# MANAGERS & AGENTS.

dour Street to talk with Ellis Elias. Of the original groups, Mungo and Demon Fuzz are still with the company. Other acts signed since the Hollywood Festival are: Paul Brett's Sage, Comus, Gary Wright (ex-Spooky Tooth) and Jericho Jones. "In the main we handle groups rather than solo artists," Elias said. "We started off with groups and other groups came to us because of this. Now we're promoting a girl singer called Julia Croome, so solo artists might start coming to us."

Whereas most management companies concentrate on 'heavy' bands or purely on pop groups, Red Bus is more diversified having a mainly pop group like Mungo on one hand and a progressive band like Demon Fuzz on the other.

"Mungo set an image not only for themselves but for the company," Elias declared. "We created an image for the band that appealed to the kids, right through the 'underground' to the mums and dads. This has rubbed off on us and we get acts from all fields of music coming to us.

"Basically we're concentrating on contemporary music. By that I mean music that comes from within the artist. What we look for is musical ability within a band and something creative, different and exciting and also for writing ability. It's very important for any artist we take on that he writes. All the artists we have write: We don't have a pop act as such who'd have to go and find a song to record - we don't go out to make single hit records, we try and make album acts. In straight pop music, there are creative acts and those who are the product of the producer. The latter ones we couldn't do anything for, except help them cash in on their hit records. If a band has talent, be they amateur, semi-pro or whatever, we're interested. We're interested in a



*Elliot Cohen and Ellis Elias*

long-term process, as we aim to stay in this business for the rest of our days. If we think a band will be ready in about a year, we'll be part and parcel of the development of that band even if it means putting up a lot of money for them.

"As a management company, we feel we're an extension of the group or the artist. Just as the artist is creating music, we try and look on the management aspect as also being creative and build up what the artist is trying to do. Every act we have in this company has a personal service - there is someone here who each act is responsible to.

"In a way we're very much like Chrysalis in how we operate. But we have no intention of setting up our own record label now as we have some very good working relationships with several record companies."

As with other organizations in the same field of business, Red Bus covers the whole needs of a group, management, agency, publishing, recording and promotions, etc. The company is setting up a Music Workshop whereby an artist is able to do

what he specifically wants to. Later this year, Red Bus will be going into the promotion field, not only in Britain, but also Europe. To an extent, the artists contracted to Red Bus will be putting on the concerts with the help of the company. Just as the successful 'Penny Concerts' of last year, the new promotions will have controlled-price tickets. The idea behind this is to bring the lesser-known acts to the public's attention although not all the acts will be under Red Bus' wing. Elias felt the company didn't really follow up the success of the 'Penny Concerts' and hopes the new venture will become a regular event.

Having pointed out Red Bus say they can help an artist in all aspects, what would he expect when it comes to contracts? "Our contracts vary according to the type of service the artist wants," Elias said. "The standard contract on our side is 20 per cent for management and 10 per cent agency. Normally it would be a three-year contract with a two-year option on our side." I.M.

# SPIROGYRA—A BAND THAT MAKES THEIR OWN EQUIPMENT

BY IAN MIDDLETON

Of the enterprising groups around today, something has to be said about Spirogyra. Not only because of their music, but also because of their technical leanings. They must be one of the few groups to have made their own PA system. And that's no mean task. This in itself isn't unique but nonetheless bears thinking about when so many different sorts of equipment are readily available.

The person responsible for the running of Spirogyra is composer, singer and guitarist, Martin Cockerham. He said: "Steve Borrill, our bass guitarist and Pete, our roadie, designed and built our PA system. Steve is the craftsman and has been designing cabinets and other things for three or four years, while Pete trained in electronics. What we

have is a 300 watt PA designed by Steve with Goodman speakers in it and a 40 watt PA for monitoring. There's an eight-channel mixer which was built by us but designed by a friend of ours. The mixer is very complicated and quite unique with all the circuits bought from various electronics firms. Steve plays a Fender Mustang bass which uses a 150 watt Marshall and this goes through the PA.

"Julian Cusack is the violinist and keyboard man and his violin is picked up direct by an AKG mike. My acoustic guitar is picked up by an AKG mike as are all the vocals and Pete does all the balancing. I'm using a Yamaha acoustic guitar as I couldn't afford a Martin or a Gibson! On the album" (see the October issue of *BI* for the review of *St. Radigunds*) "I hired a Martin but the sound wasn't that much different to my Yamaha."

The fourth member of the

group is an attractive girl singer named Barbara Gaskin. As mentioned, Spirogyra is the brainchild of Martin and the story starts in 1969 in Canterbury where Martin wanted to get musicians together to arrange and play his songs. He did this by advertising and relying on the grapevine. In addition to the present personnel, he ended up with two more girl singers, another violinist, a cellist, clarinetist, electric guitarist and several other musicians.

"We put on concerts in Canterbury and the present line-up emerged from all those musicians," Martin said. "It began as a means to try out my songs and we've played together now for two years although Spirogyra has only been on the road for a year-and-a-half.

"I'm the main writer in the band and usually write with an acoustic guitar and things just develop from that. The rest of the group read and write music and have more musical knowledge than me. When I write a song, I take it along to the rest of the members and sometimes I just sing it to them. Then we discuss the tune and what tempo it should be in. On occasions, I have a definite idea of what I want and there are the times when it's a matter of trial and error. Steve is a great help. He's a very instinctive player and has a good feel for music.

"A song for me is a very emotional factor and I can't just regulate myself to produce one. I can't think about a song before I write one and I've thought about a song after it's been done. I suppose most of my songs stem from an experience and they also have a story behind them."

When listening to Spirogyra it's striking to hear the clarity and pureness of Barbara Gaskin's voice. It makes you wonder if she had been classically trained in that department, but evidently not. "I was classically trained on piano and cello but not in singing," she admitted. "But I don't play piano or cello very much these days. I love what we're doing but find it's very difficult to make a living from our sort of music. Spirogyra's music is quite different to what other people are playing but I wouldn't change it to become more commercial." "There are a lot of good groups around, but they're not doing anything new," Martin added. "As soon as you do something new, you hope it might take off."

The sort of music Spirogyra plays is described in their publicity hand-out as "acoustic rock." And during the time they've been on the road they have played the college circuits as well as doing such places as London's Roundhouse, Lyceum and the Hampstead Country Club which normally book the heavy electric groups. Overseas they've been particularly successful in Holland and in addition wrote and performed the music for the play *Home In The World* which opened in Bolton this summer.

## Pop now an art form

As a composer, Martin felt strongly about the music he is involved in — especially the poetic content. "Leonard Cohen in the late sixties was great," he said. "But pop music has declined over the years and doesn't have the same emotive powers it had in 1967. There's a return to simplicity in pop these days only because there's nothing better happening. I think pop music now is more of an art form than contemporary classical music coming from people like Stockhausen.

"Pop music is an art form of today as it's so much more real and readily associated with the people of today. It's not only music — it's poetry as well. Dylan is as much a poet as he is a musician and the same applies to Lennon. In fact pop is one of the few remaining art forms which speaks for a lot of the people. Personally, I don't feel anyone is really doing much at the moment and artists such as Dylan and Lennon and McCartney have left a big gap. The music used to produce an emotional result but it doesn't seem to have that effect now."

Well, that's one person's attitude and he's entitled to it. But what about artists like Carole King, the Taylor family, Cat Stevens and so on?



# your queries answered

## Music Address

Dear Sir,

I am writing to you for the address of Songwriters Monthly as I missed it when it was in *Beat Instrumental*. I would be very pleased if you could forward me the address. Thank you.

Yours sincerely,

J. Lee,  
81 Newport Street,  
Newfoundpool,  
Leicester.

Write to New Songwriters Monthly, Executive-International, New Street, Limerick City, Ireland and mention *Beat Instrumental* for a free copy.

## Cheaper Gear

Dear Sir,

How about letting out some information on some slightly less costly amplification. I am in a band with four other guys and we are all aged seventeen. Two of us are at work while the other three are still students. We are finding it very hard to get any ready cash together to buy good equipment. Surely somebody somewhere allows for the younger aged bands who may be less financially backed and cannot afford today's prices.

Yours faithfully,

Neil Janes,  
154 Vandyke Road,  
Leighton Buzzard,  
Bedfordshire.

A spokesman from London's Top Gear music stores told *Beat Instrumental*: 'It's all pretty pricey

these days. The components are all basically the same whatever make the amplification is so the differences in price are mainly in the cost of putting it together. If someone wants cheaper amplification there are only three ways he can do this: a) Make it themselves. b) Get a friend to make it. c) Obtain secondhand equipment. To have it made would still cost around £60 for 100 watts. The best investment would be the second-hand equipment because you could sell it again when you've finished. Dealers wouldn't accept home-made equipment for resale.'

## Demos in London

Dear Sir,

I am in a band comprising of acoustic guitars, drums and a singer. We hope to be able to go down to London soon and make a demo. disc but we are a bit unsure of how to book a studio and find a good producer. Also we are not sure whether we need to take our own P.A. or whether we can play directly into the recording equipment. I would be grateful if you could furnish us with the answers.

Yours faithfully,

Barry Levers,  
116 Lubbersthorpe Road,  
Braunstone,  
Leicester, LE3 2XE.

*Beat Instrumental's* Studio Beat (October, 1971) should be able to supply you with all the information you should require as to studio rates, telephone numbers and the individual producers available at each studio. Bookings

can be made either in writing or by phone - overtime and cancellation rates were also mentioned in our studios feature. Your acoustic equipment would be miked up directly into the studios own equipment so there would be no need to bring your P.A.

## Left-Handed Guitar

Dear Sirs,

I am learning to play an electric guitar which I have just purchased. I am however left handed and it has already cost me extra money to buy a left handed guitar but now my real dilemma is that I am having trouble mastering chords. I am wondering whether you could inform me of a book for beginning to learn chords on a left handed guitar as living on the island it is just hopeless trying to obtain such a book. Could you please forward me the address of a publisher who produces such a book. I would be ever so grateful as it is slowing up my progress on my guitar and I enjoy this hobby more than anything else.

Yours sincerely,

Jeremy Sothcott,  
32 Carter Street,  
Sandown, Isle Of Wight.

Apparently it is not considered to be the proper method of guitar playing to play left handed regardless of whether you are left handed or not. A qualified teacher will always teach you the right-handed method. As to your problem with the guitar tutors, you have to reverse the chord positions in a 'normal' tutor!

**COLOSSEUM: BEAT INSTRUMENTAL REPORTER, STEVE TURNER, GOES ON TOUR WITH THEM TO GERMANY. READ ABOUT IT NEXT MONTH. Order your copy now!**

Tony Colton and Ray Smith have been described as the two heads of Heads, Hands & Feet. And quite rightly so, for the two of them have been connected with the pop music business for eleven years in one form or another. As composers they wrote material for Georgie Fame, Zoot Money, Cream, The Tremas and the Merseybeats, and they've worked together on such film scores as, *The Vengeance of Sin*, *A Man Called Horse* and *Bloomfield*.

Tony is also a much sought after record producer and has worked with Shirley Bassey, Richard Harris, Yes, Atomic Rooster, Taste and Zoot Money. He is the winner of seven "Album Of The Year" awards but with all that to his credit, he is now immersed in Heads, Hands & Feet as composer, pianist and vocalist.

Ray plays mainly rhythm guitar with the group as well as being joint composer with Tony. The rest of Heads, Hands & Feet are: Albert Lee, guitar; Chas Hodges, bass; Pete Gavin, drums.

The band was pulled together mainly as a rhythm section with people Colton had known through the years. 'It's hard to describe our music as there are so many diverse influences in the band as most members double on instruments. Basically it's a very funky rhythm section and then it's a question of satisfying each person's needs. There's a country feel which comes from Albert and then there's a middle-of-the-road feel as well. Chas also plays fiddle, banjo and guitar as well as bass,' he said.

'With the 'underground' scene, it helped a lot because although some of the musicians were self-indulgent, they discovered more about their music. But on the other hand it screwed a lot of them

up. Pop music goes in cycles and you still get occasions when nothing seems to be happening. It's a very impatient business, yet there's always the chance of being picked up on the next time around.'

As composers, Tony mainly does the lyrics and Ray the tunes, though it is reversed on occasions. Apart from originally writing together, they formed a group called Country Gents which lasted only for a year. They then started going to London's Flamingo Club where they met and put songs to some of the artists previously mentioned. The next group they got together were The Crowdaddies which went touring but Ray got fed-up and went back to working in an instrument shop. Then followed Tony Colton's Big Boss Band and in 1969, Poet And The One Man Band. During this time, Colton and Smith were turning out material for the currently popular bands and had success with numbers like, *I Stand Accused* by the Merseybeats together with

album tracks by numerous artists. Yet despite their achievements in that field, they wanted to get back to playing.

