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EDITORIAL

This month sees the most important single event in the music trade's calendar – the Frankfurt International Trade Fair on March 5-9.

The Spring is traditionally the time when manufacturers, whatever their industry, show their products for the coming year. Frankfurt provides an opportunity for the music industry to show what they have been doing – and there is little question that this year's Fair will show off more facets of the expanding audio industry than ever before.

In the field of group equipment, there have been many new developments. The demand for high quality sound output has boosted production of studio-quality equipment, redesigned for group use; the modular system for P.A. and instrumental use has grown yet more popular. The escalation of unit power levels seems to have slowed – many manufacturers are once more concentrating on the production of equipment built to lower output ratings, but better levels of performance and sound quality. It also appears that the hold of the 'equipment giants' has been, to some extent, broken – there are many new and independent companies now producing for general and specialist use.

Advances in the field of studio equipment have also continued apace. This is a field of audio engineering where complacency has never been tolerated or encouraged. As the demands of the home record and tape user grow more discerning, the manufacturers are forced to raise their quality standards yet higher. The dramatic changes that have occurred in this branch of the industry are possibly more widespread than in any other field of audio science.

The instrument manufacturers have not lagged behind in the race to improve standards. As musicians have become generally more demanding, so they have called on the manufacturers to meet their changing requirements. Even the lower-priced instruments are now subject to exacting quality controls – and many new innovations have taken place. Again, we have seen the dominance of some of the established 'names' challenged hard by the rise of many young and specialist firms. The market is now more competitive than ever before.

In this issue of *Beat Instrumental* we will be previewing some of the new developments in more detail, and examining closely some of the new models.

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WHAT IS HIS FUTURE?

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ROY YOUNG



PAST & PRESENT

BY DEREK ABRAHAMS

Roy Young is soon to achieve a life-long ambition. He is going to make a concert tour of America.

Naturally he is filled with a certain amount of apprehension about his visit as apart from a single and an album no one there really knows much about him or his stage act not unless, that is, U.S. servicemen returning home from Germany and England have spread his name.

However, his recording company, MCA Records, and his manager, Laurie O'Leary, are remaining confident about their artist conquering America just as he has done here for the past 15 years.

The album, his first ever for some reason, *Roy Young/ Mr Funky* (MCA MKPS-2022) was released in America on February 1, just a few days after its issue here. So far reaction has been undeniably good. The single that was released over there, *Wild Country Wine*, has also proved to be quite popular, especially on the FM radio stations. *Wild Country Wine* has also been released as a single here, plus *Rag Mama Rag*.

The album was recorded at three studios – Advision, Future Sounds at Rockfield, South Wales, and the old De Lane Lea set-up at Holborn.

'It's rather funny the way the recordings were split up,' Young said. 'We wanted different sounds on some of the tracks so we moved about quite a lot. *Wild Country Wine* and *New Sun, New Horizon* were recorded at Advision. They were done quite quickly and have a sort of earthier and more doctored sound about them.'

GRITTY ROCKFIELD

'Then we went to Rockfield to do three more numbers, *Give It All To You*, *Roll It On* and *Rag Mama Rag*, as we needed the really rough and gritty sound that we believe only Rockfield can give.

The rest of the numbers were recorded at De Lane Lea.

'That studio at Rockfield is really an incredible place. It's an old farm run by Kingsley Ward. In fact, it's still a farm and Kingsley is a modern-day farmer.

'The place is in an environment that you'd not expect a studio to be in. Whilst I was there I found I was so cut off from the rest of the world that I got more involved in what I was doing. I think it'd be very easy for anyone to get very immersed in recording down there as it's so quiet.

'You can't really lock yourself away in London as everything and everyone is so

near. London is the best place to record singles, without a doubt. But for albums I'd definitely go to the country,' he said.

The album was produced by Fritz Fryer, once a musician himself and considered by Young to have a better knowledge of what's needed in the way of sound than someone who wasn't. The engineers were Martin Birch, Louie Austin, Kingsley Ward, Ralph Down and Martin Rushent.

The recording of the album was not without problems, as probably most albums aren't.

'On *Rag Mama Rag* we were trying for an authentic rock and roll sound but the main problem was that we couldn't find the right piano. We went through three before we settled for a very old upright that came out of the cow shed. I would have liked a clangier sound but being where we were — in the middle of nowhere — it was difficult to pick and choose,' Young said.

BACK TO THE ROOTS

'We also spent another week on a track just looking for the right sound. After a while it began to get frustrating and the more we looked the further away from being right we got. Then we decided to go right back to the beginning and start again. Then we realised that we had had the right sound on the first cut.'

It seems very strange that, for a man who's been laying down some of the best rock and roll and soul music this side of the Atlantic, he has never had any records released under his own banner. He has been partly responsible for the success of others, such as *One Way Love* and *Got To Get You Into My Life* when he played with Cliff Bennett And The Rebel Rousers, and some lesser-known tracks by the Beatles and Tony Sheridan, when they were in Hamburg. His name has only spread here through his many live dates at colleges, universities and clubs around the country.

'I think that without any albums and only two singles by me I can still get over to an audience, even new ones. We get good reaction wherever we play.'

The story of how Young became involved in music and The Beatles is very long and involved.

'My mother had always played the piano and I used to watch her a lot. After I had learned to play with one finger, then two and then both hands, my headmaster began giving me some tuition. I was even offered a year's free coaching but I didn't want to play classical music. Boogie woogie was quite popular here in those days. Also, tuition didn't really seem worth the time because I was only playing 12-bar stuff and thought that if I knew three chords I'd be able to cope with anything. I didn't think at all about the music of the future.

'I didn't progress from the 12-bar bag until I joined Cliff Bennett. I really had to learn a lot there and I've never stopped learning since.'

Some years later, and after a period in the merchant navy, he tried to enter the music world. Refusal after refusal came his way until

he arrived, one day, at Jack Fallon's Kana Variety Agency in Wardour Street.

'I was so fed up, broke and hungry that I didn't think I'd have the energy to climb the stairs. I was ready to call it a day and go home, but luckily the offices were on the first floor and I didn't have to climb very far.'

The story has it that Tommy Steele, also recently out of the merchant navy, had been in the same office a few months before and had been told to go away and learn how to sing and play a guitar before he came again. He promptly left and went out and made a million.

'When I got to see Jack he asked me what I played, so I told him about the piano and sang music that you could jump about to. It was actually before rock and roll ever came here. When in the navy, I had been in Australia and seen a film called *Blackboard Jungle* which had a song in it called *Rock Around The Clock*.

'Anyway, he didn't look as though he understood what I was talking about and looked as though he was going to throw me out. Then, I think, he remembered the case of Tommy Steele and told me to come back at

five o'clock. When I returned, still hungry, he slipped me one of those big, white fivers and told me to clean myself up and then informed me that I was going to play at an American air force base on the same bill as Johnny Duncan and the Bluegrass Boys.

'I couldn't believe it. Me on the same bill as the famous Duncan!

'Eventually I got on stage. It was a complete gamble on Jack's part because he hadn't even heard me play. Before I began he gave me a big build-up by introducing me as a special attraction called Roy "rock 'em" Young. I don't know where he got that name from. The backing musicians gave me a key of "C" and we were off, and I gave them everything I could. They wouldn't let me off the stage after my set was through. I think I got more applause than the star.

STAR CLUB

'When we were driving back to London, no one talked to me for about an hour. Then Jack suddenly turned around and said he was offering me a three-year contract and a retainer.'

Later in the fifties and when rock and roll was at its height, Young was offered regular spots on the radio and on the *Drumbeat* and *Six-Five Special* television programmes produced by Jack Good. Through these appearances came tours with Cliff Richard and Craig Douglas. His job was to liven up the audience before the stars went on.

In 1961 he went to Germany, supposedly for one month. He stayed there for nearly four years.

At the time The Beatles were also there, playing with Tony Sheridan. Pete Best was on drums, Stuart Sutcliffe played guitar and Paul was on piano. The drummer in Roy's band, which included Rory Storme, was Ringo Starr.

'Rory and I found Ringo playing in a holiday camp and so we offered him a gig in Germany. When he arrived at Hamburg he came with a little suitcase in his hand



Roy, covering up his apprehension

and nothing else. He really looked down and out. Ringo already had a good reputation as a rock and roll drummer and he proved he was just that when he played with us. He was brilliant and exactly what we wanted.

'Then Pete Best had a row with Brian Epstein and he left the group. They then asked me to let them have Ringo. I was splitting with Rory and took a job at the Star Club, which had recently opened. My job was playing a gigantic Hammond organ with any bands that needed filling out. This plan didn't work as the club owner, Manfred Weisleder, couldn't get any groups to play there because he didn't know any agents in England. I ended up booking his groups for him. I got a big car and a beautiful apartment to live in, plus a good salary. I went back to England and started looking for some groups for the club.

BACK TO U.K.

'I had heard all about how Liverpool was a great scene so I drove there and organised some auditions for groups to go to Germany for a one-month contract. I went back to Germany with groups like Gerry And The Pacemakers, The Searchers, King Size Taylor And The Dominoes, The Undertakers, The Fourmost, Billy J. Kramer and a few others. None of them were very well known at the time.'

When he got back to Hamburg, he found that he'd overbooked, so a rota system had to be worked out and it meant that some of them could only work for half of the month, but for the same money.

Young said that during all the time he was concentrating on booking groups for the Star Club, he was still able to play his piano and organ. He did, on more than one occasion, actually play with The Beatles on stage.

'They were great guys to work with. They are still really nice guys and haven't chan-



Home, home on the range

ged much at all. I run into them now and again. They didn't have hardly any money at all then so none of them had cars. They were always asking me to take them for a drive in my big, white car, but I always told them that I was still running it in. Whenever I see any of them now they always ask me if the car is run in yet. I don't think they'll ever forget that.'

In 1964 Young left Hamburg and returned to England but found he'd lost contact with everything he had once known. Not only had a new generation taken over as an audience, but a new type of person was now running the concert halls.

'Everyone's attitude had changed. Where once a musician was a respected person I found they were being kicked around all over the place. Even the little run-around boys at the theatres were rude. When I joined Cliff Bennett I couldn't believe

the rudeness from the managers. They talked to us as if we were tramps or something.

'I think the music business is now going back to how it was before I left for Germany. Musicians are being respected a lot more nowadays. It doesn't matter if their hair is long or they wear dirty jeans. They are able to play a musical instrument which the theatre manager probably can't so the respect comes in again.'

When Cliff Bennett broke from his Rebel Rousers, Young led the band for three months and went with them to play at a club in the Bahamas, a place he would dearly like to return to some day.

However, at the moment he's far too busy concentrating on his new band which has one of the tightest brass sections I've heard since Chicago and Blood, Sweat and Tears.

Young's plan is, one day, to lead a band with at least 10 brass men in it. In the past he has come in for some criticism for the way the line-up keeps changing. He came to his defence when he said that his music keeps changing when sidemen find they can't cope with it so they drop out. The droppings out and the droppings in are all done amiably, he stressed.

'The line-up will probably keep changing until everything is absolutely right and every member of the band is happy. The number of members will increase as the gig money increases. We don't run a Roy Young and Band type set-up anyway. I'm Roy Young and they are a band that I play with and not in front of. That's why the album is just called *Roy Young/Mr Funky* and not *Roy Young And His Band/Mr Funky*. It's all democratic.'

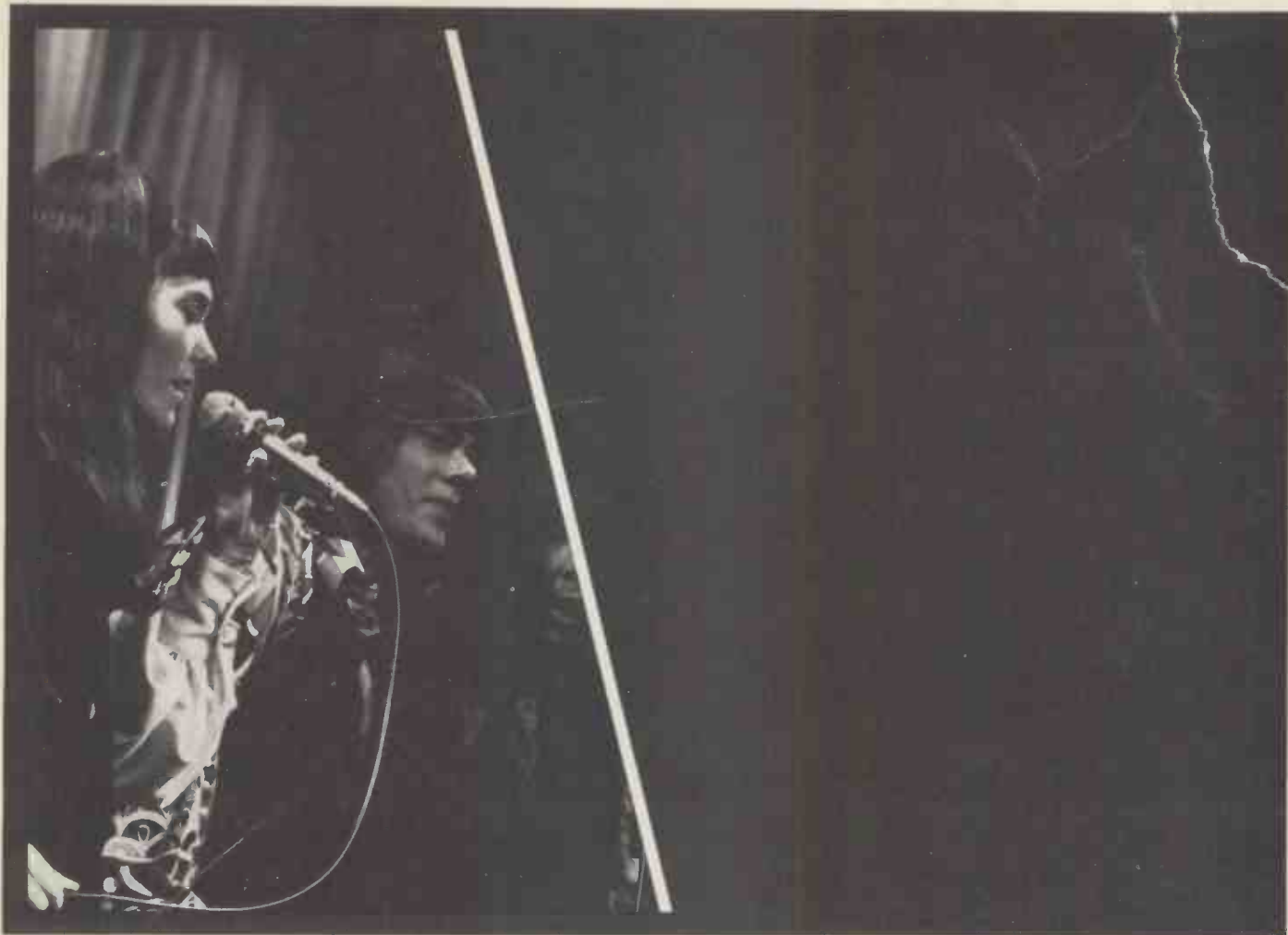
CREDITS

The line-up on the album is Roy Young, piano and vocals; Eddie Thornton, trumpet; Ricky Dodd, tenor sax, flute and harmonica; Ronnie MacDonald, tenor sax; Owen McIntyre, guitar; Nick South, bass guitar; Rod Coombe, drums; Cliff Davis, drums and vibes; John Lee, trombone; Robin Jones, percussion; Dave Wendells, guitar and Alan Townsend, trumpet.

Three of the tracks were written by Roy and another four by Davis.

'Cliff has been with me for two years and is very important to me. He arranges a lot of our stuff. Ricky Dodd is also very important and he also deserves a lot of credit. But on the other hand so do all the other members as they are all excellent musicians.'

Young doesn't have many problems in getting the band's sound right. Although each instrument doesn't have its own microphone - one mike is used for two sections of five musicians - the sound is as clear as a bell, both on the album and in live shows. He has just two pick-ups built into his Kemble Minx piano.

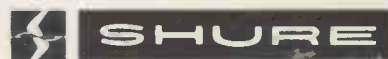


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PLAYER OF THE MONTH



BILLY PRESTON

A & M Records very wisely chose a Monday to introduce at a reception, their latest acquisition, Billy Preston, the pianist and Hammond organist featured on the Bangladesh album.

If they had held the reception on, say, a Friday, he may not have received the wild acclaim from a packed Ronnie Scott's Club no matter how good he was. The journalists and music industry people who attend receptions very regularly tend to get bored with new or visiting acts as the week progresses.

Preston, the man who Charles once said would be the most likely candidate to take over what he started, is probably best known for his work with the Beatles. He can, in fact, claim fame as the only Black American artist ever to receive label credit with the now-defunct group.

The story of how Preston became involved with the group is thus: George Harrison was watching Preston on the Ray Charles television show but missed him being introduced. Then Charles announced him and Harrison sent word through the grapevine that he wanted to record with him.

When he arrived at Apple, The Beatles were recording *Get Back* and McCartney asked him if he wanted to join in on electric piano. The song was released with 'The Beatles with Billy Preston' stamped on the label. Since then Preston has had two solo albums released on the Apple label.

He has now left the Apple stable and his first album for A & M, *I Wrote A Simple Song* (AMLH 63507), is now available.

Show business has always been a part of Preston's life. Born in Texas in 1946, but raised in Los Angeles, he first started playing the piano at the age of three.

'I was in church one day and saw the preacher playing the organ. After hearing that great gospel sound, I just kept on watching him, as kids do, and then started playing myself. My mother was a pianist too, so she gave me all the encouragement and hints she could,' he said.

When he was 10 he was appearing locally with the late Mahalia Jackson and was spotted by a producer who promptly signed him up to portray legendary jazz man W. C. Handy, as a child in *St. Louis Blues*, which also starred the late Nat 'King' Cole.

In 1962 he toured with Little Richard and received his first lessons on how to play rock 'n' roll.

Preston continued to play rock for about three years, recording for the late Sam Cooke's record company, his first album, *Sixteen-Year-Old-Soul*. Following Cooke's death, Preston cut his first chart album, *The Most Exciting Organ Ever*, for Vee Jay Records.

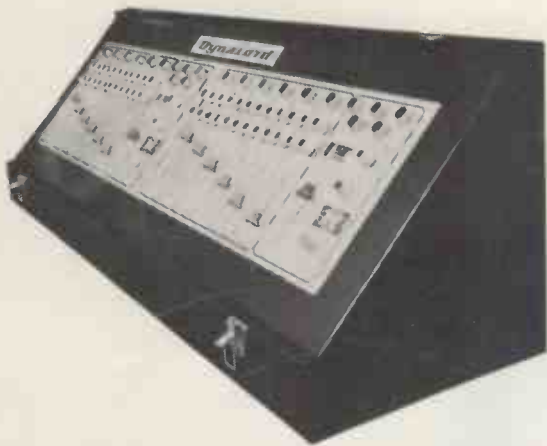
Preston always uses a Hammond organ on stage. He says he's used no other.

'I think it's the most flexible keyboard I've ever used. I've investigated most of the organs around, but I think I'll stick with what I've got,' he said.

TALK OF THE MUSIC WORLD

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SONGWRITER OF THE MONTH

MATTHEW ELLIS

With a degree in English Literature behind him, Matthew Ellis has some interesting things to say about the subject of 'rock poetry'. A songwriter himself, he's able to be both subjective and objective without getting tied up in ecstatic praise.

'I've got a low opinion generally of song lyrics,' says Ellis. 'I tend to agree with Tony Palmer for once, who says that pop is a pagan art form and if you try to elevate it, it collapses under its own weight. There are, of course, odd flashes like Dylan and the Beatles but they are limited because of the genre they're in.'

'People who claim lyrics are poetry are talking a lot of rot. Song lyrics are lyrics, and poems are poems. Most lyrics if read out loud would sound absurd. Song lyrics have a very strong repetitive rhythm. It's a job to get subtlety in song lyrics.'

Ellis began his songwriting career whilst he was at Cambridge and worked on an 8mm film with other students. The film differed from the normal presentation in that the musical sound track was performed live and he was made responsible for both writing and singing these songs.

Some of the music was put down on an acetate and was in turn heard by a producer who was in the studios for other purposes, but stayed long enough to hear the tracks played back. This man was Jerry Dane, and he went on from there to manage Ellis. The first



album, *Matthew Ellis*, was recorded in December, 1970, and released by Regal Zonophone.

Although it might be seen to be an advantage to have read English Literature, Ellis is honest enough to realise its harmful effects. 'Reading English has done a lot of bad things to me,' he confesses. 'The lyrics on my first album are too stilted, and a lot has been lost as a result. The good thing it has done to me has been to give me a critical attitude towards words.'

He sees the function of the lyricwriter as being to 'release the feelings which people hold latently'. He feels that through his songs he is able to put in words

the emotions that we all feel yet are often not able to communicate.

Songwriters who he admires include Laura Nyro, Paul Simon and Jim Webb. James Taylor he considers 'negligible' - 'He has a presence, but that's all'. Marc Bolan is 'the electric prophet', but certainly not a profitable prophet as far as Ellis is concerned. Apparently Bolan had made a comment on TV, where he said that there were prehistoric monsters on this earth in 'AD or BC - I can't remember, and he found it hard to have any respects for his judgements after this.

Pete Sinfield is another lyric writer who he feels has gone astray. 'He's fallen into the cosmic imagery trap with

fire and brimstone and dragons teeth. The Moodies did the same thing. I'm trying to reach a high level with my lyrics. I'd really like to be a writer of the calibre of Randy Newman. I'd certainly like my songs to be covered by everyone from Andy Williams upwards, or downwards, which ever way you look at it.'

'I tend to write under the broad themes of literature such as death, old age and love rather than local things such as pollution and Vietnam. The imagery I use is also broad as I aim to work on basic images inherent in people. I write about what's basic to myself. Some images such as red for danger are inherent in everyone rather than the more private images we all have.'

'When you are writing the lyrics to a song you always have to assume an audience. You have to assume a certain level of response.' Most people tend to write with the assumption that the audience are all like themselves, but, of course, this would be dangerous for Ellis with his university education.

He feels that concerts and TV appearances are more suited to his present style, and so he's keeping off the road. 'I just want to be known this year,' he says. 'I'd like my name to be as well known as some of my contemporaries - who will remain nameless!'

STEVE TURNER

The story of Yes is a chronicle of achievement that owes little to the hype of this superstar era.

The group was created three years ago and consisted of Chris Squire, Bill Bruford, Jon Anderson, Peter Banks and Tony Kay. Their idea was to put together some of their musical ideas and see what would transpire. The result was the first Yes album, followed soon afterwards by *Time And A Word*.

They weren't smash-hit albums, but they were enough to bring to the attention of the more aware rock audience the fact that here was an *original* band.

People had started to listen. They went to see the group in the club and concert venues of the 'progressive' circuits — and they realised that Yes, unlike some of the other 'thinking' bands of that period, were much more than just a studio band.

Their following grew rapidly; Peter Banks left and was replaced by Steve Howe. They kept writing and developing their own ideas; they went into the studios again to record their third album.

The result was *The Yes Album*. It was released just over a year ago and was an immediate success. Record sales took it to the top levels of the album charts, and more than one music paper voted it the best album of 1971.

But it takes more than one top-selling album to confirm success and maturity in the world of pop. Many bands have emerged on the strength of one album, only to flounder again in the ever-changing maelstrom of public taste. They've either 'gone commercial' in order to maintain their sales, or they've carried on playing their music — developing their own ideas along directions where few of their audience have been prepared to follow.

Yes have continued to play their own music — and they've conceded little to the tastes of the record-buying



YES-A QUEST FOR EXCELLENCE

Steve Howe, who replaced Peter Banks. ▶



public. But rather than develop away from their following, they've taken their audience with them.

They've also made one further change of personnel; Rick Wakeman has replaced Tony Kay on keyboards. He makes his debut on the band's new album, *Fragile*.

