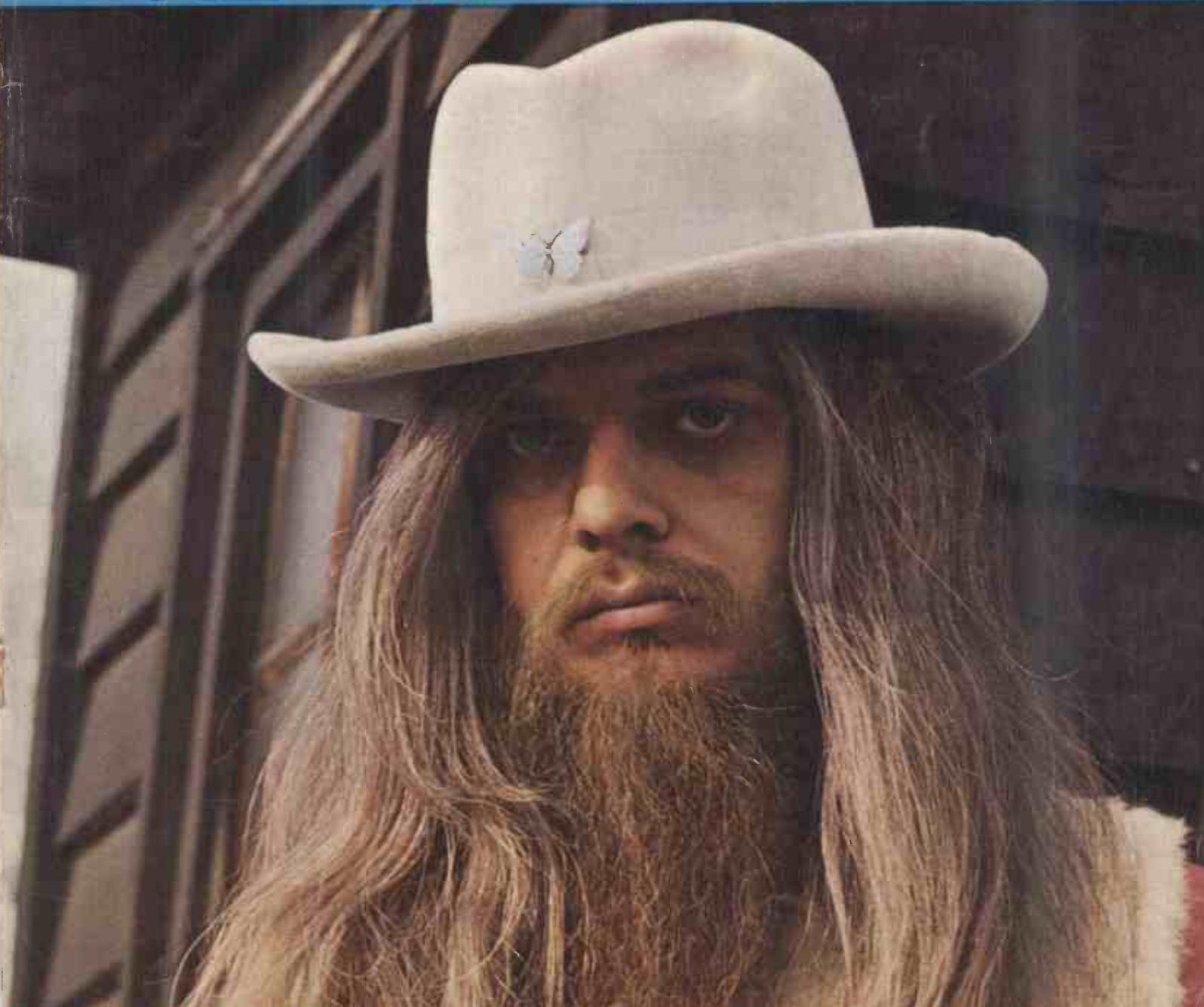


BEAT INSTRUMENTAL

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AND INTERNATIONAL
RECORDING STUDIO



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Editorial

INSTRUMENTALLY speaking, there seems to be a tendency towards smaller amplification for individual musicians. This approach — often prophesied in the past—has obviously been stimulated by large-venue gigs and the problems inherent with mountainous amplifiers: the lack of flexible volume range, the difficulties of transportation, and the many other tedious hang-ups.

Now the trend seems to be to mike-up each amplifier through a larger and more sophisticated PA system. This is just pure commonsense: large stacks tend to breed unnecessary noise in small locales (not all of us do Woodstocks), and to be able to control the entire band's sound via one mixer—as in a studio—seems the answer to the volume problems that have plagued musicians since the conception of Rock music.

At the time of going to press this month, the Postal Strike is still not resolved. This has had its effect on the music business. For example, the various Record Charts are now rather less than reliable, being based on postal sales returns.

Beat Instrumental is no exception—with particular reference to our January Competition—therefore, we will repeat what we said in our February issue: the closing date for the January Competition will now be **THREE WEEKS** after the dispute is resolved.

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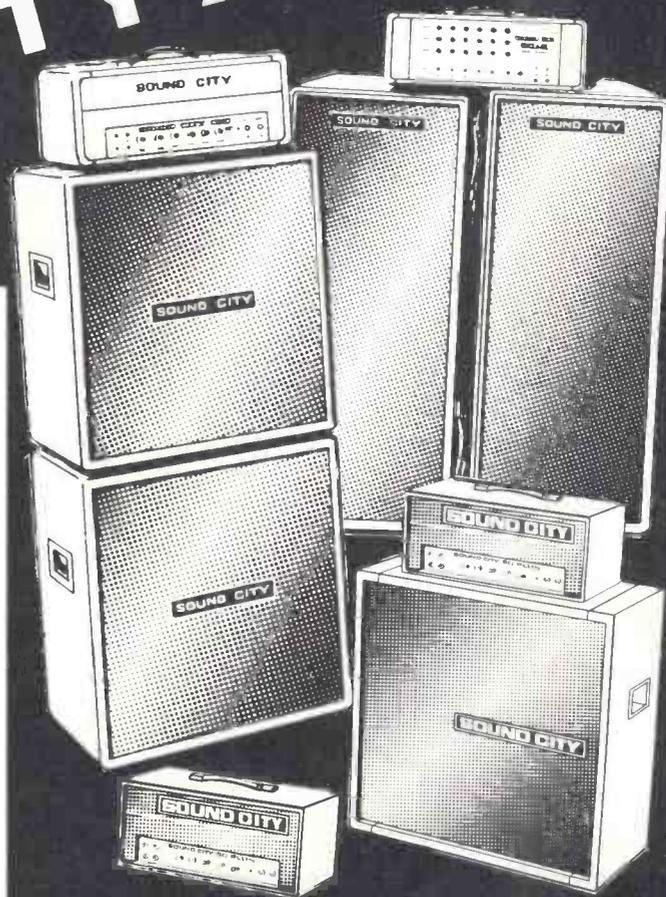
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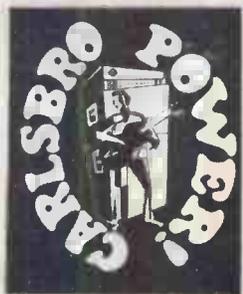
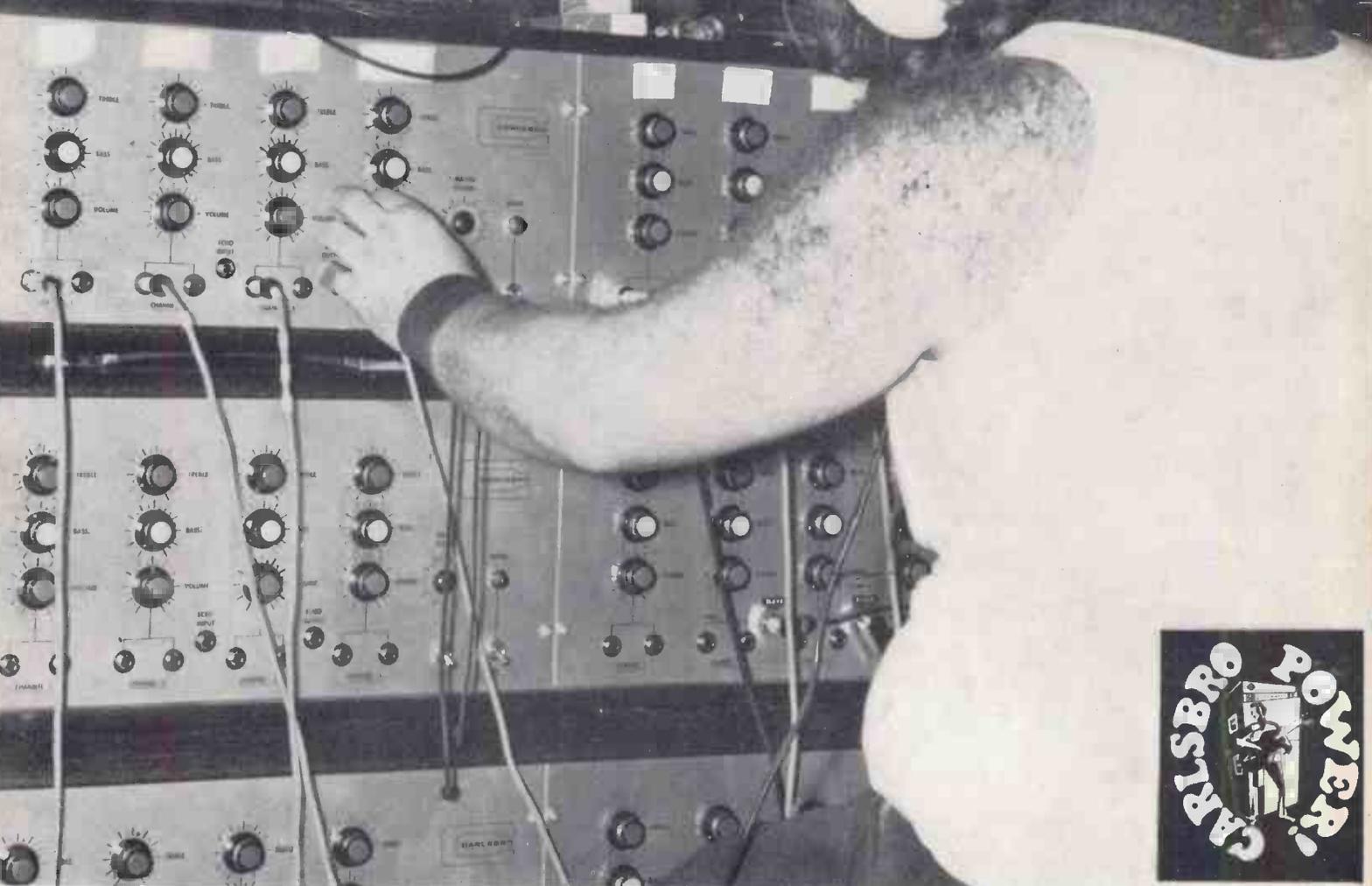
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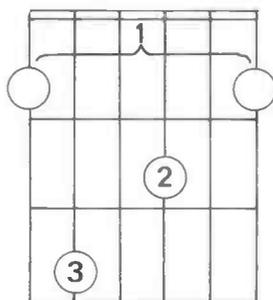
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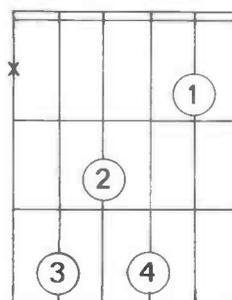
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11: Playing Sevenths

To find the correct Seventh chord for a particular Major, you just move seven frets up the neck. But most of you know that by now, so I'll try to explain just what a Seventh is for. Basically, it has two uses. One as a 'lead-in' chord, and the other as the third chord in the good old three-chord trick. The easiest Sevenths—just like Majors and Minors—are those found right at the bottom of the fingerboard . . . E7, A7, D7 and B7. You should already have come across these chords when trying out the three-chord sequence, and know exactly which chord goes with which key. For example, B7 goes with E and A, E7 goes with A and D, and D7 goes with G and C. As most guitarists are usually content with just two shapes, these are the ones that we'll be concerned with. The shapes in question are F7 and C7. By moving these up and down the fingerboard, you will be able to play any Seventh you wish.



F7th



C7th

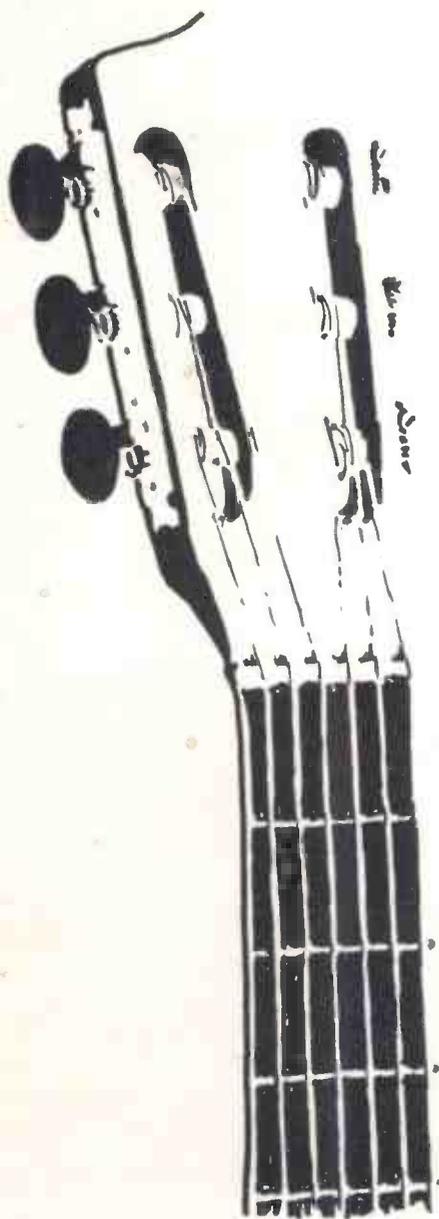
Of these two shapes, that of C7 is the most difficult to form, because it doesn't resemble any shape you've come across so far. Both the top and bass E strings have to be muted, which, in many cases, happens with any chord. Mute the bass string with your thumb, and allow your first finger to cover the 1st string without pressing hard enough to form a note. To form the chord, you place your first finger onto the 1st fret of the 2nd string, your second finger onto the 2nd fret of the 4th string, your third finger onto the 3rd fret of the 5th string, and your fourth finger onto the 3rd fret of the 3rd string. This is one case where you won't be able to get away with a four-string chord. Sorry, but there's nothing you can do about it.

You can, however, play a four-string version of F7. Just barr the first three strings at the 1st fret, and place your second finger (or third if you prefer) onto the 2nd fret of the 3rd string.

One use of the Seventh chord that you probably won't have tried yet is making it into a 'lead-in' chord. And this means exactly what it says. Say you are strumming the chord of E Major and want to move onto A Major, just bung an E7 in between the two chords. Do that, then try these chords—C, C7, F—A, A7, D.

Many groups, especially those playing R & B, use Sevenths instead of Majors. The Beatles did this with 'I Saw Her Standing There'. Basically, it's only a 12-bar, but try it using Sevenths and see what a difference it makes. You won't find many chords written as Sevenths on sheet music, but whenever you try a beat number, put in a few extra ones.

There are a lot of other things I could say about Sevenths. I could get technical and explain how the actual chords are made up, but that's something we'll cover in future issues of *Beat Instrumental*. At the moment, just be content with learning as many different chords as possible. Juggle them around as much as you like, remembering that the most important thing is to practise changing from one chord to another. Next month, I'll show you a few exercises on chord changing.



PLAYER OF THE MONTH

JIM RICHARDSON

JIM Richardson originally commenced his musical career on bass fiddle with a Horace Silver-style quintet. 1963 arrived, and Jim, wanting desperately to turn professional, joined Harry Temple's Big Band for one season. During this period Jim made the obvious transitional step from string to electric bass; this stint with Harry also gained Jim more experience — not just in the actual playing of the instrument — but in the reading of music. From there, Jim moved on to a series of cabaret gigs, all the time in search of general musical experience (he remembers a nightclub in Darlington where they 'used to get away with murder because the manager was a raver'). Dennis Mann's Palais Band — rated as one of the best in the country — was another link in the upward chain for Jim. Leaving Mann in Bristol, he hotfooted it for the 'Smoke' where, alas, he fell on hard times playing in strip joints in and around London.

A period in the Dankworth band provided much-needed relief for Jim; this was followed by a spell with Lulu. At this time Jim was sessioning for a Julie Driscoll album and for Keith Tippett. It was during the Tippett sessions that he received a call from John Meeling asking him to join If. Concerning If, Jim has this to say:

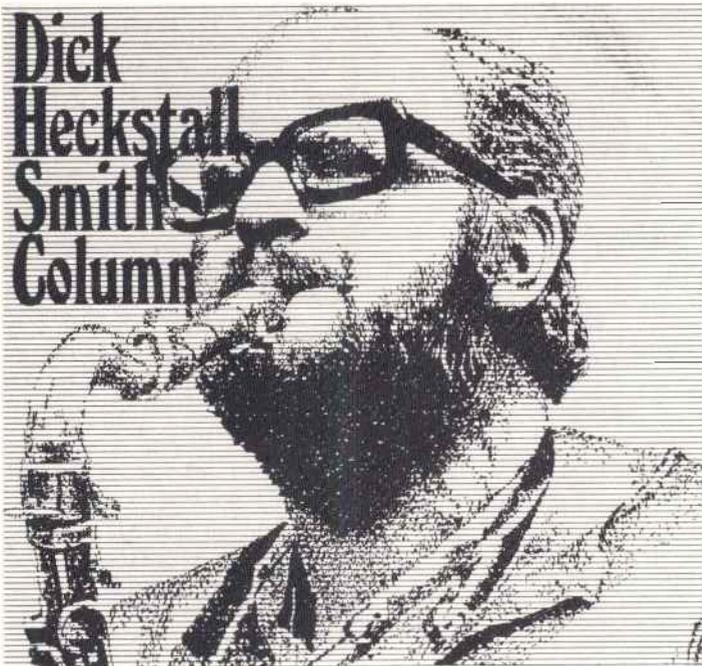
'I couldn't be in a better place than I am at the moment. This is the best band I've played in; although the rhythm section is very tight we are now becoming more flexible and I find myself meshing nicely with Dennis (Elliott)'s drum patterns.'

Jim's first bass was a Framus. The strap kept breaking so it didn't last long. Similar things happened to his next guitar—a Fender — which was dropped so many times it lost its musical qualities. Now he plays a Fender Jazz and would like to acquire a matching Fender stack. On If's recent tour of the US, Jim really dug the sound he got from Hammond equipment: he plugged in *via* an innovator (a type of modulator).

Favourite bassman is Jack Bruce, and Jim also rates some of the Tamla men as 'good, down-to-earth musicians who are not easily found nowadays—the way some of them play is really frightening'. Another favourite bassman is Paul McCartney who, Jim reckons, is 'grossly underrated'.

An ambition? Jim agrees with most other musicians: he would like to improve. 'I've also got a sneaking fancy to do some symphony work, although I'd have to practice a hell of a lot. Still, I've got the rest of my life for that.'





DICK'S COLUMN IS EXTENDED TO A WHOLE PAGE THIS MONTH

THE REASON?

SOME MUCH-NEEDED ADVICE ON MANAGER-MUSICIAN RELATIONSHIPS

A lot of people have, by an ineffable coincidence, asked me the same question recently: how to go about getting a band working. Aaargh!

After you've formed your band in somebody's basement, which isn't my concern here, there's the hairy process of finding the manager.

There are two ways:

1. Personal Contact. Impress him with your genuineness, intelligence and desire to work, etc., and only later bringing him to the point of hearing your music, at a rehearsal, on a tape, or (best) on a gig, if you've got one. [There's a salutary disadvantage to this last: the gig is stationary and the manager is mobile—you can't be sure he'll come. The advantage of a tape is that the music is mobile and the manager (fairly) stationary—you can be sure of getting him to hear it on a tape.] This approach is the most taxing, perhaps, and also the best. As we clearly see, it involves salesmanship, and, while it establishes music as the main issue, it effectively leaves the music *policy* initially with you.

2. Music first: make a tape (a) on a home tape-recorder, or (b) on a good stereo Revox-type tape-recorder, or (c) in a demo studio at about £7.00 an hour, plus tape price. [(a) is worst, (b) middling, (c) is best.] Hawk it around possible managements, and bring approach (1) into play only when you've got someone interested in the music. A big point: if you've got original stuff, show it off—songwriters are at a premium and a band with a songwriter in it is instantly one up.

When you get to the Contract stage, get a copy of what you and your prospective manager are signing, take it to your solicitor and get him to explain it to you: if you don't understand, get him to explain it again. If you haven't got a solicitor, get one—they're worth having. They don't, or shouldn't, make your decisions for you, but they can explain what your decisions mean. Surprising how often one doesn't know.

Don't borrow money from your management unless you've discussed and agreed policy on such things before, and you can see clearly how and when you're going to pay it back; otherwise you'll be lumbered indefinitely with debt and a consequently less and less enthusiastic management. It's a fallacy that owing money to your management makes them work for you. Imagine it for yourself: they feel 'if he's done it once he can do it again, let's lose him'.

By one of those annoying can't-have-your cake-and-eat-it

rules of life, usually the best prospects as musicians—those who are really hung up on music, who live and eat it, who will develop remorselessly in whatever line they're in, if they're given reasonably untroubled conditions of life and work, these are just the ones who don't get reasonable conditions. This is because, unfortunately, the conditions are made by the musicians themselves—and if you're hung on music, if you think about it most of your working existence, you don't have time to consider trivialities like finding a management with whom you agree and an agency which wants to work with you, like budgeting next (not last—*next*) week's expenses, keeping in contact with your manager, making sure the van's booked in for servicing—there are a million distractions which have nothing to do with music. Each problem seems insuperable before you tackle it. But they're all part of giving yourself enough time to be the musician you are.

There's a sort of Circe, a beautiful illusion attracting innocent, defenceless musicians to dreadful wreck on the Rocks of Business—this is the idea that somewhere there is the perfect Straight Manager, who loves Music (your music in particular), who will perform for you the wonders that are your due, in return for nothing but a percentage and your music.

Life isn't like that.

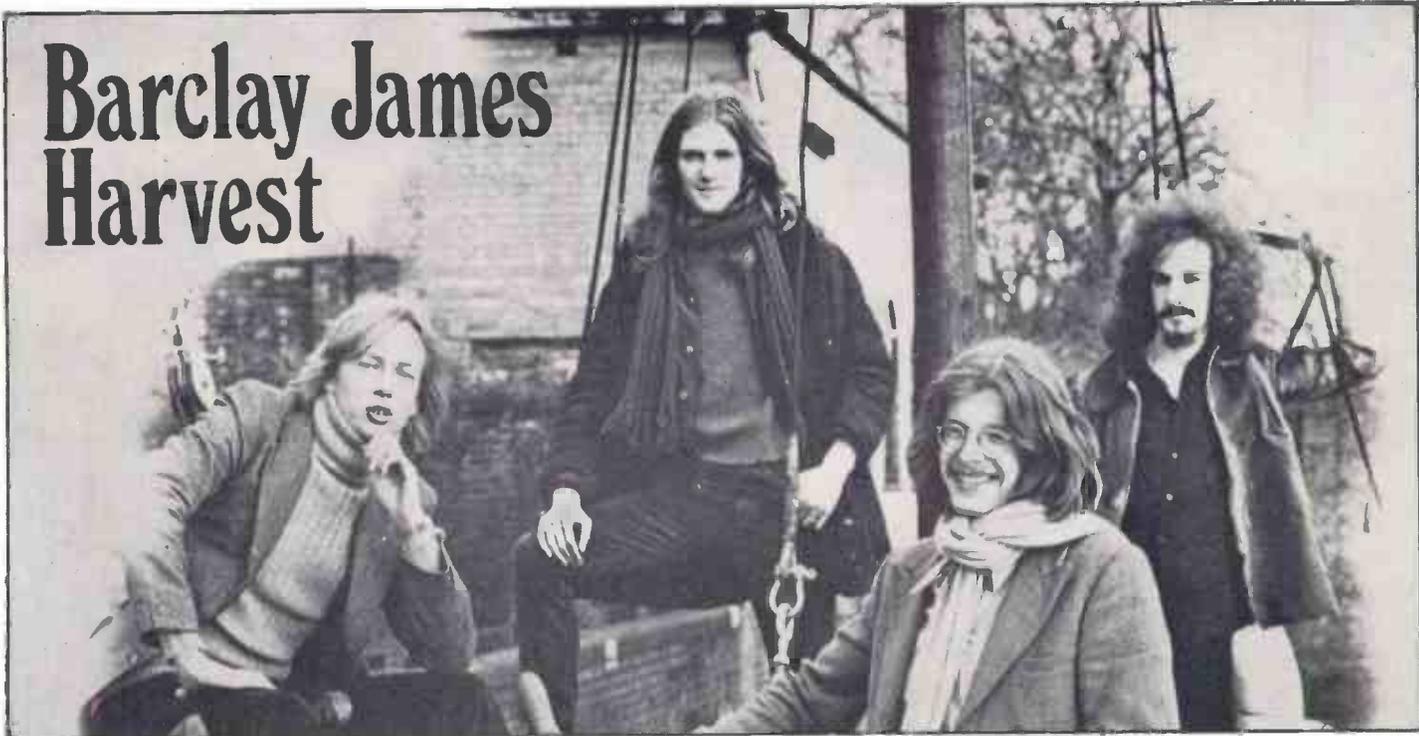
Some managers and agents are, indeed, straight: but you have to find them—and straightness is a two-edged, two-way thing. The lucky group that has found a straight office will be amazed at how much more smoothly things run if the group take trouble to understand the problems of management; the processes by which the group's demands have to be met. When you've got a good scene going, stick to it hard: if group and management don't work together, they cannot really work at all.