'In the old days,' Tony recalls, 'we did the usual circuits and clubs. But now we exist mainly doing colleges. In November, we should have gone to the States, but we had to cancel it as we're getting a new album together. I think the States is very important as financially you can't exist in this country. For one thing, people are getting much too sophisticated over here.'

Ray said: 'Audiences now have the capability to listen to the music. Before, we used to have to give them a 'stomper', but now you can give them a ballad and they'll accept it. This gives a band all the freedom it needs. The reaction to our music is getting universal and these days people want to be entertained and we're there to do it. We're just getting over the teething stages as Heads, Hands & Feet have only been

gigging since February, this year, but people can see there's more than one group within the band. The same with The Band; they change instruments without you even noticing it! Today people want songs, and songs are becoming much more personal. The bands coming through now are much more melodic whereas before, a lot of the bands lost their direction in sound and one guitarist sounded like another.'

'The guitar solos weren't extensions of the songs at all—80% of the music was instrumental.'

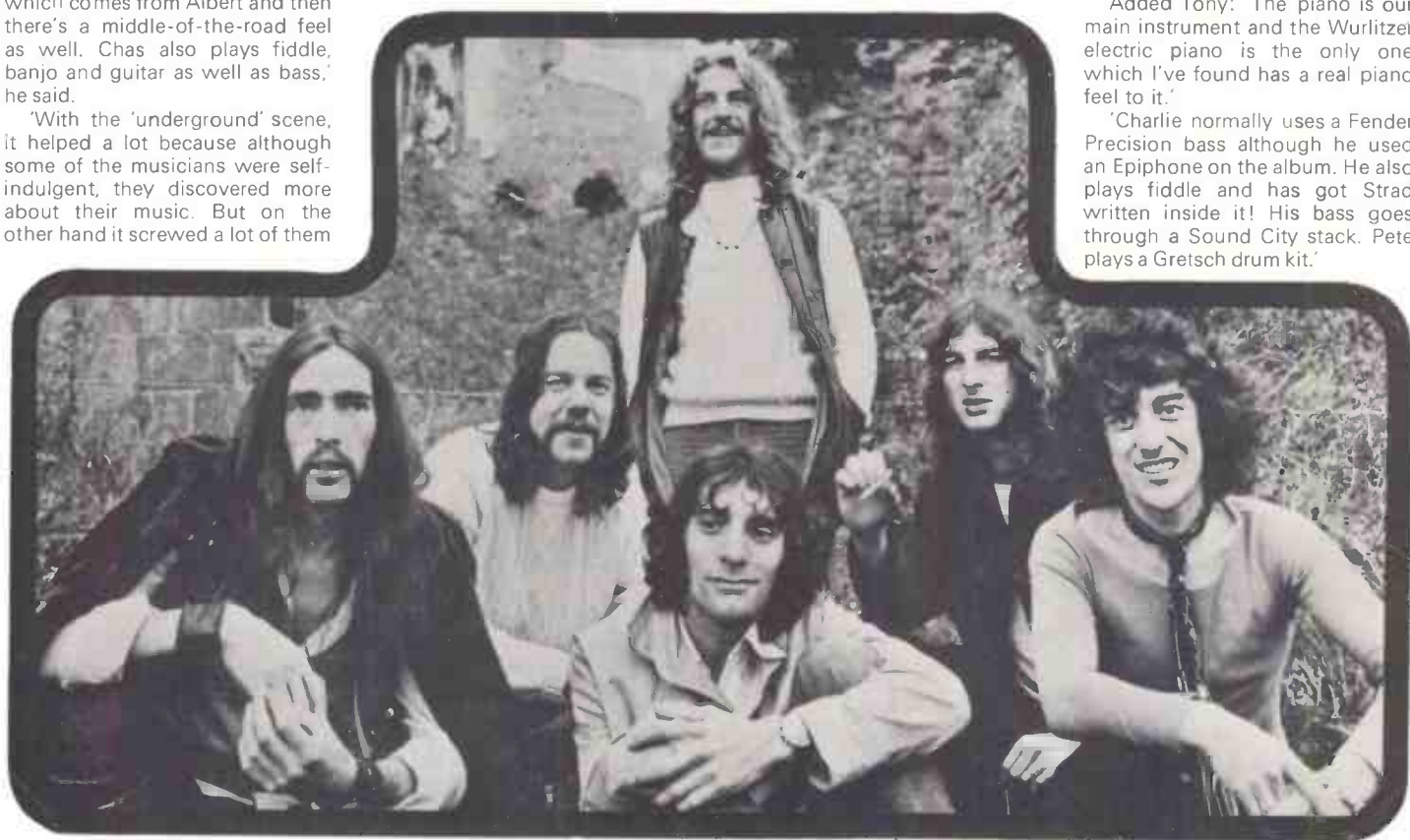
Heads, Hands & Feet are a visual band and Tony and Ray are aware of the need for this. Tony remembered being self-conscious about the visual aspect until it started to develop. 'The best combination,' Tony says, 'is to play good music and look as though you're enjoying it.'

On how they produce their sound, Ray came through with the information: 'I play a Gibson Les Paul custom guitar mainly for its power and depth and also it's good rhythmically. It contrasts well with the Fender Telecaster Albert uses which has a bright sound. He's a very fast and clean player. Tony plays a Wurlitzer electric piano because there's never a piano around which is ever in tune. He also plays a Hammond L 100 with a Leslie cabinet and uses it for sustaining effects.'

Added Tony: 'The piano is our main instrument and the Wurlitzer electric piano is the only one which I've found has a real piano feel to it.'

'Charlie normally uses a Fender Precision bass although he used an Epiphone on the album. He also plays fiddle and has got Strad written inside it! His bass goes through a Sound City stack. Pete plays a Gretsch drum kit.'

## The Sought After Head, Hands & Feet





# DRUM BEAT: B.I. LOOKS AT SOME OF THE LEADING MAKES NOW ON THE MARKET IN ENGLAND

In the following pages *Beat Instrumental* examines some of the newest developments and some of the products of the constant research that the percussion industry is undertaking for the benefit of drummers everywhere.

The research has affected the group drummer a great deal. There was a time when

a pair of sticks was good for one number, but precious few after that. Recent developments in laminated wood, plastic and even metal have greatly increased the robustness of these vital parts of a drummer's equipment.

Other developments have been fast action footpedals, quick release dampers, high-geared tuning keys and im-

provements to the hi-hat and to 'crash' and 'sizzle' cymbals.

Percussion equipment is built to standards every bit as exacting and precise as those of the electronic branch. Fittings are tooled and machined to careful thousandths of an inch, skins and heads are the final product of painstaking research.

In fact, so demanding are the manufacturers that it is true to say that apart from the disposables – such as sticks and heads, a properly-cared-for drumkit will out-last most amplifiers.

So, here is our survey of some of 1971's drums, cymbals and accessories, from beginners' kits to sophisticated equipment.



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# DRUMBEAT

continued

## BOOSEY & HAWKES

Boosey & Hawkes' St. Giles Music Centre are currently promoting the Bervery range of drum-kits. The prices quoted are for the complete drum kit of four drums, hi-hat and cymbals:

Panorama 21	£203.96
Panorama 23	£277.39
Panorama 24	£244.27
Galaxy 18	£167.15
Galaxy 21	£179.58
Galaxy 24	£188.96

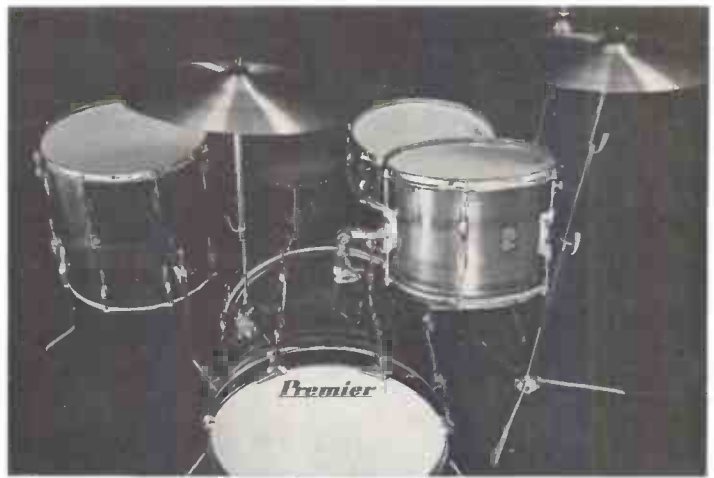
Another range which is prominently featured is the Premier drumkit. The ordinary serial numbers are for the 20" bass drum and the B numbers are for the 22".

Outfit 100	£142.02
Outfit B100	£143.36
Outfit 101	£171.90
Outfit B101	£173.25
Outfit 202	£246.29
Outfit B202	£247.63
Outfit 303	£291.75
Outfit B303	£293.09
Outfit 505	£387.41
Outfit B505	£390.10

The St. Giles Music Centre have also in stock reduced Rodgers drum kits - selling at £300.

## B. PAGE & SONS

When ordering a Gretsch you will have to be rather patient. B. Page & Sons, of Doncaster, who are the



Premier's 202 drum kit

sole importers of the kits, say that because of the tremendous demand deliveries from America are rather slow.

A spokesman for the company said that one of the most sought after kits in the truly massive range is the Rock and Roll kit.

Comprising two 14" x 8 tom-toms, both with Buck Rodgers tom-tom holders and both fully adjustable, 22" bass, 16" x 16" floor tom-toms, a Buck Rodgers snare stand, 14" by 15" all

chrome snare, with cymbal stands and hi-hat, the kit, as in the case of all the others, is six-ply meaning that no strengtheners are needed. The round pieces on the drums are all buck jointed, also giving extra strength.

A new feature on the snare drum is the lightening throw-off, which gives quick release. The most popular colour is the Du Pont silver sparkle.

Other models in the Gretsch range includes:

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6122 Chet Atkins "Country Gentleman"	6120 Chet Atkins "Nashville"	6119 Chet Atkins "Tennessean"	6102 New "Streamliner"	6127 "Roc Jet" Solid Body	6130 "Roc Jet" Solid Body	6030 "Sho Bro" Resonator Model	6022 "Rancher" Flat Top
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Now Shaftesbury drums have been made to give an individual sound - your individual sound. They have all the 'built-in' qualities for greater response, and *you* have the control of tone, pitch and volume, just the way you want it!

But that's not the only freedom you get from Shaftesbury drums. **Freedom from overtones** - thanks to *tone-blasting*

Shaftesbury drums feature new tone blasted Headmaster heads to produce the ultimate in uniform tone, volume and pitch across the whole head, with complete freedom from overtones.

**Freedom from shaky fittings**

You've got to hand it to Shaftesbury drums when it comes to hardware. Take a look at the solid accurate locking fittings with streamlined eye appeal. Notice the legs and spurs are knurled for rigid holding. They're beautifully engineered - the ultimate in reliability.

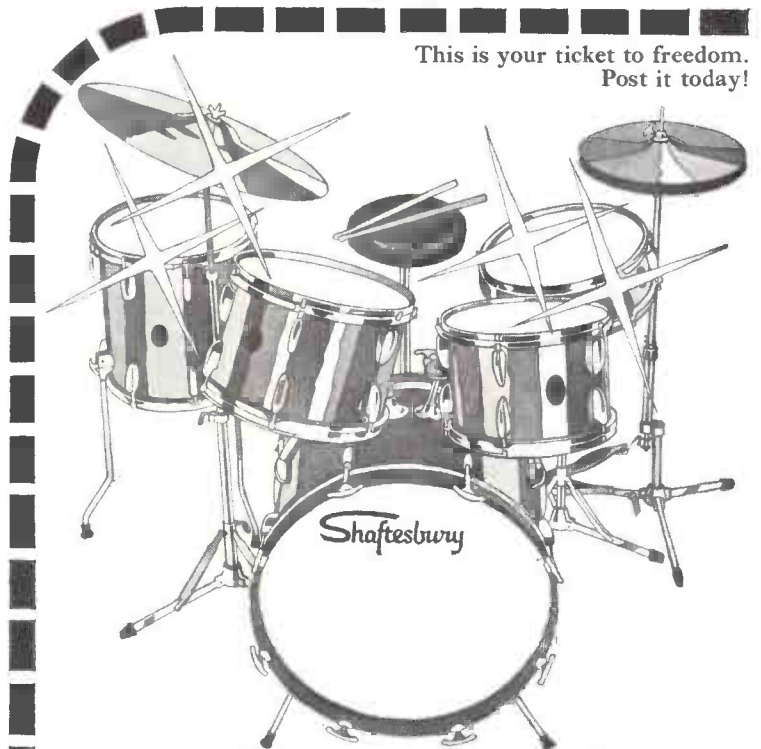
**Freedom from old-fashioned razzmatass**

We're away from the dazzling, star spangled finish - it's that straight look of quality that's setting the trend today. And there's a new range of *stay loose* colour finishes too.