'Rick has added a lot to our sound,' said drummer Bill Bruford. 'The keyboard parts are now much more definite. He has output – and that's excellent. It's vital that every instrument should say something when played, and be silent when not. Everything should be there for a purpose.'

MANY MISTAKES

'Rick knows how to get that kind of economy. He tends to know the right way to get from A to B. We might want to move from one key to another in so many bars. Rick can tell us how to get there.'

Bruford, as one of the three original members of the group, has watched them develop and change as time has passed.

'When I listen to our early stuff,' he said, 'I realise how many mistakes there were. But that's something I'm only aware of now.'

'I'm not embarrassed by our early material. It's important because it's what we were doing then.'

Bruford's conversation reflects the maturity that is apparent throughout Yes' work. It's a maturity that reflects the integration of five musically-active personalities along one common path – one respect in which Yes have been notably successful.

Bruford explains the means by which Yes have overcome the very basic problem of 'getting it all together':

'We work on the basis of give and take,' he said. 'It's the operation of a kind of "democratic vote". We start with the basic idea – on *Heart Of The Sunrise*, for

example, the basic idea began with ten seconds of music... a melody contributed by Jon. We all make suggestions, which are accepted or rejected by the others – and the music grows.

'Sometimes it seems to come very slowly, but when it flows, it flows well.'

'In theory we are totally equal – Yes have no leader as such – but, in practise, it's the guy with the strongest idea and personality at that moment who wins through. Sometimes it can be a little battleground at rehearsals.'

'You are in a group, I suppose, because you are individually insufficient. You learn from what everyone else is doing. You form directions by what you want to do. As long as that coincides with everyone else, then it's O.K.'

He recognises the dangers of complacency – and finds it necessary to qualify his position:

'Sooner or later there comes a point where satisfaction can only be found outside the context of the group. When that happens to one or more of us, then Yes will presumably split.'

Such a situation can only be, at the moment, a matter for speculation. Yes are more concerned with the present – and the paths they have to follow.

'We are now in the position where we can choose exactly what we do,' Bruford explained. 'We've just turned down a tour of Japan and Australia. It was an excellent offer – but we had to choose between the advantages and disadvantages that it would entail.'

'Touring pays, you see, but you can't do any writing. Touring is maybe best for a spontaneous band.'

'There's a very important time-lapse in anything we do. A band might start recording an album around the beginning of the year and it will be about Summer when it comes out. They'll tour for four or five months after that – playing material from the album. It means that they'll be playing the same stuff up to twelve months after the initial idea.'

'We will be on a tour of the States in February and March. We've got two albums in the charts out there and we could make a fortune just touring around. But I'm concerned for our music. We don't want it to suffer — you can't go on flogging a dead horse. It's all down to the question of money or music.'

'You can't kill the goose that lays the golden egg. It costs to sit around — there's always money to be paid out on equipment, the roadies, the van . . . but touring costs in terms of music. That's the essential paradox. You need time and directions.'

If touring suits spontaneous bands, then Yes will be the last to benefit. They are not, Bruford explained, a spontaneous outfit.

'Improvisation is very complex,' he said. 'It's a process of spontaneous composition. To compose as you play is very, very difficult. It has been done, but the truth is that rock musicians, I'm afraid to say, have been appalling.'

THINKING BAND

'We don't believe in leaving things to chance. We work on the basis of pre-planning and pre-thought. It would be nice sometime to rehearse in front of an audience — then they could see exactly what we go through.'

But although Yes are a 'thinking' band, they are still aware of the relevance of the audience to their performances.

'I think we need an audience as a kind of catalyst,' Bruford explained. 'We always run through a sound check before the audience comes in — and we always play badly. The actual gig is always better.'

'I don't know exactly what it proves, except that the audience are, in some way, important. Essentially, though, the audience is not essential to the music we play.'

One aspect of the enigma of Yes is that, while they are often cited as having one of

the most dynamic stage acts of any band on the English rock circuit, they themselves do not set out to be a visual band.

'There's no strong visual element,' Bruford said. 'But I like watching musicians move — like the way Steve plays. I think I'm maybe visual . . . I like watching movement.'

'Exploding, jumping . . . we don't. There's just the physical involvement of playing.'

With sales of the new album rapidly growing — and that tour of the States set up — it seems without question that Yes are poised to become one of the most important bands on the international rock scene — a position that is not, some would say, without 'responsibility'.

But Yes have no pretensions about what they want to do. They're not out to change the face of music — just to improve themselves and their writing. But they still admit to some personal ideas.

'For myself,' Bruford said, 'I'd like to get back to the start. I'd like to get back to the basic relationship of the band, the audience, and the music.'

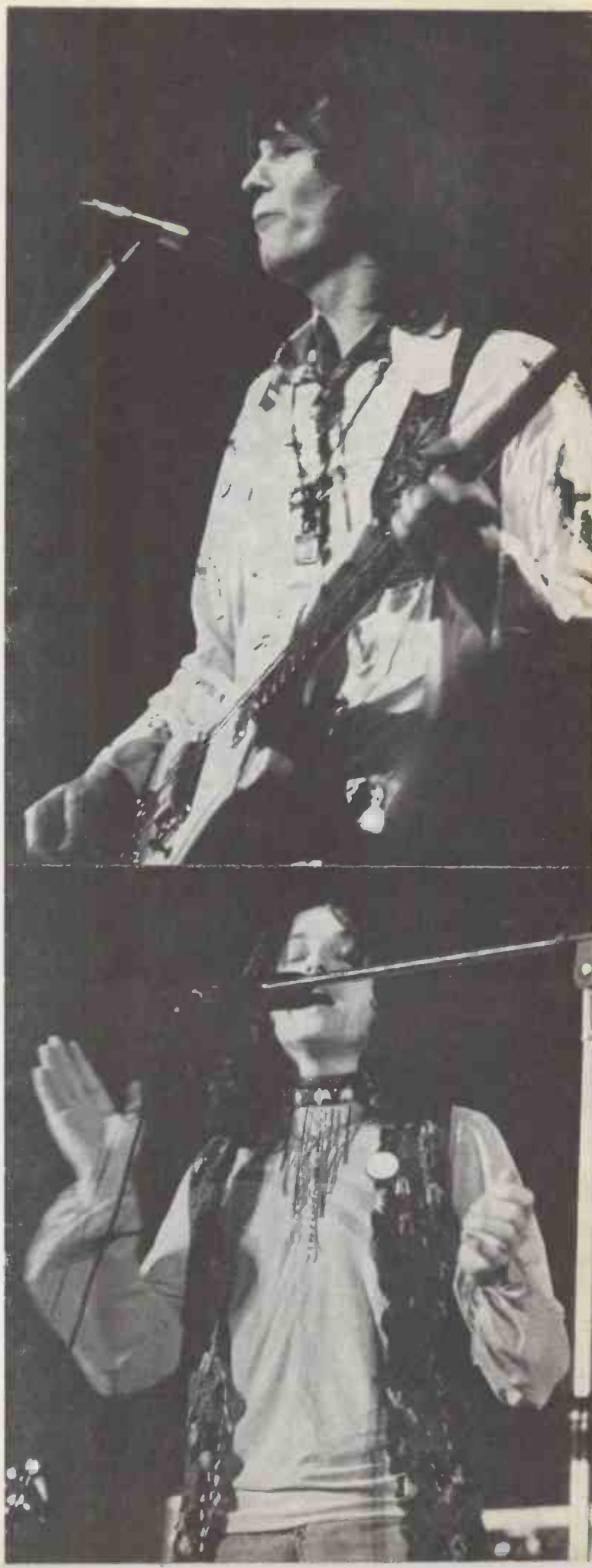
Audiences seem to come to gigs these days with a lot of preconceptions — you get the feeling that when they applaud, they're applauding themselves. You realise suddenly that you've missed something and nobody's noticed. There's something more than music there . . . lights, preconceptions, notions, groupies — and all in the name of music.

Audiences are in a way better in the States. They're more idiotic. They couldn't care less who you are — they'll still make a lot of noise. They're more spontaneous . . . they don't treat musicians as anyone special. That's good. They react more.

'If only we could all get back to day one . . .'

JOHN BAGNALL

*Chris Squires (top) and
vocalist/lyricist Jon
Anderson*



□ THE A & R MEN



DEREK LAWRENCE

To Derek Lawrence a hit record is made from either one or two lines of a song. He calls them hooks and says they can be contained in either instrumental passages or just a couple of lines of a chorus.

He considers the chorus from Neil Diamond's *I Am, I Said* to be the best example of the magical hook that he's heard in five years. The finest hook he's been personally responsible for producing was in the Deep Purple hit, *Hush*.

'I wish I could work with songs like *Hush* all the time,' he told *Beat Instrumental*. 'A hit record or a really good song is usually quite complicated and simple at the same time. Songs like the two that I've just mentioned will always sell. It's been proved. The Beatles and groups such as The Band were and are experts at producing all the necessary magic in their songs.'

SCHOOL BAND

Lawrence was responsible for the first three Deep Purple albums, but he has also produced the two Wishbone Ash hit albums, Gordon Giltrap, a large percentage of the releases by Grapefruit, if you can remember that far back, and Jackie Lee's hit single, *White Horses*. He's currently concentrating on a Black American singer called Earl Jordan. He has, in fact, been producing on a freelance basis for about nine years.

Lawrence first became involved in music when at school in North London.

'Some guys got a band together and they managed to get an audition with Joe Meek and they asked me to manage them. They then went into a recording studio but needed someone to pull their first single together for them. Although the record or the group didn't happen I got a job in Joe Meek's offices,' he said.

EXCITEMENT

After a while he left Meek and teamed up with Gerry Ragavos, who had written some songs for Garnett Mimms and a song called *A Piece Of My Heart* for Janis Joplin and The Big Brother Holding Company.

'Gerry taught me one hell of a lot about production work,' he said.

One day Ritchie Blackmore of Deep Purple telephoned him and spoke about a group called Wishbone Ash that they had recently gigged with.

He said Wishbone had a fantastic stage act with plenty of movement. I found out that Wishbone had tried to cut an album by themselves at Advision but it just didn't happen. Two months later they did another. It happened. I'm not saying that I made the album a hit because I didn't. Their music made them successful. I just tied it all together.'

Lawrence said he likes

to create excitement on record but evidently he has a hard time convincing groups that a recording studio works for them and not against them. And so a lot of the time he can't get as much excitement as he'd like. Groups, he said, tend to worry more about their music in a studio than they do on stage.

'A lot of bands complain that they can't get the same feel inside a studio as they can on stage. It takes them a long time to realise that their stage act, no matter how fantastic, is just no good inside the studio. A gig is for the moment but a record is forever. When people buy albums they're not buying a stage act. They're buying something to sit down and listen to and not watch.'

One track on the last Wishbone Ash album was recorded live at Leicester's De Montfort Hall and because it was live Lawrence said their stage act just fell apart.

MENTALITY

'Because they were being recorded they automatically cut down on movement and concentrated instead on their playing. That meant we benefited and the audience lost. It would have been interesting to see what would have happened had Wishbone not been told that they were being recorded for an album. It's a mental thing and Wishbone are really no

exception. They just have to be convinced that leaping around on stage and playing seriously in a studio are worlds apart.'

When recording Lawrence likes to use De Lane Lea studios at Wembley and Martin Birch as engineer. He has, in fact, been working with Birch for five years.

'Martin has really made me a lazy producer. I don't have to keep telling him what to do. He's really great and fully understands what sounds different bands prefer. He immediately becomes part of the recording session.'

MEN & BOYS

Lawrence sees 1972 as the year when the men are going to be separated from the boys as far as recording producing is concerned.

'I think that a lot of record producers are going to have to branch out in other directions to survive. A lot of musicians are also going to have to improve their sound to last too.'

'As far as branching out goes I'm going into management and a lot deeper into publishing. I'm already a director of a company called Two World Artistes. Part of the company is owned by Pytheon, which is the management firm for Stackridge, Renaissance, Glencoe, Gordon Giltrap and Flash. I also run a subsidiary company of Big Ben Music, which is owned by Ben Nisbet.'

D.N.A.



I acquired my first kit when I was thirty-five which was a gift from my father. It was a 'Broadway' and comprised one tom-tom, one snare, one bass and a high hat which I have subsequently not used for five years. At the time I was playing in a group called the Strangers - I never knew who the rest of the group were - and working as an electronic engineer for £3-5 shillings a week by day, supplemented by £2-5 shillings for each appearance at the Richmond Star and Garter in the evening. On top of this, they offered me all I could drink, bringing my total weekly wage up to £27 per week.

My earliest influence, apart from brandy, was my old man who used to beat me regularly about the head with a large stick but then I saw the Sal Mineo movie *The Gene Krupa Story* and it set me on the road to ruin. I watched drummers like Bob Henrit who used to play in Adam Faith's old backing group, the Roulettes, and Tony Meehan, who at that time was having hits like *Diamonds* working with Jet Harris. Both those drummers had a sharp chopping style which influenced me a great deal.

Drumming was then and still is to a great extent a very physical thing for me. It was a question of acquiring muscle control and stamina. I don't want to make it sound like a Charles Atlas course, but in a way, that's what it was.

Probably the most satisfactory aspect of my work with the Who was on the last album *The Who's Next* on which I had to work with those tapes and keep time to what was almost a metronomic sort of accuracy. That was very difficult for me because I'm just not that kind of drummer. When critics refer to me as a 'showman' drummer, I feel flattered because that is just what I am.

I am a showman drummer but that doesn't mean what I have to offer is not as valid as anyone else's. If you want to talk about perfectionists in percussion, you talk about men like Joe Morello. He is a technician, but the word technician implies technique and my technique is as unique as anyone else's. There are no rules for the perfect drummer - it is all in the mind of the listener.

Picking your favourite drummer or your best drummer is just as silly a game as trying to name your favourite composer. There are some occasions when I'm more in the mood for John Lennon than Paul McCartney, but I like what they both do, depending on my mood. The same goes for Buddy Rich and Ginger Baker - the only real difference between them is their hair dye.

Critics and the public are constantly attempting to lump musicians or artists together by comparison but the only thing which really distinguishes a good musician from a bad one is individuality which defeats comparison. You are a good musician because you stamp your identity upon the instrument you play.

Today I play the Premier kit with two 22 x 18" bass drums, two 18 x 18" deep tom-toms, two 16 x 18" deep tom-toms, three 14 x 9" tom-toms, one Gretsch special snare, two 18" Avedis Zildjian cymbals, one 20" Crash Ride and one 22" Ride. No high hat and no knickers.



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.

A Nod's As Good As A Wink . . . To A Blind Horse - Faces

RP - Johns/Faces. S - Olympic. E - Johns. MP - Kinney.

Cahoots - The Band

RP - Band. S - Bearsville. E - Harman. MP - Feldman.

Carole King Music

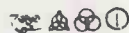
RP - Adler. S - American. E - Cicalo. MP - Screen Gems/Columbia.

Concert For Bangla Desh - George Harrison and Friends

RP - Harrison/Spector. S - Live. E - Norman & Steve. MP - Various.

E Pluribus Funk Grand Funk

RP - Knight. S - American. E - Hamann. MP - Storybook.



- Led Zeppelin

RP - Page. S - Headley Grange/Island/Sunset. E - Various. MP - Superhype/Kinney.

Every Picture Tells A Story - Rod Stewart

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

Fog On The Tyne - Lindisfarne

RP - Johnston. S - Trident. E - Scott. MP - Various.

Fragile - Yes

RP - Offord. S - Advision. E - Offord. MP - Yessongs.

Imagine - John Lennon

RP - Lennon/Spector. S - Ascot. E - Various. MP - Northern.

Madman Across The Water - Elton John

RP - Dudgeon. S - Trident. E - Cable/Scott. MP - DJM.

More Bob Dylan Greatest Hits

RP - Various. S - Various. E - Various. MP - Various.

Muswell Hillbillies - Kinks

RP - Davies. S - Morgan. E - Bobak. MP - Davray.

Nitro Function

RP - Rogers. S - Fame. E - Limbo/Cunningham. MP - House Of The Fox.

One Year - Colin Blunstone

RP - Argent/White. S - EMI. E - Vince. MP - Various.

Sunfighter - Paul Kantner/Grace Slick

RP - Kantner/Slick. S - American. E - Ieraci. MP - American.

Teaser and the Firecat - Cat Stevens

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

Wild Life - Wings

RP - McCartney. S - EMI. E - Clarke/Parsons. MP - Northern Songs.

Who's Next - Who

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

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

ANDY DALBY



The suggestion of an interview with Andrew Kenneth Dalby was enough to strike fear into the heart of this young and innocent journalist. Having seen Dalby a week earlier, on stage with Arthur Brown, and dressed like some kind of demented clown, was bad enough; muttered reminiscences of what happened *last* time they did an interview at this office were all that were needed to turn these ink-stained fingers to quivering lumps of jelly.

But Andy Dalby, if a little 'insane around the edges', turns out to be a pleasant and surprisingly normal guy. His young face belies his age and experience; he points out that if they *are* insane, then so is everyone else — it's just that Kingdom Come, with Arthur Brown on vocals, tend not to hide it.

It transpires that audiences *do* tend to get them wrong. 'I suppose it all relates to Arthur's image,' he explains. 'We don't set out to scare people — we're more of a comedy act now — but they still get scared.'

Kingdom Come, if you've never seen them, begin their full stage act with Arthur Brown sitting disguised in the audience. The curtains draw back and reveal a coffin on stage. To the accompaniment of thunder, lightning and instrumental effects, the coffin lid slowly opens to reveal the figure of Death. Death climbs from the coffin, walks down to the audience and seizes Arthur Brown. Brown is led back to the stage and crucified on an eight-foot-high cross.

All rather heavy stuff; it's hardly surprising that audiences are unnerved. But, as

Dalby explains: it's all an act. 'I think it's the cross that worries them,' he said. 'Lately Arthur's taken to telling jokes while he's hanging there. It's a strange thing, but whatever he says first always gets a laugh. You can sense a feeling of relief spread over the whole audience.'

'Personally, I don't mind how the audience takes us. I suppose the important thing is that we should get some sort of reaction, even if they're thinking: "So what?" or "Crap!"'

Unlike some of the other predominantly visual bands, Kingdom Come are not restricted to mere theatricals. Brown is inevitably the prominent figure — but the rest of the band contribute their full share, both in terms of clowning and a considerable display of musical ability.

Dalby, though, doesn't rate himself as an exceptional guitarist. 'I'm really a pretty poor guitarist,' he said. 'I suppose the thing is that if I can convince people I am good, then I've done something good. I just try to do something different.'

It seems that he succeeds, for his work possesses a refreshing air of originality. His progressions are unassuming, designed only to match perfectly with the rest of the rhythm section, and his understanding with Phil Shutt represents what must be one of the best lead/bass relationships in English rock.

He began his career at the age of eleven, having scrounged his first guitar from his parents. 'I didn't play with any bands until I went to art college, about three years ago,' he said. 'My first band, Charge, was a little thing we got together in

Derby. I didn't really have any inclination to go semi-pro — I just wanted a chance to play — but the whole thing took off. We did so well, without trying for anything, that we became a sort of local "legend". Slim Steer and Paul, who used to play synthesizer in the present band, were with me.'

'We came down to London about eighteen months ago, but the band broke up. About two weeks later I heard that Arthur was auditioning for a new band, following the old Crazy World, and I went along and joined.'

Like several other guitarists who never had formal lessons (where you're taught to play the 'right' way), Andy is left-handed. He's never found that it poses problems — except that he couldn't adjust to the converted Stratocaster he once had. He uses, at present, a Les Paul with a specially re-fitted nut and bridge, played through Marshall amplification. He also has a number of home-made guitars, including one that he used to feature on stage. 'It has a round body, built around a Framus neck,' he explained. 'It's wired for stereo and has a really good sound and action. It's a great instrument.'

He's found that he fits well into Kingdom Come, so well that he regards it as the only band he ever wants to work with. He's seen them through a lot of problems.

With a new album in the pipeline, things *do* look brighter. The band have just completed a successful tour of Scandinavia, and their bookings here are increasing and are more viable. How do they see themselves in the future?

'Big,' laughs Dalby. 'Bloody big!'

STAYING IN THE MIDDLE OF THE ROAD

BY:
D.ABRAHAMS



Great activity was clearly evident at the Corton Hotel in Kensington when Middle of the Road recently stayed for a while. The staff quickly adapted themselves from serving the needs of tired, retired, near-senile and finicky travellers from the nearby Cromwell Road air terminal to those of the lively Scottish pop group whose world record sales have so far exceeded eight million copies.

When I arrived in the lounge, blond singer Sally Carr was busy distributing tea and biscuits which had just arrived on a tray, bass player Eric Lewis was scurrying around on the floor looking for a socket for his record player so he could play the group's latest single — *Soley, Soley*, and his brother Ian was reaching for one Kleenex tissue after another because of a persistent cold. Drummer Ken Andrew was, much to their annoyance, nowhere to be seen.

'Och! If he's no' here soon he'll no' get any tea,' said Sally in her very broad Glaswegian accent and as if she were referring to a young boy who had not turned up for supper because he preferred to tramp around in the glens.

'He'll soon be here, I'm sure,' snuffled Ian. And with that in came the missing drummer with a hairline rather like the ebb tide.

'Do you know something?' asked Eric, still on his knees on the floor. 'Ken doesn't know anything about any of the other pop groups around. Even if you tell him something about them he forgets a few minutes later. You do, don't you Ken?' The latter part of the question seemed to serve as reassurance for Eric that Ken did just that. The baited man just shook his head sadly.

'Ken, who's the singer of the Who?' He was the one we were talking about not so long ago!

Obviously the group had been talking about a lot of things and people lately and the question itself confused the poor guy. He answered it with: 'Ay man, I haven't a clue.'

All was said and done in good humour and so no one really took offence. The mock ridiculing of Ken subsequently stopped.

The tea came around and Ken got his after all. Then a socket was discovered and the record was put on — side two first.

'I helped write that one,' chirped Sally. The song is called *To Remind Me* and although the subject of now quite hackneyed — the departed lover and the tear-stained woman left behind with her nose pressed to the window pane — it is put over in M.O.T.R.'s inimitable style, in other words the biggest possible bubble from the biggest possible stick of gum. It's good though. The production and arrangements are once again excellent and was, like their previous records recorded at RCA Records' studios in Rome.

The studios are, said Ian, about the size of exhibition halls. Studio 'A' has a cinemascope screen and projection room for the synchronisation of soundtracks with films and so forth and can also accommodate a full symphony orchestra. Studio 'B' is slightly smaller, as are 'D' and 'E'. All the studios in the vast complex have 16-track tape recorders and Cadac desks.

As has already been said Middle of the Road's records have all been made in Rome but surprisingly enough they don't write many of them.

'There's really not much

point,' Ian said. 'RCA have such a large staff of writers, producers, engineers and arrangers. We might take a hand in something, like Sally helping with the writing of the 'B' side of *Soley, Soley*, but that's about the extent of our current writing activities.'

M.O.T.R. have been living in Italy for two years now but it was only last year that success came to them. The previous year was spent in a state of penury living on corned beef and potatoes. Memories of the hungry days are still vivid.

The group started off in Scotland about six years ago. Sally joined four years ago. After playing on a semi-professional basis the local night club and discotheque scene for a while they managed to get on to the Opportunity Knocks programme.

'We won four times running. We were calling ourselves Los Caracas in those days as we sang songs like *Sucu, Sucu* and *Guantamera*.

Then on April Fool's of last year their manager, a mysterious Italo-Argentinian whose name the group were reticent to give, offered them another opportunity. It was



Sally Carr—writer/singer

to go to South America by way of Italy. Vast amounts of money was the promise. To make their own way to Italy was the catch.

'We went and he said he'd meet us there. When we arrived we spent about five months trying to track him down. We were doing the odd gig there but no money was forthcoming,' said Ian.

'He obviously took advantage of the fact that none of us spoke Italian and without it we wouldn't really be able to find him. In fact, we didn't even know if we were making any money. No one told us anything. If they had have done we wouldn't have been able to understand what they were speaking about anyway.'

