

# BEAT

MAY 1977 35p

INSTRUMENTAL

♯Songwriting & Recording

## STEVIE WONDER

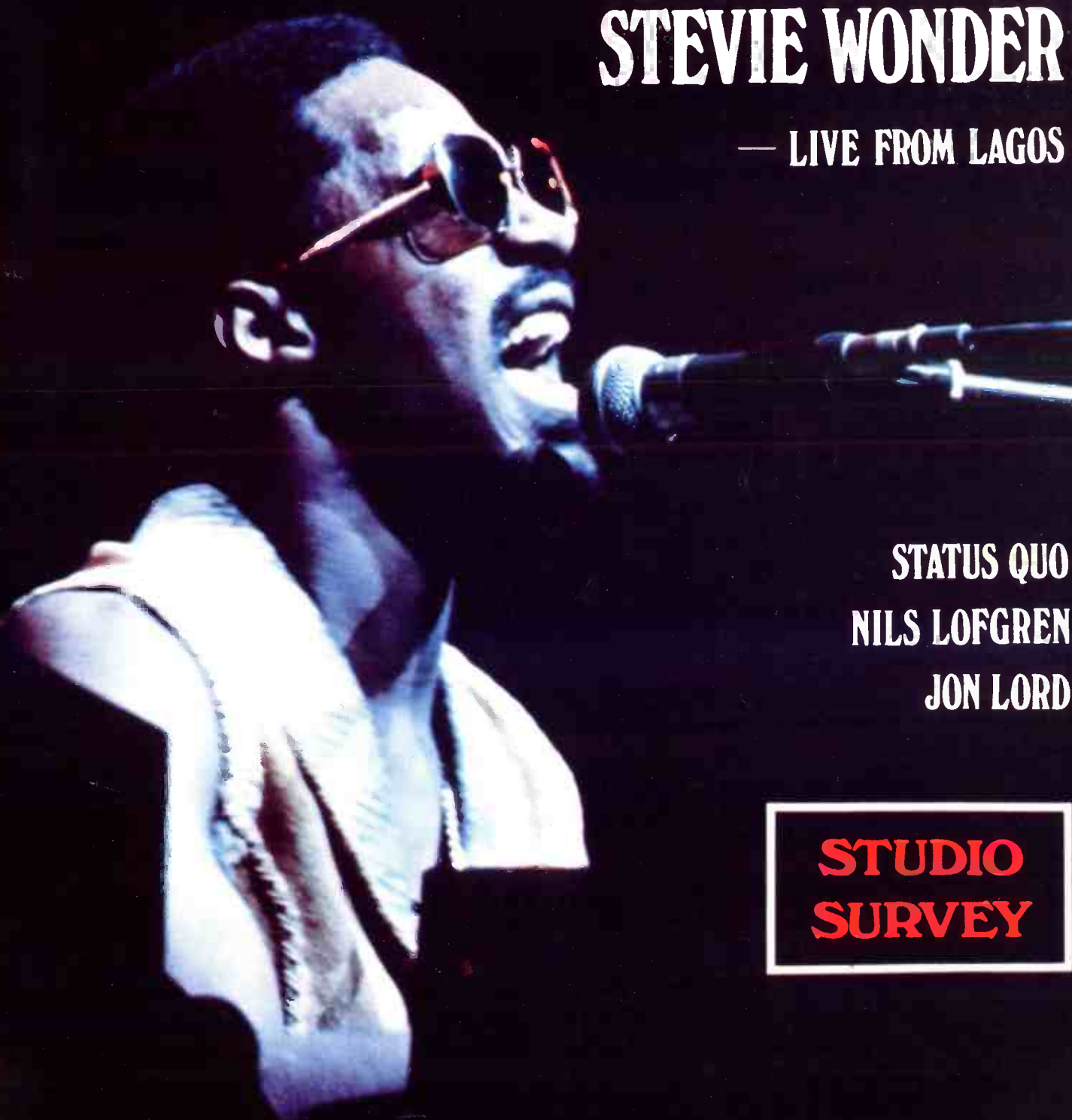
— LIVE FROM LAGOS

STATUS QUO

NILS LOFGREN

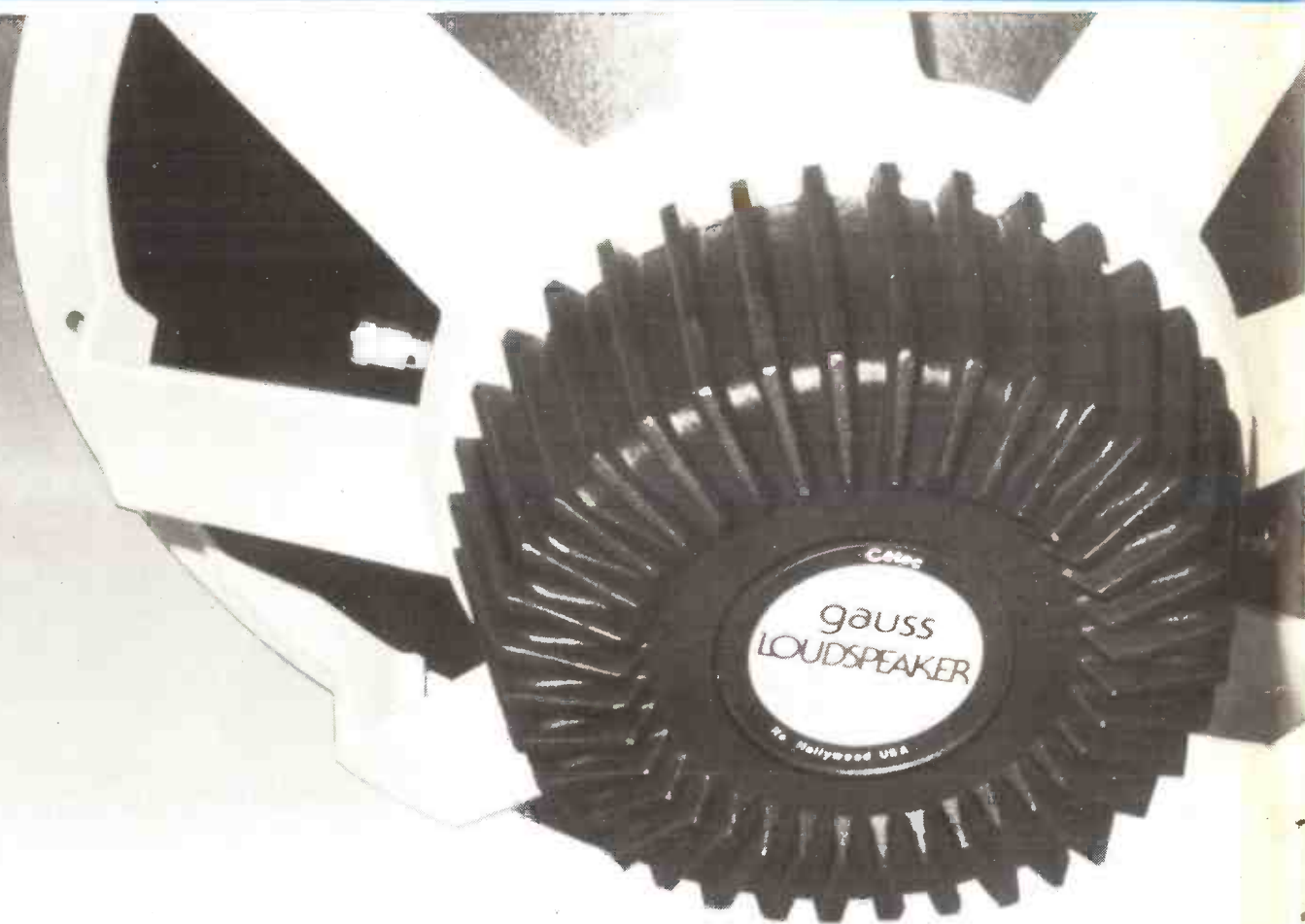
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# BEAT INSTRUMENTAL

## Songwriting & Recording

No. 127

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## Editorial

We were hoping to announce the results of our Hohner competition from March in this issue, but . . . you've guessed it! We have literally been snowed under with thousands of entries from all over the country — and even overseas, and just haven't been able to announce a winner as a result. We have however whittled the entries down to a short list of one hundred, so we'll definitely be able to print a decision in next month's issue.

While on the subject of next month's *Beat*, several features are already 'in the can' — a Small Faces re-union special, which reveals a few interesting facts on the gear front and how that's changed with the years, an interview with Wings' Denny Laine, plus of course our usual comprehensive line-up of instrument reviews.

This month, meanwhile, instrument reviews have been done by musicians who we are sure you will agree are abundantly qualified to do the testing. Pat Travers wrapped his fingers around the Ibanez Pro 2681, while Steve Hillage took delivery of the mighty EMS Vocoder. Pat gave the thumbs up to this particular copy with enough conviction to suggest that the Japanese guitar invaders are really gaining more and more respectability on every level. Pat has actually had quite a good innings this month, with a feature besides his review, and the former takes its place alongside a diverse set of musicians' interviews — Stevie Wonder live from Lagos in a rare interview, Jon Lord on his new band, Status Quo on the road in Germany, and Hank Marvin right here in London. Those Shadows really have come up on the blind side!

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# STEVIE WONDER

"My music goes  
by moods"



The first time I get to meet Stevie Wonder he is sitting in the back of a car in Lagos, Nigeria. He's there for the Black Arts Festival and later on in an unscheduled jam with Osibisa he's going to bring the house down. I am introduced by one of his entourage; they call him Steve. He sticks out his hand and I shake it firmly. "Wow, that's a warm shake. I like that — it's friendly and affectionate," he says with a smile on his face.