**Freedom to choose your build-up**

We don't influence your choice of kit. Shaftesbury offer a range of superb drums which you can build to make your own set-up, whether it's an impressive double bass kit or two floor tom toms to expend your routine. And naturally, to go with your Shaftesbury drums you'll pick the best cymbals - Avedis Zildjian of course.

This is your ticket to freedom. Post it today!



To Rose, Morris & Co. Ltd., 32/34 Gordon House Road, London NW5  
Yes, I want freedom. I want to do my own thing. Rush me a copy of your free, colour brochure on Shaftesbury drums.

Name \_\_\_\_\_

Address \_\_\_\_\_

# Shaftesbury

drums - a great head for sound

**Rose-Morris**

B.I. 11/71

# DRUMBEAT

continued

## B. Page & Sons

continued

Playboy Kits, all colours	£327
Name Band Kits, all colours	£432
Prog. Jazz Kits, all colours	£420
Rock And Roll Kits, all colours	£508
Black Hawk Kits, all colours	£525
Avant Garde Kits, all colours	£648

### Separate drums:

18" x 14" bass drum	£106
20" x 14" bass	£114
22" x 14" bass	£120
12" x 8" tom-tom	£63
13" x 9" tom-tom	£64
14" x 14" tom-tom	£87
16" x 16" tom-tom	£93
14" x 5" 42-strand snare drum	£90

### Drum Heads

#### Permatone:

14" snare batter heads	£5-50
14" snare heads	£4-75
12" tom-tom heads	£5-25
13" tom-tom heads	£5-25
16" tom-tom heads	£6-25
18" bass drums heads	£8-50
20" bass drum heads	£12-50
22" bass drum heads	£13-00

## HOHNER

Hohner's are the sole distributors of Sonor drum kits from West Germany and,



John Hornby Skewes Hoshino HM100 outfit

according to a spokesman at the company's offices, they are 'going down a storm.'

The company making the kits is celebrating its 100th anniversary which, although no reason for rushing out to buy a kit, exemplifies the fact that they must be good quality otherwise they wouldn't have been in business that long.

There are three outfits in

the range. These are:

K 130	£144-35
K 172	£172-10
K 180	£295-90

The K 130 is the most popular kit. It comprises three tom-toms, snare and bass drums, pedal for bass, tom-tom holder, snare stand, hi-hat stand, two cymbal stands, sticks and brushes. Cymbals are not included in the retail price.

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# DRUMBEAT

continued

## JOHN HORNBY SKEWES

This Garforth, near Leeds, based company, have taken up the sole distribution rights for the new Japanese Hoshino range of drums and if the 1971 Musical Instrument Trade Fair in London was anything to go by then they are going to be very successful.

The Hoshino is a four-drum outfit, comprising 14" x 5-1/2 metal snare, 20" x 14" bass, 20" x 14" bass, 12" x 8" tom-tom and a 14" x 15" tom-tom. The price of £99.22 includes stands and accessories but no cymbals. The drum kits are available in three finishes - white pearl, red grass woven pearl and new blue pearl.

Hornby Skewes' Panorama and Galaxy range of drums has also been extended. New in the catalogue is the Panorama 24 at £244.27 and the Galaxy 18 at £167.15 and the Galaxy 24 at £188.96.

Other models in these ranges are the Panorama 21 at £203.96, Panorama 22 at £277.39 and the Galaxy 21 at £179.58.

## PREMIER

This Leicester-based company are, as most self-respecting percussionists know, one of the foremost names on the British drum scene.

Premier always have something new to show and the 1971 AMII Trade Fair in London at the end of August was no exception. On their stand was a new drum-kit - the 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 at the Fair its latest metalised finishes in silver and gold.

Another innovation from Premier is the lock-fast type drum cradle and from all accounts these are being very well received by drummers.

A new catalogue is being issued in the Spring and it will include the following models being played by such people as Jake Milton of Quintessence, Keith Moon of Who, Nick Mason of Pink Floyd, Dave Holland of Trapeze, Chris Barrow of Spirit Of John Morgan, Mel Pritchard of Barclay James Harvest, Paul Hancock of Chicken Shack, Richard Coughlan of Caravan and Dave Barclay of Mandrake:

100 with 20" by 17"	
bass drum	£137.09
B100 with 22" by 17"	
bass drum	£138.38
101 with 20" by 17"	
bass drum	£165.93
B101 with 22" by 17"	
bass drum	£167.22
202 with 20" by 17"	
bass drum	£237.73
B202 with 22" by 17"	
bass drum	£239.02
303 with 20" by 17"	
bass drum	£281.61
B303 with 22" by 17"	
bass drum	£282.90
505 with 20" by 17"	
bass drum	£373.94
B505 with 22" by 17"	
bass drum	£376.53

On the accessory side Premier's prices for Zyn and Super Zyn cymbals are:

Matched Hi-Hat:	
14" Zyn	£8.88
15" Zyn	£10.34
14" Super Zyn	£25.90
15" Super Zyn	£29.60
22" large single cymbal	£32.38
Lock-fast stands:	
Snare drum	£7.62
Cymbals Stand	£6.31
Hi-Hat	£10.66

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### PREMIER DRUM SPECIALISTS

# DRUMBEAT

continued

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A standard fitting on all Shaftesbury drums and kits are Headmaster plastic drum heads, now with tone blasting to give greater volume and response.

The drums come in kit form or as separate units and are available in three metallic finishes - Nordic Bronze, Arctic Steel and Pagan Red.

### Module 5050

#### Nordic Bronze

422 snare drum, anodised aluminium £28.95

5422 bass drum (22" x 14" shell), complete with dampers, spurs, cymbal arm and one tom-tom post £51.60

512 tom-tom (12" x 8") £22.65

513 tom-tom (13" x 9") £22.85

516 tom-tom (16" x 16") £33.05

### Module 5055

#### Pagan Red

423 Snare drum, wood shell £26.55

5420 bass drum (20" x 12" shell) complete with felt dampers, spurs and telescopic cymbal arm £50.50

513 tom-tom (13" x 9") £22.85

615 tom-tom (16" x 16") with legs £33.05

5060 Arctic Steel

423 Snare drum wood shell £26.55

5420 bass drum (20" x 12" shell) with felt dampers, spurs and telescopic cymbal arm £50.50

512 tom-tom (12" x 8") £22.65

514 tom-tom (14" x 15") with legs £29.60

Rose-Morris have discontinued their Big Band and Top Group drumkits but have, instead introduced a range, the New Chartist 380.

Available in black or white plastic, blue or red storm pearl, or marine or grey pearl, it has a recommended retail price of only £133.80.

The kit comprises a 20" by 12" bass drum, two tom-toms, one 12" by 8" the other

14" by 15", a 14" by 5" snare drum in chrome or wood shell and accessories.

### AVEDIS ZILDJIAN

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14"	£20.90
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17"	£28.85
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18" wide cup	£31.40
18" flat top	£31.40
18" sizzle	£31.40
18" trio	£31.40
18" mini-cup	£31.40
20"	£36.70
20" pang	£36.70
20" sizzle	£36.70
20" mini-cup	£36.70
22"	£41.90

### AVEDIS ZILDJIAN BRILLIANT

10"	£14.50
13"	£22.50
14"	£25.00
15"	£27.80
16"	£30.35
17"	£33.05
18"	£35.65
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22"	£46.00

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One of the most exciting drums to come on the market in recent years is the Yamaha C-200 drum kit.

The kit, priced at just £122.50, includes: 14" x 20" bass drum, 5" x 14" snare, 8" x 12" tom-tom and a 14" x 14" tom-tom with legs and consollete holder attached to the tom-tom and bass drum. They are in chrome. The shell mount, tilt cymbal holder, chrome; pedal, telescopic spurs, chrome; drum brushes, drum sticks, muffler strap an bass drum. The outfit also features hardwood reinforcing hoops and metal rims for long lasting performance. Lugs of die-cast zinc. Rugged tom-tom holder assures secure support and can be tilted to any position desired. The foot pedal has a two-piece footboard with hinged heel-plate for smooth, fast action, Special Yamaha plastic heads and all the hardware is chrome plated.

Also in the C range of Yama drums is the C-220 at only £135.

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205P	£211
22	£200
20	£190
205	£196

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# DRUMBEAT

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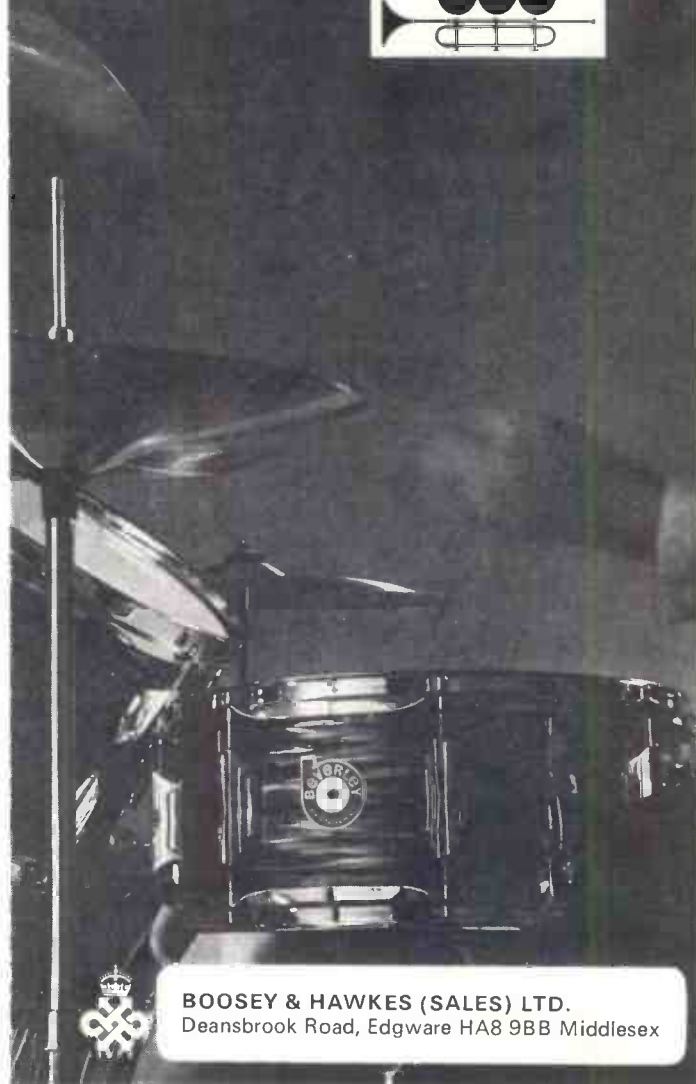
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BI/11/71

Firstly, here is some false information about Curtiss Maldoon: (1) Curtiss Maldoon is a black singer formerly with the Impressions, who has recently had a hit with *Move On Up*; (2) Curtiss Maldoon is a solo artist; (3) Curtiss Maldoon are a coloured group who specialise in reggae music.

And next, here is some true information about Curtiss Maldoon: It *is* a group. It consists of two people – Dave Curtiss and Clive Maldoon, hence the Tamla Motown-like name of Curtiss Maldoon. Kind of logical, eh?

Curtiss Maldoon (true version) are soon to be releasing an album on the brand new Purple label entitled . . . *Curtiss Maldoon!* A single is also to be released from the album. It's a Clive



# THE TRUTH ABOUT CURTISS MALDOON

Maldoon number called *You Make Me Happy*. Both Clive and Dave are acoustic guitarists/songwriters who came together in a rock group called Bobast. When the group fell apart, these two kindred spirits stuck together and decided to be a group themselves.

## "Listen & See"

On the album, Dave Curtiss has taken over side one with his compositions and Clive Maldoon is the author of side two. This just happened to be the way things worked out first time around although it is Curtiss and Maldoon that are playing on both sides. The sound they produce is one of those "listen-and-see" types – any form of worded description would fall foul of misinterpretation. Nevertheless, it's a great album with all arrangements by Curtiss and Maldoon.