SORTING IT OUT

'We decided to send someone to Florence where we believed he was. Eric was elected to go. He walked the streets for hours, going from one agent to another to find out if anyone knew him. Eventually he found one that did and also found out that everything about the set up was wrong. We had been making some money, not a lot, but some. But none of it was getting to us.

'Gradually we began sort-



Socket enthusiast Eric Lewis

ing it all out and during the first four months we began clearing all the bills. We had to sell the car and rented a house in Scotland for some extra money to live on. Our newly acquired agent also managed to get us a recording contract with RCA.'

In October of 1970 Middle of the Road (they had changed their name in June) made their first professional recording. It was a song called *Chirpy, Chirpy, Cheep, Cheep*. It had been released before by an orchestra under the direction of Liverpoolian Lally Stott and although his instrumental version had reached ninth place in the Italian charts Philips Records didn't release it on an international basis. So, being a freelance he did what he wanted to do with the song. He took it to RCA. Since then Lally and the group have become firm friends.

Giacomo Tosti, the record producer, realised the song was suitable material for the recently signed-up band and persuaded them to record the new version. That was last February.



Technician Ken Andrew

'We did it in about three hours,' said Ian. 'It was very simple. The song started with a drum and bass guitar riff and went into the main brass phrasing which was taken from the original version. Providing the rhythm were six and twelve string guitars. The voices were multi-tracked, with Sally on lead and the rest of the group singing the chorus. The whole lot was done on an eight-track tape recorder and with the help of two bottles of bourbon whisky.'

NO COMPUTERS USED

M.O.T.'s second single, *Tweedle Dum, Tweedle Dee*, was, in fact, recorded before *Chirpy, Chirp* became a hit. The group turn out records incredibly fast — some people believe that they are written with the aid of a computer as they are mainly formula songs. It's not true, however. Whilst their present hit, *Soley, Soley*, written by Fernando Arbex, is riding on the crest of the charts, another has already been released in Europe. Called *Sacramento*, it is, according to RCA's press chief Rodney Burbeck, as good as, if not better, than *Soley, Soley*. They have also made one album which has sold fairly well and another is to be released sometime



Anchor man and brother Jim Lewis

in the Spring. Most people will agree that they are mainly a singles band though.

'When we released *Chirpy, Chirp* we thought everyone was going to slam us because of its commerciality,' said Sally. 'But it wasn't the case. The music press are not as bad as we originally thought and heard.'

'When we made the record we were not really in any position to argue because of our lack of money. It was like an exercise for us in record making. We all liked the melody but didn't go too much on the words. We're all a lot happier with the other singles we've made,' she added.

Since the release of their first couple of hits M.O.T.R. have not stopped working. So far they've made sixty airline flights to such countries as Spain, Belgium, Germany, Denmark, Sweden, Israel, Greece, Switzerland and Norway. Soon to be visited are South Africa, Australia,



No more hungry looks



Plenty to eat these days

and if you come down with any ailment you won't be able to play. So it's best to be on the safe side.

'The music scene there is totally different from England. If you're planning to go there and blast them with your own brand of progressive music, forget it. The audiences won't probably appreciate it as they haven't been exposed to as much of it as other people. The teenagers don't have the same amount of freedom in Italy. The bands playing to teenagers in the afternoons usually play commercial type music. They can play it at high volume. It won't probably matter. But in the evenings the adults come out and the music has to be turned down,' he added.

When the group went to Italy they took their own equipment but for most of the time they used other people's gear. They were fortunate in that they were just a bass, guitar and drum outfit so they needed no elaborate set-ups.

Although Ken may not know who Roger Daltrey sings with or who plays lead guitar for Led Zeppelin, he is undoubtedly the most technically-minded of the four. He figured that as the group were not an instrumental band only the drums and the vocals needed to go through the PA when they were in the recording studio.



Hated corned beef anyway

'If we put everything through the PA our tone wouldn't be as good as it is,' he said.

'We have two stacks each with double speakers, not for volume not for tone and clarity. The guitar and bass amps are 100 watt Marshalls. I found that the lead amps are best for bass so we swapped the bass for another lead. The guitar signal is fed through both the normal and the brilliant channels of the amplifier by means of a split lead. This means we can get any variation of sound we want.'

KEN'S DRUMMING

'The PA comprises of six cabinets with five-foot stacks. The two largest are bass speakers with horn units which supply the depth, two more are treble speakers with horn units for presence and guts and the last two have three speakers each also with horn units. All have individual volume controls and we can alter the sound according to the size of the hall. If any-



Yes, look what it did to me

thing goes wrong with one of the stacks we can split them and stick in a replacement very easily.'

Ken's drum is a double Hayman kit with 24-inch bass drums and a 22-inch tom-tom. There are four tom-toms in all. The cymbals are Paiste and comprise one 22-inch, one 18-inch and a 15-inch Hi-Hat. Ken, he also uses Ludwig high-speed pedals for the bass.

'A lot of people are not aware of it but I don't often use identical sticks. In my left hand I use an enormously thick Ludwig 3S for the thumping sound and in my right I use a much lighter stick,' he said.

The group have encountered no problems with having a girl in their midst. She's regarded as one of the band and she can do pretty much as she likes, which means she can go out with any boy she likes and when. Unfortunately, she says, she doesn't get a great deal of time to go out with anyone as she is always working.

Contrary to what the pundits said, Middle of the Road have already proved that they're not just a one hit band. They've also proved that they're not a two or a three-hit band either.

It's no wonder a lot of people are now looking out for their fourth record.

Indonesia, Philippine Islands, Japan, Israel again, Central Africa, Zambia and Hong Kong.

Having been in Italy for the time they have, they all know too well the problems of playing and living in another country. Ian gave me these few tips to any groups planning a prolonged visit to another country.

COMMUNICATION

'Communication with the locals is the most difficult factor,' he said 'Always try to learn some of the language before visiting for any length of time any country, otherwise you'll find yourselves getting screwed up like we did.

'Italians, especially, have a different attitude to situations from any other nation we know. They never seem to come out with anything direct so the best way to treat them is never to say anything direct back.

The next point is food. If you're not used to Continental food take your own if you're going by van. If you don't the sudden switch can be disastrous for the stomach

GIBSON PRICES: DOWN, DOWN, DOWN

£57 off a Les Paul Custom, £90 off a Custom Barney Kessel, £36 off a Hummingbird . . . just some of the price reductions on Gibson guitars announced recently by Selmer.

Peter Pulham of Selmer, told *Beat Instrumental* that these reductions, continued across the whole Gibson range, follow upon the ever increasing popularity of these world-famous instruments. Gibson, he said, have streamlined their production techniques to meet the ever growing demand for their guitars. They are now able to export in bulk – which has allowed Selmer's to reduce the U.K. prices yet further. He emphasised that the established quality of Gibson instruments has not suffered; standards, in fact, have been increased yet further.

In addition, a number of improvements have been made to the design of Gibson guitars. The design of the neck has been improved to increase the strength and

allow even finer adjustment to be made. Gibson pick-ups, already established as the world's best, have also been improved. A number of new Gibson guitars have also been introduced to the range.

The reductions made on the Gibson range are the most dramatic feature of the new Selmer price list – which covers their complete range of instruments and accessories. Unfortunately we were unable to print the new prices in last month's guitar supplement. Outside the Gibson section, most prices remain basically unchanged but for a few alterations to the price of individual instruments. Some of the changes represent price increases – due to the ever rising costs of production and distribution – but many have been brought down. Prices for most models in the Hofner range, for example, are slightly lower.

Space does not permit us to reproduce the full list of price changes. Full details are available from Henri Selmer & Co., Ltd., Woolpack Lane, Braintree, Essex. Most of the extensive Gibson range – there are ninety-nine Gibson models on the Selmer list – can be seen at Selmers' Charing Cross Road Showrooms.

STOP THIEF!

A South London company has devised a security system which is claimed will not only protect a group's vehicle but also their very valuable and specialised equipment from a lurking thief.

The device, by Simba Security Systems, is said to immobilise the vehicle through its ignition and protect the contents by alarm points on doors, boot and

bonnet. Unauthorised entry is immediately alerted by the alarm which sounds through the vehicle's horns. The siren can only be silenced by the turn of a security key switch. The reclosing of the doors, boot or bonnet is not enough.

Simba's staff say they are also able to make their equipment to suit individual problems.

For more details write or telephone *Beat Instrumental*.



Mark Tuddenham has been appointed retail shop manager for the new Vox showrooms at 9, Gees Court, London, W.1.

Mark, 26, formerly worked as a professional musician with Mecca as lead guitarist

at Southampton's Royal Pier Pavilion. His new job makes him in sole charge of the range of Vox equipment, comprising amplifiers, organs, guitars, all ancillary group instruments and the new Discotape.

Royalty Collections By Computer

The Mechanical Copyright Protection Society, (MCPS) which collects the royalties due whenever a piece of music is recorded by record companies, film studios or radio and television through the world, has extended the services it provides for music publishers by offering them a computing service to evaluate the royalties due to individual composers and copyright owners.

The new service will enable all users to reduce administration costs and lead ultimately to a saving in staff costs. It will also allow users to distribute royalties more quickly and provide them with comprehensive management information.

All computer processing connected with this service will be undertaken by Baric Computer Services Ltd.

Music publishers use, at present, the information provided with the aid of the computer to determine manually the payments that

should be made to individual composers and copyright holders. As a result of the new service offered by MCPS, it will be possible, in future, to do this automatically with the Baric computer being used to prepare statements, summaries and management reports.

One music publisher has already signed to use this new service and others are expected to follow shortly.

MCPS has established a new Royalties Services Division at its offices in Streat-ham, London, to administer the new services and assist music publishers and record companies wishing to subscribe to the service. The Society will also handle all the data preparation work and arrange for the collection and delivery of data and processed results.

Baric Computing Services is the largest British computer bureau and is owned jointly by International Computers Limited (ICL) and Barclays Bank.

SO YOU WANT A SEVEN-FOOT LONG, 40-YEAR-OLD, AFRICAN ELEPHANT DRUM...

Doc Hunt's, well-known to many musicians as 'The Drummer's Friend', operate a hire service that specialises in percussion equipment.

The range of drum items they can supply is quite astonishing. Their warehouse stock runs from the equipment familiar to any group drummer to military band equipment, orchestral percussion and – to be seen to be believed – the widest stock of traditional drums and special instruments in the country. If the musician wants only a kazoo or a pair of finger cymbals, Doc Hunt's can provide them from stock. If he wants sleighbells, tubular bells, Chinese tom-toms, wind machines, sirens... it's all there. They have log drums, valued at over a thousand pounds each, an elephant drum, 25 pairs of pedal timps and five feet diameter bass drums.

All the equipment is available for hire, and can be delivered by Doc Hunt's specially-equipped and radio-controlled three-ton vans. The van carries a selection of standard equipment, ranging from vibes to spare skins and drumsticks – which enable the road crew to operate independently from their headquarters. They can deliver an order to a London address within a matter of an hour or so; longer distances are covered by one of Doc Hunt's smaller vans – and they try to deliver equipment the day before it's needed, at no extra cost.

ANY REQUIREMENTS

A special feature of their service is that they will make equipment to meet any specific requirement – if it cannot be readily supplied from

stock. Their workshop is fully equipped to repair, service and make percussion instruments. Their staff includes skilled drum-makers and other craftsmen. They are able to handle jobs ranging from re-skinning to tuning vibes and marimbas. They also supply custom-built kits and carry a stock of individually made grey hickory drumsticks.

They also hire R.M.I. pianos, Fender guitars and amps, Gibson guitars, celestes, barrel organs, etc.

NEW RANGE FROM TURNER

Turner Electronics Ltd., of 101 St. Kilda Road, London, W.13, have recently introduced a new range of studio-quality P.A. systems, available in power ratings of 500 to 2,000 watts.

The new systems utilise high-efficiency three-way speaker networks, consisting of bass-bins, long-throw mid-frequency lens transducers and radial horn h.f. pressure units. To complement the quality of the speaker networks, Turner have also brought on to the market a number of eight-, 12- and 16-channel mixers – providing studio-quality together with all the facilities required for stage use. Turner's new power amplifiers, built to laboratory specifications, are designed to drive the relevant speaker systems; an electronic cross-over achieves exact and efficient crossing of the three frequency bands.

The overall result of the recently developed range is to provide the performing band with studio-quality sound – which, Turner claim, sets a new standard in high-power amplification. The equipment, which has already received a great deal of acclaim, has been successfully demonstrated at the Lyceum and several other London venues. Flash and ex-Nice guitarist Dave O'list's Roxy Music are among the latest bands to adopt Turner amplification equipment.

Instrumental News is continued over page



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SEVEN SUN: UK's NEWEST LABEL

Seven Sun Records, the new label formed by independent producer Don Lawson, was launched early in February with the release of *If I Linger A Little Longer* by Sarah Gordon and Bondage.

Lawson is the managing director of the new label. Milton Samuels, head of Beacon Records is also a director. Releases will be made through Beacon and distributed through EMI and Lugtons.

The label will concentrate on commercial pop music almost exclusively, but Lawson has already set up and registered Autumn Records – a subsidiary label – to be devoted to more progressive sounds. In the first year of operation Lawson plans a minimum of twelve singles and four albums. American and European outlets for Seven Sun product are already being negotiated.

Following the Sarah Gordon single, Lawson has set further singles for February and March release. The first is *Somebody's Changing My Baby's Mind*, by Watson T. Brown, scheduled for March 5. This will be followed by *Children* the solo debut by Black Velvet's lead singer, Bryan Clarke, on April 17. The label's first album will also be released during April – a vocal/instrumental set by Peter Nelson, organist with Black Velvet. Titled *Nelson*, the album will spotlight Peter playing organ, piano, guitar and drums.

'Over the next few months,' said Lawson, 'we will be touring the country in search of new talent. Our immediate aim is to find singers and bands playing pop material, but if we find any good progressive bands, we'll activate the Autumn label sooner than originally planned.'

NEWSBEAT

Buffy Sainte-Marie, the Cree Indian singer/song writer who found a whole new following of fans with her *Soldier Blue* film soundtrack song, hopes to return to England this year for a concert tour. Meanwhile, RCA Records will be tempting followers with the release of three of her albums. Included are two re-issues under the Vanguard label's deal with RCA, and one never before released in this country. And as a foretaste there is also a single available – the title track of the un-released album, *I'm Gonna Be A Country Girl Again*, (VRS 35143) one

of the best received numbers at the Lincoln Festival last year and her Royal Albert Hall and provincial concert hall dates. The titles of the re-released albums are *It's My Way* and *Many A Mile*. The three Buffy LPs are just part of a huge issue of Vanguard albums here. Also included are three by **Joan Baez** – *The First Ten Years*, *Joan Baez* and *Joan Baez 5*, three by **Country Joe And The Fish** – *Electric Music For The Mind And Body*, *Country Joe And The Fish* and *I Feel Like I'm Fixing To Die*. Other releases are by **Larry Corvell**, **Eric Anderson**, **John Hammond** and

Doc Watson. Perhaps one of the more exciting releases is a double album featuring the best songs of **Richard** and **Mimi Farina**, who is the sister of **Joan Baez**. **Richard Farina** was a great friend of **Bob Dylan** in the folk boom days. A poet and writer, he came to England in 1961 with **Bob Dylan** and **Dave van Ronk** and recorded an album for and at Dobell's, the Charing Cross Road record shop and label. **Dylan** allegedly went under the name of Blind Boy Grunt for the album. **Farina** was killed in a motor cycle smash in 1966. **Mimi** now sings with **Tom Jans** on the A & M label . . . **Kris Kristofferson** will make his first ever British concert tour in May for impresario **Robert Paterson**. Dates so far confirmed are Manchester Free Trade Hall, Wednesday, May 10; Bournemouth Winter Gardens, Friday, May 12; Birmingham Odean, Saturday, May 13 and London Royal Albert Hall, Monday, May 15. He will also play dates in Copenhagen and Frankfurt and television offers are apparently also being considered . . . **Audience**

have added two members to their line-up. They are **Nick Judd** on keyboards, and **Patrick Charles** on tenor and soprano saxes and clarinet. **Judd** was previously with **B. B. Blunder** and has been playing with the **Keith Christmas** band. **Charles** was playing with modern jazz bands on the Continent.

. . . **Slade's** new hit single, *Look Wat You Dun*, is apparently the subject of a current investigation by the Ministry of Education. It seems, say the group's publicists, **Popwire**, that a number of teachers have written to the Ministry complaining about the deliberate mis-spelling on this and the previous single . . . **Billy Fury** is making his first concert tour for five years by headlining a Revival Spectacular show which opened at the Caley Cinema in Edinburgh on Sunday, February 20. **Billy** who spent Christmas in the National Heart Hospital undergoing a major heart operation, has also has a

new record released. The tour is being presented by impresario **David Stones** who, for many years, exclusively represented British light entertainment in Romania and Bulgaria until Western music was banned last July. The idea of the tour is to present artists and music made popular during the past decade on such television shows as *Oh Boy*, *Six Five Special* and *Thank Your Lucky Stars*. Also appearing on the tour is the coloured American singer **Little Shelton**. **Vince Eager** is introducing the shows as well as adding his own style of singing. Groups appearing are the **New Gamblers**, backing **Billy Fury**, **Fumble**, the fourpiece vocal instrumental group from Radio One, and the **Clockwork Toys**, who appear with **Vince Eager**.

The dates include: St. George's Hall, Bradford, May 25; City Hall, Newcastle, February 26; The Coventry Theatre, February 27; Pavilion, Hemel Hempstead, February 28; Winter Gardens, Bournemouth, February 29; Rainbow Theatre, London, March 1 and Guildhall, Portsmouth, May 3 . . . **Tony Barrow International** have been retained by personal manager **Mark Hannau** to provide press representation for **U.F.O.** The second album by the group is to be released in April . . .

Barry Myers, who used to run the Folk From Sheba and Subway agencies in Ilford, Essex, has formed a new management company, **Barry Myers Management** and is also now playing in his own group, **Dandy Roll**. An album by the group is also being prepared and the songs recorded will all be his own, with the possible exception of numbers written by **Paul Brett** and **David Matthews** . . .

Angela Anderson, previously with the **Terry King** and Clearwater agencies, has now joined **Johnny Jones'** progressive department of MAM as a booker . . . Decca Records have signed **Bloodstone**, the six piece Black from Kansas City.

Consider for the moment the names, Marc Bolan, Cat Stevens, John Kongos, Gilbert O'Sullivan, Randy Newman and Daryl Way. Don't consider the people, just the names. They all have a vaguely artistic ring about them. In this case the art is music

Now consider the name Colin Blunstone. A musician? A singer? Never! Not with a name like that. Norman Greenbaum's name was bad enough, but Colin Blunstone?

But that's his name and he's not going to change it again for anyone. Why should he? After all, that was his name when he recorded the classic *She's Not There* and *Time Of The Season* with The Zombies, a few years back. Also his was the voice that helped proliferate the Zombie cult.

However, it was his name that disappeared for a few years when the group broke up and the members went their own ways — Rod Argent went on to establish his own group; Chris White became a sought after record producer and arranger; Hugh Grundy now works as an executive at CBS Records and Paul Atkinson is involved with his own record production company.

What did Blunstone do? He went into the insurance business, and it wasn't his own company either. He did not make that much money being a Zombie.

'We all had a fairly hard time when we were in The Zombies,' he said. 'After about three years on the road and not making much money we realised that we'd all had enough. So we split and everyone went their own ways.

'I would have liked to have stayed in music. I missed it tremendously when I was out of it.'

Blunstone has all the necessary characteristics of a singer on a higher strata than pop. He is tall, elegant and exceptionally good looking. He's articulate and has tremendous stage presence. That was clearly evident from a recent appearance on BBC 2 TV show, *The Old*

Grey Whistle Test.

His name change happened a couple of years ago. Under the name of Neil McCarthur he did a second version for Decca of the big Zombie hit and two other singles for Deram called *It's Not East* and *Don't Try To Explain*.

'They didn't do anything and they weren't really what I wanted to do anyway,' he said.

Then, it seems, whilst all this was happening *Time Of The Season* had been re-released in America and had reached the top of the charts. Unfortunately, there was no group to promote it.

'We were offered a quarter of a million dollars or more to re-form the group and fulfil engagements that were to have been arranged for us. We didn't want to accept the offer though. There wasn't much point.'

'I think that there were quite a few groups around in America at the time calling themselves The Zombies and they were probably singing our songs,' he said.

That was how Blunstone left the world of music, and it wasn't until Chris White and Rod Argent almost went down on their hands and knees that he reconsidered his state of affairs and decided to return.

A recently released album on CBS called *One Year* (Epic 64557) and a single taken from it are the results. The album has had excellent reviews in almost every music magazine around. *Beat Instrumental* made it album of the month. It was that good.

Blunstone began work on the album about 14 months ago. From the time of its inception all concerned in the production — Russ Ballard and Tony Visconti included — were determined not to let it become just another album by another artist.

'We had to find songs and arrangements that were totally original,' he said. 'It was difficult because of the type of singing voice that I have. For instance, I just couldn't get up on a stage in front of an audience and start singing. I'm a microphone singer because I have a quiet voice

WHAT'S IN A NAME



and the moment I try to project it I tend to lose some of the quality of tone. My breathing too, is wrong. I don't breathe from my diaphragm, and this means that I'm usually out of breath when singing. This adds to my lack of vocal projection. I also like a relatively swinging backing so we had to find something that was again different from the usual pop backing.

'One of the first songs to be recorded was *Misty Roses*. There's a beautiful, almost classical string quartet on the track and it breaks up the vocals about half way. I first heard the song in America when it was recorded by Tim Hardin. Since then I had always wanted to record it. It just cropped up again this time because I liked it. Most of it was taken from my original demo and the new version on the album has strings added on the end of the song. It didn't originally. Chris Gunning arranged all the strings.'

The album was recorded

at EMI's Abbey Road studio which, says Blunstone, is the best studio for him.

'Naturally it was quite strange for me to go into a studio after three or more years, but I think I got over it fairly quickly.'

One of Blunstone's main worries is that with all the acclaim the album is receiving it might become a hit. Although this statement may sound rather pseudo or egotistical, it's not. He really means it. Instant success for him would put him back in the Zombies, syndrome where the big time came immediately and then quickly declined.

'It would really be great if I could start off at the bottom and work my way upwards. I know a lot of people would like themselves to be overnight sensations, but I'm not one of them. Of course I'd like everyone to like the album and I'd like to make something out of it. Anyway, we'll see what happens,' he said.

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at Top Rank Suite, Lime Street, Liverpool.

8.00pm Tuesday 29 February.

tickets from Frank Hussy, 62 Stanley Street, Liverpool.

at YMCA, Blackett Street, Newcastle upon Tyne.

2.00pm Saturday 4 March.

tickets from Drum Centre, 79 Percy Street,
Newcastle upon Tyne.

at Kent Suite, Bellevue Gardens, Manchester.

2.30pm Sunday 5 March.

tickets from Barratts of Manchester Ltd., 172 Oxford
Street, Manchester.

at Dragon Hotel, Kingsway Circle, Swansea.

8.00pm Monday 6 March.

tickets from Snells Musical Limited, 8 Craddock Street,
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at Concorde Jazz Club, Stoneham Lane, Southampton.

8.15pm Thursday 9 March.

tickets from Minn's Music, 158 Above Bar, Southampton.

at Conway Hall, Red Lion Square, London WC1.

