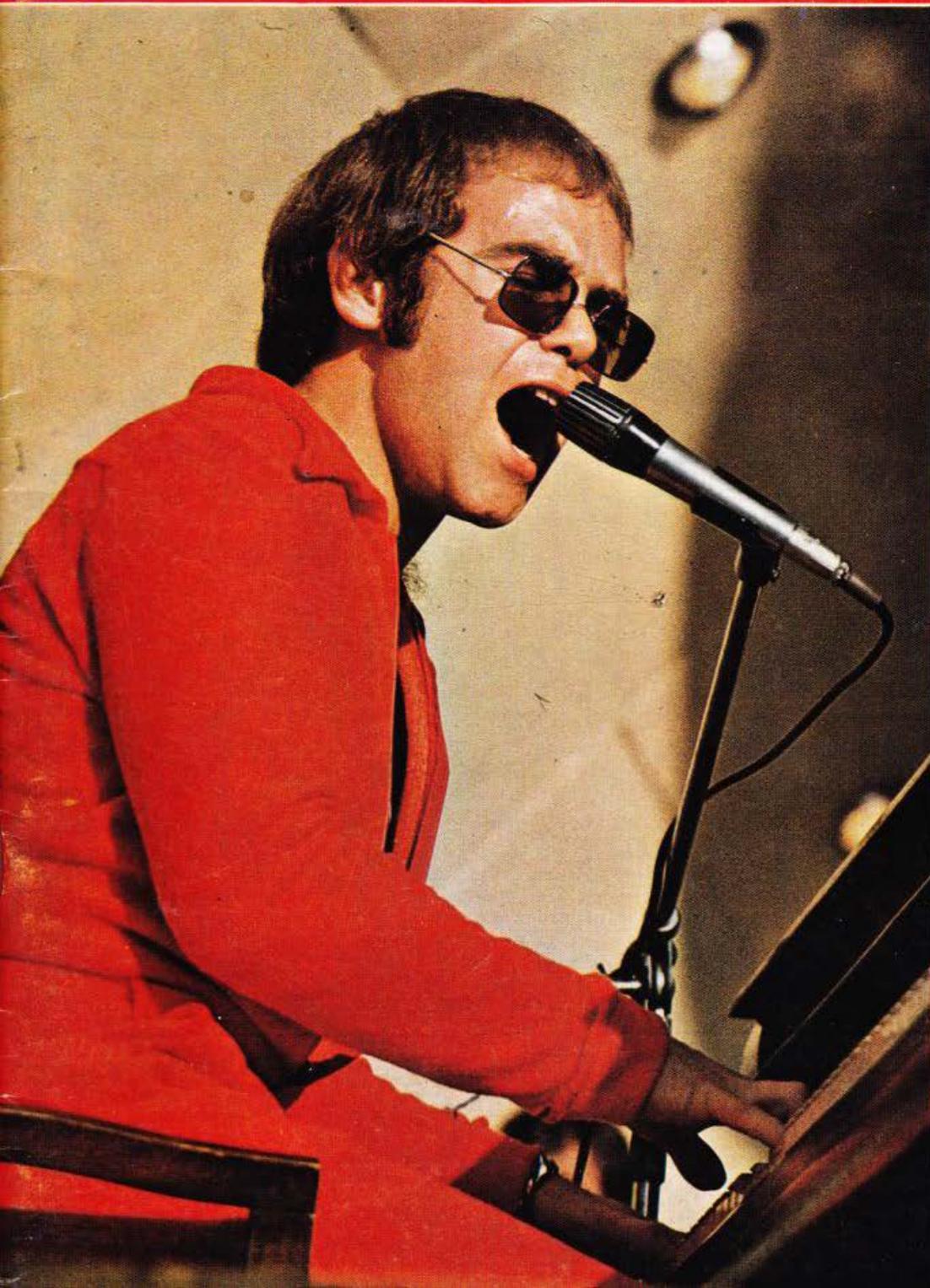


BEAT INSTRUMENTAL

FEB. 25p

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BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

No. 106

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EDITORIAL

1972 marks the passing of a decade since the release of *Love Me Do*. Possibly the three greatest bands that have emerged since that date are the Beatles themselves, the Stones and the Who. Ten years has seen the breakdown of one of these bands, the semi-retirement of another and the intellectualisation of the third. However, 1972 is not without its counterparts to the early appeal of these bands.

T. Rex have been suggested as logical successors to the Beatles and McCartney himself referred to them as 'the new generation Beatles'. Unlike the Beatles, T. Rex is really one person rather than a collective unit. Bolan is as cute as Paul, as extrovert as John, as mystical as George and as theatrical as Ringo. He's attracting the young and raving audiences just as the early Beatles tours did and he's a *must* for any glossy magazine. T. Rex fans are unlike Mott The Hoople or Wishbone Ash fans in that they rave without pretensions. They're not bothered about the undergroundness, the progressiveness or the heaviness of the band. T. Rex sell themselves deliberately and consciously as did the Beatles.

The Faces have been accused of reproducing Stones music and Rod Stewart has been accused of visually imitating Jagger. There's not much doubt about the musical side. As to the Stewart/Jagger comparisons - well, it must be said that he does move a little bit the same! He does wear satin jackets and scarves loosely tied around the throat. He fulfils the same need in that he's evolved a hairstyle that fans copy, he's the possessor of a unique voice and can write the same brittle earthy songs.

The Who were mods. Mods died and were reborn as skinheads. Slade were skinheads. It's easy enough to draw comparisons here but the overall truth must be seen in the fact that Slade are 'one of the people' just as the Who were. Marc Bolan is exalted, too mystical and beautiful to be the boy in your street. Rod and the Faces are too glamorous, too expensively dressed to turn up at the youth club, but Slade . . . well, they're straight off the streets and rough with it. Just as most skinheads have grown their hair so have Slade and the identification is easy for fans to make.

Out of these three bands only the Faces have made it in the States. Surely this will be the eventual test as to whether we are seeing the cycle turn slowly around again.

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PLAYER OF THE MONTH

JOHN McLAUGHLIN

It's not often that we choose a jazz musician as our player of the month. But a feature on John McLaughlin is long overdue, for this quiet, introspective young musician is rated by many rock players as *the* guitarist's guitarist.

He's worked hard to win the admiration of so many top bands. It's now seventeen years since he was shown his first three chords, and he's never stopped learning more about his chosen instrument.

He began his musical career at the age of eighteen as a founder-member of the Graham Bond Organisation. But he was, at that time, turning slowly towards jazz; when Ginger Baker, Jack Bruce, Dick Heckstall-Smith and Graham Bond parted company to go their own way, he went to Europe as a member of a free jazz unit. His year's exile – 'finding myself and my directions' – ended when Tony Williams invited him to a session in the Syates. The outcome of the session was the formation of Lifetime, one of the most exciting jazz outfits of all time. It lasted for two years, when John joined Miles Davis. After a couple of albums with Davis – and a lot of session work – he formed his own band with ex-Flock violinist Jerry Goodman, drummer Billy Cobham, bassman Rick Laird and Jan Hammer on keyboards. Their first album, *The Inner Mounting Flame*, demonstrates the unique quality of McLaughlin's music – the ability to transcend the normal delininations of rock and jazz. At a time when rock is looking for a new direction there is little doubt that the 'Mahavishnu Orchestra' could be the musical unit to show the way.

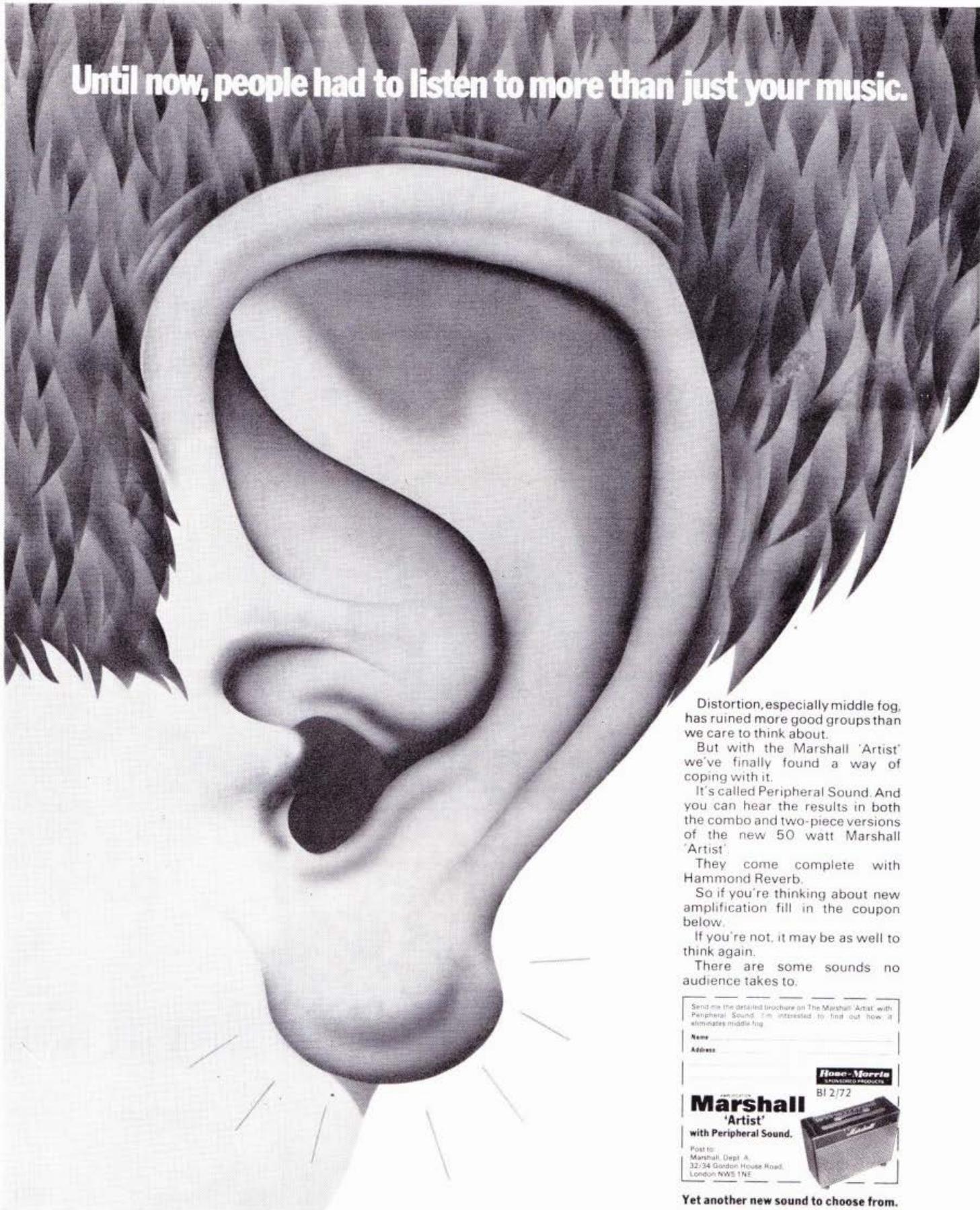
In the past eleven years as a professional musician, he has developed his technical skill to a phenomenal level. He attributes his virtuosity to sheer self-discipline. 'The hand is the real instrument,' he says. 'Mastery of an instrument is only mastery of oneself.'

He has also attained a rare level of creative ability. He is a deeply religious man and it is to his religious awakening that he looks for the key to his creative inspiration. 'God – the soul – is the only creator of music; my body is the instrument through which the soul can manifest itself,' he explains. 'To search for musical fulfilment is to search for the soul.'

Although he continues to use a Gibson Les Paul, he is also featuring a new instrument that Gibson have custom-built to his specifications. This is a double-necked, solid-body guitar with six-string and twelve-string necks. He has always been a 'heavy' guitarist – he was using a high-volume amplifier right back in the days of the Bond Organisation – and now uses a Marshall amplification to give himself the necessary reserves of power. Although he has tried various effect boxes, he found them unnecessary.



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SONGWRITER OF THE MONTH

RAY BROOKS

Ray Brooks' venture into the world of songwriting and recording transpired during the days when he wasn't working.

As an actor he had taken part in such notable productions as *The Knack*, *Cathy Come Home* and numerous television plays. But then it all stopped and he found himself idle.

'I thought I was the greatest actor in the world,' he said, leaning back in a well-worn settee and rolling a cigarette. 'Being out of work for a short while wasn't too bad as I thought new scripts were being prepared for me. But they didn't come and then laying around at home with nothing to do but wait for the telephone to ring became a drag. Then there was my wife and family to think about also.

'Anyway, almost by instinct I began to experiment with a cassette tape recorder, a few Philips C-60 and C-120 blank cassettes and a guitar. I found that using a small tape recorder was the best way. Firstly, it saved me a lot of valuable money – and at the financial level I was at that was important – and secondly, it enabled me to record, erase and re-record whenever and wherever I wanted.'

Brooks said he learned to play the guitar when he worked at a Butlin's Holiday Camp many years ago.

'An adagio dancer – they are the ones that throw their girls, who are dressed in black fish-net tights and not



much else, around all over the stage for six days every week – taught me. I first learned the G, D and C chords and haven't really progressed from that. I think it's adequate for the songs I write though.

'When I first started writing songs I thought it would be dreadfully easy and that making a record would be even easier. It's a lot more difficult than I thought. Lots of people heard the songs I was writing and they said they liked them but that was about it. Nothing happened after that.

'Then a few months ago, Mike King, who was one of the King Brothers, came around and listened seriously to the tapes I had made. He

said he really thought they were good. He took them to Ray Cameron, who produced that *Grandad* record, and he in turn played them to Doug Flett and Guy Fletcher. They too were both very sympathetic to the songs I was writing.

'During all this time a great deal had happened to my work. Whereas a lot of my earlier songs had been junk I began getting very critical and they began improving no end. I would sit and write, re-write and re-write some more until I thought they were good enough for an album track. The album that has been released on Polydor comprises these songs.'

Brooks certainly didn't want to become just another

actor who had decided to sing, rather in the same vein as Edward Woodward, Keith Michel, Alfred Burke and Richard Harris. 'Their songs are all a little too Robin Starch for me. There seems to be a glut of actor/singers at the moment but I don't really fancy getting caught up in the whirl of them.'

'My ultimate aim as a songwriter is to have other people cover my numbers. I think it would be a tremendous tribute to me to have someone else record some songs of mine.'

At the moment Brooks is enjoying the way his ideas are flourishing.

'There's so much more to write about. When I first started I was all caught up in the syndrome of reality. My first song was called *Mary Love Me* and some of the words went like this: *You don't know my name/you don't know my face/It's not a special face*. At the time I thought you couldn't get more realistic. But the words of my songs are now miles away from that one.

'On the album there's a song called *Guttersnipe*. It's about a friend of a friend and it's a small prediction as to how the guy will probably end up. Everyone who has heard it likes it but they all think it's about someone else. The song is Lennon-ish and although the people in it are of a different background to his, I wouldn't have been surprised if he had recorded it.'

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JOHN ANTHONY

One of John Anthony's greatest ambitions as a record producer is to record Andy Williams. He wouldn't mind producing Jefferson Airplane either. But as neither seem likely in the immediate future he'll settle for the acts signed to his Neptune Productions.

However, the thought of controlling the sounds of these two major American acts play constantly on his mind. 'I think I'd learn one hell of a lot by producing them,' he says. 'Williams has an incredible voice. There are always songs that you think he'd never be able to sing but he goes straight into them with no problems whatsoever. And can you imagine me producing Jefferson Airplane? God! What an experience that would be.'

But it's Neptune Productions that takes up his time. He formed the company last June and then went immediately in search of artists. The first act to be signed up were a group called Skin Alley who play 'a kind of arranged 1972 rock'.

'Neptune was formed because of the amount of work that was coming my way,' he recalled.

CONSIDERATIONS

When he was planning the formation of his company there were several points to be considered. Firstly, he wanted specialists to work with; people who had worked with other acts and could produce any artist that came

their way. He chose Robin Clarke, who had engineered Elton John; Shawn Philips, who had worked with Leonard Cohen, and Roy Baker, who had worked with T. Rex, The Rolling Stones, Frank Zappa, plus other rock acts. Secondly, he wanted a tie in with a solid company to add the background to Neptune. This would also give him some financial backing. He arranged a deal with Trident Studios in Wardour Street.

He now uses their studios most of the time and considers them to be the best all-round studios in the country.

NEPTUNE'S TRIDENT

'We've now got the ideal set-up. We have a company that can offer a good service to groups, managers and record companies and we can also arrange the lease tape deals through Trident. I think it's perfect,' he says.

Anthony began his career in music as a singer with a small rock group but he says he became very disillusioned when he started arguing constantly with the other members over what direction they should go. He wanted to do original numbers and they wanted to play safe and do cover versions of popular songs. So, he quit and became a disc jockey at the UFO and Roundhouse haunts.

'Then I got really fed up with commercial rock, or underground music, as it was then called. So I split to

Spain for a year. I worked in a few clubs and did a bit more dee-jaying. It was all a holiday really.'

When he came back he became a disc jockey at London's Speakeasy Club and it was there that he met Roy Flynn, then manager of Yes.

'I got very interested in the band. They were doing some demos at Polydor and I went along to the session. No one really seemed to know what sound they were aiming at so I was asked for some production advice. I didn't know much about the general line of production but I knew the sound Yes were aiming at. They made the demo and the tape was played back to someone who asked who had produced it. Through that I was offered a job as A & R man at Mercury Records to work with Lou Reisner. The job was a total flop for me but I met Tony Stratton Smith and he asked me if I wanted to handle Van der Graaf Generator. I did an album for them in 12 hours and mixed it in another eight,' Anthony said.

RARE BIRD

Not long after Strat formed Charisma Records and Anthony was offered the chance to produce the label's first act - Rare Bird. On their first album was a track called *Sympathy*. It sold more than a million copies. Through this he began producing further Van der Graaf records plus albums by Genesis and

Lindisfarne. It seems that there was too much work for just one man and so that was how Neptune came about.

Anthony sees 1972 as producing a general upsurge in the standards of musicianship. He feels that a lot of people are going to fall by the wayside.

'People are going to know bad production when they hear it this year,' he says. 'That's why I think Neptune will win out because we have all the machinery to produce top quality records.'

'Recording isn't all technique. It's everyone knowing his job. There's no need to fiddle around for hours behind a desk and dream of 32-track machines. 16-track machines are sufficient. I have to keep saying it but Trident have the four best engineers in the country and they are all available to Neptune. I've not met better people to work with than Robin Cable, Roy Baker, Ken Scott or David Hentschel.'

Anthony is, at present, busy with an Irish singer called Eugene Wallace. He played at the Bangla Desh concert at the Oval cricket ground last year and, according to the producer, has one of the best voices heard for a long time.

Anthony is also looking for further acts, having just finished a maxi-single and an album by Brigitte St. John for release on Dandelion later this month. He's also to start work very soon on a new album by Al Stewart for CBS.

PATTO

A SMACK OF ANARCHY



Mike Patto ▶

Since Patto's inception two years ago, they've become well known on the club and college circuits as a band that likes to have a good time. And they've also established themselves as one of the best up-and-coming bands on the English rock scene.

Patto was formed from the remnants of Timebox. 'It wasn't a question of a pop band suddenly deciding to go onto a heavy trip,' Mike Patto explained. 'It was a very gradual process. For quite a long time people were coming to see Timebox and hearing Patto material. On the other hand, after we formally became Patto, we were still playing Timebox material.'

As Timebox, they had found themselves faced with a choice of musical direction 'Either we could carry on as we were,' Mike continued, 'or we could break up, or we could keep trying. We decided to keep trying — to stick together and write new material. After a bit of chatting and a few changes of name, including a few weeks as "Little Nesbitt and the Bootleg Pafilly Five" we finally became Patto.'

At first they didn't advertise their former identity. 'It was a mistake,' Mike admitted. 'We wanted to prove ourselves without any reference to our pop background. Although it worked out in the end, it took a long time to happen. We ended up doing audition gigs and getting nowhere. We became very defensive.'

Mike is Patto's vocalist. The rest of the band is Olly Halsall (guitar and vibes), Clive Griffiths (bass), and John (no second name), who plays drums. They all write, although the new album features only material written by Mike and Olly.

'We all come from musical backgrounds,' Clive explained. 'And we've all been playing a long time. I started on violin at the age of seven. I got into the bass one night when I went to see some friends play. The bassist didn't turn up, so I got up on stage and jammed. I came down to London about five years ago.'

DEVELOPMENT

Olly had started as a drummer — playing left-handed. 'I could also play a little bit of piano,' he told me. 'It was my own arrangement of *No Other Love But Mine*. I couldn't play anything else. About the same time Mike was performing his big number — *Oh, Oh, Duchess*. It's a pity we couldn't get together.' 'The trouble was,' Mike continued, 'that we were only about five years old at the time. But it proves we've been playing a long time!'

Patto's music owes little to other bands. 'We've developed very gradually,' said Mike. 'So the music has developed out of ourselves. It doesn't hold any vitally important message — but our lyrics are written to put across whatever we want to say. We hope that the audience gets a double message.

Firstly that we, as a band, want to have a good time and enjoy the gig with them, and secondly that we do try to put our feelings over.

'We like playing live, but it's a lot more difficult than the audience think. They go to a gig and see a band leaping around — they think 'I couldn't do that'. Well, that's how we feel. But it's getting better. As Patto we've become more confident in ourselves. Once the audience has warmed up we start leaping about. As soon as you've actually got the gig rolling you can start to relax and enjoy yourselves.'

After their difficult start, Patto are starting to find that things are speeding up. 'We're getting a lot of work now. Previously we had to beg for gigs. It's now got to the point when we can say 'When do we go to Germany' instead of 'Please can we go to Germany'. We've also sorted out a lot of hassles with recording and suchlike. We used to get really knackered by producers. Now we're working with Muff Winwood and it's working out really well.

UNIQUE

'We've also got things worked out as a band instead of individuals. We know how to get things together — and when to give way to each other. It's a case of 'agree when you do, and agree when you have to.'

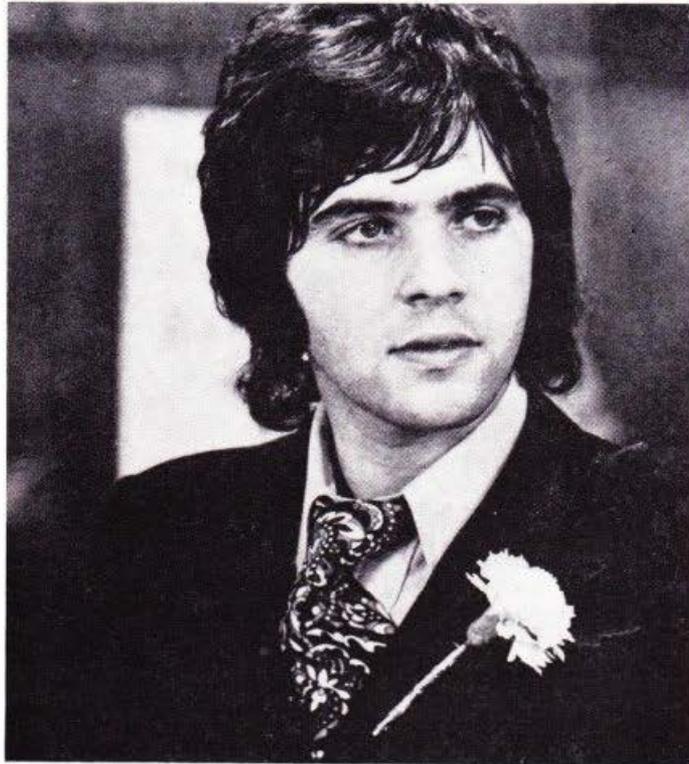
Patto's equipment is almost as unique as their music. Olly plays a custom

Gibson S. G. through two Fender amps, a 40 watt and a 20 watt wired together to give 60 watts. The guitar was converted for left-handed Olly by their old roadie 'who was promptly awarded the C. D. M. and sacked.' Clive plays a Fender Mustang bass, fitted with two Jazz-bass pick-ups. He uses an Acoustic 360 stack and 'a little bit of wire with plugs at each end to go between the amplifier and the guitar — it's called a lead.' John plays a Gretsch kit with a 22-inch bass-drum, although he sometimes uses a double bass-drum set-up. They recently found a forty year old Wurlitzer piano, which Mike plays on stage. 'We bought it from a broke American for sixty quid.' They use a 300 watt WEM P. A. with two vocal mikes ('one for singing and one for looning'), and one mike on Olly's vibes. The sound is mixed through a twelve-channel Johann Schneider mixer, which also carries the five mikes used for miking the piano and lead cabinet.

The future looks good for Patto. 'We've got very definite ideas. We feel ourselves to be a unique little band, and we want to be treated as such, not honed into anything different. We've got things together now. Our music will develop the way it always has, with a little smack of anarchy and a sad realistic insanity. Basically, we're just going to carry on having a good time. Music is a gas; it's a good life.'

J.B.

DAVID ESSEX



David Essex bears little resemblance to the Sunday school image of Jesus. In fact, he looks more like the ideal boy that turns up in the comic strips of girls magazines – the one that ends up with the heroine in the last frame. However, it was David that was approached for the lead role in the new musical *Godspell* when it was decided to present it in England.

When he first heard of the offer to play the part of Jesus Christ he admits that he was a little confused. 'As with most people I had an image of Christ as Charlton Heston and I just couldn't see myself in that role!' says David. 'But as the part unfolded I could see that it would work. There's a lot of the Jesus we're doing in me.'

The last statement is not meant to sound pretentious as you will understand if

you've been to see *Godspell*. In the musical Christ is portrayed as a clown and His character is one of immense humour and joy. This is where David comes in. 'There's a lot of the clown in Christ,' he says. 'It portrays the irony and pathos. The clown is always the victim but never completely defeated. He always saves the show if someone falls from the tightrope. Christ had an incredible sense of humour but the church has stripped it away.'

It was for the latter reason that *Godspell* was written. John-Michael Tebelak, a 23-year-old university student, wrote it as a thesis in his final term at the Carnegie-Mellon university. He received the impetus to write it after attending church services which were no more than the reading of prepared

prayers to bored congregations. Tebelak wanted to show the joy that he knew was contained in the Christian message.

Anyone who's been to see *Godspell* will know of this joy. Personally speaking, it's the most exciting and humorous stage musical that I've even seen, although I must admit to having gone to see it with a certain amount of trepidation.

When I was taught religion it was so solemn and boring,' says David, 'but it seems so much common sense. It was very sad that I had to wait ten years to find that out. We had the Archbishop of Canterbury in on Monday who thought *Godspell* was the best thing ever. Peter Sellers was also in this week and he had the same reaction. The nicest thing about *Godspell* is that it makes the audience glad to be *people*. It's a feeling of joy they should get instead of a feeling of heaviness.'