As the musician's ideal Manager is Straight and A Good Businessman, so the Manager's ideal musician is Straight, A Good Businessman and a Genius. That's asking a lot. But it shows the direction: the world owes no-one a living, not even a genius.

So?

Find your Friendly Neighbourhood Straight Manager, get him to manage you, take trouble to understand all the business he does on your behalf: if he really is straight, he'll be delighted by your interest; if he isn't delighted, *don't* stop: you might find something worth finding. . . .

Barclay James Harvest



BJH left to right: Mel Pritchard, John Lees, Stu Wolstenholme and Les Holroyd

'A new King Crimson album?' our post-boy asks as he sips his coffee in front of the stereo, 'they've only just released one! That first track was rather nice, weren't it? Oh! Barclay James Harvest. Good, aren't they?'

It is strange that the band who gave their name to one of EMI's best labels should not be as well known as the product. 'What happened was that we were just having a chat with some bloke down at EMI,' Melvyn explained. 'We asked him why they didn't have a label for bands like us—just a little bit separate from the rest of the company. The next thing we heard was that the Harvest label was to be introduced and our first album was to be the first release. As it happened our album got a bit stuck in the final stages of production and it didn't come out until after about 12 others, so we missed all the "big launch" thing.'

Barclay James have existed for three years with their present line-up of Stu Wolstenholme (Woolly) (Mellotron, 12-string, vocals and writer); Melvyn Pritchard (drums and acoustic guitar); John Lees (lead guitar, recorder, flute and clarinet); and Les Holroyd (guitar, piano, bass, organ and occa-

sional Mellotron). Musically, many influences are obvious. There are very strong touches of Crimson, yet there is not one phrase which could be labelled as a copy. Melvyn described the similarity: 'There still aren't all that many bands who use a Mellotron as a Mellotron, you know, it still has this novelty value and people are inclined to be infatuated by its ability to reproduce other sounds. Crimson used it as an individual instrument; so do we. That's the only thing we consciously do the same. The Mellotron has affected our writing quite a bit, at least to the extent that nearly all our compositions are now written with orchestra / Mellotron in mind, and at the same time it has helped us to explore avenues of orchestral movements which we would never have got into otherwise.'

'We were into the heavy sound for a while—a couple of months. Nothing of any significance came of it that wasn't quite us. Every band has to go through lots of stages so that when it actually does find its direction there is still space for change in style.'

'I'm pissed off with so-called progressive music,' interrupted John. 'It was mostly

pretentious crap; that whole era was one big hype campaign.'

During the summer of last year BJH, with the BJH Symphony Orchestra (late the London Symphonia), made a short tour of this country. Their musical director and conductor was Robert Godfrey whom the band described at the time as being the fifth member. It was Godfrey who helped cultivate the classical side of the music which was abundant on the first album. Now that Godfrey has split from the scene the only other major contribution to the sound is from producer Norman Smith.

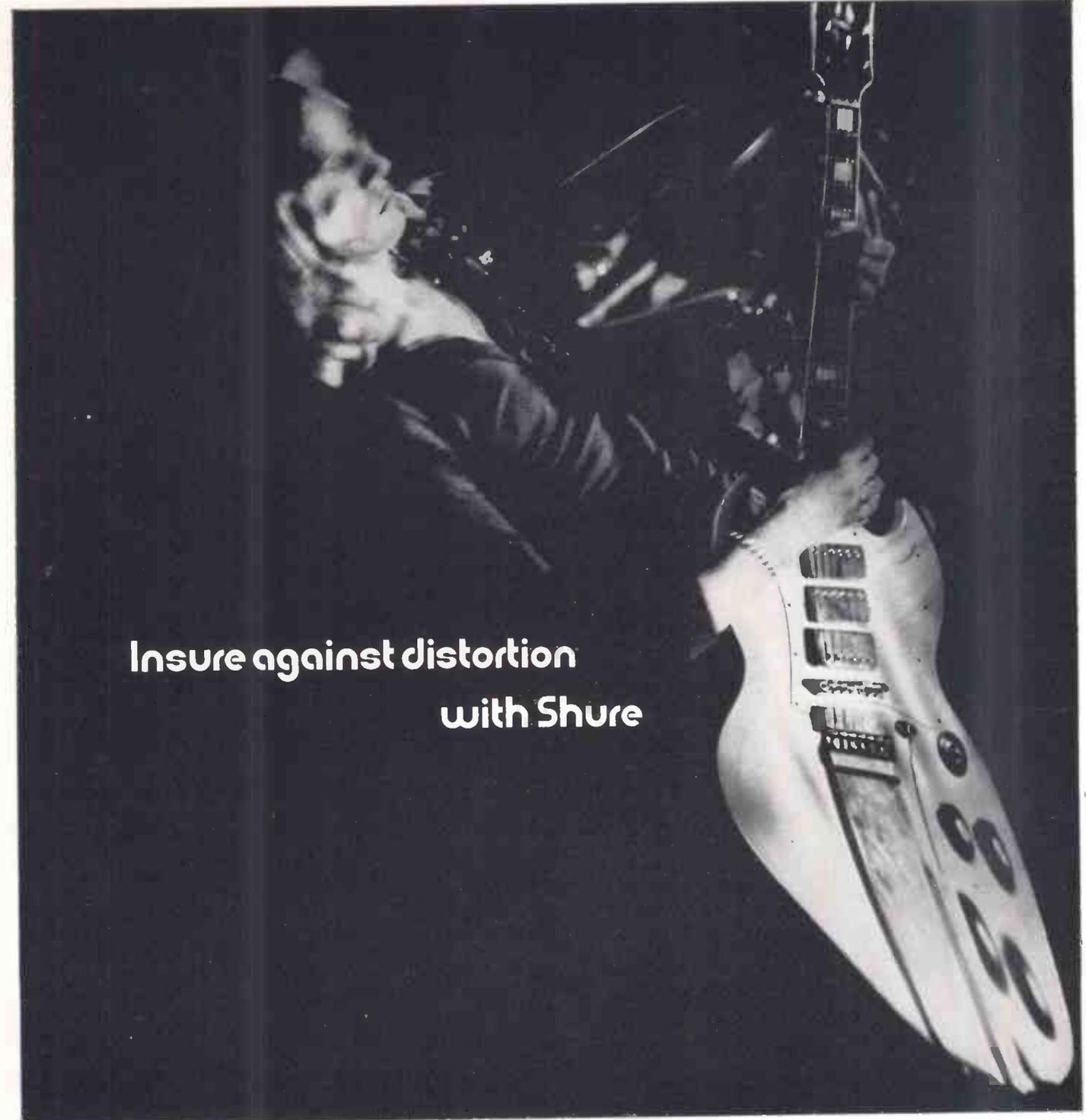
'On the first album he didn't really take a great deal of interest in us,' said Les. 'On this one he really worked hard, he suggested lots of little improvements, nothing big, just little incidental riffs.'

'He must be more hopeful about our music now! His touch was what it took to get Floyd to the top, so I'm hoping it will do the same for us.'

'One of the luckiest breaks we have had so far was when John Crowther heard us and asked us to join him,' Mel continued. 'Before that we hadn't even been professional, when suddenly there we were,

a professional band! John sent us up to his farm in Yorkshire so that we could rehearse, write, and so on. We wrote the first album and two singles up there before we even came out for a breather.' Mel first began playing drums about seven years ago when he used to play with some friends in the upstairs of a pub. BJH was the first serious attempt he made to break into the big-time. In fact, with the exception of John, none of the band had passed through any other groups prior to BJH.

Barclay James Harvest, the first album, was released in the US in November, and during the run-up to Christmas sold 50,000 copies. The second album *Once Again* was released in February, a few days before the band left for a one-week tour of Switzerland. Since—in this country—the success or failure of a record is unfortunately more dependent on the BBC than on the actual quality of the music, one can only hope that somebody in the 'Corp' appreciates the quality of *Once Again*. If they do, the album could very well become a hit for Harvest—and the first step to a successful career for the four young musicians concerned.



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GASS

GASS have got a lot going for them at the moment: firstly, there is *Catch My Soul*, the rock version of Othello, which has just come to the end of a very successful session at London's Roundhouse and is shortly due to come into the West End. Secondly, there is the album *Gass*, one of the best albums to be released for some months.

In *Studio Playback* of October, it was stated that Peter Green had been recording in De Lane Lea 'aided by the group Gass'. In actual fact, what was going on was that Peter Green had been helping Gass record their own album. 'We met Peter when we were playing at Ronnie Scott's a long time ago; he used to be in there nearly every night we played; it was obvious that he would play with us eventually,' comments Bob Tench, the group's vocalist. In common with the newest member of the band, bongo-player Len Langton, Tench was born in Trinidad in 1944 ('45 for Langton).

Godfrey Sherwood Simmons McLean, 28-year-old from Guiana, met Tench in 1968 when they were both jamming around. De Lisle McKenzie appeared on the scene and together they formed Gass. The trio spent much of their early existence in the night-clubs of southern Europe, which is where they met film director José Gonzalez, who commissioned them to write the score for a film he was working on at the time. *Kulu se mama*, the track

which now opens the first side of the album, was the result. 'We were more or less given a free hand with the score, all we had to do was fit the mood and the sequence,' said De Lisle. 'The big thing about us is the sort of telepathic togetherness we have, there aren't any ego trips with any of us. If Derek takes lead everyone else drops in behind. It's the same with all of us—it took us over six months to find an organist who could work in this way. We *ad-lib* in most of the stage numbers we do—except in *Catch My Soul*—and I think the way we communicate our ideas to each other without actually speaking or signalling is great. Sometimes when we have a jam we look and sound as though we have it all rehearsed beforehand, when, in fact, it's all a spontaneous blow.'

Neither Bob nor De Lisle would go into their reasons for leaving the show, other than to say it was because they wanted to get back into their own music.

'Jack had this thing that because we were black we should behave like real natives — he goes to great trouble to make himself black for each performance so that he can behave the way he thinks we should, he wanted to have his cake and eat it — we were sup-

posed to leap about like a jungle band of Indians but we were supposed to play exactly the same every night. Every performance we changed a new notes, but it all had to be very slow so no-one noticed they were singing to a slightly different tune every night.'

Jack Good is a name which has been round the music business for more years than he cares to remember. It was he who produced the 'Six-Five Special' shows for BBC and who later discovered Cliff Richard. Bob Tench had a few comments to make regarding Jack's qualities as a performer in his own right. 'We had accepted the job before we knew what the show was about. I guess we were lucky it turned out to be so good; I do think Jack holds the reins a little too tight though, Lance (Le Gault) and the others keep the thing swinging and happy, but Jack insists on doing it very much by the book — serious dialogue, the full drama treatment . . . but then it *is* his show, so he can do what he wants with it. We definitely won't be in his next production.'

The album sleeve has caused a fair amount of discon-

tentment through the band. 'Originally we had a black embossed head,' said Bob, 'but Polydor said it would take 20 years and millions of pounds to produce, so they went and got this crap printed — I mean, a gas meter with a packet of Rizlas in front of it how corny can you get?'

Peter Green played on the two opening tracks of side two, *Juju* and *Black Velvet*. His guitar *did* add to the impact of the tracks, but didn't influence the four regulars to the extent of making them subservient to his ego. In fact, Green could easily have been replaced by Tench on a double-track. *Juju* is in my opinion, the most commercial track closely followed by *Black Velvet*. Thus I would expect a single from the LP to be fronted by the former and backed by the latter; but, according to a Polydor spokesman, the sides are to be the reverse. I hope for the sake of the record that DJs and record buyers take the trouble to play the flip. If they do, Gass are a sure tip for the top—as Mr. Freeman would say!

S.H.

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STRAY is one of those bands which has a very good following amongst the people who have been fortunate enough to see their live stage act. The stage act is, in fact, probably the one factor which makes Stray different from all the other bands competing for the title of Visual Band of the post Who / Hendrix period.

One of the most obvious points which an outsider or critic must notice about any band of the 1970/1 variety is the difference between their stage personality and their genuine everyday character. This is perhaps the overriding impression I had when I interviewed the band after a very exciting performance in London's Marquee Club.

There have been no changes of personnel in the band since its conception way back in '67 in the secondary modern schools of Notting Hill and Shepherd's Bush. There are apologetic comments when one asks the ages of the individual members of the quartet. 'We are all young,' is the conclusive reply. Age does seem irrelevant when one talks to a group of guys such as this; music knows no age and, after all, lots of other groups have made the big time while still in their teens.

'We have been with the Transatlantic label for a year and two months now but in that time we have concentrated on perfecting our material and light show,' lead guitarist Del Bromham commented. 'Everything we do is worked out exactly the way we want it, there isn't any room for improvisation. I think the audiences are fed up with great long drum solos and semi-jam sessions in the time which they (the audience) have paid for. The public are scared to admit that big name bands are sometimes quite hopeless. It's basic psychology really: if a guy tells all his friends that he is going to see so-and-so playing and the tickets are maybe a pound each, he isn't going to throw away his pride and admit that it was a bad show. Right, so we've got one guy who sees the show and say it's great. All the guy's mates, rather



**Steve Gadd
Gary Giles
Del Bromham
Richard Cole**

than be left out, go along with the story—quite often fooling themselves as well.

'Lights have been in the act right from the time we left school. Wheels and projected images don't work as well for us as pure coloured strobes and U/Vs,' confessed vocalist Steve Gadd. 'We did an open-air festival in Belgium and the lights were absolutely terrific. The only unfortunate thing was that one of our smoke bombs blew a hole in the stage.' In the Marquee both the tempo of the music and the intensity of the smoke and lights built up gradually all the way through towards the finale, which contained a surprise for everyone; an explosive bang which echoed throughout the establishment. Bassist Gary Giles has an ambition to perform—complete with smoke and bombs—in the Royal Albert Hall. 'It would be great there, we could have bombs all round the hall, really surprise everyone.'

Mellotron and organ are used for recording purposes, but not to a great extent on live gigs. Three numbers on the current album *Suicide*, released on February 26th, contain organ. The band's first offering on groovy black plastic, simply entitled *Stray*, didn't exactly blow the top off the British charts; it did, however, sell a fair number on the Continent. France, Belgium and Germany have seen very much more of the band than we here in England; Stray have appeared on TV in all of these countries. It is surprising that none of this country's go-ahead young TV producers have snapped the act up; there are very few bands which come within the same visual range.

'Originally we signed with Pye, but they wanted to change our music to fit their marketing plans, so after about three months we parted company,' Del continued. 'I do most of the writing myself, but Steve helps to put the final polish on things.'

Suicide was recorded in Olympic with Gerry Boyes engineering and Hugh Murphy producing for Shel Talmy.

S.H.

B.I. SURVEY '71

WHO ARE THE BEST BRITISH INSTRUMENTALISTS?

Now you can have your say. Fill out the Reader's Reply Card below, cut it out, and post it back to us as soon as possible. There are ten categories for your votes.

When you make your choice we'd prefer that you vote on musical ability rather than their current popularity. You can vote for any artist or group based in this country during 1970 —no votes, please, for visitors who are only here for tours or shows. The ten categories are listed below. Fill out your answers and post it back to us as soon as possible.

1. Lead Guitarist.....
2. Bassist.....
3. Drummer.....
4. Keyboard Player.....
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10. Best LP (give title).....

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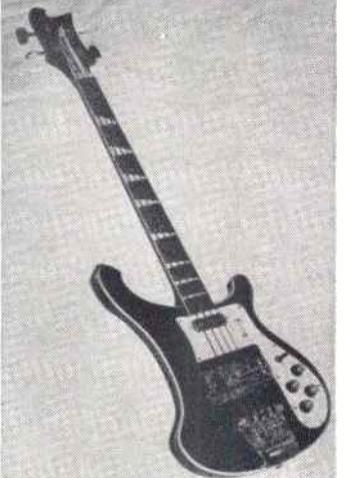
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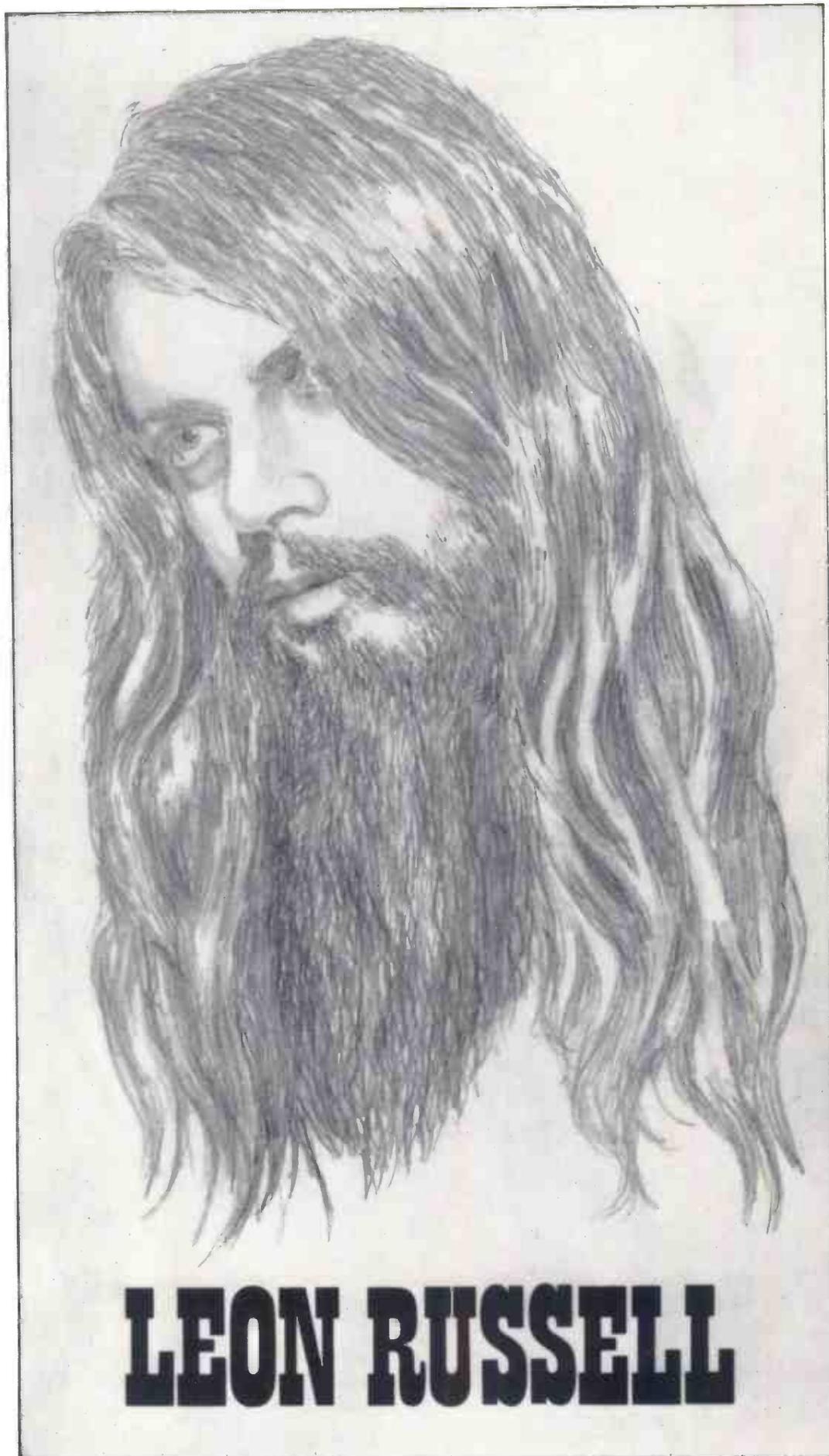
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L EON RUSSELL'S current British tour was to have closed with his concert in the Portsmouth Guildhall on March 1, but, in view of the tremendous reception he has received, the visit has so far been extended twice, and no doubt as we go to press it will be stretched yet again. The tour, which, for reasons best known to the promoters, has so far alternated from north to south of the country for each gig (with two short visits to Europe thrown in for good measure), has had one common factor throughout — packed houses. The day before his Albert Hall tour opener the only tickets available were for the top balconies (so far away from the stage as to make them fairly useless anyway).

Russell's present tour kicked off with his appearance at the Empire Theatre in Leicester Square for the midnight English premiere of the film *Joe Cocker — Mad Dogs And Englishmen*. Although the title mentions only Cocker, the film is definitely Russell's and shows him to great advantage. It was the morning following the premiere that I travelled along to a Mayfair hotel to have a few words with the great man.

'Well, originally I met Joe through the Bramletts, then I wrote *Delta Lady* for him which sealed our friendship,' said Russell. He was born in Oklahoma where, as a boy, he studied classical piano and in his early teens learned trumpet and guitar (there is still a strong feeling of the southern states in his writing, *Delta Lady*, *Dixie Lullaby* and *Shoot out on the Plantation* being perfect examples). By the age of 16 he had sessions with Ronnie Hawkins and the Hawks (now the Band) under his belt, and a year later he was setting off on his long road to become a super-sessionman, with credits on releases by Dorsey Burnette and Glen Campbell. To list all the records on which Russell appears would take up the rest of this magazine, but to name just a few, there were: The Righteous Brothers' *You've Lost That*



LEON RUSSELL

Loving Feeling, The Crystal's *He's A Rebel*, plus numbers by the Byrds, Buck Owens, Frank Sinatra, Georgey Lewis, Herb Alpert, George Harrison, the Burrito Brothers and, of course, Joe Cocker.

Shelter Records, Russell's own company, occupied two years from '66 onwards. The studio which is now equipped with 16-track, is situated in his own home and is run by a professional engineer Pete Nicholls. 'It's a very small place, very much like the rehearsal room in the picture; small, compact, a place where we can work and not feel tied up in any way by the outside world.'

Primary Moog

On the new album there are a few bars on Moog. Is this the beginning of an electronic Russell? 'No I haven't got a Moog, I intend to get one, though, but unless you hook a computer up to it there are too many knobs to turn to make it a valid musical instrument in its own right. The Moog is still a very primary piece of equipment; there are a lot of things which can still be done to it.'

The idea for *Mad Dogs And Englishmen* was Cocker's but the film was definitely Russell's. I asked him exactly why he wanted to make it.

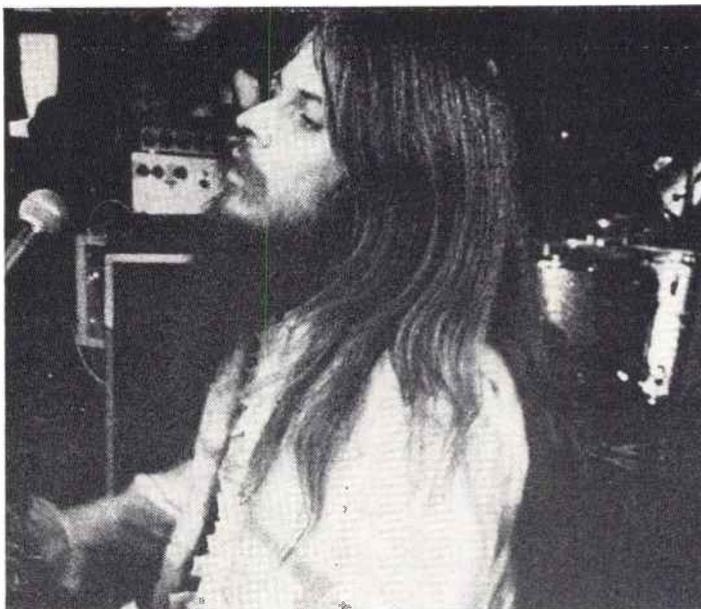
'Well I really didn't see it making any money carrying that many people, and I thought it would be an interesting contemporary look at life for us in addition to recouping some of the losses. Business isn't a big thing with me, but I sensed the whole thing getting bigger and getting to be a costly situation. I felt a sort of responsibility to Cocker to have some sort of bail-out — so it wouldn't just be a big party at Joe Cocker's expense.' Had there been any problems in the actual making of the film?