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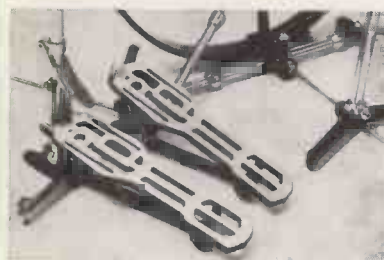
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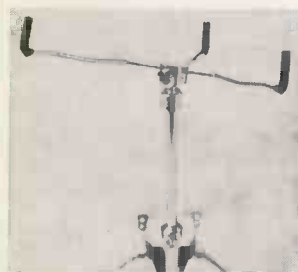
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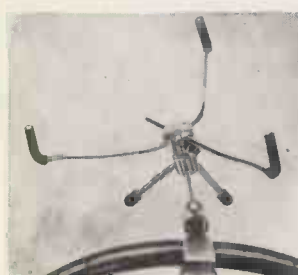
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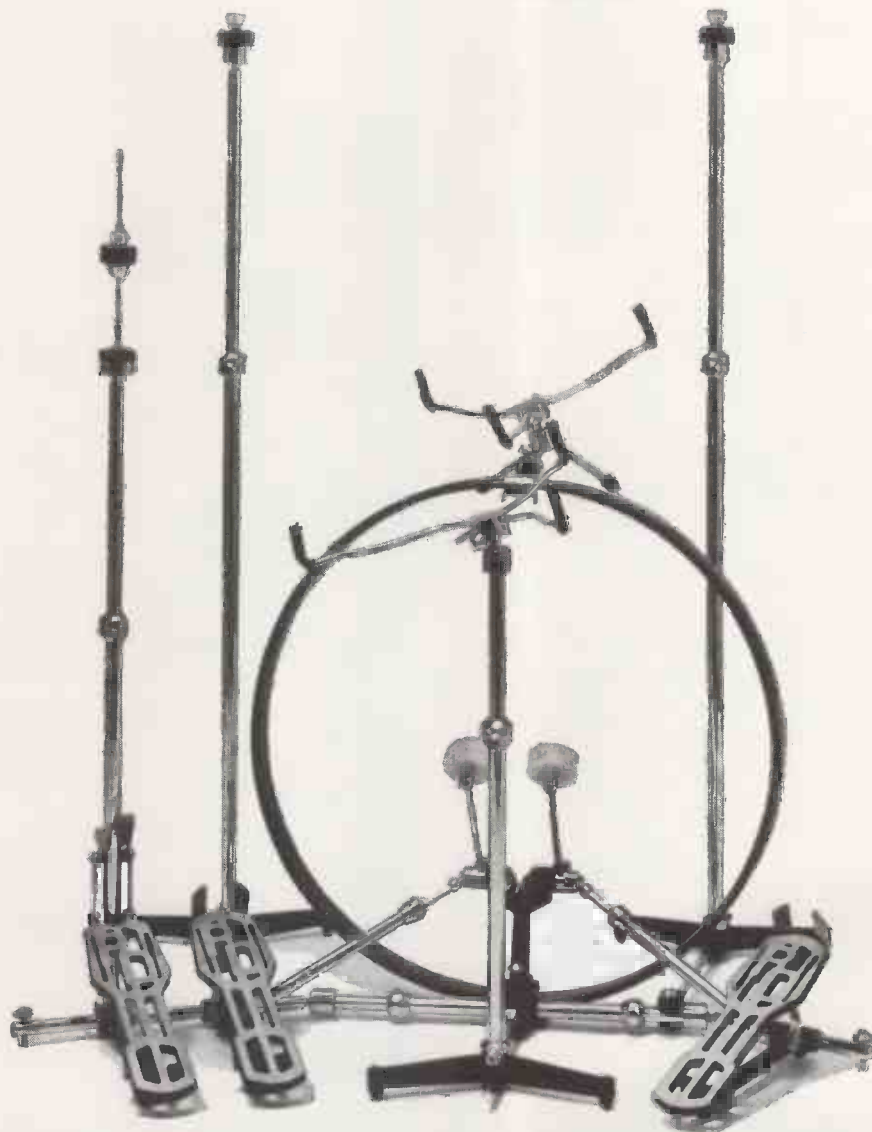
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IN BETWEEN THE BOOKENDS

BY STEVE TURNER



The man responsible for the world's largest selling album still walks the streets without being noticed. Proof of this fact was given when he flew into London recently on the same plane as singer/songwriter Scott English. Not only did Simon remain unnoticed by the singer but English, who is a far lesser known artist, was stopped for autographs in the airport lounge.

The important thing about Paul Simon is not his face but the songs he both writes and sings. No doubt most of the passengers could have quoted a few lines from *Sounds Of Silence* or hummed the opening bars of *Bridge Over Troubled Water* but the author remained hidden in the shadows of the people he writes about. He's a spy on human life. The fact that he's not recognised in public seems to be a further indication that Simon is more a product of the literary world than the pop world. Possibly the best selling novelist in the world today is Harold Robbins yet very few people would have any idea what he looks like. In both cases the man's *work* is more important than his visual image and their selling power lays more in the quality produced than the charisma projected.

The music of Simon and Garfunkel spans all generations and musical palates. It contains enough social commentary to satisfy the freak, enough simplicity to satisfy the straight, and enough beauty to satisfy mum and dad. Strangely enough they are one of the few artists around today that have been pictured on all of their album covers (excepting the *Graduate* soundtrack) — a fact which proves that it's not through lack of exposure that Paul Simon is an unknown entity when he reaches the streets. These album pictures reveal a virtually unchanging face except for hair which is a teeny weeny bit longer on *Bridge Over Troubled Water!* It's been a look which was found to be acceptable by all although the freaks found it a little hard to believe that some-

one with short hair could write such brilliant songs. The fact that they were hard to fit into categories even in the visual sense has surely expanded their market. It just *had* to be the songs which they were to be judged by.

TOM & JERRY

It's impossible to talk about the songs without discussing the lyrics because that's what Simon and Garfunkel have always been about. Simon graduated in English Literature and the sleeve notes for their early albums went out of their way to make it clear that this was a real poet you were about to listen to rather than a gyrating pop star. 'This generation is producing poets who write songs,' says Ralph Gleason in the sleeve notes to *Wednesday Morning 3am*, 'and never before in the sixty-year history of American popular music has this been true.'

As we probably all now know, Simon and Garfunkel

were once known as Tom and Jerry and had an American hit in 1957 with *Hey Schoolgirl In The Second Row* which sold 100,000 copies. This doesn't mean to say that they were together for 14 years but merely that they were schoolfriends in 1957 and decided to reform in the early sixties to make an album entitled *Wednesday Morning 3am*. The sub-title to this album is an indication as to the content – 'Exciting new sounds in the folk tradition by Simon and Garfunkel'. Only six of the twelve songs on this album were self written.

The most important song on the album is *The Sound Of Silence* which must rate as Paul Simon's anthem. Out of the eight albums that he has released up to date the song is featured in its entirety on four of them and is referred to on a fifth where a snatch appears in *Save The Life Of My Child*.

The song was written on February 19th, 1964, and its theme is described by Art Garfunkel as being:

'Man's inability to communicate with man'. This theme and its many subsidiaries form the bulk of Paul Simon's work. The opening line – *Hello darkness my old friend*, is a recurring image which attempts to portray his loneliness and that place where he is left alone to face his own questioning. This is brought out more fully in *Patterns on the Parsley, Sage, Rosemary and Thyme* album which ends: *The pattern still remains/on the wall where darkness fell/and it's fitting that it should/because in darkness I must dwell*.

SUBWAY WALLS

The failure to communicate is brought out in lines such as *People talking without speaking/People hearing without listening/People writing songs that voices never share*, and as a form of solution he calls: *Hear my words . . . Take my arms*.

The people are bowing and praying – *to the neon god they made*. Again this is bringing out the fact

of man's failure to communicate to his fellow man – they are worshipping the medium, in this case neon, instead of the message it is attempting to communicate. This can often happen in the rock world where the rock media, is worshipped and its various messages somehow escape.

Interestingly enough the sign of Paul Simon's song flashes out a message saying *The words of the prophets are written/on the subway walls and tenement halls*. This is an idea which comes up again in his song *A Poem On The Underground Wall*. When we have no fellow humans to talk to we often resort to crayoning on walls – some really interesting poetry must appear on the walls of our public conveniences! Words that are not frequently aired in public get a public showing if they're scrawled on the walls of the underground: *Out from his pocket quick he flashes/the crayon on the wall he slashes/deep upon the advertising/a single word only comprising/four letters*.

Paul Simon: 'My life is made of patterns that can scarcely be controlled'



The title song of this first album seems to be an earlier version of *Somewhere They Can't Find Me* on *The Sound Of Silence* album. The story is virtually the same but the tune is different along with the whole mood of the song. *Wednesday Morning* is a tender love song whereas *Somewhere* concentrates on the criminal on the run.

The next album was a solo one from Paul, made while he was busking in England. During these days he was living in the East End and playing in Soho very often. Indeed, *Poem On The Underground Wall* was written about Whitechapel Tube Station and *Homeward Bound* is a reference to his lodgings in Cable Street. The album — *The Paul Simon Songbook* — sounds like I would expect a demo for Simon and Garfunkel to sound. It seems very thin when you consider what we have come to expect from S & G and even in comparison with the previous album. Six of the twelve songs here reappear on the *Sound Of Silence* album, three appear on *Parsley, Sage, Rosemary and Thyme* and one was already recorded on the first album.

Therefore there are only two songs here which we never hear again in any other form. *A Church Is Burning* is a comment on a black church which was burnt down by whites and *The Side Of A Hill* is a non-too-brilliant 'protest' song. The line around which the song revolves is nothing like as powerful as most of his work and it is possibly for this reason that he has since neglected it. His most powerful, and possibly the most powerful 'protest' song is *Seven O'Clock News/Silent Night* where the collate of two opposing messages allow you to form your own conclusion. In this way it rather acts like a photograph or a political cartoon where the point is made without the author using any of his own words.

It was after this album was released and Simon was away from home that *Sounds Of Silence* crept into the



Garfunkel & Simon — What now?

American charts. The result of this was that he flew back home, picked up Art Garfunkel and returned yet again to the studios. The result was the album of the same title as the single — the single being released from the *Wednesday Morning* album.

Again the themes are loneliness as in *Sounds Of Silence*, and *I Am A Rock*, alienation as in *A Most Peculiar Man*, the seeming pointlessness of life in *Leaves That Are Green* 'success does not bring happiness' as in *Richard Cory* and finally the belief that he has reached. This is stated in *Kathy's Song* where he sings: *And so you see I've come to doubt/All that I once held is true/I stand alone without beliefs/The only truth I know is you.*

Parsley, Sage, Rosemary and Thyme seems to have been the last of the albums on which all of the songs were still concerned with alienation and loneliness.

Perhaps it is here that Simon reveals his real dilemma and in turn the reason that this was the

last of the socially concerned albums.

Throughout Simon's work we have seen how he uses his perception to reveal the ills which inhabit our society and mankind in general. In *Patterns* however, he states: *My Life is made of patterns that can scarcely be controlled* — a statement which if taken to be true would indicate that however much we protest we cannot change human actions and events beyond their predetermined pattern. In other words, the war in Vietnam or Hitler's atrocities must be seen, in the light of *Patterns* that is, as people merely following their patterns . . . that can scarcely be controlled. As Simon continues: *From the moment of my birth/to the instant of my death/there are patterns I must follow/just as I must breathe each breath/like a rat in a maze/the path before me lies/and the pattern never alters/until the rat dies.*

From this point onwards there's no detection of open protest in Simon's work. It's just a case of following the

path before him and hoping beyond hope that it's a good path. In *Hazy Shade Of Winter* on *Bookends* he sings: *Hang on to your hopes my friend/thats an easy thing to say/but if your hopes should pass away/simply pretend that you can build them again.*

Bridge Over Troubled Water follows in a predictable fashion after *Bookends*. The title song is a hymn preaching hope but this time it is hope in man rather than in God: *I will comfort you/I will take your part . . .* Even the songbook states that it should be sung slowly as a spiritual! In many ways his world has shrunk to include only himself and one other person. He can only lay himself down as a bridge over troubled waters for one person. Then there's *Cecilia*, *Frank Lloyd Wright*, the only living boy in New York (Art Garfunkel?) and someone who he'd like a letter from. *The Boxer* is supposed to be autobiographical and *El Condor Pasa* seems to be loosely about freedom. He compares animals and objects and claims that his preference always lays with the one with the most freedom. *I'd rather be a sparrow than a snail . . . I'd rather be a hammer than a nail . . . I'd rather sail away/like a swan that's here and gone/A man gets tied up to the ground/and gives the world its saddest sound . . . I'd rather be a forest than a street . . .*

There's an element of less-than-seriousness on the album which pops up in *Cecilia* — the absurdity of the situation — *Frank Lloyd Wright* which is a tongue-in-cheek song anyway and *Baby Driver*. Even *Why Don't You Write Me* seems to refer to a humorous situation with its references to being in the jungle.

The next album will be a solo release from Paul Simon. If it follows the line of thought that the seven years of Simon and Garfunkel have pursued, it will be optimistic, humorous and totally devoid of social judgement. There are patterns he must follow just as he must breathe each breath.



STUDIO PLAYBACK

GODSPELL:

THE CONFUSING FACTS

At last the British cast of *Godspell* have got themselves into the studios and recorded an album! Up until now there has been some confusion with people buying the album made by the Broadway cast and being

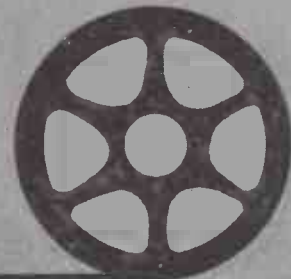
surprised that David Essex is not singing on it! Also, Saga Records have very cleverly put out an album entitled *Godspell* by 'The Original Round House Band' without making it too clear that this is merely the session musicians who happened to be working with the show and is NOT made with the cast.

Perhaps adding to the confusion is the fact that

both the British and American soundtracks bear the same cover – the only difference being that the words *London Cast Recording* are included at the top of the front cover. Of course, the credits on the back do differ but this may not be immediately obvious to the casual buyer.

The studios that the British cast decided on were those of Nova Sound and the
continued overleaf →

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STUDIO PLAYBACK

sessions which were snatched between rehearsals and shows, were produced by Mike Leander and Tony Macaulay. The engineer was Richard Dodd and four session musicians were used.

Other artists who have made recent use of Nova Sound range from Terry Thomas and Frankie Vaughn to the Bay City Rollers and a new CBS group called Matching Mole who produced their own album. It's not quite clear at the moment whether Messrs. Thomas and Vaughn (who recorded separately) are working on singles or albums. Bay City Rollers have been coming in regularly over a long period of time and seem to be content to accumulate material without any concrete release plans at present.

MINI-MIXERS FROM CALREC

The recent trend towards miniaturisation in amplification equipment has been followed by Calrec in the design of their latest 'baby', the 10MXSV P.A. mixer.

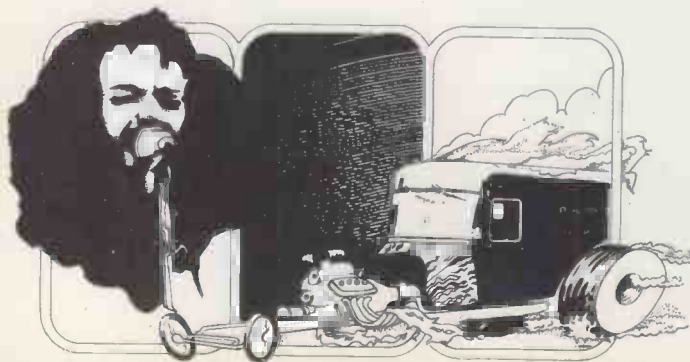
This ten-channel mixer is fitted with full tone controls, echo send/return facilities, stereo panning facilities and an L. F. filter network. Slider fader controls are supplied on each channel and on the master volume circuits; full monitoring is available.

The price of the new mixer — which provides studio quality for the performing band — is £630, an extremely reasonable price in view of the quality that Calrec maintain in all their equipment. For further details of this new model, contact Howard Smith at Calder Recording Ltd., Regent Street, Hebden Bridge, Yorks.

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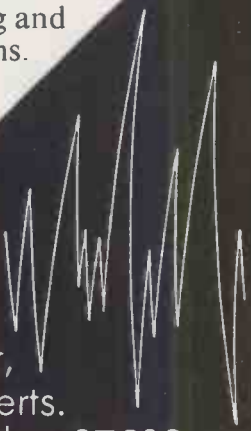
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STUDIO PLAYBACK

To adapt further to film work, the console at the National Film School has academy filters with optical tracks and space for other special filters. These, and the Limiter/Compressor modules, may be patched into inputs or outputs. Only eight channels have been supplied so far but these may be re-grouped at will, so that the console may be easily operated by one or two people.

At Guildford, Surrey University Tonmeister students can record from their studio or the nearby university hall, to which they are linked by CCTV; either set of lines may be switched to the input channels. Students may use either peak programme of VU (energy reading) meters. These are normally used in broadcasting and recording studios respectively, and engineers may indulge their

preference on this training console.

For recording work, in addition to limiter/compressor modules, two M & S/A & B networks are fitted together with a width control module to narrow the programme gradually from stereo to mono or even take it wider than normal stereo.

NEW STUDIO AT MORGAN

North London's Morgan Recording Studios have been expanding very rapidly recently but the only trouble is they have yet to overcome their shyness of publicity so no one really knows what's been happening there.

Well, a third studio has been opened in new premises directly across the street from studios one and two, and extensive re-building there is currently underway. The building also houses the

administration, arranging and publishing departments, the latter now being run by Danny Beckerman.

The new studio features a new Cadac desk with 24 mike channels, each with its own equaliser and fold-back facility. The desk also has two echo sources.

The sixteen-track machine is a 3M model which can also be converted to an eight-track recorder. Also included in the recording machine side is an Ampex stereo for quadruphonic reductions.

The monitoring is through JBL and Tannoy. The studio mikes are mainly Beyer, AKG and Neumann. Instruments such as a Hammond 100E with Leslie Cabinets and Steinway pianos are standard fixtures.

Morgan also operates an instrument hire facility and can supply a Les Paul guitar, a Fender bass, a Fender Superb Reverb amp, an electric Fender Rhodes, congas, bongos and other percussive gear.

Judging from the tape storeroom just about every-one worth mentioning in the

recording business has, at one time or another, done something at Morgan. Names such as The New Seekers, Eric Clapton, Cat Stevens, Strawbs, Paul McCartney, Humble Pie, Rolling Stones, Shawn Phillips, Quiver, Alexis Korner, Ten Years After, Jack Bruce and Ralph McTell are just a few who have tapes stored on the many shelves. The place would definitely be a boot-legger's paradise.

De Lane Lea Job

An English version of a French television series entitled *The Aeronauts*, is being produced by the Production Division of De Lane Lea Studios at Wembley, Middlx.

The films, which were made entirely on location in France, Peru and North Africa, are contemporary stories of pilots who fly supersonic jets. The programmes consist of 19 thirty-minute episodes and the first episode will be transmitted on Monday, March 6 on BBC 1.

It's here! The drum kit anchor

One of the biggest problems for any band lies in setting the drum kit and anchoring it – in the studio or on stage – to prevent 'creeping'.

Now **Rose-Morris** are to bring onto the market a new revolutionary device that will eliminate the problems forever – and save countless hours of frustration for roadies and musicians alike.

Known as the '**Power Drive**', the unit comprises a frame into which each individual drum and cymbal can be locked. The unit, which uses the ultimate in hardware – the 'Setlock' system, is completely adjustable to allow the drummer to set his kit as he likes. Once adjusted, each section of the frame can be locked into position – and future assembly and dismantling of the kit becomes a simple operation of fitting the kit into place.

The unit includes cymbal, snare and hi-hat stands – all fully adjustable with the Setlock device – and a pair of bass-drum pedals mounted to play against a single bass-drum. The drummer thus has the same facilities as with a conventional double kit. A further revolutionary feature is a 'choke', fitted above the hi-hat pedal, which enables the rock drummer to lock the hi-hat cymbals together in order to play closed position riffs, while freeing his foot for bass-drum work. The choke can be knocked-off to free the cymbals as required.

The unit – beautifully made and finished in the highest-quality chrome – allows the drummer greater flexibility and freedom than ever before, and reduces the setting-up time of the kit to a matter of minutes. The unit, full details of which will be published in next month's issue of *Beat Instrumental*, is invaluable to any working group, and should prove to be another big success for Rose-Morris' design team.

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STUDIO PLAYBACK

BECK: GETTING BACK TO GRASS ROOTS

It's always refreshing to note the appearance of a new company that doesn't base its ideas around a desire to emulate the longer-established manufacturers. It's even more pleasant to see that their equipment is designed according to their own ideas, rather than by reference to what is 'accepted' on the equipment market.

Beck Amplification is such a company. Their recently announced range of equipment sets little store by the established precedents of the general market; instead, they have built entirely to their idea of what group amplification should provide.

Beck's John Douglas describes their design and development policy as 'getting back to grass roots'. The company was established eight years ago as a recording studio; they began to expand into the amplification field only after six years of studio operation. During this period they were gaining experience and finding exactly what the group musician looks for; their amplification range is a development of the many opinions that they were able to solicit. It reflects an element of 'personal touch' that

some of the established manufacturers, by virtue of size, are unable to provide.

Beck Amplification manufacture two ranges in, respectively, white and black finishes. The 'White Look Range' includes six-channel and four-channel amplifiers rated respectively at 200 watts and 125 watts - a 150 watt version of the six-channel amplifier is also available. The 'Black Look Range' provides similar high-quality models at slightly lower prices and slightly reduced power levels six-channel: 125 watts, four-channel: 70 watts). These Output ratings for both series are only nominal; peak values are much higher.

One of the most interesting features of the Beck range is their 'look'. The attractive design of the cabinets, and the finish, is similarly a departure from the conventional look. This is especially true of the White Look and Black Look speaker cabinets.

The avowed intention of the company is to provide the group musician with studio-quality amplification. The equipment is designed to give a full vocal sound, with a wide tonal range, at a level of performance once associated only with the recording studio. They are concentrating at present upon the home market - in order to maintain close contact with the musician.

Instrumental News will be reviewing the Beck range in more detail next month. Further information can be obtained from John Douglas at Beck Amplification Ltd., Beck House, Lister Road, Wellingborough NN8 4EE.

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Neve's University Courses

Two new courses for training sound balance engineers and other senior studio staff, began recently in the Home Counties, the two studios involved in the project have both been equipped with Neve sound control consoles.

From the same basic design used for many recording studios in this country and overseas, Neve design engineers have produced consoles specially adapted to training situations. The consoles have a maximum of 16 input channels with full equalisation, four output groups, two foldback groups and two reverberation groups for connection to an external device. Four-speaker monitoring in control room, and studio and talkback communication are also provided. These features are common to both consoles.

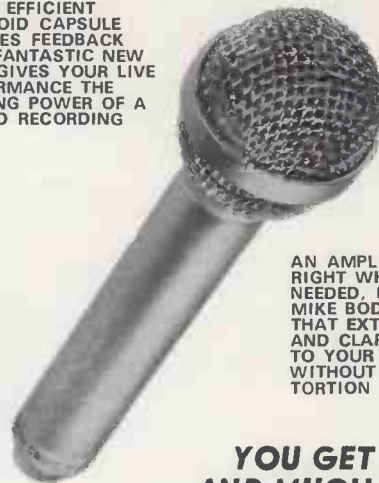
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RCA (Records) New York choose



Photo by Glenn B. Ward Co., Glendale 5, California

One of two 32-input comprehensive multi-track sound control consoles designed and built for RCA (Records) New York and installed in their Hollywood studios. These consoles incorporate many unique facilities and are another example of Neve ability to satisfy customers' exacting requirements.