Dave Curtiss is a graduate from the hard practical life of working with groups on the road for nigh on eight years. "Turned pro with Dave Curtiss and The Tremors . . . Those parts of my life are

best forgotten . . . Played a two-year residency at Butlins, Clacton . . . Did the usual German bit . . . Ended up in France in '66 . . . 1967 in French West Africa . . . Came to England in '68 to join Bobast and met Clive Maldoon . . ."

Clive was the singer with Bobast and a fellow songwriter for Dave. The group laid down tracks for an MGM album but the company's record division wasn't in existence long enough to release it. Yet another bootleg lays waiting in the vaults folks! Yes-man Steve Howe played with Bobast after his group Tomorrow split up, and the drummer Bobby Clark.

Although Curtiss Maldoon take to the stage with only two acoustic guitars they recorded their album with the help of all kinds of wonderful instrumentation. "When we wrote the numbers," explained Dave, "we had no band to play with us so we just had to imagine the best line-up for each number. If we had recorded with one band we'd have had the same sound all the way through but as it was, we

used session musicians and got a very varied sound throughout."

Dave realises the restrictions of two acoustic guitars but also acknowledges that to find the right band to work with is a difficult task. "We find ourselves getting very light and gentle now. All our writing is becoming very *light*. When you sit down with two acoustics you just can't play heavy raving stuff! I've been through the group scene though and I've just got to find the right people. Going on stage with a *good* band is just not going to be good enough."

The eventual plan will probably be for Dave and Clive to move on to electric guitars, gradually add bass and then drums. "We're very much in the birth throes of a stage act at present," confessed Dave. "We played the Roundhouse recently and that seemed to be the ideal sort of place for us. We've also done the Bristol Granary and a couple of gigs down south with Family. I'm not really sure what our ideal audience is."

The album was made at De Lane Lea's Dean Street

studios and produced by Hugh Murphy. "The songs were written a year ago," said Dave. "The LP itself was finished six months ago. By the time it comes out it seems so hackneyed." The Purple label was formed by the company that manage Deep and will, in fact, include Jon Lord's *Gemini Suite* in the first batch of releases.

## Laurel Canyon tastes

Both Curtiss and Maldoon's musical tastes lay somewhere in Laurel Canyon. Crosby, Stills, Nash and Mitchell and Neil Young are found to be the most palatable at present. Dave describes C, S, N & Y as being "an offspring of rock 'n roll" rather than the traditional suggestion that they represent an offspring of folk.

Right now, Curtiss Maldoon are hitting the road in Britain doing one-nighters at various clubs. It's all part of a big campaign to ensure that at least one person will ask Curtiss Mayfield to play a track from his new Purple album within the next month.

S.T.

# PRIZE-GIVING TIME AT SELMER



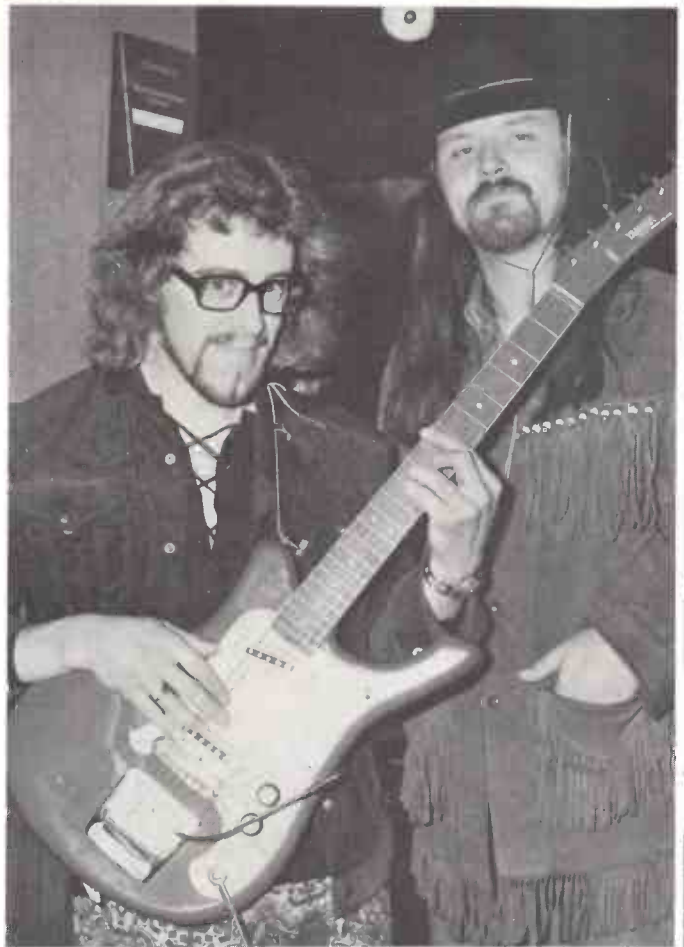
*Ken Webb & Keef Hartley looking very pleased*

Nineteen-year-old Ken Webb was already down in London when *Beat Instrumental* sent a telegram to his Keighley, Yorkshire, home informing him that he had won first prize of a Yamaha C-20 drumkit in the Name The Drummer And Drumming competition, featured in the September issue.

However, his mother rang to say that he would be at Selmer's shop in London's Charing Cross Road on the day of the prize giving by Keef Hartley, a collection of Selmer executives, including managing director, Timothy Finn, advertising manager, Peter Pullen plus, of course, the men responsible for the running of the shop.

Ken is a self-taught, left-handed drummer with a semi-professional group called Oddball. They are a six-piece band, comprising saxophone, lead guitar, rhythm guitar, bass and vocalist. They spend most of their time playing in working men's clubs in his patch of Yorkshire plus local clubs and any other gigs that can be found. When he's not playing drums Ken works as an agricultural mechanic.

Ken's shown above with Keef Hartley receiving his prize of the Yamaha drumkit with cymbals worth more than £100. The kit includes a 14" x 20" bass drum, 5" x 14" snare, 8" x 12" tom-tom and a 14" x 14" tom-tom with legs. Features of the kit are: Console holder attached to tom-tom and the bass drum in chrome; complete shell mount, tilt cymbal holder in chrome, flush hi-hat stand in chrome; pedal, telescopic spurs in chrome; drum brushes, sticks, muffler strap in the bass drum. The outfit features hardwood reinforcing hoops and metal rims for long performance, lugs of die-cast zinc, rugged tom-tom holder assures secure support and can be tilted to any desired position. The foot pedal has a two-piece footboard with a hinged heel plate for smooth, fast action. Another feature is the special plastic heads. All the hardware is chrome plated.



*A loving look and feel of his prize by Allan Turner*

Runner-up in the competition was Allan Turner, 26, and when he arrived at the Selmer shop he looked more like a customer than recipient of a Yamaha SG 2-A guitar worth more than £70. When he arrived he had with him his wife and baby child and the three of them left about an hour later with a large triangular-shaped box filled with the solid-bodied instrument, guarantees and so forth.

Allan comes from St. Leonards, Sussex and plays lead guitar with a local group called Arktuss, but he also works as a television repairman to supplement his income.

After meeting the Selmer executives, which by this time had increased by one man - Ralph Corona, the assistant manager of the store, and Keef Hartley's manager and press representative, Barry Dunning and Bob Flagg, he was also greeted by *Beat Instrumental's* publisher and managing editor, Sean O'Mahoney, the advertising director, Charles Woods, advertising manager, Richard Desmond and editor, Derek Abrahams.

He looked a particularly happy man when he accepted his prize from Keef. He chose the Coral Red version of the guitar, the features of which include a double pick-up. It is 40-1/2 inches long by 14-3/10 inches wide.

His group, Arktuss, is a four-piece and plays mainly around the clubs and social functions on the south-coast. He says that he would naturally like to get a recording contract and is rehearsing for many long hours to achieve this aim. He is joined on stage by a rhythm guitarist a bass player and, of course, a drummer.

Whilst not giving a demonstration of the guitar (Keef didn't either. He said he wouldn't bother because he prefers to play the drums), he did examine its excellent qualities and ran his fingers up and down the fingerboard.



## 'NEW YORK IS THE TOILET OF THE EARTH' —CLIFF BENNETT

Cliff Bennett is rather like a buoy bobbing on the musical ocean. Sometimes he seems to disappear from sight but then he suddenly reappears in the wake of the largest wave.

He paddled in by skiffing, surfaced again as a rocker with the Rebel Rousers, Tamla Motowned for a while and then put on a bit of weight for the heavier music of Toe Fat.

"I get a terrible complex about this," Cliff confessed to *Beat Instrumental*. "I think people are saying 'What the hell's Cliff Bennett doing now?' or 'Is he still going!' instead of having a listen." The album that Cliff wants them to listen to is the offering by his latest group Rebellion and is aptly entitled *Cliff Bennett's Rebellion* (CBS 64487).

Rebellion came about after the melting down of Toe Fat and consists of Cliff plus the

old Spiggy Topes' line up of Robert Smith lead guitar, Derek Wig drums, John Gray bass and Marek Kluczynski on flute. Cliff blames the non-existence of Toe Fat on the fact that the group did not receive enough publicity while they were touring in the States. "We did twenty weeks over in the States," remembered Cliff, "but we didn't get any publicity. We toured with Derek and The Dominoes and went down extremely well but — no publicity! I had a big argument with Robert Stigwood over this and finally broke the group up."

Cliff doesn't really hold any fond memories of his stay in the States. "I'd go so far as to say that New York is the toilet of the earth," he said. Numerous troubles arose during the tour because of bad organisation: "Nearly all

the gigs we did we had to fly to. A lot of the places we played at we got no billing at all and you can't just get on the phone to your manager! Often confirmations hadn't been made with the hotels we were supposed to have been booked into and transport hadn't been laid on. On occasions, gear had been lost or misdirected between gigs and we had to borrow. It was lucky for us that Clapton had 16 guitars with him!"

However, Cliff admitted that a tour could really be satisfactory if it was organised well. "The audiences there are really receptive. It was just the bad organisation that depressed us."

After Toe Fat Cliff was seriously considering turning it all in. "I didn't know whether I could go through the thing of forming a band again," he said. "I thought about becoming a producer for a while. I was producing most of the material for Toe Fat — but not many people know that."

Cliff's own musical tastes are simple. He likes The Band, Area Code 615 and country music in general. "It's melodic," he says. Of progressive music Cliff said: "I did that with Toe Fat but I find you get into a terrible rut. It doesn't seem to mean anything. Someone works out a heavy riff and the rest of the band work on it. Now we're funkier and and more melodic — not so much that it's commercial but it's still interesting. I'd like people to take note of what we're doing. There aren't many people doing simple stuff — everybody's hung up on the freaky bit."

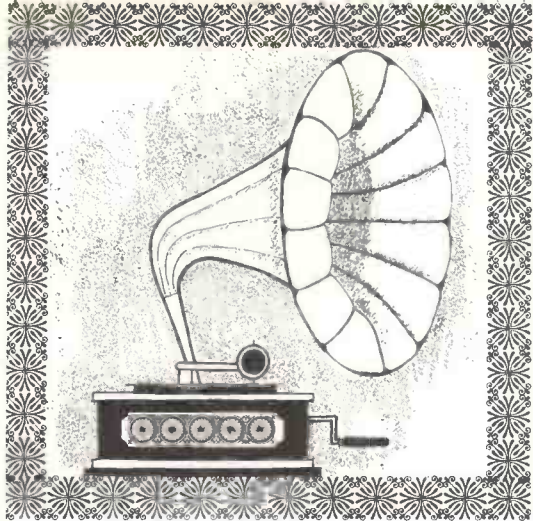
### OVER-INTELLECTUALISED MUSIC

After being on the music scene for over a decade Cliff is sure that it is not in a very good state at present. "There are so many people in the business that it hasn't got a single direction. I thought Elton John had the potential but it doesn't seem to have lasted. The scene needs something fresh. I think that one of the nicest LP's I've heard recently has been Edgar Winter's *White Trash*. I think that music today has been over-intellectualised to a certain extent."

Cliff is the first to admit that his music has changed over the years. "At one time I was on the BBC every day — now they're frightened to take a chance. I used to do Jimmy Young and Tony Blackburn — all the evil programmes. Now I'm always asked to do all my old hits but I refuse to do them and they just can't seem to understand why."

Cliff is basically a simple man in his attitudes and personality. It is this trait that he carries through into his music. Again he loves simplicity and his only criterion for a song seems to be that it has melody. On the new album he writes three numbers himself and does the vocals on all the numbers. At times his voice comes off sounding a little like Rod Stewart with whom Cliff worked in the States when with Toe Fat.