Although it may be hard to believe after seeing David on the stage, he has not had any formal drama training. After his schooling in the East End he started work as the drummer in the China Plates Blues Band. As they didn't have a singer in the band it was David who was landed with the job. Soon it was found that people liked the boy on the drums but they didn't like the band. As a result of this David began his career as a solo singer. 'My second record got to number 17 in the Radio London charts,' he says somewhat proudly!

His manager at the time was also a theatre critic and this provided him with the necessary introduction to the world of drama. 'It wasn't

too big a jump from being in a band to being in the theatre,' says David. 'There seems to be a bit more justice and honesty here though. The pop world is a bit like the pools or roulette. If your number comes up you're a big star. I still make records but now I'm writing my own songs.'

His first role in the theatre was as the lead in *The Fantastics* which was touring with a repertory company. Since then he's appeared in pantomimes, films and other plays such as *Oh, Kay* and *The Magic Carpet*. He claims that all he has learned has been through watching his fellow actors although he attended a part time course at RADA to brush up his technique.

The American cast of *Godspell* have recorded an album which is on the market, but many people have bought this thinking that David appears on it. However, this has been corrected because the British cast recently recorded an album at Nova Sound which was produced by Tony McCaulay and Mike Leander. It should be released at the end of February to tie in with *Godspell's* move to Wyndham's theatre in the West End.

The musical ends with the resurrection of Christ as David is triumphantly carried down the aisle with the whole cast singing 'Long live God'. 'There is a resurrection,' says David in reply to the criticisms that the musical could be seen to end on a negative note if Christ is dead. 'It's a resurrection *feeling*. To have come up in a cloud of smoke or descend from the balcony on a rope would be a bit too definite.'

INSTRUMENTAL NEWS

NEW LIGHTING COMPANY

Humphries Holdings Ltd. have announced that their lighting and stage equipment company, Mole Richardson Ltd. subsidiaries, have been formed into a new company, to be called Mole Richardson (International) Ltd.

The move will be used as a platform for expansion and development of new products and services and to act as a marketing and sales agency for a wide variety of customers.

Commenting on the move, John Nutman, managing director of Humphries Holdings, said: 'The main aim is to expand our operations not only abroad, but in the U.K. as well. To this end we are not dismissing the possibility of acquiring other companies in the same field.'

The companies involved are based in Britain, France, Germany, Spain, Italy, South Africa, Malta, Ireland and Greece.

Special Offer on Audio Mixers

Allen & Heath, the rapidly expanding audio engineering company, have announced the introduction of a new design of audio mixer.

This is a six-channel stereo

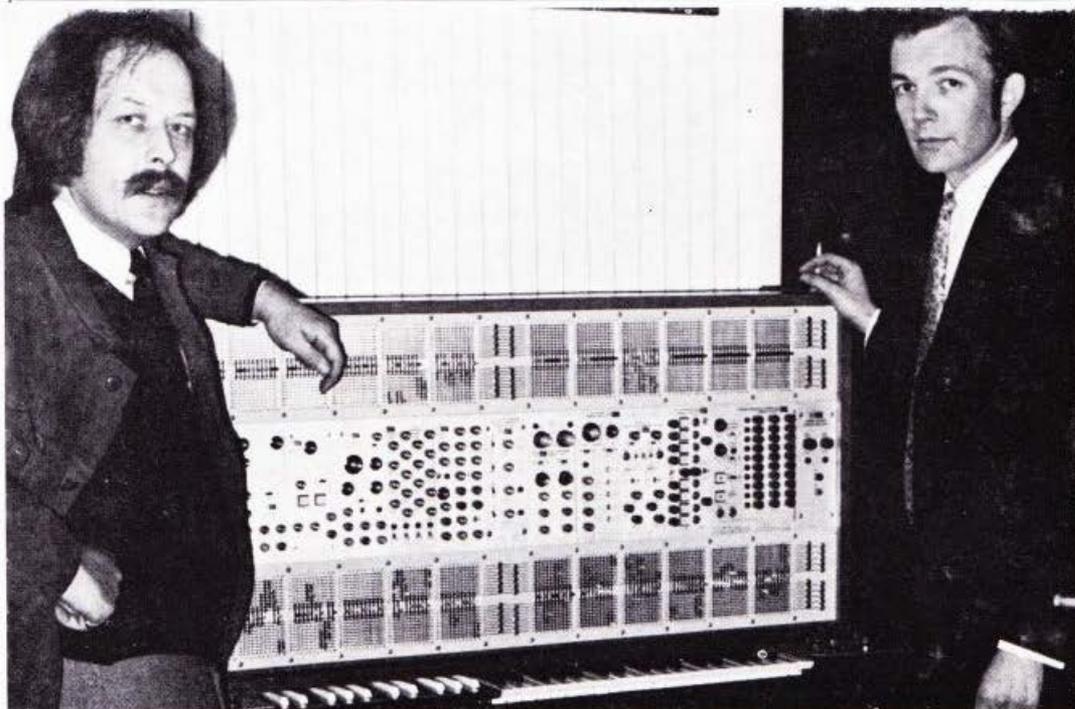
mixer with dual line return. It allows the band to produce a fully-balanced P.A. sound while giving full facilities for 'demo' recording at the same time. It is mounted on a fibre-glass circuit board, designed to provide strength and reliability. Further mixers can be added to provide unlimited mixing facilities.

The unique feature of this mixer is its size - only 220mm x 290mm x 25mm when mounted in its teak cabinet. The ultra-small size makes it ideal for group work, especially in venues

where space is limited. It can be used as an on-stage mixer or from the floor.

As a special offer, Allen & Heath will demonstrate the mixer at any gig within a fifteen-mile radius of London. If the group decides to buy the mixer, the company says it will give a sizeable discount.

The complete unit is priced at £100 and will be available from the beginning of February. For further details, contact Steve Batiste of Allen & Heath, 203/209 North Gower Street, NW1.



Barry Sheffield, of Trident Studios, and John Bauch, of F. W. O. Bauch Ltd, pictured here after the installation of the ARP 2500 synthesizer

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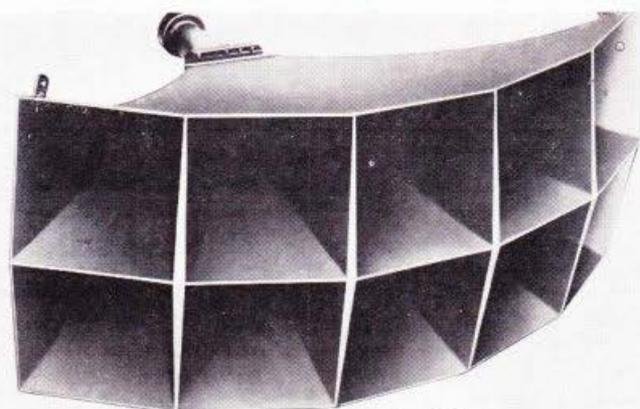
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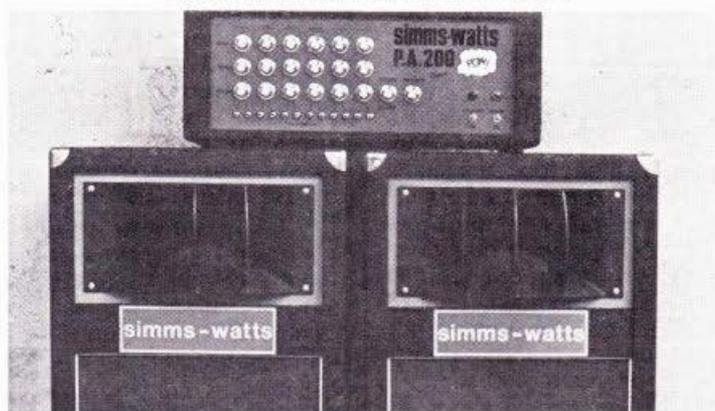
INSTRUMENTAL NEWS

P.A.: NEW MODELS

We were unable to show some of the new P.A. manufacturers' models in last month's P.A. Supplement. These included the new Simms-Watts 200 P.A., the Acoustic 880 mixer and equipment by Marshall and Vitavox, full details were published last month; this month we print the illustrations.



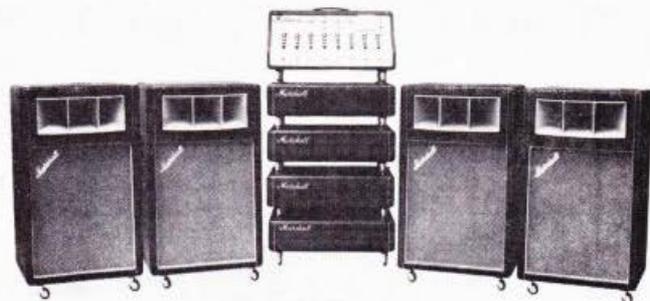
10-cell Multicell Horn by Vitavox



Simms-Watts new 200 watt P.A., with horn enclosures



Acoustic 880 mixer: Studio quality in portable form



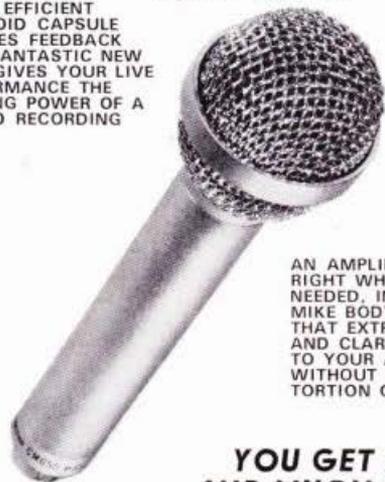
Marshall 400 watt Mixer - P.A. system

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LETTERS

THE NEED OF SOUNDS

Dear Beat Instrumental,

Is music really as important as we try to make out? We would find it very hard to run a society without doctors, nurses, policemen and government officials but we certainly wouldn't miss anything if all our rock musicians disappeared overnight. Why should rock musicians be asked for their opinions in magazines such as your own? These opinions will influence a lot of impressionable young minds but just because someone can move his fingers over a fret board does not automatically make him a philosopher of note.

I suspect that the generation that I find myself a part of is in desperate need of a good war to give them something to believe in. Where will the Edgar Broughtons and Rory Gallaghers of the world stand then? It will be interesting to see.

Yours,
Gerald Beaverton,
Cranwell, Lincs.

Editors Note: Personally we at Beat Instrumental find your point of view hard to accept but we would welcome the general feeling held by readers. Of course we could not run society without the help of people in the professions that you mention, but surely we do not live merely to be kept alive but to enjoy

ourselves and be entertained at times. This is of course where the musician comes in. As to your second point, the people we interview in these pages are merely representatives of the youth culture which you live in. This letters page has given you an opportunity to speak your mind and their music has given them an opportunity to speak theirs. In that sense, no-one's opinion is 'more valuable' but some people have more opportunity. As to your last statement—I feel that it's good that we have something more constructive to follow than a war! I'm sure that Edgar and Rory would be only too happy to share a barrack room with you Gerald!

DEAR BEAT, OR, DEAR CHUCK

Dear Beat,

Firstly, thanks on producing such a great maga-

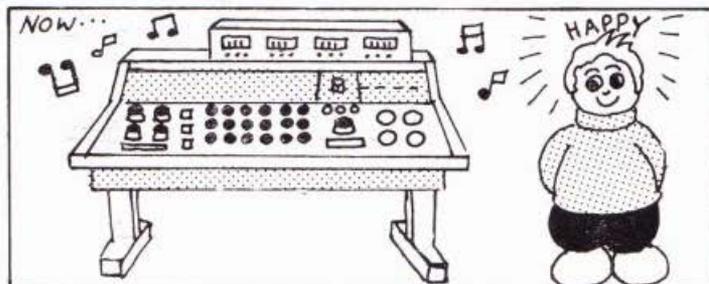
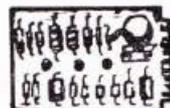
zine. My reason for writing is to ask you whether there's any chance of a feature on the great Chuck Berry? Surely he must rank as the all time great as far as influences go on today's rock scene. Recently you quoted Marc Bolan as saying he'd been influenced a lot by Berry and it's obvious that the Faces have. The Beatles and Stones both covered his numbers in their early days while Dylan did almost straight take-offs with such numbers as *Subterranean Homesick Blues*. As the great man himself is due in Britain soon—how about an article?

Yours,
Simon Chesterton,
North Walsham,
Norfolk.

BEAT INSTRUMENTAL INVITES ITS READERS TO SEND IN ANY LETTERS AND QUERIES



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NO POWER FOR THE PEOPLE!

SAYS IAN HINES
OF ICARUS



Students in Romania are beginning to realise that another world exists outside their own. Through the medium of radio, music other than their staple diet of Russian folk tunes is seeping in and because of this, the Government is having to appease the students by importing Western acts while at the same time openly showing their distaste.

So says Ian Hines, organist-leader of Icarus who have recently completed 55 gigs in five weeks in Romania. They were booked by the State booking agency, A.R.I.A., and the whole tour amounted to the weirdest musical experience of his life! He says that the agency in question were happier when they were badly received than when they went down a storm. During the last week of the tour the Romanian President announced plans for a 'cultural revolution'. This meant that in future the kids would only be allowed to listen to music which was selected by the government.

Long Hair

'When we left Heathrow Airport it was with open minds and freshly shorn hair,' Hines told *Beat Instrumental*. 'But when we arrived in Bucharest our first disappointment was that we were refused a TV spot after a successful audition because our hair was *too long!* As it was barely reaching our collars we declined to snip further.

The following day we began the tour in which we played every major town and city in the country. We had been told by the A.R.I.A. that we would only have to travel an hour a day but we found that we were spending at least four hours on the road and having to set up as soon as we arrived. Our gear was humped around by two "roadies" who had no thought at all for its safety. In fact, my organ was damaged quite badly and had to be repaired whilst on tour because of the beating it received at their hands.'

One of the first things Icarus discovered when

working in Romania is that some sort of struggle is taking place between the hard line communist leaders and the young people. Through the Western culture that the kids *have* been able to pick up they have realised that all is not as bad on the other side of the fence as their elders have led them to believe.

Mobbed

'Wherever we went we were mobbed by students who begged us for news of the music scene. Unfortunately, no magazines or instruments are allowed to be imported into the country. We found it tragic to see the way in which they would have to guard their conversations with us - to make sure no one watches or listens. On one occasion a boy of about 15 approached me for an autograph when he was spotted by a police dog handler. For no reason at all the handler leapt upon the boy and began beating him around the head and shoulders. Our road manager and myself tore them apart and the kid escaped down the street clutching a copy of the programme - only this time he was pursued by two dog handlers.'

B.I. Like Gold Dust

'I brought two dozen copies of *Beat Instrumental* with me and they were treated like gold dust by the Romanians! I was often offered as much as 200 Lei (£4) per copy for them but I carefully distributed them over the country ensuring that they would be passed on between friends. As far as musical equipment is concerned - it's virtually non-existent. The government just don't manufacture any and won't allow imports! Romanian currency is not international and therefore becomes almost worthless outside of the country. Ironically enough, it doesn't have much selling power *in* the country either as the shopkeepers want dollars or sterling,' he said.

'Especially scarce,' Hines continued, 'were drum heads

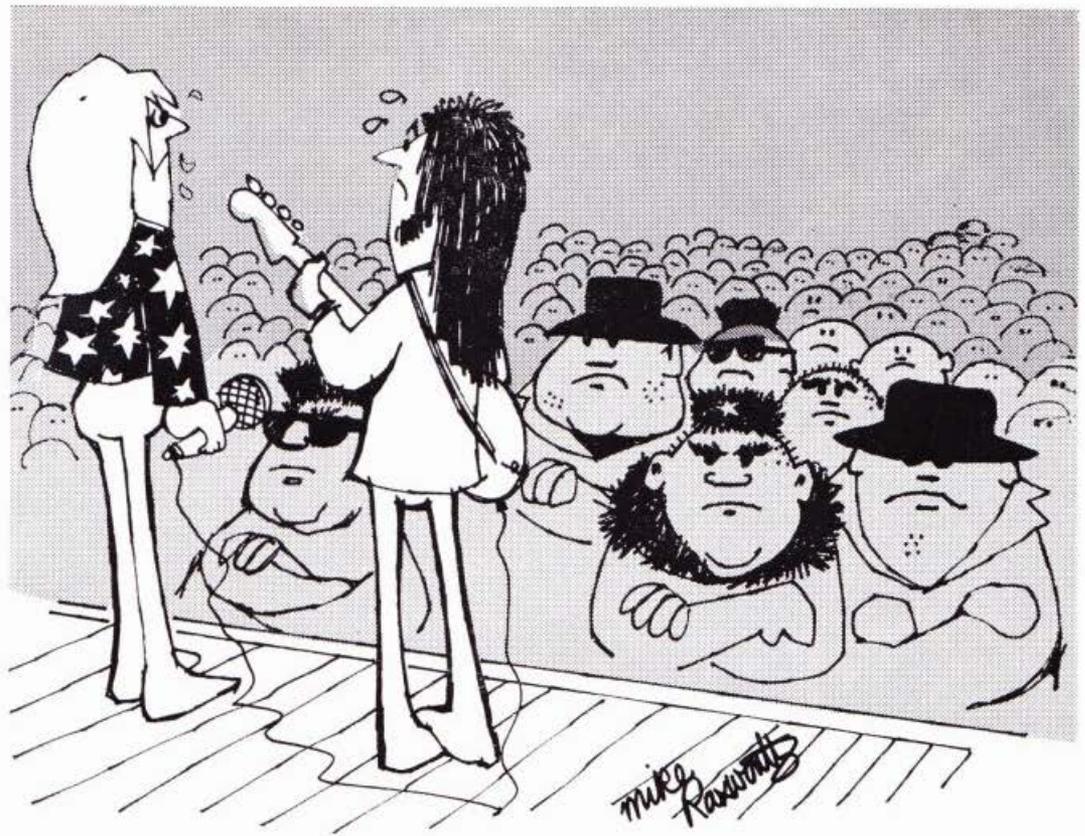
and guitar strings. It wasn't unusual to see drummers using their snare drums upside down with brown paper or perspex stretched across. We gave all our heads and strings away on the last day, and I donated my mike and foot pedal which was treated as though it were diamond studded! We had quite a few blows in night clubs – often with our drummer playing with cardboard headed drums, while I played battery operated organ. The reaction of the older generation to all this was either one of bewilderment or amusement. There was always a feeling of non-comprehension.'

Transfer

'It seemed very strange to me that many of our students campaign for a Communist way of life, whereas students behind the iron curtain are fighting desperately for something akin to our way of life! The common bond between those both sides of the curtain is a love for Western rock music. One incident that really impressed this fact upon me was a meeting I had with a student in Brasov. I had been explaining to him that students in Britain often rooted for Communism and were fond of quoting Marx, Lenin and Mao in support of their "revolutionary" actions. This student looked over both shoulders and then said to me: "Well, Ian, if it is at all possible I will do an immediate transfer with any one of them. I'll even go so far as to never see my parents again, and I love them very much. But I am afraid this is not to be. We are not allowed to leave Romania until we work for a government body, and then only if we have a wife and child to leave behind as proof that we will return".'

'Cool' Body

'There is one "cool" government body in the whole of Romania and that is *Radio Holiday Constanta*. This is a group of D.J.'s and technicians who operate a holiday radio programme for overseas holidaymakers in



the smart town of Constanta. They are allowed to play any record they want to, and are also allowed British and American imports. Even the local bands are given a free rein in their choice of material. We took a tape of our album to the station director who was knocked out. On the following Sunday he devoted ninety minutes to interviews with us as well as a play of the album.'

Greed

'At first we wondered why Constanta was so different to the rest of the country. Soon we were to find out.



IAN HINES

Communist countries are very greedy for marks, sterling and dollars – in fact, any Western currency with which they can purchase Western goods, such as machinery. One of the best ways to achieve this is through the tourist trade. This is why anything goes in Constanta – even *decadent Western music!*

'As we were the last Western act to pass through Romania the A.R.I.A. took advantage of this by not paying us in full when we left. Other discomforts we suffered came through badly prepared food, resulting in dysentery, and the fact that we were expected to travel, so far each day. Everywhere we went we saw people lining up for bread, milk and fruit, mainly outside shops that were usually devoid of such luxuries.'

Power ?

'John Lennon sings *Power To The People* but in reality this does not work out. Whatever the system is, the power always falls in the hands of a few. In Romania those under 25 can hardly

be classed as "people" as far as government is concerned. As Bob Dylan sings on his new single *George Jackson: Sometimes I think/the whole world's a big prison yard/ Some of us are prisoners/ and some of us are guards.*

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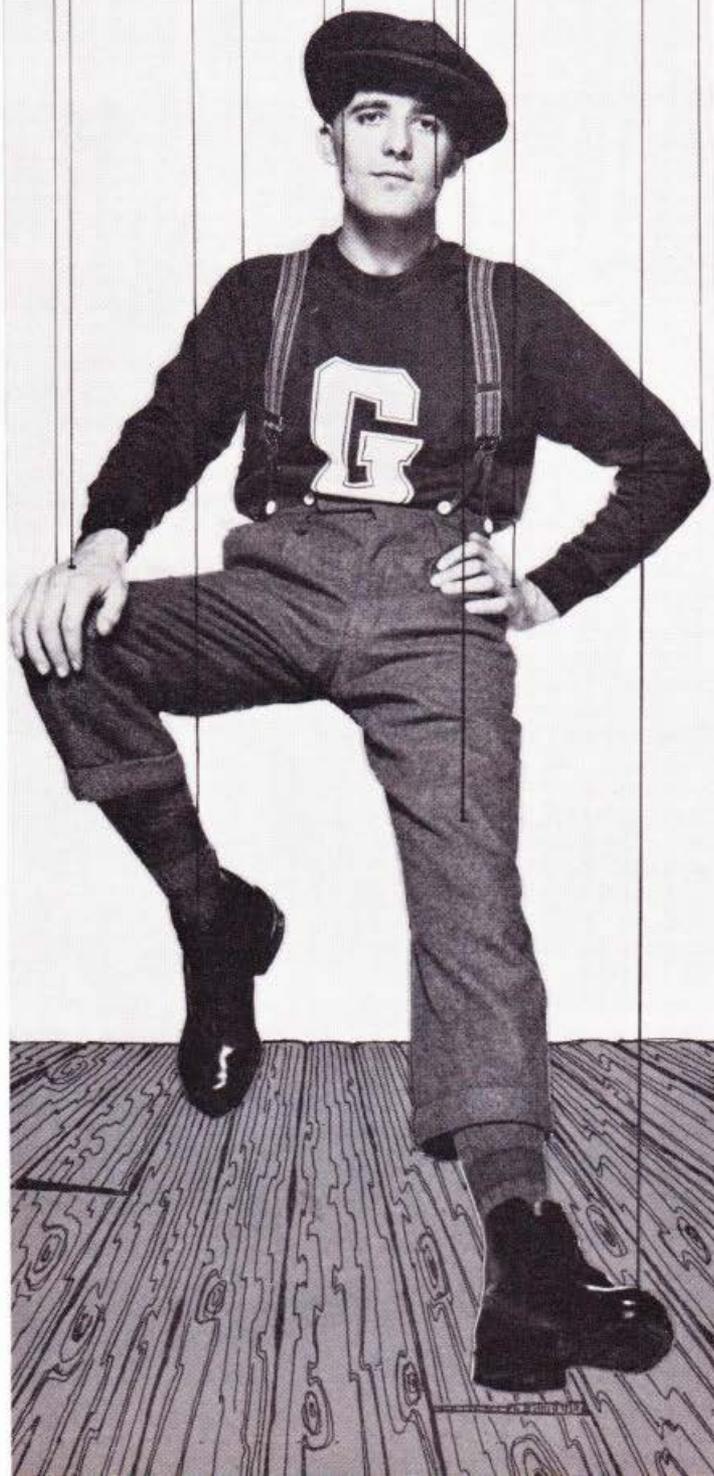
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O'SULLIVAN INTRODUCES GILBERT

BY STEVE TURNER



Gilbert O'Sullivan is a character based on an original idea by Raymond O'Sullivan of Swindon, Wiltshire. Raymond has always had a fascination for old photographs and especially for those showing fashions worn in the thirties. He'd also been very impressed by Charlie Chaplin, Buster Keaton and The Keystone Cops. Combining these two interests he created Gilbert and wrote some songs for him.

'I wanted to be Gilbert as an artist and O'Sullivan as a songwriter,' he told me when we met. 'I'm business minded. I think business. That's why I created the image myself, because I love images. It creates a barrier.' O'Sullivan really believes in barriers. He feels that people want their heroes to be separated from them because it gives them enough room to fill out with their own fantasies. Heroes always topple when their humanity is revealed. That's partly the reason why many people achieve heroic proportions when they are dead — they are no longer alive to destroy the illusions that have been created.

THE FIRST STEP

The first step in creating of Gilbert was the haircut. 'I knew it couldn't be long hair,' he said. 'Crewcuts had been done so I came to see that it just had to be a short back and sides.' It's no ordinary short back and sides that he has given himself either. His hair appears from somewhere above his ears to fall in a heavy thatch cut in a fringe with the aid of a ruler. 'There's an awful amount of security attached to hair,' he told me. 'It took me months to do it but I don't regret it.'

The haircut is the only part of Gilbert that Raymond has to trail around with. When we met he was wearing a pair of cords, a casual sweater and running shoes with a stars and stripes á la John Lennon. He admits that people give him stares in the street because of his haircut but they rarely approach

him for autographs. 'When I dress up in that outfit it's a complete personality change,' he says. When he has done live TV shows he has discovered that people begin to laugh the moment he comes on stage because of his appearance. From then on it's a simple task to extract laughter from when he speaks. This is a tremendous boon to O'Sullivan because he considers himself to be basically a shy person. As Gilbert he finds a release for his repressed personality. 'It's just good fun,' he claims. 'I think it's so cool to be uncool.'

NOT A TRENDY

Another reason for the existence of Gilbert is the fact that he is not fashionable. He is not part of any current trend, musically or image-wise, and can therefore stand outside of the 'scene' without any fear of suddenly becoming passé. Raymond was shrewd enough to realise that being a part of the flow of contemporary fashion also means that you are eventually washed into the sea of has-beens whereas it is possible to be a little lake. . . .

One part of the O'Sullivan enterprise that I sincerely hope will not be overlooked is the songwriting itself. Although he's going to be better known for *Nothing Rhymed* and *No Matter How I Try*, his hit singles, he has further proved his songwriting brilliance on the album *Himself*. It is possible to detect his love of McCartney here but the overall impression is one of a very promising new songwriter. Both McCartney and Harrison have praised his work in recent interviews — a fact which is highly complimentary to O'Sullivan because it was through the initial influence of the Beatles that he began writing.

'I liked a lot of people before the Beatles,' he says, 'but the thing about them was that they weren't professionals. They could have been you or me.' O'Sullivan started out by playing drums in a group and he feels that



'I think it's so cool to be uncool - Sullivan

this has provided him with a deep sense of rhythm – a fact which is evident on the album. 'I was an average pop drummer,' he says. 'I'm a much better drummer now through having played the piano!