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TRACKING

Footballers do more than just score goals these days. They design clothes, manage boutiques, run launderettes, own discotheques and even make records. Manchester United's **Willie Morgan** does all these things and has even gone one better – instead of making a record he has had a song written about him and recorded by a local group called **Tristar Airbus** on the RCA label. The song is called *Willie Morgan* (RCA 2170) and is based on a ditty called *Willie On The Wing*, which is chanted by a section of the crowd at Old Trafford by a group who are his special fans. **Morgan's** business manager, **Stephen Ruvel**, thought the chant had commercial possibilities and called in songwriters **Geoff Smith** and **Graham Gouldman** to write a full pop song about it. **Morgan** was not the first footballer to get a song written about him, however. **Don Fardon** recorded *Georgie, The Belfast Boy* a couple of years ago for the **Youngblood** label. **RCA** seem to be getting all the star footballing names – **Jeff Astle** was another recently . . . **Budgie** have just completed their second album for **MCA Records** and it is expected to be released in the spring. It was recorded by **Rodger Bain** at Future Sounds at Rockfield, Monmouthshire . . . American artist **Johnny Nash** is currently recording material for his debut **CBS** album and for a single probably to be released at the end of March . . . **Heaven** have just completed their new single, *Hang It On Out*, to be released later in February . . . **Jonathan**

Swift currently finishing his second album . . . **Mick Softley** due to have his third album out fairly soon . . . latest **Danyel Gerard** single *From Japan To America* was cut earlier in February and due for release any day . . . **Matching Mole** working on their debut album also for **CBS** . . . **Argent** are planning to record their first ever live album and appearances at Reading University and the Chez Club at Wood Green, North London, have already been taped using a mobile studio . . . **Trapeze**, launched on record by **The Moody Blues** two years ago are currently finishing work on their third album in readiness for April release . . . **Jimmy McCulloch** was on his way to London's Rainbow Theatre recently for his band's first major concert with gear that had to be taken during a smash and grab by police officers. The story is this: The night before the concert he was recording at the **Rolling Stones'** studio in London and on the Saturday, he and his brother Jack returned to collect the equipment when they found that the studio had been locked and barred and there was no sign of a caretaker. The brothers explained their problem to the local fuzz who did an admirable job of breaking in. The equipment arrived at the Rainbow with only 20 minutes to spare. There was no time for a sound check but otherwise everything was apparently OK. The only event after that was that **Jimmy** managed to break a string in the second number . . . How's this for winning friends and influ-

encing people: Disc jockey **Rosko** spotted an old lady humping suitcases on the motorway between Bristol and London. Her car had apparently broken down. So, the Emperor drove her to town, served her tea and cakes and then paid for a taxi to take her to her sisters house across the other side of London. How nice! . . .

Atlantic Studios, at 7-8 Marlborough Street, Dublin, are awaiting the arrival of a new four-track machine for their recently opened premises. Meanwhile, a drum booth is under construction and other improvements are being made to the interior. The studio has a very large floor space and could easily accommodate any large show-band or group. The studio was recently the scene for an album for **The Gentry**. Also there recently were **We 4, Time Machine, Four Faces, Horslips** and the studio have been recording television commercials and also for theatre plays . . . **Rupert Neve & Co.** have recently delivered a 20 input, eight group comprehensive music recording console to **Keith Prowse Music Ltd.** for their studios in Denmark Street, London. The console was available ex-stock and was delivered within a day of receipt of the order.

BEAT ON TAPE

EMI is issuing twelve quadrasonic eight-track cartridge titles in April, including John Lennon's *Imagine* album. They will probably have a retail price of around £3.50 but it is still to be confirmed.

Unfortunately, the other eleven titles don't have the same buying appeal as the star album. For instance, can you imagine yourself rushing off to buy an album of National Anthems played by an RAF band? Or perhaps *Loe Loss Concertium* is more in your line.

Whatever, the other titles include, *Ron Goodwin in Concert, Manuel Carnival, Le Cid Ballet, Showboat, Manuel & Pepe, Showpieces, Strauss Waltzes, Kilby Coats* and a sampler featuring the voice of Keith Skues and an explanation of what quadrasonic sound is all about.

A survey by Pye reckons that more than 500,000 cassette and car cartridge players are expected to be sold this year. If you consider that only about 100,000 cars were fitted with tape players last year, then the increase is absolutely tremendous.

Pye also estimates that a gain in player-radio-combination units will account for 28 per cent of the car market, whilst tape-only equipment will make up about 21 per cent of the same market. The survey also said that 400,000 cartridge, cassette and open-reel home units and portables will be sold this year, compared with 380,000 units last year and 360,000 in 1970.

RCA have released further titles in their low-price £1.75 Caprice cassette series. For nostalgia only there is *Oh Carol!* (MPK 122) by Neil Sedaka, featuring such hits as *Happy Birthday Sweet Sixteen, Calendar Girl* and *Stairway To Heaven*. For the sentimentalist is *The Nearness Of You* and *Selections From The Glenn Miller Story* (MPK 134 & MPK 120) and for the romantic comes *The Intimate Jim Reeves* (MPK 142).

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MANAGERS & AGENTS.

COLIN RICHARDSON

Colin Richardson keeps a string of worry beads in front of him when he's at work. He's getting pretty good at slipping them through his fingers while sorting out problems on the phone although he still reckons that the Arabs are ahead of him in beads-per-minute. They are one of his 'executive toys' and help to absorb some of the worry for him.

'How can you *not* worry when you're responsible for the livelihood of 14 people?' he asks. 'If I didn't pay due attention my bands would suffer and if things go wrong for a band, they tend to blame the manager.' The 14 people he worries for are The Woods Band, Palomino, Steve Tillston and Gringo. He's recently taken over their management since leaving the Bron Agency and establishing the European Music Agency in England.

Colin has a long story. Born and schooled in South East London, he went to sea at 16. 'I spent 3½ years in the merchant navy and then went into the air force. After leaving the air force I was left with no job, no qualifications and no experience!' From that point he decided to educate himself. He began attending a night school with no specific aim in mind save 'to better myself'. He took three year-long courses – one in office management, one in psychology and one in music.

'Prior to coming into the music business,' says Colin, 'I was a fully qualified office manager from straightsville!' The experience he gained during this period has stood him in good stead through-

out his career in the music world. It shows too. Colin seems to enjoy the process of organising – a function at which he's more than capable. He dismisses this as, 'liking to see a job done well'.

His entry into the music business was through the London City Agency and then to working with the Gunnell brothers. It was from here that he was 'thrown in at the deep end' (his own words) with the Bron Agency. His position there was as General Manager, but he says exactly what that constituted was never clearly defined. He handled such bands as Manfred Mann, Bonzos, Gentle Giant, Gene Pitney, Paladin, Uriah Heep and of course – Colosseum.

'I learned a lot from Colosseum,' he says. 'In fact, it's true to say that Colosseum was my maturing ground.' However, he became dissatisfied with the way things were being done at the Bron Agency and realised that policies on certain issues were not those he would have made himself. 'I then felt that somewhere along the line I had to check out whether the policies I had felt were right, were in fact right.'

It was at this point that he decided the only way to do this was to form his own company where he could have the autonomy without his head actually being on the block. It was on a trip to Sweden with Colosseum that he met the director of the European Management Agency who happened to share his ideas on organisation and management. The outcome of the casual meet-



ing was that Colin later formed the London office which is affiliated to their organisation in Sweden.

'The future of rock lies in Europe as well as in America,' he says. 'There are some really fine musicians in Europe.' It was this sentiment that encouraged Colin to extend his management venture into Europe with the EMA. He feels that for some reason or other we have had mental blocks against continental and Scandinavian bands although last year saw an 'invasion' by groups such as Zoo, Amon Duul, Day of Phoenix and Burnin' Red Ivanhoe.

Of his relationship towards his bands Colin says: 'I'm not into selling groups like soap powder. In the States they don't refer to a band – it's "talent", and a record becomes "product", but if a band doesn't interest me *musically* – forget it! I'll always have a relationship

with my bands. They'll all come round my place to eat at some time and we'll all get pissed together at some time.'

This is a story about Colin Richardson the manager. Colin Richardson the musician would take up another page. 'I was a bass player and a fairly poor one,' is his description of himself. However, poor or not, it didn't deter him from being a figure on the jazz scene of the early sixties. Apparently, in an effort to obtain more work, his band played under two different guises. On occasions they were the New Jazz Quintet but overnight they could become a dance band for college hops playing what Colin describes as 'neddy music'. The band (both versions) consisted of Dave Gelly, Art Theman, Jon Hiseman, Michael Garrick and Colin. The original dance superband??

BY STEVE TURNER

GIRLS IN ROCK

Elkie Brooks

'I've got a right little history aint I?' said Elkie Brooks midway through her third brandy of the afternoon. She laughed. She's somewhat proud of her accumulated past and how it's all coming out under the influence of that brown liquid.

The right little history began 27 years ago in Salford, Manchester. 'I know who I am,' she said reviewing her life. 'I'm a Manchester Jew-ess who sings rock 'n' roll and jazz and can do them very well. I'm not an educated person but I'm trying to improve my mind. I used to be paranoid about my past, but not now.' One thing she found hard to accept at that time was her name. Elaine Bookbinder. It was some years later that Don Arden told her that he couldn't see that name in lights and changed it to Elaine Mansfield. 'I eventually want to be known as *The Elk*,' she laughed.

When she was fifteen she edged her way into the music business. She answered an ad. in the *Manchester Jewish Gazette* and auditioned successfully for the local Whisky A Gogo. 'My only musical connection up to then,' she said, 'was my Uncle Nat who had a band during the war years called Nat Bookbinder and the Chapters!' At 19 she came down to London as her Manchester club had burned down and she was out of a job.

Elkie admitted that she was a little naive at this time in her life but the intervening years have certainly erased all of that. 'I don't think I ever found my feet until I joined Eric Delaney,' she said. 'Jim Lawless, who played vibes, told me to listen



to Bessie Smith and get the *feel* rather than imitate.

The times that follow seem disjointed as she poured out her history. It's hard to pick up the central thread to write down the consecutive events but it's obvious that a lot of work has been crammed in. Humphrey Lyttleton appears somewhere as a 'really lovely man' then there's cabaret work and even the Beatles Christmas show!

'I hated show-biz as such,' she said: 'Doing cabaret and working with different musicians every night, I got pushed into doing lots of things I didn't like. In one interview during that period I actually said, 'I'm only in it for the money - I don't want to be a star.' I must have been very mixed up. It wasn't me speaking - it was the unhappiness in me.'

Now the attitude is reversed. It's not that she

wants to be a big, shiny, sequined 'star' but she accepts that wanting real success as an artist involves entering the category of stardom. The last band she was with was Dada - a unit that divided after a week at Ronnie Scott's Club. The musicians in the band apparently 'freaked out' during that spell under the influence of jazz and the musical structures which had once built Dada just crumbled.

Vinegar Joe, the band Elkie is currently heading, is really a remnant of Dada. The new policy, learned through the experience of the past years, is to 'have a good time instead of getting into the music'. The rumours that are going around about Vinegar Joe indicate that this is already happening. Recently she stomped out a glass panel on the stage floor at the Marquee and showered splinters into the audience. 'I've still got the bruises on my arse to prove it'

As can be gathered, Elkie is in the category of female singers that would include Maggie Bell and Janis Joplin. Of Maggie she says: 'She's probably the only singer I admire in this country at the moment. She's so un-showbiz.' Of Janis she is more cautious to show admiration. 'As far as her attitude towards the stage - we'd probably share a common one. She was a great singer too.'

Elkie likes to think that she's very carefree and entertains the audience. In the same line of thought she continued: 'I try to keep myself as leapy as possible. I feel that I don't have inhibitions - I can embarrass some people you know.'

Billy Cox, the master bassist who played with Jimi Hendrix in the Band of Gypsies and now has his own group called Nitro-Function, is due to visit England in the Spring to promote their first album, entitled *Nitro-Function*, and a second LP which will be released to coincide with his tour.

Cox began his career in music at the age of 12 when he became mildly interested in the violin. Soon after he progressed to the piano and a variety of brass instruments, none of which had any special appeal for him.

'One day I heard Lloyd Price's band on stage and there was this guy with a large guitar in his hand. It just went thump, thump, thump behind the rest of the group. So I decided that was the right instrument for me. I can't really explain the sound it makes. It's just fantastic.'

He now uses a Fender. He says he'd use no other. 'When you say something on a Fender it stays said.'

After learning to master his bass guitar, Billy played with such artists as Gate-mouth Brown, the blues violinist, Little Milton, Lou Rawls, several standard rhythm and blues groups, and The Impressions.

Then it was, in the early 1960's, when still in the armed forces, that Billy first met and befriended the man who was later to become a legend the world over, namely Jimi Hendrix. They spent a majority of their time jamming together, and on leaving the army they both went to Nashville in search of session work.

However, Jimi's urge for better things took him to New York where he was eventually 'discovered' by Chas Chandler, and the Jimi Hendrix Experience was born.

A couple of years later Jimi was topping the bill at the Memphis Auditorium. As Billy was still doing regular session work in the area it was not difficult for Jimi to find his old friend and offer him the opportunity of joining his new band, which



BILLY COX AND NITRO-FUNCTION

was to be called Band of Gypsies. Then, for the first time, Billy tasted world-wide acclaim.

He has been featured on such hit albums as *Band Of Gypsies*, *Cry Of Love*, *Woodstock I*, *Woodstock II* and *Rainbow Bridge*. The band appeared at Woodstock and the Isle of Wight festivals, toured all over Europe, Australia and Asia, before Jimi's death late in 1970.

'After Jimi died I decided to have a rest a while,' Billy told *Beat Instrumental* whilst on a fleeting visit to this country. 'During that time I met Lelan Rodgers and we began producing some records together. I was also in the process of forming my own group and was auditioning musicians.'

'I was in the studio one day with Lelan when I heard this incredible guitarist playing in another room. I asked who the guy was because the sound coming out was just what I was looking for. The guy turned out to be a girl called Char Vinnedge. She was unbelievable, man! She

really was.

'Apparently her father had built her a studio in the basement of his house so she could pick around on a guitar, an instrument, I guess, she always wanted to play.'

I gathered from Billy that Char had been playing a rock guitar before Jimi Hendrix ever became a predominant member of the rock cult. When listening to the album (it was so superb that it was voted *Album of The Month* by *Beat Instrumental*'s entire staff of writers and artists) you discover that the line between her style and Jimi's is so close. She doesn't copy his technique in any way, however.

'Although she idolised the way Jimi played she doesn't want to play like him. In that, I mean imitating him. She just wants to perpetuate his legend by playing his free-form type of rock music.'

Char is, according to both Billy and Lelan, a very introverted person. About ninety per cent of her talking, they said, is done through her guitar.

'She plays with everything; her toes, teeth, everything. She's really kinda strange. Her lover is Zachary Axe. It's her Gibson guitar,' Billy said.

The drummer with the group is Robert Tarrant, who prefers to be called Tarp. He is probably the most in-demand rock drummer in the Memphis-Muscle Shoals area these days. The list of artists he has played with include the Rolling Stones, Joe Cocker, Ike and Tina Turner, Delaney and Bonnie and Jerry Lee Lewis. Mick Jagger once said about Tarp: 'He's the most righteous musician I've ever met!' In fact, Mick wrote six pages about him in the Rolling Stones book.

Nitro-Function's first album took eight months to record.

'It was recorded on an eight-track machine, but I want to use a 16-track machine for the next one,' said Billy. 'I think it could have been better. I wasn't totally happy with the mix. There's so much more you can do on a 16-track.' D.N.A.

“WE WERE KICKED OUT OF ROMANIA” ~STONES

BY DEREK ABRAHAMS



If you're endeared, like me, to the characters in Walt Disney's cartoon film of *Wind In The Willows* you'll probably spot the resemblance between impresario David Stones and the ever-so-sincere, comforting and honest friend of everyone, Ratty.

His face has the same lines of good humour, and his not-quite-handlebar moustache has an amazing similarity to the whiskers sported on either side of Ratty's rather pointed nose.

Many laugh lines have developed over the years of Stones' involvement in show business. Many of them developed whilst booking groups and other entertainers on the Eastern European concert circuit. He was often able to see the funny side of Communist red tape, hotel room-bugging, questioning and searches. He was weaned in music halls and

slapstick comedy situations. As a comedian he was used to getting the one-line gags in quickly, and his answers to questions now tend to come in quick bursts and in an almost 'I say, I say, I say' form. They are, more often than not, accompanied by a wink, a chortle and a rubbing together of the hands.

EXPULSION

All that is missing as the final mark of Ratty-ism is the shadow around each eye. These have apparently dissipated over the years through incredible doses of sunshine in foreign lands, mainly Eastern European ones. He prefers the hot sandy wastes of the Black Sea regions of Romania to the never-ending concrete acres of London and his native Hemel Hempstead. Who wouldn't?

It was unfortunate for Stones, then, that he was, not so long ago, kicked out of Romania, and can now only return as a tourist and not as a businessman.

Stones was officially expelled from Romania after the recent cultural counter-revolution, probably brought about after the return of President Nicolae Ceausescu from China and Vietnam, which had both suffered similar purges of Western culture not long before.

The new law was stated in newspapers in Romania to be 'aimed at combating bourgeois ideological influences and artistic fashions borrowed from the capitalistic world.' In other words it meant a total ban on pop music, British and American films, or people with long hair, sterling and dollar-spending tourists excluded.

The first and last aspects

of the clamp-down hit Stones hardest.

He reckons to have visited Romania about 36 times in six years in the course of business. The number could be more, but he hasn't the time to look at his passport. He's too busy working at other projects. He claims to know the country better than most of its natives. He was allowed to move around from city to town, to village, to hamlet with comparative ease. The natives have to get permission from the State if they want to move to another area. Tabs are, needless to say, kept on everyone.

A BOOK

Now that his travels there have come to an end he has been forced to capitalise — in the nicest possible way — on his experiences. You should be soon able to read

all about cultural Eastern Europe in a book that he has just written, and hear him when he undertakes a lecture tour which includes going to America. He has also been featured on the *Woman's Hour* programme talking about his travels and the many problems he encountered.

His banishment from Romania came in July, last year. He was in Sibiu, a town in mid-Romania, when he received an urgent telephone call from the state agency in Bucharest informing him that his current package tour and all future business was cancelled.

He was at the time with a singer-comedian called Trion Wells who, in 1968, recorded an album for the state recording company. It became their biggest selling disc by a foreign artist and he was due to record another immediately after the tour. This was also cancelled as was a television show by Shirley and Johnny, who also appeared on the tour. A tour by female singer Kiki Dee was also stopped.

Hello Dolly, which had been showing at a cinema in Bucharest, was replaced at a moment's notice by a Romanian film, and the television series about the F.B.I. called *The Untouchables* completely disappeared overnight from the state television network, Stones told *Beat Instrumental*.

A six-piece band called The Federals were the very first show that Stones ever sent to Eastern Europe. The year was 1965 and it was the first time that the people in Romania had seen such a group. You have to remember that the citizens hadn't been exposed to the hysteria created by The Beatles and Rolling Stones.

Stones described the tour: 'The Federals were met with polite admiration but very soon on the tour this became more hectic and the group had to rely more on escape tactics and police escorts.'

'British pop music was very popular in Eastern Europe until the time of the ban,' he said. 'However, the young people, not simply the offi-

cial bodies, never did go in for the outrageous stuff. It was, I suppose, because they had never seen it before and they had no time to adjust their minds. Had the visits of British and American groups been allowed to continue they may have grown to accept the ravings and rantings on stage which we in England now tend to take for granted.'

'In Eastern European countries a performer is accepted entirely on merit as a performer - not simply because he or she has made a record which has got into the charts.'

'Acts have to provide all-round professional entertainment.'

'Generally speaking,' he continued, 'I found that the standard of entertainment in those countries was very high indeed.'

JAMMINGS

Strangely enough, Stones also found that the level of education and general understanding of Western ways was also quite high, especially in Romania. A large percentage of the people, he said, can speak English and a great number of them can also speak French and German too. Italian is also fairly easily understood as it is, like Romanian, a Latin-type language. He speaks a smattering of Romanian.

He believes that Romanians probably learned about English music from broadcasts from Radio Luxembourg which were once beamed into the country. The authorities once jammed the programmes then they had a change of heart and let them through again. Now, because of the anti-Western feelings, they've been jamming them again. This leaves the students and other young people totally isolated. Needless to say Western records and magazines on music can be sold on the black market for incredibly high prices. If you're caught, however, the penalty could be expulsion.

'Romanians know all the big names of the Western entertainment world,' Stones said.

'Tom Jones and Engelbert Dumpertruck, or whatever his name is, are hot favourites there. When I was booking acts for the state agency they wouldn't believe me that these two singers were not available for the money they were willing to pay. The state does not have much money to spend on entertainment anyway and they seem to think that no other country does either. When they heard that Jones and the other fellow could command up to 7,000 dollars for one show they were absolutely amazed. After all, people don't earn that kind of money, or they shouldn't be allowed to earn it. That's how they think.'

Artists who have appeared, however, include Cliff Richard, who did a charity performance with Judith Durham, The Spinners and Sidney Carter.

In Bulgaria, too, the entertainment agencies are all state owned and like it or not the music lovers of that country are allowed access to the acts supplied, or that are deemed fit for their consumption.

'In Sofia, that's the Bulgarian capital, the state can pull out an artist from a concert at a moment's notice. It's just the audience's bad luck. If something goes wrong at a concert, for example, if they start enjoying the music just a little too much and it means they might get noisy and ask for more, the curtains would probably suddenly come down, and that would be the end of the show. It's not the act that is punished but the audience.'

'The people in these countries are totally under the domination of the state,' he said.

FUNNY STORIES

There have been many amusing tales that Stones tells in his stage-like manner of nudge, nudge, wink, wink.

There was the time that one of his acts was playing in a huge open air stadium in Constanza, Romania. Half way through the last number it started to rain and before



anything could be done the lights went out and electricians began unscrewing the bulbs. The audience and the singers were powerless. Trion Wells, who happened to be on stage at the time, couldn't see a thing. Apparently the organisers of the show didn't want the bulbs to blow as they cost a lot of money over there.

Then there was another concert in which the orchestra were instructed not to play and had to attend a lecture on the economic situation in East Germany. When Stones said the orchestra had to attend he really meant it. No one, but no one argues with the state.

'These are the kinds of things that we find are hard to believe in this country,' Stones said.

However, with all this Stones said he liked the business he was in. There were times, he said, when he could have easily gone mad because of all the headaches, hassles and red tape, but where else could he make a good living and be able to travel in sub-tropical weather.

RESPECTABILITY

He was quite vehement on the subject of long hair, especially when it could, and often did, affect his business life on the 'other side'.

'Long hair was banned in Eastern Europe, especially Romania, because they wanted respectability in music. I know a lot of people will say here that the length of one's hair doesn't alter one's ability to entertain. But over there it's the law of the country. It's a case of do as we say or else, and people going from England or America to work there just have to obey. Otherwise they may not be allowed to go on stage.

'I read last month in *Beat Instrumental* about a group called Icarus. They said they didn't like it in Romania. Well, I can tell you, the Romanians didn't like them.

'We had more problems with that group than probably with any others. When they



signed the contract to appear at concerts in Romania it stated that before leaving London they had to have their hair cut shorter than most of today's pop musicians. They were also told to be presentable on stage. Unfortunately I had to go ahead to Bucharest, so I couldn't supervise their departure. When they arrived they looked as though they had just visited a jumble sale. One of them wore an old pair of jeans and a jacket during the whole tour. I don't think that any of them had even combed their hair. The Romanian authorities are sticklers for tidiness. They feel that as they are paying a group to entertain people

they should look presentable.

'One concert was in a place called Brasov and we were to have stayed at what I think is one of the finest hotels in Europe. But when we arrived the manager took one look at Icarus and refused to let them in. If the tour manager and myself had not had such a good reputation, and not hassled a bit, they'd not have been allowed to stay there. When they went on stage it was as if they thought it was a circus and you just can't validate circus behaviour, especially over there.

'Icarus should have known what was what before they left, or signed the contract

to go. We told them what it was like.'

At the height of Stones' Eastern European travels, a number of managers became quite interested in getting him to book their groups there. Before he came along many people thought that if they let their groups go behind the so-called Iron Curtain, they probably would never have seen them again.

Now that most of Eastern Europe is closed to the Stones office he is now concentrating on opening up alternative avenues. He has discovered that Yugoslavia is still a fairly open country and if all goes according to plan he'll be booking shows to that country. He's really crossing his fingers that President Tito doesn't suddenly adhere to pressures from other communist bloc countries.

There's also a hotel in Switzerland that is very interested in accepting groups from him and a festival in Majorca is also looming up very soon.

FURY ON TOUR

Meanwhile, he is concentrating on a tour of the country by Billy Fury.