The initial meeting obviously makes an important impression on Stevie, and from now on we will enjoy a relaxed atmosphere whenever we meet. His frame is small and fragile, protected it seems by a warm layer of musical plasma. Wherever he goes a tape is closely clutched in his hand. The album titles often emphasise the message: 'Songs in the Key of Life', 'Music of My Mind', 'Fullfillingness', 'Innervisions'. "Music wants to know how broad our horizons are. My mind wants to see to infinity. Stevie Wonder is a camouflage. Through my music, I, Steveland Judkins Morris, my real name, have been able to express my deepest feelings and those of other people."

## Project

With 'Songs' still riding high in the charts, Stevie is working on his next and most ambitious project to date. He is, however, unwilling to elaborate too much on the subject until it is in the can: "I prefer not talking about it because I have not decided what will go where. But I will say that we have devised a way to make an instrument talk in the orchestral piece. That opens many avenues and the possibilities are infinite".

Stevie keeps his cards close to his chest, but what of EMS who unveiled their new heavyweight Vocoder at the Chicago Trade Fair last June? "Ooo, I've only been here a few days but I'm sure Stevie Wonder bought one," pealed the receptionist for EMS — "but it's best to check." So we check: Mr. Wonder heard it at the Fair and was sent a demo tape afterwards. Shortly after that he bought one, keen to explore the possibilities of a remarkable instrument.

The Vocoder 'produces, modifies and treats speech and other sounds' to the extent of synthesizing speech at either a constant or varying pitch, transmuting the apparent age or sex of the speaker and changing a single voice into the chorus. It also articulates speech on to another sound such as train or car noises, wind, water and so on. One musical instrument may even articulate another. The operation of the Vocoder

*"The synthesizer has allowed me to do a lot of things I've wanted to do for a long time"*

appears to be the basic synth operation taken to the nth degree. It analyses the speech signal into frequency bands and the energy from each band is then converted to voltage which controls the gain of a synthesis filter bank.

The synthesis section is another bank of filters covering the same frequency band as that of the analyser. An excitation is fed into the synthesis filter and the speech spectrum extracted from the analysing filters is imposed upon it. Other devices come into play to determine whether the speech is voiced or unvoiced and also the fundamental pitch of the speech. From then on in it's electronic trickery of a fiendish scale: two facts become apparent immediately.

The first is that the Vocoder will become popular among the sound effects superstars who can afford it. The second, and more relevant point is that the Vocoder is the perfect instrument for someone with Stevie's aspirations and talent to manipulate synthesized sound. When he's ready he will be going into the studio to discover the limits of his new voice.

His output in the studio is unorthodox and prodigious; to begin with, although it wasn't always so, nearly all instruments are his own and he produces the material himself: on that count the most complete musician in popular music. He draws on vast reserves of energy that have forced him in the past to wake in the middle of the night to cut a backing track. Once he agreed to record a three-second tag for a radio station and did not leave the studio until 6 a.m.

Susaye Green, formerly with his backing group Wonderlove and now with the Supremes, remembers: "Stevie is gregarious and vibrant. I have never known him to sleep, although he must have sometime. There were times when we would be working in the studio and we'd leave him behind late at night and return early the next morning to find him as we left him working. He won't even eat at times. Stevie himself explains the obvious as if no one knows it: "My music

goes by moods. I can't tell time by looking outside. People see nightfall and prepare for it. If my flow is going I keep on till I peak. Then it is time to move on."

This same restless spirit has always governed his approach to his music of the time. As a child prodigy under Motown's President Berry Gordy he recorded an astonishing series of big hits; 'For Once In My Life', 'Yester Me, Yester You', 'Yesterday', to name but a few.

Despite his success his mind was uneasy and he was searching for something else. This he reflected by his decision to delay the release of 'My Cherie Amour' for several years as he felt that the world was not ready for it.

"It was time for change musically . . . Spiritually I had gone as far as I could have gone . . . I then asked the question again of where am I going, what am I going to do? I had to feel and see what I wanted to do and feel what my destiny was, the direction of my destiny anyway and we got into 'Music of My Mind'. I think that when you gradually change you still have a certain thing that you left behind. When you take a very abrupt change you say 'okay boom' this is what it is going to be about — click, and you do it like that. It's like you can't gradually leave a kind of music. You have to do whatever you feel you want to do musically. You can't mix a concept with another kind."

'Music of My Mind' heralded the birth of a new Stevie and bid farewell to the child prodigy Wonder. Recorded independently at Electric Lady Studios in New York, it witnessed Stevie play virtually all the instruments, with some extra work added by his band.

## Ideology

The emphasis was on synthesized sound and the Moog and Arp Synthesizers were very prominent. "The synthesizer has allowed me to do a lot of things I've wanted to do for a long time, but which were not possible until it came along. It has added a whole new dimension to music.

"The Moog has been a way for me to express directly what comes from my mind," he goes on, "that to me is important."

It was that ideology that gave rise to the title — 'Music of My Mind'. This was a digression from Motown's normal sound and it was not written to get into the Top Ten charts. It was a chance for Stevie to open up his music and by his wife of one year Syreeta Wright. "I was just trying to be myself. When you get music and you get creativity

**continued over**



and love together, its pretty heavy.”

In June 1972 he went on tour with the Rolling Stones and for 50 days he opened the show. He stole the show every time. Many people were surprised by his decision to open for the Stones but he explains that his recent musical changes and a desire to play to an expanded audience decided it for him. “I felt it was the kind of people that we could get to so I thought we should do it.”

He also used this as an opportunity to debut his album ‘Talking Book’. The Arp Synthesizer he took with him transformed his stage act — he was a smash. “To me the challenge in performing is to make an audience aware of everything that is within me now. People should not expect a set thing from me — I love to grow”.

‘Talking Book’ firmly established Stevie and it told the world what the new Wonder was about. Once again he did a tremendous amount of multi-dubbing and he used few musicians. One of those was Jeff Beck for whom Stevie has a tremendous amount of respect. It was because of Beck that ‘Superstition’ was written.

While they were recording he asked Stevie to write him a song. Stevie agreed and ushered everybody out of the studio. Three minutes later he called them all back in and he had ‘Superstition’. After working on it they

retired to bed and decided to finish it the next day. When they reached the studio they found that Stevie had already been there and recorded it all by himself. Motown heard it and refused permission for the song to be released to Beck, a source of some unnecessary bad feeling between the two camps.

‘Talking Book’ was an immediate success selling well over a million. Two tracks from there were both golds when released as singles: ‘Superstition’ and ‘You Are The Sunshine Of My Life’. Despite its fantastic success it seemed he had not found that magical formula which he was searching for and there was something distinctly commercial about it.

A year later he released his fourteenth album, ‘Innervisions’. It was highly acclaimed by all and it marked the fulfilment of his new musical direction. The synthesized influence was felt strongly and it marked an era in music for many groups who have since adopted the Moog and Arp Synthesizer. This influence is strongly evident in ‘Living For The City’ — which won him a Grammy.

Two months after the release of ‘Innervisions’ a near fatal car crash temporarily halted his musical career. A sports car in which he was a passenger ran into a logging truck. A log slid down and crashed through the windshield striking him on the forehead.

For a week he lay in a coma — hovering close to death. His personal aide and press officer Ira Tucker refused to leave his bedside and sang the lyrics of his song ‘Higher Ground’, from ‘Innervisions’, in his ear.

*I'm so darn glad that he let me try  
it again  
Cause my last time on earth I lived  
a whole life of sin  
I'm so glad that I know more than I  
knew then  
Gonna keep on trying till I reach the  
higher ground*

*“When you get  
music and creativity  
and love together,  
it's pretty heavy”*

They only knew he was going to recover when he sang along and moved his fingers as though he was at the keyboards. He explains, “It was God telling me it was time I figured who and where my friends were. Life has got to be positive. We learn from experience. Gotta keep rollin’ forward not rewind.”

August 1974 saw the release of his album ‘Fulfillingness First Finale’ which was an affirmation of his marriage to synthesized sound. It prompted one of the largest advance sales ever and shot to the number one chart position in a matter of a mere three weeks. Like its three predecessors it was a gold record. It went on to be a platinum seller just as ‘Superstition’, ‘Talking Book’ and ‘Innervisions’ had been.

Stevie Wonder continues to expand his music as his own mind and concept of life and love changes. Music is his own escape from a world of darkness, one which he cares to share with the rest of the world. He does at least get the traditional rewards for his talent; public acclaim well beyond the normal Motown range and very tangible appreciation from Motown themselves. Less than two years ago they renewed his contract for a phenomenal \$13,000,000. Worth it? Many many millions think so.

**by Alistair Abrahams**

*“You have to  
do whatever  
you feel you  
want to do  
musically”*



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# YOUR LETTERS

## Fed up

Dear Beat Instrumental,

Last year I ordered a cover for a Leslie speaker from a firm advertising in your magazine (Feb. '76 issue). I sent my cheque dated 1.7.76 which has been cashed, but I am still awaiting delivery. I am fed up with writing to this firm because they do not answer my letters.

Could you please try to get a refund, because waiting eight months for a cover is a bit much. The firm in question is: Gardner Musical Instruments, 435 Hesse Road, Hull.

Yours faithfully,  
John Smith,

Ellon,  
Aberdeenshire.

*We have written to the firm, as*

*well as contacting them by telephone. They promise to deal with the matter — we hope a little more speedily than before. Let us know if you experience any further problems, John.*

## Citation

Dear Beat,

Please keep up the high standard of the magazine. I've bought it since 1964 and as a guitarist I find the guitar/amp write-ups particularly interesting, as well as the interviews with top players talking about their gear and modifications, etc. Any chance of a picture and write-up of the mythical Gibson Citation? I've never yet seen a picture, even in

Gibson's catalogue. Does this machine really exist or is it a rumour? I believe the price now stands at around £3,000 plus. What does it do for this money — play itself?

Many thanks,

E. Tull,

Sutton Courtenay,  
Oxon.