'Right at the beginning I tried to impress on the camera crew that we were not actors and that the best thing they could do would be the lights on all the time. You know, the cameras don't make any noise so that could shoot when they wanted to. When

they first started out they said, "O.K. let's do a take", and everybody would immediately freeze; well, it wasn't too hard to see that that wasn't going to work.

'We were fortunate, I think, in getting news-film people; you know, guys who were used to filming-as-it-happens type of thing. Once we got it established that people were going to be stiff if they knew the cameras were switched on we made it so it looked as though they were filming all the time.'

From the film I got the impression that the tour had taken a very great deal out of all concerned, I asked Leon



Russell: Delta Lady sealed friendship with Cocker

if this was in fact so. 'Yeah, the more the tour went on the more tired we became, and we didn't realise just how much energy we had used up until the whole thing was over. Then we ended up with lots of ideas and no strength left to put them into effect.

'It had the effect of speeding everybody's lives up; the children grew up such a lot in that 45 days it was unbelievable. We all felt much older when we had finished, it's so nice to eat with 40-odd other people every day, and there were all sorts of love triangles going on—a whole year's life compressed into the space of days.'

One point about the film which baited my curiosity was the obvious absence of sex or dope or any other

topics which could arouse controversy. Forty-nine musicians and aides couldn't possibly spend 45 days in mid-winter on a high-pressure tour without getting up to something! Why, if this was supposed to be a true-to-life documentary film, how come everything was so straightforward?

'From the Social Studies aspect of the thing it wasn't really that true to life. The final thing was not quite as I expected it. I mean, I lean more towards the Andy Warhol type of film, where he maybe shoots a whole week of film and doesn't edit any of it, so, if you want to

About working in general with Cocker, Russell said: 'I'm very keen on him as a person, he has little or no ambition, he is content just to sing his guts out and move along at his own speed; a great guy — but then, I liked Delaney and Bonnie as well, in fact I enjoy working with anybody as long as their music is good. For instance, when I worked with the Burritos it was because I really loved those guys as people, but when I did sessions for the Byrds it was because that was how I made my living at the time.' Chris Stainton — Cocker's ex-side-man—played beside Russell during the *MD & E* era.

Stainton

'Chris Stainton is one of the truly incredible conceptual musicians in the world. When I first met him I was in constant amazement at his skills on bass, guitar and organ. He's not much of a talker, but I guess he influenced me a lot.' Finally I queried the rumours of Leon's pending migration to this country. 'It would be nice to come back to civilisation. I think this is my fifth visit to England, but I haven't really seen very much of the country except for the major cities, and the little bits of road between here and Harrison's home. The English are so mannerly — I mean — here, if a reporter's not polite it's because he wants to get to a tricky subject or get a particular reaction. In the States reporters are all impolite. The way I look at it is that England is a nice place to live and America is a nice place to work.'

Wouldn't the lack of sunshine in this country become rather depressing to a person who has spent most of his life in California?

'I'm a bit of a louse, not much of a sunshine person. When I first went to California I got hooked with pneumonia for three years, I never really got back to liking the Sun.'

S.H.



STUDIO PLAYBACK

De Lane Lea have been having a busy month as always in their Kingsway and Sound Centre studios. In the former, **Martin Birch** engineered a single and LP for Gary Farr—produced by Ricky Farr for CBS, an LP for folk guitarist Gordon Giltrap—produced by Bernie Lance, a single and LP for Fleetwood Mac—for the Warner Bros. label, a Deep Purple single, *Strange Kind Of Woman*, and a remix of Gin House's LP—produced by Fritz Fryer. Louie Austin engineered an album for the Polydor label by Main Horse.

Balls on Wizard

Balls have been using John Acock as engineer for their new album—on the Wizard label. Peter Green is trying to live down *End of the Game* with the new album he is now recording; most of the titles were preconceived and contain vocals. In the Dean Street studio John Stewart engineered a single for New World, produced by Mike Hurst. The same team of Hurst and Stewart worked on a new album by the Geest Brothers to be released in the

States. While in the studios Mike took the opportunity of making a single of himself; and last, but not least, Curtis Muldoon have finished their next album—engineered by John Stewart.

Bruce in Command

Jack Bruce's follow-up LP is now almost completed in **Command's** Piccadilly studios, Barry Ainsworth engineered the cuts. Ainsworth was also responsible for sessions for Dave Dee's new single for the Philips label; Mason Blake was the producer. Anno Domini have completed their first LP for the Polydor stable. John Moseley was the engineer and Billy Kennedy the producer in this case. The Kennedy family have also been associated with a new Stud album, to be released on the Polydor label in April, Eddie Kennedy being the producer. John Neville, with the aid of Andy Hendrickson at the desk and Dick Locke in the production seat, has completed an album of works for voice and orchestra. The Norrie Parmor Orchestra has finished four albums and is in the

process of making two more for the EMI organisation. Nick Inghams produced all six pieces and all of Command's engineers were involved. Rosetta Hightower has also laid a couple of items on plastic for the CBS group.

A visitor to the studios this month was Ernst Rother from EMI Electrola of Cologne; the reason for the visit was to look at Command's quadrophonic recording systems. The London Boy singers made use of these facilities when they were in to record their new album.

Irish news

Trend Studios Ltd., of 10, Hagan Court, Lad Lane, Dublin 2, have now re-opened after alterations and have returned to a busy schedule. Margaret O'Brien (Ex Ludlows) recorded tracks for an LP. Also recording tracks for LP's were Cyril Shay, and David Meade who recorded with a string quartet. The Studio recorded a live LP *Live at Fairways Hotel* with various artists. In the studios recently have been The Deep Set, Urge, Tomorrow's Peopel, The Drifters and Sandy & The Royal Earls.

Miami single

Dicky Rock & The Miami have been in **Eamonn Andrews Studios Ltd.**, recording a song called *Burning Bridges*, arranged by Tommy Ellis. The Studios opened specially on

Sunday morning at 9.30 a.m. to make the recording.

Brian Byrne of Emmit Spiceland fame recorded a single. The Tom Kelly Sound recorded a song called *Tuesday's Child*. Other artists in recently were The Arrows, John Flynn, Derek and the Sounds, and Red Hurley & The Wheels.

Mungo album

Mungo Jerry's new album has now been completed at **Pye**. Barry Murray was the producer and Terry Evenett the engineer. Evenett also engineered sessions for an unnamed Decca group—Mike Gibbs was their producer. Howard Barrow has put in his share of desk hours this month, with sessions by Cyril Stapleton's orchestra, Flying Machine (produced by John Goodison), and a couple of orchestras recording cover versions of current hits for Avenue and Marble Arch records.

Alan Florence was also working hard last month with an LP by the City of Westminster String Band (John Schroeder produced) and the German version of *Rupert the Bear* by Jackie Lea (Len Beadle produced) to his credit. Ray Prickett has John Macloud's production of the London Pops Orchestra.

Gus Dudgeon produced and Robin Cable engineered tracks for John Kongas, Spring, Elton John and Magna Carta



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in Trident's studios this month. Robin also desked sessions for Katrine Howe—produced by Andrew Cameron-Miller, and for Colin Scott—produced by John Antony.

T. Rex LP soon

Engineer Roy Baker worked with producer Tony Visconti on a new T. Rex album and on his own when Ginger Baker dropped in to listen to his recently completed cuts. Raymond Froggatt and Linda Lewis used the production services of Roger Bain and Ian Samwell respectively; both were engineered by Ken Scott.

Contest songs on LP

Brothers Mike and Robin Thompson have been joined by Canadian Nick Bolgona on the engineering staff of **Wessex Sound**. Nick's first job was recording Putney Bridge for their new single and LP—the production was by Tommy Sanderson. Mike was at the desk for the new Clodagh Rodgers album of Eurovision Song Contest entries and 1984 (*Sargent Smiley Rag's*) new album; both were produced by Kenny Young.

Gerry Monro single

Mike was also responsible for the new Gerry Monro single which was produced by Les Reed. Reed also had his orchestra in the studio laying down some tracks for his new Decca album. Robin Thompson controlled the sound on the Flirtations' single (with Stevie Wonder), and the single by eight-year-old Ritchie Bermont (Tiny Tim in the film 'Scrooge'). This session was also produced for Les Reed.



Gene Gutowski's 'Romance of a Horse Thief', starring Yul Brynner, Eli Wallach, Jane Birkin and Serge Gainsbourg, has recently completed post-sync and dubbing at **Cine Tele Sound Studios Ltd.** (C.T.S.), Bayswater, and should be due for release soon, also in was composer Michael J. Lewis, recording the music for the Mediarts/Paramount feature *Unman, Wittering and Zigo*, which stars David Hemmings. The picture above shows Michael Lewis (seated). John MacKenzie—Director and Gareth Wigan—producer (right).

Cheshire's own **Strawberry** studios have been occupied by the Sid Lawrence orchestra yet again; Peter Tattersall was the engineer on the sessions. Eric Elder's new single *Santa Fe* was made with the aid of Eric Stewart at the control desk. Scaffold are another group to have recorded musical explanations of our new decimal currency, this time for the BBC. Hotlegs have now finished their first album and are now working on their follow-up single. Pete Cowap has finished recording his new album for

Pye, and Freddie and the Dreamers have recorded their next French single (their last one reached number one). A new husband-and-wife team with the name Rameses have been recording an album and single of 'space' music; release is set for March 12.

Football songs

Hollick and Taylor have been producing a vast number of straight off demos this month, (a sudden upsurge of songwriting talent in Birmingham)? Alan Randall used H & T for his new release on the Domino label; the number was especially written for Coventry City Football Club supporters but, due to demand from outside the club, the single should now go on open sale. The flip of the single is a number called *Decimalisation* and is already proving popular for educational purposes. An album of Compton organ music was produced by the mobile unit in Southwell, Nottingham; the record was made for the Osborne Organ Galleries of Yorkshire.

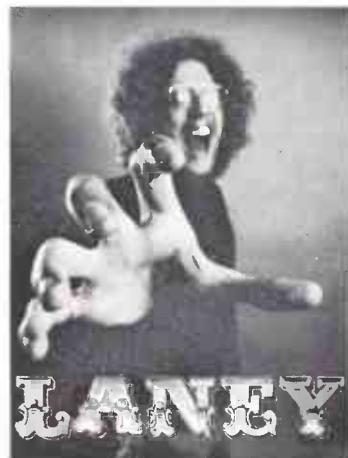
Osibisa album

Philips recording artists Gentle Giant have been working on new cuts for their forthcoming album in **Ad-Vision** this month. The sessions were engineered by Martin Rushent and produced by Tony Visconti. The all-black band Osibisa have also been using Rushent's services to record their next album for the Bron empire. RCA are to release the tracks being produced by Barry Sage and also engineered by Rushent for the Band Tonton Macoute

(Haitian Creole meaning Bogeymen). Eddie Offord has engineered the final few tracks for Shirley Bassey's new LP, produced by Johnny Harris, and new cuts for Pet Clarke's next Pye release. Also in the studio this month were: ELP, finishing off their next album; Dr. Moog, giving a series of lectures to members of the recording industry; and Brian Auger, recording some material for Swiss television.

Micky Finn/Zappa

Tangerine's engineer Tony Rockliffe has been busily engaged this month; Gun—produced by their own Ian Sippen, Raving Green—produced by Ray Randall and Apple Records—producing backing tracks for 'Top of the Pops', were among those to use his talents. Universe with producer Peter Amott, Micky Finn with producer Don White, and Jan Dukes DeGray were all served by Robin Sylvester's engineering talents. Frank Zappa has been connected with Micky Finn's recording session, but to what extent, or in what way, is not yet clear.



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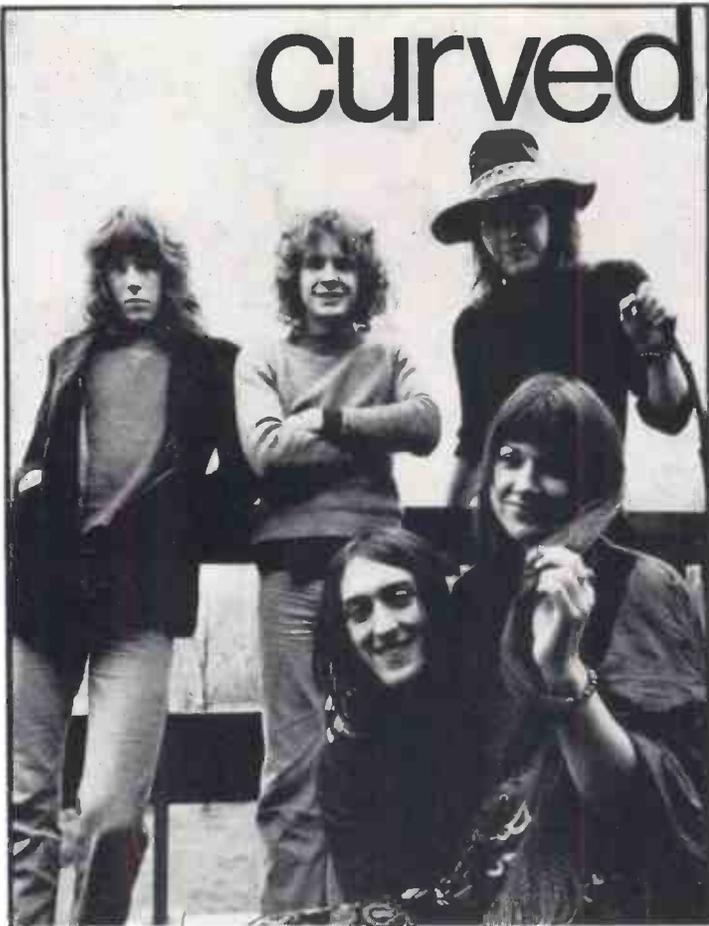
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curved air



In a few short months Curved Air have emerged from the unknown depths to become one of the most talked-about bands around. By a combination of record company promotion (ranging from ads to that pretty patterned album) and a word-of-mouth reputation gained from their gigs the group became a 'name' before they had really done that much.

Confidence

Such a situation can be worrying for a band, but Curved Air have the confidence to carry on unaffected. 'It's a new game for all of us,' said violinist Darryl Way, 'except for Ian Eyre and Sonja. We've enough confidence in our music, and the hype hasn't worried us. We've

always felt we could match the expectations. Whatever the goal that's been put in front of us we've set out to achieve it. It's been a strain but we've not been worried that we couldn't fulfil the promises.'

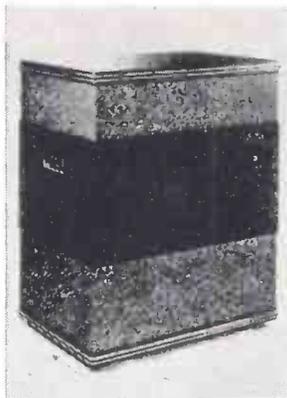
For those who don't know, the group consists of singer Sonja Kristina, lead guitarist and keyboard player Francis Monkman, Darryl Way on violin, Ian Eyre on bass and Florian Pilkington-Miska on drums. The group started after Darryl, who was trying to get a group together, met Francis in a music shop. Francis had a trio going and the two joined forces.

After various changes it ended up with the present line-up—minus Sonja. They got a job on the musical *Who The Murderer Was* by Galt McDermot (who wrote

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Hair). One Mark Hannau heard them, became their manager and suggested they add a female singer. After some auditions Sonja joined them last March, and they became Curved Air.

'In that year,' says Darryl, 'we've gone through all the necessary stages to handle where we are now. Small gigs, bad gigs, parties and so on.' Now they are accustomed to their new way of life and are getting on with the job.

Vivaldi

Darryl, who started playing seriously at 14, spent two years at Dartington College of Arts and then attended the Royal College of Music for a year. The highpoint of the group's act is their well-known piece from *Vivaldi* which has led to the band getting a 'pop-classic' fusion tag. 'I don't like to think of it like that,' said Darryl. 'We're just using what we've learnt, and there are a variety of influences in the band. Francis and I have gone

through a lot of musical stages through being taught classical music. Sonja was in folk and singing in *Hair*. Ian's a rock bass player. The classical thing isn't conscious at all. I don't want to try and fuse the two, it's pointless. Barriers are breaking down anyway.

No phobias

'Everyone gets tagged I suppose, but audiences take in what they hear. They like it or they don't. They don't apply tags; it's only critics and pop papers that do that!'

Their *Vivaldi* is also a problem in another way: 'It's very difficult to beat it for excitement. You can either write something faster or louder, but it has to be completely different, and it's hard to write something more effective. We're putting in a middle section on the next album that we do on stage but which isn't on the first album. There's also some material that has developed out of material that's on the first album.

'The new album is really a clarification of the style of the group. I think the music has a lot more depth and we have got a lot more experience. The band has developed a lot from the time when the first album was recorded.'

This month the band tour America on a two months' coast to coast trip. 'Personally I don't want to go,' confessed Darryl. 'I just don't fancy the idea of America, it seems too big and impersonal. I'm very English—attached to the English soil. I'm also apprehensive at the thought of flying, but there's no room for phobias in the band, and it's got to be done.'

Fiddle

Darryl, by the way, is having a solid perspex violin made at the moment. 'A friend of mine is making it. It's going to sound beautiful but it will be very heavy to play. It'll be nice to have everything perspex like the guitar and bass are already.'

At present Darryl uses an ordinary violin with steel strings amplified by a specially designed magnetic pick-up. Another thing the group are experimenting with is a 1,000 watt WEM stereo PA system. 'We've used the Who's stereo WEM and you can throw the sound right across the auditorium.'

Unpretentious

So Curved Air are already well-established, and have already encountered the problems that go with that, including being misquoted in the Press. 'A lot of things have been printed that sound pretentious when quoted but which weren't in the context they were said,' explained Darryl. 'It's very difficult. When you're getting misquoted and sensationalised you tend to end up saying "yes" or "no", just clamping up. I'm getting very wary of interviews since things have been put down wrongly. The last thing we want to be is pretentious or intellectual about the group.' M.H.

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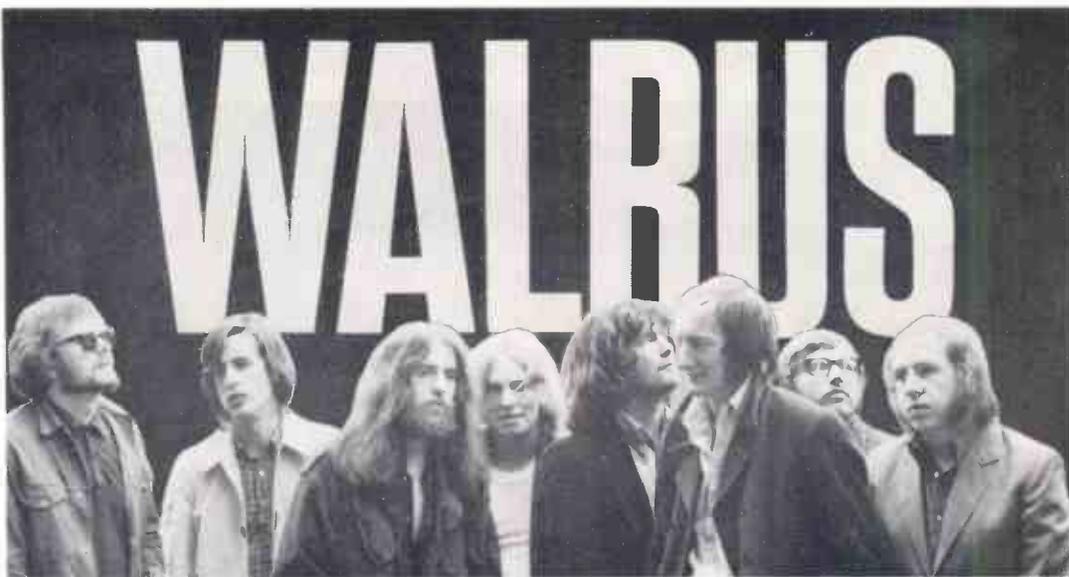
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SEVEN-EIGHTHS of Walrus are Londoners; one-eighth is an Anglified Italian. Their music is of the currently popular Chicago/Blood Sweat and Tears type, with just a touch of added commerciality — not too much — and not sufficient to label them as a commercial bopper band. The three-piece brass section is fairly well restrained, with very little ego-tripping. This is due, no doubt, to the tight arrangements and very noticeable absence of long 'improvisation' sessions. Sometimes the arrangements are just a little too tight and the leading track of the second side of their first album typifies this: sax appears exactly where one would expect it, lead guitar riffs do likewise (somewhat like the music of the Funky Chicken and Sex Machine brand). Walrus do not admit to being influenced by any major factor, but as a whole they appreciate the works of Traffic, the Band, Byrds and Chicago. Traffic and Oscar Brown, Jr. are the only people outside of the band who have contributed to the material performed on *Walrus* (an original idea for the name of their first LP), *Coloured Rain* and *Rags and Old Iron* being the tracks in question.

Individually, the line-up is: Steve Hawthorn—bass; John Scates — lead and rhythm; Barry Parfitt — organ and piano; Noel Greenaway —



vocals; Don Richards — trumpet; Roy Voce — tenor sax; Bill Hoad — assorted saxes, flutes and clarinets, plus Luigi Salvoni — drums and assorted percussion. All are very competent musicians and show a togetherness that many more experienced 'name' bands would do well to emulate.

Determination

Hawthorn and Greenaway are credited with the band's formation, most of the musical material and all of the promotional activities. Judged on sheer determination and hard work, Walrus deserve to be much further up the fame scale than they are.

'Although we have been together for little over 20

months, we didn't really try to publicise ourselves before about two months ago. So many bands fall into the trap of telling everyone about themselves before they've really got the material and professionalism needed to go anywhere,' explained Steve.

Noel took up the tale. 'Tim Sherman came down to one of our gigs one night. We didn't quite know what to do about signing with a record company — he suggested Decca, so we took his advice, and that's it! Dave Hitchcock did very much the same thing and he's been our producer ever since.'

Saturation

The unfortunate thing for Walrus is that they were not

the first — or the earliest — with their sound. The way things are at the moment, there are so many other groups around playing similar music (not usually as well) who are having elaborate hype campaigns and publicity features — which tend to saturate the market for this type of sound. Let's face it, within the last ten to 18 months there has been an incredible upsurge of the electric / brass band numbers, and everyone can't make it to the top. Walrus are, despite all this, one of the top three bands of this type in this country. Patience, hard work and word-of-mouth publicity from their numerous fans are bound to pay off and make them well-known in '71.

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THERE is very little one can say about the Flying Burrito Brothers that has not already been said 20 times over. Two of the quintet — Chris Hillman (bass and mandolin) and Michael Clarke (drums) — were regular members of the ever-changing Byrds. Gram Parsons (rhythm guitar, keyboard and vocals) sessioned with the Byrds many times but never became a full member. Sneaky Pete Kleinow (steel guitar) suffered the same fate; he played often as a member of the band, and was reputed to be the Byrd who didn't come to all the gigs when, in fact, he was only a friend and session player who frequently sat in. Bernie Leadon and Rick Roberts are the two newest members to the fold; neither had ever played with the Byrds prior to joining the Burritos.

Rick Roberts joined as recently as last October (before that he was a street singer), as a replacement for the highly accomplished Gram Parsons; not an enviable task, but one which he quickly got the better of. It was fortunate that in this country, although the Burritos' music is relatively well-known, the individual members were not, so very few of the vast numbers of fans who attended their concerts were actually aware that they were watching a band which was three-fifths different from the one which recorded *Gilded Palace Of Sin*, and one-fifth removed from that which re-

corded *Burrito Deluxe* last year.

Instrumentals remain the strong point of live shows, and deservedly they receive the greatest ovations from the punters. The banjo/dobro picking of Bernie Leadon and Chris Hillman's mandolin are incredible — despite their own statements that they are a 'goose bump band', bluegrass is their forte. 'It's too easy to say that we started the Burritos just 'cause Gram and I wanted to keep doing what we had been doing with the Byrds,' said Chris, 'the Byrds were going very country. In basic language, the Byrds left us, not vice versa.'

'Well, as I was saying, you don't make a band just by getting X number of guys with their instruments together, you make a band by playing with lots of guys and then finding which one's fit best—

that's how we came about.'