I was in a group called Rick's Blues where I sang as well as played the drums. When the group broke up I came to London and my first job was at C & A's! When in London he began sending tapes of his songs to various record companies. 'I had done most of my writing when I was living in Swindon – down in the gar-

den shed! I entered competitions in *Woman's Own* and things like that,' he says. The company that eventually took a liking to his music was CBS and they released an album called *Gilbert*.

UNCATEGORISED

However, O'Sullivan didn't seem to fit into anybody's categories and so he was advised to grow his hair and wear velvet suits and be 'different' like everyone else! 'People always cry out for something new,' says O'Sullivan, 'but when they see it they don't want it. They

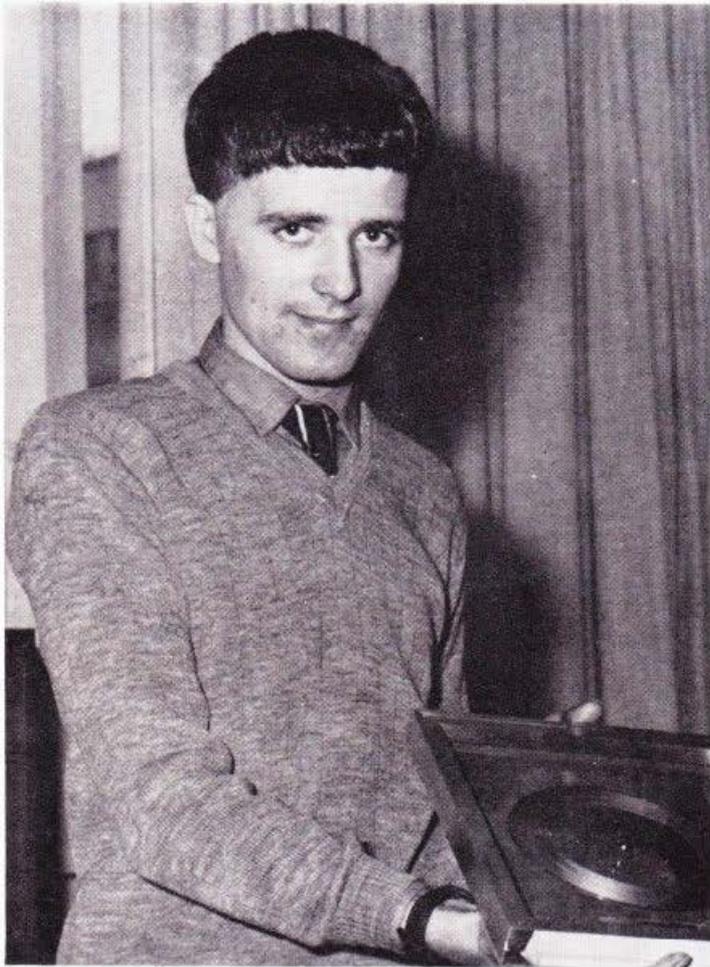
can't cope with anything very different because it means too much work for them.' The 'them' in this case are the record companies whom O'Sullivan claims cannot be bothered to promote someone not already defined into some existing niche.

At the present moment O'Sullivan writes his songs at one of his six upright pianos and tapes them on his recorder: 'It's a bad machine but I bought it because it looked good. It only cost me £20 but I'm not going to write better things on a £300 model am I?' Like most songwriters O'Sullivan

spends hours at the piano before a desirable melody trickles out. 'I keep writing and writing,' he says. 'When I get ideas it doesn't mean they're good ones. I can remember every song I've written. If it's a good melody it'll last forever.'

FINAL JUDGMENT

He admits to having an ability to remain objective about his songs when they are written. Each number is left on tape for a few weeks and then played back so that his final judgment is made when the initial mood that



No hat and boots here

produced the song has long since left. 'I can write something and step outside it to criticise it,' he explains. 'I can be the best critic of my own work. I can stand outside it and say - 'that would be a great album track', or 'that would be a good single'.

It's the melody that comes first for O'Sullivan. 'A melody is inspirational. You may spend hours at the piano with nothing to show for it and then suddenly...' His lyrics are also the product of much toiling. 'I spend weeks writing the lyrics. I have this habit of writing more than is needed!'

The lyrics seem to be drenched with meaning but he is very evasive when asked to explain what is actually being said. He claims that many of his songs are written from other people's standpoint. An example of this is *Too Much Attention* in which he sings: *Too much attention is paid to people just like me/who's only aim*

in life is down. Here he was speaking from the point of view which a true dropout would hold.

Many interpretations have been placed on *Nothing Rhymed* because of its ambiguity. 'It's just the things that were passing through my head at the time,' he says. 'If people can get as many meanings from them - that's great. If it's not the right one - that's great too.' O'Sullivan's favourite songwriters at the moment are most definitely not from the pop 'n' rock world. He's more influenced by Cole Porter and Rogers & Hart than Neil Young. Just lately he's been buying up Shirley Temple albums.

'There are good songwriters around today but there's no great writers. People like Porter, Rogers & Hart were *great* writers whereas Cat Stevens, James Taylor and Carole King are good.' O'Sullivan thinks that part of the problem lays in the fact that 'practically every-

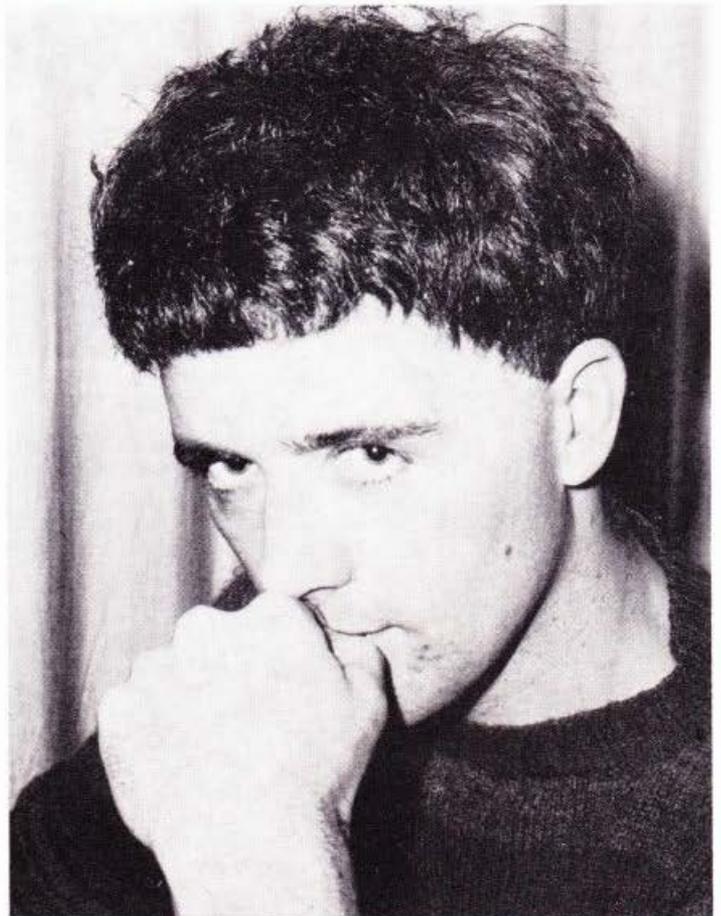
thing today is based on sound rather than song. As far as I'm concerned I want to be a great *songwriter*.'

He has yet to make a live appearance although he has done live TV shows in front of an audience. When I questioned him as to the reason for this lack of exposure he immediately referred the question to his publicist. The answer that came back was that he was not yet ready to do live shows. This had apparently been decided by the men at MAM who pull the strings for O'Sullivan's movements. 'For the moment,' says O'Sullivan himself, 'TV is the best medium for me because it brings out my character. It makes it like a Walt Disney thing - almost not real.'

He promises that through the years he'll always keep his hat and boots although he may change the in between bits. In fact, he'd just acquired a 'T' shirt inscribed with a G which he'd made after seeing a Jerry Lewis film where a similar shirt had been sported. When

I had been waiting in the reception area to meet O'Sullivan in his publicists office I saw a youth of 19 or 20 come dashing in to see if he could get hold of a picture of Gilbert O'Sullivan so that he could have a suit made up in the same style. Does O'Sullivan think that his clothes will start a new fashion as the Beatles did? 'I hardly think so! I mean, Beatle jackets were trendy and a good thing I can't imagine people going around with their trousers four inches too short.'

O'Sullivan likes singles and so he'll always be pumping out songs for the top ten. He likes albums too, so he's going to record his next one early this year. He's got an idea that he might use whereby all of the album's twelve songs, although different, would bear the same title. He'd also like to record a song about scratchy records for the 'B' side of his next single! 'It's just good fun,' he says, summing up the things he can do with Gilbert. 'It really is good fun.'



People always cry out for something new



STUDIO PLAYBACK

16 Tracks on one- inch tape from Orange

Orange Studios, at 3/4 Old Compton Street, London W1, have now installed what is claimed to be the world's first 16-track on one-inch tape machine.

This recorder, designed and built by Orange's engineers, offers the recording group all the advantages of 16-track recording at a greatly reduced price – tape and hire charges are cut

by 50 per cent. The machine has now been fully operational for two months and has already been used for the recording of John Miles' first album (to be released shortly on the Orange label). Cliff Cooper, managing director of Orange Music, will be happy to answer any enquiries.

The next machine – to record 32-track on two-inch

tape – is now well past the design stages, and Cliff is hoping to introduce it at the forthcoming Frankfurt show.

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GUITAR REVIEW
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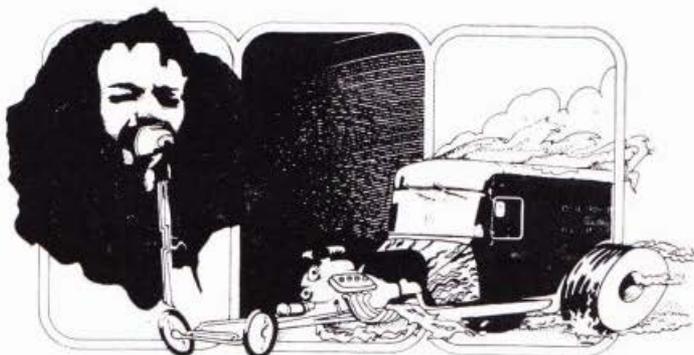
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STUDIO PLAYBACK

Airplane and Hot Tuna Here Soon

Bill Thompson, manager of Jefferson Airplane, was recently in England to finalise details of the forthcoming Jefferson Airplane/Hot Tuna tour, and to fix a distribution deal with RCA for the new Airplane-owned label, Grunt.

Thompson hopes to bring over Hot Tuna in April. After a tour of U.K. colleges, they will be joined by the rest of Airplane and, if possible, Grateful Dead. No major venues have yet been decided, but Thompson is hoping to present a free concert that will feature all three bands with guest musicians that may include Greg Rollie (Santana), John Chipolina (Quicksilver) and several other friends.

Grunt Records have al-

ready released *'Bark, Sun-fighter'* (recorded by Grace Slick and Paul Kantner in their own studio), and the first solo album of Papa John Creach. Forthcoming releases will include the new Airplane album - due for release early in the new year - and others from Hot Tuna, Kantner/Slick and the 'Earth Rock & Roll Band' (a projected band involving Kantner, Slick, Crosby Garcia and others). The label has taken a lease on Wally Heider's San Francisco studio and are hoping to build their own studio as soon as possible.

Fred Bannister, promoter of the Bath festival, will represent Bill Thompson and Airplane in Europe.

INDIGO

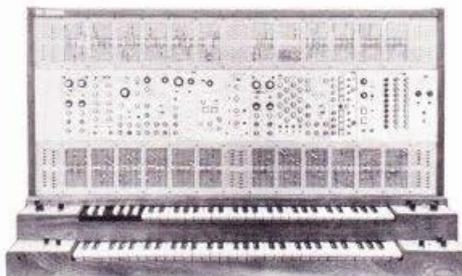
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PLAYBACK STUDIO

Tracking



Michael Ford, formerly Professional Products Manager at EMI, has been appointed Sales Manager at Sound Techniques at Mildenhall, Suffolk. He will concentrate mainly on the System 12 range of studio mixers which have already proven to be very successful.

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NOTTS.

and not as printed in last month's Group P.A. feature.

Groups in at W.O.E. doing demos this month included the Paul Matthews Band, Faraway Folk, Sharon Whitbread & Fred, Bernard Greenaway, and The Gspelaires Male Voice Choir.

Faraway Folk, Sharon Whitbread & Fred, and the Gspelaires, returned to record masters for their forthcoming RA Records releases. Dick Edwards, Torquay United's 'singing' Centre half, put down some original songs, which he is going to use on his first LP, to be recorded at the studio next month. This LP will be produced by Elizabeth Usher, a director of West Of England Studios, and the engineering shared between Tony Waldron and Harry Hall.

Nova Sound, which is currently in the process of converting its eight-track reduction suite into a fully Dolby-ised 16-track reduction suite, appears to have

been incredibly busy right up until Christmas Eve. Recording there was Tony Macaulay with the *Godspell* album, Arrival, the CBS band were also recording an album with Martin Clarke producing. Adamo, the French singer, recorded several singles. The day immediately after Christmas, Neil Reid, the young Scottish boy, recorded his first album for Decca with Dick Rowe and Ivor Raymonde taking control. Leevers Rich Equipment Ltd have been busy with circuit testing a batch of bulk tape demagnetisers for export to Switzerland. This unit will erase unwanted sounds from recording tapes on reels of up to 11-1/2 inches in diameter and on all cartridges and cassettes. Its magnetic field will remove sound and noise to a flux density of up to 64 mm/mm (milliMaxwells per millimetre).

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GIRLS IN ROCK

Annette Casey's ancestors were mainly actors, actresses and singers, so it was natural for her parents to be overjoyed when she told them she wanted to carry on the family's singing tradition. They immediately dreamt of Covent Garden, similar concerts and operatic evenings at home, for they all had classical leanings.

Her mother, apparently quite a well-known singer and actress in Ireland, even went to the trouble of inquiring about an enrollment for her daughter in a college of music.

'I got sidetracked though,' said Casey. 'I decided I wanted to study fashion instead. I did want to sing, too. But I didn't want to sing classical music.'

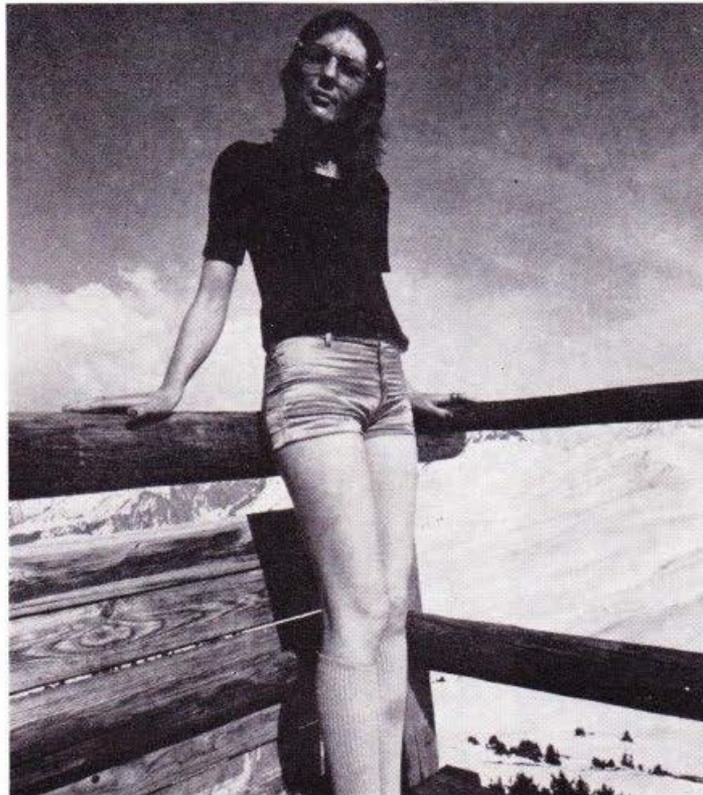
'The husband of a friend of mine heard me singing and offered me a job as a singer. Unfortunately he wanted success immediately and he was far too impatient for it to come slowly. I got a band together, rehearsed them and made a record which was produced by Tony Cox, who also managed a group called Gringo.'

'Then my band fell apart and Tony asked me to join the other group. They were half-way through an album with an American girl singer who suddenly had to return home. I took over the second part,' she said.

Unfortunately for Casey she became the victim of bad publicity not long after she began her professional singing career. She refused to let herself get branded with a hot-pant image, and because of this was almost accused of being an advocate of women's liberation.

Casey, who recently mar-

CASEY SYNGE



ried a journalist by the name of Syngé (pronounced Sing), now calls herself Casey Syngé, has been with Gringo for about a year and when *Beat Instrumental* spoke to her they had recently completed a tour with Steamhammer and were now looking forward to gigging on their own.

She is also experimenting more with the piano.

'Henry Marsh, who plays

lead guitar on the group, encouraged me to play. At the moment I am still on the melodic minor key feel but need more oomph in my playing.

'I enjoy very much listening to Floyd Cramer, I've listened to him for years but I like listening to other rock and roll pianists too.

'Gringo started playing rock and roll songs as encores but we would like

to do a lot more numbers like that. First of all we want to write lyrics that are up to date and reflect the times we live in. I don't think words like *rock around the clock*, or whatever, really apply now. Musically the rock and roll songs of the fifties were good but the lyrics definitely need up-dating,' she said.

Casey admits that when she first joined Gringo she was on an ego trip.

'For one inexplicable reason or another I regarded my joining of the group as a condescension. I was really nervous and all tight inside. My voice had a very strange tone over the sound of acoustic guitars. I also found it was quite difficult to get my voice over the sound of an electric guitar, probably because I was all strung out inside. Now, after a lot of practice, I can raise the power of my voice. I can still get my voice freakily high.'

'There are four of us singing in the group all the time, and this puts us on equal footing. It's a lot better this way as no one feels out of place.'

Gringo are soon to start preparing for a new album and this means that they have to stop gigging for a while.

'I love gigging,' she said. 'We get good receptions wherever we play. I firmly believe that we could become a very important group in Britain, depending, of course, on what product we turn out. I hate being called new product by record companies. It makes me feel like a box of new washing powder or a tube of toothpaste.'

'Still, that's the record business, isn't it?'

BERNIE TAUPIN:

The B-side of Elton John

The offices of DJM Records in New Oxford Street give the feeling of being a shrine to the glory of Elton John. Button-size stickers are stuck on each one of the stairs announcing *Elton John* until you reach the second floor where the walls are decorated with long and short-haired pictures of Elton. Elton with a beard, Elton with wire-rimmed spectacles, Elton leaping, Elton smiling and... Elton with Bernie.

Of course when you're actually in DJM's offices you never talk about Elton. It's always got to be Reg. Reg is back from the States. Reg has bought some new boots. It's our Reg – the lad we fed with tea and biscuits until he was strong enough to make it. Reginald Dwight from Pinner, Middlesex, who found fame and fortune on the streets of America.

There are Bernie Taupin photographs pinned up but no Bernie stickers. For a start

he dresses in blues and blacks whereas Elton, sorry – Reg – dresses in reds and yellows. In fact, he rolls into the office while I'm waiting for Bernie wearing huge yellow shoes with soles as high as heels used to be. He's showing off a new silk smoking jacket he's bought saying something about how he's going to keep it for fifty years until it's antique. Everyone's impressed – not so much by the jacket but by Reg. I mean, he's *such* a character.

Pop Music

Bernie arrives a few minutes late. 'It's the traffic,' he explains and we go off to an office especially set aside for the interview. Again the walls consist of album covers and photographs of the dynamic duo. Bernie talks very freely and you feel as though you've known him a week the minute you shake his

hand.

'I enjoyed writing at school,' he tells me as we begin talking about how he came to be here. 'I didn't really get into anything else. I was terrible at maths and science. I found it a great relief when English lessons came around.' On leaving school Bernie wandered through a multiplicity of jobs before getting together with Elton John under whatever name he was assuming at the time. 'I thought that writing was the only thing I was moderately good at so I'd have a go.' At this time he was still living in the flatlands of Lincolnshire – an area he has chosen to go back to now he's got enough to buy his own house. The local lad makes good!

Bernie says that the first album, *Empty Skies*, was the result of about three albums worth of recorded material. The left-overs are safely stored in a vault somewhere.

'I still think we're writing pop music in much the same way,' says Bernie. 'We write pop music with a fine edge. We just do what we do and people make up their own minds.' He's one of those few people who unashamedly uses the word 'pop' and if questioned asks if you've got a better word. Alternatively, he asks what's wrong with *pop* anyway.

Simple Nitty Gritty

'If people deny that they're writing pop music I think that it's their own ego. I mean, weren't the Beatles a pop group?' Bernie's not too impressed with the current musical complexities which pervade the scene. He's all in favour of a return to the simple nitty-gritty from which it all stemmed. That's what we all need – a bit of simplicity. We've got to get back to simplicity. I just like a good pop record. I like T.

Rex and I think that the Kinks are amazing. As far as musicianship goes — I don't give a shit as long as I enjoy it.'

Rod Bolan

He considers that although people like Eric Clapton and Jimmy Page are musical proficiency personified, they have taken a lot of the raw excitement from music. He believes that we've become so academic that the original spontaneity upon which rock was built has disappeared. 'If anyone's going to save rock it's going to be Rod Stewart or Marc Bolan if they can keep it up.' In keeping with this, Marc came on stage with them at their Fairfield Hall concert in Croydon. From the reports that filtered back it seemed that more applause went up for Marc walking across stage than for all the evening's music.

Also, the new Elton John album promises to be a return to this simplicity. It's to be recorded in the South of France at the beginning of this year. 'We're adding a new guitarist,' Bernie told

me. 'It's going to be a really funky album. It'll shock a few people. I think we've gone as far as we can on the grand scale with string arrangements and that. We just want to get back to the roots.' All the time Bernie keeps saying 'funky' when he talks about the 'new one'. It's just got to be the funkier — Bernie says!

'I don't think there'll be the leaping on the piano because that's become standard procedure now. This time we'll just be rollin'.' So — rollin' they'll be — in the Stone's studios. Bernie will have to commute to Cannes because he's producing another album back in England. This one's for singer/songwriter Davis Ackles who's over from America to do an album with Bernie.

In The Studios

Bernie has been a fan of David's for years and through his connections with Elektra records he was able to discover that his hero wasn't doing too much work recording-wise. Bernie suggested that they find him a producer and get back into the studios.

Electra asked Bernie if he knew of a producer who would fit and at that very moment, lyric writer Bernie Taupin became a producer. At the moment of writing, Ackles is residing in Reading and recording in London with Bernie at the desk.

'I love being in the studios anyway. I've always wanted to get behind the desk,' he says. 'I love the jobs which most people seem to find boring — like mixing and dubbing.' He's very enthusiastic about Ackles' talent. He was most surprised to see himself booked above David at the Troubadour after being 'into' his music for the past two years. Bernie always talks about 'our tour' and 'us' playing, but of course you realise that he means the one man Elton (Reg) John who takes half of Bernie's life out there on stage and sets it to music. It's understandable that when he sees that solitary figure clowning at the piano he imagines it's 'us' that's on the boards. It's 'we' who get the applause. Sometimes he goes on stage for a handclap. Sometimes he doesn't even tour with the band. At Fairfield Hall he was

mobbed as he left the dressing room. Crowds of girls rushed towards him calling 'Bernie, Bernie'. In his own words — he wasn't ready for that. He could hardly believe that anyone even recognised him.

Very Plastic Things

One of the biggest put-downs that Bernie suffers is the one about his lyrics being obsessed with events he's never experienced. It's obvious to anyone who's scanned through his work that he's rather partial to writing about the American civil war and the 'Wild West'. About the obsession Bernie says: 'It all began with watching TV as a kid. It stems from very plastic things like the *Lone Ranger*. I started reading about it then and I now have shelves of books on the subject.' He tells of a bookshop in Hollywood where he bought so many books recently that they had to be shipped home. He's also bought an album in England that he's very excited about. Entitled *The Bad Men*, it consists of cowboy songs and authentic recorded in-

Elton John who takes half of Bernie's life out there on stage and sets it to music





Bernie: 'If anyone's going to save rock it's going to be Rod Stewart or Marc Bolan — if they can keep it up'

interviews with such notables as Wyatt Earp's girlfriend! Naturally, the recordings are very old and crackle when being played.

Writing a Poem

About the put-downs he says: 'I think that's a stupid thing to say. If people don't use their imagination where would we be? People have been writing about things they've never seen for years. I think we captured the atmosphere very well on *Tumbleweed Connection* — without name-dropping, Robbie Robertson thought it was great! It seems that people accept it much more in the States.' The Band themselves have tackled the same subject themselves and their influence is evident in the work of Elton and Bernie.

Bernie doesn't have any hand in the making of the music although he obviously influences it by the content of his lyrics and their structure. 'I've always got a preconceived idea of how it should come out and it always comes out that way' is the very satisfactory song-writing relationship — in the words of Bernie himself. 'I like writing melodic songs and I think that if you're writing

for an album you need to stick to some structure. You begin with a single line and just carry on. I don't regard my lyrics as poetry. When I'm sitting down to write a song I'm writing a song. When I'm sitting down to write a poem I'm writing a poem. It's as simple as that.'

A lot of the poems that he's sat down to write recently are on the album he went out and recorded recently. It was called *Bernie Taupin* and was a collection of poetry together with musical backings. 'I'm really old fashioned,' he says about his likes in poetry. 'I like a poem to tell a story. I like all the old classics. They're great — they're much more fun.'

Cheap Chirpings

As with most writers of lyrics with a dash of meaning beyond the cheap chirpy chirpings of top ten Muzak, he receives a lot of mail — particularly from the States. Most of these enquire after the meanings behind certain statements but there are the occasional letters which come like prayers to a saviour of the human race. A few days prior to our interview Bernie had had one such song of praise. It carried on

about how *beautiful*, how *incredible* the songs were. How *meaningful* . . . how *ecstatic*. 'This really had me shaking,' says Bernie. 'It was as if her whole life revolved around us. It was really frightening.'

'Let me in Elton'

It's also mostly in America that they get the 'freaks on the phone' which Lennon referred to on his first solo album. Bernie says that they're always the same type. The friendly voice on the hotel phone of the guy who just wants to spend a few minutes chatting. He also tells of a recent incident in San Francisco where someone clung to the side of their limousine as it drove away from an auditorium shouting to Elton, 'Let me in! Let me in! I want to be a person with you.' 'It just had to be California,' says Bernie laughing.