*The reports we obtained from Norlin Music about this mysterious axe were a little confused. To begin with, they have never sold one in Britain, though one has been on order for something like three years. It seems that this electric-acoustic model has now been discontinued by Gibson themselves and is no longer available, even to special order. During its time, however, it was made with a carved spruce top, carved maple back with matching rims, a single Venetian cutaway and*

*mother-of-pearl inlays. The name of the individual owner was inscribed on the mother-of-pearl truss rod cover, and all the fittings were gold-plated; there was a single humbucking pickup and volume control. As far as we know, it was the most expensive guitar ever made: the last price we had was £3,789.*

## John Mayhew

Dear Beat,

I realize this is not the sort of letter you normally get, but I'd be very happy if you could help me. You may remember from the dim and distant past a drummer by the name of John Mayhew. He used to play for Genesis, notably on their brilliant "Trespass" album. However, soon after this album



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# AND QUERIES

was recorded he left the group, and I have heard nothing of his career since then.

Of the drummers Genesis went through in their early years of existence, in my opinion he was by far the most dynamic and exciting (note his efforts on "The Knife" off the "Trespass" album), even bettering Phil Collins at times. My admiration for his technique is surpassed only by my ignorance of his present whereabouts. Is he a milkman in Harlow New Town? A brickie? Or are his talents displayed on any other albums or with any other groups? Please help me in my ignorance!

Yours hopefully,  
Leon Poltawski,  
Cheetham,  
Manchester.

*An interesting one, this. Well, Leon, it appears that John Mayhew did indeed leave after*

*"Trespass", due to what are tactfully referred to as musical differences. There are rumours (and they are only rumours, because John has not remained in touch with the band) that he was a bus conductor in Ipswich for a while, and then emigrated to Canada, where he has been ever since, having given up music altogether. Perhaps this letter may persuade him to come out of retirement!*

## O Solley Mia

Dear Sir,

Could you please settle an argument for me. On Saturday March 11th on the BBC's Sight and Sound programme, Procul Harum's organist Pete Solley was playing a Pro Duo on most numbers, especially on "Whiter Shade". Is this keyboard made by Farfisa? Also, could you tell

me what he uses to power it?

Yours faithfully,  
Alan Steadman,  
Sedburgh,  
Cumbria.

*Actually the organ is a Farfisa Professional. You may be interested to hear that Pete also uses a Crumar Multiman synthesizer and an ARP Odyssey. He powers these with a Crown DC300 power amp, through two JBL K120s and one JBL 2470 horn. So now you know!*

## Wood source

Dear Sir,

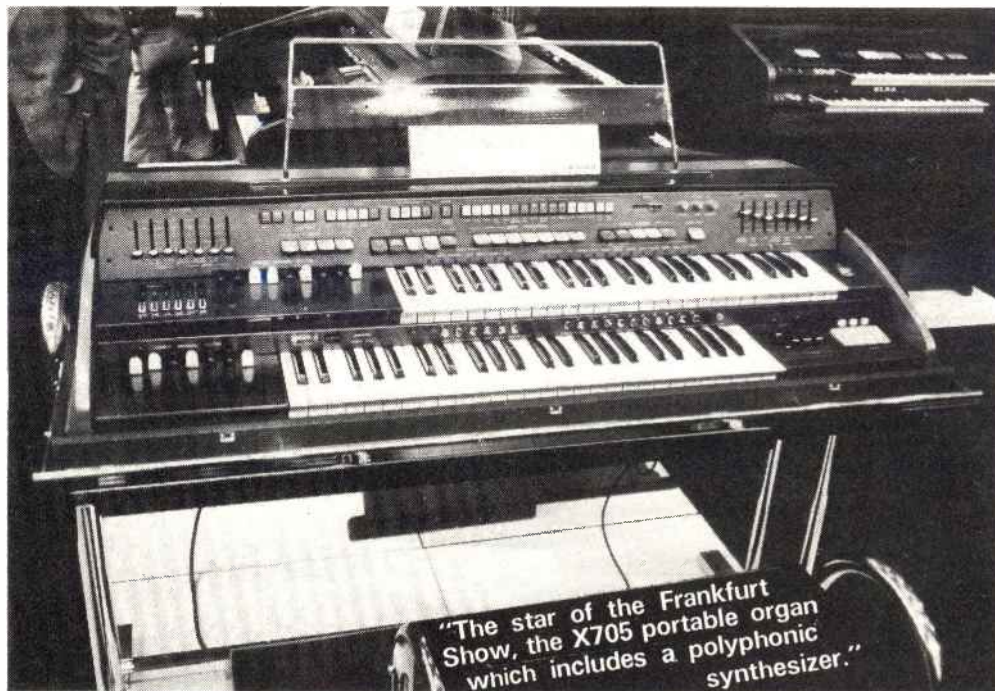
Having made a reasonable solid electric guitar from mahogany, I intend to build another from more select woods. My problem is this — where do I obtain such woods? i.e. maple, ash, sycamore,

rosewood, ebony, walnut, and for acoustics, spruce and cedar. Are there specialist dealers around, or is it simply down to imports?

Hope you can help me with this query. Many thanks for an excellent magazine.

Yours faithfully,  
Richard Broome,  
Leicester.

*John Birch, who has been building customized guitars for many years, kindly gave us the addresses of two firms who may be able to supply you. The harder woods may be available from Albert Isherwood Ltd, Railway Sawmills, Wern, Shrewsbury, Salop. For acoustic instruments you might try Art Veneers, Industrial Estate, Mildenhall, Suffolk, who supply purflings and fretboards as well as rosewood, spruce, etc.*



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**ON TOUR**

# STATUS QUO ROCK ON IN GERMANY

**"A**re you ready to boogie . . . ?"  
We're sitting backstage—halfway through this year's Status Quo European tour — somewhere down the Ruhr in North Germany. The venue is an enormous, 7,000-capacity hall; the sort that has now become standard for most stopovers on the Quo Continual World Tour; and it's buzzing. Yet, even as the huge, ecstatic crowd start to fire up with their ritual chants of "We Want Quo" (in English too) to drown out the P.A., the atmosphere in the dressing room is in direct contrast to the electric expectancy outside . . . there's the group, relaxed and good-humoured, and playing their favourite game; either ignoring people altogether, or getting their names deliberately wrong. Ten minutes to go.

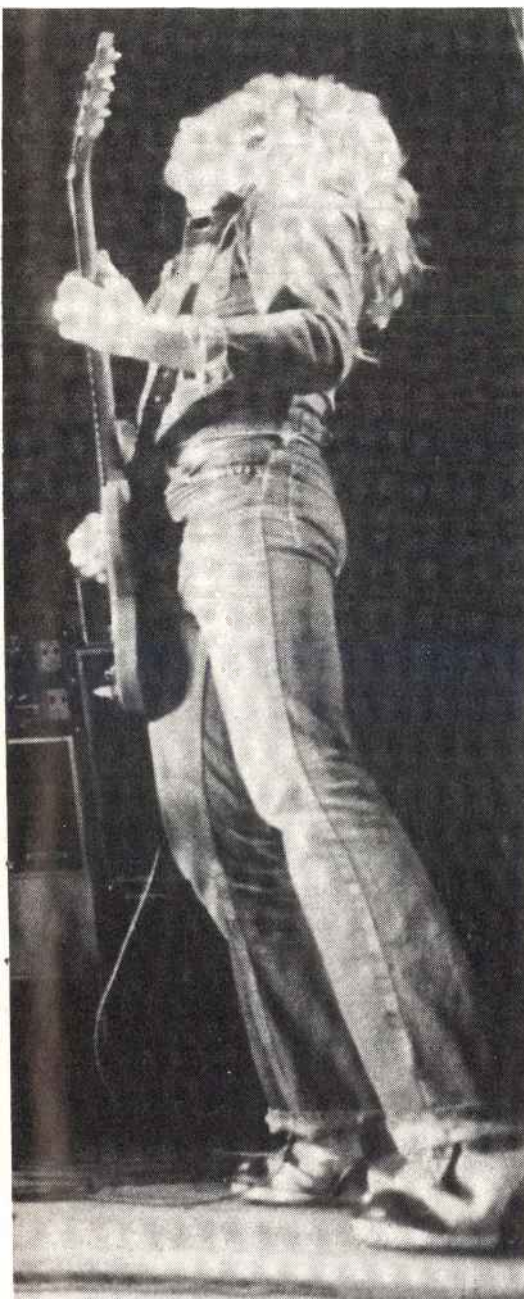
Over tuning up there's time for a few beers, cadging the odd cigarette, and for the ever-attendant road crew to get everything just right for the 'boys in blue'.



For one this means learning how to apply masking tape to Rick Parfitt's wrists to stop the sweat. But taking a quick look beyond the barriers in front of the stage the calm seems even more surprising.

Francis Rossi returns from one survey, and he looks pleased. "We've got them tonight", he states, adding with typical relish: "And it smells a bit like a bog out there". Not, naturally, the sort associated with Wellingtons and wildfowl; just another Quo crowd getting worked up waiting for their boogie. And, even more naturally, they've picked the right people to deliver the goods.

For, despite the misleading lack of tension, Quo are going to run out and play their unique brand of rock'n'roll as hard as they've ever done. Playing a good gig is possibly more important to them than the crowd; for despite all the success they all firmly assert that the live outings are, and always will be, the central pillar of Status Quo.



Quo. As Parfitt explains: "When we go out there the audience is well up already. We've got to go out there and bring them up even more . . . if we can't do that we feel we've failed, even though it's more noticeable to us than it is to them."

"It's much harder than just going in cold and working on it. That's how we started, and what you've got there is what it's like every gig now".

What you've got there is, to the uninitiated, an awe-inspiring and heartening sight. Everyone appears to be in blue denim; a swaying mass of waistcoats, jeans and scarves are packed in at the front of the stage, while further back — in seats almost up to the ceiling — all that is clearly visible are silk scarves and posters held aloft, all bearing one or other of the familiar Quo logos. "Blue For You" (the title of the last and most successful studio album) is a clear winner, with "Hello" and "We Want Quo" following — all a sure sign that the 'swag' crew who tour with Quo to sell the aforementioned paraphernalia have had a good night.