Pete explained: 'To say I was never actually a Byrd is going a bit far. At the time of *Notorious Byrd Brothers*, the whole thing was more of a gathering instead of a band. We're the Burrito Brothers for the same reason. I guess all of us have played with the Byrds since we have been the Burritos—one family, we're all brothers — music is our mother.'

'Back home we still do gigs and tours with the Byrds. We open the show, then they come on, and we finish by doing a spot together. We can't really come much closer than that!'

'When we officially left to get this together we had to go through some really hard times.'—Chris resumed his tale, 'From a fairly well-off band to nothing in the space of a few weeks is quite some-

thing. In a way, I'm glad it happened; it really gets you together, man!'

'We were playing clubs and bars down south for a while, it was a good place to rehearse, and those truckers used to give us a real heavy time because of our hair, but after ignoring them and just carrying on with our playing for a couple of nights they began to like us—despite our hair—and by the end of the first week the place was packed with truckers—very much the "Easy Rider" scene.'

There is one addition which the band needs before the vocals reach the standard they were once at: a 'castrato' of the Graham Nash variety. At the moment, vocals are lacking in that final polish which is so important. On the first album Gram Parsons filled the role, and, according to Chris, 'One of the reasons we wanted Rick to take Gram's place was 'cause he has a good high voice. Perhaps as he gets more experienced within the band's format, he will take more and more of the lead.'

The Burrito Brothers are good, they play wholesome country music, but quite honestly there are bands within our own shores which can produce equally fine sounds—not instrumentally — but vocally. Bands such as Southern Comfort and Brinsley Schwarz are on an equal footing. Yet another case of the other man's grass being greener!

—❁❁❁—

THE FLYING BURRITO BROTHERS

From left to right: Chris Hillman, Sneaky Pete, Michael Clarke, Rick Roberts and Bernie Leadon



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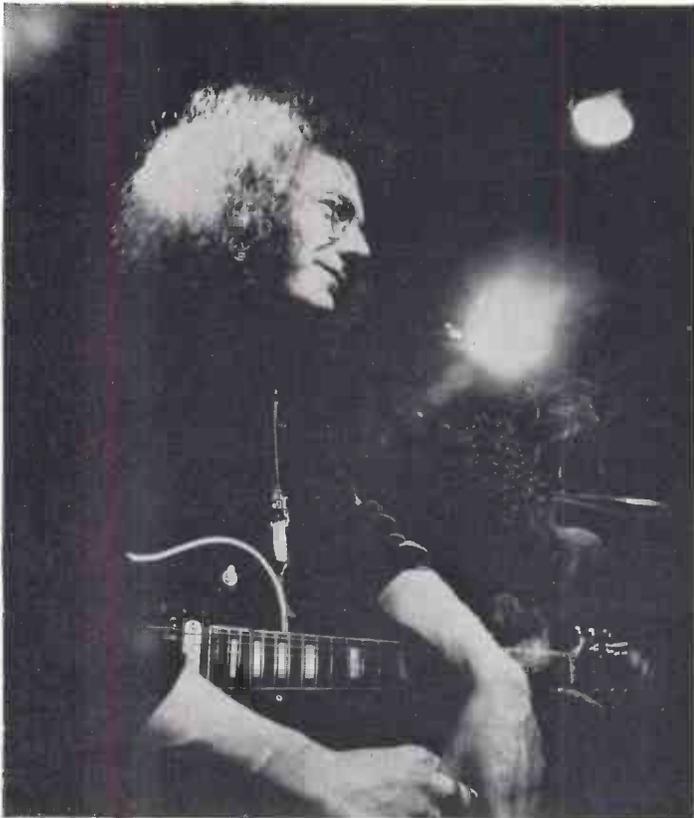
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PROFILE

ROBERT FRIPP



THE spectre of King Crimson presents an enigmatic and slightly Machiavellian image to the world at large. In the rock business, Bob Fripp is thought of as a cross between Dr. Who and Ming, Emperor of the Universe. This image is largely brought about *via* the medium of the Crimson records—for which Peter Sinfield's lyrics must bear a share of the responsibility—from Fripp himself, and from the wealth of strange anecdotes about his dedication and his obsessions with *Crimsonia*.

Yet King Crimson ('a way of doing things') soldiers on. The two constants are, of course, Fripp and Sinfield, who alone have been on all

three albums; Sinfield as lyricist and light-show operator, Bob Fripp as guitarist, mellotronicist(!) and user of 'other assorted devices'. There is obviously some kind of symbiosis present in the Fripp/Sinfield relationship.

The image that Fripp presents to an interviewer is, as is often the way, totally unlike that of the media. Gentle and dignified, Fripp insists on sitting on the floor, rolls his own (cigarettes) from an ancient tin, and answers questions in a melodic West-Country ('Dorset, actually') accent (not unlike his friend Keith Tippett, for whose work Fripp has nothing but respect and admiration). Bob is earnest and sincere about

King Crimson, preferring to define it as a state of being rather than a musical policy.

The younger Fripp came up from Dorset three or so years ago, armed with a Gibson Stereo, and after certain meetings, the short-lived Giles, Giles and Fripp was born. The first of many personnel changes was made, and Mike Giles and Bob Fripp formed King Crimson, together with Ian McDonald, Greg Lake and Sinfield. This controversial band burst upon the unsuspecting public with incredibly eerie songs, a stunning stage-act and an excellent light-show. The momentum gained with their first album *In The Court Of The Crimson King* peaked co-incidentally with their first and only tour of the States—after which McDonald and Giles both departed. The second album *In the Wake Of Poseidon* attracted some criticism for being a re-statement of the earlier record but, as yet, no such assault has been made on the third, *Lizard*, which is Fripp's most important record to date.

About *Lizard*, Fripp has little to say, but he seems to consider it incomplete. As with all of *his* albums, Bob feels that *Lizard* is good in parts—especially the second side—but less so in others. Nevertheless, anyone with half an ear for production can appreciate the incredibly painstaking approach that has been made. The music is so complex, so demanding, that it is doubtful whether anyone but Fripp would have the patience with it. But Bob Fripp *does* have patience; he is not even slightly off-put

that musicians leave him—having only words of compassion for those who have done so. Badmouthing is not one of his traits.

Like many, he learned his patience the hard way—from struggling to learn the guitar on a series of inferior instruments. 'I've been playing for 13 years,' he says. 'Started when I was 11'—from which the amateur sleuth can easily deduce that Fripp is now 24—'on a six-guinea guitar which was appalling. It needed pliers to hold the strings down above the fifth fret. Then I got a Rosetti.'

The frets fell out of the Rosetti, but the patient young Fripp acquired his first real instrument—a Gibson Stereo—which he still has ('It's probably one of the best guitars I've ever played'). About two years ago, while out shopping for gear with Greg Lake, he found a vintage Les Paul Custom in the window of Take Six. He was looking for a Stratocaster at the time ('don't like them too much, but the pickups are fantastic'), but who can resist a Les Paul? Bob certainly couldn't, and it is now the guitar which he plays on stage with Crimson.

When *will* Crimson go back on to the road? Fripp yearns to get back to live performances, but, at the time of writing, has still not filled the holes left by Gordon Haskell and in the meantime two more musicians have split. Fripp is not discouraged. When last heard of, he was starting to score the music for the next album—on paper, already! 'It makes it so much easier,' he says.



THREE weeks ago I, with an assortment of other members of the music and daily press, ventured along to the Royal Lancaster Hotel to meet Eric and his band War. As it turned out we were all to be used as little more than props for the Corps film crew, 'just filming a typical press conference'. Almost everything Burdon said during the conference he had already told me in an interview during his last tour (*B.I.* November issue). There were one or two points, however, which came up through the proceedings which merit space here: the first was his reaction to the jibes about his Elton John incident—a story which Burdon claims to have been blown up out of all proportion. When asked to elaborate on this Burdon would say no more than 'Elton's my brother — we are musicians — all musicians are brothers — there's no room in this business for people who don't want to be friendly.'

Deluge

Burdon has changed a lot in the three months since I last spoke to him; not so outspoken as before, then that's not very surprising—considering the deluge of criticism that fell on him following his modest willingness to don the Hendrix mantle. Lonnie (keyboards) jumped into the Elton John whirlpool.

'Man, if another guy wants to play all night and we have been booked to follow him, we will wait and play when he is finished. God, we're musicians, we like to play, it doesn't matter what time of day we play. Man we wouldn't walk out on nobody.'

When asked for his reaction

BURDON

'All I want is the bread'

to the criticism of his 'obscene' lyrics to *P.C. 3*, Burdon was indignant to the extent of wanting to know why this track was criticised when, as he put it, 'ALL the songs I write are obscene. Why does everyone pick on *P.C. 3*?'

Following a long drawn out argument between members of War and the manager of the London band Noir relating to the question of Burdon commercialising on his coloured musicians, Burdon returned to the topic of his

future ambitions. 'Sure I am using them, I'm using myself and I'm using you. All I want is the bread. When I've got that together I'll leave War and make films. I'm sure they could get along without me. What I really want is to make complete audio visual trips. This isn't a recent idea, I've been working on it now for three years, and I've got three cans of film of Hendrix already. As soon as I can get a written contract from a company I will go ahead and make the film, at the moment I have a handshake deal with United Artists. War, Jimi Hendrix, Roland Kirk and Miles Davis will be the sound track and the story is basically the trip I've had from Newcastle to London to New York to Los Angeles and back again, a summing up of everything that has happened to pop music over the last ten years. Man I'm the only cat to ever come out of the L.S.D. trip and still be able to relate my experiences, got to show the world how it is.'

Burdon continued to describe (at length) the 'inadequacies' of his ex-record label M.G.M. 'We spent the last year showing them how to run their company—they have no idea how to sell records. We are Artists and Creators, I don't want to sit behind a desk looking at contracts all day, that's the accountant's bag.'

V.D. Agnew

In reply to a question regarding his participation in an anti-V.D. campaign in America, Burdon said, 'At that time Nixon and Agnew were always making statements blaming all America's

troubles on narcotics, so we thought we would try and straighten out the peoples' priorities. Hell, Man, there are so many more guys with V.D. than there are with dope hang-ups. If you shot dope you do it voluntarily, not so with V.D., so the authorities should be more interested in saving mankind from things which he has no control over than making a lot of fuss over something which the people want.'

Conned

Returning to his film plans Burdon said, 'I want to communicate, that's the business I'm in. Ever since I was little I liked Black American music. When I grew up a bit, I set out on a journey to find the source, but I got way-laid because I got involved in the pop industry myself. Now I'm happy because I am playing with the source. The thing that annoys me is that the people involved in the communications business itself are the ones who can communicate least. I mean now everyone wants to know about me, the same as they did when I was with the Animals, but while I was being conned out of all my bread nobody could give a damn. So much for communications!'

Exhausted

Questions from the press were exhausted long before a similar fate overtook the 'Beeb's' film stocks, so the proceedings were sort of terminated by a sort of thank you to all the sort of press who had patience enough to stay to the end (actually I noticed quite a few playing cards at the back).

S.H.

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'Comparisons are bound to be made — to either other musicians or to the bands that we played in before.' Rod Argent was under slight apprehension about Argent's new LP. 'The first album was produced before we had even played live and because of this people received it as though it was another Zombies album.' Russ Ballard put this down to not having really played together at that time and, as Rod had written most of the material, it was a natural occurrence to discover that they sounded a little like the Zombies.

The new album *Ring Of Hands* is nothing like the first; this is where the apprehension occurs, for both Rod and Russ wonder what the critics will say about their latest studio offering. The studio in question (where *Ring Of Hands* was recorded) was Sound Techniques, and honours on the production side are shared by Rod and another ex-Zombie, Chris White. 'We have always dealt with our own production as we feel that so much can be lost by having someone else work on your records. When Argent was formed we all agreed that the group should be entirely responsible for their own creativity. All the material was written by the band, therefore, by doing our own production, ideas are kept within the confines of the group and so make a completely personal feeling as to what is actually happening!'

The personnel of Argent are, of course: Rod Argent (organ, piano, vocals), Russ Ballard (guitar and vocals), Robert Hewitt (drums) and Jim Rudford (Bass and vocals).

Soon after their first album they journeyed to the Land of Opportunity. 'The American audiences were wonderful — they accepted us right away. They are extremely warm towards you and when playing to maximum crowds that warmth can be felt. Playing a gig when the audience is with you is great, but when that audience is something like 15,000 strong the feeling is

BOB HEWITT ROD ARGENT RUSS BALLARD JIM RUDFORD

argent



phenomenal—the emotions seem to run much stronger. As well as touring the States, Argent have also 'done' Europe. When asked the age-old question (whether they minded travelling) Russ, strange as it may seem, said he quite enjoyed moving round, although at times it could get depressing.

At the moment the band is waiting to see how the album is received before deciding what next to do. Having been well received on their last European visit, they anticipate a lot more time spent abroad. Most of their appearances in this country are on the campus circuit. Due to the amount of space available, Rod only takes one miked-up Leslie with him, although he does, in fact, have three such cabinets which, he confides, give the organ much 'greater depth'. Rod's axe is a Hammond C3 with a Hohner Electric Piano mounted on top as a third keyboard. Russ Ballard transports his musical abilities via a Fender Strat. Argent's amplification and PA gear all goes under the name of Laney.

Obviously, everyone has his musical favourites, but neither Rod nor Russ dwell on any in particular: they seem either consciously or subconsciously to be influenced by every source of music around them. This catholic involvement can be felt on *Ring Of Hands*, which cannot be slotted into any definite bag. Rod, although anxious as to the Public's acceptance of the LP, is actually quite pleased with the presentation. A progression has been made since the last album which is only natural after a year of playing together, and Rod feels confident in saying that this LP is in line with their stage presentation.

Argent cannot be categorised like other bands. They have a total involvement in their music which has a mystical quality; their influences cannot be traced, and, if asked to place themselves in a bag, there is only one available: Argent itself.

P.S.

Johnny Winter

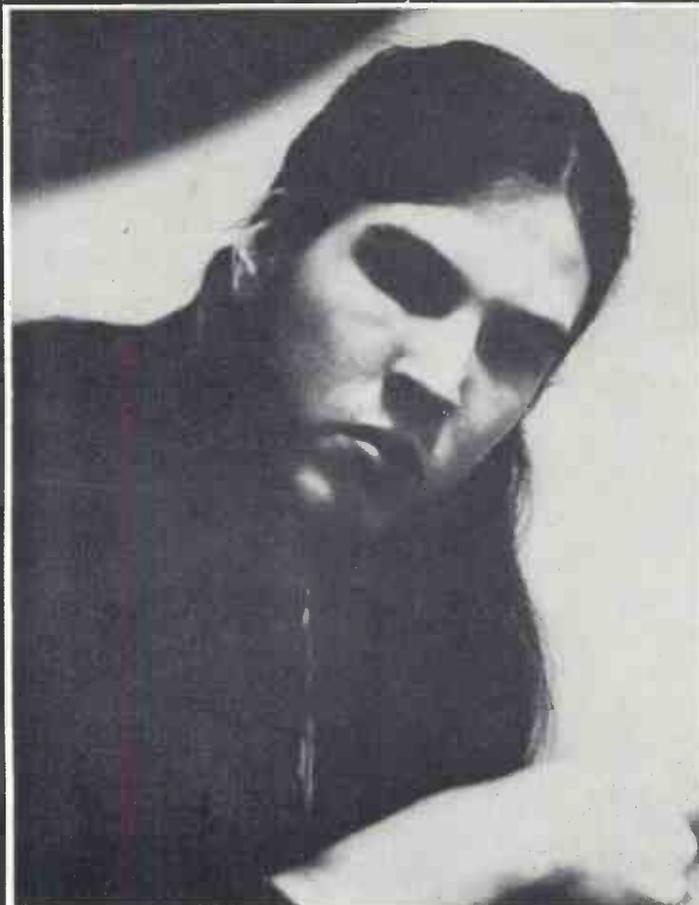
'It's fun, and it's entertainment and it's the business too. It's all those things and you've got to take it. It's not one or other—it's everything. If you let one slide, then the whole thing falls apart. You've got to try to keep it all together and it's hard because there's so much of it to do. If you let your business slide, then you can't afford to ship your amps from place to place to play. . . . If you don't have the time to get nice clothes, then people don't want to look at you . . .'

So said Johnny Winter of his part in the music industry. Johnny spoke to *Beat* in London at the beginning of his second tour of Europe.

Success at national and international level has taken him time to achieve. He has been a professional musician for about a dozen years, most of which have been spent in Texas. In the last couple, however, things have really been moving for him: a new manager—New York club-owner Steve Paul; a new



'I've been playing since I could talk'



Bobby Caldwell: On new album

recording contract — with CBS; wider plays on radio; multiplied audiences of concerts and festivals.

Johnny Winter is now 27, and he started early.

'I've been making records since I was 15,' said Johnny. 'Every kind of record in the world. I don't mind the records coming back, but the stuff that comes back is stuff like I didn't sing on and they call it "Johnny Winter". There's others that are like demo sessions that weren't even good enough to put out on a local label when I was 15. I thought they'd been thrown away. No! They hadn't. Now they're out. And the old Johnny Winter records which I'd like to have come out, they come out and dub a whole rhythm section in—drums, bass, even slide guitar, which I didn't play when I was 16 or 17.

'I had all sorts of bands in those days. We used to play after the basketball games, sock-hops . . . YMCA membership drives, anything I could play. Then when I

was about 15½, I played clubs. At the same time I was trying to go to school and making records for a little company. Every year or so I'd get a regional hit and they'd lease it to Atlantic or MGM or somebody and sell a few. Nothing really big.'

The Winter family is quite a musical one. Johnny's father plays banjo and sax; his mother played the piano. Brother Edgar usually played—with Johnny, either sax, drums or bass; but now has his own group.

'I've been playing something ever since I could talk,' Johnny continued. 'When I was four, I played clarinet and piano a little bit. Then I found I had to have braces and couldn't play the clarinet. So, I found a ukelele someone had around the house, and I played that one night. Then I graduated to baritone uke, which is a little bigger. And there was an old classical guitar that my grandfather had and I started picking that up when my hands got

big enough. I guess I was about 11.'

What made Johnny take up blues and rock?

'It was the most driving, intense music,' he replied. 'Rock'n'roll kind of came out of blues. I heard the rock before I heard the blues—people like Carl Perkins, Elvis Presley and Chuck Berry. When I heard the real stuff—on radio and records—I couldn't believe it!

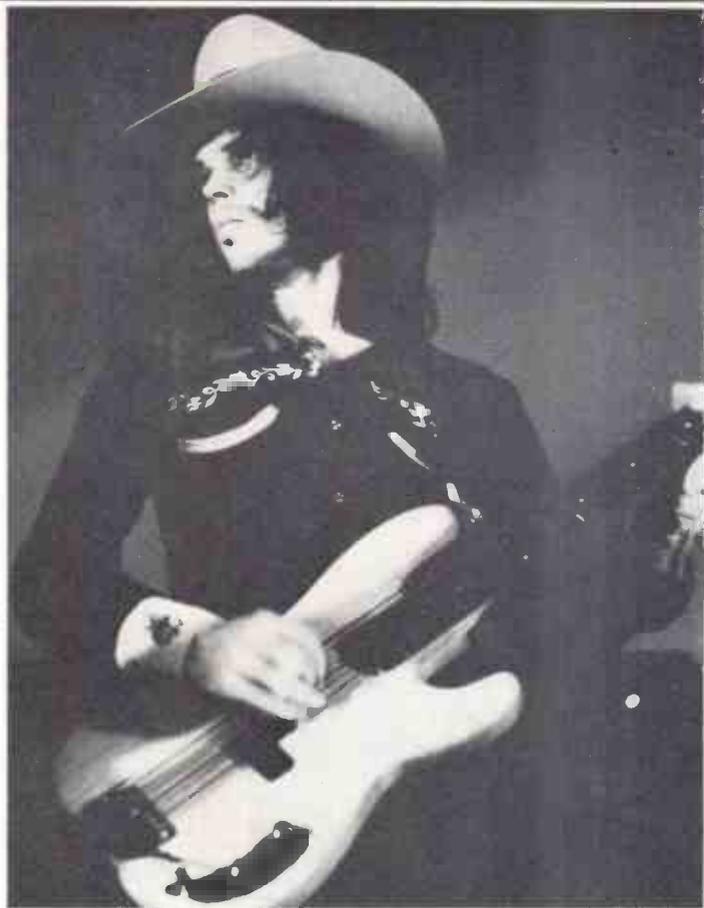
'If I didn't think I was progressing I wouldn't keep doing the same thing. I probably learn from every type of music that I like and I don't want to be tied down. If I want to do gospel music or hillbilly music next year then I want to be able to do it.

'Blues is always going to be my favourite because it just is the most emotional type music. It's not really music, it's a personal communication of the person that's doing it with the people he's doing it for. You know, some of these guys can't even play guitar. They beat on it. I don't care about technique—if a guy can't even make an A chord

—if there's a lot of feeling there. It's like an emotional experience.'

About ten months ago, Johnny Winter formed a new group around him. Edgar left to play in a more jazz style. Johnny was joined by Rick Derringer and Randy Hobbs, who had previously been with the McCoy's of *Hang on Sloop* and *Sorrow* fame. A couple of months later Bobby Caldwell took over as drummer.

Randy Hobbs uses two different instruments: the Fender Jazz bass and an Armstrong bass. Bobby Caldwell uses a Ludwig Super Classic outfit. He says of it: 'It's just a basic kit. I had a double bass-drum kit given to me but I used it only for about eight months. It just didn't seem to be my type of thing. It was too contrived. If you can use one bass drum, then you can take on two, but not enough people know how to use one. So now I just use a single bass, a shell mount tom, two floors, four rod cymbals and a high-hat.'



Randy Hobbs: Two bass guitars



'When I heard the real stuff I couldn't believe it!'

Rick Derringer uses a Gibson Les Paul model. He says that for its sound he prefers the Fender Stratocaster, but reckons the old Gibson pick-ups were made with better quality copper wire, which gives more volume and power.

Johnny Winter uses a Gibson Flying V or a Gibson Firebird, and, when playing slide, a Fender 12 string with six strings on it. After experimenting with various other things, Johnny settled for a piece of plumber's pipe as a slide.

'It goes everywhere with me—that and my pick,' he said, producing a piece of silver pipe about three inches long. He wears the slide on his little finger and with the guitar tuned to an open chord, can still use the other fingers to bar the frets.

Johnny uses two basic tunings when he plays slide—a 'hillbilly A chord' (which is E, C sharp, A, E, A, E) and E which is E, B, A flat, E, B and E.

The latest album from the band is called *Johnny Winter*

And, while a fourth for CBS, including the present drummer Bobby Caldwell, is on the way. Johnny Winter records are the sort that must be played loudly. They reflect his uninhibited stage appearances. Says Johnny; 'With a record, you make a statement. You say "Here it is" and you have to wait months to find out if people really like it. On stage you know immediately.

'You're always trying to play to the people. We play pretty much the same wherever we are, but we'll play more intensely if we're not getting through.'

How do English audiences react? 'The first time I played for an English audience was at the Albert Hall,' Johnny replied. 'I was here in April. That was really good. Everybody said they're going to be real cold... intellectual about the whole thing. But they weren't at all. They were great. People were actually dancing in the house. I loved it. I was expecting the worst and I got the best.'

C.P.