"In retrospect the business has served me well," said Cliff. "I'll always be a part of the music business although maybe not in this capacity. I like what we're doing now with Rebellion. We each know what we're doing musically and the good thing about this time around is that we're starting with completely new material and new arrangements. The best gigs have always been the colleges because they accept you on what they hear."



# ALBUM REVIEW

## ALBUM OF THE MONTH

**KEEF HARTLEY BIG BAND    LITTLE BIG BAND    DERAM SDL 4**

This is the first album from high-class drummer Keef Hartley, and his fine band for quite some time. In fact, it's a live album and was recorded at London's Marquee Club in front of a cheering horde of fans. Featured very prominently is Miller Anderson, also our profile for this month. The big band, and it is a very big band, comprises of Derek Wadsworth, trombone; Danny Allmark, trombone; Chris Mercer, baritone and tenor sax; Lynn Dobson, tenor, soprano sax and flute; Barbara Thompson, alto sax; Roger Wade, tenor sax; Pete York, percussion; Gary Thain, bass guitar; Derek Austin, organ and piano; Mike Rosen, trumpet, Terry Noonan, trumpet; Martin Drover, trumpet; Harry Becket, trumpet, Keef on drums and Miller Anderson, guitar and vocals. Keef's drumming appears to be rather shaky at first but with such excellent orchestrations and solos his faults are hardly noticeable. On side two he really warms up and goes great guns.

**Tracks: Side One** – You Can't Take It With You, Me And My Woman, Not Foolish, Not Wise.  
**Side Two** – Leg Overture.



**WISHBONE ASH    PILGRIMAGE    MCA MDKS 8004**

A very perfect and special album from Wishbone Ash. Totally in control technically and playing music which owes little to any other group we know, Wishbone are surely one of the most promising groups on the scene today. Side one opens with *Vas Dis* the only track not penned by Wishbone themselves and contains some incredible scat singing by Martin Turner who manages to remain on equal terms with the guitars. This number was apparently found on an album by Jack McDuff and promptly given the Wishbone Ash treatment. Boogie time comes with *Jail Bait* on side one although Wishbone don't concede their electric rockability in any way. The second side opens with *Lullaby* – an instrumental which gives you flashes of the Shadows and then the instrumental part of the Beatle's *Here Comes The Sun*. The closing number of the album is recorded live and explains what Wishbone Ash are all about. It's entitled *Where You Were Tomorrow* and it rocks and then approaches silence before ending on a crowd raising stretch of rock.

**Tracks: Side One** – Vas Dis, Pilgrim, Jail Bait, Alone.  
**Side Two** – Lullaby, Valediction, Where You Were Tomorrow.



**ELECTRIC WARRIOR    T. REX    HIFLY 6**

Continuing in the progression from album number one T. Rex have produced yet another best seller. Musically the songs are no more complex than they have ever been but then that's the whole appeal of Bolan and for that matter it's the appeal that has created the best rock songs we know from *Summertime Blues* to *Satisfaction*. Most of the 'progressive' music we are served with comes in the musical equivalent of a complex novel but Bolan always plays in telegrams. *Cosmic Dancer* is a slower almost balled-like number and is very effective as such. It's back to fast-bouncy-rock for *Jeeperster* and side two opens with the well-known and highly respected *Get It On*. Allowing himself a track to freak-out on he goes gently wild on *Rip Off*. The album comes with a free poster of Marc and definitely isn't a rip off. Taste it and see.

**Tracks: Side One** – Mambo Sun, Cosmic Dancer, Jeeperster, Jeeperster, Monolith, Lean Woman Blues.  
**Side Two** – Get It On, Planet Queen, Girl, The Motivator, Life's A Gas, Rip Off.

**CURTISS MALDOON    PURPLE TPS 3501**

Although Curtiss Maldoon are a duo and they sing and perform together they have allowed each other one side of an album each to have their songs recorded on. Side one features the collected songs of Dave Curtiss and side two the songs of Clive Maldoon. The result is a pleasing album by any standards – let alone the fact that this is a first album for them. Maldoon's songs are possibly slightly more commercial than Curtiss' and it is in fact from Clive's songs that their single release was chosen. *You Make Me Happy* (the track released as a single) is the most outstanding track on the album and as with all the songs it is simple with the minimum of instruments used and yet immensely powerful. *Man From Afghanistan*, a song about a pusher, opens side one and is slower in tempo to the songs on the second side.

**Tracks: Side One** – Man From Afghanistan, Fly Like An Eagle, So Nice, Long Long Time, Ibiza Beach Song.  
**Side Two** – Warm On The Ridge, Sepheryn, I'm Waiting, You Make Me Happy (And You Make Me Sad), Find A Little Peace.





**LEAF HOUND GROWERS OF MUSHROOM DECCA SKL R 5094**

There have been fake Renoirs, fake Van Goghs and now here we have fake Led Zeppelin. Whoever Leaf Hound may be they've certainly got Zeppelinism rehearsed to a tee. Possibly the only give away is the vocalist who on occasions shows a tint of Rod Stewart but to the casual listener it's imitation Zep. There's very little left for the reviewer to say. The musicianship is competent in every way and the vocals are powerful. The unfortunate thing is that Leaf Hound's potential audience are exactly the same as the audience Zeppelin now command. Therefore Zeppelin fans will shun it as an imitation of their heroes and non-Zeppelin fans don't go for this type of sound anyway. Possibly the most disturbing aspect of copy-music like this is that the musicians in question have a lot of talent but it is not being used to express the members individuality – it is merely being employed to immitate and derive.

- Tracks: Side One** – Freelance Fiend, Sad Road To The Sea, Drowned My Life In Fear, Work My Body.  
**Side Two** – Stray, With A Minute To Go, Growers Of Mushroom, Stagnant Pool, Sawdust Caesar.

**CLIFF BENNETT REBELLION CBS S 64487**

It's yet another case of having to shelve your preconceptions. Cliff Bennett has been reincarnated into just about every fashionable musical idiom from skiffle to brass/rock to Tamla to acid-rock since his musical beginnings in the late fifties. This time around he doesn't seem to have deliberately imitated or climbed upon any particular bandwagon – maybe that's because it's now 'in' to be individual! Bennett's voice is very much in the vogue of Rod Stewart and must be a result of singing his vocal chords out on soul music during the mid-sixties (as did Mr Stewart). The tracks on this album are really quite magnificent – which of course makes up for everything! Obviously, if he was taken purely on musical credit he'd be rated very highly in this set-up with Rebellion but then again – it's not good music alone that sells, it seems to be good haircuts, good images, good backgrounds, and a leap here and there that are needed to clinch the best seller. Buy it and prove me wrong.

- Tracks: Side One:** – Say You Don't Love Me, Please Say You'll Come, L.A., Sandy Mary.  
**Side Two** – Blues Power, When I'm Singing Rock 'N' Roll, Searchin' For A Theme, Better World.



**GARY BURTON & KEITH JARRETT ATLANTIC SD 1577**

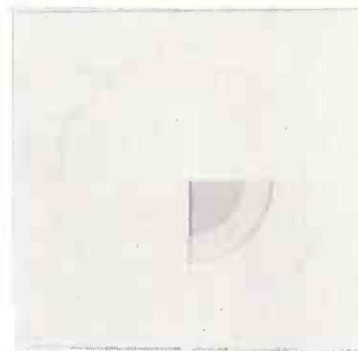
Keith Jarrett played piano for the Charles Lloyd Quartet when the Quartet were perhaps the only jazz group that found themselves acceptable in rock venues. On this album he has teamed up with the great vibe player Gary Burton to produce an excellent range of music. It's the type of album you could leave on in your room while you worked or studied and the effect produced would be one of relaxation. Indeed, if the music was toned down a lot it would come out sounding not unlike pure muzak. However, as it stands it's a well-produced and well-played piece of well-written music well worth a listen! It is to jazz what shandy is to alcohol. It's a good way to start expanding your field of musical listening. With the playing of Gary Burton prominently featured, it's possibly the first album that I've reviewed that could accurately be described as producing good vibes!

- Tracks: Side One** – Grow Your Own, Moonchild, In Your Quiet Place, Como En Vietnam.  
**Side Two** – Fortune Smiles, The Raven Speaks.

**CURVED AIR SECOND ALBUM WARNER BROS K 46092**

Firstly it is essential to shelve all your preconceptions before you listen to this album – especially those preconceptions which have been created by the press cries of 'Hype!' Outstandingly effective on this offering from Curved Air are the use of the VCS3 by Francis Monkman and the violin of Darryl Way. The VCS3 is prominently featured on the opening track on side one *Young Mother* as is Way's violin. The third track on side one is *Jumbo* – one of the most gently beautiful tracks I've ever heard. It was apparently written with the theme of gliding through the air and on listening to it it is possible to capture this effect. Some eager film producer with a gliding sequence in his next film should take note immediately. Curved Air's current single *Back Street Luv* is also on the opening side which is in effect the singles side containing five numbers. Side two features three longer numbers.

- Tracks: Side One** – Young Mother, Back Street Luv, Jumbo, You Know, Puppets.  
**Side Two** – Everydance, Bright Summer's Day, '68, Piece Of Mind.



**BANANA MOON GONG BYG ACTUEL 529.345**

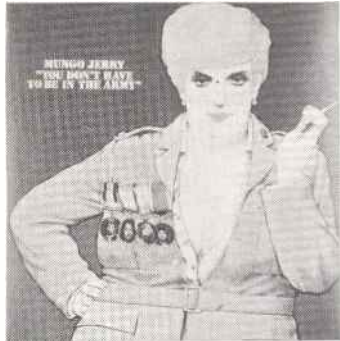
Gong is the mad-minded creation of Daevid Allen who was a founder member of the Soft Machine. It now contains the talents of fellow Soft Machiner Kevin Ayers and a varied bunch of freaks. Gong are essentially *avant-garde*, possibly even more so than Soft Machine, although they are also verbally *avant-garde* and the music owes more to rock than jazz. Robert Wyatt plays on this album which was recorded at Marquee Studios. Side one tends to be more comprehensible to the untrained or unbent ear than does side two. Perhaps this is because the tracks are written by other members of the group and Allen is allowed to rule over side two. Allen is a mixture of humour, poetry and an ability to exploit the guitar to its ultimate limits. To my mind Gong are pushing the rock idiom to the furthest extent that it has yet been taken.

- Tracks: Side One** – Time Of Your Life, Memories, All I Want Is Out Of Here, Fred The Fish, White Neck Blues & Codein Coda.  
**Side Two** – Stoned Innocent Frankenstein, & His Adventures In The Land Of Flip, I Am A Bowl.

**SEATRIN MARBLEHEAD MESSENGER CAPITOL EAST 829**

This is the sort of album that you'd rave about if your favourite group had made it, but because it's by a vague bunch of guys who you know little or nothing about you'll just swill it around your mind for a while before spitting it back out. What we DO know about Seatrain is that they're rated highly in the States and have a violinist amongst their personnel. The vocalist sounds very like Jack Bruce at times and the vocal harmonies become more effective as the album progresses. Seatrain are more into the rock field than the other groups that employ a violinist and the result is more than effective. The lead guitarist is equally competent and some interesting wah-wah is featured on the title track *Marblehead Messenger*. Altogether this is an album well worth listening to – and well worth buying.

- Tracks: Side One** – Gramercy, The State Of Georgia's Mind, Protestant Preacher, Lonely's Not The Only Way To Go, How Sweet Thy Song.
- Side Two** – Marblehead Messenger, London Song, Mississippi Moon, Losing All The Years, Despair Tire.



**YOU DON'T HAVE TO BE IN THE ARMY MUNGO JERRY DAWN DNLS 3028**

Maintaining the freshness with which they injected the musical scene in early 1970, Mungo Jerry come up with another winner. The opening track on side two *Northcote Arms* is one of the best rock 'n' roll songs to come out in recent months (or even years) and catches the flavour of the great *Johnny B. Goode*. Most of the other numbers are in the skiffle mould – *There's A Man Going Round Taking Names* on side two is a good example of this. However, this is not regressive music because it takes its musical idiom from a past era – it manages to combine the techniques that have been learned since from rock 'n' roll piano to acid-rock guitar and combine it in a presentation which can only be accurately described as 'Mungo-music'.

- Tracks: Side One** – You Don't Have To Be In The Army To Fight In The War, Ella Speed, Pigeon Stew, Take Me Back, Give Me Love, Hey Rosalyn
- Side Two** – Northcote Arms, There's A Man Going Round Taking Names, Simple Things, Keep Your Hands Off Her, On A Sunday, That Old Dust Storm.