### 'Live'

As well as the usual chants the German youth pitch in with "Na Na, Na Na Na Na Hey Hey . . . Status Quo" just to show that the Rhine division of the Quo army are every bit as loyal and well represented as their now-famous Glasgow counterparts — featured so vocally on the live album. And it's like this from Newcastle to New Zealand.

Two minutes to go and Quo take time out to sign autographs for some Scottish fans — stationed with their parents on the real army of the Rhine — who in turn present the group with a huge embroidered flag each. Then there's the transition from six to six thousand. . . .

Status Quo have worked, and hard, over the last seven years to be able to play to audiences like this. With each concert a major event for the fans (with many, as in England, taking up station hours before the concert begins) to be able to retain the cohesion and enthusiasm that got them there is far from easy; a complete reverse, in fact, from the way in which they are seen by their many (and vociferous) critics.

Only a few years ago reviewers, music writers and even, spare us indeed, other musicians were happy to coin a few cheap laughs at Quo's expense. They'd lambast them as the denizens of three-chord boogie, simplistic headbangers . . . or just the frantic four at it again. The ones that played the same old riffs, and the same old songs with nary a thought for changing the formula; another British boogie institution. The 'boys in blue' would be cited for being as predictable as the Old Bill itself. . . .

And, maybe then, the group themselves did worry a bit about all the knocks they were taking, until the realisation came that, after all, they were the ones that should worry. The formula was as simple as the pariahs made the music out to be. First, ignore the critics. Second, keep on playing the music that they, and the ever-growing audience, wanted to hear. Third, use the 'live' and definitive Quo understanding to experiment in the studio, thus producing a series of albums uniquely within the group

"We've got to  
go out there  
and bring them  
up even more . . ."

camp and remarkably successful at that. And finally, slot everyone right between the eyes with a live double album as the ultimate, timely proof that they trade the best in prime time rock'n'boogie anywhere.

It was as hard, and as easy, as nearly fourteen years together and seven years gut-slogging concentration on the road could be. They've got an unmistakably distinctive sound; live and on album; an unshakeable inter-group loyalty that stands up to little comparison, while the Quo army has elevated them to the position of the live band with the staunchest following anywhere . . . a world painted blue for boogie with only the Russian and American (one place where the Quo, without the time or inclination to tour and break the Land Of The Free, have never really taken off) visas missing from their passports.

Back, once more, to the scene of the action. Introduced, raucously and exhortingly with cries of "Do you wanna rock?" . . . "Do you wanna roll?" . . . "Do you wanna boogie?"; and with global "Yesses" resounding around any hall there's only one group that can fulfill the promises made.

On bound the lads — extended guitar leads plugged in rapidly, they besport themselves around drummer John Coghlan's glittering chrome-plated Premier kit . . . and for the first time the shouts and chants that have filled the hall and permeated backstage since we've been here die down. It's time.

### Change

The start, with bassist Alan Lancaster taking a mean and raunchy vocal, is, as ever, "Junior's Wailing". One Quo fan once described a Quo set without this as being like "fish and chips without salt and vinegar". He needn't be disappointed even if Siberia and Sarsons were to go out of business together; they'll always start with "Junior's Wailing".

If a Quo crowd are — as they often have been — likened to a football crowd (and it must be admitted that the female contingent is approximately the same) then a proviso must be added that it's the home team crowd with the hosts 5-0 up at half-time. It's that good.

Rossi, as lead guitarist with the most-copied hairstyle, fronts the announcements. He'll say: "Are you alright?" and get the thundering responses, play the Cockney joker, and finally introduce the next number from the "whatsisname" album to delighted response. They might not be from Glasgow but they know.

Contrary to critical opinion — but independent of it — a Quo set does change.

**Continued over**

## STATUS QUO ...

Time was they'd do "Gerundula" or "In My Chair", highlights from the regeneration period with Pye in the late '60', but right now it's the by and large Quo-penned "Live" set. The hoops and hollers scarcely cease through "Is There A Better Way", "Little Lady", "Most Of The Time" and "Forty-five Hundred Times"; Coghlan sits rock-centre, with the other three either cutting loose across the stage or bunching together in the now-familiar "heads down, legs out" pose, emphasising — if needs be — a solid wall of boogie.

It's — as Rick Parfitt will always tell you — straight-down-the-line rock'n'roll for the people. It works, and never fails, because the four members of the group are fused totally into the Quo sound; chord solos from Rossi on top of Parfitt's chopped rhythm, a plugging, essential bass line from Lancaster and Coghlan's powerful metronomic drumming. The breaks, when they come, are group breaks, not the stand-out or the front man's own theme; it wouldn't be the same.

And, perhaps, this is the most quintessential point; the Quo sound is a honed-down, uniquely moulded "complexity-into-simplicity" group effort. Not pyrotechnic, white-noise flash — or even virtuosity for its own sake, although they have that easily — but the committed four-man assault that they've turned into the essential (Quo) rock'n'boogie. Or, to put it another way, it's the easiest thing next to buying a guitar to sound complex and



'meaningful', but the hardest thing to deliver the rock-solid goods consistently.

In fact there's only one group quite like it ... and it shows. The front rows are bouncing and swaying; a delirious mass; while clear through to the lighting stack everyone is getting up and *moving*, as in getting down. "Roadhouse Blues" is the pièce-de-résistance, given growling vocals, road manager-cum-fifth member Bob Young pumping out on harp, and, right in the middle, the slow clap and the jig — the one which nearly broke the balcony at the Glasgow Appollo and is doing a pretty good job at making the solid German floor shake — a masterpiece of basic craftsmanship boogie.

Waiting for the encore the steam is rising nicely, leaving the walls and foreheads damp, and the corporate Quo army starts singing louder than ever — usually an emotive and effective "You'll Never Walk Alone" that would put the Kop to shame. When Quo run back on it's for the classic "Caroline", John Coghlan's drum solo, which can, on certain occasions, evoke an enviably tremendous response and finally the full no-holds-barred works on Chuck Berry's "Bye Bye Johnny" with the audience competing, and winning, against any amount of Marshall stacks. Till the next time.

by John Shearlaw



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# PLAYER OF THE MONTH

# PIERRE MOERLEN

It's an unfortunate irony that the bands which one most frequently tends to associate with the 'love and peace' vibes of the late sixties are those which frequently have the worst tangles of human relationships. The whole American West Coast syndrome devolved into a tangled mess of human bitchiness and over here in Europe, many of our own contributors to the post acid atmosphere have fallen apart at the seams several times over.

One of the best at the splitting up game has been Anglo-French band Gong. Perhaps, one might cynically conclude, it has been merely another reflection of the ill fatedness of all Anglo-French projects but Gong have had the same sort of problems that one associates with the Channel Tunnel and the Common Market. The Concorde of Rock? — No, that's going too far!

Nevertheless, Gong have always played on the human harmony theme whilst concealing within their collective bosom a nest of bad feelings. Having spoken at length with several members (all of whom seem to be charming and genuine musicians in their own right) it's been hard to centre the feelings down to any one source. Oh well, it looks like we won't even have to bother any more because Gong (it seems) are no more.

This piece of information comes from Pierre Moerlen, probably one of the finest drummers in Europe and the driving force behind the percussion of such superb albums as 'You', 'Fish Rising', 'Shamal' (not my favourite but nonetheless well played) and their latest (and

brilliant) jazz/rock recording, 'Gazeuse'.

Pierre admits that there have been, yet again, personality and musical clashes and that this time he is off to the States to form a new band and prepare material for a solo album. That is very good news.

Would there be any more Gong albums? I asked.

"I think that there could be another Gong album, it would be a pity to stop the name altogether." Does one detect the lure of the obvious marketability of the Gong name in that reasoning? Perhaps.

Pierre's explanation of his 'in and out' history with Gong and his relationship with Steve Hillage reveal quite a lot about one of the most innovative of Europe's bands.

"I originally joined Gong during a period when Daevid Allen left for six months to have a sort of holiday. I left again just after he re-joined the band. I really don't think that Daevid gets on all that well with drummers, at least not with me. At that time I was playing with Steve Hillage and the band was called paraGong (the dreaded Gong puns again I suspect) and I had a really good time for those five or six months."

Asked about his contribution to 'You' Pierre shrugs his shoulders (what else should a Frenchman do?) and says that he doesn't really like that album. So how about his work on the fabulous 'Fish Rising' (still the best of Hillage's efforts to my mind)?

"At that time, three or four years ago, I had a fantastic relationship with Steve but, after 'Fish Rising', we had some



complications and it got a bit extreme both musically and otherwise on both sides. I'm sure that one day we'll probably play together again because we'll both be less extreme and I really appreciate Steve's guitar playing. I really wasn't into all his mystical trips though — not at all.

"I understand what you mean about all Gong's changes. We used the name when Daevid left and I feel that a lot of people felt that we should have stopped it then — maybe they were right. Part of the audience wanted jazz rock and part wanted the flying tea pot. That was always a problem for Gong."