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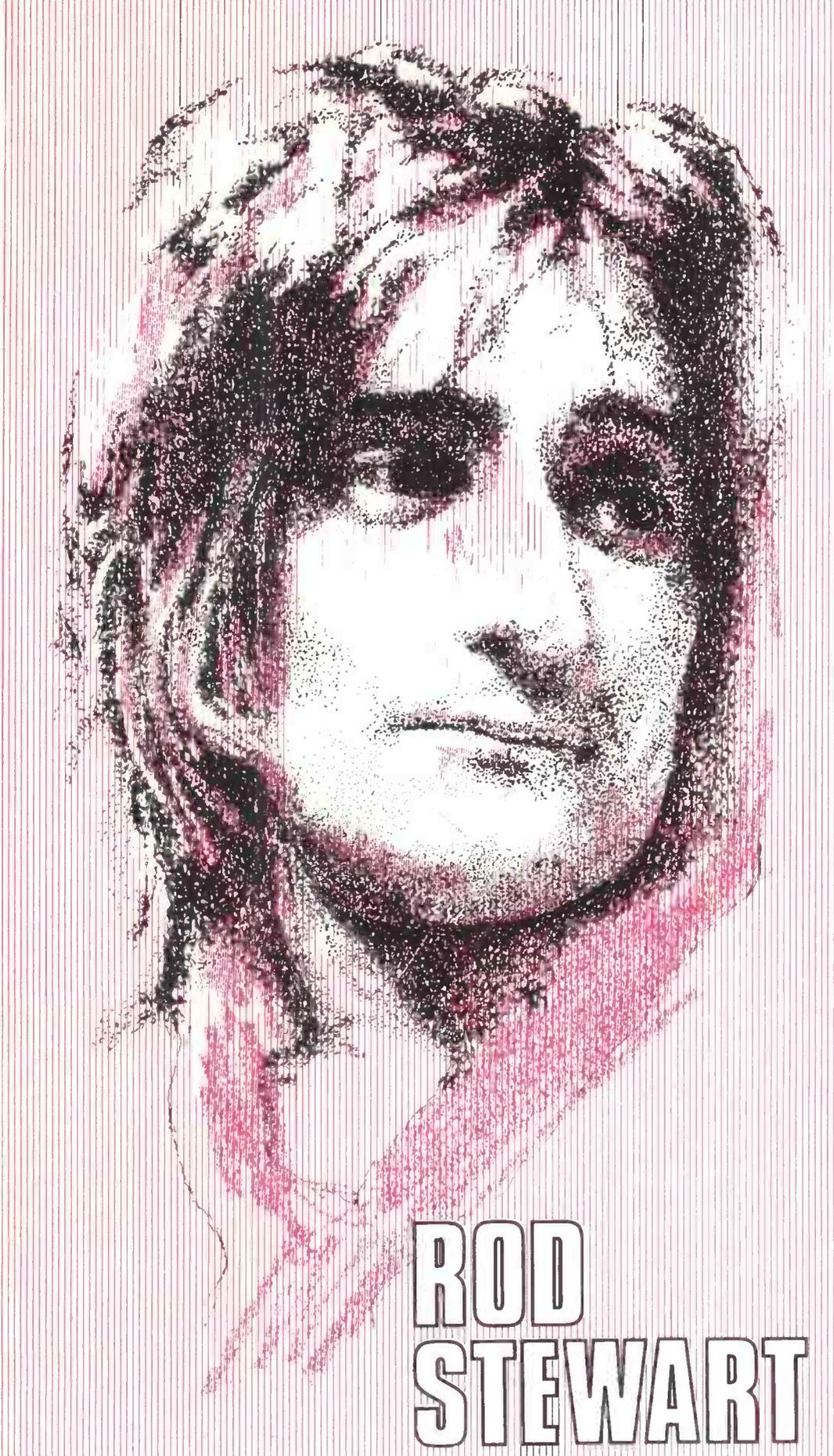
BI/3/71

'Another Remarkable Englishman'

Newsweek is a staid establishment American magazine and would make a lovely twin brother or sister for the equally staid and establishment *Time*. However, the above phrase was the description bestowed by them upon Rod Stewart in their feature 'The Future of Rock' (*Newsweek*, 4/1/70). I was, in fact, privileged enough to be the first person to inform Rod of this journalistic acknowledgement of his work (even though it was some weeks after its appearance) and also of the accompanying photographic acknowledgement which showed him in a typical dragged-out-of-a-haystack pose.

On the left hand side (politically speaking) of America, an underground rock magazine recently grilled Rod for eight hours while cassettes sat eavesdropping to provide a five-page 'depth' interview. 'You come out feeling you've been brain-washed,' he told me, 'but you do get wined and dined.' Also each of the British music papers have had their Rod Stewart pages recently and even one of the 'underground' newspapers was bold enough to publish his 'revolutionary' views. Apparently the views he held were a bit too revolutionary for most of our mind-expanded, freethinking generation. 'I've got this habit of putting my foot in it,' he explained. 'I said that Enoch Powell was a good thing and that student politics and revolution was bullshit.'

Yes, suddenly Rod Stewart is the sort of person you'd let your journalists write about—but his career is far from the 'suddenly' sort. Born and bred in Highgate, he was three weeks a footballer for Brentford United before hitting the road in well-known beatnik tradition. Bumping around in Belgium, Spain, Italy and France, Rod was, in his own words, 'a folk singer'. He reminisces of a girl who threw a rock through his £45 hire-purchased guitar on



**ROD
STEWART**

Brighton beach and tells me that his hair was 'down to here' pointing vaguely in the direction of the upper chest. On returning to England he made picture frames for a hunch-backed owner of a small firm in Ladbroke Grove. 'He had no friends and we were the only people who'd talked to him,' remembered Rod. Only in this sort of job could he keep his down-to-here hair which was at that time the ultimate in rebellion—a sort of club badge' he says.

Suck it!

James Powell and the Dimensions were the first group to accommodate Rod—as a harmonica player. He remembers seeing Mick Jagger playing with the Stones in Richmond and for the first time realising that besides blowing into a harmonica it was also possible to suck! Obviously the Dimensions could have benefited tremendously from this acquired knowledge, and I feel I can quite honestly say that this move was indeed 'progressive' in the fullest sense of the word. Long John Baldry's Hoochie Coochie Men were the next to avail themselves of Stewart's talent, and he stayed with them through their various name changes and personnel changes . . . from Hoochie Coochie Men to Steam Packet (Steam Parcel, says Rod) to Shotgun Express. Besides Baldry himself, the talents of Julie Driscoll and Brian Auger were featured, and the and the Coochie - Packet Express saga has proved to be one of the formative wombs of British rock/jazz/blues—along with the Graham Bond Organisation, Stones and Mayall.

Rod's exposure to the Transatlantic public came with the Jeff Beck group. Twelve Stateside visits culminated in a decision which could have been the biggest disappointment of them all. The group were invited to play at a festival to be held in a rural area named Bethel which lay outside of New York. However they turned

down the offer not knowing the eventual success and far-reaching effect that this festival would have. This was the festival to be known as Woodstock. 'I did used to of it as my biggest disappointment,' says Rod, 'but now I look at it in a different way. If we'd have done Woodstock we would have stayed together as the Jeff Beck group and I wouldn't have been able to further my solo interests. I would still have been a sideman to Beck.'

It was soon after their return from the States that the Beck group disintegrated. It wasn't a clear-cut, publicised 'split' but more of a gentle falling apart. Stewart was already getting material ready for his first album *An Old Raincoat Will Never Let You Down* while fellow Beck man Ronnie Wood was becoming a 'Face'. Jeff Beck himself had plans for a group which would contain two ex-members of the Vanilla Fudge but a hot-rod accident put him in a hospital bed and the proposed group into an early grave.

No solo dates

At this point Rod joined Ronnie Wood by becoming the Faces' lead vocalist. If his relationship with the Faces is a marriage then his solo career is a concurrent love affair and he seeks neither a divorce nor an end to the affair. If he were to pick his choice of musicians and go on the road as a band then the individual members of Faces would be that band, says Rod—so for him there is no need to 'go solo' in the sense of live dates. Songs from his solo LPs are played with the Faces and everyone in the group is of equal importance.

The second solo LP established Rod as a singer/songwriter—if nothing else had done. With his voice sounding like the guts of the East End condensed and piped through stereo speakers—he grinds out his *Gasoline Alley* songs. Even the title speaks of the earthy, urban quality we have come to expect from Rod. In this area Rod is a



'If we'd done Woodstock I would still have been a Beck sideman'



Faces: Ian McLagen, Kenny Jones, Ron Wood, Rod Stewart and Ronnie Lane

logical extension of the lesson that Bob Dylan first taught us in the early Sixties . . . that is—you don't have to be a Singer in order to sing. In fact Rod's voice is not unlike Dylan's at times—especially when he's translating a Dylan song as he was when I visited the studio. He consciously strives for this roughness in his voice and one criticism he levelled at one of

the takes he made of the Dylan number was that it sounded too much like a nice folk song.

The particular song starts off 'Tomorrow is a distant highway . . . and will probably end up with that as its title. Acoustic guitarist Martin Quittington, violinist Dick Powell and Ronnie Wood on steel guitar provide the music. It will be on his

new LP—working title *Amazing Grace*—which should see the light of day and the touch of stylus in late April or early May. Other tracks should include Chicken Shack's *I'd Rather Go Blind*, Chris Farlowe's *Out of Time* (what a great number for Rod!) and Pete Townshend's *The Seeker*. A very pleased Mr. Stewart told me of another song to

be included which he'd written to a melody lifted from a Scots bagpipe tune. Before I could think 'What was Rod Stewart doing listening to bagpipe music?' he told me that his father is a Scotsman and that he feels some of the 'Scottishness' has been inherited. He also told me that his favourite listening falls somewhere between Al Jolson and Neil Young!!

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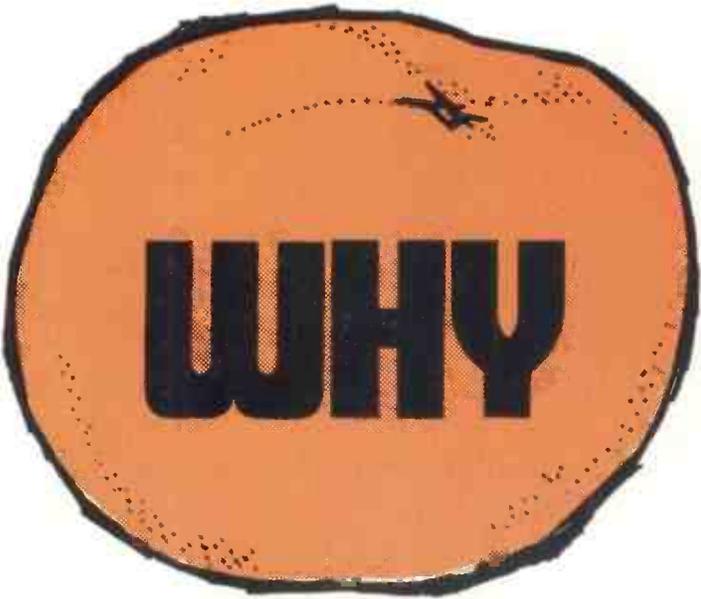
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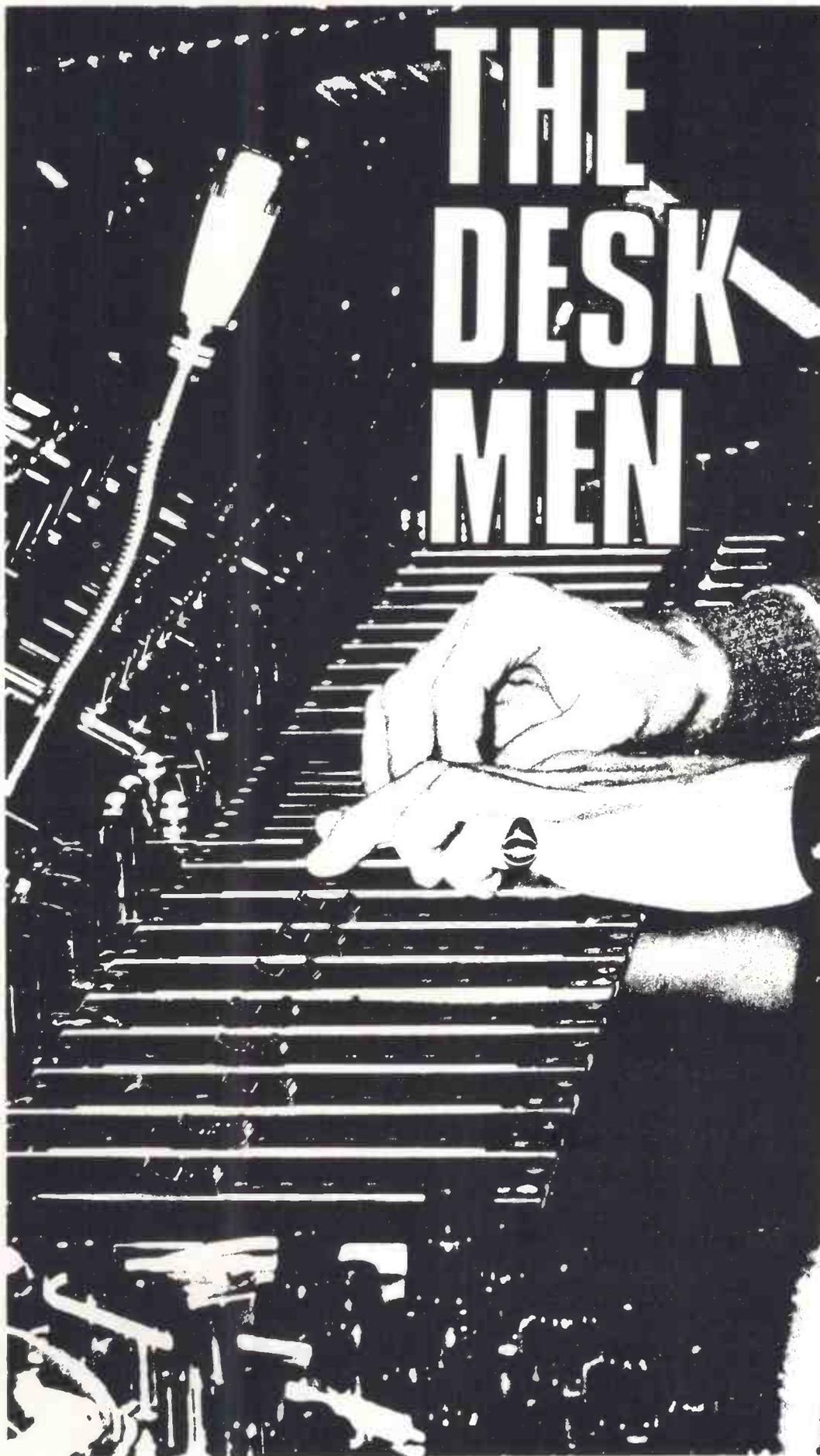
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THE DESK MEN

To many of us, involved as we are in other matters, the strange things that go on in Recording Studios are sometimes a little hard to get together. The public vision is usually one of a mystical building, peopled by strange breeds who wear headphones and speak in whispers, and from whose portals issue a magical stream of golden-coloured records. To speak of them is reason enough to lower the voice to a reverent level, to actually enter the sacred doors is a status-symbol extraordinary—except for those fortunate few who actually live and work inside the pearly gates.

The Engineer is the man who sits at the desk, who actually interprets the producer's requirements into technical terms. It is he who decides what mike shall be used, and where; what channels to use, how to switch them, wire them, dub them and mix them. It is the Engineer who operates the Mixing desk, who controls the placement of mikes, who is ultimately responsible for getting the artist onto the tape. Naturally enough, this job calls for a great deal of skill, and not merely in electronics. He must be able to empathise with the producer, with the artist and with his own technicians. He must have an exact knowledge of the Studio Characteristic (which is possibly why so few engineers work freelance). And yet it is only in recent times that his job has been acknowledged at all.

It is to bring him to the public eye, then, that we present this feature.

DESK MEN

Advice's Martin Rushent became an engineer in the classic manner: he wrote for a job, was given one as a tape-operator, and now, two years later, is a fully-fledged desk wizard, having worked with such illustrious names as Dave Dee and Co., Osibisa, Gentle Giant, Butter-scotch, Edison Lighthouse, Mike D'Abo and the Keith Relf Renaissance. What approach does he use when recording with name bands?

'It depends a lot on the type of group,' says Martin. 'I try not to have too many preconceived ideas beforehand. What I often try to do is hear some of the group's earlier work—an album, or something—anything to give me an idea of how they sound. If I can, I try and get to a live performance as well.

'With orchestras—big bopper-type productions—things are much more carefully controlled. There's usually a meeting between production and engineers beforehand, and everything is worked out in detail.'

'What I like most about being an engineer is the creativity.' It's been said before, but West of England Studios' Elizabeth Usher expresses it more fluently than most (she reads Law at Exeter University on the side). 'Sometimes when musicians have been working together for a long time, they get too close to see clearly what the other members can contribute. An informed outside opinion can help. This, in itself, is creative.'

Elizabeth got into the business via an interest in music, nurtured from her schooldays. She started in production work, 'used my eyes', and now combines both production and engineering functions at West of England's Paignton Studios. All the same, she is slightly

pessimistic about enthusiastic school-leavers getting into the business. 'You've got to be lucky,' she says.

Bill Price, now with AIR, started as an Apprentice Electronics Designer. At the same time, he had a deep interest in music and groups, which further nurtured his young tastes. One day he just got 'fed up' with his gig, and industriously wrote to every single recording company in the land in search of an engineer's job (having just become aware that such creatures existed). These deathless events took place eight years ago, by the way. The Decca Company (not so deluged with similar requests as they are now), gave him a job as a Tape-Op. Six months later, he had a break: he desked a session by the Applejacks which resulted in the hit *Tell Me When*.

Since those balmy days he has recorded every Tom Jones and every Englebert Humperdinck track—which is a bit of a step up!

'I like the music,' says

Bill, 'and I like meeting new people. Engineering is the only way I can think of where I can blend my knowledge of electronics with my love of music.'

Calrec Sound Studios are situated half-way between Leeds and Manchester in the Pennine town of Hebden Bridge. The Chief Engineer, Howard Smith, has been in and around the business for about ten years. Being a provincial studio, the work handled is quite varied. This, in Howard's opinion, is to the group's advantage because it helps him to maintain a fresh approach.

'In the physical and technical limitations of the studio in which he works, an engineer should try to handle as great a variety of musical forms as possible,' says Howard.

Whilst Calrec's only claim to fame this time are a few 'B' sides on release—the 'A' sides having been recorded in town—Howard sees the future of the studio and the music scene generally in quite a rosy light. 'As the



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DESK MEN

cost of London studio time steadily rises,' he says, 'so the groups will come out to people like us, except for those tracks that require the most complex technical facilities or studios capable of accommodating 30-plus musicians, and we are growing to meet even this need.'

'Engineers are going to take over the world!' says Andy Curtis of Central Sound Studios. What he really means is that the standard of engineering is going to get better and better. Andy is pretty well qualified to say so: he worked in bands for a while, and got to know many of the people in the business. Through his friends, he started work in a small studio, where he stayed for two years. Then he spent six months or so with Tan-

gerine, followed by a period of 'freelance' work, at which point he met Central's Freddy Winrose and landed where he now is.

Who has he recorded? Lionel Bart, Daddy Long-legs, Rare Bird, Honeybus, Assegai and John Cameron of CCS. His approach is 'to basically set-up the desk and studio, and then to try and concentrate on a complete sound rather than instruments.' His aim, like that of many other engineers, is to get the best overall set-up.

'Engineers are a breed apart...' Andy says, which explains his liking for the business, ... 'an evil animal at the best of times, but they're a great bunch,' he adds, jokingly.

De Lane Lea's Kingsway Studios are the source of some extremely varied and interesting sounds, varying from the heaviness of Deep Purple to the softer, more ethereal gentleness of Donovan. Engineer for all of these talents — plus such others as Nancy Sinatra,

Groundhogs and Fleetwood Mac — is the highly regarded Martin Birch (of whom Jon Lord said 'I wouldn't use any other engineer').

Martin 'wandered in' to the Recording business via playing in bands, and gradually edged his way over to the technical side. He applied for a job as an assistant engineer, got it, and has been at Kingsway ever since. This was about three years ago.

'Engineering is like painting a picture,' muses Martin. 'Every session is completely different and calls for a different approach. I like to record the group as they are — as they sound; unless, of course, they want to be something different for a while!

'Things I like about the business? The nice people, without a doubt.' The things he dislikes? 'The not-very-nice people!'

Martin is looking forward immensely to De Lane Lea's up-and-coming new Studios at Wembley, which should

be ready in a few months. Martin will, of course, be the Resident Genius.

Remember the one-hit RAF group of several years back called Hedgehoppers Anonymous? Incorporated in that particular crew was one John Stewart, Radar Technician with HM Forces. Along came the Group, along came the Hit, and John, smitten with the fleshpots of Civvy Street, wanted out. He got out, eventually, ending up at De Lane Lea's Sound Centre Studios as a tape operator. From there he progressed rapidly to Engineer with the same outfit.

John has desked material by Curtis Muldoon, the Bee Gees and Cochise—as well as collaborating with Deep Purple's Jon Lord and AGD's Tony Ashton on the film score of 'The Last Rebel'. John's Studio approach is to 'take a rough one first—even if it is not the number to be recorded. Something that the Group do as a stage number, because they know how it

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DESK MEN

should sound. Then we discuss it and listen to it and start from scratch with the new number.'

'I started three or four years ago,' Philip Cecil, co-owner and engineer of Gemini Studios told us. 'I've always been interested in recording and I got a semi-special machine and people said "Oh do record us". So I recorded them and I bought a small mixer and a microphone. The whole thing grew from there and I began to go in for it commercially.'

The studio has been open for a year and has two two-

track machines. Philip does multi-tracking in mono and stereo and says: 'Anything you can do in two tracks, you can do better in eight tracks, but it'll cost you a lot more. And the difference is marginal unless you spend a lot of time on it. After all, people didn't work in multi-tracks four or five years ago and you can still do an awful lot with two tracks.'

Philip describes the studio as 'small and friendly'. One thing he ensures is that when people book the studio, they get the full recording time and do not pay for the time spent setting up the equipment. Most of the work he does is on demos, although occasionally masters are produced.

'We also get the odd amazing assignment,' says Phil. 'A firm called "Gemini

Scan"—nothing to do with us—came and did a talking record. It was three 90-second playlets and I think it was a do-it-yourself psycho-analysis course.'

Liberated H & T

A woman in a man's world. The description may infuriate Women's Lib but it certainly fits Jean Taylor, who is one of the very few lady engineers practising in the British Recording Industry. Jean originally trained as a dancer and, in between jobs, took a semi-temporary position as phone-answerer for Hollick and Taylor Studios. Her brother, who has worked on several sessions for Decca, introduced her to one of the directors, John Taylor. Jean (for more reasons than one),

got interested, stayed, and in fact married the lucky John. From there she went on to taking an active part in sessions. She finds her sex useful because, as she puts it, 'We record a lot of amateur groups here. When they arrive they are often nervous and a bit apprehensive. So I talk to them, find out what their ideas are, and this seems to put them at ease.'

It can sometimes be difficult, though. Hollick and Taylor handle a great deal of film work and, when Jean goes out on location with a film crew who don't know her, she can often sense their doubts about whether she knows her job or not. So much for male chauvinism.

Jean likes the work for its 'Variety. We do film sessions, music sessions and



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Recording Studios are complicated and scientific places, staffed by mysterious electronic wizards and filled with wondrous contraptions and signs that sternly flash 'silence'...

This is the myth. How much of it is true? Sadly, not too much: Studios are certainly filled with expensive equipment but none of it is difficult to comprehend and the engineers are just as likely as anyone to have long hair. Mainly, they are creative, professional establishments doing a job of work like anyone else and usually doing it extremely well.

The heart of a studio is the actual Sound Studio itself. This is what creates the overall sound—for better or worse. Next most important is the control room and the equipment it contains. This will usually consist of: the

Mixer (or Desk, or Console). The Operations Centre of the Studio, where sound levels are balanced, tone adjusted and effects added. Next come the tape machines—sophisticated, precision instruments that are accurate to fractions of seconds and can often handle up to 24 tracks of tape at one time. After that come the accessories, those little bits and pieces that can enhance a sound and give it texture and depth. Things like Echo Plates (which replaced the earlier Echo Chambers), noise-reduction systems (no explanation needed) and internal Loudspeakers.

Reduction

Often a Studio will be equipped with separate studios for remixing. These are called Reduction Rooms (or Remix Studios) and are usually equipped with similar

mobile recording work. It's never the same.'

'The engineer's job is going to become more and more superfluous. Producers are already very clued-up about the sort of sounds they want—and how to get them. The whole business is moving towards automation anyway, and, now we've got 16-track, things are less spontaneous, more calculated.'

So speaks IBC's John Pantry, whose qualifications for comment are high indeed: he engineered a lot of the Small Faces' records, as well as doing the deskwork for Jon Hiseman's Colosseum, Manfred Mann and Juicy Lucy—among others. John, as a boy, was always 'mad keen' on Pop music and he did the classic rags-to-riches thing: he wrote, nay, pestered all the studios until IBC,

smitten by his youthful enthusiasm, allowed him to come to a couple of sessions. He skived from school, did anything for a chance to sit in; and, as a result, when a position finally did occur, was already more qualified than the other applicants for the job. For a couple of years he played a more-or-less minor part, eventually graduating to handling sessions on his own.

Creativity

Asked about the most enjoyable aspect of being an engineer, John answers: 'The creativity. When a producer turns round and says, "I want such-and-such a sound". You arrange mikes, plug things in and turn round and say, "Is that it?"'