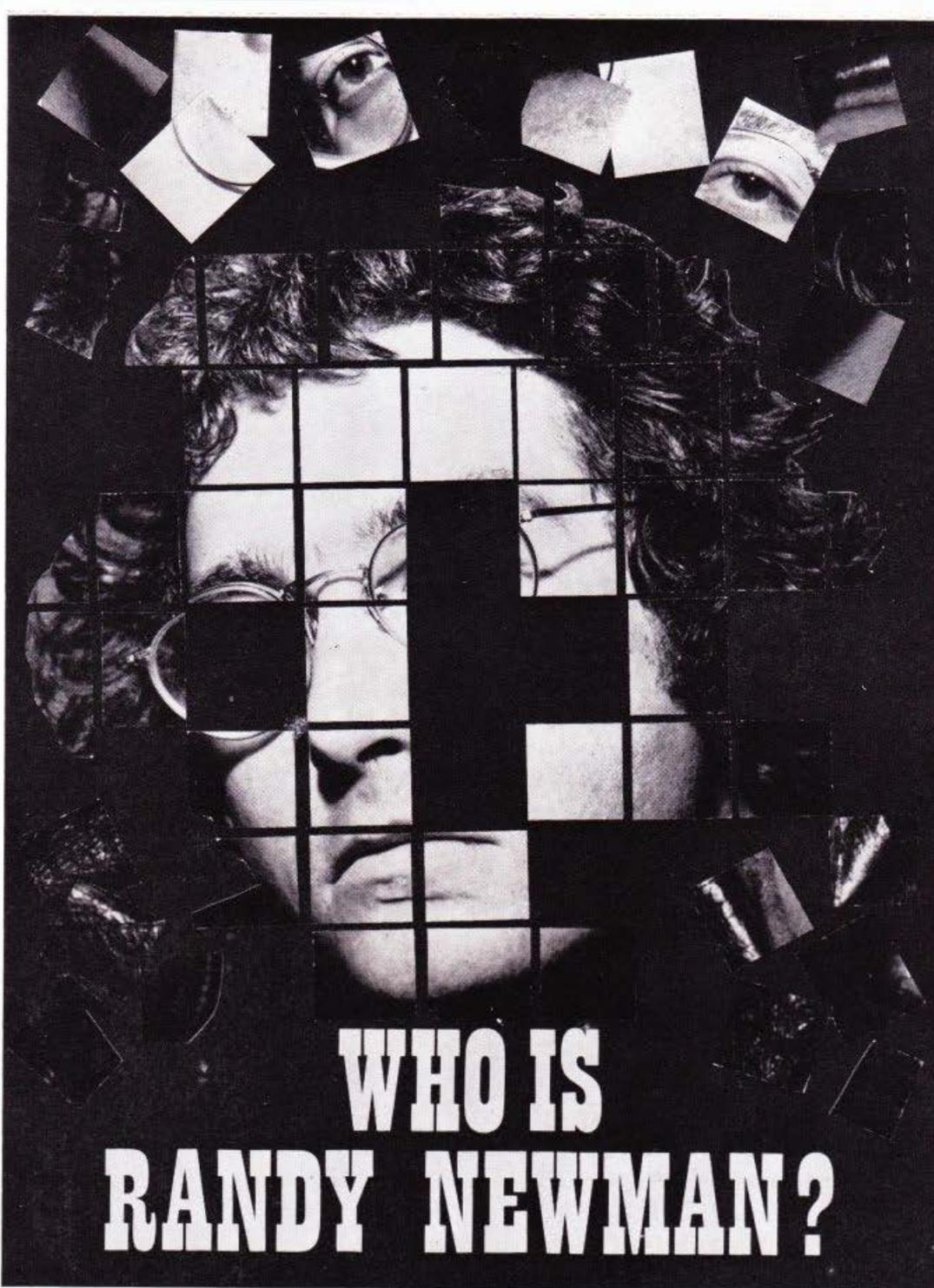
Although he enjoys the people he meets while he's on tour it's the country that he really lives for. 'I can't stay in L.A. very long. I could never even live in London. I've just got a little cottage in a village. I don't wish for any more. *I don't have much money but boy if I did/I'd*

buy a big house where we both could live (Your Song). 'Lyrics are my top sideline, the one that brings in my best income. I'd like to think of myself as a poet and in time as a novelist.' My gift is my song/And this one's for you (Your Song). 'I'm in the middle of writing verse for kids at present. They're fun. You can write a couple of songs and then some silly verse!'

Been Around

'People may think Elton John appeared in the middle of the night, but that's bull. He's been around longer than me!' *But I know the way they want me/In the way they publicise/If they could turn their focus off/To the image in their eyes/Maybe it would help them/ Help them understand (All The Nasties).*

BY
STEVE TURNER



WHO IS RANDY NEWMAN?

The name of Randy Newman kept cropping up in the interviews I wrote for *Beat Instrumental*. First of all it was Keith Reid who claimed that he was the best lyricist around and then it was Marc Bolan who was raving about a performance he'd seen at the Troubadour in Los Angeles. I thought I'd already got a pretty extensive knowledge of Mr. Newman so I didn't really need to go to all the trouble of listening through his albums. I mean - I knew where he

was at. Hadn't I, after all, listened to *Simon Smith And The Amazing Dancing Bear*? Didn't I know that he was the man behind the creation of *Mama Told Me Not To Come*. Oh yes, I knew all about Randy Newman.

It was when *Randy Newman Live* appeared for me to review that I began to sit up and realise just how much foresight Reid and Bolan had. Here was one guy with his piano who was captivating an audience and holding them there with the powers

of communication usually restricted to the musical heavies. I suddenly found myself listening to the lyrics and getting involved with the simple piano tunes. From this experience I hastily tried to obtain a telephoned interview with the man. This I did, and Randy phoned me one evening whilst touring the States.

'If you're gonna write words they should mean something,' Randy said when I questioned him about the lyrics of his songs. 'I think

there should be something *there*. Lyrics seem to be the main thing today although it's not a situation I'm altogether happy with.' Although it seems to be words which bring immediate attention to Randy's songs it was in music that he was formally educated at the University of California (Los Angeles). 'The overall sound is important to me,' he said, 'but I always like the lyrics to be interesting.'

Even though Randy majored in music his tunes remain very simple. 'With the type of voice I have,' he said, 'I just can't sing anything fantastically complicated.' The voice is one which *Newsweek* described as '... plain weird - black and blue. He sounds as if he's hoarse from swallowing cotton fibres and tired from picking it and weary of slavery in one form or another'. That's a pretty accurate description. For my money it has to be Newman who sings Newman because no-one could put just the right amount of feel into it. His voice quavers a little and if it's a sad song - like *So Long Dad* - you almost feel like crying because of the way the words come out rather than because of the meaning. It's that overall feeling again.

EARLY LESSONS

Ironically enough it's the cover version's of Randy's songs that have brought him into the public eye and ear. He began taking lessons at the age of seven and at 17 took some songs to a publisher who liked them. From that point until two years ago Randy was a songwriter and occasional maker of records. Cilla Black recorded *I've Been Wrong Before* and Alan Price put *Simon Smith And The Amazing Dancing Bear* into the charts but Randy Newman hadn't yet taken to performing. However, two years ago things changed. 'I kinda figured that I might regret it if I didn't try,' he recalled. 'It's kinda nice to hear an audience appreciating what you do.' Since that time Three Dog Night had a smash with *Mama Told Me*

Not To Come and Nilsson recorded an album of his songs.

'I used to get angry at the records,' said Randy, referring to the cover versions of his songs, 'but it's all right with me now. It's kind of an honour when someone else does your song.' He's even changed his mind about Three Dog Night's version of his song although he said at first he found it difficult to listen to after having heard it his way for so long. 'I ended up liking it a great deal,' he said, and went on to correct my opinion that Three Dog Night were a teeny bopper band in the States. 'They're a little more exalted than that,' he confirmed.

SINATRA COVER

Another artist who was going to record an album of Randy's songs was Frank Sinatra. However, the plan was erased by Sinatra's retirement. 'It would have been really difficult,' confessed Randy who would have had to write all the songs specially for Sinatra. 'He couldn't have played many characters in his songs.'

Currently Randy is getting a little tired of his solo role behind his piano. He wants to expand the sound when he records by using an orchestra as he did on his first album. 'When you've got an orchestra you can expand on it', he said. 'You can then set your song so it becomes more of a visual thing.' As an example he quotes *Fat David*, which he considers could be enhanced by using a carnival sound at the beginning to give it an outdoor feel. The next album, which is to be recorded in the States shortly, will bear the evidence of this train of thought.

One of the reasons why Randy still performs his songs is because; 'It reminds me that they're better than I think'. When I asked him whether he had a low opinion of his work he replied that he did, although he was quick to add that he had a high opinion of them when he actually wrote them. 'I

think they're terrific when I write them,' he said, 'but two weeks later I hate them.' He told me that he was more pleased with some recent songs that he'd written and which would be included on the forthcoming album.

He was extremely pleased when I told him that Keith Reid appreciated his work and he remarked that in return he was a fan of Procul Harum. He's not too happy with the state of rock at the moment but he does admire Joni Mitchell and Van Morrison. When it comes to relaxing it's to a book rather than the stereo headphones that he turns. 'Music is too much like work to me. I can never get off on music.' If he ever does turn on some music it's more likely to be classical than rock or pop. 'Music is the big thing to me,' he emphasised in case I should run away with the idea that he's an anti-music man, 'but if I'm gonna be relaxing - it isn't gonna be music!'

A lot of his communication is through the humour he

puts over in his songs. It's not that he's just out for a quick laugh, but he's realised that one of the most effective ways of educating is by making people enjoy being taught. One of the most effective ways of saying something positive is by showing the absurdity of the negative. 'I feel more comfortable with humour than coming straight out and saying 'Ban the bomb' or something,' he said. 'I like to laugh. When people laugh it's an immediate reaction.'

PROVING THE POINT

Randy's point about preferring humour to defiant condemnation was brought out well in his song *Political Science*, or *Let's Drop The Big One*. He sang it in San Francisco on the night of the big blast on Amchitka Island. *No one likes us, I don't know why, / We may not be perfect, but heaven knows we try, / And all around even our friends put us down. / Let's drop the big*

one and see what happens. We give them money, but are they grateful? / No, they're spiteful and they're hateful, / They don't respect us, so let's surprise them, / We'll drop the big one and pulverise them. This satirical theme is carried out through the six verses and proves Randy's point - concisely.

There's a lot of talk today about lyrics and as Randy pointed out - a lot of emphasis upon them. However, it's rare that you go to a live performance and come out having retained any of the words you supposedly heard. The main reason for this being that most artists and groups drown out the all-important lyrics with the music. For most artists it's only on record that you can pick up on the words - and even then it's sometimes difficult. Randy Newman is someone different. With him you can dig the sheer music of it if you happen to be busy with something else at the time, or you can sit and listen to the stories. The honky-tonk piano will have you tapping your feet while the words will be spreading a grin or a frown across your face. That's one of the reasons people keep telling me about this Newman guy.

COMING HERE

Although he's never toured over here he has been over to do television shows. On March 6th he'll be coming to do his first concert at the Festival Hall. He's been there once to see Alan Price play, and he thinks it'll be a great place to perform. Following that he may have concerts arranged on the continent, but as yet he's not sure what will be finalised. I hope a lot of people make it to that concert in London. Between then and now I'm going to be another one of those guys who goes around dropping 30-second commercials for Randy Newman into any available conversation - being careful, of course, to explain that Mr. Newman does a lot more than write hit songs for Three Dog Night.

By Steve Turner



MANAGERS & AGENTS.

JOHN SHERRY

John Sherry, who runs John Sherry Enterprises in Oxford Street, knows only too well the problems facing many of today's groups who are looking for agents and managers.

He is probably one of the few operators who has actually played in a group and suffered the same traumatic experiences as today's musicians. His group was called Bunch and he was on the road for about seven years. Whilst not a very well known band in this country they did have a record in the top ten in France.

'In January, 1968, we broke up and I went to work for an agent because there was not much else I could do. I stayed with him for about a year and, I think, learned a fair bit about the business side of the music industry,' he said.

Then in February, 1969, Sherry started his own company and ran it from a small room in Kensington, South London. A year later he moved to his current premises and has been expanding ever since.

A JOKE

He regards his early efforts as an agent as rather a joke. His first West End office was like a box and it cost him about £5 a week.

'I had no staff, no furniture, no nothing. All I had were two telephones to do the bookings on and two groups - The Balloons and Almanack. They were mainly college bands. Then I got hold of another group called Splinter which had a guy called Ed Bicknell playing the drums. When Splinter splintered he came with me as a booker.'

About this time Sherry

started seeing a strange advertisement in a music magazine. It was an old English etching and showed two witches stirring a wish bone into a large cooking pot. The advertisement was being placed by an American named Miles Copeland and manager of a group called Wishbone Ash.

Copeland, son of the well-publicised author and Middle Eastern politics expert of the same name, had stumbled into music whilst studying economic development at the American University in Beirut.

'My brother had a group in Beirut and we organised a 'happening' at the university one night. We absolutely tore the place apart. There were lights and everything,' Copeland said.

It was in Beirut that Copeland came across a group called Rupert's People, then getting unmercifully screwed up and robbed by promoters and such like. So, being a champion of good Anglo-American relations, he helped them out and on their and his return to London they asked him to become their manager. In the group was lead guitarist Rod Linton, now in charge of publicity for the Sherry-Copeland empire.

Copeland had found Wishbone's Steve Upton and Martin Turner playing in another group at the Country Club in Hampstead and he immediately took an interest in them.

After various events it transpired that Copeland contacted Sherry to see the group that he was developing and eventually they all joined up and began building their company. Their slogan was to give a group



every service possible so that they couldn't go away and say they could get better treatment elsewhere. Not quite one of the short, snappy Latin mottoes, but there we are.

THE EMPIRE

At present there are three operating companies operating from Dryden Chambers - John Sherry Enterprises, which handles the agency for Wishbone Ash, Stackridge, Flash, Renaissance, Roy Young Band, East of Eden, Stray, Rock And Roll Allstars, Koriko-Assagai, Glencoe, Vinegar Joe, Fumble, Gordon Giltrap and Gordon Haskell. Pytheon acts as the management company for Stackridge, Renaissance, Glencoe, Gordon Giltrap and Flash which is, incidentally, led by former Yes guitarist Pete Banks. Then there is Scope International, Miles Copeland's own company, which manages Wishbone Ash.

Both Sherry and Copeland consider the operation to be the youngest of its kind in the country. Another important factor, Sherry

pointed out, is that all the acts signed always have full date sheets.'

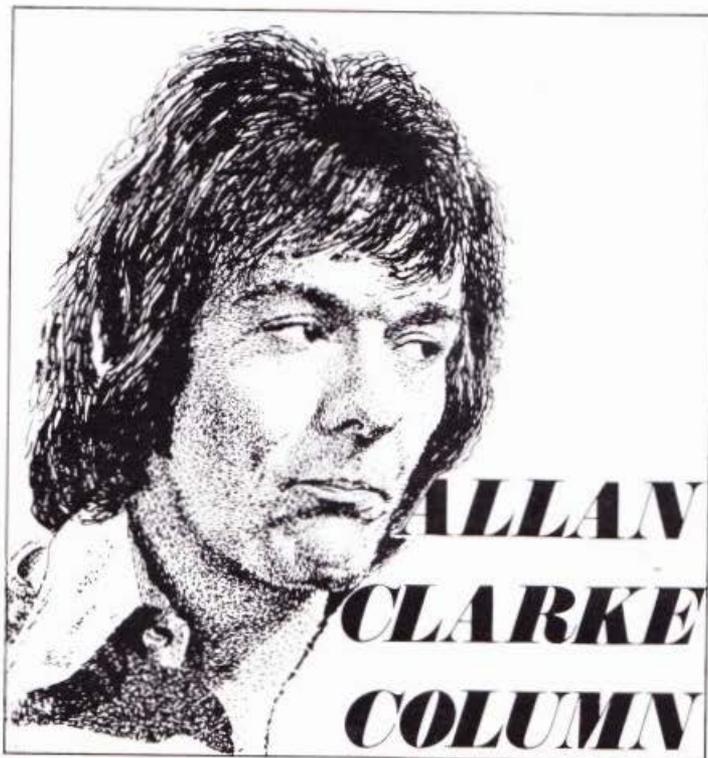
'Whenever we take on a band we'll work our hardest for them. We won't take an act unless we can guarantee them enough money to live on. Too many managers do and the act finds that they haven't enough dates to eat by. That's not our way.

NO PROBLEMS

Copeland, whose knowledge of business affairs is probably far superior to most people's, handles all the group's tax problems and so forth.

'None of our acts owe anyone anything. If they earn a lot of money we will invest it for them. We don't want them running around squandering hard-earned bread on worthless things then coming to us for further money,' Copeland said.

'If any act comes to us we will have the best possible people working for their success,' he added. John Sherry nodded his head in agreement. D.N.A.



Now I have officially left the Hollies I am, for the first time in nine years, beginning to take stock of where I am musically. Somehow there was never time before, and of course, since I was singing lead throughout my time with the Hollies, I never played guitar on stage and it was relegated to a spare time pursuit. Now it is different and I have been writing music with aid of a guitar for some time. Since I will be performing quite a lot of my own material, I shall be using guitar on stage, so I'm practising like mad.

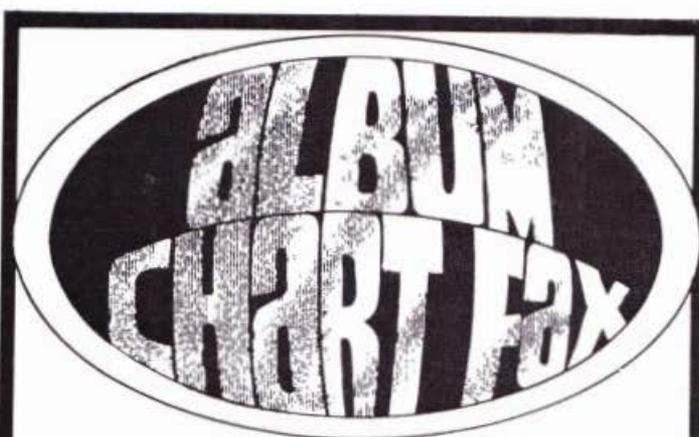
Looking back to the 'old days' with the Hollies, the thing that sticks most in my mind is all the travelling we did. We played three hours a night, seven nights a week when we first started and were trying to build ourselves up. Then in the later years we went in for round-the-world tours, and completed three complete working world tours in the last three years I was with the group.

One of the first things we learned as a working band was the importance of good roadies. They're worth their weight in gold. In the early days we used to hump most of our gear ourselves, like any other group that was starting out. But later, we were lucky enough to get good guys who could handle everything from hotel bookings, tour schedules, route planning, through to electrical equipment (and emergency on-the-spot repairs) - in fact all the things that can drive you mad if they're not done properly.

I suppose that once I start working solo, I'll need to find myself a good road manager, but right now my prime concern is finding the right musicians to work with. I'm hoping that when I start on my first album I'll be able to find some of the right guys on the sessions to form a regular four-piece group (bass, guitar, drums and piano). Some of the guys may also be able to double on other things as well, and wherever possible, or when the material demands it, I'll be using an MD and augmenting with other musicians for concerts.

On stage I shall be using Gibson electric acoustics myself, and hopefully playing as a member of the group. That won't be too difficult on the songs I've written myself, because obviously, I know them inside out, but some of the other material I'm hoping to do will be bound to have some diminished and sevenths, so I've got some practice ahead of me.

One of my greatest regrets is that after the early days with the Hollies, when Graham and I both played guitars (with about five chords between us), I neglected playing for so long. My tip to anyone in a group who is singing but not playing on stage is that if you have any aptitude for an instrument, for your own sake don't let it drop. You never know when you'll need it.



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

A Nod's As Good As A Wink . . . To A Blind Horse - Faces
RP - Johns/Faces. S - Olympic. E - Johns. MP - Kinney.

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

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

E Pluribus Funk Grand Funk
RP - Knight. S - American. E - Hamann. MP - Storybook.

 - Led Zeppelin

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

Every Picture Tells A Story - Rod Stewart
RP - Stewart. S - Morgan. E - Bobak. MP - Various.

Fog On The Tyne - Lindisfarne
RP - Johnston. S - Trident. E - Scott. MP - Various.

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

Madman Across The Water - Elton John
RP - Dudgeon. S - Trident. E - Cable/Scott. MP - DJM.

More Bob Dylan Greatest Hits
RP - Various. S - Various. E - Various. MP - Various.

Muswell Hillbillies - Kinks
RP - Davies. S - Morgan. E - Bobak. MP - Davray.

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

One Year - Colin Blunstone
RP - Argent/White. S - EMI. E - Vince. MP - Various.

Pictures At An Exhibition - Emerson Lake & Palmer
RP - Lake. S - Live. E - Offord. MP - EG Music.

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

Sunfighter - Paul Kantner/Grace Slick
RP - Kantner/Slick. S - American. E - Ieraci. MP - American.

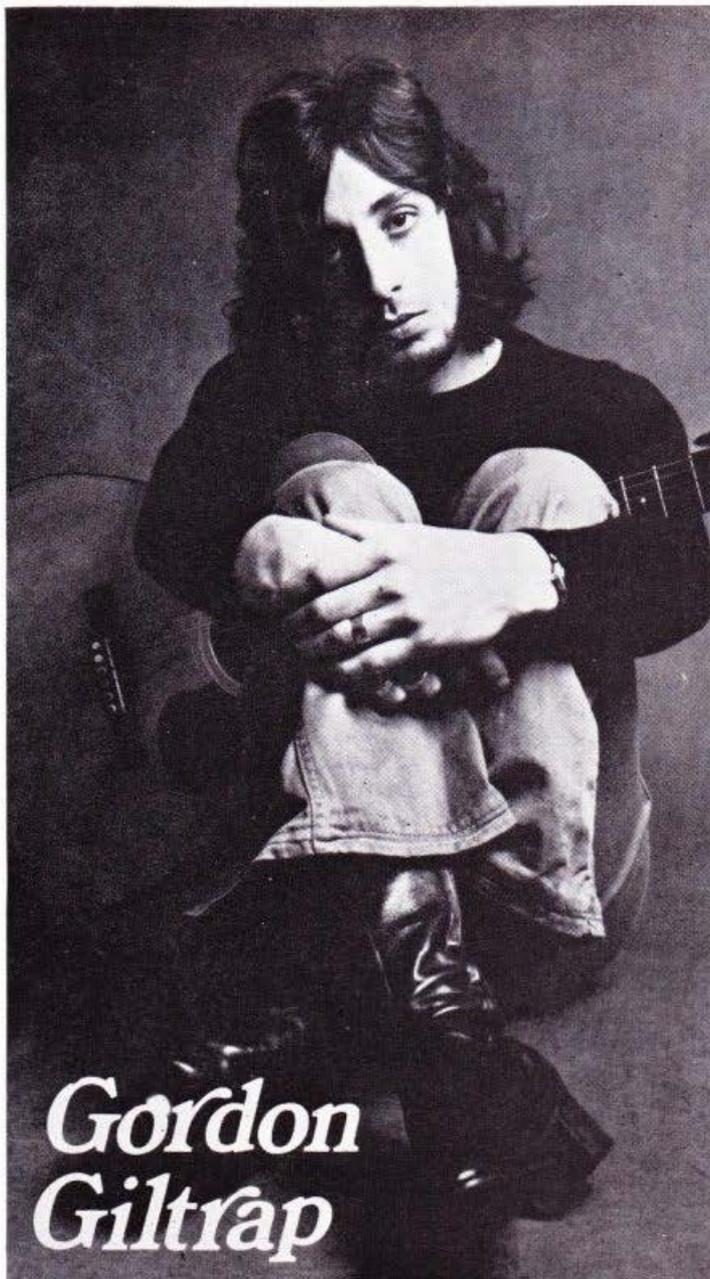
Surf's Up - Beach Boys
RP - American. S - American. E - American. MP - American.

Teaser and the Firecat - Cat Stevens
RP - Samwell-Smith. S - Morgan. E - Various. MP - Freshwater.

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

Who's Next - Who
RP - Who. S - Olympic. E - Johns. MP - Fabulous.

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



Gordon Giltrap is, as his song says, starting all over. After years as a recognised expert of the acoustic guitar he's breaking out as a songwriter. He's also been changing his views on life itself over the past few months.

On the subject of songwriting Gordon is quick to share the compliments with his wife Maureen who 'helped him out' with the words. He's never quite forgiven himself for not crediting her on the album itself (*A Testament Of Time* MCA MKPS 2020). 'Maureen has contributed a hell of a lot,' says Gordon. 'I feel a bit guilty about the reviews which have complimented me as a song-

writer as Maureen has written a lot of the lyrics. It's a good combination.'

Gordon and Maureen live with their baby son Jamie in Grove Park, South London. The walls of their flat are hung with modern art works reflecting Gordon's interest in painting. He comments on this side of his interests on the album. *All my latter schooldays were filled with painting/Picasso and Da Vinci were for me/ And for a time I thought I'd be an artist/ Instead of working in a factory.* Coming from a working class family it wasn't considered to be the 'right thing' to take to the easel and even the guitar

was considered a waste. The important thing in life was 'to get a trade behind you'.

'I wanted to be an artist,' remembers Gordon. 'I was very much into Da Vinci but not so much into Picasso. I began playing guitar at thirteen and left school two years later. It was the usual sort of working class thing – straight into a factory, sweeping floors and making tea. I am an artist now though – but in a different way.'

MINI-PROTESTS

At one time he worked for a photographer. 'I used to be writing songs in the dark room on the back of photographic paper. They were sort of mini-protest songs really – very much influenced by Donovan and Dylan. Now I never write protesting songs – in fact I suppose the nearest thing I've done is *Gethsemane* on the new album. The *Gethsemane* track is, as it suggests, about the Bible story but the overall message is that people have died defending the Christian truth yet still we don't listen to what Christ had to tell us. I'm protesting against people who don't listen,' he says. 'I'm protesting against people who think Christianity is a load of old rubbish without even bothering to study it.'

It is here that mention has to be made of the radical upheaval Gordon's views have undergone recently. It's detectable from the songs on *A Testament Of Time* that something has happened and if you give a close listen you'll find that he is referring to his recent conversion to Christianity. Explaining the reasons for this change of direction he says: 'I realised how useless I was. We shouldn't become inflated with what we are because everything could be taken away just like that! I could get my hands trapped in a door and I would no longer be Gordon Giltrap the famous guitar player. I'd just be Gordon Giltrap – the guy who crushed his fingers.'

It was this impermanence of life which made Gordon look for something of permanence – something unchanging. Since his conver-

sion he has become someone 'different' in the folk world because the general atmosphere of the folk circuit is a little less than reverent. He tells a story of a recent gig where the singer before him began singing of 'JC'... 'Where have you been JC... we haven't seen you since last Easter' etc. The audience responded in the desired manner with hearty laughs and guffaws.