'The idea is to present two hours of pop-variety and entertainment with the emphasis on enjoyment,' he said. 'And with the current trend towards nostalgia and the continuing popularity of stars like Billy Fury, we are hoping to bring pleasure to many pop fans from this era and introduce many of today's teenagers to the kind of entertainment that was the rage when they were starting school.'

Also appearing on the tour will be an American singer called Little Shelton, who apparently 'stole' the show at the Memphis Rock 'n' Roll Spectacular in 1971.

Vince Eager will introduce the show as well as adding his own style of singing. Groups appearing will be the New Gamblers who will back Billy Fury, Fumble, a four-piece vocal instrumental group, and the Clockwork Toys, who will appear with Eager.

JAWBONE IN SEARCH OF TREASURE



London's cinema and theatre queues have for many years been bombarded by a veritable battery of guitarists, folk and opera singers, violinists, accordionists, tap dancers, soft shoe shuffle merchants and even little old men jumping dramatically over match boxes and beer bottles perched precariously on kerb edges.

Very rarely is it, however, that these queues encounter organised and professional entertainers — people with sufficient talent to do justice to a record label or a concert hall stage. Probably the last time this situation arose was when Don Partridge recorded *Rosie* and *Blue Eyes* for the Columbia (British) label about three years ago.

Now it looks as though a similar tale is about to unfold, this time with the signing of the Jawbone Jug band to B & C records. The group's first single, a new version of *Jailhouse Rock* (CB 168) is currently available and at the time of its release it received some favourable comment from Tony Blackburn and was also played on the *What's New* programme. Unfortunately for Jawbone, RCA released almost at the same time a maxi single containing the original by Elvis Presley. Still, one version may help the other.

The Jawbone Jug Band were formed in 1966 by mandolin player and vocalist, Pip Baker, and guitarist, harmonica player and vocalist, Tim Branston. The band were originally a five-piece specialising in blue grass music but they progressed to Memphis-style Jug band sounds not long after their inception

for reasons of boredom.

Their ranks have now swollen to eight members and contain instruments so alien to original jug band groups that Gus Cannon and Walter Taylor, not to mention the many other wandering bands that once 'rode the blinds' in America, would turn in their graves.

In their original form Jawbone trekked the entire length of France in search of treasured centimes and francs. One of their favourite spots for playing was the Promenade des Anglais in Nice and it was there that they picked up the occasional coin. At one time they even did a few spots at the famed Whisky Club. Then the police ran them out of town for sleeping in a derelict hotel.

Dublin-Bound

So they went several miles up the coastline to the jet-setters' paradise, St. Tropez.

'We did better there than in Nice,' recalled Pip. 'We were making about £15 in an evening and so we had enough money to just about exist on.'

When the summer of that year ended the band returned to Britain and went on the folk club circuit. Another claim to fame was an appearance on the Blue Peter children's television show.

After many more trips to France, during which time they found they were getting thinner and thinner and the police were getting more hostile (at one time they were ordered out of the country and told never to return. Pip has been back a couple of times since), they returned again to London and teamed

up with the Earl of Mustard, a venerable gentleman garbed in Regency costume who tap danced his way from one Leicester Square cinema queue to another.

1971 found them still busking but several changes of personnel had taken place. A trip with the Earl to Dublin made them more money than they had ever made before and on returning to London they got to know Brett Marvin, of Thunderbolt's fame. He was the first person to influence the band into taking music seriously.

Through this meeting Jawbone managed to get some gigs and started doing alternate Sunday afternoons at the Studio 51 blues club in London.

'Brett Marvin was absolutely great to us,' said Pip. 'He let us play through his PA system and then we saw the potential of including electric instruments in the band. We got second-hand Marshall columns and an AC 30 amp, plus some Shaftesbury microphones. Then we went on the road again.'

'The furthest we got was playing in pubs, mainly the Prospect of Whitby in the East London Docks. By this time we had added a sousaphone, a trombone and a sax. Then we were approached by the Linton Maitland agency to make a record — namely *Jailhouse Rock*.

'Within two months we had rehearsed the single. We did it at Spot Sound and on the third try. We'd rehearsed the number so well during four afternoon sessions at Studio 51 that we were totally ready when we got

into the studios. We just had to get the mix right. Then the producer decided he wanted some funny noises in the song so we had to add a jug and a Swanee whistle. I do all the incidental noises on the record,' he added.

New Gear Wanted

'I hope the record catches on because it will mean that we can afford some better equipment. A lot of us also need some new instruments. I know I need a new mandolin.'

He said he would like to buy a good PA-mixer and a couple of new amps, not to mention new microphones.

'We want to still use the Marshall columns as they're really good. It's difficult to make a name for yourself with bad gear producing bad sounds.'

'At the moment we're not fully professional. Naturally we'd like to be but no one wants to give up their jobs unless some money is assured. As the gig scene is pretty bad at present we are mainly relying on the record and the money our various jobs bring in. We also play a few colleges. We do well there, sometimes getting £80 for an evening. At the pubs we only get about £30.'

The line-up of the Jawbone is: Pip Baker, mandolin and vocals; Tim Branston, acoustic guitar, harmonica and vocals; Colin Herrington, washboard and traps; Paul Johnson, lagerphone; Malcolm Start, sousaphone; Peter March, trombone and cornet; Grahame Shephard, tenor sax, and Taffey Davis, piano and vocals.



WHAT IS STEVIE WONDER'S FUTURE?

This year will be a crucial one for Stevie Wonder. It will determine whether he stays a performer and recording artist or, after 10 years making hits for Detroit's famous Motown music factory, retires to a backroom to concentrate on writing and producing.

Word has probably already reached you that Stevie is going through changes. Or else you'll have gathered for yourself, having seen him in concert during his recent UK tour. Well, the reaction to these changes will decide his future role in the music business.

Really it's a case of Stevie doing for once exactly as he wants: 'I've spent ten years pleasing other people when sometimes I wasn't happy,'

he told] *Beat Instrumenta!* 'Now I want to do what I feel. I'm tired of doing those old things over and over — I love to grow.' What that means in terms of his musical output is that Stevie is moving away from the hits of yester-year in concert, and trying new sounds and styles both there and on record. Some people, such as Tony Blackburn, who walked out of a recent concert, interpret it simply as Stevie 'going heavy'. To Stevie it's: 'Just being myself. I'm not deliberately changing — just trying to be more honest with myself.'

The changes come after a great period of thinking. For a while last year Stevie was in two minds about his future. He felt either he'd do

as he felt or give it up completely. He actually hesitated in re-newing his contract with Motown, which had just expired, because he felt they didn't understand what he was doing. But finally with the company's assurance he'd have the run of their studios, to do as he pleased, he joined them again and set about developing upon the new ideas he had.

THE BAND

Firstly, he formed a band, something he'd wanted to do since he started touring nine years ago. He picked up some musicians from the Paul Butterfield Blues Band, including Buzzy Fiedon, one-time guitarist with Bob Dylan, and some singers he'd used on sessions. The background of his musicians was an indication of the direction he was seeking.

Much of Stevie's change of musical policy at this stage was the result of his discovery of the ARP synthesizer. And it's probably his almost pre-occupation with

the machine on stage that's brought about the claims of his 'going heavy'.

Already Stevie has cut an album centred around the synthesizer and he talks of it with boundless enthusiasm.

'I just heard so much about the synthesizer that I wanted to give it a try. A couple of guys I know took me to the place in Boston where they make them and I purchased one right then. I just picked it up from scratch. The guys at the factory had shown me how to use it, but by the time I got back to New York, I'd forgotten everything they told me. I took it out on the road with me and kept messing with it in my room and gradually I got sounds out of it.

CREATIVITY

'The exciting thing about it is that it allows you to be totally creative. You can create any sound that you want to. It enables me to really express a lot of things I've wanted to express but



was never able to before. It sounds like no other instrument; it's a whole new conception.'

The album *Music Of My Mind*, was recorded by Stevie at the Electric Ladyland studios in New York, between leaving and re-joining Motown. It should be ready for American release within a month and Stevie feels it's the most satisfying record he's recorded.

'The title really sums it up - it's music of my mind; exactly that. I've always felt some of the other albums I've recorded could have been better when I'd finished them. I felt really good about everything on this album.'

The album is a natural follow on from his first 'free expression' album, *Where I'm Coming From*, the last he recorded before quitting Motown. That was the first signs of Stevie's determination to break away from the old hit single formula. He wrote all the material with his wife Syreeta, and the songs touched on social and political themes. And it allowed Stevie greater musical freedom than anything that came before.

However, Motown weren't too sure about the album. They were a little worried how people would react to the new Stevie Wonder and consequently

didn't promote it as much as Stevie would have liked, or felt necessary. That was what almost led to his moving to another record company.

'To really be able to do what you want and succeed you have to have the record company behind you; and if they're not, how are you going to get across to the people?' Stevie feels that if that album had really been pushed, there wouldn't be all this fuss now about the synthesizer and his developing style — people would have been prepared for it.

However, now he and Motown have patched up their differences: 'I've got total freedom now. It stems partly from my new contract and partly from a verbal understanding. And partly because they still don't understand what I'm doing, so they just let me get on with it. But they guarantee to be behind everything I do.'

MAKING SENSE

He's convinced his record company that what he's doing makes sense; now it's a case of getting the people to accept it. Reactions so far have been mixed. In the Black soul theatres, where he's been playing their kind of music for a decade, they've reacted with surprise: 'I played the Apollo the other week and most of the people didn't seem to understand what I was doing. From their reaction it seemed like they thought I'd gone crazy. They couldn't believe how unlike Motown the act was.' But on the general college circuit audiences have been wildly enthusiastic. Basically Stevie's big problem is trying to loose the 'soul singer' shackle.

'I guess maybe it's because I started so young, but people have this preconception of what I should do. To most people I'm Stevie Wonder, soul singer, and that's a bit of a drawback because they find it hard to accept anything that they can't relate to what they term soul.

'But most people have the wrong idea about soul anyway. To most people soul is



just a Black singer who screams a lot. But to me soul is the way an artist expresses his inner self. It's being able to do anything with feeling and with sincerity. It deals with reality; how much of what you're doing is part of your life. A lot of people have soul — the Beatles had it. Aretha Franklin has real soul too.

'I feel that whatever I get into has to have all of me. Otherwise I won't get into it at all. I've come across many people who are always saying things like "soul is

dying", but how can it die if it's a person's emotions? As long as people are being sincere in what they're doing there will always be soul. Soul is just a feeling. But this soul tag has meant that I've not been able to get into a lot of things that I wanted to. My feelings now are that I have to do what I feel and enjoy, and I have to move on and no one is to blame for what happens when I move on but me.

'I will only live one life as far as I know and if I just waited and waited for to-

morrow to be the beginning of the rest of my life well, then it might just be the beginning of the end, and I would be the only one left without giving to the people what I feel inside.

'B. B. King experienced the same thing. A lot of people wouldn't accept for some time his particular guitar style because he was the first Black cat to pick up an electric guitar and play it that way. What happens a lot of times is that people feel insecure in change, they worry they won't have the same thing as before. I feel as long as sincerity goes along with anything new then that's cool.'

Right now Stevie is involved in a lot of things. Apart from the album and Wonderlove, he's also tied up with writing and producing. He recently formed a production company, Taurus Productions, with the aim of producing a number of acts.

'I've already produced a single for Smokey Robinson, a couple of tracks for David Ruffin, and an album with Syreeta. And I want to produce Wonderlove. There are so many different things I want to do — that's why this categorisation thing hangs me up.'

STRONG FEELING

Stevie has mentioned more than once in the past that he could give up the performing side of the business to concentrate on the backroom if he had to. He feels more strongly about it now than possibly ever before.

'It just depends on the public and Motown. What I decide depends on the attitudes of people. A lot of them have said to me they enjoy what I'm doing but prefer the older material. Well, if people don't want to accept what I'm doing now, I'll drop the name Stevie Wonder and just become part of Wonderlove and concentrate more on production. I'm not just going out there to make money. We'll just have to give it time and see how it goes. Attitudes might change.'

ALBUM REVIEW

ALBUM OF THE MONTH

OSIBISA WOYAYA MCA MDKS 8005

Osibisa, those four Africans and three West Indians, once again prove themselves masters of their craft of playing music. I've been to several of their gigs and, like Richard Williams, who wrote their sleeve notes, always came away reeling with excitement at the end. Unfortunately I didn't stumble across them like he did. Really, however, what can one say about a group who have already sold well over a quarter-of-a-million copies of their first record and are selling copies of the second like the Russians were at Croydon, to use a very 'in' maxim. Once again there are the drums, the fabulous bass of Spartacus R, the surging trumpet of Mac Tontoh and the pulsating keyboards of Robert Bailey. All the numbers, with the exception of Spirits Up Above, were written by the group. Brilliant is the only possible description I can use. I think that word has been used in other reviews too but I'm sure you'll appreciate the difficulties of reviewing records.

**Tracks: Side One – Beautiful Seven, Y Sharp, Spirits Up Above,
Side Two – Survival, Move On, Rabiatu, Woyaya.**



ROY YOUNG MR. FUNKY MCA MKPA 2022

It looks as though Roy has done it at last. Even without any albums he's been trying for years for some sort of recognition and this could be it. All the ingredients pertaining to the album's title are there – a strong brass section (listen for Ricky Dodd's flute and sax work), a choppy James Brown type guitar, some nice piano work from Young, plus his high-powered voice. Perhaps in the past he has been trying too hard for the funky image when on stage. I think it all comes down to the fact that 'funkiness' is a state of mind and not the magic ingredient that can be added with a wave of the producer's hand. Leon Russell has it, so has Joe Cocker. Roy Young now joins these men.

**Tracks: Side One – Roll It On, Give It All To You, Nowhere To Go, Mr. Funky Wild
Country Wine.
Side Two – Rag Mama Rag, Lady, New Sun New Horizon, Song Without End,
Like My Mama Boogie Woogied.**



LIVING JUDY COLLINS ELEKTRA K42102

I find it very difficult to explain an album like this in terms that will give the reader some idea of the quality of the music. It's Judy Collins, it's there and it's good – that's the most comprehensive description I can offer! There's a song of Dylans, one from Joni Mitchell and one from Leonard Cohen each beautifully interpreted by Judy and well up to the standard she has consistently set with her previous albums. To me this is music for late in the evening when the lights are tuned down and wine is being served. If you like Judy Collins you're bound to like what's here. If you drink wine and have a tendency to stay up late, then you could be in for a new experience if you acquire this.

**Tracks: Side One – Joan Of Arc, 4 Strong Winds, Vietnam Love Song, Innisfree,
Song For Judith (Open the Door).
Side Two – All Things Are Quite Silent, Easy Times, Chelsea Morning,
Famous Blue Raincoat, Just Like Tom Thumb's Blues.**



STRAIGHT UP BADFINGER APPLE SAPCOR 19

Look at the cover. From left to right we have stand-ins for Paul, George, John and Ringo. Not bad eh? Note the label – Apple. Now take the album out of the sleeve and place side one on the turntable. Listen to those vocals . . . rather reminiscent of the old McCartney magic? Could this be a group that are trying to fill a gap left by the Beatles? If not, they're the biggest coincidence in show-biz so far. All this is not to say of course that it's a bad album. In fact it's a good 'un. Makes you think of 1964, elastic sided boots, fringes and other fab-gear thingys. *Badfinger For Sale.*

**Tracks: Side One – Take It All, Baby Blue, Name Of The Game, Day After Day,
Sometimes, It's Over.
Side Two – Money, Flying, Suitcase, Sweet Tuesday Morning, Perfection,
I'd Die Babe.**





GOLDEN HOUR OF ORIGINAL SMASH HITS VARIOUS ARTISTS
PYE GH 505

An hour of entertainment. Pye have taken the initiative to release a collection of singles that hit the top ten over the last few years. What's more it's only priced at £1.49! I'm sure that this will be ideal for parties especially as there are twenty singles here for the price of three. The music ranges from Mungo Jerry to Sounds Orchestral, from Donovan to the World Cup Squad 1970 and from Status Quo to the Paper Dolls!

- Tracks: Side One** – In The Summertime, Lola, That Same Old Feeling, In The Bad Old Days, You're Such A Good Looking Woman, Mexico, Pictures Of Matchstick Men, Puppet On A String, Colours, Back Home.
- Side Two** – Sad Old Kinda Movie, Victoria, Make Me An Island, Rupert, Let The Heartaches Begin, In My Chair, Always Something There To Remind Me, Baby Now That I've Found You, Cast Your Fate To The Wind, Something Here In My Heart.

FARTHER ALONG THE BYRDS CBS 64676

A consistently good album from the Byrds. It seems as though they've now settled for the stability of producing an entertaining collection of songs rather than experimenting in other musical fields. The standard of the album reminds me of the Beatles in their *Beatles For Sale* era and in fact the Byrds number *So Fine* which is here on side two reinforces that reminiscence. *America's Great National Pastime* is another superb number and is used to open the second side. *Tiffany Queen* is used to open the whole album and I confess that I had to check the label out to make sure it wasn't written by Chuck Berry. Nice blue grass guitar work by Clarence White on *Bristol Steam Convention Blues*.

- Tracks: Side One** – Tiffany Queen, Get Down Your Line, Farther Along, B. B. Class Road, Bugler.
- Side Two** – America's Great National Pastime, Antique Sandy, Precious Kate, So Fine, Lazy Waters, Bristol Steam Convention Blues.



FLASH SOVEREIGN SVNA 7251

This is the first album from the group which was formed by former Yes member Pete Banks and was aided by fellow Yesser Tony Kaye. As Flash in it's recording form was two fifths of the original Yes it's not surprising that the music comes out sounding a little the same. There are lots of differences of course, but it's obviously very difficult to shake off a 'family' background such as Yes. The music's very structured on this album and there's a lot of excitement there. Lead vocalist Colin Carter comes over well and Banks' guitar work is always of a high standard. The best way of appreciating Flash is to just listen and accept. As well as marking the debut of Flash, this album marks the debut of the Sovereign label.

- Tracks: Side One** – Small Beginnings, Morning Haze, Children Of The Universe.
- Side Two** – Dreams Of Heaven, The Time It Takes.

SCHIZOPHRENIA PAUL BRETT'S SAGE DAWN DNLS 3032

'Do you like this album?'

'Who is it?'

'Paul Brett's Sage.'

'There's not much in it is there?'

'How do you mean?'

'I just find it very un-new... very uninteresting. It's an average album.'

'I see.'

'Why... Do you like it?'

'No.'

- Tracks: Side One** – Custom Angel Man, Charlene, Song Of Life-Song Of Death, Slow Down Ma!, Saviour Of The World, Limp Willie.
- Side Two** – Tale Of A Rainy Night, Take Me Back And I Will Love You, Autumn, Make It Over, Bee.



RUDY THE FIFTH RICK NELSON & THE STONE CANYON BAND
MCA MUPS 440

A fine album from Rick and the boys. It's always a great difficulty to throw over the old impressions we have of Rick Nelson, the smooth boy from next door, and just listen to the music for what it's worth. On this album there are eight Nelson compositions, two of Dylan's, a Jagger-Richard and a Lee. The steel guitar playing of Tom Brumley really stands out as do Rick's vocals and overall it's a pleasant album to listen to. I'm always a little dubious of the 'comebacks' that our old heroes make, but The Stone Canyon albums have at least taught me not to judge an artist by his background.

- Tracks: Side One** – This Train, Just Like A Woman, Sing Me A Song, The Last Time Around, Song For Kristin, Honky Tonk Women.
- Side Two** – Feel So Good, Life, Thank You Lord, Song For Kristin, Love Minus Zero/No Limit, Gypsy Pilot.

YEAR OF SUNDAY SEALS AND CROFTS WARNER BROTHERS
K 46133

Happy music for the mind and body. Seals and Crofts have made me an album which I can put on when I'm not feeling too happy and from which I can come away smiling. As they themselves tell us: *I want to see everybody singing/Everybody laughing/Everybody happy/Everybody Down home/When I meet them, when I meet them.* The music is gentle, the mood happy, and the lyrics are hopeful. Dash Crofts plays mandolin and Jim Seals guitar. The only other instruments on the album are drums, percussion and keyboards. To me this music is the direct opposite of blues. The goldens maybe.



- Tracks: Side One** – When I Met Them, 'Cause You Love, Antionette, High On A Mountain, Year Of Sunday.
Side Two – Paper Airplanes, Irish Linen, Springfield Mill, Ancient Of The Old, Sudan Village.

ISAAC HAYES 'BLACK MOSES' STAX 2628 004

Isaac Hayes is one of those musicians who, it seems, can do no wrong. The performance fees he commands in the States are a matter of legend; in England he was recently banned from the Albert Hall – God only knows why, but it's all publicity. It's unfortunate in a way that he has been such an 'overnight success', because I can't help feeling that some of his earlier stuff – particularly the *Hot Buttered Soul* album – was better. In some ways his music seems to have lost some of the freshness and excitement it once had. Still, establishment or not, *Black Moses* is a good double album, with all the essential Hayes ingredients.

- Tracks: Side One** – Never Can Say Goodbye, Close To You, Nothing Takes The Place Of You, Man's Temptation.
Side Two – Part Time Love, Ike's Rap 1V, A Brand New Me, Going In Circles.
Side Three – Ike's Rap 111, Your Love Is So Doggone Good, For The Good Times, I'll Never Fall In Love Again.
Side Four – Never Gonna Give You Up, Ike's Rap 11, Help Me Love, Need To Belong To Someone, Good Love.



CHICKEN SHACK IMAGINATION LADY DECCA DERAM SDL 5

Introducing a completely new idea in audience participation – the do-it-yourself record review! Just imagine that you're reviewing the new Chicken Shack album, *Imagination Lady*, and select your own choice of words from the following list (it's easy!). Rubbish, bad, cliché, unimaginative, dull, boring, dated, disappointing, Bill, nauseating, crap, Stan Webb, heavy, retrogressive, blues, poor, deficient, stale, decrepit, tedious, Paul Hancox, monotonous, unexciting, slow, dragging, banal, repetitive, publicist, jaded, inane, inept, flat, John Glascock, guitar, pathetic, lousy, hype, drum, raw, meagre, scrappy, incoherent, recording studio, unworthwhile, Harry, insipid, heard-it-all-before, bioplasm, typewriter, nervous breakdown, megalomania, paper, album... (Continued on page 94). Apart from all that it's quite good!



- Tracks: Side One** – Crying Won't Help You Now, Daughter Of The Hillside, If I Were A Carpenter, Going Down.
Side Two – Poor Boy, Telling Your Fortune, The Loser.

THE GREAT BLIND DEGREE RICHIE HAVENS POLYDOR
2480 049

With a voice like Richie Havens it seems possible to cover just about any song and come away victorious. On this album Havens takes numbers from such respected writers as James Taylor, Cat Stevens, Graham Nash and Pete Townshend and gives them the Havens treatment. My only disappointment with him is that he doesn't write much material himself. This particular album has no self-penned numbers. The reason for this is surely not because he has a head void of ideas or no lyrical ability. That the album bears the same title as a book he has just written bears witness to the fact that he's far from a non-literary man. Part of the book (ten lines) is included in the sleeve notes. If you like Havens you'll buy this one. If you don't it'll serve as an appetiser.

- Tracks: Side One** – What About Me, Fire And Rain, See Me Feel Me, In These Flames.
Side Two – Think About The Children, Fathers And Sons, Teach Your Children, What Have We Done?



HEADS TO WIN AND TALES TO TELL TONY HEAD CBS 64572

A fine album hampered by an abysmal cover. Cover art may be seen as only the final touch to a recording, but it certainly plays a large part in the appeal of the final product. Disc jockeys, record reviewers and record buyers are all influenced by the packaging and quite frankly it was fate alone that coaxed me to play this one!! Surprise, surprise, when it first lay beneath the stylus – a good sound! The songs are Paul Simonish in content and are backed up with string arrangements. There are even passages of narrative between a few of the songs. No indication of who Tony Head is or where he emerged from is given.