David Wood, engineer at Impulse Studio in Newcastle upon Tyne, sees his job as two distinct responsibilities: he must provide a sympathetic atmosphere for many of the young musicians who come to Impulse to record for the first time. The engineer must keep the artists right—sessions like this rarely have a producer—and on a few occasions he has to tell the group as kindly as possible that they are wasting their time!

Impulse has produced masters but the majority of David's work involves demos and jingles for advertising agents. In addition the unique 'songwriter's service' that Impulse offers makes it an interesting recording complex. He is particularly proud of Lindisfarne, the group featuring singer/songwriter

Alan Hull, which is currently getting rave reviews on a nationwide tour. All Alan's songs were recorded first at Impulse. 'Suddenly,' says David, 'everyone is taking notice of what I have been saying for four years. Perhaps now they will listen more carefully to my new find—a group called Trilogy!'

Geoff Jones is one of three engineers at R. G. Jones' studio in Wimbledon. His studio has been there for almost two years, having previously been in Morden for 32 years. 'I've been in sound all my life,' said Geoff.

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equipment; the difference being that they are self-contained and do not directly record from Sound Studios.

So much for the legend. But a lot of uncertainty still remains about what those godlike creatures actually do, poised behind the glass with expert fingers sliding subtly over the controls. What is meant by 'reduction'? Is there a difference between 'channels' and 'tracks'? And what on earth is *ping-ponging*?

Studios, like any other semi-closed environment, have their own slang. But many of the terms are self-explanatory: for example, *reduction*, or *remixing*, means to prepare a multi-track recording for Master tape form (the Master is the final, finished product—the next stage is disc-cutting). This is done by mixing all the tracks simultaneously and balancing

to get the desired sound. The process is done on a Mixer which may be designated as 'eight-track, 24-channel'. This means that the desk will carry up to 24 microphones at one time, and that it will feed up to eight outputs together; a multi-track desk, in other words. Obviously, 24 doesn't go into eight, so to use the full capacity of the desk it is sometimes necessary to transfer two or more tracks on to one single track. This gains track-space, and is sometimes referred to as *ping-ponging*. Another exotic term is *phasing*, which is a little more difficult to describe. Broadly speaking, phasing means to put two identical tracks slightly out of step with one another (on a time relationship). The difference is minute and subtle, and often needs special equipment to achieve.

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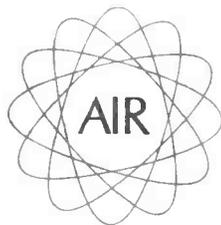
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**DESK
MEN**

'I was recording before tape recorders were even heard of. It used to go straight onto the disc. The very first disc we recorded was a coating of gelatine on glass. In those days, it was very difficult to find an electric motor that would run at a constant speed—without any slight variation. We made a record with a dropping weight which drove the turntable.'

In the early days of recording, Geoff Jones did a lot of work for the theatre. He did sound effects for plays and was concerned with the first London productions of American musicals like 'Porgy and Bess' and 'Annie Get Your Gun'. The first tape record he was involved with was *Air Travel* by Chris Farlowe, and produced by Johnny Keating. The Rolling Stones are among many successful groups to use the studio (recent visitors were McGuinness Flint).

Nowadays, the majority of the studio's work is in pop, although sometimes it is military bands, orchestras or choirs. Geoff reckons his time is split 50-50 between masters and demo work. 'Something to be said about a demo,' he said, 'is that when an artist performs it for the first time, it's fresh. He starts doing it again sometimes and it loses an awful lot. That's why a lot of the demos we do go out as masters—because of the atmosphere.'

Geoff says the studio will be increasing its present four-track facilities to eight. However, his aim is to keep the cost of record production at a reasonable level. 'Making records is a risky

business,' he said. 'You don't know what you are going to come out of the studio with, so we try to make the gamble less expensive.'

'The fastest editor in the business.' The title fits Malcolm Jackson, son of DJ Jack Jackson and the man responsible for those precisely edited taped shows. Malcolm used to work on his father's tapes in the Jackson Studios, Rickmansworth, which was built by Jack (during his Show period) in a 350-year-old house by a stream. 'During this time I used to sneak into the Studio and record my own tapes,' says Malcolm. 'The first one I did was snapped up by Pye and sold 50 copies.' Malcolm and his brother John handle all of Jackson Studios' work—Malcolm on the desk and John on the production/arrangement end.

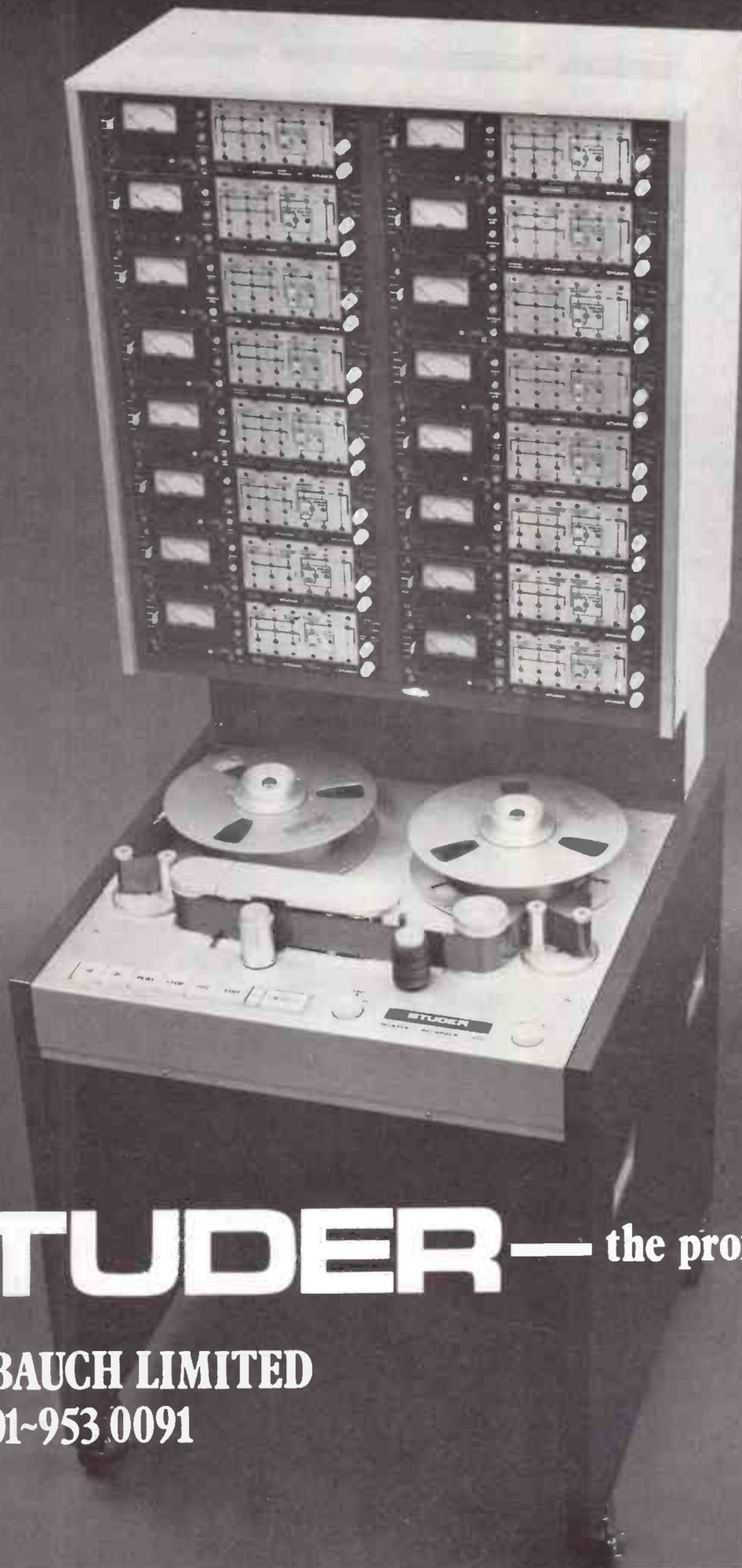
Confidence

Malcolm, who handles a lot of Studio Equipment on the side (see 'Instrumental News'), has great faith in the home-demo as a future means of expression. 'It's a great live sound,' he says, 'and is certainly going to put the big Studio Complexes out of business in the end.' He also has confidence in Video as the medium for the future and, in fact, foresees a Video role for Jackson Studios. About the business in general, Malcolm says: 'It's very fair—that's its main quality. Also, there's a funny thing about show biz. You can't force yourself into it if you have nothing to offer—it'll reject you!'

Few engineers have been in the Recording Industry as long as Adrian Kerridge, Director of Lansdowne Studios. Adrian is in the rare position of having seen the business transformed from mere dabblings to a full-



I don't care even if Ike and Tina Turner, Chicago, Booker T., Sam & Dave, Flock, Santana, It's A Beautiful Day, Johnny Winter, Delaney and Bonney, Freddie King, Clarence Carter, Joe Tex, Emperor Rosko, Brian and Phil Jay, Brian Auger and a host of others have used it! I won't! I won't! I won't! Anyway I can't play anything!



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DESK MEN

blown, professional, technological enterprise. He started in 1953, after leaving school, when he met Alan Stagg (who was then Studio Manager of IBC Studios). Adrian's initial impact on the world of Records was as a trainee junior tech, and as a sweeper-up of dogends. Years go by, things change, and now Adrian is one of the most well-respected senior deskmen in the entire World Industry (he often goes abroad to record, especially France and Germany). The names he has worked with read like a Downbeat Poll-winners list: Earl Hines . . . Humphrey Lyttleton . . . Ken Collier. He even did some of the 'very early' Petula Clark records.

When so many of his original contemporaries have moved on into TV or Radio, why does Adrian remain in the business of Sound Recording? 'Because of the diversification of talents. Apart from engineering I produce — both on my own account and in association with Denis Preston — and I have had something to do with the technical side of things as well.' (Adrian was

directly involved in the design of the highly-rated Cadac mixing console.)

Predictions, prophecies about the Industry? 'There are already too many predictions. However, I would look to see a more and more professional Industry making better and better records, so that this country can continue to lead the world in the field of Recording—as we have done over the last few years.'

Enterprise

An excellent example of the entrepreneur-cum-engineer-cum-producer is Majestic Studios' Dave Hadfield, who, from his Bridgehead in the Old Kent Road, has churned out some very heavy names indeed (and has won praise for his work on the Manfred Mann Chapter Three series of albums).

Dave started by being a musician and working in studios from the other end of the mike. Later, he worked for a while in a Music Shop in Penge, taking time to build a small demo studio on the premises (Peter Frampton was his Saturday morning helper). Dave managed to find himself some cheap premises on the Old Kent Road. He sold his house to pay for them, and found himself with a Studio—but no equipment! Dave

then went into partnership with Vic Keary (now with Chalk Farm Studios) who had equipment—but no premises! The result was a partnership, which later packed in when the Studio got into difficulties. Dave stuck it out, and is now doing very nicely, thank you, having done excellent work with Manfred Mann, the Small Faces, the Stones, P. P. Arnold and Mike D'Abo, plus others of the same calibre.

Dave considers that there are two main species of *Homo Engineeris*: the 'straight' Studio Engineer, who delivers the technical goods, and the other, more unorthodox, maverick type—of whom Glyn Johns was, in Dave's opinion, the first real example. It is of this latter breed that Dave Hadfield considers himself.

Refugee

Orange Studios' Brian Hatt is another refugee from groups. He played in a few, all the time building a small demo studio at home. Then he met Cliff Cooper (Mr. Orange), who also had a small studio. The obvious idea was a partnership—which is how Orange Studios got formed. So Brian is one of the two shareholders, as well as being the engineer.

Brian has desked sessions

by Hot Chocolate, Canada's Paul Anka, Australia's Rolf ('watch my left hand') Harris, and has done a lot of work in association with Tony Hatch. In addition, Orange are at present recording Ike and Tina Turner (in this country for their spectacular Turner Tour). Brian, like all Engineers, operates to strict engineering standards. 'However,' he says, 'if there is a clash between the music and the technique, then as far as I am concerned the music has to win every time.' He is also slightly dubious about the current craze for multi-multi-tracking.

'I think people are going to find out that 32 tracks is the absolute limit that can be handled with any degree of success. If the 32 track machine becomes standard, as it probably will, then desks are just going to have to get simpler. Otherwise it's just going to take too long to record—it'll become too complicated. Let's face it, the quicker—and better—you make a record these days, the better you are at your job. In fact, we're working on a combined tape-machine/desk right now that is practically computerised—and we're going to need it!'

Some engineers, like many other artists whose talents are in demand, move about. Like Howard Barrow, who

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THE DESK MEN

has been with Advision, IBC and is now firmly in the saddle at Pye Recording Studios. Howard came into the Industry 'through want', having always liked music, and joined Advision as an assistant Cutting Engineer, later graduating to Cutting Engineer (this was 8½ years ago). He moved to IBC, again in the capacity of Cutting Engineer (and Balancer), and finally ended up at Pye, where he is now No. 1 Sound Engineer.

Howard has desked material by the Kinks, Mungo Jerry, Hugo Montenegro, Dorothy Squires and drummers Louie Bellson and Buddy Rich. 'I like engineering,' says Howard, 'because nothing's ever the same two days running. I hate routine of any kind, and the excitement—the definite excitement—of engineering, plus this constant variety, make it very enjoyable on a personal satisfaction level. I'm not starstruck anymore. I think you're always starstruck when you start, but it wears off, and now I think the best engineers are the down-to-earth people.'

'Engineering is like painting a picture with sound. It's the only way to describe it.

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Eric Holand believes in getting on with it. Not for him the posey technical double-talk and the creative hand draped artistically over the console. Two years ago Eric, armed with a copy of the MM Year Book, wrote to every single studio in the land and asked for a job. Recorded Sound wrote back and gave him one, as a tape-operator. From there he progressed rapidly to engineer and has since worked with artists like the Bee Gees, Richard Harris, Atomic Rooster (he desked their last album) and Lulu.

All the same, Eric, who thoroughly knows his job, gets a little uptight when producers and groups treat him like 'a hired hand who twiddles the knobs. There's more to engineering than "twiddling knobs",' says Eric. Rightly.

Studio Republic is another self-made studio, which has been guided by John Bales from small beginnings. As an engineer, John says he is happy doing most things and is fortunate that he gets a wide range of sounds to record. 'I think the variety is a good thing,' he said.

'It helps to keep one's mind fresh and alert, having this range. In fact, we go right up to classical music. We have a mobile unit and if we do go mobile, it tends to be classical. We record anything from fairground organs to cathedral organs.' John has engineered light music albums, language courses, and a recent project was the first recordings made on a new type of organ.

As far as pop is concerned, John says he is keen to do more. 'My feeling is that most people think that anywhere 100 yards outside the West End is like the North Pole. Therefore, they tend to stick there for pop. Also, 16- and 24-track is the magic word. So we don't get as much pop as we could do, although we get a

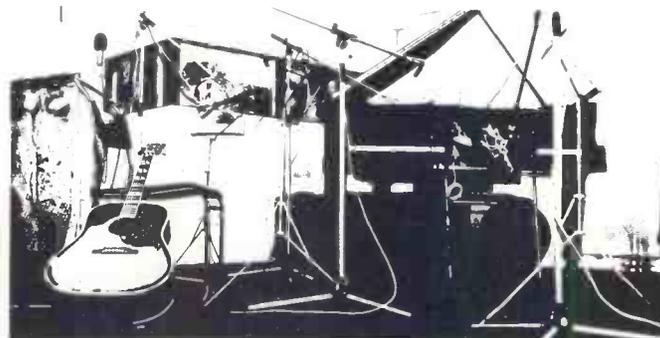
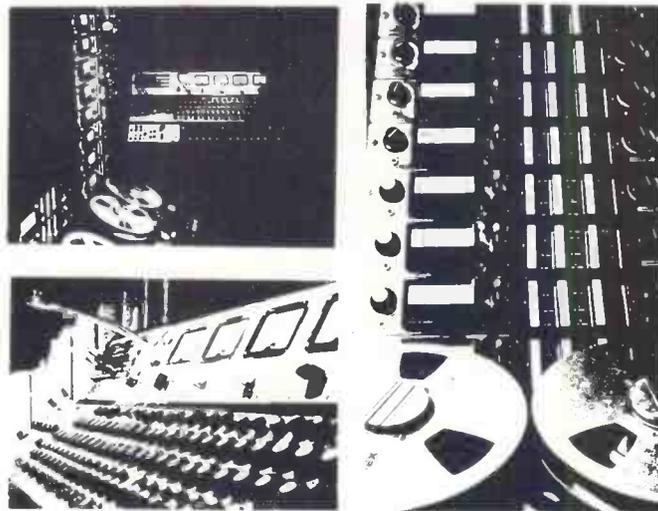
good run of demos and that sort of thing.'

At present, Republic offers up to 4-track facilities. How does John view the drive to multitrack recording? 'We find that people are almost exclusively using the four track machine here,' replied John. 'We're thinking in terms of going to eight, but we're not thinking in terms of going to 16. I feel people will eventually settle at about eight. Obviously, some will go on using more, but I feel eight is a reasonable working number.'

SWM

Manager and Engineer of SWM Studios, in Clerkenwell Road, London EC1, is Steve Wadey.

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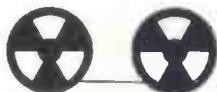


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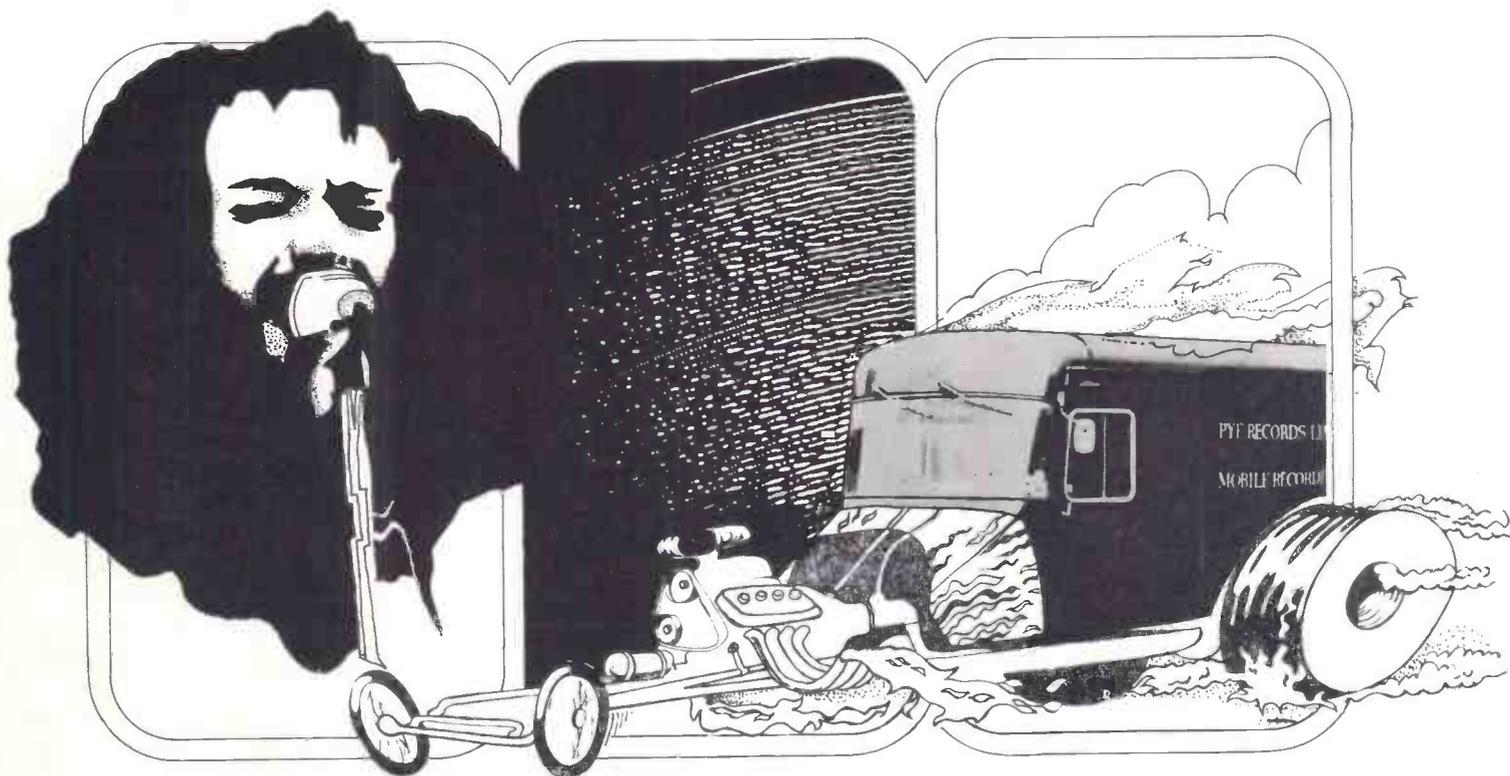
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DESK MEN

Steve started in the music business in 1965 when he was in a rock group, as lead guitarist doubling on vocals. Steve and the lead singer of the group soon started writing songs, and their first effort was *Black Is Black*, recorded by Los Bravos in 1966 and which was the third best selling record in the world that year. Since then, Steve has written material for David Garrick, Episode Six, the Johnny Young Four, Johnny Halliday, Unit 4+2, and others. Steve also recorded for Pye as an artist in 1967. In 1969 Steve decided to concentrate on the recording and production side of the business and in May 1970 opened SWM Studios. Since then many artists have used the studio for demos, and two singles plus an LP have been laid down for Decca and EMI.

Steve says:

'I think that an engineer who's had a couple of years of group experience can get a better idea of the kind of sound that a musician is after.'

Magic

In the world of Recording Studios the occasional magic partnership that crops up often proves to be worth

some of the meaningless hassle that, alas, characterises other aspects of the business. Such an equable relationship is that of Trident Engineer Robin Cable and Producer Gus Dudgeon. Between them they have produced both of Elton John's excellent albums—especially the much-praised *Tumbleweed Connection*.

Robin Cable started in the business at a small 'studio' in Hampstead. Getting fed up about three years ago, he made his way to Trident, and there he has been ever since, gaining experience all the time.

'Unlike so many producers that come here,' says Robin, 'Gus Dudgeon really knows what he wants, and how to get it. You can't define our roles, really, we just work well as a team.' Robin is very modest about his own well-earned success, preferring to praise Gus's efforts; all the same, Leonard Cohen—who could use any engineer he wants—makes use of Robin's services behind the desk.

About his own approach, Robin says, 'Obviously, when I go into the Studio, I have a set idea about how things should sound. Engineering is an Art—I feel very strongly about this—just like good production should be. I think it helps if a Producer has been an engineer in the past. He gets to know just how certain sounds are achieved.'

'At the moment I feel that I've come just about as far as I can—as an Engineer.

That's why I would like to get gradually into producing over the next year or so. I'd like to use some of my own ideas instead of giving them away for nothing!'

Swivel

Ex-musicians (and there are many) tend to crop up all over the place. One slot you would expect to be filled more often by an instrumentalist is the engineer's swivel chair. Tangerine's Robin Sylvester is one such musician-turned-deskman, however—although he still arranges music for others. 'I like music,' is Robin's succinct answer when asked what he gets out of engineering. As good an answer as any, and Robin's tastes are certainly catholic, as evidenced by the names he has worked with: in the jazz field, the Mike Westbrook Band, John Surman and Mike Osborne; on the heavy rock side, Caravan and East of Eden have been engineered in Tangerine by Robin.

He got into engineering by doing a few sessions on bass and met Don White (who managed the then Tangerine Records). They opened a studio, and Robin was in business as a deskman. Predictions? 'I think some of these big Studio complexes are getting a bit above themselves,' says Robin, carefully stressing this as a personal point of view. 'They're trying to do too much. We've been very busy because we're a compara-

tively small studio, and our rates are much cheaper.'

On leaving school, Wessex Sound's Mike Thompson studied electronics for a while before joining a small studio in Bournemouth as a Tape Operator, working his way up to an engineering position. The studio concerned was doing a lot of film work at the time, and soon found itself obliged to move up to London for obvious reasons. At this point, film work gradually gave way to sound studio sessions, and the premises then occupied proved too small; so Studios, Mike Thompson and all, moved up to Highbury where they now are. This, of course, is a potted history of Wessex.

'Being an independent studio,' says Michael, 'means that the customer who pays should get exactly what he wants. No less than that. I do advise, if asked, but generally I prefer to let the producers produce.'

Mike's speciality at Wessex is mainly with the larger, lusher recordings, such as Bert Kaempfaert and Quincey Jones; sessions for Clodagh Rogers and for the Bournemouth Symphony Orchestra. He is also conversant with the group scene, however, having recorded the Troggs and the Tremeloes in the past. (Robin Thompson now handles most of Wessex's group recordings.) His likes in the business include 'the different people that one meets. The business is always changing'.