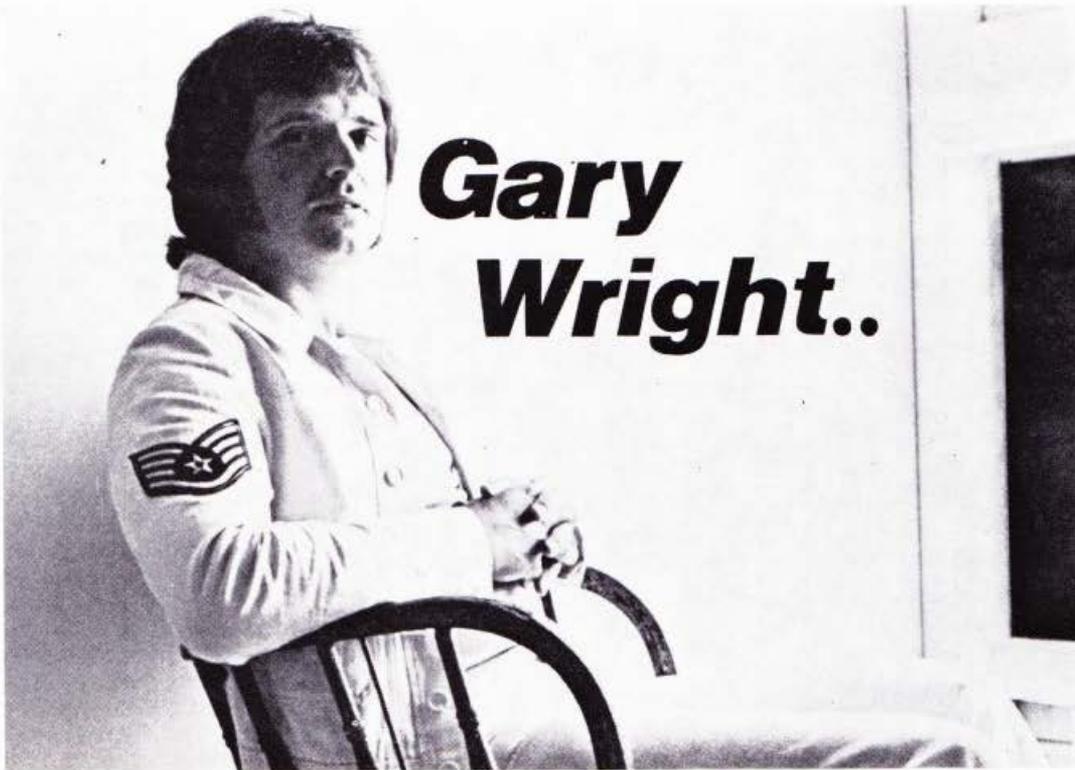
When Gordon took to the stage he was furious. He'd already planned his opening song. It was *Gethsemane*. Nobody even smiled as he explained that he was in fact a Christian. 'I happen to be one of those silly bastards who believe in Jesus Christ,' he announced. 'I don't know how anyone could laugh at someone who only spreads love and peace in the true sense of those words.' Looking back on the incident he says: 'It was as if I was defending a friend.' Then he thinks a while, 'I was defending a friend.'

LESS GUITAR TUNES

He has found himself writing less guitar tunes although it was precisely this which first drew people's attention towards him. 'I try and get everything out of a guitar,' he says. 'It's like a mini-orchestra. I'm also very fond of classical instruments.'

There were even plans to marry him up with a backing group but Gordon was quick to realise that he'd become so self sufficient that he was unable to adjust to working with a band. So he's accepted the fact that he's a solo singer and is going to carry on that way. He believes that his guitar playing and songwriting are gifts that he's been given and his ambition is to use them as such. He also hopes that people will look beyond Gordon Giltrap and discover something of what he himself has discovered over the past year.

So I'm starting all over/ Don't tell me that my line of thought is out of line/ I don't need anyone – me and my chicken run/ I'm singing a song/ Feeling fine.



Gary Wright..

... trying to stay on top

It was two o'clock in the afternoon and Gary Wright had just woken up — after a day-and-a-half's sleep. He explained that he had just returned home from the States and he still hadn't adjusted to UK time.

Wright had been in America to do the Dick Cavett television show with George Harrison. 'In a way it was George's PR thing for me,' he said. 'I've been doing a lot of work with him. He called me and asked me to do the show.'

The work with Harrison is just one aspect of the rapidly flourishing career of the ex-Spooky Tooth organist. Since the split of Spooky Tooth — a band that was, in many ways, far ahead of its time, — Gary has released a solo album, recorded another for release this year (in which Harrison plays) and formed his new group, Wonderwheel.

He's also been producing. 'I got into producing through working with Jimmy Miller on the Spooky Tooth albums,' he explained. 'When the band split up I originally intended to go into pro-

ducing full time, but it didn't work out that way. I was still writing songs and I found that I needed an outlet for my own material. That's how the solo albums and the new band have come about.'

'I enjoy producing and I'll probably produce when the band thing eventually turns cold. Until then I'd just like to preserve balance.'

The demise of Spooky Tooth came about when they realised that they had reached their limit and could go no farther with their music. 'It was a case of split or stagnate,' he said. 'There was just no more to do.'

Bum Tour

'The two factors that eventually clinched the split were the last U.S. tour we did and the release of *Ceremony*. The tour was a real bummer; the album just didn't sound the way we wanted it to sound. We didn't hear it between the work we did on it and its release. I've got a great deal of respect for Pierre Henry, but the things he did with *Ceremony* just weren't right.

'I have no regrets over the

split. It had to happen. But we're still good friends, and I'm proud of Spooky Tooth's work.'

Gary's new solo career was a fresh start. 'I found the need to re-promote myself,' he explained. 'I needed to think myself out.'

He's been happy with the way things have progressed. 'My writing has developed from the material I was writing with Spooky Tooth,' he continued. 'It's been a process of gentle extraction. The first two albums had only my songs for direction — they were recorded with session musicians. There was no identifiable group sound. But that was how I wanted them to be.'

'The new band has a very definite sound, and we're very happy with it. The initial gigs have gone very well. The music, like Spooky Tooth's, is still slightly heavy, but it's become a lot funkier.'

Gary regards Wonderwheel as the next step for him. He has enough experience to know that it's the right path to follow.

He began his career at the age of seven, working in

television commercials and stage plays around his birthplace in New Jersey. He started piano at the age of fourteen and played in a succession of college bands. His musical influences extend back to that period. 'I got into a lot of musical forms through the records I used to buy,' he said. 'I don't mean the records that made the top fifty. I used to buy a lot of the Race-Label releases. I've always been aware of a lot of influences and I gained from them.'

He came to England to form Spooky Tooth in 1967 and toured extensively until they disbanded two years later. It gave him time to form a lot of opinions as to the nature of rock music. It also helped him to form his own ideas as to the directions he wanted to follow.

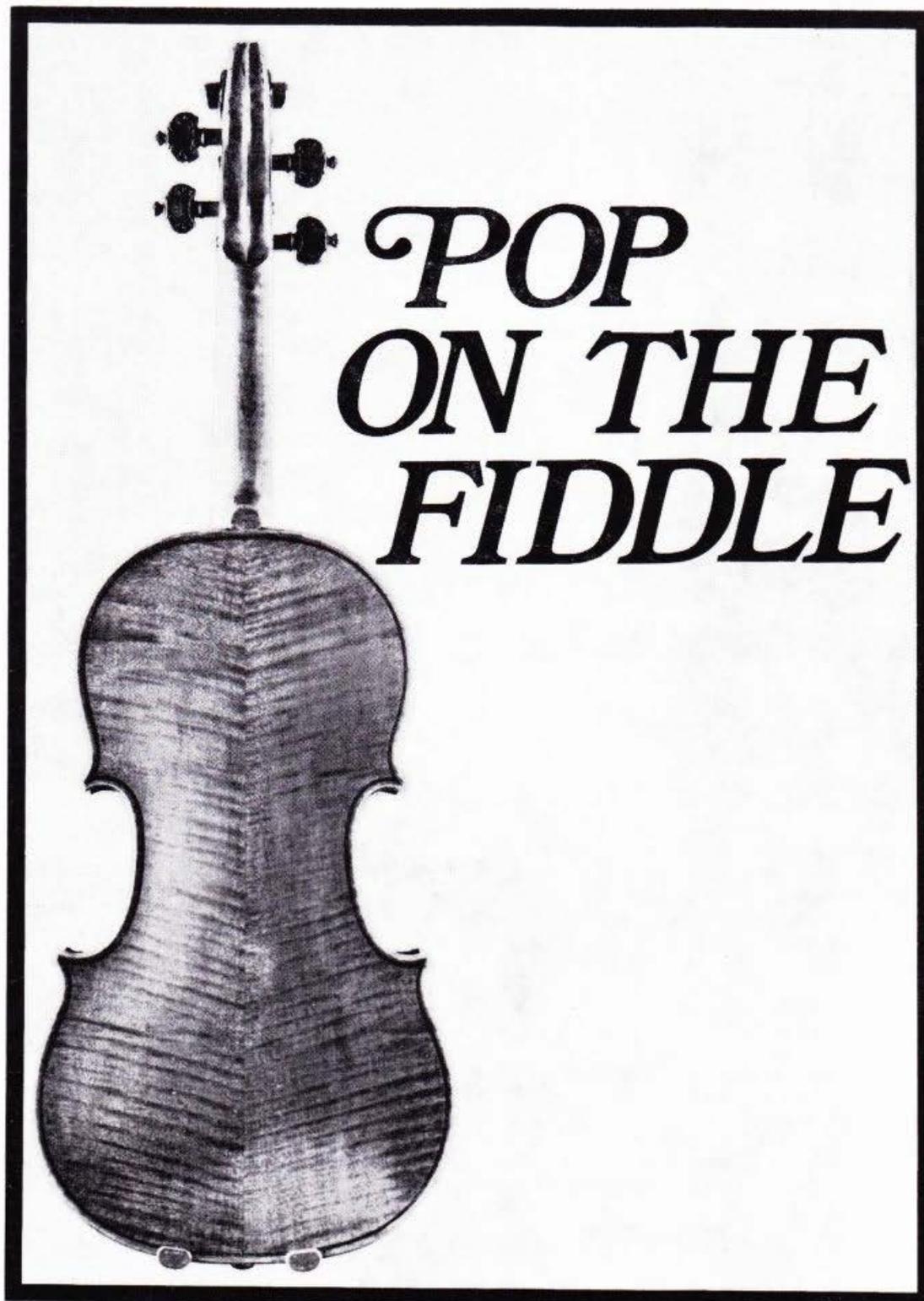
'In the States we have an expression: "Let's go down and Boogie";' he continued. 'That's the way I like to think. I think my music achieves a balance between the "message" approach and the "enjoyment" philosophy. Good music should put both ideas over, and they should relate musically.'

Attitudes Better

'Music is changing. We're getting back to straighter rock, but it's not an uncouth type of rock. Audience attitudes are getting better because they're getting in to more forms of music. They're more ready to dig you — and, in England, when they dig you they *really* dig you. They're happier.'

Gary feels that the future with Wonderwheel is bright. 'I'm very aware of the "rise and fall of the artist". I think the only real criterion for staying on top is to write good songs.'

Wonderwheel will be his band from the start, but Gary won't be turning the others into backing musicians. In Mick Jones (guitar, slide, steel and piano), Bryson Graham (drums) and Archie Leggett (bass) he's found himself a 'happy' band. They have a first album out in late spring, for which they will be recording from March onwards.



possession it passed, was sold for the world-record price of £84,000.

Nero – the legend has it – played a violin while Rome burned. Though the musicologist would be quick to point out that the violin as we know it did not appear until circa 1600, the history of the violin family extends far beyond the start of the Roman Empire.

The first recorded bowed instrument of the violin type was the Ravanastro, a Celanese instrument that is still played today. It was developed from the Chinese Uhsien and is recorded in references that date from several centuries B.C. It is thought that the instrument, in the form of the Rebec, was brought to Europe by the Moors, who invaded Spain in 711. Although stringed instruments existed in Europe well before this time (Britons of the early sixth century played the Crowd) they were always played *pizzicato* – plucking the strings to produce the note.

The Moorish Rebec was the first true bowed instrument of any similarity to the modern violin. It had one, two or, occasionally, three strings which were tuned by means of tuning pegs. The instrument had a neck and fingerboard, and reproduced its tone through a sound box. The Geige, a German development of the same instrument, had f-holes cut into the sound box in a way that closely parallels those of the modern instrument.

The first appearance of the true violin-type is recorded in music written in 1340. The register required of this instrument extends beyond the range of the present-day violin and it is thought that this music was, in fact, written for the viole. The violin, or *little viole*, is the direct descendant of this instrument.

The violin as we know it is first recorded in 1597. This is an instrument made by the Italian craftsman Gasparo di Bertolotti, the first instrument maker to fix the basic pattern and method of construction. He was

To the Chinese, 1971 will be remembered as the Year Of The Pig. To the pop business it will probably be dubbed the year of the violin.

It was the year in which this instrument, long established on the fringes of pop music, found the recognition and acceptance that has been so long overdue. Curved Air, Slade and East Of

Eden took the sound of the violin high into the singles charts; Flock, It's A Beautiful Day, Fairport Convention, Hot Tuna and many more bands gave prominence to the unique qualities of this most beautiful of musical instruments. And at Sotheby's, the London auctioneers, the Lady Blunt, a Stradivarius violin named after the family into whose

Above:
*The Lady Blunt
Stradivarius,
valued at £84,000*

*Photo courtesy of
Sotheby's*

closely followed by other instrument makers, in particular by Magginni and Amati. The latter made his first violin in 1564 and so established the standards from which the violin has since differed little.

The man who brought the art of violin-making to a level that has yet to be surpassed was another Italian craftsman. Antonio Stradivari (born in 1644) adopted the principles and standards set by Amati and refined them to a level that has established his best violins as, possibly, the most beautiful instruments ever made. During his lifetime he made well over one thousand instruments, and helped to establish the superiority of Italian instruments over all others. He was unable to elevate the craft of bow-making to the same level; French-made bows are still regarded as the world's best.

The modern violin has changed little from the design principles established by the Italian school. The only way in which they differ lies in the construction and dimensions of the neck; that of the modern instrument is, generally, longer. The full-size violin is constructed from fifty-eight separate pieces. The belly is generally of pine-wood; the neck is of sycamore.

SOUND QUALITY

The sound-box is strengthened by six ribs and twelve lining-blocks. Unlike the guitar (where the sound-quality depends mainly upon the characteristics of the 'table', i.e. the front face of the instrument) the sound-quality of the violin is determined by the *sound-post*. This is a wooden block placed below and slightly left of the bridge. It affects the resonance of the violin body and thus determines the unique 'voice' of each individual instrument. Its exact siting is the most important factor in the construction of the instrument. If it is even slightly 'wrong' the violin will have what are known as 'wolf-tones' — certain notes lacking lustre

and depth. The scientific explanation of this effect is unknown; it explains the fact that the violin of quality is always craftsman-made.

The place of the violin in modern 'improvised' music has been established over a long period. The 'fiddle' was much played by the early bluesmen and by their country (bluegrass) contemporaries. With the rise of urban blues the violin was largely forgotten; it was left to the jazzmen to develop the technique on which so much of the modern 'style' is based.

AMERICAN LEAD

The master of the violin as an instrument of improvisation was a white jazzman named Eddie South. He was born in Louisiana, Missouri, in 1904 and first started on the instrument at the age of ten. Although his initial training lay within the discipline of classical music, he turned to jazz at an early age. He moved to Chicago in 1921, playing with Jimmy Wade and Erskine Tate. In 1928 he toured Europe, where he met and was influenced by Stephane Grappelly — a young Parisien who was later to bring the art of jazz-violin to the notice of the whole world.

Other American musicians were quick to follow South's example. Joe (Giuseppe) Venuti was, perhaps, the best-known, while Hezekiah Leroy Gordon Smith — universally known as 'Stuff' Smith — was the first musician to amplify the violin. He played in a uniquely individual style — a hard, sharp, attacking display of technical and emotional virtuosity that earned him the title of 'the mad genius of violin'.

But it was Stephane Grappelly who brought the technique of jazz violin to the notice of the world. Born in Paris in 1908, he started training for classical violin. He turned to the jazz form at the age of nineteen and worked hard to develop his own, individual style. In 1934 he became a founder member of the famous 'Quintette du Hot Club de France', the



David la Flamme of *It's A Beautiful Day*



Ex-Flock Jerry Goodman — now with John McLaughlin's *Mahavishnu Orchestra*



Dave Arbus of *East of Eden*



Fairport Convention's Dave Swarbrick



Rose-Morris student violins; available from one-sixteenth size to full size



Slade's Jim Lee: 'You've got to sweat'

premier European jazz unit of the pre-war era. Since those days he has continued to prove his mastery, and has won the respect of musicians from all schools and all parts of the world.

The acceptance of the violin in pop music was spearheaded by Flock's Jerry Goodman. Coming to England in the spring of 1970, they caused a considerable stir with their brand of hard, driving music. In the forefront was the soaring sound of Goodman's amplified violin. Although some English bands had been featuring the violin for some time (notably East Of Eden and the Dave Swarbrick/Martin McCarthy duo),

Goodman really brought home to the English bands the possibilities of the instrument. Many musicians who had once learned the violin (second in popularity only to the piano as a student instrument), dug out their violin cases, fitted pick-ups, and began to play again. Curved Air's Daryl Way quickly established himself as the leader within the format of rock; his adaptation of Vivaldi's best-known theme on the *Air Conditioning* album epitomises the possibilities of the instrument. Dave Arbus showed off his unique talents on the *Jig-A-Jig* single and Dave Swarbrick was able to reach a wider audience through his

work with the re-vamped Fairport Convention. In the States, David la Flamme's violin was the centre-piece of It's A Beautiful Day's music; more recently, through the first Hot Tuna album, Papa John Creach — one of the original blues-fiddle players — has been able to reach a far wider audience than he would once have found. His work for Jefferson Airplane's Grunt label — in particular, his first solo album with Airplane, Garcia, Cipolina *et al* — signifies the acceptance of the violin in modern rock music. The recent success of Slade's single, *Cos I Love You*, shows that the violin has established itself in all branches of the pop/business.

SELECTION

The modern violin is made in a variety of sizes to suit the needs of the student; Boosey & Hawkes manufacture two complete ranges of student models. Their Excelsior and Golden Stradivarius violins (for which prices are currently under revision) are ideal for the student musician and provide high quality at a very reasonable price. Rose-Morris, in addition to their Suzuki student range, now import a selection of Chinese-made violins. These instruments are made in sizes right down to one-sixteenth of the full-size violin. The group musician should be able to handle a full, or seven-eighths size instrument.

The serious musician would be well advised to look at more advanced models; the superior tonal qualities of such instruments are well worth the extra expense. Boosey and Hawkes, at 295 Regent Street, stock a selection of second-hand, good-quality instruments. These are mostly of German or French manufacture, and are priced from about thirty pounds upwards, according to the quality and condition of each individual instrument. There is no reason why the careful musician shouldn't be able to track down a good second-hand instrument in his own area. One of Boosey

and Hawkes' experts offers some very basic advice: check the neck and finger-board carefully — they should be straight and undistorted; see that the strings are not set too high — although the action of a violin is considerably higher than that of the guitar, it should be possible to play without discomfort; examine the body carefully — it should not be structurally damaged; check — and this is most important — that the bridge is correctly positioned (it should be matched to the small notches cut into each f-hole).

There are a variety of ways in which the violin can be adapted for group use. The most satisfying sound-quality can be achieved by playing the instrument straight, i.e. by miking the instrument directly into the P.A. Only in this way — depending, of course, on the quality of the P.A. — can the musician utilise the unique acoustic quality of the instrument. Unfortunately, as with the amplification of all acoustic instruments, such a set-up is fraught with difficulty. Unless the group has an ultra-high quality P.A. (and the expertise to operate it to the fullest advantage) the musician would be well advised to adopt a different approach.

The most popular method is to amplify the instrument with the aid of a contact microphone. There are a variety on the market at prices ranging from about ten pounds upwards. In use, the contact mike is fitted to the body of the instrument. Some models are merely attached to the surface of the violin, others require a specially drilled hole in the violin body. The advantages of the contact mike lie in the fact that the violin can be amplified to high volume levels without the accompanying problem of excessive feedback. The disadvantage lies in the fact that the response must, necessarily, be flatter than if the instrument is miked into the P.A.

The third method is to use a pick-up designed especially for the violin. This is a

recent development made possible by the availability of wire strings (traditionally, the three treble strings – D, A and E – were of gut; the E string is now universally of wire, D and A strings are made in wire or gut). At present, there is no model generally available on the commercial market – most musicians use custom-built versions – but several manufacturers are hoping to market violin pick-ups in the near future.

Few musicians would question the fact that the violin is not an easy instrument to learn. Most contemporary violinists started their training in the context of classical music. But, as with all instruments, it is really a matter of repeated practice and hard work. There is no doubt that the musical and expressive qualities of the violin justify the time and devotion that the instrument demands. I asked some of today's leading group violinists for their opinions.

HARD WORK

Daryl Way started the violin at the age of eleven; it was, he explained, a training in the classical school. He later went on to the Royal College of Music, but left after a year of study because he saw no future for himself. At the time he was listening to bands such as Spooky Tooth and the Nice. He was not influenced by the work of any other violinists but developed his own style: 'I started playing Curved Air type material on leaving College. It took me a long time

to find the right people to play with.' He found it difficult to adapt the violin to the group context; it was not as easy as he had first thought. He plays an Italian violin made in 1942 – 'it's a very good model' – which has been fitted with a special custom-built pick-up, the name of which he prefers not to disclose. The lead is taken to an Ampeg stack, which gives him about 320 watts of music power. A line source is fed from the stack to the P.A. mixer – which enables Curved Air's engineer to bring up the sound of the violin during Daryl's solos. His advice to the would-be violinist is 'practise hard'. He regards fore-knowledge of the instrument as important; he feels that an initial classical tuition is essential.

Slade's Jim Lee disagrees; he pointed out that many of the great country and folk exponents of the violin taught themselves. 'It's all a matter of feel,' he said. 'I see no reason why the musician – if he really cares – shouldn't work it out for himself.' He started his musical career at the age of nine, learning the violin and piano. He has now been playing for about ten years – though he admits to a temporary loss of interest in the violin. 'It's only recently that I've started to work hard on it again,' he explained. After a spell with the Staffordshire Youth Orchestra, he left to form Slade. 'At first I didn't associate my violin training with group playing,' he continued. 'It's not an easy instrument to adapt to group



Boosey & Hawkes 'Golden Strad' student violin



Curved Air's Daryl Way: 'Practice hard'

work – although it's really only a matter of working it out.' He adopts the same stage system as Daryl Way – except that the violin is amplified by means of a contact mike. *Cos I Love You* was one of the few numbers in which Slade featured Jim's violin. At present they are still assessing their position. 'I don't know whether we'll feature it more in the future,' he said. 'I'll have to wait and see.'

But he agrees with Daryl Way over the question of practice. If the group musician wants to learn the violin – or, in fact, any instrument – he must be prepared to work hard. As Jim Lee says: 'If you want to learn an instrument... if you *really* want to learn an instrument... then you've got to work, you've got to sweat. It's the only way.'

by: JOHN BAGNALL

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Guitar Review



Since our last look at the guitar market – in June of last year – there have been many new models introduced. Many existing models have been updated, and many innovations have taken place.

In the preparation of this supplement it has been apparent that many of these changes have formed a definite pattern. The market has become more clearly defined, and certain trends have emerged. We have seen a general tendency – to the benefit of the musician –

towards the production of less expensive instruments; the development of refined production techniques has allowed the manufacturers to produce high-quality instruments at much more competitive prices.

An interesting aspect of these changes has been the growth of the Japanese sector of the market. These instruments first made their appearance some years ago, but were, initially, slow to take off. The problem, it seems, was that the professional musician was unwilling

to spend money on an 'untried' name. But those who did look carefully at these instruments found them to be excellent value, and their reputation has grown steadily. At the same time, the models themselves have improved. They now offer high quality at an extremely attractive price and are, without doubt, well worth the attention of the serious musician.

A similar innovation has been the introduction and rapid success of the 'copy' model. These are instruments based on the better-established guitars of the past. Although they are not identical to their illustrious mentors, they are, in themselves, excellent instruments. The first copies were based on the legendary Les Paul original, but we have since seen the arrival of the Telecaster, Stratocaster, S.G., E.B.O., and Rickenbacker in copy form. Their popularity is indicative of the high standards that these instruments have attained.

We have also seen a response to the demand for the 'classic' instruments by the top manufacturers. Gibson, for example, have resumed production of the Les Paul design and, more recently, the Flying V. They have also started production of the old Violin Bass design. In addition, these companies have been able to adopt improved techniques of mass-production and have found it possible to extend their production without any lowering of the quality for which they are justly renowned. High-quality instruments are now available in quantities which far exceed the supply of a few years ago. The availability of these instruments – together with the expansion of the hire-purchase industry – now allows the serious musician to invest, from the start, in a top-quality guitar.

It is also interesting to note the return of one of the old guitar designs. For some years the status of the Steel National guitar has steadily grown; the unique sound of the resonator body has made the original model both

popular and valuable. Several manufacturers – including Gretsch and Shaftesbury – have now introduced their own instruments based on this principle.

One of the questions that we are constantly asked is: 'Which guitar should I buy?' The answer – unfortunately – cannot be more specific than the old maxim, 'yer pays yer money and yer takes yer choice'. The financial side is, of course, an important factor. There would be no point in talking about a £300 guitar if the musician can only afford £50. Another important factor is the 'sound' that the musician requires; a Gretsch Tennessean – for example – might be totally unsuitable for a heavy rock band, but would be ideal for a country rock outfit. Another important consideration is the 'back-up' system that the musician employs – a top-class instrument would be wasted upon a cheap, low-powered amplifier; the guitarist should always consider his instrument as just half of his total sound system.

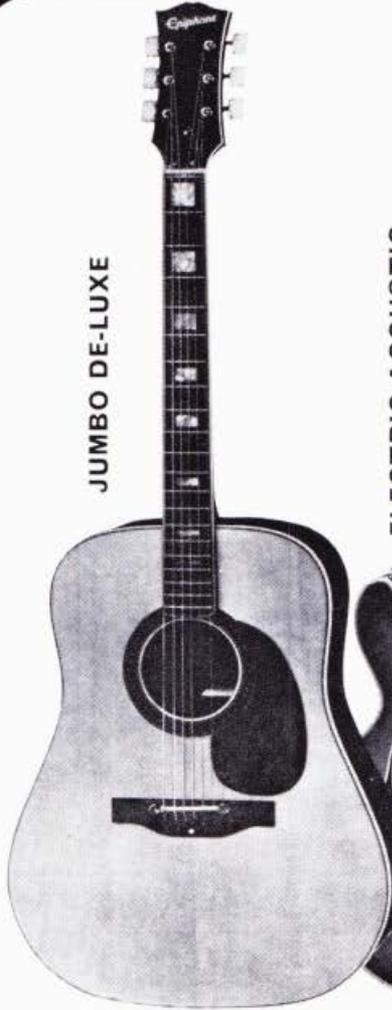
The only solution lies in careful judgment. Decide exactly what your limitations – financial or otherwise – are, and aim to get the best model you can afford. If you are a novice, listen carefully to the advice of a reputable dealer, or enlist the help of a more experienced friend. Above all, don't rush into any purchase; a good dealer knows the difficulties of making such an important investment and will not try to force you. Find the instrument that feels right – and you can't go far wrong.