- Tracks: Side One** – Takin' The Train, Thinking, Walking Along, Lovely Lady, Let Me See.
Side Two – Just For A While, Ain't Been Home In A Long Time, Strange, Out On The Road Again, Signing Off.





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FRANKFURT FAIR PREVIEW

ASSISTANT EDITOR,
JOHN BAGNALL,
TAKES A LOOK
AT THE MUSIC
INSTRUMENT
INDUSTRY'S MOST
IMPORTANT EVENT,
THE 1972 FRANKFURT
INTERNATIONAL FAIR.
HE DISCUSSES HERE
THE PROBABLE
TRENDS FOR THE
YEAR AND THE MANY
OTHER FACETS OF
THIS EXCITING SHOW.

The Frankfurt International Fair, to be held this year in the German city during the week of March 5-9, is the most important single event in the music industry's calendar.

The 1972 Fair is one of the biggest ever, with an exhibitors list which numbers several hundred companies, drawn from all corners of the world.

We can expect to see several new trends emerging within the many facets of the industry during 1972; Frankfurt will introduce many to the public eye. Our March equipment supplement previews the Fair, in terms of what the U.K. companies will be showing; the April supplement will comment on the new equipment in more detail.

It seems likely that many of this year's major innovations will be most apparent in the field of group amplification. The importance of high-quality audio output has grown steadily with the in-

creasing complexity of rock music; we can expect to see many of the amplification companies responding. The modern performing band now requires studio-quality sound at very high volume levels – a demand that places a great deal of importance on the design of amplification equipment. The power amplifier fulfils the requirements well – but the response of such a design tends to lack the colouration of tone and 'sound' that gives live music its impact. Two U.K. companies have now brought onto the market their own versions of the ideal solution – the graphic amplifier. Orange's design employs a high-quality power amplifier to provide the basic uncoloured audio output; graphic equalisation circuits allow the musician to inject whatever qualities of response – clear or distorted, bass or treble – that his own chosen 'sound' requires. Boosey & Hawkes' 'Dan Armstrong' range employs

slightly different circuitry to achieve the same result. The flexibility of the graphic design – unparalleled by conventional amplifier circuitry – indicates that graphic amplifiers may become very important in the future field of group equipment.

But the future of the design will depend on many circumstances, and the role of the conventional amplifier is unlikely to diminish in importance for many years. This year's Fair will document the many improvements that have been made in this field during 1972. The general level of sound quality that group amplifiers project continues to rise; manufacturers have been raising their standards yet higher. Many items of group amplification equipment now employ, as standard, components that would have been found, until recently, only within the walls of the recording studio. Circuitry has been extensively re-designed to demonstrate the advantages of such high-

quality construction to the best advantage. The whole trend has been for manufacturers to move away from the criteria of 'portability' and 'looks' towards the much more important factors of audio and acoustic quality – a move that is not, I feel, before time. This trend is particularly evident in the field of speaker design. The loudspeakers are anyway the weakest link in the amplification system; the radical improvements that have taken place in the design and construction of speaker cabinets have lent a considerable boost to the general availability of 'studio-quality' live sound.

The manufacturers of studio equipment have not been slow to develop and incorporate new ideas. The expansion in the stereo and cassettes markets have placed a great demand on the audio industry's manufacturers to meet the ever more discerning tastes of the public. We have seen, for

FRANKFURT PREVIEW

example, the incorporation of the Dolby noise reduction system into many fields of hi-fi and studio activity as a standard feature. We have also seen the arrival of workable quadraphonic systems – a sector of the audio industry that seems destined for great importance in the near future.

The dramatic improvements that have been made in standard recording studio facilities will also be very evident at this year's Fair. Again, the important factor has been the increasing complexity of modern music. Eight-track equipment, which even last year seemed a luxury, now seems essential for even the lesser-known bands. Many studios now have sixteen-track facilities, while thirty-two track equip-

ment is beginning to make its appearance. The importance of studio design has increased rapidly; good equipment cannot be wasted by inadequate back-up facilities. Much ancillary equipment – such as noise reduction circuits and graphic equalisation facilities – is now adopted as standard and essential.

The design of musical instruments has also seen many improvements. With the standards of musicianship higher than ever before, the demand for top-quality instruments has grown rapidly. The many advances that have taken place in the fields of pick-up design, electronics and body construction will be very evident at the Frankfurt show. We will also see the arrival

of several new ideas, and the growing importance of some of the industry's most recent innovations. Jennings, for example, will be showing the world's first three-manual portable electronic organ; Rose-Morris will introduce their RM/Deagan Electravibe – which will allow the sound of the vibraphone to become much more a part of the group instrumental scene. The audio synthesizer – the most interesting new instrument of recent years – can be expected to confirm, at Frankfurt, its growing popularity with studios and performing groups.

It is impossible for us to look in any detail at more than a few companies in this month's supplement – and space does not allow us to describe their more interesting new items in any depth. We have looked only at what the U.K. companies will be showing – for these companies, especially in the field of amplification, can be fairly described as world leaders. Our Frankfurt Preview looks at what they have done.

BOOSEY & HAWKES

Boosey & Hawkes Ltd.,
Deansbrook Road,
Edgware,
Middlesex.

Boosey & Hawkes, who last year were awarded the Queens Award To Industry for their activities in the export of musical instruments and equipment, will again be strongly represented at this year's Fair.

Their main stand will be devoted to their wide range of instrumental products. The **Sovereign** range of brass instruments, including trumpets, cornets, flugel horns, tenor horns, and trombones, will be prominently displayed, together with the new **Dolmetsch International Treble Recorder**, an addition to the descant model that has proved extremely popular in the past year. They will also be showing the 'International' range of **Besson** brass instruments, **Beverly** military drums, their own **Boosey & Hawkes** clarinets and the very suc-



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THE WHO are on ROTOSOUND

John Entwistle – Bass Guitarist – uses and recommends Rotosound RS66 'Swing Bass' (Long Scale).

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Boosey and Hawkes

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



FRANKFURT PREVIEW

successful **Denis Wick** brass instrument mouthpieces.

Boosey & Hawkes second stand will show their range of group amplification equipment. Prominence will be given to the new **Dan Armstrong** range of graphic amplifiers – one of the most exciting new ranges in the equipment field. A set of eight sliders, matched to the octave range of the guitar, offer variable cut and boost facilities at each frequency level – giving the musician scope to choose his own 'sound' over an audio range far wider than that of a conventional amplifier. The initial Dan Armstrong range includes models at power ratings of 30 and 60 watts (combination amplifier/speaker), 60, 100 and 200 watts. Slave amplifiers, in ratings of 60, 100 and 200

watts are also available; new models are expected to be added to the range in the future. A multi-purpose speaker cabinet is included in the range.

The well-known **Laney** range of amplification equipment has not been forgotten – many improvements have been carried out to make the audio quality and power ratings of the equipment even higher. The range will be well represented – together with a selection of **Beverly** orchestral drums, for which Boosey & Hawkes now hold the exclusive world-wide distribution. The drums, which are designed by musicians for musicians, have already won considerable acclaim in many European countries – and will be exhibited for the first time at Boosey & Hawkes stand.



'Dan Armstrong' Graphic Amplifier, marketed by Boosey & Hawkes



The Carlsbro 100TC – one of the new range

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**Interview with Faces'
Ian McLagan and
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CMS

The Cardiff Music String Co., Ltd., PontyGwindy Industrial Estate, Glamorgan.

Cardiff Music Strings will be using their stand at Frankfurt to exhibit their very wide range of string sets. CMS are particularly successful on the continent, and much of their display will be directed towards export sales – particularly towards the States (to which they export 60% of their products).

They intend to expand their home sales during the coming year – and so their Frankfurt exhibit will present a lot of string ranges that will be becoming more prominent in the U.K. retail shops during 1972.

The St. David **Super Slinky** set is the most recent addition to the CMS range. The strings are claimed to be the lightest wire-wound electric set in the world; the sets are supplied with three spare firsts, two free seconds and two free third strings. Each string is twin-spun, to eliminate the problem of 'dead' strings. The St. David set complements the existing CMS range which includes the **C & W** bronze-wound sets, **Power Bass** bass sets and the well-known **Ultra-light** electric range.

CARLSBRO

Carlsbro Sound Equipment Ltd., 45 Sherwood Street, Mansfield, Notts.

Carlsbro Sound, already



The Carlsbro 60/5 PA – Professional mixing at a lower power level



The Boosey & Hawkes 'Sovereign' range of brass instruments



AC 40

JENNINGS have reintroduced an A.C. Valve Amplifier to their range, a self-contained amplifier with 40 Watt RMS output and two 25 Watt loudspeakers, because of the success of their earlier – and now legendary – A.C.30. The A.C.40 is supplied with a choice of drawbars or rotary controls.

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Manufactured and distributed by JENNINGS ELECTRONIC INDUSTRIES LTD., 117/119 Dartford Road, Dartford, Kent, England

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BAND MIXER.
Eight channels with slide faders for each input. Treble, bass and presence controls for each pair of inputs. Stereo facilities 4 channels each side. (Slave 40 or 100 must be used to effect stereo). Master faders for left and right or for Mono block mix in groups of four. Slave linkage for adding further power. 40 watt model £95.00 100 watt model £130.00

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SEND FOR LEAFLET

Watkins Electric Music Ltd, 66 Offley Road, London SW9 01-735 6568

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established as one of the most successful companies in the world-wide amplification industry, have re-designed their range in order to introduce many new and improved models.

Their Frankfurt display will show all their specialist and general-purpose equipment; a lot of attention will be focused on two brand-new products.

The **TC** series – the **TC60**, **TC100** and **TC200** – is based around an amplifier design that offers the musician many new and exciting facilities. The amplifier itself is a two-channel model, fitted with bass, treble, response and volume controls. The high-impedance inputs have reduced sensitivity on channel one, and are suitable for microphone and bass work; sensitivity is higher on channel two for lead and other work. A 'response' control allows the musician to adjust, via a treble-bass cross-over, the middle frequencies – giving a quality of 'sound' control similar to that of a graphic equalisation circuit. Master controls enable the musician to add presence – a limiter circuit controls the power output to allow sus-

tain at different audio levels.

The 60/5 PA is the latest addition to Carlsbro's P.A. range and fills a large gap in existing P.A. equipment – that of a professional mixer-amplifier at a power rating suitable for the smaller band and solo artist. The 60 watt amplifier has five independent high-impedance channels, and has all the controls of a more powerful professional amplifier. There are additional mastering controls and an output to a slave amp. The 60/5 P.A. complements the rest of the Carlsbro P.A. amplifier range, which is now available in power ratings up to 200 watts.

The rest of Carlsbro's amplification range – including master, mixer and slave amplifiers, and a wide range of speakers, horn units and horn cabinets, will also be on show.

GMS

**General Music Strings Ltd.,
C7 Treforest Industrial Estate,
Pontypridd,
Glamorgan.**

General Music Strings, best known through their

Picato, Monopole, Ambassador and Red Dragon brand names, will be showing a complete selection of their many general-purpose and specialist string sets. Prominence will be given to the relatively new Picato 'Customatic' range, sales of which have grown rapidly in Europe since their introduction at the last Frankfurt Fair.

GMS will also be showing the products of their associated company, Peter & Nicholas Engineering Ltd., for whom they are the U.K. and world-wide distributors. The products on display will include a wide selection of microphone and sheet music stands. Of particular interest to the musician will be the new low-level boom stand, designed to meet any of the applications that conventional stand designs are unable to accommodate.

H/H ELECTRONICS

**H/H Electronics Ltd.,
Cambridge Road,
Milton,
Cambs.**

H/H Electronics will be exhibiting in the annexe section of the Frankfurt Fair. They will be showing their established range of power amplifiers and speakers – which are proving extremely popular with many bands and recording studios. The company, which is relatively new to the electronic equipment scene, has achieved

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its expanding sales on the reputation of H/H equipment for reliability, power and sound quality.

The established lines include the **IC** series of general purpose amplifiers and the **TPA** series of studio-quality power amplifiers.

The latest addition to the range, to make its debut at the Fair, is the **IC 100S**. Experimental marketing around selected retail outlets has shown that there is a great demand potential for the amplifier. It fills what has long been a very prominent gap in the spectrum of group amplification – the need for power-amplification quality without a flat and uninteresting response. The IC 100S

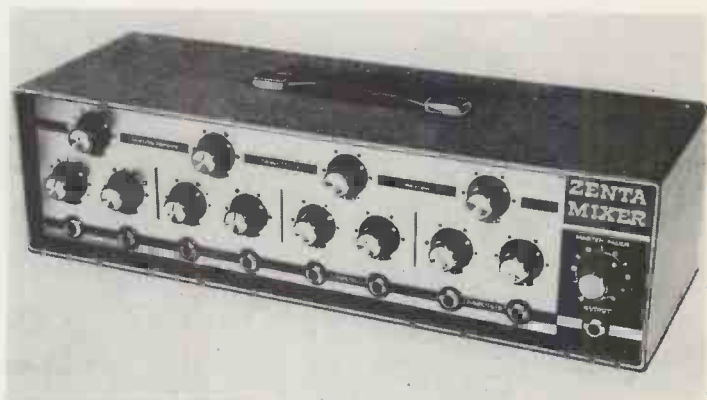
is a power amplifier with a pre-amp stage that includes facilities for sustain and 'selective' distortion. The musician can achieve the clarity of studio-quality with the lift and cut characteristics of the conventional instrument amplifier.

Low Price

The reverb circuits of the IC 100 have been removed to allow the company to offer the complete two-channel amplifier at the extremely reasonable recommended retail price of £96, at which it offers exceptional value. A range of H/H speaker cabinets will also be available.



Orange's new Graphic Amplifier – wide sound possibilities



A new Zenta mixer, from J. Hornby Skewes

BRITISH AMPLIFICATION

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Featured this month is the Johnson Auto-Gain Echomaster, a solid state tape-loop echo generator

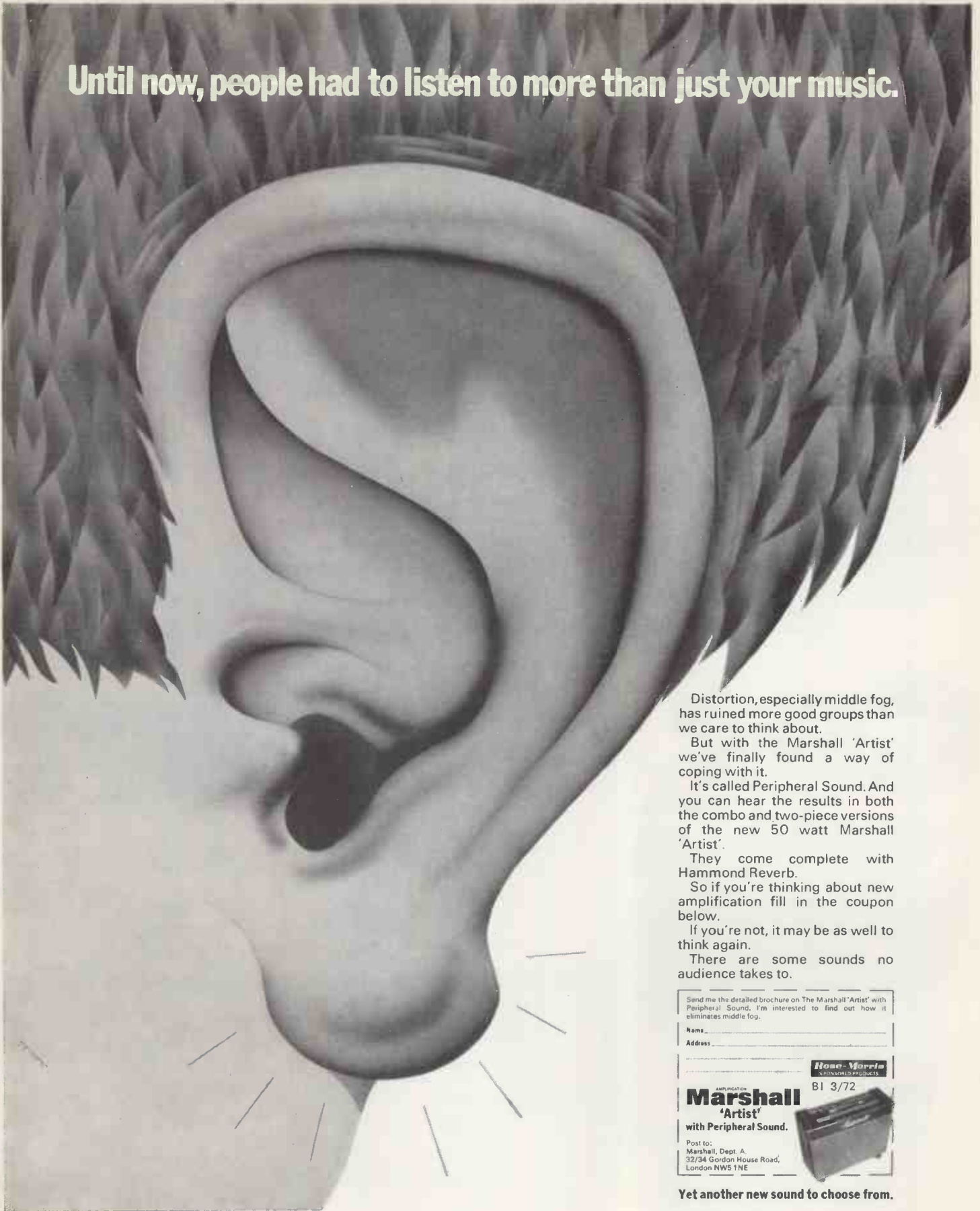
Specifications: 4 INPUTS: Sensitivity 5mV - 150mV/50k Ω auto gain controlled (one channel is wired for easy conversion to high level high resistance [0.5 meg]). Separate level controls for each input • TRIPLE DELAY ECHO: Amplitude variable from zero to unity at each delay • REVERBERATION: Variable delay from zero to max • ECHO: Variable from zero to unity overall • OUTPUT: Variable up to 1 volt at 600 Ω • FOOTSWITCH: Socket provided for footswitch, to cancel effects • TAPE LOOPS: Magazine of spare loops keeps them in perfect condition • OPERATION: All controls can be operated without opening tape mechanism lid • WOODEN CABINET: 14" x 9½" x 4½" covered in simulated leather • LOW IMPEDANCE INPUTS: One or more 80 Ω balanced line inputs can be provided at extra cost.



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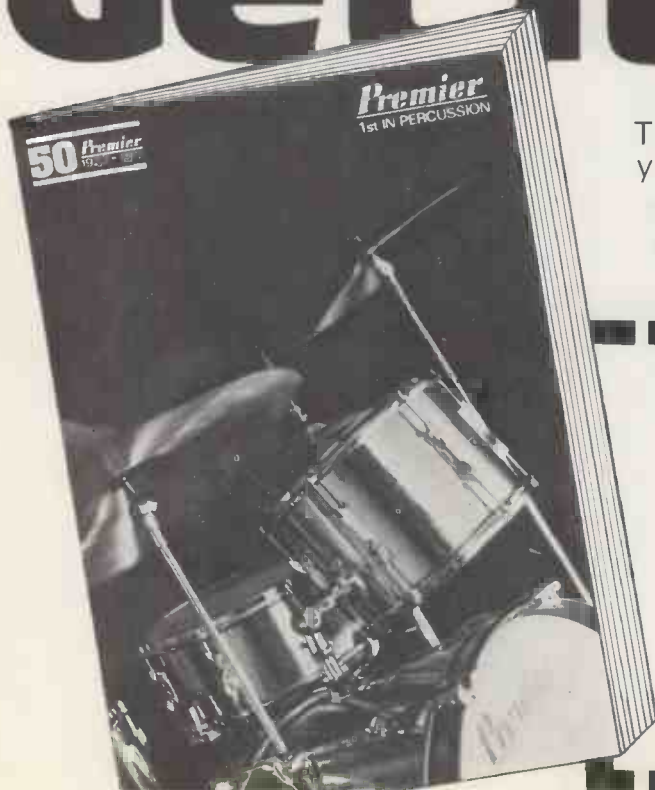
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FRANKFURT PREVIEW

Hohner

M. Hohner Ltd.,
39/45 Coldharbour Lane,
London SE5 9NR.

Although the U.K. division of the Hohner company will not themselves be showing at Frankfurt, their German-based parent company will be exhibiting the full Hohner range of musical equipment – most of which is available in this country. They will be including items from the Hohner range of harmonicas, melodicas, clarinas, accordions, electronic keyboard instruments, organs, amplifiers, recorders, guitars and saxophones.

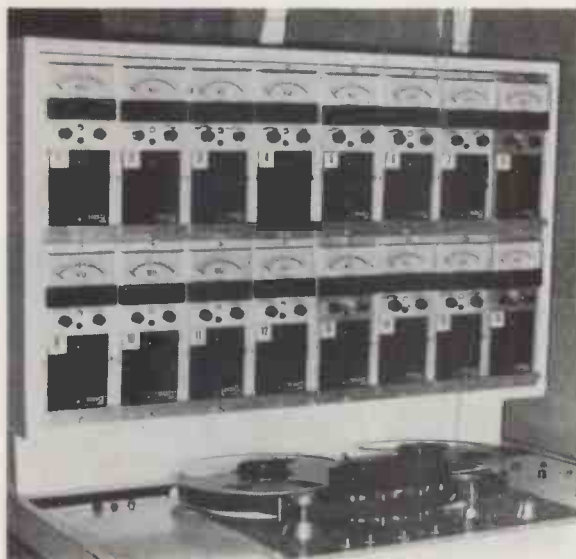
New products to be shown include a professional chromatic harmonica, a free bass professional accordion, and a number of new electronic instruments, including a new organ.

New Guitars

The Hohner **Music Centre** is a new display unit, designed for retail use, that packages and presents the full Hohner range of harmonicas and melodicas.

Another feature of their exhibit will be a colour slide and film show, designed to illustrate all the many facets of this long established company.

A new range of electric and acoustic guitars is shortly to be released by the U.K. company. These will be independent of the parent company. Although they will not be shown at the Fair, there is already a considerable amount of interest being shown by the music industry. Full details will be released shortly and the range will be previewed in the pages of *Beat Instrumental*.



Orange's 16-track on 1in tape recorder – the world's first



Hornby-Skewes 'Zenta' 250 – power and portability



The new Marshall 9-channel integrated circuit mixer – a product of Marshall's wealth of experience in the amplification field

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FRANKFURT PREVIEW

HORNBY SKEWES

J. Hornby Skewes & Co., Ltd.,
Salem House,
Main Street,
Garforth,
Nr. Leeds.

Included in the John Hornby Skewes' stand at Frankfurt will be a selection of new amplification equipment from their successful **Zenta** range.

The **ZE. 2** reverberation unit has been redesigned internally and fitted into a new cabinet finished in orange leather cloth. The new cabinet is in lightweight metal to provide increased durability. The features include depth and tone controls with a remote on/off footswitch

socket; it has three separate inputs, each with its own volume control. Solid-state circuitry is used throughout and the unit is powered by a PO3 type battery. A mains version, the **ZE. 2M** is also available. Recommended retail price is £25.95.

The Zenta **TMU.3** mixer unit features four channels with twin inputs on each. There are independent volume controls on each input, and tone controls on each channel. A master fader control is also fitted. The mixer is supplied in a similar cabinet to the reverb unit, and a mains-supply version is also available. Recommended retail price is £33.57.

The Zenta **Z.50** amplifier will also be shown for the first time. This model is an



Selmer's 100/4S.V. mixer amplifier



The Johnson 'Echomaster' - a product of Johnson's many years of experience

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3 Inputs, separate volume for each.
Separate Reverb. depth and tone controls.
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integral unit that successfully combines high-powered output with portability. The amplifier is fully transistorised and has full controls fitted to the twin inputs. The speaker units are 12" power drivers, and there are two fitted into the attractively designed and finished cabinet.

Hornby Skewes will also be showing some of their existing and popular lines. These models include the **Zonk** and **Shatterbox** effects pedals, plus amplifier leads, instrument and vocal microphones, **Mister Bassman** organ pedalboards, drum sticks, brushes and a wide range of other accessories.