**MIGHTY BABY TASTING THE LIFE BLUE HORIZON 2931-001**

Someone once remarked that Mighty Baby were the sort of group that would keep on trying but who would never make it. After hearing this album I'm inclined to agree. Mighty Baby are mighty proficient but mighty boring. They were once upon a time called the Action and were (apparently) destined to follow in the footsteps of The Who and the Stones as they were at that time the resident act at the Marquee but somehow the event never happened and the Action slowed down. To quote their press release: 'In those early days (as the Action) their music was improvised and spontaneous, but now while retaining an element of constructive freedom it is progressing to simplicity. The "tight" sound is emphasised by the use of small studio-quality amplifiers relaxed through a big P.A. system'. Well maybe that's all true but the net result seems hardly worth progressing for.

- Tracks: Side One** – Jug Of Love, The Happiest Man In The Carnival, Keep On Juggin'.
- Side Two** – Virgin Spring, Tasting The Life, Slipstreams.



**GILLIAN McPHERSON POETS AND PAINTERS AND PERFORMERS OF BLUES RCA SF 8220**

'A superb girl singer with a superb bunch of songs' – that's a small but large description of Gillian McPherson and her debut album. The arrangements are well done and in no way interfere with the vocals. Gillian is a performer in the tradition of Joni Mitchell and Judy Collins although a few of her songs have more than a strong suggestion that they were written a few minutes after listening to the complete works of James Taylor. Anyone who has seen her live will realise that she is able to capture an audience with these songs through their sheer simplicity and the clarity of her voice. A nice one.

- Tracks: Side One** – Muff The Gong, It's My Own Way, Look What You've Got To Do, They All Want Somebody To Blame, Who's At The Deceiving End?
- Side Two** – I Am The Runner, Is Somebody In Tune With My Song?, We Can't Be The Last Line, Flight, Lazy Dreamer, Poets And Painters And Performers Of Songs.

**JON LORD GEMINI SUITE PURPLE TPSA 7501**

'Roll back again Beethoven and tell Tchaichovsky the news' would seem to be the message behind Jon Lord's more 'serious' musical compositions. *Gemini Suite* was first commissioned by the BBC at the end of 1970 but it's taken until October 1971 before its release has been possible. It comes as part of the first four releases on the new Purple label – a label formed by the management who guide Deep Purple. *Gemini Suite* follows in the pattern of *Deep Purple In Concert* and succeeds in the same way. Lord seems to have blended classical and rock in exactly the right proportions where both disciplines act as complements to each other rather than as opponents. The movements were apparently based on the astrological signs of the members of Deep Purple. Helping out on the album are Ian Paice, Roger Glover, Tony Ashton, Albert Lee Yvonne Elliman and the London Symphony Orchestra.

- Tracks: Side One** – Guitar, Piano, Drums (Soloists Albert Lee, Jon Lord and Ian Paice).
- Side Two** – Vocals, Bass Guitar, Organ (Soloists Tony Ashton/Yvonne Elliman, Roger Glover and Jon Lord).



# Basil Kirchin — Someone new in the Musical World

Discovering "something new" in the musical world has come to be a dangerous activity. The words themselves have been regularly used as the juicy bone by which publicists attract hungry journalists and record buyers. Rarely have they been justified.

Basil Kirchin is a composer who need never feel guilty if his publicist describes his work as "something new." In fact, he himself is quite fond of the description. Basically his work consists of the integration of the natural music which life itself produces and the music that man makes with his instruments. Bird songs, lion roars and monkey screams are weaved in with *avante garde* musical scores to produce a fascinating composition of sound.

The animal sounds are taped by Basil and his wife on a portable Nagra recorder. "Most of them come from Hampstead Heath or Regents Park Zoo," explained Basil. "One tape out of five might have just a single sound I like. After I've made the tapes I have to edit them and what I end up with is an orchestration. Then I integrate the musicians on to a musical score."

Basil is excited that he is working in an area which hasn't yet been explored. "It isn't easy to do something that the geniuses haven't done before in either classical or pop idioms. But suddenly it's *my* world — I'm free and I can go anywhere I want now."

Obviously one of the first questions to be asked about the work of Basil Kirchin is why he bothers to create it as it is obviously non-commercial. Basil answered the question with one of his own, and then proceeded to answer. "Why did photographers first go into lunatic asylums when cameras came out?" he asks. "It was to show people what was going on around them. My tapes show people what's going on around them. The canary on one of my tapes is a local bird, you know." From that statement I presumed that his intention was to show people how much natural music was happening around us 24 hours of the day but of which we are totally unaware. However, Basil is not a man to be pinned down so easily when it comes to the underlying philosophy which goes to form the base of his work. "One can't talk about philosophies in telegrams and interviews have to be telegrams," he said. But then he went on to explain: "Everytime you listen to my music you'll get something different. All I'm 'saying' through it is I'm asking to be listened to and I want to provoke people into forming their own conclu-

sions whatever their own conclusions may be."

Basil Kirchin is 44 years old and claims to have been into every form of music there is. "There isn't any music in the world that I'm not able to write. I spent seven months in India studying and in the Western world I know every syllable, every fibre . . ." He describes himself as being one of the 'old-young' and says that he has always been looking for his niche. "I have to

spend my living keeping ahead of current things. But by keeping ahead I mustn't be ahead of the logical progression of what I've done before." In the rock world this is also true. It's a long way from Buddy Holly to someone like the Pink Floyd but the Floyd's sound couldn't have grown directly out of Holly's — there had to be the progression between. It's essential to be one step ahead in the musical world, but fatal to be two steps ahead.



Although Basil is reluctant to give away too much about his past life he admits to earning his keep through working on film scores. He was the man responsible for the soundtracks of films such as *The Freelance*, *First Start Counting*, *Negatives* and *Dr. Phibes*. However, it is his animal/instrumental music that he lives for. The first album has been released on the Columbia label and is entitled *Worlds Within Worlds* (SCX 6463). It contains parts one and two of a four-movement suite and the parts three and four will soon be released on a separate album. Following this Basil will begin work on what he describes as his "masterpiece." Already he has been exploring for new sounds in the mountains of Switzerland for a month.

At one time he used to compose musical scores for orchestras by using the inflections he heard in the animal world. It was a natural progression for him then to use the actual animal sound itself. Sometimes Basil slows down the sounds and edits them until, as he says, "there's not a hair out of place. It's accurate to 1/24th of a second." The idea first came to Basil when he was standing in Hull Docks and noticed the constant rhythm of music that is created by everyday life. "The cranes, the wheels and cains . . . it's a torrent of chords, a cascade of sound."

Although Basil's music could hardly be called "commercial" in the sense that it will be considered as good commerce for anyone, he is aware enough to realise that even the word "commercial" has two different meanings. "Commercial has two meanings for two different people. The first kind of person defines it as being that which is like other commercial music. The second kind of person, in this day and age of people with open minds, considers that which is radically different to the accepted format is commercial. That which has intrigue."

Basil thinks that pop music changes very little in comparison to other musical disciplines but nevertheless he would be only too pleased to capture a few respecters from the pop fraternity. "I need champions," he said. "I need people to spread the word. I think young people are really wonderful these days." Perhaps though, the thought which pre-rides over all thoughts in his mind, is the one which came out earlier in our conversation: "I'd like to think that in the future people will look back and say, '1971 — Basil Kirchin, that was the first time anyone had ever done that before.'"





# KEY CONTACTS

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Studio Engineer: Colin Bateman  
Publicity & Advertising: Richard Childs  
Label: Acorn

**AD-RHYTHM RECORDS**, 14a Broadwalk, Pinner Road, North Harrow, Middlesex  
Tel: 01-863 1841  
International Marketing Director: John Jackson  
Sales Director: David K. Burrows  
A & R Director: Malcolm Jackson  
Promotion Director: John Gummer  
Label: Ad-Rhythm  
Distribution: B.I.R.D.

**AIRBORNE RECORDS**, Noel Brown Productions Ltd., 69 Denmead House, Highcliffe Drive, Roehampton, London, SW15  
Tel: 01-876 9581 and at 5 Mortimer Street, London, W1. Tel: 01-493 1911

**A & M RECORDS LTD.**, Steinway Hall, 1-2 St. Georges Street, London W1  
Tel: 01-493 1693/4/5. Cables: Alpermos London. Telex: 267844  
European Director: Lawrence Yaskiel  
General Manager: John Deacon  
Home Sales Manager: Robin Blanchflower  
Financial Controller: Phil Harris  
Publicity & Advertising: Pat Pretty  
A & R: Lawrence Yaskiel, Kenny Barker  
Label: A. & M., Ode, Sussex and Shelter  
Distribution: Pye Records

**AMBERLEE RECORDS LTD.**, Amberlee House, 494 Harrow Road, London, W9  
Tel: 01-969 2315/6  
Managing Director: John Peters  
Press Officer: Donald Moore  
Label: Amberlee  
Distribution: B.I.R.D., Selecta

**APPLE RECORDS**, 3 Saville Row, London, W1  
Tel: 01-734 8232. Cable: Apcore, London, W1. Telex: 27121  
Directors: John Lennon, George Harrison  
Popular Division Manager: Bernard Brown  
Home Sales Manager: Tony Bramwell  
Press Officer: Leslie Perrin  
Record Producers: Paul McCartney, George Harrison, John Lennon, Yoko Ono  
Phil Spector and Tony Visconti  
Label: Apple

**ARGO RECORDS CO.**, 115 Fulham Road, London, SW3  
Tel: 01-589 5293/5. Cable: Argorecord London, SW3  
Managing Director: Harley Usill  
A & R: Harley Usill, Michael Bremner, Kevin Daly  
Label: Argo, Transacord  
Distribution: Decca Records Ltd.

**ART RECORD PRODUCTIONS**, 6 Denmark Street, London, WC2  
Tel: 01-836 2504  
A & R: John S. Astor  
Record Producers: Vernon A. Dias, Nigel Fletcher, Steve Wadey  
Press Officer: Wendy Parry  
Label: Art  
Publishing Company: Motspur Music  
Distribution: Shannon, B.I.R.D.

**ASH RECORDS (BIRMINGHAM) LTD.**, 32 Bristol Street, Birmingham 5  
Tel: 021-622 2681  
Director: Johnny Haynes  
Label: Ash

**AVENUE RECORDINGS LTD.**, 203 Chingford Mount Road, London, E4  
Tel: 01-524 1341 (12 lines)  
Managing Director: Gordon Melville  
Record Producer: Alan Caddy  
Label: Avenue

**B & C RECORDS LTD.**, 37 Soho Square, London, W1  
Tel: 01-734 3932  
Managing Director: Lee Gopthal  
Marketing Director: Fred Parsons  
Production Director: Jim Flynn  
Press Officer: Max Needham  
Field Promotions: Des McKeogh  
International Manager: Douglas Mew  
Labels: B&C, Action, Charisma, Pegasus  
Distribution: Island Records, EMI

**BEACON RECORDS LTD.**, 98 Seymour Place, London, W1  
Tel: 01-262 2785  
Cable: Bearec London W1  
Managing Director: Milton Samuel  
Label Manager: Noel Moore  
Label: Beacon, Up Front  
Distribution: EMI, Luyton, Clyde Factors

**BELL RECORDS**, 49 Conduit Street, London W1R 9FE  
Tel: 01-734 6143/5  
General Manager: Dick Leahy  
Press Officer: Dyna Knight  
Promotion: Chris Denning  
Label: Bell  
Distribution: EMI

**BLUE HORIZON RECORDS LTD.**, 65 Parkway, London, NW1  
Tel: 01-267 3317/8  
Chairman: Mike Vernon  
Managing Director: Richard Vernon  
American Directors: Seymour Stein, Richard Gotteyer  
Label: Blue Horizon  
Music Publishers: Uncle Doris Music Ltd.  
Distribution: Polydor

**CBS RECORDS**, 28-30 Theobalds Road, London, WC1  
Tel: 01-242 9000  
Cable: Colcord London WC1. Telex: 263349 CBSR London  
Managing Director: Richard Robinson

Deputy Managing Director: M. Oberstein  
A & R Manager: Mike Smith  
Popular Division Manager: Tony Woollcott  
Classical Division A & R: Paul Meyers  
Artists Relations Division Manager: G. Derek Witt, M.I.P.R.  
Exploitation Manager: Steve Collier  
Custom Pressing & Studio Division Manager: Reginald Warburton  
Marketing Division: Glynn Evans  
U.K. Sales Division Manager: Jack Florey  
Press Officer: Mike O'Mahoney  
Labels: CBS, Aurora, Dolphin, Reflection, Nems, Epic

**CHRYSALIS RECORDS**, 388-396 Oxford Street, London, W1  
Tel: 01-493 9461  
Directors: Terry Ellis, Chris Wright  
Press Officer: Royston Eldridge  
Promotion: Gordon Sutherland  
Label: Chrysalis  
Distribution: Island Records

**CINESOUND INTERNATIONAL LIMITED**, Imperial Studios, Maxwell Road, Boreham Road, Herts.  
Tel: 01-953 5545/5837/4904  
Directors: Dennis E. Rogers  
International Sales: Dennis E. Rogers  
Label: Cinesound International

**COLORTONE RECORD COMPANY LTD.**, Royal House, 1 & 2 Royal Parade, Dawes Road, London, SW6  
Tel: 01-385 5660  
Managing Director: Siggy Jackson  
Labels: Colortone, Spectrum  
Distribution: B.I.R.D.