Within the limited space available to us, it has been impossible to describe each individual instrument. Instead, we have tried to give a brief impression of the design type of each model. Most of the terms should be self-explanatory but since different terms are often used to describe the same type of instrument, we include a short explanation:-

YOU CAN RELY ON THE WORDS

'by Rosetti'

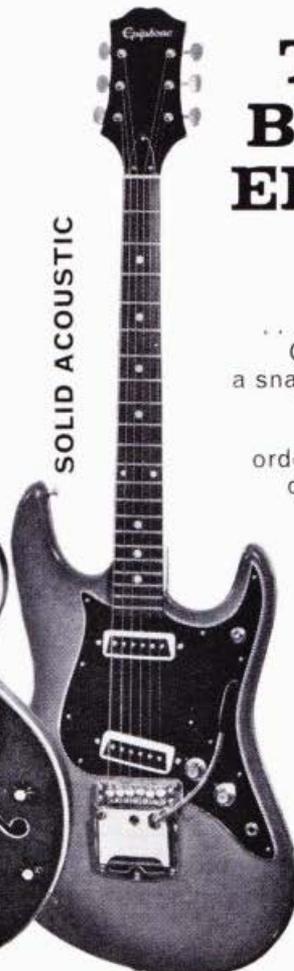
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B1/2/72

GUITAR REVIEW

Concert acoustic: Classical spanish design with nylon strings. **Folk acoustic:** Spanish-style body with steel strings. **Semi-acoustic:** Cutaway hollow body with fitted pick-ups and controls. **Jumbo acoustic:** Folk acoustic with extra-large body and steel strings. **Slim-line:** Semi-acoustic design with thin body. **Resonator:** Acoustic design with resonating acoustic chamber (see photo of Gretsch Sho-Bro).

John Birch Guitars Ltd.,
106 New Road,
Rubery,
nr. Birmingham.

One of the recent innovations in the guitar market has been the rise of the smaller independent company, producing limited numbers of individually made, high-quality instruments.

One of the leaders in this field has been John Birch. His guitars are made to exacting standards and incorporate many features not

found in the better-known ranges. Among these are steel-laminated necks, combined neck and body construction and Birch's specially-designed Superflux/Magnaflux pick-ups.

The bodies are shaped to established designs chosen for their accepted comfort and balance.

JOHN BIRCH

Model	Des.	Rec. Retail Price (£'s)
SCSL	2 p/u Solid-body electric	170.00
SCDL	2 p/u Solid-body electric	150.00
SCDS	3 p/u Solid-body electric	150.00
SCDP	2 p/u Solid-body electric bass	150.00
SCDJ	2 p/u Solid-body electric	150.00
SCDB	2 p/u Solid-body electric bass	150.00

Twin neck custom models are priced at £250 Left-handed models are available to order at no extra charge. The models detailed are, as listed, based on the design of the Les Paul, S.G., Stratocaster, Thin precision Jaguar and EBS.



Cleartone's 'Tantara' classic guitars

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

Boosey & Hawkes, a well established name in the field of quality musical instruments, are the distributors of a wide range of top-class instruments. Among these are the **Angelica** range of electric and acoustic instruments, the **di Giorgio** classical instruments and the famous **Harmony** range of solid and semi-acoustic electrics.

Boosey & Hawkes are currently in the process of re-designing their catalogues, and full details of the available models are not yet fixed. Among the instruments they will be carrying

in 1972 are three Harmony models – the Sovereign de luxe, the Sovereign jumbo and the folk jumbo. They will be featuring six Angelica models, including three electrics, and seven models from the di Giorgio list. This latter range are of the highest sound quality and are made in Brazil to traditional classical standards under individual supervision. A recent addition to the B & H catalogue is that of four **Vittoro** student guitars. These offer the quality of more expensive instruments but are offered at a price suitable for the student.

Prices of the Angelica, Vittoro, di Giorgio and Harmony ranges are currently under review and will be published shortly.

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**Cleartone Musical Instruments Ltd.,
28 Severn Street,
Birmingham 1.**

Cleartone, better known through their Park trademark, are the manufacturers of **Grimshaw, Tantarra** and **Melody** guitars.

The popular Grimshaw range demonstrates the high standards that Cleartone maintain. They are ideal instruments for the musician who wants a good guitar but is unable to go to the top end of the price range. For the beginner, Cleartone manufacture the **Miami FT1** and **FT2** guitars – electric instruments specially designed for the novice guitarist.

TANTARRA

Model	Des.	Rec. Retail Price (£'s)
4195	Concert acoustic	15-20
2010	Concert acoustic	22-70
4197	Concert acoustic	24-00
1307	Folk acoustic	17-58

GRIMSHAW

Model	Des.	Rec. Retail Price (£'s)
GS33	2 p/u Solid-body electric	115-00
GS75	2 p/u Semi-acoustic	132-40
GS30	2 p/u Solid-body electric	132-40
GB30	2 p/u Solid-body electric bass	142-40

MELODY

Model	Des.	Rec. Retail Price (£'s)
500	Folk acoustic	30-15
1200	12-string folk acoustic	36-10

MIAMI

Model	Des.	Rec. Retail Price (£'s)
FT1	1 p/u Solid-body electric	19-25
FT2	2 p/u Solid-body electric	23-23

**Dallas Arbiter Ltd.,
10/18 Clifton Street,
London EC2P 2JR.**

Dallas Arbiter are one of the biggest companies in the musical equipment market.

Their comprehensive instrument catalogue lists many instruments, including such well-known names as **Fender** – perhaps the top name of guitars – **Framus** and the recently-introduced **Hayman** range.

Their catalogue is far too extensive to list in full; Dallas Arbiter will be happy to help in any further enquiries. Available models include:

FENDER

Model	Des.	Rec. Retail Price (£'s)
Jaguar	2 p/u Solid-body electric	324-28



The Giannini 'Craviola', marketed by Dallas Arbiter

Jazzmaster	2 p/u Solid-body electric	297-93	electric bass	273-61	
Stratocaster	3 p/u Solid-body electric with tremolo	255-37	Mustang	1 p/u Solid-body electric bass	178-35
Stratocaster	3 p/u Solid-body electric	220-92	Bass V	1 p/u Solid-body electric 5-string bass	271-58
Telecaster	2 p/u Solid-body electric	182-41	800	10-string pedal steel electric	638-43
Telecaster	2 p/u Solid-body electric custom	208-76	2000	10-string pedal steel electric	1086-34
Esquire	1 p/u Solid-body electric	152-01	Malibu	Folk acoustic	131-74
Esquire	1 p/u Solid-body electric custom	178-35	Newporter	Folk acoustic	99-31
Jazz	2 p/u Solid-body electric bass	239-16	Palomino	Folk acoustic	166-19
Precision	1 Split p/u Solid-body electric bass	200-65	Shenandoah	12-String acoustic	247-26
Telecaster	1 p/u Solid-body electric bass	212-81	Villager	12-String acoustic	158-09
Bass V1	3 p/u Solid-body	000-00			

Dallas Arbiter also handle the Fender range of pedal steel electrics (with the 800 and 2000 series listed) and can supply the many custom versions and finishes in which Fender instruments are available. Further details on request.

GUITAR VILLAGE

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LONDON W.1. PHONE 01-734-8840**

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D25	BLUEGRASS	£126
F30	ARAGON FOLK	£143
JSII	SOLID BASS – 2 ANTI-HUM POWER PICK-UPS	£189

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GUITAR REVIEW

JEDSON

Model	Des.	Rec. Retail Price (£'s)
4455	1 p/u Solid-body electric	22-11
4456	2 p/u Solid-body electric	25-80
4457	2 p/u Solid-body electric bass	27-64
4458	2 p/u Semi-acoustic electric	27-64
4444	2 p/u Solid-body electric	66-33
4445	2 p/u Solid-body electric bass	66-33
4454	2 p/u Solid-body electric bass	46-06
4453	2 p/u Semi-acoustic electric	82-91
4459	2 p/u Hawaiian electric	47-91

TORRE

Spagnola	Concert acoustic	20-27
Francesci	Concert acoustic	22-11
Granada	Concert acoustic	31-32

Student	Concert acoustic	12-90
Classic	Concert acoustic	15-66
Chica	Concert acoustic	13-82
Flamenco		
	Concert acoustic	17-50
Viva	Concert acoustic	25-80
Supremo	Concert acoustic	16-58
Scala	Concert acoustic	14-74

GIANNINI

SN20	Concert acoustic	18-43
GN60	Concert acoustic	24-87
GN70	Concert acoustic	29-48
GN90	Concert acoustic	36-85
GN100	Concert acoustic	46-06
CRA6N		
'Craviola'	Concert acoustic	46-06
CRA1 2S		
'Craviola'	Folk acoustic	58-96
GS570	Jumbo acoustic	53-44
GS460	Jumbo acoustic	44-22

HAYMAN

1010	3 p/u Solid-body electric with 'Super-flux' pick-ups	159-19
2020	2 p/u Semi-acoustic electric with 'Super-flux' pick-ups	187-94

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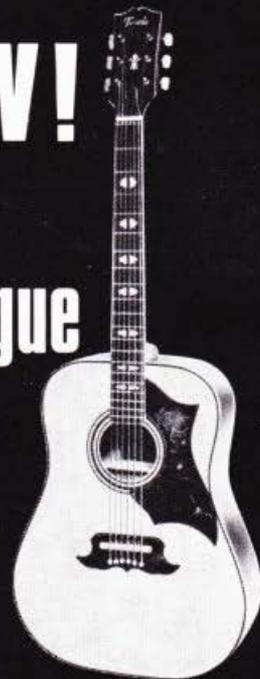
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B1/2/72

Henri Selmer & Co. Ltd., Woolpack Lane,
Braintree, Essex. Tel: Braintree 2191



GUITAR REVIEW

**Guitar Village,
80 Shaftesbury Avenue,
London W1.**

Guitar Village, in addition to their large stock of top name instruments, are the U.K. licensees for the famous Rickenbacker range. They normally carry only the twelve-string instruments, but will be happy to supply from the rest of the large Rickenbacker selection on an order basis.

They have recently been awarded the U.K. license for the distribution of the American Guild range of flat-top acoustic guitars. These quality guitars have previously been in short supply this side of the Atlantic; they are now readily available and well worth a try.

RICKENBACKER

3000	1 p/u Short-scale electric bass	154-00
3001	1 p/u Short-scale electric bass	185-00
4001	2 p/u Long-scale electric bass	256-00
450/12	2 p/u 12-String Solid-body electric	198-00
330/12	2 p/u 12-String Semi-acoustic electric	303-00
360/12	2 p/u 12-String semi-acoustic electric stereo	352-00

GUILD

Model	Des.	
D55	Folk acoustic	296-00
D50	Folk acoustic	256-00
D40	Folk acoustic	178-00
D35	Folk acoustic	154-00
D25	Folk acoustic	126-00
F30	Folk acoustic	143-00

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

Hohner are the distributors of the well-known **Contessa** range.



The M8 Stereo, the latest model in the high-quality Framus range

These high-quality instruments are equally suitable for the beginner or the professional. They are made to individual standards and use only the very best components and woods. They are priced within the range of most musicians and represent excellent value.

Hohners are shortly to introduce two new ranges — one of electrics and one of jumbo, folk and concert acoustics. Details of these models are not yet finalised, but the new catalogue should be out in time for inclusion

in next month's Instrumental News.

CONTESSA

Model	Des.	Rec. Retail Price (£'s)
HG110	2 p/u Semi-acoustic electric	53-85
HG10	1 p/u Semi-acoustic electric	40-25
HG160	2 p/u Semi-acoustic electric bass	96-60
911	2 p/u Semi-acoustic electric	26-00
H12	2 p/u electric	43-00
HG110V	2 p/u Semi-acoustic electric with tremolo	63-05

Model Des.

Rec. Retail Price (£'s)



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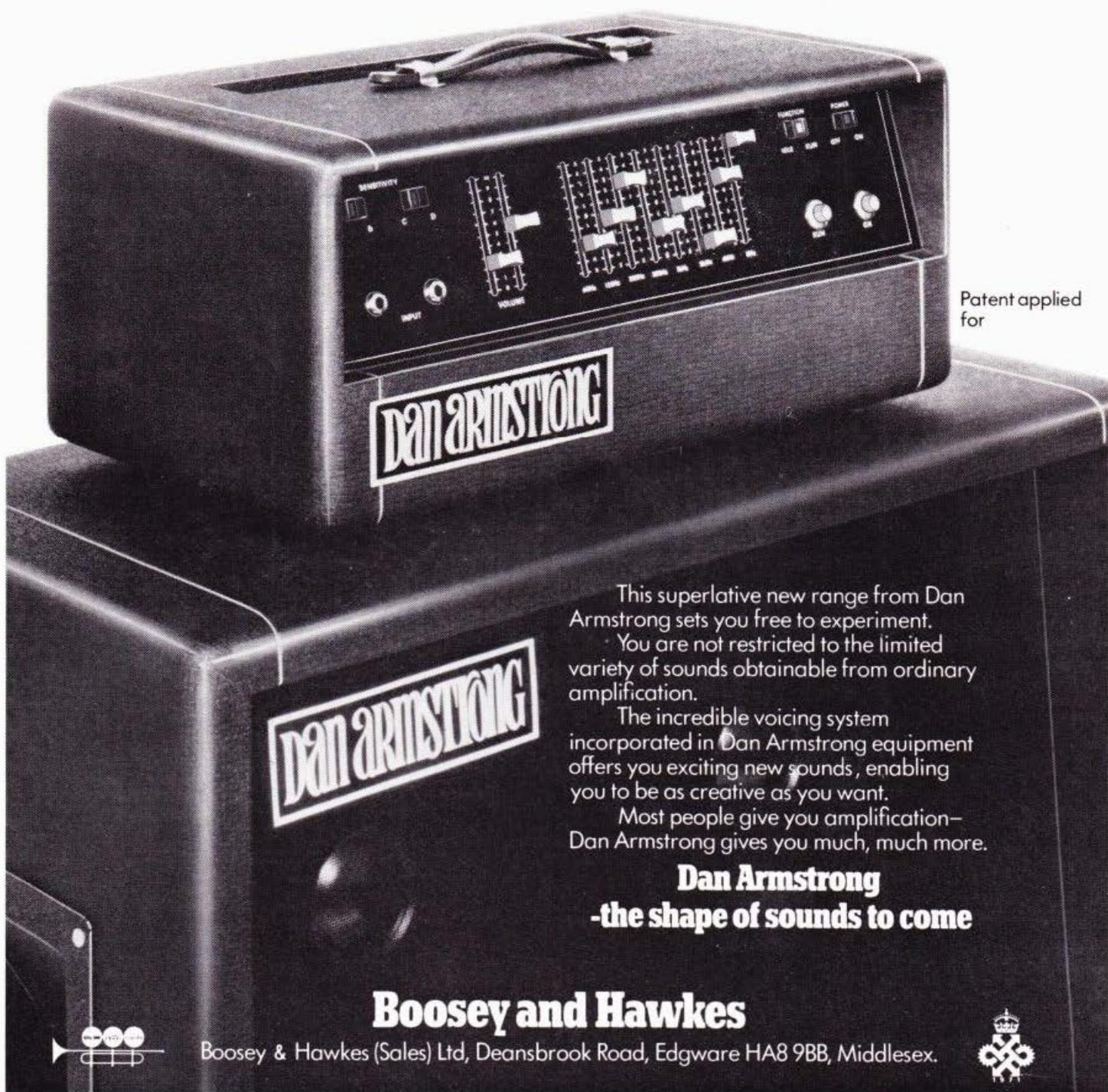
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Wednesday 2nd Feb.
7.30pm

Middlesbrough
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Monday 7th Feb. 7.30pm.

Leeds
Griffin Hotel
Tuesday 8th Feb. 7.30pm.

London
Notre Dame Hall
Thursday 10th Feb.
7.30pm.

Carlisle
County Hotel
Monday 14th Feb. 7.30pm.

Glasgow
Gay Gordon Restaurant,
Huntley Suite
Tuesday 15th Feb. 7.30pm.

Aberdeen
Tree Tops Hotel
Wednesday 16th Feb.
7.30pm.

Plymouth
Continental Hotel
Monday 21st Feb. 7.30pm.

Bristol
Grand Spa Ballroom
Tuesday 22nd Feb.
7.30pm.

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GUITAR REVIEW

**J. Hornby Skewes &
Co., Ltd.,
Salem House,
Garforth,
Leeds, LS25 1PX.**

This Yorkshire-based company has rapidly established itself as one of the leading distributors of high-quality musical instruments.

In addition to their established Terada and Zenta ranges, they now market the Guyatone range of Hawaiian guitars and Kasuga acoustic and electric instruments. They have also won the U.K. distribution rights for the famous Gretsch range.

All their instruments are of the highest standard of construction, and use only top-quality woods and components. Their catalogue details instruments to suit the need of every musician, from the beginner to the professional.

TERADA

Model No.	Des.	Rec. Retail Price (£'s)
S-616N	Spanish acoustic	14.19
C-102	Spanish acoustic	15.44
C-103N	Spanish acoustic	16.22
G-703	Spanish acoustic	17.23
G-705	Spanish acoustic	21.38
G-706	Spanish acoustic	22.92
G-720	Spanish acoustic	47.29
FL-202	Folk acoustic	20.75
FW-502	Folk acoustic	33.95
FW-504	Folk acoustic	38.12
FW-505	Folk acoustic	40.15
W-513	12-string acoustic	43.48

KASUGA

Model No.	Des.	Rec. Retail Price (£'s)
G-85	Concert acoustic	25.34
G-100	Concert acoustic	28.34
G-130	Concert acoustic	32.19
G-160	Concert acoustic	38.42
G-250	Concert acoustic	53.28
LG-160	Traditional Requita acoustic	37.55
F-10	Folk acoustic	26.98
W-13	Jumbo acoustic	31.42
F-15	Folk acoustic	32.72
W-17	Jumbo acoustic	38.13

T-15	12-string acoustic	34.75
T-20	12-string acoustic	43.48
F-200	Folk acoustic	44.94
W-250	Jumbo acoustic	50.67
T-300	Jumbo acoustic	55.84
E-240	2 p/u Semi-acoustic	46.17
E-300	2 p/u Semi-acoustic	56.25

ZENTA

Model No.	Des.	Rec. Retail Price (£'s)
AT2T	2 p/u Solid-body electric	25.16
SE2T	2 p/u Solid-body electric	30.55
SE2B	2 p/u Solid-body electric bass	35.47
SG200	2 p/u Solid-body electric	47.78
SG200B	2 p/u Solid-body electric bass	49.27
TF200	2 p/u Solid-body electric	42.61
VG200B	2 p/u Violin bass	61.77
LP200	2 p/u Semi-acoustic	53.95
LP200B	2 p/u Semi-acoustic bass	55.69
PM102	2 p/u Semi-acoustic slim-line	41.50
PM102B	2 p/u Semi-acoustic slim-line bass	44.40

GRETSCH

Model No.	Des.	Rec. Retail Price (£'s)
6102	'Streamliner' 2 p/u Semi-acoustic	278.67
6119	'Tennessean' 2 p/u Semi-acoustic	335.01
6120	'Nashville' 2 p/u Semi-acoustic	401.31
6122	'Country Gentleman' 2 p/u Semi-acoustic	477.66
6127	'Roc Jet' 2 p/u Solid-body electric	285.26
6030	'Sho Bro' Spanish Resonator acoustic	298.55
6022	'Rancher' Folk acoustic	232.05



*Shaftesbury Les Paul copy,
one of the Rose Morris'
extensive range*



*Ned Callan four-string electric
bass from Simms-Watts*

GUITAR REVIEW

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

Jennings have recently introduced three guitars based on a revolutionary new body design and featuring a variety of built-in electronic effects, including – according to model – Fuzz, presence, repeat-sound and rifle sound.

Known as the 'Rifle' range, these guitars include the Winchester, the Outlaw and the Gunman Bass. All have two pick-ups and are of solid-body construction. The prices are, respectively, £87.12, £75.19 and £77.57.

Macari's Musical Exchange,
100 Charing Cross Road,
London, W1.

At the time of our last guitar supplement, Macari's were in the process of cutting down their guitar range in order to concentrate on their successful Sola-Sound range of amplification equipment.

For the past year they have only been producing two instruments – the **LE Sound** Les Paul copy at £65 and the

LE Bass at the same price. Both these instruments are solid-body models fitted with twin humbucking pick-ups.

They have recently decided to extend their range again, and have secured the exclusive services of one of the continent's finest guitar makers. At present, they have twelve of these hand-made instruments, all flat-top jumbo cutaway acoustics. These will be introduced at the Frankfurt fair and will be available, to order only, from March. At the same time they will be bringing out a range of electrics by the same maker. These instruments will be hand-made and will feature such 'luxuries' as ebony necks and German-silver frets. Prices are to be announced.

Ivor Mairants Musicentre,
Rathbone Place,
London, W.1

The Musicentre, besides being one of the biggest retail outlets in London, also imports a wide range of hand-made instruments by some of the top classical manufacturers.

Among these instruments are those by **Paulino Bern-**



John Birch 'SCSL' lead

abé, Jose Ramirez, Manuel Contreras, Felix Manzanarez, Manuel Reyes and Estesio. These instruments, all made to the highest standards of the classical concert guitar, are priced between £300 and £525. Student models, by **Calabert** and **José Mas y Mas** range from £12 to £75.

Apart from Spanish-made instruments, the Musicentre also import the German **Hopf** and **Dieter Hense** concert guitars, priced from £125 to £375, and Japanese-made models by **Yiari, Mitsuma, Sakura** and **Shinano.** These latter instru-



Gibson S.B.400 Bass marketed by Selmer

ments are built to the very high standards that the Japanese have now attained, and prices range from £16.50 to £90.

The Musicentre are the U.K. distributors for the American **Guild** range (from £160 to £360) and **Martin** guitars. They have their own luthier (guitar maker), **R. E. Spain**, who manufactures top-quality instruments at £135, and their workshop is fully equipped to repair and renovate all types of instruments. For this reason they are able to carry a large selection of second-hand instruments, all re-fretted

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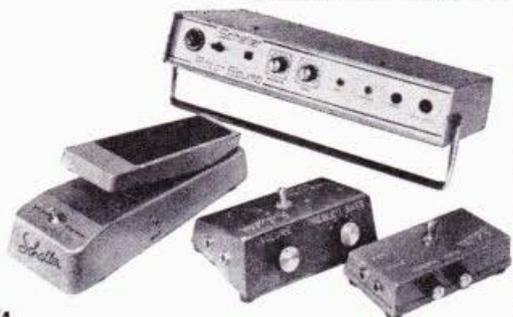
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YIARI

Mode	Des.	Rec. Retail Price (£'s)
300	Concert acoustic	25-00
600	Concert acoustic	35-00
650	Concert acoustic	40-00
700	Concert acoustic	50-00
800	Concert acoustic	65-00
880	Concert acoustic	85-00
F1	Folk acoustic	70-00
F2	Folk acoustic	85-00
Copy 000-28	Folk acoustic	90-00

MITSUMA

Mode	Des.	Rec. Retail Price (£'s)
10	Concert acoustic	17-00
20	Concert acoustic	20-00
25	Concert acoustic	24-00
03	Concert acoustic	85-00

SAKURA

Model	Des.	Rec. Retail Price (£'s)
10	Concert acoustic	16-50
20	Concert acoustic	18-00

30	Concert acoustic	23-00
40	Concert acoustic	25-00
50	Concert acoustic	38-00
60	Concert acoustic	45-00
70	Folk acoustic	18-00
100	Folk acoustic	22-50
120	Folk acoustic	27-50
CF 60	Folk acoustic	33-00

B. L. Page & Son Ltd., 18/19 Wood Street, Doncaster, Yorks.

B. L. Page and Son are fast emerging as one of the leading distributors of high-quality equipment in this country. Much of their merchandise is imported from Germany. This includes the well-known Dynacord range of amplification equipment and, a fairly recent addition to their catalogue, the popular **Framus** range of electric, acoustic, classic and jumbo guitars.

These high-quality instruments are equally suitable for the professional or the novice; they are made to the highest standards yet are designed over a price range



Grimshaw GS33, marketed by Cleartone

which accommodates the beginner. The latest addition to the range is the **M.8**, a double-cutaway Semi-acoustic 2 p/u electric with a wide tonal range and stereo circuitry to give added 'voice'. This complements the existing range of



John Birch 'SCDL lead'

electrics, which includes semi-acoustic and solid-body models, and a range of instruments based on the well-established Telecaster, Les Paul and S. G./EBO designs. Framus acoustic instruments are finished in carefully-selected high-



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GUITAR REVIEW

quality woods to provide a best possible tone and volume.

Another recent addition to the B. L. Page catalogue is the **Gretsch Sho-Bud** pedal-steel guitar. This is available as a single-neck 3-pedal instrument, or in a double-neck six-pedal version. Both guitars are fitted with double-coil pick-ups and roller bridges.