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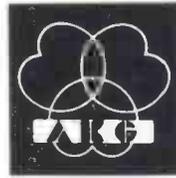


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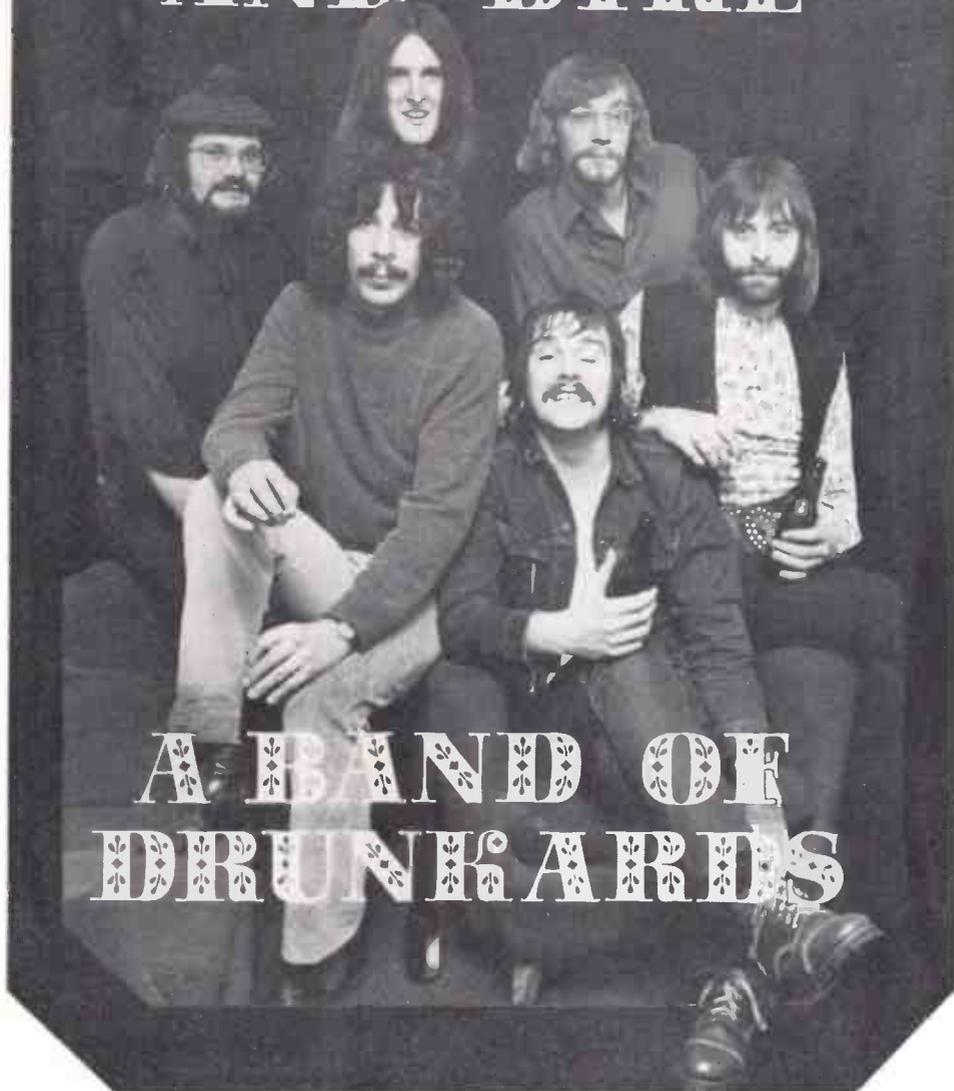
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ASHTON GARDNER AND DYKE



A BAND OF DRUNKARDS

With the release of the single Resurrection Shuffle a name has come to the public's attention which hasn't been heard of in this country very much before outside London. The band Ashton Gardner and Dyke have many experiences and successes behind them, and it was with these in mind that I spent a total of four hours talking to Tony Ashton.

BI Is there any great reason why Ashton Gardner and Dyke restrict their gigs to Central London clubs—such as the Speakeasy or Revolution?

TA I can't really answer that in the present, but until a few months ago the reasoning was very simple:

we weren't very well known in this country outside London; consequently, we were only offered about £50 a gig from the provinces. Well, obviously, it wasn't worth our while travelling up and down the M1 every night for £50—it cost more than that in expenses. We really got it together in Switzerland and Germany, not really thinking about England too much. Germany was the easiest as far as getting to the top quickly was concerned, because Roy and I had both had a fairly good following there when we were with the Remo Four. The same thing really applied to them

—very big in Hamburg and the rest of Germany and virtually unknown here—well, outside of Liverpool.

BI You said that you weren't particularly worried about making it in England. Is that still true?

TA I'm hoping that things will change now the tour has finished and we have been exposed to a greater audience. I mean, the single created a primary interest in us as a band, and the tour served to back this up.

BI Why did you finish the tour halfway through, instead of staying with it until the end?

TA There were two basic reasons: one was that we wanted to be reasonably free to do TV, radio, etc., when the single was at its peak in the charts, and the other was that Hardin and York wanted to come on the tour as well.

There simply wasn't time to have three billings on the same gigs so we dropped out. Deep Purple wanted to have a variation in their show as well, so it all worked out right in the end. There wasn't anything wrong or anything like that.

BI *The Worst of Ashton Gardner and Dyke* is your second album release here. What happened to the first one?

TA Nothing. Literally nothing. It sold well everywhere else but nothing in this country. It was hardly surprising really; as I said before, very few people had even heard of us here, and there was no hope to back up the sales. In America the first album we released was, in fact, the one which came out here at the beginning of February. Over there it had the same name as the first one did here, but in England it is the *Worst of Ashton Gardner and Dyke*.

BI This is the one with Eric Clapton and George Harrison?

TA Yes, but we don't want to play on that too much. If you look on the album sleeve it credits George O'Hara Smith and Sir Cecil Clayton. They played as friends—as opposed to session men. I met Harrison when I played on the Wonderwall album, then again when he came on the Delaney and Bonnie tour. That was when we really got together musically. Actually, I probably know Patty better. She is a really beautiful chick—in her mind as well, really beautiful. One of the tracks on the album is dedicated to her—Patty O'Hara Smith.

BI When guys like Harrison and Clapton play on an album such



**as this, how do you pay them?
Or are their services free?**

TA Funny you should say that. I could never work out what to do about payment either. What I did in the end was give Clapton a present—there was this little old-fashioned pub in Switzerland where we always used to stay when we were in the area, and Eric used to rave about the incredible tap fixtures in his bathroom. Once when I was there the landlord said that the building was to be pulled down and a modern hotel was to be built in its place—a shame, 'cause it was a lovely old pub. Anyway I

persuaded the landlord to give me the taps and the shower, and I gave them to Clapton. I believe he is building a bathroom round them now. So far I haven't given Harrison anything—well, what can you give a guy like that?

BI There are six members of your band now. Where did the three newest ones come from? For that matter where did Ashton Gardner and Dyke come from?

TA Roy Dyke was one of the original members of the Remo Four, then he met me when we were all on a tour together and asked me to join. Everything went fine for a

while then Roy and I decided that we were doing most of the work, so we split—that was about the end of 1967—we met Kim Gardner in a pub shortly afterwards. He was with Creation but, despite being number one in the German charts at the time, split and joined us. Kim the only born southerner in the band; before Creation he was in the Birds. Mick Lieber joined last summer (August, I think), he had been on a few sessions with us and we liked his playing so he became the fourth member of the trio! Before that, he had been in Australia for a few years with another band—can't remember their name. To be quite honest I don't really know very much about the other two, they haven't been with us that long. Keef Hartley wanted to reduce the size of his band at the same time as I wanted to expand, so, since I knew both Lyle (Jenkins) and Dave (Caswell)'s trumpet and sax playing, I took them over from Keef. It fitted well into what I wanted for the band: to be able to play everything ourselves instead of having to hire session men every time we wanted to get some added dimensions.

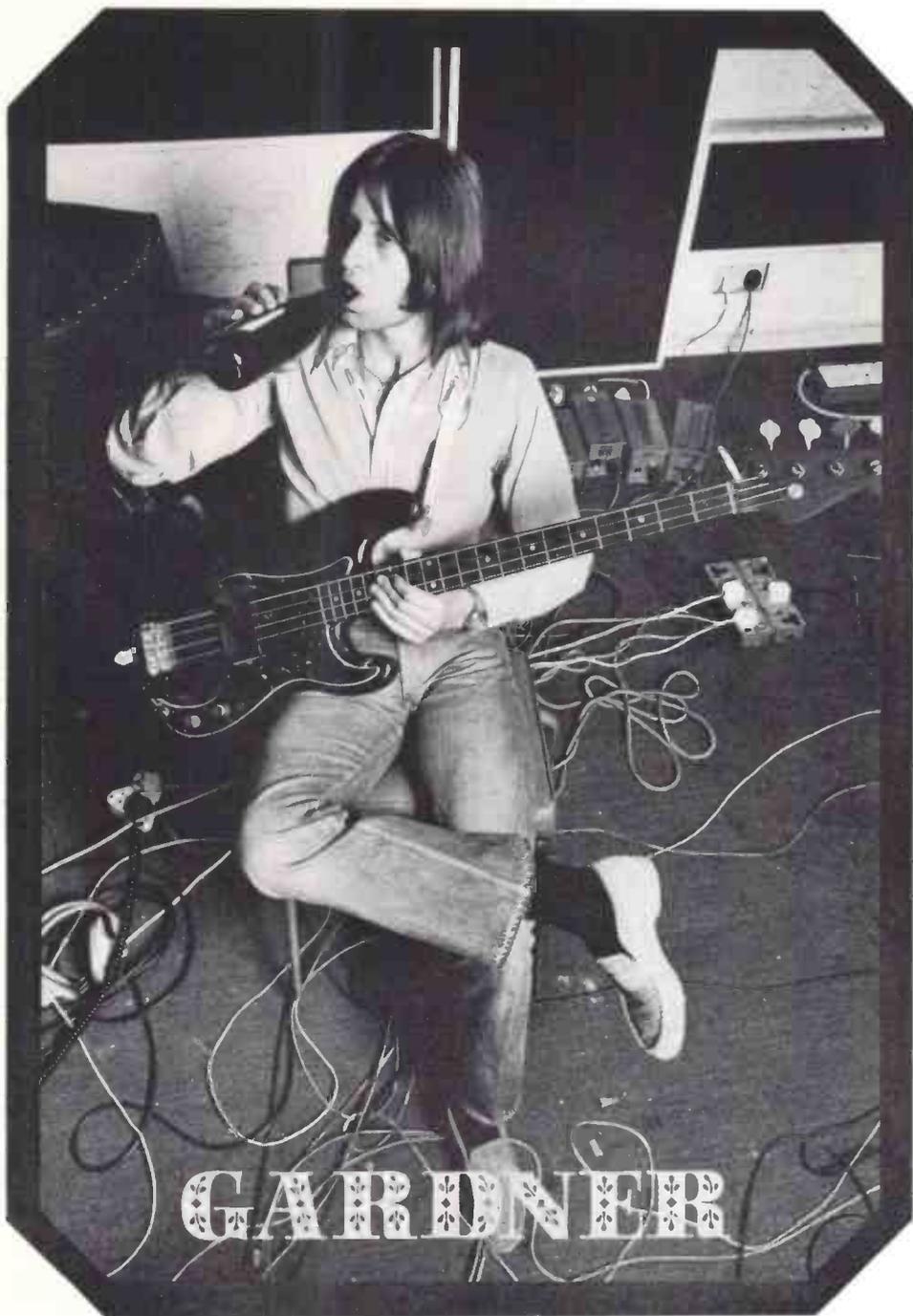


BI Do you have any further plans for expansion?

TA Yes. If we could find a really good trombone player we might just think about it. Then we could muscle-in on the Joe Loss scene, eh?

BI You are only 24 now and yet you have had something like ten years in the music business. What did you do to get into professional music so young?

TA I was born in Blackburn but I went to school in Blackpool. By the time I was 15 I was playing organ in summer shows on South Pier. Then I joined a local band with Roy Carr (NME journalist). We were playing in the Picador Club one night when Jimmy Justice came along and heard us. He offered me a job, which I accepted gratefully—I was determined to become a professional musician. Justice brought me down here (London), but shortly after I arrived I split and joined the John Barry Seven. That was funny, I must tell you about that . . . at that time John Barry didn't actually play in the band with his name, he organised us from his office and left the day-to-day affairs up to Bobby Graham, the drummer.



When we met promoters at gigs and things they would go round every member of the band and say 'Good evening, Mr. Barry?' and we would crease ourselves, because very few people actually knew what Barry looked like. Eventually Alan Bown, who played trumpet, began confessing that he was Barry—it made things a lot easier for all of us. That could have been a very good band if we hadn't been held on such a tight commercial rein. The guitarist, Ray Russel, was a truly great jazz player, he used to leap around and wobble all over the place. All of us got

frustrated, so, when Jimmy Justice offered me my old job back, I took it. This time I only stayed with him for a matter of months before I left again, this time to form my own band with Mike Hurst (ex-Springfields), Pat Donaldson (ex-Fotheringay), John Moorshead (ex-Aynsley Dunbar) and Albert Lee. At that time the Georgie Fame thing was going strong. We were doing very much the same thing, the only difference being that we were a flop—no excuses, we just didn't make it. From there I went to Chris Farlow's Thunderbirds, then Billy J. Kramer, the Remo

Four—I stayed with them for three years until they split. The last thing I did before Ashton, Gardner and Dyke was to back Tommy Quickly.

BI If we could go back to Harrison for a few moments, were you on any of the tracks on *All Things Must Pass*?

TA I was on a couple of tracks, but nothing to deserve a credit.

BI With Phil Spector and George Harrison both producing, was there any conflict of opinions? How did Spector manage to make a Harrison LP without its losing Harrison's own personality?

TA If you really listen to the album critically I think you will notice rather more of Spector's influences than Harrison's—production-wise, that is. There are no half-measures with Spector. If a strumming guitar was needed he would have six, and instead of ten violins in the background he had 60. Some guy once called him the Cecil B. De Mille of pop. He wasn't kidding. I don't think I would like Spector to produce a record of mine, all the same.

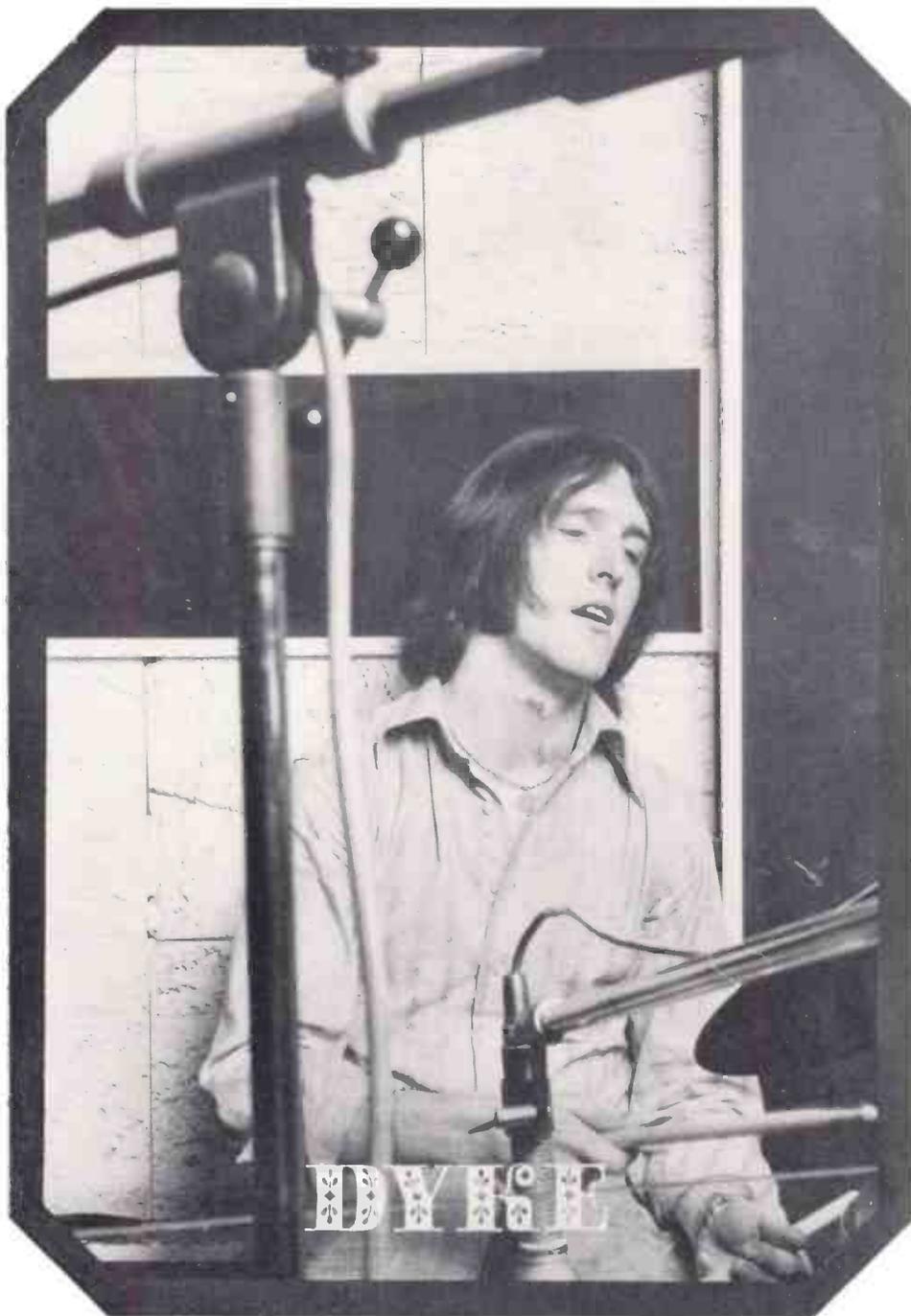


BI You produced your own second album. Do you have any ambitions in this direction?

TA Actually, I shared the production with George (H.). I would like to be able to do everything myself—I don't want to sound silly, but I would like to do everything in the way that other people, such as the Beatles, have. I've a long way to go first. A few years ago a band could come straight out of school and go right to the top virtually overnight. Now, I think, one has to serve an apprenticeship before even hoping to do anything successful.

BI *The Last Rebel* is the title of the film of which you—together with Jon Lord—wrote the score. When will it be released over here? Will there be a soundtrack album?

TA It's out in the States now, but I haven't the faintest idea when it arrives here. Film music is nice to do. There is so much to do . . . moods to convey . . . scenes to set an all that. You couldn't say it was pop in the usual sense of the word, but everyone concerned with it, including the producer, was knocked out by it. The title track, *You Me And A Friend Of Mine*, will probably be our next single. There



was a slight problem with the labels, actually, since Jon Lord is on EMI and I'm on Capitol. What we did in the end was to credit the album to Lord and Ashton, with the rest of the band merely working as session men. The album is coming out in late March, I think—but I couldn't be sure.

BI When all the promotional gigs, tours, etc., for this album are finished, will you be going back to the Continent?

TA That's a difficult question to answer at the moment. Germany is still in the psychedelic, freaky, underground era, which is just a little

strange at the moment. I mean, here we had that era—then we moved on. Now we have come back round to the melodic thing again, with people like Elton John. Well, Germany sort of jumped off the roundabout as it passed the 'heavy' section.

BI Is there a possibility that Ashton, Gardner and Dyke could be used as a basis for a 1970-type supergroup?

TA If we get big enough I see no reason why we shouldn't have a few friends round for a blow. It can get a bit out of hand, sometimes, though. A few years ago, when we

were on a more jazz-influenced trip, we probably would have found it easier—now we are too tight a band to be able to get any sort of effect from a jam. There are a couple of guys I would like to play with all the same: Keith Jarrett and Leon Russell, for example. Russell, there's a guy who's really tremendous! Who else can play piano the sort of gospel-avant-garde way he does? The Delaney and Bonnie outfit was good too, but it didn't really work so well here.



BI I believe you are having some legal trouble over an old contract? Are you free to talk about it?

TA After all the other bands and before Ashton, Gardner and Dyke got together, Roy and I were a little broke so we went to live in the country for a while—to get it together baby—as it were. We wrote and rehearsed for a while. Then came the time to find a manager. Stigwood suggested that Vince Malony should look after us, we agreed and that was that. A couple of months later Malony split with the Bee-Gees and decided to join us. Now he wasn't a bad lad, really, but he couldn't really play guitar as well as we wanted so he split. That was one of the reasons the first album didn't make it. Vince wrote all the tracks on one side and he wasn't really the world's greatest writer either—God bless him. We spent a while mucking about again looking for a new management deal, then this chick Nancy Lewis phoned us from Track Records in New York, and suggested that we get in touch with Tony Evans and John Percival who were looking after Deep Purple. We saw them, they liked our tapes, they took us on and we've been gathering momentum ever since. Vince heard a couple of things we did on radio and decided that we were still under contract to him. When we joined him, we had started a little company to look after our interests, but the company went bust and Vince left—so the contract, as far as we were concerned, was invalidated. The case goes to court some time this month I think.

Whichever way the verdict goes, one thing is for sure, Ashton, Gardner and Dyke will be often heard words in the pop scene for a long time to come. Resurrection Shuffle wasn't just a flash in the pan.

S.H.

your queries answered

Reflector speakers

Dear Sir,

Recently I have seen several well-known instrument makers advertising certain types of speaker cabinet that I have not seen before and, frankly, do not understand. These speakers are advertised as being specially for bass or organ and are built with the loudspeaker facing inwards, i.e. away from the stage. What is the principle of these and how do they work? Also, would it be possible to build my own?

MALCOLM GRANTHAM,
Leeds 2, Yorks.

● These speakers follow a recently evolved design in America. They are based on the principle of reflected sound. For example, have you ever noticed that when you are standing outside a club, you tend to hear the bass notes more clearly than the rest of the group? This is because bass tones, being of a lower frequency, are less inhibited by walls, etc. The same principle applies to these

speakers. The reflected tones cause an indirect bass note, an 'under-the-floor' feeling which is considered desirable. Yes, it would probably be possible to build your own, but it would need plenty of wood, patience and time for experimentation.

Vox amps

Dear Sir,

Could you help me with a few enquiries?

1. I have two Vox AC 30 2 × 12 in. cabinets (each cabinet 15 ohms) and I am thinking of using an AC 50 amp on top—is this possible and how can I match the impedances?

2. At present I have an AC 30 amp which I am mis-matching with the two cabinets in parallel, i.e. 7.5 ohms across a 15 ohm amp. Is there a 7.5 ohm output on the AC 30 so I can avoid this?

K. W. HART,

Burton-on-Trent, Staffs.

● Yes, you can use your AC 50 in this manner. There are both 8 and 15 ohm

outputs on the amplifiers and you can use the 8 ohm output, driving two 15 ohm speakers in parallel. The answer to your second query is also Yes; in the back of the AC 30 is a terminal block with three outputs. The centre one is the earth (normally black). The top output is a 7.5 ohm output and is normally green.—Vox Sound Equipment.

Strung up

Dear Sir,

I own a Gibson ES 335 and have extreme difficulty in tuning it exactly due to a crazy 3rd (G) string which sounds sharp when I play a major chord in the first form and flat when I play a major chord on the second form. I have tried everything I know, including checking alignment of neck and octave notes at the 12th fret, but still no use.

R. TODD,
Lancing, Sussex.

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INSTRUMENTAL NEWS

Soggy Creation

After all the angry allegations about the vast amounts of unearned bread reaped by the organisers of festivals, the news that Fiery Creations has been wound up with heavy debts following the Isle-of-Wight Festival came as a bit of a soggy thud.

Fiery Creations (who were claimed to have made amounts varying from £1m to their bus fare back to Town) were liquidated in the High Court last month with debts of over £35,000. A drag for them, and even more of a drag for festivalites who faithfully track from site to site in search of good vibes, free music, etc. Will it happen again? If it does come to pass this summer, you can be sure that the organisers will be very much more clued-up and,

therefore, breadheaded. Expect security patrols, unbreakable wire, high entrance fees and lower prices for the groups.

Still fancy going?

Neve deal

Rupert Neve & Company Ltd., the audio engineering company in Melbourn, Cambridge, continue their export tradition by delivering two large sound mixing consoles valued at over £34,000 to America. The U.S. destination is not mentioned.