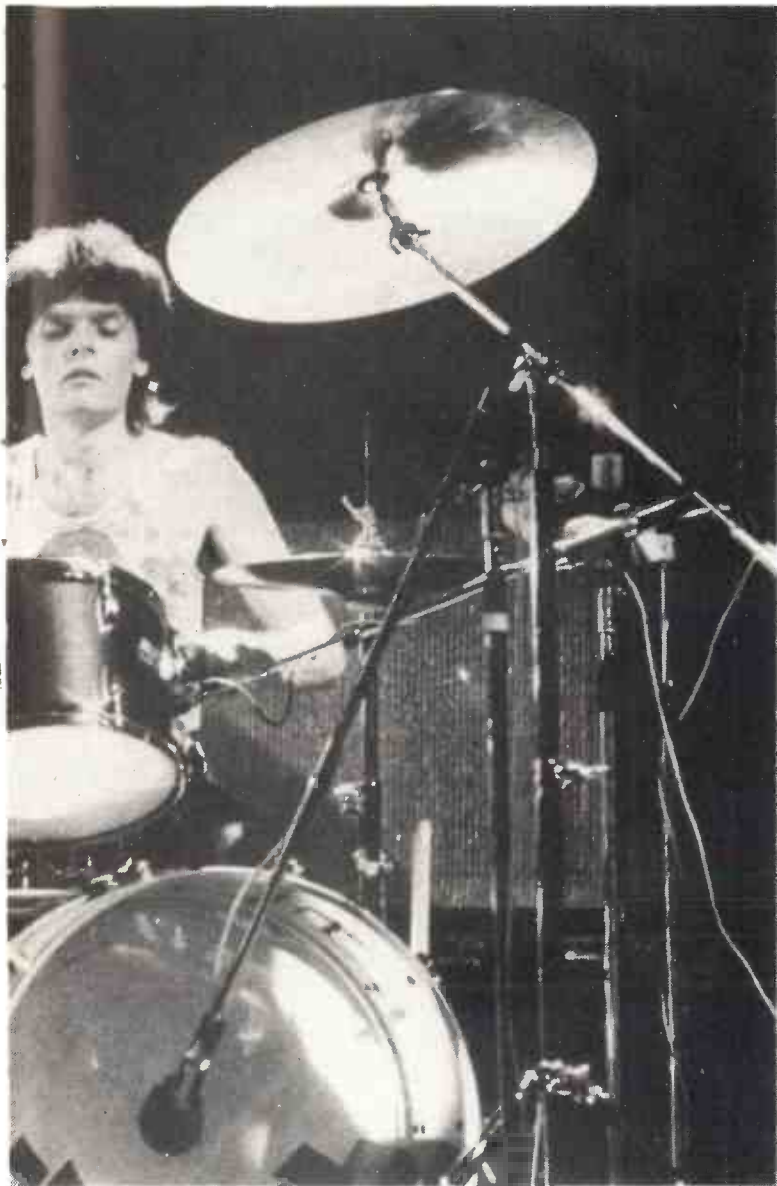
Despite the jerky progress of the band itself, Pierre has improved tremendously as a drummer. Virgin's Press Officer, the amiable Al Clark, describes him as one of the best drummers in Europe. A biased point of view but I concur utterly. From his

earliest appearances on the band's albums his playing has shone so that, by the time 'Gazeuse' was released, I sat back in stunned amazement at the blast of intricate drumming which leapt from the speakers when I first played it.

The obvious problem must have been, how could a Frenchman have become such a fine jazz rock drummer, when his native land is probably the most wilderness like (from a Rock point of view) this side of the Iron Curtain (in the case of Yugoslavia it might be even worse)?

"Yes, it was difficult" he understates, "France wasn't so bad for jazz but for Rock there was nothing, no gigs, no interest. Before I joined Gong the first time I had my own band and we did one gig in two years — it was crazy!"

Perhaps the biggest help to Pierre's development, therefore,



**"What I do is cut a small hole in the skin and put the mike right inside the bass drum"**

was a four year spell at the musical college in Strasbourg.

"I started with drums before I learned classical percussion and I was really always into drums even when I was studying. I would go home and play the drums for hours."

Hopping back even further in time, we find the young Moerlen bashing forty colours of hell out of various kitchen implements at the tender age of twelve. He can't remember quite what started him but he knows that Mitch Mitchell was in there somewhere and that he spent a lot of time listening to outfits like Jeff Beck's definitive 'Truth' band, which featured that much underrated British drummer Mickey Waller and one Ron Wood on bass.

Because Pierre's father was organist and teacher at a school in Colmar, Pierre was able to scarf a few drums for practice from the school and, when he

was offered the alternative of being a professional musician or going to work in a factory ("I wasn't very good at school") he chose the former course. His parents, both being musicians, sent him to the famous Strasbourg college and he hasn't looked back since.

Although you wouldn't believe it, Pierre's superb style owes a lot to a certain French general/emperor who caused we Britons a few problems in the early 1800's.

"For a year I just learned snare technique and that is very important for a drummer. Once you have that ability everything else is easy, you can just translate it on to a kit. I just took the classical snare technique I had been taught and applied it to the kit. A lot depends on the teacher with classical percussion, every teacher is different. Every country is different too. The French classical style, which I was

taught, comes from the Napoleonic drummers. They had a really fantastic understanding of technique and their style is still the basis of what I play today. The hit the drums very hard."

As a word of advice, Pierre would strongly advocate going to a teacher to learn snare technique but hates the thought of young drummers actually learning to play the whole kit under the guidance of a drum teacher.

"Drums are expression and a teacher will only teach you his way of expressing something. With a lot of drummers I've talked to the problem isn't ideas, they all have plenty of ideas, it's the technique to express those ideas that they lack. That's crazy. It's hard but you can learn technique."

Believe it or not, the adventurous drumming on 'Gazeuse' comes from a comparatively small kit.

"It's a Ludwig, I've always used Ludwig. About five years ago I started building up a kit, starting with a 22" bass drum. I couldn't afford a whole kit and had to add slowly. I got a 12" and a 13" top tom tom and then two floor tom toms, one 16" Ludwig and then a secondhand 16" French Asba. With that I use a metal Ludwig snare and both Paiste and Zildjian cymbals, not American. One crash and one ride, they are both really good. I also have an America heavy ride and a Chinese Paiste and a crash Paiste, the hi hat is Zildjian with an Orange pedal and stand.

"It really doesn't matter that the kit is small. If I had any money I'd probably go and buy a bigger kit but there's really not a lot of difference between a big kit and a smaller one, a little, yes, but a roll on two drums sound almost the same as a roll on twenty — a lot of it is visual.

"It's like two bass drums. I played with two drums once and it was good, but I like to use a hi hat and besides I think that you have to play very simply live. In the studio continuous bass drum patterns are OK but on stage you have to be careful because of the echo in halls and bad sound it all gets lost. I like to

half play a bass drum pattern and leave important gaps."

One of the things that only really begins to worry drummers when they get reasonably good is the actual sound they make. At first people tend to be relatively happy bashing away at anything, after that stage the sound becomes an obsession, especially where recording is concerned. Pierre has done a lot of experimenting and has decided that the key lies in tuning the kit properly.

"A lot of Rock drummers tune their kits far too low for me, they love a really dead sound. Jazz drummers tune theirs very tight. I'm really in the middle because I like some resonance in my drums. I always used to have a problem with my bass drums because I like to play only with the front skin in place as well as the back skin. What I do is cut a small hole in the skin and put the mike right inside the drum."

Pierre mikes tom toms from the top, leaving the bottom skins all in place except for on one of his floor toms. Heads are all transparent Remos.

Now that Gong seem to be no more, Pierre has begun work with three American musicians to whom he was introduced over Christmas in New York. At present the band has no name but he is wildly enthusiastic about the prospects for both the band work which he intends to do with them and the solo album which he'll be working on for Virgin.

Despite having come from one of the worst countries in Europe, from a Rock point of view, and having battled his way through many different line-ups only to have Gong fall apart around him, Pierre Moerlen has emerged unscathed to be one of the most interesting drummers around. There is a line of thought which suggests that Pierre's odd background may in fact be the primary cause of his unusual and brilliant style. Environment or heredity, the old argument. The facts speak for themselves, an earful of 'Gazeuse' will convince you that you are listening to one of the World's finest drummers.

# TWO GOLDEN SHADS-

This Hank fellow is promising . . . but is he going to catch on?



*"We're never going to break looking like this . . ."*

**H**ere at least is one band that everyone has heard of. The Shads went so out of fashion during the mid to late sixties that they are now back in fashion, with their '20 Golden Greats' album (at the time of writing) defiantly keeping Pink Floyd out of the number one position. Such is the power of advertising and nostalgia. The response has been such that a tour — 20 Golden Dates — sets off around the country during this month. Will the Floyd still be touring some twenty years after they formed? I wonder . . . Hank Marvin and Bruce Welch are at least being realistic about it.

Hank: We wouldn't do an intensive tour. We'll select some nice places throughout the country, some really nice venues. We'll probably take armchairs on stage. A very relaxed, laid back performance.

**Bath chairs, in fact?**

Hank: Yeah, that would be an idea, wouldn't it? We could be wheeled on.

**What first attracted you to groups back in the 1950's?**

Hank: Well I've personally always been attracted to women rather than groups, because I find them much more appealing. You see, whilst at school, Bruce and I weren't interested in music. I personally enjoyed traditional jazz, and folk blues stuff, and Bruce liked the skiffle. We got together and had a skiffle group because it was the thing to do, and it's pure chance that we ended up backing Cliff.

**I believe you met him in a cafe in Soho?**

Bruce: Yes. The 2 ii's Coffee Bar.

Hank: Well we were working actually, playing there several nights a week with get-together groups — you know, people like Jet Harris, Tony Meehan, Brian Bennett and others. Whoever was there that night would play — for 18 bob a night.

**What sort of material was it?**

Hank: Tweed. What, the material we played?

Bruce: I think by then we were copying the Everly Brothers, the Crickets, Elvis . . . whatever the hit was then.

Hank: We played a couple of Lonnie Donegan things, but mainly the rock'n'roll hits, and a few obscure ones like maybe 'My Babe', which we'd heard by Ricky Nelson, or 'Summertime Blues' — quite a number of things like that which became favourites, and you'd play 'Twenty Flight Rock', for instance . . . 'Mean Woman Blues' was a favourite.

**What was your first electric guitar?**

Hank: It wasn't actually an electric guitar as such. It was a Hofner Congress, which was an f-hole cello-bodied acoustic. And I got a little pick-up, which fastened on the end of the neck, and a small amplifier someone lent me, which wasn't much bigger than that tape recorder actually — like a box of cornflakes. In fact maybe it was a box of cornflakes. But after that . . . what was the guitar I bought in London, Bruce? That old Antoria?

Bruce: Oh yes. The original "Bent Neck".