Z.B. Custom Double-ten pedal steel guitar

FRAMUS

Model No.	Des.	Rec. Retail Price (£'s)
M8	2 p/u Semi-acoustic electric stereo	250.00
J/156	1 p/u Solid-body electric	
J/155	1 p/u Solid-body electric bass	
5/155	2 p/u Solid-body electric	
5/156	2 p/u Solid-body electric bass	
5/360	2 p/u Solid-body electric (Les Paul copy)	180.00
5/370	2 p/u Solid-body electric (SG copy)	
5/375	2 p/u Solid-body electric bass (EB copy)	180.00
5/350	2 p/u Solid-body electric (Telecaster copy)	
5/65	2 p/u Semi-acoustic electric	
5/67	2 p/u Semi-acoustic electric	
SL 800	8-string electric Hawaiian guitar, single, double or triple neck	



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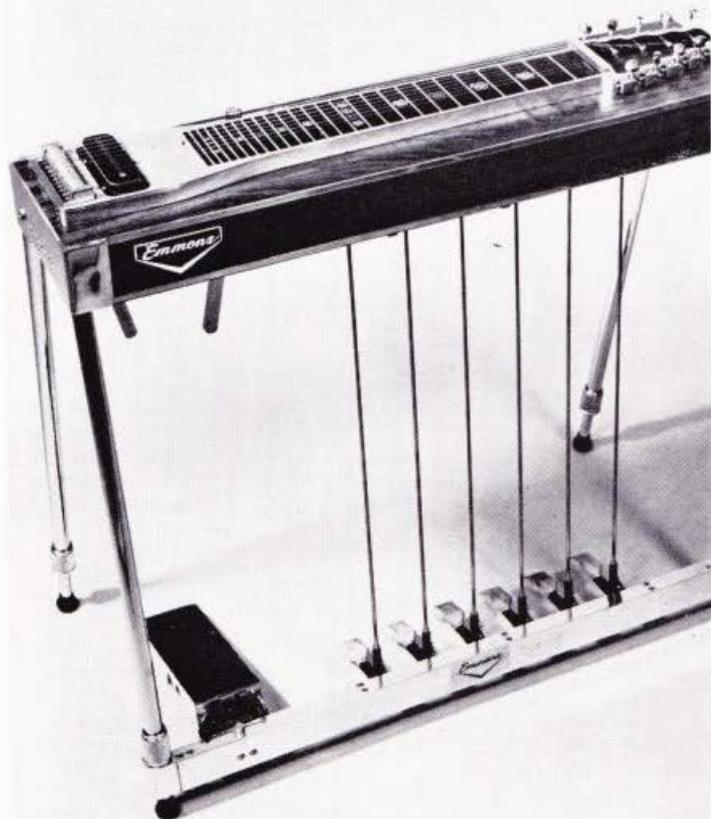
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Macari Musical Exchange, 122 Charing Cross Road, London, W.C.2

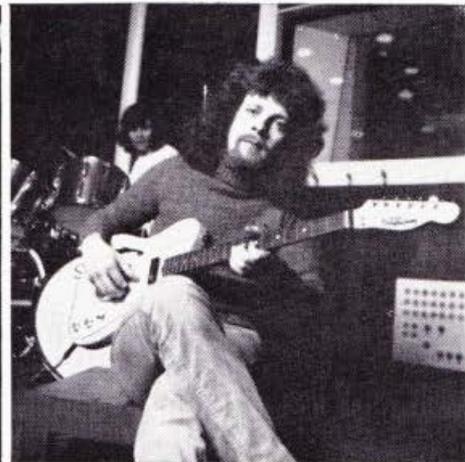
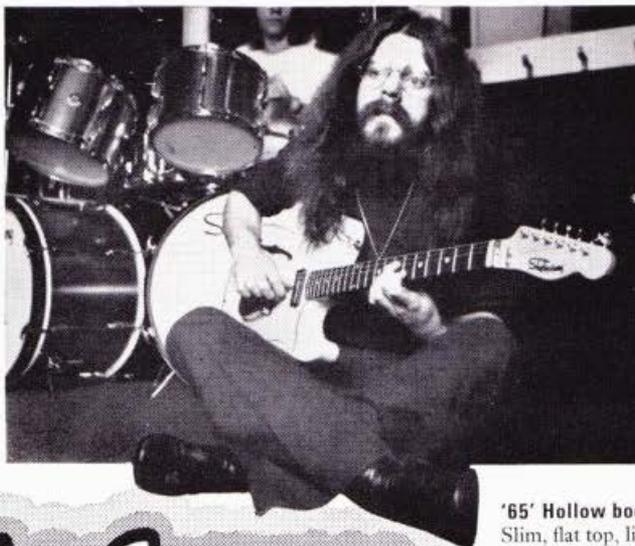
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To: Dept 'A' Rose, Morris & Co. Ltd.
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GUITAR REVIEW

0/4	2 p/u Hawaiian electric
0/7	1 p/u Hawaiian electric
5/196	Jumbo acoustic
5/197	Jumbo acoustic
5/199	Jumbo acoustic
5/296	12-String Jumbo acoustic
5/297	12-String jumbo acoustic
5/299	12-String jumbo acoustic

GRETSCH

Model	Des.
6139	Sho-bud pedal-steel electric guitar; Single neck, three pedals
6140	Sho-bud pedal-steel electric: Double neck, six pedals

Prices to be announced

Rose, Morris & Co., Ltd.,
32/4 Gordon House Road,
London, N.W.5.

Rose-Morris are currently one of the best-known names in the guitar market. Their extensive catalogue lists instruments by such well-known names as **Eko**, **Suzuki**, **Aria** and many

others.

Their best-known range is **Shaftesbury**. The rapid success of these guitars has been based upon the high-quality, excellent sound and attractive price that Rose-Morris have achieved.

They also market the new **Ovation** series. These top-quality folk instruments incorporate a new round-back design, manufactured in Lyrachord, a synthetic material of excellent resonant properties.

Rose-Morris market a full range of guitar accessories, including a wide selection of fitted covers and cases. Other guitars in their catalogue — designed for the beginner — include:

SHAFTESBURY

Model	Des.	Rec. Retail Price (£'s)
'00'	2 p/u Solid-body electric	67-00
'65'	2 p/u Hollow-body electric	67-00
'61'	2 p/u Slim-line electric	68-40
'66'	2 p/u Hollow-body electric bass	69-20
'63'	2 p/u Slim-line electric bass	71-40
'02'	2 p/u See-thru	

	electric	86-40
'Acoustic 6'	Folk resonator acoustic	39-95
3165	Jumbo acoustic	39-95

OVATION

Model	Des.	Rec. Retail Price (£'s)
'Balladeer'	Folk acoustic	156-30
'Artist'	Folk acoustic	222-00
'Balladeer'	12-string acoustic	270-00

EKO

Model	Des.	Rec. Retail Price (£'s)
'Studio L'	Folk acoustic	13-90
'Colorado'	Folk acoustic	15-65
'Ranchero'	Folk acoustic	21-40
'Ranger'	Folk acoustic	28-90
'Ranchero'	12-string acoustic	29-80
'Ranger'	Jumbo acoustic	33-40
'Ranger'	12-string jumbo acoustic	40-75
'Ranger'	Jumbo acoustic with p/u	46-10
'Ranger'	12-string jumbo with p/u	52-00
'Rio Brava'	Jumbo acoustic	52-00
'Rio Bravo'	12-string jumbo acoustic	57-45

ARIA

Model	Des.	Rec. Retail Price (£'s)
1680	Concert acoustic	27-95

1674	Concert acoustic	28-90
1675	Concert acoustic	33-75
1676	Concert acoustic	36-75
1679	Concert acoustic	41-45
1695	Concert acoustic	48-20
3002	Hand-made concert acoustic	104-25
3003	Hand-made concert acoustic	134-15
3004	Hand-made concert acoustic	149-60

SUZUKI

Model	Des.	Rec. Retail Price (£'s)
1663	Concert acoustic	17-35
1664	Concert acoustic	20-25
1665	Concert acoustic	21-95
3054	Concert acoustic	27-50
3055	Concert acoustic	53-85
3060	Concert acoustic	77-15

MIYAKO

Model	Des.	Rec. Retail Price (£'s)
3083	Concert acoustic	16-20

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GUITAR REVIEW

3084	Concert acoustic	16-95
3085	Concert acoustic	21-25
3086	Concert acoustic	23-25

ROSE-MORRIS

Model	Des.	Rec. Retail Price (£'s)
15-11	Folk acoustic	5-75
'Kansas'	Folk acoustic	7-70
'Georgian'	Folk acoustic	8-20
'Florida'	Folk acoustic	11-10
'Dulcet'	Concert acoustic	12-95
'Top Twenty'	2 p/u Solid-body electric	25-00
'Top Twenty'	1 p/u Solid-body electric bass	31-75

Rosetti & Co., Ltd.,
138/140 Old Street,
London, EC1.

Rosetti are another of the big names in the field of musical instruments. Their comprehensive catalogue

lists instruments that range from low-cost beginners' models to top-quality guitars by such well-known makers as **Levin, Epiphone, Hoyer** and **Hagstrom**. The musician, whatever his requirements, will find many suitable models in Rosetti's range – all of which maintain the highest standards of manufacture.

MORIDAIRA

Model	Des.	Rec. Retail Price (£'s)
9510	Concert acoustic	22-50
9511	Concert acoustic	24-74
9512	Concert acoustic	27-75
9513	Concert acoustic	34-75
9514	Concert acoustic	42-00
9517	Jumbo acoustic	34-75
9518	Jumbo acoustic	39-75
9519	12-string jumbo acoustic	39-75

KISO-SUZUKI

9500	Concert acoustic	19-50
9501	Concert acoustic	22-00
9502	Concert acoustic	24-00
9503	Concert acoustic	27-75
9507	Jumbo acoustic	35-45

TATRA

Model	Des.	Rec. Retail Price (£'s)
Classic	Concert acoustic	12-75
De Luxe	Concert acoustic	15-75
Hi-Spot	Concert acoustic	9-45

LEVIN

Model	Des.	Rec. Retail Price (£'s)
L174	Jumbo acoustic	97-95
163	Jumbo acoustic	89-35
LTS4	12-string acoustic	79-55
L113	Concert acoustic	83-85
LG17	Concert acoustic	51-75
LG10	Concert acoustic	42-00
L158	Mandolin	26-75

EROS

Model	Des.	Rec. Retail Price (£'s)
9352	Jumbo acoustic	31-50

9356	12-string jumbo acoustic	38-75
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HERMANN SCHALLER

Model	Des.	Rec. Retail Price (£'s)
Master	Concert acoustic	27-75
Scholar	Concert acoustic	16-30

ROSETTI

Model	Des.	Rec. Retail Price (£'s)
Serenader	Concert acoustic	12-75
Rudi	Concert acoustic	8-95

HOYER

Model	Des.	Rec. Retail Price (£'s)
9155	Jumbo acoustic	61-30
9176	12-string jumbo acoustic	70-00
9176E	12-string jumbo acoustic with 1 p/u	92-00
9308	Jumbo concert acoustic	77-00
H27	2 p/u Solid-body electric	176-00
H35	2 p/u Solid-body electric	142-00

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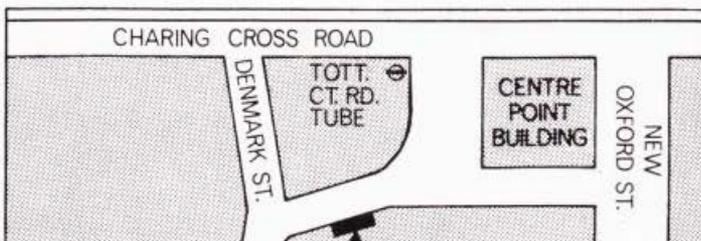
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H34	2 p/u Solid-body electric bass	161-00

EPIPHONE

Model	Des.	Rec. Retail Price (£'s)
EPI 6730	Jumbo acoustic	54-00
EPI 6830	Jumbo acoustic	66-50
EPI 6834	12-string jumbo acoustic	73-25
EPI 6732	Folk acoustic	47-75
EPI 6832	Folk acoustic	55-75
EPI 9521	2 p/u Slim-line electric bass	71-25
EPI 9520	2 p/u Slim-line electric bass	62-75
EPI 9525	2 p/u Solid-body electric	52-00
EPI 9526	2 p/u Solid-body electric bass	59-75

EGMOND

Model	Des.	Rec. Retail Price (£'s)
Kentucky	Cutaway folk acoustic	14-70
Toledo	Folk acoustic	7-66
Jumbo	Jumbo acoustic	22-00
Double Six	12-string Jumbo acoustic	23-75
Lucky 7	1 p/u Semi-acoustic electric	18-75
Jumbo de luxe	Jumbo acoustic	29-75
12-string	12-string jumbo acoustic	33-50

HAGSTROM

Model	Des.	Rec. Retail Price (£'s)
Viking	2 p/u Semi-acoustic electric	85-00
Viking	2 p/u Semi-acoustic electric bass	88-00
9397	2 p/u 8-string electric bass	80-00
9375	12-string jumbo acoustic	80-00
9374	Jumbo acoustic	75-00
La Rita	Concert acoustic	50-00
Isabella	Concert acoustic	46-50
Senorita	Concert acoustic	33-00

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

Henri Selmer & Co. are the distributors of some of the best-known names in the guitar market. They are U.K. distributors for **Gibson** — perhaps the top name in the guitar world — as well as **Hofner** and their own **Selmer** guitars.

A recent addition to their

catalogue is that of the **Yamaha** range. These Japanese-made instruments were introduced a few years ago, since when they have rapidly extended their share of the market. They are featured by several top musicians, all of whom have been impressed by the outstanding quality and the sound that Yamaha have attained.

GIBSON

Model	Des.	Rec. Retail Price (£'s)
'Barney Kessel'	2 p/u Semi-acoustic custom	607-50
Barney Kessel	2 p/u Semi-acoustic regular	539-00
ES 175DN	2 p/u Semi-acoustic	388-00
ES 175D	2 p/u Semi-acoustic	361-50
ES 345TDC	2 p/u Semi-acoustic stereo	407-50
ES 335TDC	2 p/u Semi-acoustic	325-50
ES 340TD	2 p/u Semi-acoustic	362-5
ES 150DC	2 p/u Semi-acoustic	341-00
ES 330TD	2 p/u Semi-acoustic	294-50
EB2	1 p/u Semi-acoustic bass	274-00
EB1	1 p/u Violin bass	274-00
EB3	2 p/u Solid-body bass	283-00
EBO	1 p/u Solid-body bass	242-50
SG Standard	2 p/u Solid-body electric	260-00
SG Special	1 p/u Solid-body electric	226-00
SG 200	2 p/u Solid-body electric	180-00
SG 100	1 p/u Solid-body electric	159-50
SB 400	2 p/u Solid-body bass (long neck)	200-00
SB 300	2 p/u Solid-body bass	200-00
Les Paul	2 p/u Solid-body electric custom	403-00
Les Paul	2 p/u Solid-body electric de luxe	310-00
Les Paul	2 p/u Solid-body electric professional	373-00
Les Paul	2 p/u Solid-body electric bass	356-50
J 45	Jumbo acoustic	207-00
J 50	Jumbo acoustic	360-00
Dove	Jumbo acoustic	360-00

Dove N	Jumbo acoustic	374-00
Hummingbird N	Jumbo acoustic	286-00
Southern B 45	12-string jumbo acoustic	226-00
J 160E	Jumbo acoustic with 1 p/u	244-00
Bossa Nova	Jumbo cutaway acoustic	260-00
J 200	Jumbo acoustic	442-50
Heritage	12-string jumbo acoustic	361-50
Blue ridge	Jumbo acoustic	246-50

Gibson guitars are made in a variety of custom and standard finishes. It has been impossible to detail all the individual specifications. Where a model is available in different forms the list describes only the basic model. For further details of these models (and custom-built guitars), contact Selmers.

SELMER

Model	Des.	Rec. Retail Price (£'s)
Rancher	Jumbo acoustic	20-05
Rancher	12-string jumbo acoustic	27-50
Triple 2	Folk acoustic	11-90
Cordoba	Concert acoustic	16-05
Sierra 60	Concert acoustic	14-00
Catalan 70	Concert acoustic	16-50
Laredo 80	Folk acoustic	18-75

YAMAHA

Model	Des.	Rec. Retail Price (£'s)
S50A	Folk acoustic	19-30
FG110	Folk acoustic	31-00
FG140	Folk acoustic	35-75
FG 150	Folk acoustic	38-25
FG 180	Jumbo acoustic	41-00
FG 230	12-string acoustic	52-75
FG 300	Folk acoustic	76-50
FG 500	Folk acoustic	96-50
SA 30	2 p/u Semi-acoustic	69-50
SG 5A	3 p/u Solid-body electric	83-50
SG 7A	3 p/u Solid-body electric	108-00
SG 2A	2 p/u Solid-body electric	76-50
SB 5A	2 p/u Solid-body electric	77-25
SB 7A	2 p/u Solid-body electric	134-00
SB 12A	3 p/u Solid-body 12-string electric	93-00
G 50A	Concert acoustic	22-25
G 60A	Concert acoustic	24-50
G 85A	Concert acoustic	26-00
G 100A	Concert acoustic	29-50
G 130A	Concert acoustic	35-25
G 170A	Concert acoustic	41-50
GC 3	Hand-made concert	

GC 5	acoustic	95-00
GC 5	Hand-made concert acoustic	136-00
GC 10	Hand-made concert acoustic	183-50

HOFNER

Model	Des.	Rec. Retail Price (£'s)
HS 175	2 p/u Solid-body electric	89-00
HS 186	2 p/u Solid-body electric bass	96-00
HS 174	2 p/u Solid-body electric	106-50
HS 4579	2 p/u Solid-body electric	115-00
HS 164V	2 p/u Solid-body electric	58-00
HS 173	2 p/u Solid-body electric	76-50
HS 182	2 p/u Solid-body electric	67-50
HS 4580	2 p/u Semi-acoustic	
Committee	2 p/u Semi-acoustic	125-00
Ambassador	2 p/u Semi-acoustic	95-00
President	2 p/u Semi-acoustic	74-00
Senator	1 p/u Semi-acoustic	57-00
Verithin	2 p/u Slim-line electric	96-50
Violin Bass	2 p/u Violin bass	85-00
Verithin	2 p/u Slim-line electric bass	98-50
Senator	1 p/u Semi-acoustic bass	67-50
Galaxie	3 p/u Solid-body electric	96-50
Professional	1 p/u Solid-body electric bass	57-00
HS 189	1 p/u Solid-body electric bass	
HS 187	2 p/u Solid-body electric bass	
Matador	Concert acoustic	23-25
Alhambra	Concert acoustic	34-10
Acoustic	12-string folk acoustic	52-25
Flamenco	Concert acoustic	28-25
Arizona	Folk acoustic	38-75
Arizona	12-string acoustic	43-50

Simms-Watts Ltd., 8 Barton Road, Walter Eaton Industrial Estate, Bletchley, Bucks.

Simms-Watts are the manufacturers of **Ned Callan** guitars. Although a fairly recent name in the guitar world, these models are

GUITAR REVIEW

already proving immensely popular. There are three models in the range, all built to extremely rigorous quality specifications.

The Ned Callan bass – featured by the Who's John Entwistle – is available with a medium or long-scale neck, in a honey-gold finish with black scratch-plate. It is fitted with one pick-up, hand-wound to provide a uniquely attacking sound, and retails at £127.65.

The Custom is a six-string electric solid-body instrument, finished in cherry and fitted with two Ned Callan hand-wound pick-ups. The Salisbury, built to an original design, is a two pick-up solid-body electric. The prices of these latter instruments are £99.90 and £103.60 respectively.

Personalised colours and custom finishes are available to order, but the demand for these instruments means a long delivery period for such conversions.

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

Vox have recently re-designed their guitar range in order to bring the musician a limited range of carefully specified models. These are intended to provide the guitarist with a number of guitars ideally suited to the requirements of modern music. They are built to the high standards that Vox have always set, and are priced within the pocket of the beginner as well as the professional.

VOX

Model	Des.	Rec. Retail Price (£'s)
SG200	2 p/u Solid-body electric	46.25
SG200B	2 p/u Solid-body electric bass	48.10

Classic VG2	Concert acoustic 2 p/u Solid-body electric	25.90 50.13
VG6	2 p/u Semi-acoustic electric	45.25
VG4	2 p/u Solid-body electric bass	48.04

Z. B. (U.K.) Ltd., 18 Broadway, Maidstone, Kent.

This Kent-based company is the U. K. distributor of the American-made Z. B. pedal-steel guitar range – the top name in these instruments, featured by such bands as Grateful Dead, Poco, Southern Comfort and many others.

These instruments are made as single or double models, with ten or eleven-string necks. The single models have five pedals and one knee lever; the twin-necked models have eight pedals and two knee-levers. The pedal mechanisms are rod-operated and the strings are raised and lowered simultaneously by an equalising device. The 24-fret scales can be accurately tuned by means of an adjusting nut.

Z. B. guitars are available in standard or custom varieties and come in a range of finishes. Z. B. (U.K.) also distribute the American **Emons** steel guitars, and carry a full range of pedal-steel accessories, spares and strings. All models are supplied complete with carrying case and stands.

Z. B. STANDARD

Model	Des.	Rec. Retail Price (£'s)
S10	10-String single neck pedal-steel	590.00
S11	11-String single neck pedal-steel	650.00
D10	10-String twin neck pedal-steel	833.00
D11/10	10/11-String double neck pedal-steel	893.00

D11	11-String twin neck pedal-steel	955.00
Student	10-String single neck pedal-steel	420.00

There are so many string sets on the U.K. market that it is impossible to detail them all. Prices vary enormously, as do string types and applications.

British Music and Tennis Strings, for example, make a wide range of string sets for electric and acoustic instruments. Their catalogue includes the well-known Cathedral range, Ike Isaacs and Blue circle sets. They also manufacture John Pearse strings for folk and concert instruments, 12-string sets and bass guitar sets in round-wound or tape-wound specifications for long or medium scale instruments.

General Music Strings manufacture the well-known Picato range, made in four gauges, as well as branded sets for electric, bass, 12-string and concert/folk guitars.

James How Industries market the well-known Rotosound ranges for all types of instruments in both round-wound and flat-

wound specifications.

Cardiff Music Strings have introduced four new ranges, including the new electric Super Slinky range – claimed to be the lightest wire-wound set in production. These are twin-spun to eliminate the problem of 'dead' strings and are now becoming available in most shops. They are priced at £1.92.

Other string sets in their catalogue include the new C & W bronze-wound set (light and medium £1.10, heavy £1.25), the Power Bass set at £2.33 and a new set of high-tension nylon strings, price to be announced. Their popular Ultra-light electric sets retail at £1.10 and their silk/steel sets at £1.23. This company export about 90% of their production (60% to the States), but sets are steadily becoming more available in this country.

Orange have now restricted their string to the one set of round-wound light-gauge electrics, priced at £1.50. **Guitar Village** are now importing the American Ernie Ball sets, and **Simms-Watts** are shortly to bring their own range onto the market.



Ned Callan, lead guitar – the 'Salisbury' – by Simms-Watts



Gretsch 'Sho-Bro' Resonator model, marketed by J. Hornby Skewes

GEAR HIRE: THE GROWING FASHION

There comes a time in the career of every band when the problem of equipment – or, rather, the lack of it – crops up. Perhaps they're asked to do a bigger gig than they've been prepared for; maybe a P.A. set-up blows up. There aren't many musicians who can afford to go out and buy new equipment – and it may not be possible to borrow any from friends. The logical solution – and, in fact, a fashion that is currently growing in popularity – is to go out and hire the necessary gear.

The interest in hire equipment has been a relatively recent phenomenon on the group scene. It began with the availability of larger gigs – especially the open-air festivals. It has been built up by the current pre-occu-

pation with sound-quality and the fact that the average working band may face many different types of venues – all with different demands placed upon the sound system.

REPLACEMENTS ?

Hire equipment is now available for many different purposes, and on a scale that varies from single items to giant systems. The musician who finds himself temporarily without his guitar will have no problem in finding a replacement. Equally, a touring group who need a powerful P.A. set-up – complete with mixers, speakers, power-amps and microphones – will find many firms prepared to help them.

Although many companies and the majority of the large retail shops operate a hire system, most bands prefer to approach one of the growing number of specialist companies. In order to get some idea of the possibilities and pit-falls, I went along to talk to three of the major equipment hire operators.

Tony Noble is the manager of **Maurice Placquet Hire**, of 358 Uxbridge Road, Shepherds Bush. 'Our aim,' he said, 'is to make sure that any group who come to us – whatever their status – gets the best possible system at a price that isn't exorbitant.' To fulfil their objectives, Maurice Placquet stock a wide range of amplification equipment. They are also prepared to obtain

specialist equipment to order. Their declared policy is to let the band decide what they want – although Tony will always be ready to give advice or enlist the help of specialists. They will arrange demonstrations of comparative equipment in order to let the bands hear exactly the sound they will be getting. There's another interesting point here – Tony will often suggest a mixture of equipment makes, according, of course, to the band's requirements.

NO PERSONAL PROFIT!

'We're not in the business for personal profit or promotion,' Tony continued. 'All we want to do is make sure the group get what they need.' Maurice Placquet offer

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a comprehensive guarantee service. 'If any of the equipment packs up,' Tony said, 'we will replace the defective parts by the fastest method available – at no extra cost to the band. If, for any reason, the band gets less than half-power on any gig, then we waive the hire charges for that booking. All the equipment used on a day-to-day hire basis is serviced after every three gigs; all tour equipment is serviced, if possible, at ten-day intervals.' As an indication of this service, Tony gave an example from the last ELP tour of the States. Their P.A. blew up in Houston and the roadies contacted Maurice Placquet late that evening. 'Can we have two Audiomasters as soon as possible?' they asked. Maurice Placquet had only one Audiomaster in stock; nevertheless, they were able to sub-hire the second mixer and put them on a plane. ELP had their replacement P.A. by 7 o'clock the following morning.

When a band approaches Maurice Placquet, Tony will first ask for some form of written guarantee, or the deposit of a cash sum to the total value of the equipment. 'If we don't get either of these guarantees,' Tony said, 'we insure the equipment ourselves for a modest charge. We check the identity of the hirer through the 'grapevine'. It may sound a complicated procedure – after all, we have to be careful – but there's no reason why any working band shouldn't be able to get the equipment they need within a few hours.'

BIG THINGS

Tony is sure that system hire is going to become the big thing of the future. 'The reason is that bands need to be prepared for so many eventualities,' he explained. 'They may play a 200-seater club one night, and the Empire Pool the next. The powerful American-type P.A.'s necessary for the Empire Pool would be totally unsuitable for the smaller venue. It's coming to the point when groups have not

got the space, time, or money to carry all the equipment they might need. Hiring solves the problem.'

He sees a time in the not-too-distant future when *the* system will be to hire from a specialist company that offers a complete service. 'This company will operate a number of articulated lorries,' he said. 'Each lorry will carry a complete stock of the equipment necessary to set up any group system. The whole equipment will be duplicated so that if, say, a mike should go, there will be another taped next to it that can be immediately switched in. Each amplifier will have a spare so that changeover time will be no more than thirty seconds. No band will ever again suffer a power failure – each lorry will carry its own portable generator and lighting, as well as portable stage components. The vans will have mobile repair shops and carry a complete set of spares. Every aspect of the service will be radio controlled.'

EXPANSION REASONS

'If an English company doesn't start it soon, a U.S. company will.'

Joe Brown, who runs **Marshall Equipment Hire** – better known in the business as **MEH** – sees a different reason for the expansion in hire systems. 'There are very few gigs in this country where a complete doubling-up of equipment is feasible,' he said, 'although it's an ideal system for the American-type gigs.'

'The main reason why we think that hiring is an important new factor in live music involves the sheer expense of putting a band on the road. It costs something like £6,000-£7,000 to get a top-quality set-up of the kind of power that's now necessary. That's a hell of a lot of money – you could buy a house for the same price – and a band that's just starting simply can't afford to pay that sort of money. Let's face it, they've got to live as well.'