JENNINGS

Jennings Electronic Industries Ltd.,
117/9 Dartford Road,
Dartford,
Kent.

The Jennings range of electronic instruments and equipment has been established for some time as one

of the leading equipment ranges on the U.K. and international markets. This year the company celebrates its twenty-fifth birthday with a large and attractive showing at Frankfurt.

In addition to their established products – at present exported to over fifty foreign distributors – they will be introducing a variety of new products.

These include the recently developed **Rifle** guitar range, a number of new effects units and a completely revolutionary electronic organ. This latter instrument is the

world's first three-manual fully-portable electronic organ.

The established Jennings range features a system of P.A. and instrument amplifiers, speaker cabinets and electronic organs.

JOHNSON

Johnson Electronics Ltd.,
118 & 122 Brighton Road,
Purley,
Surrey.
CR2 4DB.

Johnson, although a new name on the amplification

market, have been designing and producing top-quality equipment for a long time. They originally made amplification equipment for a number of the well-known music companies, and have now decided to use their experience to produce high-quality equipment under their own name.

In addition to a range of 100 and 50 watt guitar and P.A. amplifiers and loudspeakers, Johnson will be showing a completely new range of combination amplifier/loudspeaker units in power ratings of 5, 15, 30



Simms-Watts' 'Add-on' horn unit, a new addition to their extensive range

The IC-100 and IC-100S are the most Advanced Amplifiers made in Europe

Frankfurter Messe Internationale

Stand 745 Gang 'G'



HH ELECTRONIC

HH Electronic, Industrial Site, Milton, Cambridge CB4 4AZ

FRANKFURT PREVIEW

and 50 watts.

They will also be introducing a range of new sound units, each fitted with auto-gain circuits to prevent overloading and distortion. The range includes the **Echo Master**, a four-channel echo unit with full controls, and the **Sound Master**, a six-channel mixer with fader controls, independent channel monitoring and separate tone controls. Echo and reverb facilities are available as optional features of the latter model. The **Tone Master** is a six-channel mixer that provides independent tone and reverb controls on each channel. The **Mix Master** and **Reverb Master** are, respectively, battery-powered mixer and reverbation units. Johnson will also be introducing the **Speech Master**, claimed to be a new concept in sound equipment. Full details will be released at the Frankfurt show.

ORANGE

Orange Musical
Industries Ltd.,
3/4 New Compton Street,
London WC2.

Orange are one of the leading names in the international amplification market; they will be using Frankfurt as an opportunity to show and demonstrate their 1972 range.

Their exhibit will show many of their well-known and long established models, for which they are finding a rapidly expanding worldwide market. It will also introduce a number of new models, including what are claimed to be the world's first group graphic amplifiers, and sixteen-track on one inch tape studio recorders.

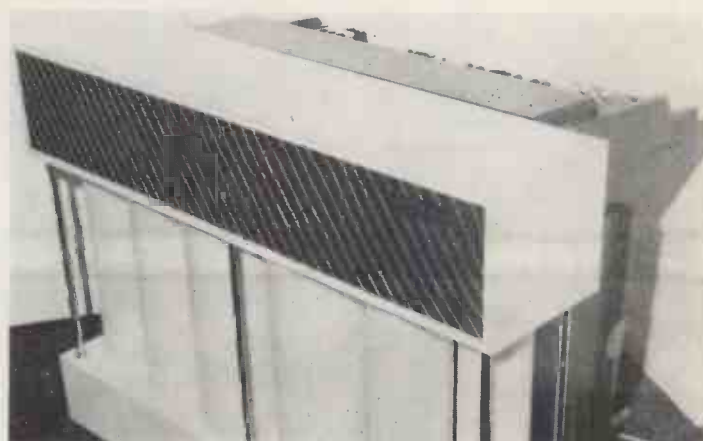
The Orange **Graphic Valve Amplifier** provides the musician with an unlimited variation in amplifier 'sound' — thus providing a flexibility of tone and colour that conventional amplifiers are unable to match. The basic power functions of the amplifier are provided by a power-amp circuit; graphic circuits allow the musician to add any tone colouration he requires. Switches allow a clear uncoloured sound — as with a studio amplifier — through progressive degrees of distortion right up to the

heavy 'rock' sound. A number of tone boost circuits allow the musician to inject into the sound any suitable tone quality, from high treble to bass. The graphic amplifier is supplied in power ratings of 80 and 120 watts; stack combinations — which combine the graphic amplifier with Orange new 4 x 12" heavy duty cabinets — are also available.

The rest of Orange's amplification range has been completely redesigned for Frankfurt — to raise even higher the standards that the company have always set. The well-known **Killerwatt** slave has been improved, and a new model of Orange's 100 watt P.A. mixer is also available. This is in four and six channel versions, providing full controls on each channel, master controls and monitoring facilities.

The latest of Orange's speaker range are the **Parabla** and **Bouncer** bass cabinets. The 120 watt Parabla utilises 2 x 15" heavy duty high-efficiency drivers, reflected through two window channels. The Bouncer uses a single 15" driver and has a handling capacity of 60 watts. Both complement the existing range of speaker cabinets, horn units and projector columns.

Oranges 16-track on 1" tape recorder is already operational in the Orange studio and will be launched internationally at the Fair. Orange's engineers spent two years developing the machine and believe that they have now successfully overcome the problems of cross-talk and channel-matching that have plagued other attempts to provide sixteen tracks on such a fine matrix.



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Development of a thirty-two track on 2" tape machine — which will reduce even further the cost of studio time — are well under way.

Orange will be taking a further stand to illustrate the development of their international hire service. This was reviewed in depth in last month's *Beat Instrumental* — their stand will show the extent that the service has now reached.

PREMIER

The Premier Drum Company Ltd., Pulman Road, Wigston, Leicester, LE8 2DF

Premier, one of the best-known names in the drum field, will be showing a wide selection of their instruments, including the **Premier, Olympic and New Era** ranges. These include drum outfits, timpani, vibraphones and student instruments.

Among the new items that Premier will be introducing are the chromium-plated Olympic snare-drum — designed specially for marching bands and — Olympic stands, a new hi-hat, Premier cowbells, New Era chromatic xylophones and a new twin tom-tom holder.

ROSE-MORRIS

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

Rose-Morris, one of the biggest manufacturers of quality musical and amplification equipment in the world, will be showing their extensive range in the British Pavilion. The ranges they will be displaying include **Shaftesbury Drums, Rock Tymps, Edmundo Ros Bongos, Marshall Amplification, Clansman Drums, R-M/Deagan Electravibes, Conn Mutes, Berg Larsen Saxophones, Natal Latin-American Percussion, Power-Lock Drum Stands** and a wide range of associated instruments and instrument accessories.

The **Shaftesbury** display will include the **5050 Arctic Steel** and **5060 Pagan Red** outfits, priced respectively at £160.00 and £133.00. These drum kits, used extensively by many top rock and jazz drummers, offer exceptional quality at very reasonable prices. The same is true of the individual items — Buddy Rich has said of the new Shaftesbury wooden snare-drum that it is 'a great drum; you can't get wooden snare-drums like that in the States.'

The range of **Rock Tymps**

provides an element for versatility that has long been missing in the standard rock set-up. The unique tone colours of tymps, whether played with sticks or mallets, are now available in a range of four drums designed specially for the rock musician. The tymps are provided in matched pairs, and are available in 14"/16" and 10"/12" combinations. Each pair is fully adjustable for playing height and angle.

Edmundo Ros Bongos are designed to the specifications of the leading Latin-American Bandleader and complement a range of Rose-Morris percussion equipment that also includes Rose-Morris sticks and beaters, and a recently introduced practice kit. The latter kit provides four practice pads which simulate a normal four-drum outfit.

The world-famous **Mar-**

shall Amplification range will be prominently displayed at Frankfurt. The latest developments include the **2040 Combination** amplifier, a 50 watt amplifier mounted in a cabinet with 2 x 12" high-efficiency speakers. A reverberation unit is also incorporated; the amplifier is ideal for session and studio work, and is suitable for guitar or organ work.

The Marshall P.A. range has been supplemented by a new range known as the Marshall **'Professional'** series. The basic system provides 500 watts of P.A. amplification and comprises a mixer, two 250 watt slave amps — each with failsafe overload protection — and 2 x 250 watt rear loading horn-enclosure cabinets which utilise the new Rose-Morris/Celestion 15" **Powercell** speaker drivers. The design of these new



'Jennings' three-manual portable organ, claimed to be the first of its kind in the world

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FRANKFURT PREVIEW

cabinets provides a great deal of bass lift and a degree of treble response unmatched by conventional speaker designs.

The professional mixer is a new design that is available in 9, 12 or 15 channel versions. Modular construction, using integrated circuits and solid-state circuitry, allows easy servicing and replacement of individual channels. Full control and monitoring facilities are provided.

ROSETTI

Rosetti & Company Ltd.,
The House of Music,
138/140 Old Street,
London EC1.

Rosetti have recently concluded negotiations for the

exclusive world-wide export distribution of **Simms-Watts** amplification. The new arrangement – which came into effect from January 10th – covers the complete Simms - Watts range.

The reasons for the deal lie in the increasing demand for Simms-Watts amplification on the world market – which has put a great deal of pressure upon the factory. Dave Simms' design team have decided to concentrate entirely on the development of the equipment, and the problems of distribution have been put in the hands of Rosetti's world-wide network, developed over many years of practical experience.

The popular Simms-Watts

range – already extremely successful in the U.K. – is currently causing considerable interest abroad. The quality of the equipment, and its very reasonable price, has been the key to Simms-Watts' success; its proven reliability has also helped. Rosetti plan to incorporate their own high standard service into the distribution of Simms-Watts amplification.

Their Frankfurt exhibit will concentrate upon the Simms - Watts amplification range, and will show the complete range of instrumental and P.A. equipment.

SIMMS-WATTS

New models in the Simms-Watts range include the **H100** horn speaker cabinets, priced at £155, which includes a 15" heavy-duty high-efficiency driver linked, via a three-way cross-over, to a sectoral horn unit driven by a 100 watt pressure unit. Add-on horn units, rated at 100 watts, will also be avail-

able; they are designed to match in with any 100 watt P.A. rig and are priced at £62.

The **Super-Bass 'Tri-Tone'** cabinet is another addition to the Simms-Watts range. The cabinet, driven by 4 x 12" 50 watt high-efficiency speakers, introduces a unique feature – a three-way switch to operate a pre-set 'sound' control. The extension of the frequency range achieved by this control is so great that, in the full-bass position, a conventional lead guitar will not produce any recognisable sound. The retail price is £120-90.

Simms-Watts will also be introducing, through Rosetti, their **GE100** graphic amplifier – fitted with full conventional tone controls and additional graphic equalisation circuits to enable the musician to achieve any 'sound' that he requires. The graphic fader controls cover eight independent frequencies.

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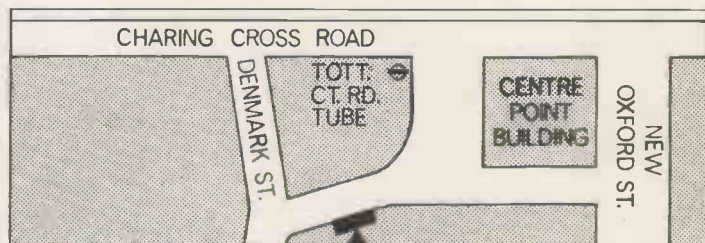
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Simms-Watts will continue to distribute their amplification range within the U.K., and retain the distribution rights of all their other products – strings, microphones and the **Ned Callan** guitar range – for overseas markets. A full range will be shown on Simms-Watts' own stand.

SELMER

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

The Selmer stand – one of the biggest in the Fair – will give prominence to the 1972 range of Selmer amplification.

The **Compact 50 SV** and the **Compact 30 SV**, introduced recently, are proving to be extremely popular. Both models have amplifier and speaker combined in one cabinet, and are fitted with reverberation. The **Zodiac 100 SV** is a four-inputs/two-channel amplifier with tremelo and reverberation facilities, rated at 100 watts; a fifty watt model, the **Zodiac 50 SV**, is also available.

The recently re-designed Selmer P.A. range will be represented by the **PA 100/6SV amplifier**, a six-channel model with reverberation facilities and echo send/return, and the **PA 100/4SV**, a four-channel version of the same 100 watt amplifier. Selmer's instrument amplifiers, the **Treble 'N' bass** series, are included in this range. There are three versions on show: the **100SV**, the **50SV** and the **50RSV** – the latter a reverberation model.

The Selmer speaker range includes the 1 x 18" **Goliath 100**, with a power capacity

of 100 watts, and the similar **Goliath 50**, rated at 50 watts. The **All-Purpose 100** is suitable for general group work and has a handling capacity of 100 watts; a fifty watt version is also available. In addition to the **TV/PA** column speaker range, in configurations of 4 x 12", 4 x 10" and 4 x 8", Selmers will also be showing their **Chieftain amplifier**, a 200 watt combination model, containing a 200 watt amplifier, a 100 watt horn enclosure and a 100 watt bass driver.

Selmers will also be exhibiting their **Sellond** Latin Percussion range, introduced last year and already proving very popular. This range includes three conga models, a set of bongos and a guiro. All are manufactured in fibreglass and are supplied complete with stands.

The **Hofner** range of guitars will also be given prominence. The range has been re-designed and now features many new models and improvements. Solids, electro-acoustics, classics, jumbos, C & W's and hawaiian guitars are included.

SOLA SOUND

Sola Sound Ltd.,
102 & 122 Charing Cross
Road,
London WC2H 0JG.

In addition to the well-known existing range of Sola Sound amplification and effects equipment, Sola Sound will be introducing a number of new models.

The most interesting developments that this company have made in the last year lie in their P.A. and guitar ranges.

The **Sola Rola** is a new rotating-horn speaker unit. It is made in two versions.

New!



Macinnes have introduced a new range of high power Loudspeakers. The range will include 10", 12", 15" and 18" types. First models now available are:

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Some of the new Rose-Morris Shaftesbury rock toms

FRANKFURT PREVIEW

The **T.1.** horn is a single horn unit with two speeds and a crossover unit. It measures 19" x 19" x 12" and is designed to be used as an add-on speaker unit up to a power rating of 85 watts. The **T.2.** horn unit is slightly bigger and has a power-handling capacity of 120 watts. It is a double-horn, unit fitted with a crossover network.

The new Sola Sound **Auditorium P.A.** unit will also be making its debut at the fair. This comprises a six-channel 100 watt mixer-amplifier with a full range of controls that include mastering and reverberation circuits, and a slave output. The speaker columns are 4" x 12" units, utilising Rola Celestion G 12 heavy-duty drivers. The handling capacity of each column is 100 watts, giving a total of 200 watts for the complete speaker set-up with the use of an additional slave.

Other new products to be shown on the Sola Sound stand include a reverberation unit and the first models from Sola Sound's handmade guitar range. As exclusively mentioned in last month's issue of *Beat Instrumental*, these are new guitars, individually made by Sola Sound's new guitar maker – previously one of the leading luthiers on the continent. These instruments, which include a cutaway flat-top acoustic and several custom-made electrics, will be made in strictly limited numbers and will be available only to personal order.

VITAVOX

Vitavox Ltd.,
Westmoreland Road,
London NW9.

The name of Vitavox has long been established around

the studios and amplification companies of the world – their range of drivers, pressure units, horn cells and cabinets have been used in many applications. Recently – with the interest shown by musicians in the highest quality of audio output – Vitavox have begun to make a considerable showing, with their own speaker and horn cabinets, on the group scene.

Their Frankfurt exhibit will demonstrate the many facets and applications of their equipment – and will emphasise the suitability of their group equipment in all fields where the highest quality of sound is demanded.

Among the display range will be their **Bass-bin** and **Double Bass-bin** – which are proving extremely popular with top bands. Their unique appearance stems from the fact that Vitavox are more interested in acoustic design than 'looks'; the Bass-bin has been developed from many years of experience gained in the field of cinema work – one of the most demanding applications for sound equipment. The cabinets use Vitavox **CN 352** hi-efficiency bass drivers mounted in an acoustically designed W-cabinet.

Another new product, specially designed for group P.A. work is the Vitavox **S3** pressure unit – an extension of the existing range, and designed to handle the power output of modern P.A. amplification equipment. The efficiency and power capacity is unmatched by the majority of existing pressure units.

The S3 h.f. driver will be shown with the new multi-cellular horn units that Vitavox have introduced to their existing range.

VOX SOUND

Vox Sound Ltd.,
9 Gees Court,
London W1M 5HQ.

Besides their existing range of amplification equipment, keyboard instruments and the **VG** range of copy-guitars, Vox will be showing their new **Superstar** speaker models.

Both these new speaker units, the "**Disc Jockey**" and the "**Organ**", are based on the folded-horn drive system to provide high output power and good bass response in a unit that weighs less than half that of a conventional speaker.

They use a specially-designed system of acoustically proportioned tubes in order to reproduce the bass frequencies. The drive units are 13" x 8" elliptical loudspeakers, and the power rating of both cabinets is in excess of 50 watts at an input impedance of 8 ohms. Frequency response lies from 30 – 10,000 Hz – considerably more than with a conventional unit.

The "**Disc Jockey**" is specially designed for discotheque P.A. work; the "**Organ**" is designed for use with any keyboard instrument, and includes an integral 50 watt amplifier. The amplifier is powered by a toroidal mains transformer to eliminate ground noise; distortion is less than 0.15%. The weight of the unit is 60 pounds.

A special feature of the cabinets is that the tubes can be illuminated by coloured or strobe lighting – both of which can be remotely controlled. The recommended retail prices are £124 for the "**Disc Jockey**" and £147 for the "**Organ**".

Vox will also be introducing their "**Discotape**" console, a unit designed specially for club and discotheque work and giving facilities for the mixing and playing of both records and tape cassettes. The taping facility allows the user to pre-record a complete programme of music or speech.

WEM

Watkins Electronic
Music Ltd.,
66 Offley Road,
London SW9.

Watkins Electronic Music – now known universally through their **WEM** logo – are one of the leading equipment manufacturers in the country. They were, in many ways, the pioneers of modern group amplification equipment; their P.A. work has set a standard that many companies have followed.

WEM, with their connected company, Watkins Brothers (Guitars) Ltd., will be taking a stand at Frankfurt to demonstrate many of their new and improved models. Their amplification ranges – from the standard and **Festival** ranges, will be well represented; prominence will be given to two of their more recent models, the **WEM Bandmixer** and the **Monitor Reverb**. The Bandmixer, already proving very popular, is an eight-channel mixer-amplifier, with full controls and stereo panning facilities. 40 and 100 watt versions are available at a price that makes the Bandmixer an extremely worthwhile investment. The Monitor Reverb is a 50-watt valve amplifier, suitable for general instrument work, with the unique feature of an output for direct injection of the signal into the P.A. mixer – an invaluable feature where sound-balancing of the highest standard is necessary. The amplifier is available in individual form, or combo unit with 2x12" high-efficiency driver units.

Watkins Bros will be showing a wide range of instruments, including **Wilson, Sapphire** and **Watkins** guitars. These latter instruments are one of the best-known guitar ranges on the market and provide hand-made quality at a very reasonable price. New guitars, including the **Mercury** and the **TW**, will be shown.

The rest of the WEM display will feature many of their well-known items – including the **Audiomaster** P.A. mixer and the famous **Copikat** echo unit.

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The advance of electronic technology has simplified a lot of people's jobs. For some of them computers have taken away the tedium of paper work and calculating problems in the mind. However, other people have found their occupations be-

coming more complex and time consuming.

One such job is that of the roadie. When Scott Thompson first went on the road six years ago with Geno Washington, he was a van driver and amp humper but now he's a mechanic, elect-

rician and sound balancer in addition to his former capacities. More important, he's got his own company, Colosseum Acoustics, which is offering the hire of custom-made equipment plus himself and Clive Davies to any bands without P.A. who

require personal attention with their live sound.

As the name suggests Clive and Scotty were once employed by Colosseum and it's the service that they provided for this band that they are offering. 'We provide the complete service as we provided for Colosseum,' Scotty told me at his West Hampstead flat. 'Anybody who hires us doesn't have to worry about petrol or hotels. All we want to know is the time and date.'

Scotty was careful to emphasise that their aim is to offer a *personal* service to bands. 'I know from experience that all bands have individual requirements. We want to work closely with the band and get the best out of the system for them.' He felt that most of their work would come from visiting American bands who nearly always hire equipment while over here. 'If you read the music press,' he commented, 'you'll see how the American bands are often slagged for their sound. This is because they often hire second-rate equipment with people who don't know how to operate it.'

He also made the point that most American bands don't have their own P.A. anyway. The reason behind this is that tours of the States involve flying from gig to gig and the cost of buying, maintaining and transporting equipment becomes too great. Scotty named one top rate British band who apparently don't own any P.A. equipment but have it written into their contract that the promoter must be responsible for acquiring it.

The P.A. that Colosseum Acoustics will be hiring out has been custom made for them by Midas Sound. 'We spent a month working with the engineers at Midas so that we could get exactly the equipment we wanted. The engineers were able to combine their knowledge of electronics with our experience on the road. We were able to suggest several different modifications.'

In addition to a large transit van, Scotty and Clive, Colosseum Acoustics will be



providing two large bass bins each containing two 15-inch JBL speakers, four mid-range cabinets, two 10-way multi-cell horns and a 20-channel stereo mixer. Each side of the stage will be driven by eight 125 watt amps and any system based on the above can be supplied, whether it be doubled, trebled or quadrupled! Although Scotty and Clive are the only resident roadies at present they have many names on their books who will be willing to freelance if the occasion arises.

As can be seen, the roadie's job has progressed along with the music. No longer is it the 100 watt Marshall in the back of a van with the group crammed in as well! 'Roadying has changed,' agreed Scotty. 'The labouring part has paled into insignificance. It's now more of a technicians job - the organisation of the system.' Scotty sees his job as being of ultimate importance to the group he's working with because one slip at the mixer can mean a bad concert. 'If the sound is bad I know that people will say that the band is bad. It's not the band at all though - it's the bloody roadie's fault! It's his job to try and convey to the audience the sound that the band are making.'

UNDERSTANDING

For this reason Scotty and Clive used to attend Colosseum's rehearsals so that they could understand the exact sound that Jon Hiseman was trying to achieve. They became totally involved in Colosseum through this and their immediate reaction when the band split was of sadness. Sadness not because they were suddenly unemployed but sadness because something they were close to and took an intimate pride in had suddenly become non-existent.

Their admiration for Jon Hiseman shows through all their conversation on the subject of Colosseum. For them he's the 'guvnor' - he's 'one of the best' and they'd work for him again any time

the opportunity came up. He's one of the directors of Colosseum Acoustics and has secured them an agency with Bron Artistes - the management company that once dealt with Colosseum itself.

Clive Davies comes from South Wales and met up with Scotty when he and Geno Washington's Ram Jam Band played in Cardiff. A friend of Clive's began roadying for them and in turn introduced Clive to the occupation. Dave Greenslade was at that time the organist for the Ram Jam Band and it was through this that Scotty and Clive eventually found themselves a job with Colosseum when Geno Washington decided to end the band.

MESSAGES

At one point Clive gave it all up and entered college in Cardiff. After two weeks of his catering course he realised that he's experienced too much travelling to settle down again and he left to return to life on the road.

Dick Heckstall-Smith lives in the flat next door to Scotty and Clive. His door is covered in pencilled messages that have been left for him-presumably by these neighbours! Already Colosseum Acoustics have hired themselves out to this musical next door neighbour and his friend Alexis Korner when they appeared in Germany recently. Osibisa also used them when they appeared at the Midem festival at Cannes, in January of this year. For Clive Cannes was a wet place where coca-cola cost somewhere around £1.50 a bottle.

Scotty felt that his education began when he became a roadie. He looks back in embarrassment at the time when he was all ready prepared to stand in front of students and educate them! His ambitions now are to be successful in this venture and then to move into other areas of the music business such as management. But right now he's a roadie - and he's for hire. S.T.

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