Hank: It had a neck like a tree trunk. Really bad. And the body was single cutaway — very small body — and the machine heads were on one side, rather like the Strat. It gave the impression of a rock'n'roll guitar, which really appealed to me. It had two knobs — one for tone and one for volume — and a switch for the two pick-ups. Before that I had a nice guitar that I was lent called a Vega — an old black American guitar. Lovely neck.

**When did they make the Burns Marvin?**

Hank: End of '63. We started using them at the beginning of '64. Before that we'd always used the Stratocasters — well I did — from '59. It was the first in England, ordered direct from the factory, because you couldn't get a new American instrument in this country at the time.

**So how did you hear about Strats?**

Hank: Well we liked the early





"The most expensive guitar they had was a Fender Stratocaster . . . we thought that must be the one because it was the most expensive"

*. . . but who knows if we sparkle it up a bit . . ."*

rock'n'roll records, and Ricky Nelson was happening about the same time as Cliff was, and we liked the guitar playing of James Burton. We happened to see a photograph, and from the end of his guitar we saw it was a Fender. So Cliff wrote to the States for the Fender catalogue. We looked through it, and the most expensive guitar they had was a Fender Stratocaster, with a birdseye maple neck, gold-plated hardware and a tremolo arm. We thought that *must* be the one he used because it was the most expensive.

**Had you used a tremolo arm before then?**

Hank: On the first few records with Cliff there's no tremolo arm. In fact I forget which albums . . . 'Me and My Shadows' — that's with the Strat,

and the one with 'Pointed Toed Shoes', and all that. Actually on 'Livin' Doll' I didn't use it. I used Tony Harvey's guitar. I pressed the end of the tailpiece in so it went doyyyoioioing. Anyway, the Strat was great. It looked fantastic, played fantastic, and by golly it *was* fantastic. And that and the echo box got the Shads' sound going, and with Bruce and his acoustic guitar — the sound of 1960!

**People didn't take British rock too seriously, did they?**

Bruce: Oh they didn't.

Hank: They took *Cliff* seriously, first of all, because everybody was really thrilled that at last there was a British rock'n'roll record that sounded like a rock'n'roll record.

**What about Tommy Steele?**

Hank: But you've heard his records though, haven't you?

**Some. I heard 'Singing the Blues'.**

Bruce: Well that was a cover version of Guy Mitchell's. See? And I mean Bert Weedon played on those records. 'Rebel Rock'. You know what happened to Bert Weedon.

Hank: Tommy never really got deeply into the feeling of rock'n'roll. He was the first *British* rock'n'roller, but it was a kind of follow-on from the Bill Haley type of rock'n'roll — the tenor sax with a slightly boppy, tappy rhythm. And I think Cliff came over with a little more meat — à la Presley — that kind of stuff.

**There was an American band called The Ventures who sounded very similar to you, even recording some of the same titles. So who covered whom there?**

Bruce: Neither. I'll tell you what it was. We recorded 'Apache', and our record label at the time in America was Epic, and there was a Danish guitarist called Jorgen Ingerman, who in fact covered our 'Apache', took our arrangement, and then added some tricks to it — echo effects. It went out on ABCO in America and went to number one, when our version had been out six weeks before his came out. His record sold two million.

Hank: The value of promotion, you see, which unfortunately British records in those days didn't get. They weren't really considered.

Bruce: I think just after 'Apache' happened, the Ventures had a big hit in America with a thing called 'Walk Don't Run'. Same sort of group really. They did an updated version of 'Apache' several years later, which they had a hit with, and we did a completely different version of a number they had called 'Perfidia'. We did a totally different arrangement. I mean it's an old number anyway, but they did it.

**continued over**



"You prefer me like this don't you!"

"I pressed the  
end of the  
tailpiece in so  
it went  
doyyoioioing"

**Going back to gear, Hank, what do you think about effects these days?**

Hank: Well you can obviously get a variety of sounds. In fact on the 'Rockin' with Curly Leads' album we got some sounds and someone wrote up to one of the music papers and said "Pity they had to use synthesizers". Well in fact it wasn't — it was on the guitars actually . . . I've got a pedalboard — a big box with a wah-wah, a Di Armand pedal which I use as well, a Maestro, a fuzz, a vibrato thing, and so on, but to be honest, I've used it on record but never on stage, because it alters my natural sound too much, and if you've got a good natural distinctive sound it's a great help. It's like being a singer. If someone puts a record on you say, Ah — that's Tom Jones, or that's Cliff, or Elvis Presley. And it's far better than saying, that's a great

sound — who is it? — when you should *know* who it is, and I think it's important, y'know. That's why I don't like to change the expected sound too much. And the echo was an echo box. It wasn't a studio echo.

**What make was it?**

Hank: Originally a box, then a Binson, and latterly it's been an Echoplex. But I won't be using that now because it's very noisy, and it doesn't give me the echo-on-echo effect I like. I'll try a couple of other echoes out now to see which one I'll go to.

**Is there a place for the Shadows, do you think in these "decadent and cynical 70s?"**

Hank: Well no-one is more decadent and cynical than Bruce!

**Have you thought how literally outrageous it would be to go out and do the Shadows thing completely straight now — steps and all?**

Hank: You might have a point there — better think about that. Well I think we might get the hair cut, get the bow ties out — Hullo folks! Good thought. Yeah, I like it.

**Lastly, what music do you both listen to nowadays?**

Bruce: 'Shadows 20 Golden Greats'. I play it all the time.

by Peter Douglas

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# NILS LOFGREN

## From punk to guitarist



You see some funny things in the weekly music press. Just the other week I was reading a review of a gig which had featured one of the better guitar players around. The reviewer (whose name I've forgotten, as I have that of the player concerned) said something to the effect of 'while not being in the Eric Clapton/Nils Lofgren class, so and so played quite well'. The implication from that is, one might assume, that Mr. Clapton's abilities are now closely rivalled by Mr. Lofgren's. Nonsense.

Nevertheless, despite this example of a triumph of record company promotion over knowledge and taste, Lofgren is, for a young man, one of America's better guitar players. What is perhaps even more surprising is the speed with which he has been recognised as such. Like Hendrix, he has been championed as a major star in Britain before cracking open his native American market.

### Listen

What seems to have happened is that the media decided it wanted a punk superstar before it managed to invent bands like Clash and the Sex Pistols. Lofgren, who actually does *look* like a punk seemed to fit the bill. In fact, he is quite an accomplished guitarist, singer and songwriter whose music is high energy Rock played with genuine ability — he bears as much resemblance to the neanderthal, childish, posturings of Johnny Rotten as does, say, Ted Nugent — but mad Ted doesn't *look* like a punk.

I met Nils during a short visit to London to promote his latest album, 'I Came To Dance'. How does he feel about the punk rock image, I asked?

"Well, I guess I can see how they can think that way," he replies, "But when people use it to describe my music I think well, hey, *listen* to the music. I mean the term fits the punk rock bands, I agree with that. I feel that it's probably just a physical thing with me. I can see that, by just looking at me people would think 'well, he's a jerk, a real punk.' I feel that it's an inappropriate term to use about the music I'm playing. Still, when it's been used it's been because the writers are still trying to turn people on to my music and that's fine, I'm not offended."

Hunched up on the settee in A&M's interview room, Nils seems a tight sort of person. He's an obvious energy freak, obsessed by gymnastics and

keeping fit (about which more later) and all together gives me the feeling that he's a rather serious, almost humourless, individual, intense and absorbed in what he's doing.

One of the curious aspects of his development as a guitar player, as has often been remarked, is the fact that he didn't even listen to Rock music until the Beatles came along.

"I studied classical accordion from when I was five years old till I was fifteen and I was really pretty indifferent to pop music. I was really rather classically minded. Basically, my friends would play me Buddy Holly records and I'd just listen to it and analyse it and say that it was bullshit — too simple. Obviously, I was missing the emotion that went into it.

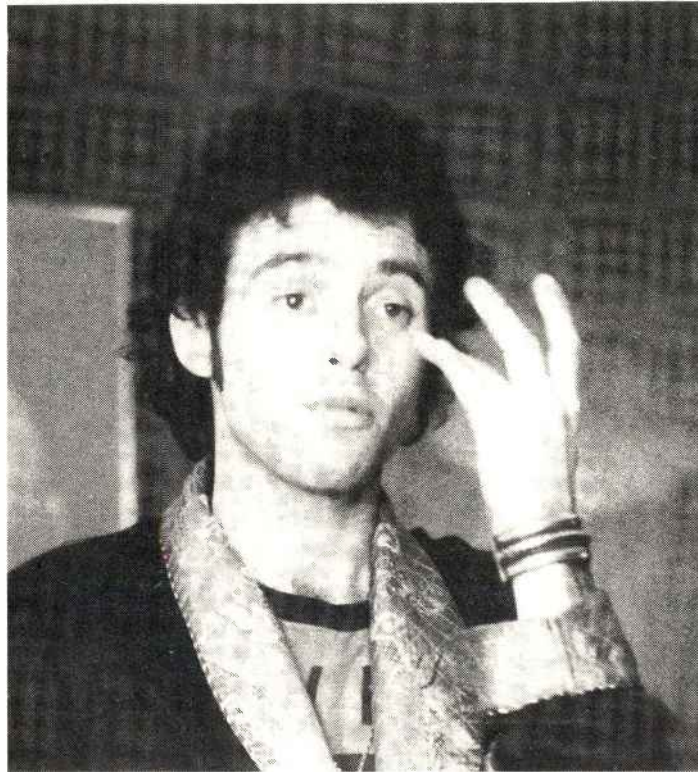
"But the Beatles really got to me. They were complex enough for me to be able to respect them as musicians *and* they got to me on an emotional level.

"My brother Tommy had started playing guitar by then and, although it sounds a pretty silly reason, being the musician of the family I felt that if my kid brother was going to get good on an instrument I at least ought to be reasonably capable of playing it. First of all I sat down with him and started learning a few chords and the more I got into it the more I enjoyed it. Within a few months I found myself into this totally new sort of music."