'The logical solution is to

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hire the equipment – and buy it later. The problem here is that a band can still come unstuck. It's going to be ridiculous if they're paying up to £100 for hire equipment – which can happen with some non-specialist companies – when they're only going out for £50.

'All we try to do is to give the band the equipment they need at a realistic price.'

When a band come to MEH, they will be advised on an ideal selection of equipment, supplied from their hire-stock, and will provide the services of one of their experienced engineers who will help the band in setting-up and operating the gear, should it be unfamiliar to the band's own roadies. The equipment will be supplied at a realistic rate and will come under the full back-up service guarantee that MEH operate. Should the band later wish to purchase a set-up, the same MEH engineers will be only too willing to give advice. 'We don't like a band to waste its money,' Joe said.

BIG STOCK

MEH maintain a specially-designed stock of custom amplification which any band can hire. This includes 250-watt slave units with automatic distortion projection, ten and twenty-one channel mixers with external power-packs to reduce noise to a minimum, and custom-built W-cabinets with professional drive units. They are in the process of adding new Cele-

tion Power-cell speakers and have recently taken the first U.K. delivery of the new AKG DI200E microphones.

BENEFITS

As hirers they have full service and supply facilities of Rose-Morris/Marshall behind them. This benefits the hiring band in two ways. Firstly, any equipment supplied through MEH can be readily serviced or replaced; secondly, MEH are able to test new ideas under the toughest conditions of on-the-road use – development costs for amplification improvements are kept to a minimum, and evaluation of new Marshall equipment can be speedily completed. The group therefore gets the latest in new ideas at a much lower price than might otherwise be passed on.

Although MEH – currently based at Grafton Yard, Ken-tish town, NW5 3LZ, (just off Prince of Wales Road) – are a relatively new company on the equipment scene, they have already amassed a considerable amount of experience. During the summer they provided and operated the P.A. for the Weeley Festival, during which the equipment was run flat-out for five days non-stop, without a single breakdown. They recently completed Redbone's tour of Europe – after which Redbone wanted MEH's engineers to work with them in the States.

'They stayed with us,' said Joe. 'But it demonstrates perfectly what we're all about. We aim to give a band

a better service than they'll find anywhere else, at a really reasonable price.'

Orange Hire – managed by Cliff Cooper – is one of the best-known and longest-established companies in the hire field. They provide an international service, based on their head offices at 3/4 Compton Street, London W1, and operated through offices in Frankfurt, Paris and New York.

'We don't try to make a vast profit out of the bands,' Cliff said. 'In fact, we are sometimes forced to run at a loss. The point is that we try to give the bands a complete service at a price that they can afford.'

GUARANTEES

They supply equipment to the exact requirements of the hirer, whether he needs a single microphone or a 10,000-watt festival P.A. The equipment can be collected by the band themselves or delivered by one of Orange's radio-equipped Mercedes vans. These are equipped with full repair facilities, bunk beds and cooking equipment, and can be hired for tour purposes. The equipment is provided under a full repair and replacement guarantee – though Orange point out that their quality control virtually eliminates the possibility of equipment failure.

Orange also provide the services of fully experienced sound engineers, organised in hire teams. I spoke to Philip Burnell, one of the hire-team managers. 'We

choose our roadies on a very strict basis,' he said. 'They have to hold qualifications in electronics, and we give them a full training in road work. This means that, while on the road, we are independent of our shop facilities – in other words, our roadies can take care of any eventuality.'

INTERNATIONAL SERVICE

Orange are currently in the process of co-ordinating their international service. 'We're looking for two hire teams for the States,' Cliff explained. 'We intend to build up a complete network of equipment stocks and personnel throughout the world. The idea is to make sure that any group using Orange equipment, whether bought or on hire, will get local service wherever they happen to be.' The new international network will be based upon Orange's rapidly-growing export trade.

It will also be co-ordinated with the development of Orange's master P.A. system. This is based around the 1,500 watt Killerwatt Slave and the new 16-channel modular mixer. They have also developed special projector columns for P.A. work, for use with their standard enclosures.

Cliff's aim is to provide a complete equipment hire service; Orange's experience in the amplification field gives him a sound basis on which to develop the company.

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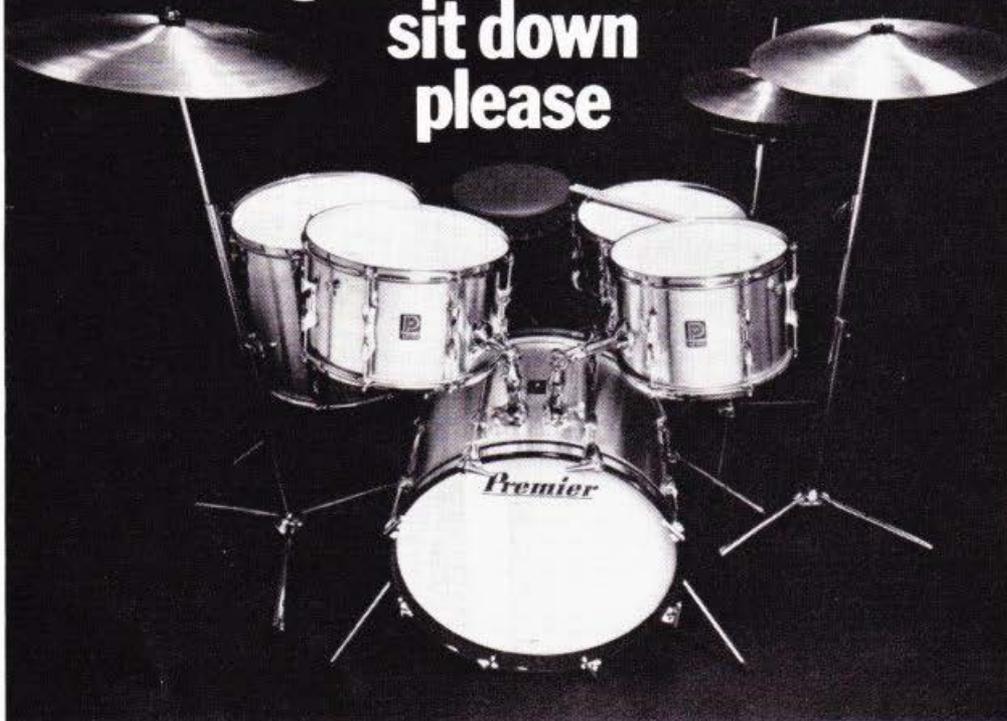
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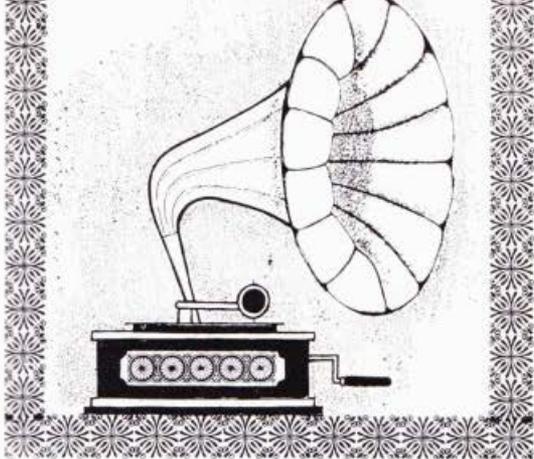
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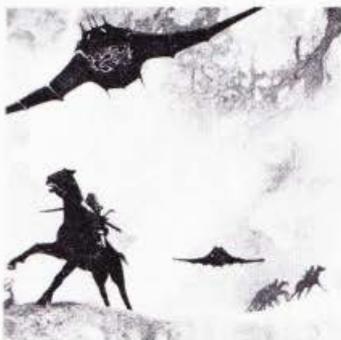


ALBUM REVIEW

ALBUM OF THE MONTH

NITRO FUNCTION

PYE INTERNATIONAL NSPL 28158



Nitro Function are former Jimi Hendrix bassist Billy Cox, Robert Tarrant, who has played drums for the Rolling Stones, Joe Cocker, Ike and Tina Turner, Delaney and Bonnie and Jerry Lee Lewis, and a guitarist called Char Vinnedge. She is a girl. Her guitar playing puts her ahead of any other girl on the music scene. It puts her ahead of a lot of men too. One gathers as the album goes along that she idolises Jimi Hendrix. Her work is as savage and vicious. But she has not attempted to mimic him. She just pays tribute to him. She has written and sings the majority of the tracks on the album. Her voice is also incredible. It's as powerful as anything we've ever heard, especially on the Kinks' classic *You Really Got Me*. Whilst much of the music is really heavy and fairly frantic, there's one slow-ish blues number called *Play Your Own Blues*. It's superb and so is the album. It deserves a lot of attention. More about Char in March *Beat Instrumental*.

Tracks: Side One – Message, 42-70 (Peave), Touch Me, You Really Got Me, Portrait.
Side Two – Powerhouse, You Got A Hold On Me, Play Your Own Blues, Not My Time, Let Me Do What I Want To Do.

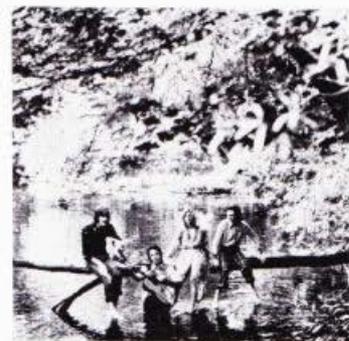
WILD LIFE WINGS

APPLE

PCS 7142

I've held just about every opinion it's possible to hold about this album. When I heard it for the first time I thought it was a big put-on but I was informed by those with more foresight than myself that I would grow to like it. Since that day I have indeed gained an immense affection for *Wild Life*. One of McCarthy's qualities seems to be that his music has little or no effect on the listener first time around but from then onwards it gets better and better. This same fact was true of the Beatles for many people. My own personal favourites are *Bip Bop*, *I Am Your Singer* and *Tomorrow*. *Bip Bop* is a totally original number consisting of lyrics compiled from the two words Bip and Bop. The oft-coined phrase at the time of the Beatles was McCartney Magic. I do believe it still exists.

Tracks: Side One – Mumbo, Bip Bop, Love Is Strange, Wild Life.
Side Two – Some People Never Know, I Am Your Singer, Tomorrow, Dear Friend.



CAHOOTS THE BAND

CAPITOL

EA-ST 651



Cahoots is not as distinctive as previous Band albums. In fact, after hearing it several times, there isn't one single track that has stuck in my memory. *Cahoots* was recorded in their own studios in Bearsville, New York, and produced by the Band. It's impossible to say what contributes to a memorable track, so consequently it's impossible to say what this album lacks. Maybe the numbers were forced out rather than the result of inspiration. The lyrics are all included on the inner sleeve and show that Robbie Robertson is becoming involved with many of the current issues such as environmental pollution and cramped architecture.

Tracks: Side One – Life Is A Carnival, When I Paint My Masterpiece, Last Of The Blacksmiths, Where Do I Go From Here?, 4 Per Cent Pantomime.
Side Two – Shoot Out In Chinatown, The Moon Struck One, Thinkin' Out Loud, Smoke Signal, Volcano, The River Hymn.

JAMMING WITH EDWARD
ROLLING STONES RECORDS

NICKY HOPKINS
COC 39100

Don't say boredom – say *Jamming With Edward*. This album is an example of musical masturbation with Hopkins as the main culprit. I just can't see anyone wanting to buy this one. It sounds as though it was recorded after a particularly strenuous session and had to be finished in two hours or less. Rolling Stones Records seem to specialise in bummers like this. They released an album of Moroccan musicians playing the same tune for five days which attained importance when it was discovered that Brian Jones walked past them while they were recording. Jones' dog is also heard to bark somewhere on the fourth day – adding to its significance in the history of the Western world. The cover drawing is about as inspiring artistically as the record is musically. Ughh, oh no, please take it off . . . I can't stand any more . . . come back Grand Funk, all is forgiven.

Tracks: Side One – The Boudoir Stomp, It Hurts Me Too, Edwards Thump Up.
Side Two – Blow With Ry, Interlude A La El Hope, The Loveliest Night Of The Year, Highland Fling.





ROUGH AND READY JEFF BECK GROUP EPIC EPC 64619

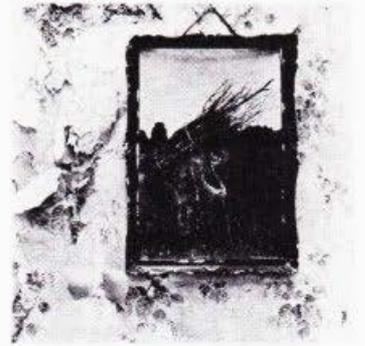
Beck's back! *Rough And Ready* came into the office with a blurb printed on a sheet of sandpaper to tie in with the feeling of the music! Side One opens with *Got The Feeling* – a number which sounds a lot like Chicago. Rough and ready vocals are by Bob Tench who has a very raspy quality in his voice. There are eight tracks on the album altogether and the quality is high, although not exceptional. The main buyers will be Beck fans of old and curious newcomers. The line-up is: Jeff Beck – lead guitar, Bob Tench – vocals, Cozy Powell – drums, Clive Chaman – bass, Max Middleton – piano.

Tracks: Side One – *Got The Feeling, Situation, Short Business, Raynes Park Blues.*
Side Two – *I've Been Used, New Ways, Train Train, Jody.*

LED ZEPPELIN ATLANTIC 2401012

This album presents a less-heavy Zeppelin and seems to turn on the amazing vocals of Robert Plant. On one extreme there's *Rock And Roll* which is a fast-moving number following the musical idiom indicated in its title and at the other extreme there's *The Battle Of Evermore*. *Evermore* is a much gentler number than I've heard Zeppelin perform before. It features Plant on vocals against a soft backing of acoustic guitar and mandolin. The high points of the number come when harmonies are introduced. *Going To California* is another opportunity for Plant to experience his abilities and it comes off well. It's relieving to discover that Zep. have not trapped themselves in the 'heavy bag' but are competent in other fields of music without ever forsaking their originality.

Tracks Side One – *Black Dog, Rock And Roll, The Battle Of Evermore, Stairway To Heaven.*
Side Two – *Misty Mountain Hop, Four Sticks, Going To California, When The Levee Breaks.*



MUSWELL HILLBILLIES THE KINKS RCA SF 8243

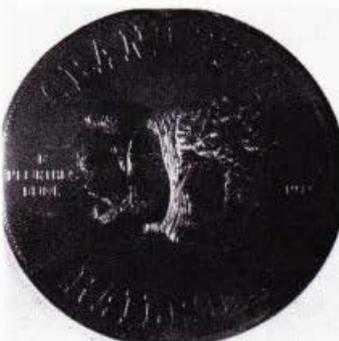
This album chronicles the trials of life in twentieth-century Muswell Hill. A combination of musical styles are adopted from rock to blues and on into country. Davies has followed a consistent progression in his lyrics, his main concern being the meaningless existence that many suburbanites lead. The profits made by selling these records have, of course, allowed him to wallow in the benefits of luxury and moved him away from the dead-end streets. However, the buyers of his albums will not come out so lucky. Play it before you decide to buy.

Tracks: Side One – *20th Century Man, Acute Schizophrenia Paranoia Blues, Holiday, Skin And Bone, Alcohol, Complicated Life.*
Side Two – *Here Come The People In Grey, Have A Cuppa Tea, Holloway Jail, Oklahoma U.S.A., Uncle Sun, Muswell Hillbillies.*

CAROLE KING MUSIC A&M AMLH 67013

Carole King is one woman who doesn't need any help to create her music. Her last album *Tapestry* was a best-seller and deservedly so. The beauty of that album was that it was just Carole and her piano belting out her very own songs. This album seems to be a shade less worthy of praise than *Tapestry*, but it's only a *shade* remember! I think the reason for this is because additional instruments have been added on a few tracks and they detract from the power of Carole and her piano. On some of the numbers her vocals are double-tracked and this has the same effect as the extra instruments. People who became Carole King fans after listening to the first album may well be a little disappointed with her second offering, but both *Tapestry* and *Carole King Music* are great albums – it's just a matter of assessing the great and the greatest.

Tracks: Side One – *Brother Brother, It's Going To Take Some Time, Sweet Seasons, Some Kind Of Wonderful, Surely, Carry Your Load.*
Side Two – *Music, Song Of Long Ago, Brighter, Growing Away From Me, Too Much Rain, Back To California.*



GRAND FUNK RAILROAD E PLURIBUS FUNK CAPITOL EA SW 853

A fine example of the type of music that is polluting the minds of our generation comes in the form of this latest LP from the well-known 'pop' group Grand Funk Railway. Of course, before they made these records they had to publicise the fact that this was 'relevant', 'exciting', 'music' which could be enjoyed by young people and indeed may well lead to spiritual revelations for the initiated. Once placed on the turntable, one's ears are shredded by the pounding 'music' and one's emotions are titillated by the 'poetry': *If we had a president that did/just what he said/the country would be just alright/and no one would be dead.* Comparisons will be made to Eliot's *The Waste Land* and the works of Peter Tchaikovsky, but as Mark Farner once said, 'We're only in it for the money, the publicity, the groupies, the parties, the travel, the adoration, the feeling of self-importance, the quick million and the million after that'.

Tracks: Side One – *Footstompin' Music, People Let's Stop The War, Upsetter, I Come Tumblin'.*
Side Two – *Save The Land, No Lies, Loneliness.*

PAUL KANTNER and GRACE SLICK: 'SUNFIGHTER' GRUNT FTR 1002

Grace's scars have healed, the baby is growing and all seems well again down on Airplane farm. Kantner and Slick recorded Sunfighter at their home studio while Grace was recovering from her motor smash. It records – with the aid of various well-known 'heavy friends' – their hopes and aspirations for their child (whose picture adorns the cover). It might then be of interest to the NSPCC that the album starts on the theme of cannibalism and ends with a song about being brought up by a wolf. It is, however, an excellent album and takes you for a much smoother ride than did the Jefferson Starship.

Tracks: Side One – Silver Spoon, Diana 1, Sunfighter, Titanic, Look at the Wood, (When I was a Boy) I Watched the Wolves.

Side Two – Million, China, Earth Mother, Diana 2, Universal Copernican Mumbles, Holding Together.



PAPA JOHN CREACH: PAPA JOHN CREACH GRUNT FTR 1003

Papa John Creach is the latest in a long line of obscure bluesmen to be discovered (or is the word 'un-earthed'?) by a contemporary rock band. Hot Tuna featured him on disc and now Airplane, Tuna, Garcia *et al* back him on his first 'solo' album. Actually, it sounds more as if the rest of the band just turned their amps down whenever they saw him playing something. Oddly enough, the combination works. Creach's violin sounds very much a part of the Airplane sound. The album rocks gently along without achieving anything startling – but it's definitely a very pleasant experience and a worthwhile session.

Tracks: Side One – The Janitor Drives a Cadillac, Saint Louis Blues, Papa John's Down Home Blues, Plunk a little Funk, Over the Rainbow.

Side Two – String Jet Rock, Danny Boy, Human Spring, Soul Fever, Everytime I Hear Her Name.

YES: FRAGILE ATLANTIC 2401019

Yes were always a good rock band. Somehow, though, their music often seemed to lack construction. The addition of Rick Wakeman has put their new album on a much firmer footing, while the writing of Anderson, Squire, Bruford and Howe has got even better. Fragile is obviously an important album for Yes; it's also an important addition to any rock collection. It demonstrates all the many aspects of the band – not the least of which is their refreshing originality. All are featured well as individuals; Steve Howe excels on *Mood For A Day* and Bill Bruford emerges with some interesting and successful ideas on *Five Per Cent For Nothing*.

Tracks: Side One – Roundabout, Cans and Brahms, We Have Heaven, South Side Of The Sky.

Side Two – Five Per Cent For Nothing, Long Distance Runaround, The Fish, Mood For A Day, Heart Of The Sunrise.



THE CONCERT FOR BANGLA DESH APPLE STCX 3385

Most of the details behind this album are well known by now and the initial reactions have been recorded. The whole show kicks off with Ravi Shankar, who receives applause for tuning up: 'If you appreciate the tuning so much, I hope you'll like the playing more' he quips. Harrison's set was excellent and the live reproduction is well up to the standard set by *All Things Must Pass*. Dylan's vocals seem to be back to the mould of his *Blonde On Blonde* period. Also included are Ringo Starr, Leon Russell, Eric Clapton, Billy Preston and Badfinger.

Tracks: Side One – Bangla Dhun.
Side Two – Wah Wah, My Sweet Lord, Awaiting On You All, That's The Way God Planned It.
Side Three – It Don't Come Easy, Beware Of Darkness, While My Guitar Gently Weeps.
Side Four – Jumpin' Jack Flash, Youngblood, Here Comes The Sun.
Side Five – A Hard Rain's Gonna Fall, It Takes A Lot To Laugh, It Takes A Train To Cry, Blowin' In The Wind, Mr. Tambourine Man, Just Like A Woman.
Side Six – Something, Bangla Desh.

A NOD'S AS GOOD AS A WINK . . . TO A BLIND HORSE FACES WARNER K56006

The Faces seem to have found their niche in playing music which is very close to the Stones. This album will be everything that you've come to expect from them and maybe even more. It's good-time music at its goodest! Rod Stewart seems to lead rather a schizophrenic recording life as his solo albums differ greatly from his Faces albums. That's not a criticism either! They even do a version of *Memphis* – the Chuck Berry Number. As this was also covered by Jagger and the boys early in their career, it's not surprising that the comparisons are made, is it? Altogether, I can't see anyone being disappointed with this one.

Tracks: Side One – Miss Judy's Farm, You're So Rude, Love Lived Here, Last Orders Please, Stay With Me.

Side Two – Debris, Memphis, Too Bad, That's All You Need.



B. B. King, probably the most commercially—and many would say artistically—successful of all contemporary bluesmen—has some strong viewpoints on recording and whilst not wishing to knock the engineers and technicians as they 'do a great job,' all the emphasis on studios doesn't really mean much to him.

'If you've got good orchestrations, good material, good musicians and a good artist you can cut a record in the street and it will sound good.'

Moreover, B. B. has hard facts to back up his opinion: One of the biggest hits of his career, *Three O'Clock Blues* was recorded in a room at the Memphis YMCA while he cut his personal favourite, *Darling I Love You*, in someone's living room!

Recording sessions for B. B. aren't matters of days spent on achieving new electronic effects, 32-track or twin-track, it's all the same to him and many of his best albums have been produced in just one day.

THE RAVE

'It's the atmosphere that counts,' he says. 'You just get that feeling that things are going right then when you start into the tracks and before you know it you've got an album in the can.'

'Once we fooled around for several hours and nothing happened so I told the producer to forget it. But that only happened once—we usually get at least a couple of sides out of a session.'

All of which brought the talk round to the *Completely Well* album session which produced that masterpiece, *The Thrill Is Gone*.

'I don't know why people were so amazed at the use of strings on that one. They talked as though it was some new innovation. I cut a whole album with strings years back,' said B. B.

One of the best tracks on that LP is *You're So Mean* which is really one long instrumental jam session with some great inter-play between B. B. and second

RECORDING STUDIOS DON'T MEAN MUCH TO B.B.KING



guitarist Hugh McCracken at the end of which B. B. is heard calling: 'What you trying to do, kill me?'

He smiled when I asked him to explain the remark: 'Oh that was incredible. We got such a good groove going that nobody wanted to finish it. Each time I tried to lead them out they'd get back into it—I just couldn't get them to stop!

'It's funny, the first day of working on the session was a drag but next day everything jelled and it turned out to be one of the best things I've done.'

Currently the rave of rock musicians everywhere, from Eric Clapton down to beginners, B. B. revealed that one of his earliest white fans was no less a personage than Elvis Presley!

'We all used to hang around some pawn-shops down on Beale Street in Memphis. Elvis used to come down there to talk to us—that was in the days before he recorded—then, as he got popular, we used to work charity shows together and we're still firm friends.'

Surprisingly, for a man revered as one of today's great guitarists B. B. owns up to

limitations: 'You know, other musicians hate to play with me. I only keep the guys I've got because I pay them so well.'

'You see, like so many self-taught guitarists, I never picked up the strict rules of music; meter yes, but bars and timing no - I may play say 15 bars then in the next one eight, so the other guys never know what I'm gonna do.'

'As I became better known, they used to line-up to play on gigs with me - people like Willie Mitchell and all - but they hated the actual playing and they'd say to me, 'Now B. this is where you change - I found out it wasn't just 'cause they wanted to help me but because I was making life too difficult for them!'

B. B. also owned up to not being able to play chords at all well: 'In fact, I just don't do it - I play solos and that's all.'

What's more, as those who attended his London concert may have noticed, he doesn't sing and play at the same time.

However, despite these limitations B. B. remains the most popular and influential bluesman both as a singer and a guitarist, with a world-wide and inter-racial following. Last year he played 'live' to 2,980,716 people.

'I think it's because I've never tried to appeal to any special segment, young, old, black, white or anything - if I thought it was good then I would cut it and that's the real way to get hits, by believing in your own ability and people's acceptance of it.'

'If you asked people to pick hit material for you then you'd never get anywhere.'

'I remember once I said to an audience: 'Now I'd like to play you a new tune' and they called out, "Oh, we don't wanna hear that. Play *Three o'clock Blues* man."

'Well, that new tune they didn't want to hear was *Sweet Sixteen*, one of my very biggest hits.'

In those days you know people cared about my guitar

work, I was a blues singer to them. But when I started getting through to white audiences then my guitar became more important.'

That guitar, the world-famous 'Lucille', was lying on the bed in the next room like a mistress: 'She's Lucille the 14th and I've had her about three years now. She's a Gibson Stereo ES 355', said B. B.

LUCILLE

The mistress analogy is a pretty apt one. B. B.'s life is very much ruled by Lucille and the music he creates with her help. Constant touring (he played 342 one-nighters in one year alone) means he calls home 'motel rooms anywhere and everywhere' and it's cost him two broken marriages.

Talk of family led to the obvious question about his relationship to those other two bluesmen Albert and Freddie King: 'No, none of us is related, I'm sorry to say. The confusion arose because our PR men advised Albert and myself to tell people we were brothers but my father found out and put a stop to it because he was getting into trouble at home!'

What does B. B. see of the future for the blues? 'I think it's now becoming an international music, I find audiences to be much the same around the world. Anyway, I've never understood why people try to categorise blues. They talk about urban blues, Chicago blues, country blues - to me it's all the same. Almost all the great bluesmen - including those you call city players - came up from the Southern country, such as Muddy Waters, Otis Spann, Howlin' Wolf, Elmore James, John Lee Hooker and Jimmy Reed.'

'But that's caused one of the music's biggest handicaps. Too many people, particularly in the entertainment business, think of it as country-hicks' music played by the illiterate, something you only listen to when nobody is around, something too unsophisticated.'

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