**CONCORD RECORDS LTD.**, 10 Denmark Street, London, WC2  
Tel: 01-836 1653  
Cable: Dansmelodi  
Directors: Roy Berry, George Seymour  
Label Manager: John A. B. Read  
Professional Manager: Philip Ward  
Promotion: Colin Berry, Bob Halfin

**COUNTRY STYLE RECORDS, CME LTD.**, 68 Golden House, Gt. Pulteney Street, London, W1  
Tel: 01-437 4031  
Label: Country Style

**DECCA RECORD CO. LTD. (THE)**, Decca House, 9 Albert Embankment, London SE1 7SW  
Tel: 01-735 8111. Cable: Deccord SE1

Chairman: Sir Edward Lewis  
Managing Director: William Townsley  
Sales: Colin Borland  
Export: Hilary Watson  
Publicity: E. Maurice Roach  
A & R: Dick Rowe (singles), Hugh Mendl (albums), Ray Minshall (classical)  
Labels: Ace of Clubs, Ace of Diamonds, Ace of Hearts, Argo, Beltona, Brunswick, Chapter One, Coral, Decca, Deram, Eclipse, Emerald, Greenwich, L'Oiseau-Lyre, London, London Globe, MAM, MCA, Monument, Nova, Phase Four, Qualiton, Rex, Stereo, Sugar, Telefunken, Threshold, Turnabout, UNI, Vocalion, Vox, Wand, York

**DENVER RECORDS**, 87 Carlton Avenue West, North Wembley, Middlesex  
Tel: 01-908 0187  
Proprietor: John McCauley  
Label: Denver  
Distribution: B.I.R.D.

**DISCOURSES LTD.**, 34 High Street, Royal Tunbridge Wells, Kent  
Tel: Tunbridge Wells 26397  
Managing Director: R. F. Hardcastle  
Press Officer: John Walton  
Labels: DCL, DCM, DCO, ABM  
Distributors: Clyde Factors Ltd., EMI, Lugton & Co. Ltd., Symphola & Co. Ltd., H. R. Taylor (Birmingham) Ltd., Derek Lawson Wholesalers Ltd.

**EMBER RECORDS**, Suite 4, Carlton Tower Place, Sloane Street, London, SW1  
Tel: 01-245 9339 & 01-235 7631.  
Cable: Krugent London  
Managing Director: J. S. Kruger  
Home and International Sales Manager: Leslie Lewis  
Production Manager: Ray Finella  
Art Director: Jerry Fifer  
Record Producers: Kenny Lynch, Tommy Scott, Hal Shaper, Mike Berry, Teddy Foster, Jimmy Duncan, Larry Douglas  
Distribution: Selecta, Lugton & Co. Ltd., Solomon & Peres, The Gramophone Company, H. R. Taylor (Birmingham) Ltd., Clyde Factors Ltd., Record Enterprises Ltd.

**EMERALD RECORDS LTD.**, Roughfort, Temple Patrick, Belfast  
Tel: Temple Patrick 711. Cables: Apparatus Belfast  
Managing Director: M. A. Solomon, J.P.  
Export Sales Division: 2 Dame Lane, Trinity Street, Dublin 2, Eire

Press Officer: Danny Hughes  
A & R: J. Gunner, M. Allen  
Record Producers: M. Solomons, A. McClintock  
Labels: Emerald, Great Bands, M & M  
Distribution: Selecta, Clyde Factors and Solomon & Peres

**E.M.I. RECORDS**, EMI House, 20 Manchester Square, London W1A 1ES  
Tel: 01-486 4488. Cable: EMIRECORD  
Managing Director: P. N. Brodie  
Assistant Managing Director: R. N. White

**POP DIVISION**  
General Manager Pop Repertoire & Marketing: C. Burn  
Manager, Market Planning & Services Division: R. E. Dunton  
Promotion Manager: A. J. Howson  
Press Officer: A. Newton  
Senior Producer: W. Ridley  
A & R: B. Barratt, N. Smith, R. Ferris, G. Jarrett

**CLASSICAL DIVISION**  
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Marketing Manager: J. K. R. Whittle  
Promotion Manager: D. Pudney  
Senior Producer: B. Culverhouse

**CUSTOM PRESSING DIVISION RECORD FACTORY**  
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**SALES & DISTRIBUTION DIVISION**  
General Manager: C. A. Busby  
National Sales Manager: W. J. Hanks  
**INTERNATIONAL SALES DIVISION**  
Marketing Manager: D. Allan  
Distributor Sales Manager: E. R. Yelland

Licensee Sales Manager: B. Dockery  
Sales Manager & International Sales: H. Flower

Labels: H.M.V., Capitol, Columbia, Parlophone, Regal-Zonophone, Harvest, Waverley, Encore, Stateside, Purple, Wizard, Starline, Talisman, Bell, Command, Dot, Paramount, Impulse, Tamla Motown, Probe, Invictus, Hot Wax, Famous, Rare Earth

**ENGLISH FOLK DANCE & SONG SOCIETY**, 2 Regents Park Road, London, NW1  
Tel: 01-485 2206  
General Secretary: Kenneth Goode  
General Manager: Tony Wales  
Labels: EFDSS, Folk Classics and DTS

**EVOLUTION RECORDS LTD.**, 63 Old Compton Street, London W1A 2NB  
Tel: 01-203 3360  
Managing Director: M. Zackariya  
Label: Evolution

This directory will continue every month until all important companies have been listed.

# MICK GREENWOOD'S LIVING GAME



By the time you read this MCA Records' singer-guitarist-composer, Mick Greenwood, will have been served with his draft papers for the U.S. military. Being of British birth he naturally doesn't want to be called up – the thought of war and its makers, including the leaders of the armed forces, is totally abhorrent to him – but he is tempting fate later this year by going back to the States for some concert appearances and he feels that whatever will be, will be.

Greenwood, 20, emigrated to America with his parents when he was a young boy. Living across the Atlantic for many years showed him the varying moods of the inhabitants and definitely aided him in his search for apt words to describe his feelings about those different situations.

He began writing songs at school and by the time he had moved to Dickinson College, Pennsylvania, as a student of philosophy and psychology, he was singing with a variety of groups at local clubs.

'I should have done more singing than I did,' he said, 'but I was just too lazy. It was only a sudden burst of energy that took me to New York to play with an electric group at the Bitter End club there.'

Greenwood first began playing music at the very tender age of two.

'I was just tinkering around on the piano at home,' he recalled. 'Even though I was so young I believe I had some definite feelings inside me and these came out in whatever sound the piano produced from my efforts. I honestly believe that be-

tween 90 to 95 per cent of the music or sounds I produced then mirrored how I was feeling at the time.'

When he was about 12 he bought himself his first acoustic guitar and began teaching himself some basic chord patterns. He also played around with a six-string electric for a while but realised it was the acoustic model he was going to get involved with.

It was whilst at Dickinson that he took some tapes of his songs to Columbia Records and asked to see a producer. It may have been mere chance but he was taken into an office to see John Hammond, producer of Bob Dylan's first album. Hammond being very impressed, offered him a contract.

## SONGS SYMBOLIC

However around this time Greenwood's thoughts were on returning to England to live and continue his studies.

Not long after his arrival back in London he met David Howells and the result was that he was signed to a recording contract with MCA. Soon after the signatures were applied to the deal his first album, *The Living Game*, which had already been recorded under the production supervision of Tony Cox, was released.

Apart from him playing acoustic guitar and piano, the album also includes the talents of Gerry Donahue, electric guitar; Gerry Conway, drums and percussion; Pat Donaldson, bass guitar and formerly of Fotheringay; Fairport Convention's Dave Pegg, also on bass guitar; Lynn Dobson, flute; Andy

Smith, banjo; Christine Quaile, of Daylight and backing vocals; Dudu Pukwana, alto sax; Karl Jenkins, baritone sax; Bud Parkes, trumpet; Derek Wadsworth, trombone, and Ned Balen on tablas.

To Greenwood *The Living Game* is his own personal expression of freedom and he feels that most of the songs are symbolic in their own way. Apart from including extracts of his many personal experiences the words also reflect his identity. He prefers to use the term 'totality of self' to express the contents.

## EASY TO RECORD

'I enjoy living very much and I look at the situation of life for me as being a series of verses, many of which are on the album. When I'm happy I'm very happy and enjoy the experience. But when I'm depressed it's just as much a joyful feeling to experience. It shows at least that I'm a person,' he said.

He gave another definition of his life and his music: *Music is a deep well into which to dump the bucket of me to see how I'm doing from time to time.* He agreed that these words could be used for his epitaph.

*The Living Game* album, he said, was a fairly easy album to record. 'We were in the studio for five days and got all the basic work done. We put the first tracks down in January. It was completed at Sound Techniques. Tony (Cox) knew what I was trying to do musically. I think we must have been thinking across the same lines,' he said.

Before venturing back across the sea to America, Greenwood intends to rent a house in the Northamptonshire countryside for about three weeks to get a show and a band together. The latter is expected to include some of the personnel from the record. But he also expects that he will write more songs and continue practising on his guitar.

**D.N.A.**

# **ELECTRIC v. ACOUSTIC:**

## **THE BATTLE FOR SUPREMACY IS ON.**

For too long now the British single and album charts have been besieged by an army of heavy musicians bent on battering down the walls of musical sanity with over amplified sounds, virtually meaningless words and, dare I say it, a general lack of talent.

The attack here from the heavies came in the wake of America's musical and social revolution around the middle of the 1960s. Britain could just not hold out and it wasn't too long before our ears and minds succumbed to the increasingly fiercer sounds.

Then after five years the attacks suddenly abated. The beleaguered residents of England re-grouped themselves and went on the offensive. Fortunately there were sufficient sane people about to aid us in our errand of mercy. They came in the form of James Taylor, Carole King, Judy Collins and more and with their English allies, Cat Stevens, Marmalade and the New Seekers, to name but a few, the tide of battle was seen to be turning.

Perhaps this does all read like a fairy story but the attackers are definitely being repulsed and peace is edging in on the valley. A look at the list of heroes and heroines proves this point — *Reason To Believe/Maggie May*, by Rod Stewart; *Did You Ever, Nancy and Lee; You've Gotta Friend*, James Taylor; *For All We Know*, Shirley Bassey; *It's Too Late*, Carole King; *Soldier Blue*, Buffy St. Marie; *Never Ending Song Of Love*, New Seekers; *Moon Shadow*, Cat Stevens, and *You Don't Have To Be In The Army*, Mungo Jerry.

So, does this mean that heavy and electric music is on the wane and a thing of the past for the remainder

of the seventies? Let's face it, the trend now seems to be getting away from the ear-splitters and mind-blasters we had to suffer previously.

Basically, the public has got fed up with being deafened and bored by those interminable solos played by so many of the so-called 'under ground' players. Pop music goes in cycles. No one can deny that. And once again, it seems, the majority of listeners want to hear something they can recognise and remember when they get home.

### **CROSS-SECTION**

What you are getting in the charts now is a very wide cross-section of public tastes. More and more there is this indication of a return to simplicity and melody.

Let's go back in time for just a few minutes: The heavy and progressive element in pop came into its own during the sixties, mainly as a revolt against the blatantly commercial pop sounds prevailing then. This coincided with the progressive lads gaining a some sort of technical mastery of their instruments (unlike so many pop musicians of the fifties who at the most could only play three chords and had to rely on session musicians to do their job).

They went out of their way to prove to the public they could play. The only trouble was they went on, and on, and on . . . Once they had found their musical freedom, numbers became longer and longer.

It's like the old saying: Give someone an inch and they'll make a mile. Granted a lot of good music was made, but only by the superior musicians — the less creative ones just took ad-

vantage of what was in vogue.