Two of the more unusual things about Nils are his curious style of picking, using a thumb pick, and his conservatism when it comes to experimenting with different types of equipment and sounds. As he explains it a picture begins to unfold of someone who sees that he has a lot to achieve and can't be bothered with stopping and retracing his steps on the way.

### Hesitated

"The first guitar I ever had was a Fender Telecaster. At the time I bought it I was really so impressionable and I just wanted to get a pretty electric guitar and get into it. Fortunately there was a good friend of mine, a guy called Tom Miller, who was already listening to guitarists like Jeff Beck and he told me that there was this guitar called a Telecaster. I rejected it, though, because it looked really simple and ugly. Luckily he managed to convince me that he was right. As it turns out I bought it around '65 or '66 and it was a '59 that had been lying around — it's a beautiful guitar.



"I wanted to become a professional athlete but I just never grew big enough"

"The next thing that happened was that I heard Jimi Hendrix and Cream. I got all the records and sat down and just learned all the licks.

"After a year of that I was really starting to get into improvising and was taking ideas from my classical training to give me melodic ideas."

But what about his conservatism in equipment?

"To be honest, it's almost out of laziness. I'm a little scared of gimmickry and I feel that the less dependent I am on them and equipment the better. I want to be able to pick up a lousy guitar and still be able to play pretty well on it. For that reason, and I know it's pretty silly, I've almost hesitated to experiment."

Eventually though, Nils dropped the Telecaster (not literally) and started using Strats, largely, he admits, because Hendrix used one, and because of the much famed tone you get with the pickup selector wedged between two positions. On occasion, however, he sometimes

uses a Gibson.

"In the studio I mess around with a really beautiful '51 Les Paul I have. It's a delicate instrument though and I'm fairly physical in the way I handle a guitar on stage. The strings on my Fenders are also set quite high and that gives me a resistance to work against whereas the Gibson is like playing on air."

### Thumb pick

The matter of the thumb pick is, as I've said, another example of Nils' refusal to experiment once he's found a fixed direction.

"I was lucky now I think about it. When I first started playing I didn't realise that thumb picks are heavy and cumbersome. I just picked up the nearest thing and started playing with it. In may case it just happened to be a thumb pick. After a year of two I started using my other fingers as well and I found that you can bounce a rhythm between a thumb pick and your other

fingers. It's sort of like a drum rhythm. By the time that my friends told me I was doing it all wrong it was too late. I'd never try and say that using a thumb pick was better than using a flat pick, that would be ludicrous, but it does have advantages."

The main one would seem to be Nils' splendid rhythm guitar approach. He has a well developed sense of rhythm work, something lacked by many of the best guitar players. One up to Nils.

Back to the Fenders for a while, Nils mentioned earlier that he used a fairly high action. That came about through the advice of one of America's greatest players, as he explained.

### Action

"I got that idea from Roy Buchanan. When I first saw him playing I asked if he'd let me try his guitar and found that I couldn't even hold a chord down on it properly. At that time it was right in the middle of the 'how low and light can you go fad' and I realised that there was a lot you could do in the way of power and tone just by having a higher action. I don't want you to get the idea that I have a crazy action or anything but it's just a bit higher than average. I know that there are a few faster things that I can't do because of that but the resonance and the harmonics are fabulous and that's more important than playing fast just for the sake of it."

Prominent on the 'Come to Dance' album is a curious Leslie-like effect on Nils' guitar. It sounds a bit like a phaser and is, in fact, an obsolete Guild model called a Rotoverb. Apparently Nils only has a couple left and it's the only effects unit he'll use (with the exception of an MXR Distortion+). Reputedly when these Guilds go wrong they're irreparable and Guild no longer make them — ouch!

Just for the record (if you'll excuse the pun) Lofgren uses an ancient Fender Super Reverb amp for recording and augments it with Music Man combos for stage work. He has a preference for the Super Reverb but finds it just too quiet for live work.

"To be honest with you" he points out, "I'm really very naive about equipment and things. People keep coming up to me and turning me onto new things. Maybe if I'm ever really successful I'll go out and spend

Continued over

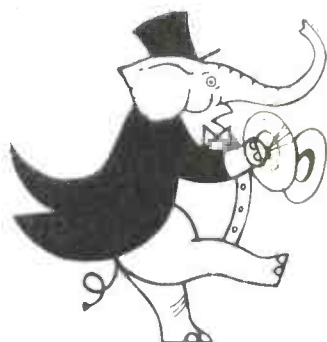
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# NILS LOFGREN

some time trying out all sorts of different things until I find the absolute best for me. Right now I just don't have the time to experiment."

## Dangerous

One area where Nils feels that experimentation is particularly dangerous is the almost inevitable dope trail around the gig circuits of the States. As many British musicians have said during interviews, it's almost inevitable as soon as you hit the States that some clown is going to start laying dope on you. Before you all start packing your bags and dashing to the airport it might be worth considering just what kind of dope they'll try and turn you on to. As Nils agreed, we've lost a lot of good players that way.

"Yeah I have to admit that it's a problem. A lot of really good musicians have run into trouble in America. You just can't go and play a show over there. You either have to go along with the flow and get stoned before you go on or you have to be very much on your own and just stay out of that scene. It's almost like you have to be really rude to all these 300 people who are all trying to do something for you

that *they* feel is going to be really nice. It's very easy to hurt yourself rather than hurt them and it takes a lot of human strength to do that. The real trouble is that there is no requirement that a good musician be a strong human being. Of course a lot of good musicians are super fragile people. My attitude is that if it hurts my singing what's so groovy about it?

"There's an argument that it's the responsibility of the people around you to protect you from that sort of thing but what do you do if everyone around you is trying to screw you up? In the end it's your own responsibility to keep your head together."

As has already been implied, Nils is a freak for natural energy, even going as far as doing an hour's exercise a day when he was on his first tour of Britain — despite only having three hours sleep a night because he was so excited. I wince, take a drag of my cigarette and push on with the interview.

"Yeah, I'm really into athletics and gymnastics. I wanted to become a professional athlete but I never grew big enough. Despite that, I've always really wanted to follow it through so I've had this idea for athletic Rock (that might even be the title of my next album). It's not that I'm going to go off on a tangent and take a three ring circus on the road or anything but I'm thinking of taking a mini trampoline on stage with me and doing flips and things while I'm playing the guitar."



"I was taking ideas from my classical training to give me melodic ideas"

You think this guy is kidding? No way. Nils has even gone as far as having a special cordless guitar made for him. The thought of ending up collapsed in a heap of tangled wires and broken Strat doesn't appeal to him. Wonder why?

"My father's cousin is a guy called Stephen Barclay who designs custom furniture and things. He said that he wanted to make me the ultimate guitar and I thought that he meant something beautiful to hang on the wall. What's been happening though is that he's been working with Alembic to produce a really fine guitar.

"It'll be chordless, working on a radio principle and it's going to look like an upside down Strat like Hendrix used. There'll be two Strat pickups that I've got and a copy of a Gretsch White Falcon pickup because I love the

sound of them. So far they've taken about six months on it and I'm sure that it'll be one of the ultimate guitars when it's finished. I mean it's even got lights in the neck where the position dots are!"

In the meantime Nils is sticking with the Strat but says he can't wait to try his new guitar, which he promises should be with him for the band's next British tour.

As I said at the start of this article, Nils Lofgren isn't Eric Clapton but, as he says himself, he has a lot of room for development and he's working hard. Already he is an interesting and very capable player — given a few more years and his unorthodox style could throw up some real surprises. Some of them on a trampoline!

by Gary Cooper

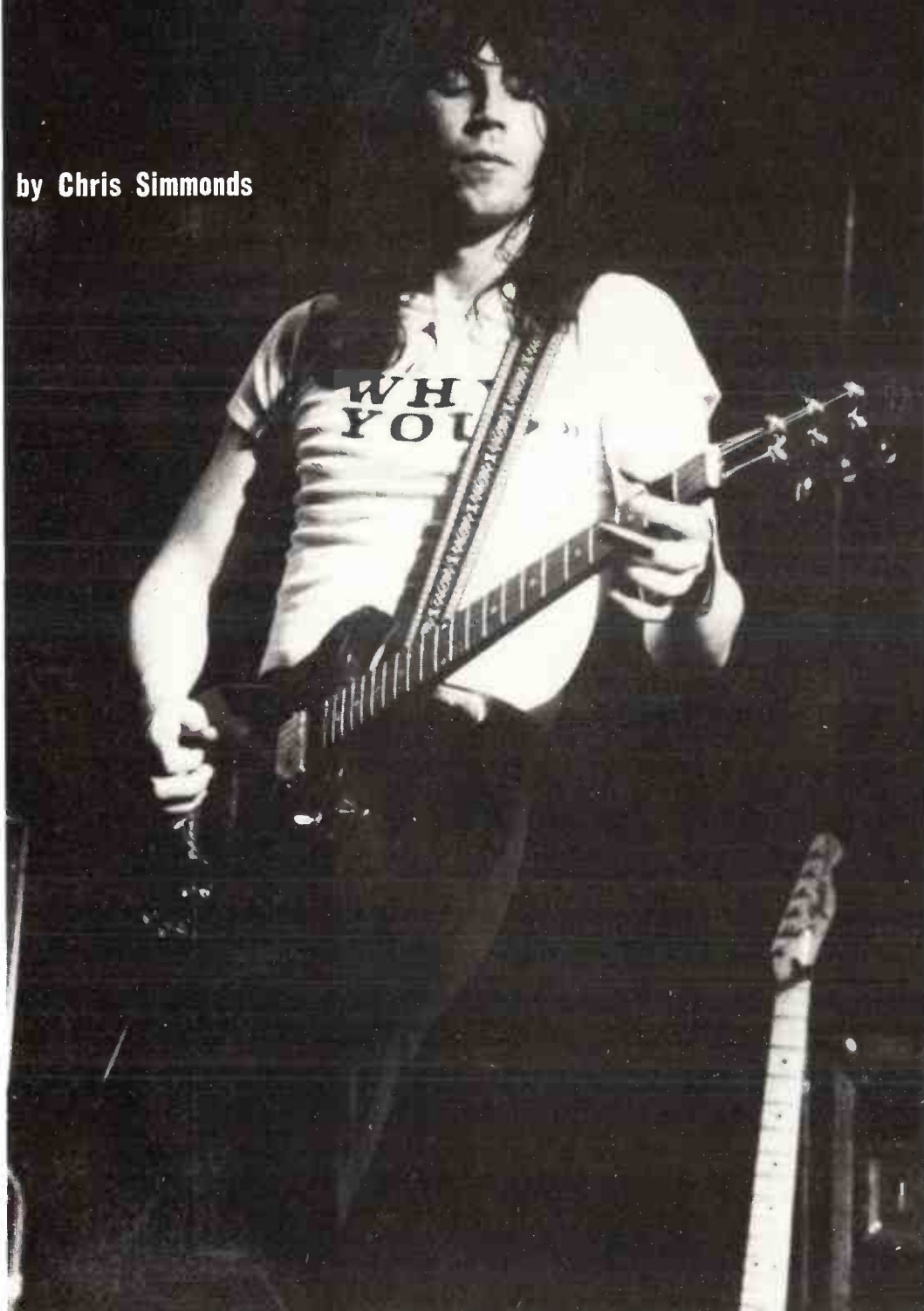
"In the studio I mess around with a really beautiful '51 Les Paul I have"