The consoles, designed specifically to meet the needs of R.C.A. recording engineers, are being delivered to their destinations in Toronto and Buenos Aires. These deliveries are the first of a series which will include major equipments for the Hollywood studios.

On the air

Apropos of Malcolm Jackson's interesting comments concerning home demos in 'The Desk Men' feature this month (p. 35), herewith an item of interest to those among you who have always wanted to get your claws on some second-hand professional Studio gear, and never knew where to find it. Malcolm is an agent for the above-mentioned goodies, and has a constant running list of where good - quality four - tracks, stereos, mixers, swivel-chairs, coke-machines and signs that say 'ON THE AIR' can be had for a small commission.

Those who wish to dispose of, or, more optimistically, to buy such gear, can contact Malcolm at: The Studios, Rickmansworth, Herts. Tel: Rickmansworth 72351.

Bl in court

It is a regrettable fact of Magazine production that sometimes advertisers do not, to put it bluntly, cough up. Such an incident took place some months ago, and we were forced to take the culprits (who shall remain nameless) to court. The following dialogue took place during the proceedings.

Judge: 'Beat Instrumental? Beat Instrumental? What a splendid name! What is it, a magazine, Mr. . . . er . . . er . . .'

Counsel: 'I'm told, M'lud, that it is an International Magazine of Great and Lustrous Repute, and that it is subscribed to from all over the world.'

Judge: 'Splendid! Mr. . . . er . . . er . . .'

We won the case.



What with all that stompin' around I'm worn out! I made the mistake of tryin' to stomp an Orange cabinet. They're so strong that it'd take a bulldozer to damage one. Even then I'm not sure . . . anyway, take my tip don't try and wear out an Orange Amp. It's a waste of time.

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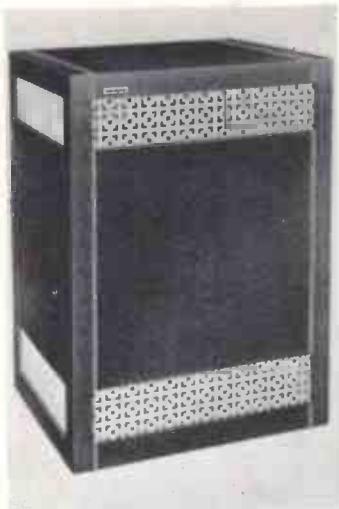
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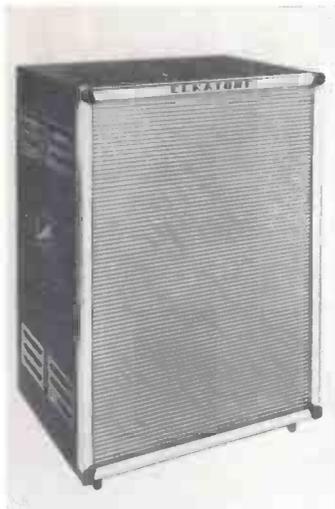
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New Organ Tone Cabinets from Henri-Selmer



Sondyne S100+50



Elkatone 150P



Sondyne S50+50 Super

Franchises for two new ranges of Organ Tone Cabinet have been awarded to Henri-Selmer & Company.

The first, manufactured by ELKA of Italy, is the Elkatone. There are three models in the range, led by the Elkatone 150, a 150-watt plus, solid state organ amplifier with fully integrated circuit and a new improvement of the 'Sound in Motion' principle. It has controls for slow and fast vibrato, for bass and treble and has high and low sensitivity inputs. There is also an outlet for another Elkatone or another amplifier. Other features include a pedal control for slow or fast vibrato, a motor on/off for straight amplifier and an electronic control for vibrato speed. The unit operates on 200-000 Hz, measures 30 in.

× 21 in. × 34½ in. and weighs 130 lb.

The Elkatone 150P is a portable version of its bigger brother with the speaker cabinet covered in hardwearing black vinyl and mounted on four castors for easy manoeuvrability. Lastly comes the Elkatone 50P—a smaller portable version with an output of 50 watts. All are fitted with rotating horns.

The second range — Sondyne, are manufactured in the UK by Ling Dynamic System of Royston, Herts. They are fitted with special inputs for console (low impedance) and portable organs (high impedance). There are basically five models in the Sondyne range.

The S100+50, with a fully solid state amplifier, features a separate 100-watt channel for bass and a 50-watt channel for treble. It has a heavy-duty

15 in. Bass Speaker and a high power spinning horn unit for the treble. The S50+50 Super is as above but with an available power output of 100 watts. S100+50 Mini has a similar amp specification to S100+50 but with 12 in. Bass Speaker and twin high power treble units. Power output, 150 watts. The S50+50 solid state amplifier has separate 50-watt channels for treble and bass. Power output, 100 watts, heavy duty 12 in. Bass Speaker and twin high power treble units. The S50 Loud-speaker, specifications as above, but no amplifier.

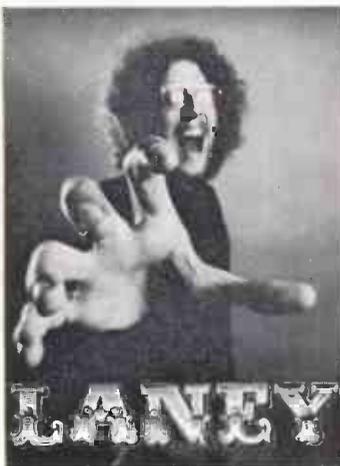
ORANGE

In our January issue we inadvertently gave Orange's address as Old Compton Street.

This should, of course, have read

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AUDIENCE

*Trevor Williams
Keith Gemmell
Howard Werth
Tony Connor*

Some time ago the American company of D. H. Baldwin (a household name in the States, although not so well-known here) came up with an idea: why not devise a pickup for a classical—nylon-stringed—guitar that would amplify the instrument up to group decibelage without the usual encumbrances of mikes and leads all over the place? *Why not indeed*, they said, so their engineers rolled up their slide-rules and in due course came up with a fine-toned guitar of discreet appearance and excellent electronics that would do precisely that. The Baldwin Electro-Spanish amplified the pure tonal qualities of the classical guitar right up to whatever volume was desired—via a miniaturised pickup that was integrated into the bridge. All went well, but unfortunately Baldwin lost interest in this minor breakthrough, and only succeeded in exporting four of them to

our green and pleasant land.

To Audience's Howard Werth, however, this instrument was the answer to a prayer. He bought one of the four, played it, liked it, and now it is certainly one of the more unusual tonal ingredients that comprise the total menage called Audience. The other morsels in Audience are equally unconventional, at least in operation. For example, many people play sax, but none quite like Keith Gemmell. Lots of drummers swing, but not many swing as hard as Tony Connor; and for solid, uncompromising basswork, Trevor Williams has few competitors.

Nevertheless, the sounds with the most Audience-appeal are definitely Howard's guitar and Keith Gemmell's horn. Not that the horn itself is so different: it's the other bits and pieces that do it. Keith uses an echo-unit wired up to a footpedal. His tech-

nique (used with discretion, and always impeccably timed) is to play a phrase, stomp the pedal, and catch the echo on the second, third and sometimes fourth time around with a harmonising phrase. (When he's really ambitious, he plays counterpoint with himself, which can be slightly devastating to hear.)

Audience have already made one LP, and are in the process of making another — at Trident Studios, with the ineffable team of Gus Dudgeon and Robin Cable. It was Robin and Gus, incidentally, who did the necessary on their presently-issued maxi-single *Indian Summer/Priestess/It Brings A Tear*. The new album is called *House On The Hill*, and is due for release in a month or so. In the meantime, however, Audience are embarking on a lengthy tour of most of our future EEC partners—Germany, Switzerland, Belgium, plus

Denmark and Sweden.

Audience have another weapon at their disposal: on stage they are about to devastate the Danes, flabbergast the French and stupefy the Swedes with a 'Phasing' device (from a Top Secret Source) that can reproduce the disc-phasing sound on stage. Sounds like the Azimuth Co-ordinator, doesn't it, but in fact it is more complicated. (The Phase system, by the way is fully explained on p. 41.) Audience are not telling how much it cost—for that matter they are not explaining how they intend to use it on their TV appearances in Switzerland, Germany and Holland, but when they go to America later this year, the Phase device, plus the Gemmell Horn, plus the electro-Spanish guitar of Howard Werth — in fact, the total freewheel that is Audience should do them, me and all of us a bit of good.

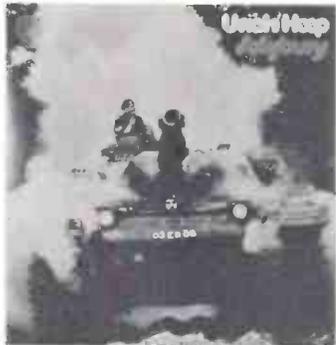
ALBUM REVIEW



SALISBURY

URIAH HEEP
VERTIGO 6360028

Side one is the Uriah Heep which made *Very 'eavy, Very 'umble*; the heavy rock numbers such as *Bird Of Prey* and *Lady In Black* are from very much the same mould as the aforementioned album. Side two is the side with a new character and could be indicative of future Heepy happenings. The 16-minute title number is heavily orchestrated and shows the band's determination to get out of the 'heavy rut' and produce straight good music.

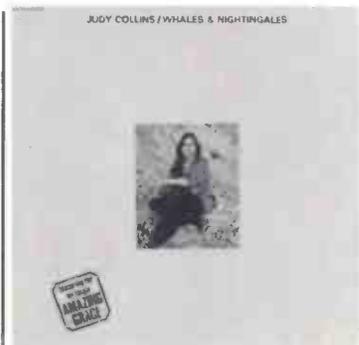


John Fiddy's orchestral arrangements combine perfectly with Heep's own instrumentation to produce a very pleasant album. If the progression from their first LP to this is repeated on the next, it should turn out to be quite exceptional.

WHALES AND NIGHTINGALES

JUDY COLLINS
ELEKTRA 75010

A very pleasant little album from Miss Judy, although not up to the standard of *Wild-*



flowers (could any album be?). The title presumably comes from the over-dubbings of Humpback Whale noises: very soothing to the ear, and they fit in well on *Farewell To Tarwathie*. This gentle record also contains the single *Amazing Grace*, plus two *Nightingale* songs. Least successful track is Judy's version of Dominic Behan's *The Patriot's Game*, which robs this highly emotional Celtic song of its real bitterness, thus emasculating it.

TO BONNIE FROM DELANEY

DELANEY & BONNIE
POLYDOR SUPER 2400 029



Here come Mr. and Mrs. Bramlett, still in their purist groove, straight from Macon,

Georgia, and with a wealth of talent to back them up. Delaney and Bonnie haven't really changed their style since the heady days of Clapton and Dave Mason; they've merely changed some personnel (does it really matter *who* plays on their albums?) and concentrated on the quality of the recording—which, incidentally, is much improved. Nice tracks include *They Call It Rock And Roll Music* (on which Duane Allman plays slide guitar), *Miss Ann* (with Little Richard on joanna), and *God Knows I Love You*—with the Burritos' Sneaky Pete on pedal steel.

DESERTSHORE

NICO
WARNER BROS.
RSLP 6424



Thick, desolate chords; rolling, eddying harmonium; deep—almost operatic—contralto, and a pure sense of chant. For that is what this album by Nico is: a chant; Gregorian in influence, Occidental-Mystic in adaptation. Personally, I like it, but I am a little doubtful when assessing its commercial possibilities. All the same, *Desert-*

shore is one of the most nearly original concepts for some time and, as such, succeeds in what it does.

THE YES ALBUM

ATLANTIC 2400 101

This is a superlative album from a totally superlative band. For cohesion, inventiveness and sheer breathtaking musical abilities, surely Yes can have few equals? Even if they have, the rivals have yet to produce an album as good as this.



There is a lot of experimentation with unorthodox time signatures, as on *Yours Is No Disgrace*, but Yes never lose their way, and the melodic structure of the music continues to grow throughout the entire album. Worth many listenings, and an absolute must for any self-respecting record-collector.

TONIGHT I'M SINGING JUST FOR YOU

COUNTRY JOE MCDONALD
VANGUARD 6359004

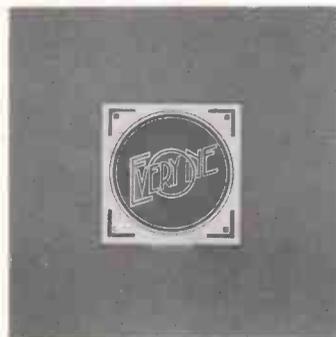
On hearing this record the first thing that springs to mind is Ringo's *Beaucoups Of Blues*. The reasons are obvious: both artists have split from successful bands to record an album



of their favourite 'root' music: Country-And-Western. Not that this LP is corny bluegrass; rather, it is a smooth, Reeves-ish blend of all the more polished Nashville products. Joe sings very well (probably due to having broken with the undisciplined Fish at last), and he uses his superb Nashville backing men to good advantage, especially on such numbers as *Ring Of Fire* and the title track.

EVERYONE

B & C CAS 1028



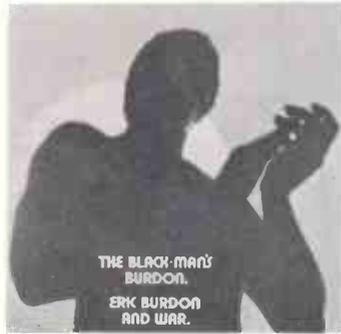
Lots of people have tried to do this before (try a combination of electric/acoustic guitars, violins, Mellotron, vibes, drums, bass, harmonica and harmony vocals), but very few have come up with such a result. Ex-Liverpool scene multi-instrumentalist Andy Roberts' vocals are clean and sharp, with the quality of sounding similar to the Byrds in parts of side one and Uriah Heep on the second. The opening track, *Trouble At The Mill*, could go straight up the single charts; for that matter so could *Radio Lady* and *Midnight Shift*. Definitely one of this month's best releases.

BLACK MAN'S BURDON

ERIC BURDON AND WAR
LIBERTY LDS 84003/4

There are four versions of this album: two from Liberty

and two from E.M.I. One LP from each company contains the controversial *PC3*, and the other, more innocuous, play-it-safe album has imposed a type of censorship: *PC3* is, alas, not there. On all albums, sides three and four are rather better than the earlier tracks. *Home Cooking*, *They Can't Take Away Our Music*, *Gun* and *Pretty Colours* are right up to the impeccable standard of Eric's last offering *Declares War*.



LIVE ALBUM

GRAND FUNK RAILROAD
CAPITOL E-STDW 1/2

Not really the great pile of pretentious crap I was expecting after reading the early reviews. A note on the album's sleeve says '... editing of any nature has been avoided ... no technical assistance has been added ... presented as it actually occurred at the Atlanta International Pop Festival (70)'.



Made as a documentary of Funk's act of the time—and as such it will appeal to those who have seen and liked the show. Musically, it's all been done before (not always with 7,000 watts). Cliché-ridden lead and a bassist so determined to be 'funky' that he forgets to change his rhythm—and notes—from one number to the next. If you like heaviness for its own sake, this is for you; if, on the other hand, you like music, then it isn't your bag.

AMERICAN BEAUTY

GRATEFUL DEAD
WARNER BROS. WS 1893

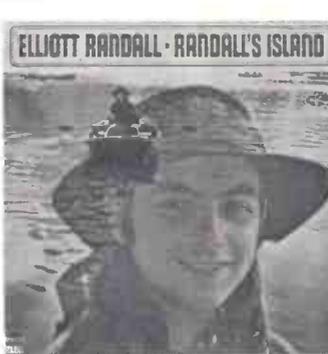


A very nice album from the ever-more-polished-and-into-their-thing Dead. They seem to have overcome earlier hang-ups and have finally perfected their own brand of deft harmonies and chug-a-lug guitar. This is what the San Francisco sound should always have been, and never was. Rather than exploring the outer limits, the Dead have settled for a sound they like, and the relaxed — yet more professional — atmosphere is what makes this album really mesh.

RANDALL'S ISLAND

ELLIOTT RANDALL
POLYDOR 2489 004

A pleasantly surprising album from a young man who has been hailed as America's answer to Eric Clapton, Vic Feather and the Archbishop of Canterbury. Elliott plays guitar, and rather well. Almost every major form is experimented with on this album, from blues to Hendricisms, and most of them seem to work. If it lacks anything, it is an overall sense of purpose. It seems to say, 'look, I can play in all these styles!' Fine, fine, but what's *your* style, Elliott baby? Anyway, it's a good LP, and it's nice to hear controlled guitar-work from American players at last.



HIS BAND AND THE STREET CHOIR

VAN MORRISON
WARNER BROS. 1884

Irish expatriate (now American) Van has been growing more and more a chic name in the years since *Them* and *Here Comes The Night*. Always a powerful talent, he has been compared to 'fine red wine' but, if this album is a vintage offering, then I'll stick to me beer, thanks. The safest comment is to say that 'if you're into it, then—fine'. If you're not, then it may seem a rather turgid (not to say boring) piece of plastic.



Oh, sure, the odd Neil Young-type catch-phrase is there, but I expect more from Van Morrison than innocuous riffs and a few catch-phrases. Anyway, I'm not a wine-drinker.

LITTLE WILLIE RAMBLE

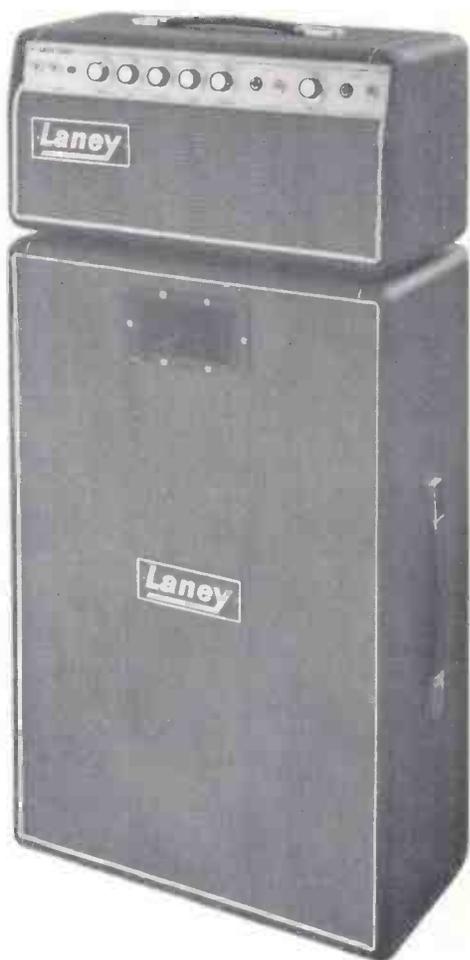
DEMICK AND ARMSTRONG
MAM AS 1001



Britain's answer to Simon and ... what's-his-name? There is very little one can say about this waxing, which is all acoustic, mostly gentle and very well produced (by Ronnie Scott). Tracks to hear first are *Waiting For The Rain*, *We Are Free*, *That's What Friends Are For*, *Morning* and the title track. Demick and Armstrong are definitely destined for success with this album.

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RP—Briggs/Young. S—American. MP—Warner

Air Conditioning—Curved Air
RP—Edwards. S—Island. E—Caldwell. MP—Blue Mountain

All Things Must Pass—George Harrison
RP—Spector. S—EMI. E—K. Scott. MP—Apple

Andy Williams' Greatest Hits
RP—Mixed. S—American. E—Mixed. MP—Mixed

Bridge Over Troubled Waters—Simon and Garfunkel
RP—Halee. S—American. E—Halee. MP—Pattern

Deep Purple In Rock—Deep Purple
RP—Group. S—De Lane Lea. E—Birch. MP—Feldman

Deja VU—Crosby, Stills, Nash and Young
RP—Group. S—American. MP—Mixed

Emerson, Lake and Palmer—ELP
RP—Lake. S—Advision. E—Offord. MP—EG Music

His Band And The Street Choir—Van Morrison
RP—Morrison. S—American. E—Scheiner

John Lennon/Plastic Ono Band
RP—Spector. S—EMI. E—Mixed. MP—Apple

Led Zeppelin III—
RP—Page. S—American. E—Johns. MP—Superhype

Leftover Wine—Melanie
S—American. MP—Mixed

Pendulum—Creedence Clearwater Revival
RP—Fogerty. S—American. E—Fogerty. MP—Burlington

Stephen Stills
RP—Stills/Halverson. S—USA/Island. E—Halverson
MP—Goldhill

Sweet Baby James—James Taylor
RP—Asher. S—American. E—Lazarus. MP—April

Tamla Motown Chartbusters, No. 1, Vol. 4—
Various Artists
S—American. MP—Mixed

Tumbleweed Connection—Elton John
RP—Dudgeon. S—Trident. E—Cable. MP—DJM/Sunshine

T. Rex
RP—Visconti. S—Trident. E—Baker. MP—EG Music

Watt—Ten Years After
RP—Lee. S—Olympic/Live

Wishbone Ash
RP—Lawrence. S—OLL. E—Birch. MP—Miles/Feldman

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

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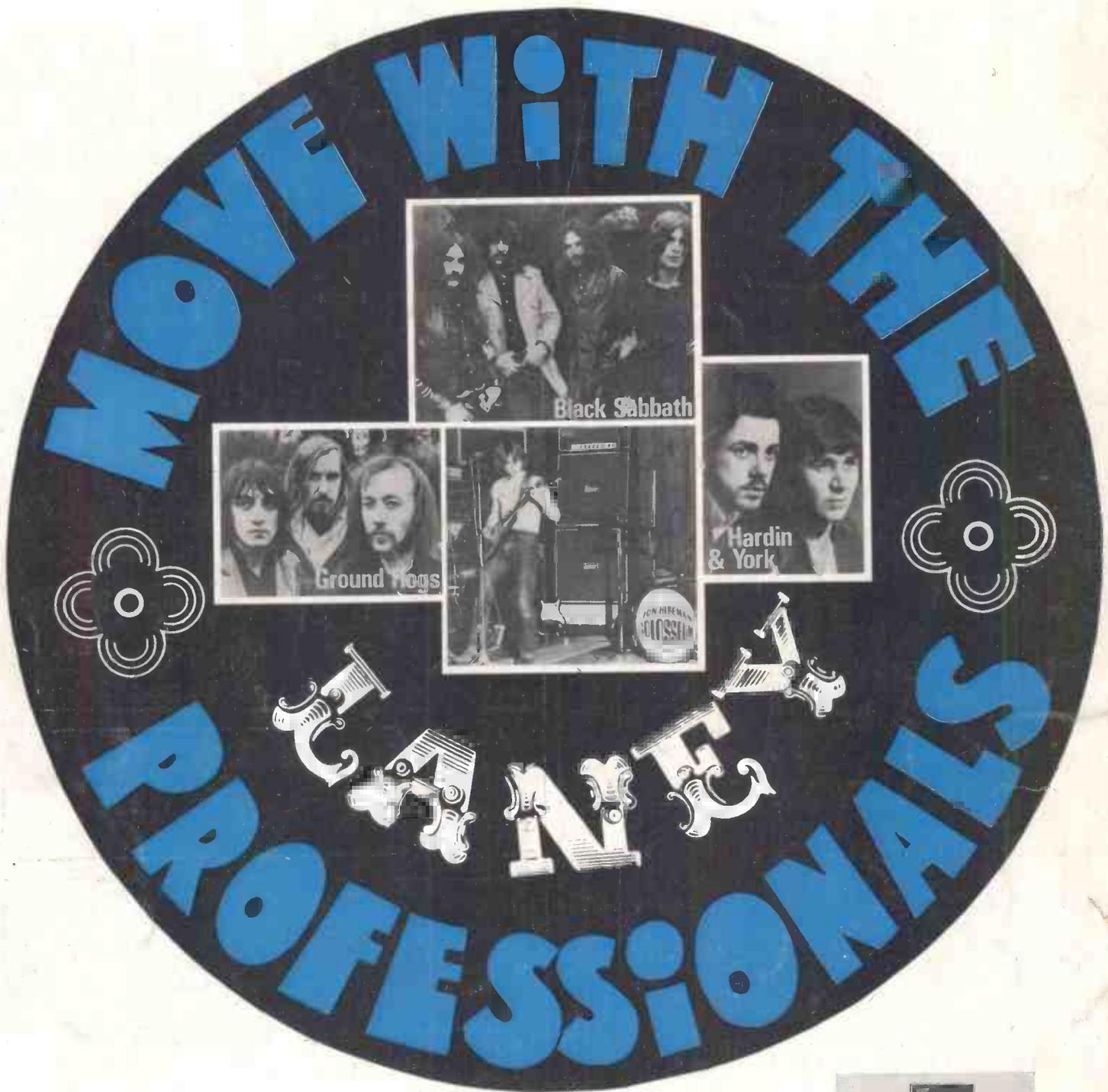
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