Most pop music of the fifties and early sixties was basically simple and lyrically banal. As with all forms of music there are those who wish to experiment because this is the life blood of any art form — people striving for a new way of saying something original. But with any experimentation, there's usually a higher percentage of rubbish than there is lasting material. One good aspect to have emerged is that today there's a much higher degree of technical proficiency on behalf of musicians involved.

Apart from the lengthy solos from the progressive brigade, there was the massive amplification employed. Groups became progressively louder and tried to out-blow each other. The result was a distorted wall of sound. There was no clarity in the playing which, happily, we've been hearing lately. Playing at full volume did in fact help the inferior musician — you couldn't hear all the mistakes he made because of the noise!

At times you got the feeling groups didn't care if there was an audience before them or not. Many musicians were too self-indulgent and seemed to adopt the attitude of, 'If you like what we're playing fair enough. If you don't — hard luck.' Unfortunately the progressive pop musicians got into the same situation as the jazz musicians of the late fifties and early sixties: they didn't sufficiently entertain their audience. Jazz was originally music for entertainment and dancing. But after the modern revolution of the forties and the avant-garde school of the late fifties, it became so technical that the normal

jazz follower couldn't understand what was going on. Own up. How many of the professed fans of the underground in pop REALLY knew what was happening? Usually it was a case of a group having a bit of a name and people, normally interested in an artist like Jerry Lee Lewis, would flock to see the act like a load of sheep because it was the 'in' thing to do.

Musicians have differing attitudes towards the takeover of acoustic or lighter music. *B.I.* spoke to Graham Bond — a musician who's been around for a great number of years. Saxophonist, keyboards and vocalist, he started playing at the age of six. At 15, he was semi-pro and became a full pro at 24. He's been with numerous groups in the jazz and rock field and led his own, notably The Graham Bond Organisation and Magick. Currently Graham is working with Jack Bruce.

### **SPEAKERS AS MONITORS**

'I don't think the trend is really for groups to go all acoustic,' I think more groups are paying more attention to dynamics instead of creating a massive sound. A lot of them are using the speakers more as monitors and using a mixer with the the sound coming out through the P.A. One of the big advantages of a P.A. system is it's got reverb and everything. One reason why groups are possibly playing quieter, I think, has mainly come about from the musicians themselves. Playing triple forte all night and every night gets boring as well as deafening; this applies not only to the musicians but to the audience as well.



Randy Newman



America



James Taylor



John Godfrey

'How the deafening aspect came about was a few years ago manufacturers started bringing out those very powerful amps and the musicians wanted to try them. But it was like hitting your head with a hammer - it was nice when it stopped! Really if a band plays at any same level all the time it becomes boring. The same thing happened in jazz - people got bored and started talking amongst themselves.

'I feel that most bands now want to play music without any restrictions, but as long as the music is valid and it works. Although a lot of the music I'm doing with Jack (Bruce) is sort of heavy, we also do quite a few acoustic numbers. When this happens Jack plays piano, I do the bass line on organ, Chris Spedding plays acoustic guitar and John Marshall uses brushes instead of sticks.'

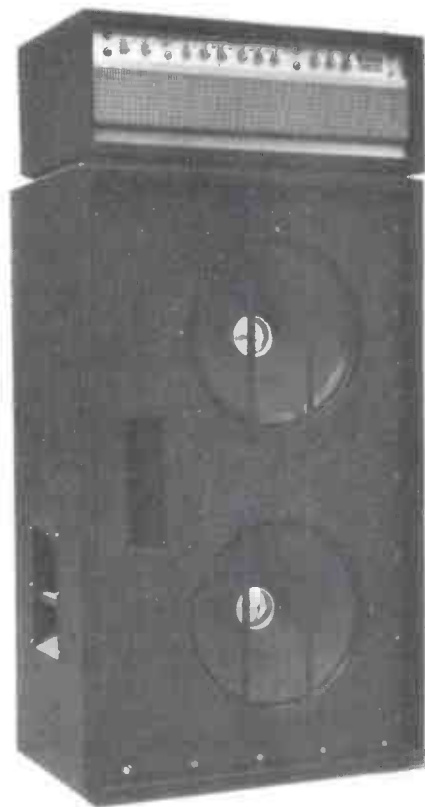
The use of dynamics is an integral part of jazz and it's not surprising to know Bruce and his colleagues make much use of them seeing as they have all been reared on jazz. They've been around long enough to know how to 'work' an audience and be in control all the time. Their material has light and shade in the individual numbers which more bands should take note of.

The tendency to go for quieter sounds made itself apparent a couple of years back on the American West Coast. Music shops there were piled high with unsaleable amps. Crosby, Stills and Nash, later to be joined by Neil Young, made a big impact in the campaign for quieter music. Their soft harmonies and beautiful songs made a pleasant change from the raucous din which had been musically thrown at us.

Mainly it's been the songwriters who are responsible for this change of attitude. Not only Dylan and Cohen, but people like James Taylor, Judy Collins, Joni Mitchell, Tom Paxton, and Carole King at one time wrote for

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Continued overleaf

rhythm and blues and soul acts. Now her works are much in demand by almost everyone. A lot of song-writers have become artists as they feel they can express their own songs better. This is how Randy Newman came to be on record. Although the majority of these writers are American, in Britain we also have a few. Labi Siffre is a talent to watch – his meaningful lyrics will most certainly be performed by other artists in the near future. Donovan is essentially an acoustic artist. In the main, most of the acoustic sounds come from solo artists, but groups are beginning to spring up who are acoustic. America are a trio of three young Americans who've already made an impact here with their acoustic sounds. Jethro Tull, one of the foremost progressive rock bands has a single, *Life Is A Long Song* which is basically acoustic. And so on.

Another artist to comment was John Godfrey, bassist with Mungo Jerry, studio musician and arranger/producer. 'I didn't think the heavy groups would have gone on for as long as they have done,' he admitted. 'In a way it's like the end of the dinosaur – the heavy groups are destroying themselves. Musicians start to overplay but they're limited by volume. With the amps right up, you're very restricted in what you can do and the only way to get back to musician-ship is to turn the volume down so you can hear what you're doing otherwise the ears get all fogged up with noise.'

'There is a tendency for bands to do soft sets now and I've noticed a lot of 'juggy' bands have sprung up for some reason. But the main thing is people are going back more towards songs which have a meaning in their lyrics and those which refer to experiences. Another thing is that you can't really do heavy arrangements of songs by someone like James Taylor as his songs aren't suited to that sort of treatment. Although we're not really an all-acous-

tic band, we don't play very loudly. If we did the audience wouldn't be able to hear itself and their joining in with clapping and everything is an important part of the act.'

'Apart from songs from writers like Taylor, there's also a return of simpler commercial songs and this I put down to the BBC because I don't think it comes from the record buyers.'

After talking to various other people in the music business over the last few months, the general consensus of opinion is acoustic music is definitely going to be big. The heavy brigade has had its day and even the electric bands are toning the level down. It will be a welcome change to go to a club and come out still with your hearing intact.

Even what you might consider out-and-out commercial groups are aware you've got to turn the volume down. Steve Priest, bassist and vocalist with Sweet, said: 'People are fed-up with having their ear drums split and like a lot of groups we're going away from the heavy electric to a lighter electric sound. The places you can get away with a lower volume are the universities. There the people like to think deeply, but half the time they dig what's being played because their friends dig it. It's impossible to do acoustic numbers in ballrooms. To keep the audience's interest, you have to do a lot of numbers quickly.'

'We'd like to do more acoustic numbers and on *You're Not Wrong For Loving Me*, which was a 'B' side of *Funny Funny*, we had acoustic guitar, tambourine and vocals. These days, people like to be entertained and I think we do that through our records. Also visual entertainment is what they want and that's what we're giving them.'

The whole situation is really summed up by Micky Gallagher, pianist with Bell 'n' Arc, who said: 'Music and electricity do not seem to mix somehow, what with all those stacks and things.'

I.M.



## ENTERTAINMENT IS OUR JOB SAY THE SWEET

Steve Priest, bass guitarist and singer with Sweet, belongs to the generation of musicians who were turned on to pop by the Shadows. 'I was about 14 at the time,' Steve remembers, 'and Jet Harris got me interested in playing; I thought he was a very good player.'

Having been initiated by Harris, Steve said he went through the usual musical stages during the sixties – even going through a period of playing blues. 'We had the same band for four years and it started life as The Countdowns,' he said. 'There's a group in the States with that name now. We had umpteen different names and used to change the name of the band practically every other week. At one time I remember we called ourselves the Chicago Corners. In those days we were playing straight pop apart from the time of the blues boom.'

Not many musicians are ready for 'owning-up time', so it was quite a revelation for Steve to say: 'I enjoy playing the music, but I'll make no bones about it – I'm mainly in it for the money! Sometimes I wish I could play jazz but I'm not good enough. I dig jazz very much but don't hear as much as

I'd like because I don't have the time. Andy Scott who's our lead guitarist is really more into jazz than I am. But pop music pays off well if you've had a few hit records and aside from the financial aspect I do like to please the audience.'

'I appreciate any sort of music if its played well and used to love the Dave Brubeck Quartet; it's a shame the band broke up. I have more of an interest in classical music than anything else. Handel really knocks me out and I like Beethoven's works very much, but Tchaikovsky is a bit too deep for me.'

### Visual Aspect

The two other members of the group are vocalist Brian Connolly and drummer Mike Tucker. They got their name Sweet just over a year ago and since then have been immensely successful with *Funny Funny* and *Co-Co*. Of their current single, *Alexander Graham Bell*, Steve commented: 'The record isn't as instant as *Co-Co* was. But after hearing it a few times, it grows on you,' he said.

Steve is a great believer in entertaining an audience

and maintains the visual aspect is as important as the music. There was a time when groups just stood about on stage and played with dead-pan expressions on their faces. But Steve reckons the entertainment factor is really coming back – especially in Scotland. 'On stage Andy does a bit of cavorting and Brian leaps about a bit,' Steve said. 'I don't move around much. As long as people can hear what you're singing and don't get their ear-drums split, they're going to be happy. I don't like too much volume at all and we've cooled it a lot recently, but when I tell you what equipment we've got you might think we play loudly!'

## Instantly Commercial

'I use a Daneltrico Long Horn bass which goes through a 200 watt Marshall with two 4 x 15 cabinets. I must hasten to add this is for clarity and not volume! Andy normally plays a Gibson 335 but he's got a telecaster and a Gibson SG Junior as well. He uses a 100 watt Marshall with one 4 x 12 cabinet. Mick has Ludwig drums and owns two sets – one orange and the other blue. He only uses one kit at a time but they are handy for doubles though. When we toured Sweden last September, we used a 400 watt P.A. called Acuset and that's what we've got now. It's Swedish and really fantastic; especially for open-air gigs. We were so knocked out we decided to get one. At the moment we've got four AKG D 1000 mikes and use a Shure Unidyn for the cowbells on Mick's kit. What a lot of the groups are doing now is putting cabinets all round the venue they're playing so the P.A. goes out all over. They're playing very quietly and mike up the sound. This is something we will probably be doing fairly soon.'

Steve has been playing bass for nine years and says most of the groups he was with didn't play too loudly and his hearing hasn't been affected. Andy is evidently

having some ear trouble, although his doctor says this is due to flying. Sweet are doing a few cabaret engagements and for these the group has changed their act slightly by including quieter numbers. For ballrooms, they have to play much louder for the people at the back to hear. But it will be a good thing if they and many more groups proceed with having their P.A. spread round the halls.

Sweet's music has an instantly commercial sound to it and although Steve admitted he was not very good at writing songs on his own, the group wrote together as a whole. Indeed the flip side of their new single, *Spotlight* was a joint effort. 'It's easier writing when you've got four ideas coming through,' he continued. 'I used to read music quite well when I was 12 and in the church choir, but now I can only read it very slowly. I think you can get more feeling in your music if you can't read. I still have the same acoustic guitar I started out with when I was 13 which I practice on. I use the bottom four strings and if I'm in the mood, I practice for hours, but then there are days when I never touch it. I also try to limber up for about an hour on the bass before we go on stage. One day I want to learn to play piano as I think that would be a great help.'

According to Steve, one thing is certain and that is Sweet will be playing the same brand of music for a few years to come. The group also wants to be more involved in songwriting even if they don't perform the numbers themselves. 'We have our own publishing company called Sweet Publishing Ltd. and on our album there are four of our compositions,' he mentioned. 'The album was recorded at Nova Sound with Phil Wainman producing. I think it's going to be called something like *Funny How Sweet Co-Co Can Be* as it includes both *Funny Funny* and *Co-Co*, but I'm not too happy about that title.'



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