# PAT TRAVERS

## Makin' metal magic

by Chris Simmonds



A year or two ago an unknown Canadian guitarist arrived in England hoping to get a good band and some work together; Pat Travers made the right impression in the right quarters very quickly indeed and has cut two albums since then. He has been noticed and already waved around as possible for the new superstud guitar hero. Could be, if enough people think that some fire left British rock music and the tail of the sixties, and they don't mind a Canadian putting it back.

Pat's good company, refreshingly honest about his ambition and also his disappointments. In his Canadian drawl where all the vowels never end, he chatted about his arrival in Britain and how things have moved for him since.

The first move was checking out the club scene: "I was very disappointed. You know, I was very naive at that time, I brought my guitar with me to various gigs, the Greyhound in Fulham, the Marquee, Speakeasy. I couldn't believe how bad the bands were. I'd go up 'hi, man, how're you doing?' and look around to plug in. I didn't realise that British people ... what's the word, disliked that kind of thing. But I discovered fairly quickly!"

### Repertoire

Having endured the bum's rush from bands he thought were lousy anyway, Pat fixed up a band for a demo which impressed Polydor enough to sign him on the spot. Polydor had already announced their desires to inject the metal end of their repertoire with new talent, and Pat impressed them a great deal. Before coming to his break in this country, we questioned Pat about his formative years spent in the musical desert that is Canada. His first band of any note was Red Hot.

"Red Hot was basically a five piece band. I had been playing with this strictly club band for nine months and I just didn't dig the way the drummer, who was in charge, was running things. I was about 16 then. So I passed on him and decided I wanted to make some money. At the time we were doing a communal group thing, all living in the same house and sharing the same money. So the keyboard player picked up a new drummer and singer and it all started from there. We went through a lot of changes. We went through five different drummers, four bass players, two



keyboard players, and I added another guitarist. We didn't really do anything except attain local hero status."

Pat is nothing if not frank, and fiercely critical of those around him. If it's his band and someone isn't pulling their weight, the Travers boot lands on the seat but fast. Personnel changes are rapid. He soon outgrew this local hero worship and moved into the Ronnie Hawkins band, an important and formative time for the still young guitarist. "What I learned with Ronnie was discipline in a lot of ways," he admits. "I had to play something very simple but with energy. All the musicians in the band were exceptional. It was just an experience I subjected myself to, really. I didn't enjoy it that much."

Pat's ambition and restlessness soon reared its head after this stint as Hawkins' sideman. "I figured, there's just got to be something better than what I'm doing. I want to cut a record, I want to play different places, achieve some success, create some music," — and I just wasn't doing any of this. I just couldn't seem to find people who felt the same way as me, or at least who were as outgoing about it."

## Bad luck

This edge of frustration was no doubt made all the keener by the incredible run of bad luck stories that seem to trail him everywhere: "I lost three guitars one way or another, my car got stripped by vandals and the insurance company wouldn't pay up. All a bit of a drag." The latest bit of bad luck, it might be added, took place during the soundcheck for his final British gig at the Rainbow when a stage box exploded and Pat was struck on the elbow by a chunk of shrapnel. During the gig itself one of the speaker cabinets caught fire, and was extinguished just before panic set in.

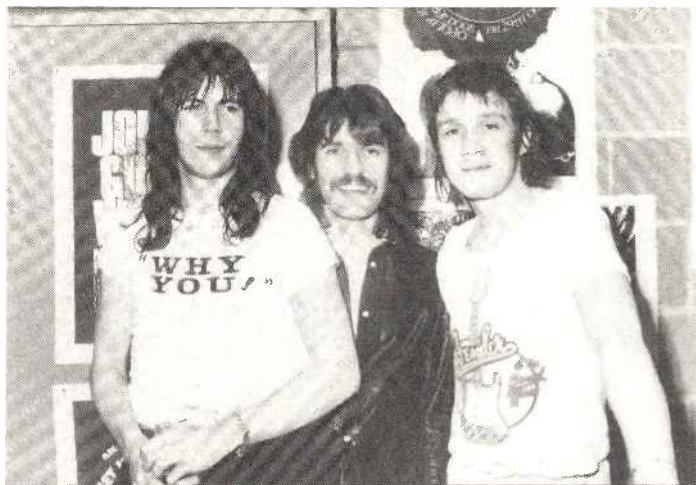
The end of his residency as the second guitarist for Hawkins deposited him on the verge of

the proverbial big break. He decided to put all his chips on getting one good band together and making some bread, and then move off to the greener pastures over the water. He takes up the story: "I wanted to move on and also clear out these debts; I wanted to play this one club. This would have been the fall of '75. I really wanted to get out and make it to England, that was my final goal. So a friend of mine said 'okay, if you want to go, it's four months minimum and I'll pay the airfare and give you enough money to live on'. I was literally there one day and gone the next."

The British Press enter the story at this time, when several sectors remarked on the fact that Pat Travers was moving across the scenario like a shooting star. The first part that made people sit up and take notice was the speed with which he collared a recording contract; obviously the key to a contract was a demo of some kind, and he set about preparing one with a vengeance: "I had a four piece band at first — this little Canadian guitar player I happened to meet, plus drummer and bassist. The band wasn't very good (the Travers frankness can really border on the brutal sometimes) but I did want to keep it as a four piece at that stage. Then I gave the drummer and guitarist the boot." Pat goes on to emphasise the fact as if it may not have been fully understood. "I gave them the elbow because I didn't think they were up to scratch. I tried out the bass player I now have, Mars (nee Peter Cowling), and I never got round to trying anybody else. I kept it as a three piece after that because it sounded really good."

After a while you get to see what Pat's driving at. When he says he never really got round to trying anybody else it's as close as he'll go to admitting he's quite satisfied with the sound. "Mars is not a trendy bass player. Everybody's into this plucking thing now, but I think he's got an original style."

That, if you're objective, is Pat subconsciously slipping in a



Travers, bassist 'Mars' Cowling and Nico McBrain.

quick bit of PR for Mars: Mars is a good bass player, ideal for Pat's particular version of the tight three-piece rock outfit, but not offering anything more fancy than a traditional rock n' roll rhythm engine. "We get on great on all aspects", Pat continues, and this is no doubt an equally important factor. The drum slot rang up a few changes, however. Roy Dyke went in to record the first album, but he too felt the sharp end of the Travers elbow.

"He was a good rock and roll drummer, but not very animated — I really also wanted a bit of life back there." This he found in the shape of the freshly fired Nico from Streetwalkers:

"He was perfect, man. I mean, we held an audition but we never really needed to. I knew it was right." For the time being the personalities seem well matched, with Nico on stage veering between superb heavy drumming and his special brand of mindlessness.

During the Rainbow gig, for instance, Pat was subjected to what I suspect was an unscheduled barrage of drumsticks from Nico; there have been the gigs without too much rhythmic cohesion because Nico was more into looning. Fair enough

when they fire it's on all cylinders, and Nico tends to wind up as the most active section of a comparatively static show. The reasons for this are that Pat has several tasks — handling all guitar parts, singing and keeping up the patter. He's hoping to share some of this burden by recruiting a second guitarist, so maybe the band will turn into a fourpiece some time.

What of the albums and the instrumentation — the second, *Makin' Magic*, has had a lot of support from Polydor and has created as much attention as could be expected in the cir-

cumstances. The success of his show could be gauged by the last gig at the Rainbow — no way a venue where you book in no-hopers as top of the bill.

## Equipment

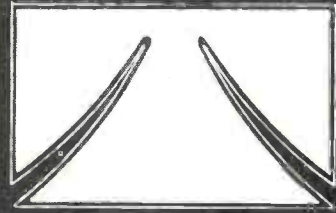
Album number one, just titled Pat Travers, was made on limited studio time when Pat didn't have a great amount of material prepared, so it wound up with a bare, very live feel and included several rock n' roll standards. It was also his first venture into a studio. "We thought it would be best to just go in and do the numbers," he says about it, "then for me to do a guitar overdub. I was just beginning to write my own songs then, so there wasn't too much material. As it turns out I don't think it's an album that will be a really big hit but it will have some sort of appeal. It's very basic." This album would be worthy of further investigation were it not for the fact that *Makin' Magic* has overshadowed it on all counts.

This time Pat's own songs are to the fore, and the whole production has much more depth while sacrificing none of the essential stormtrooper sound. The album takes the unusual step of listing the band's equipment; Pat, you will notice, chooses a John Birch, Telecaster and Gibson Melody Maker on the guitar front.

The Birch, needless to say, is a superb axe, but Pat hasn't used it too much yet: "I've had it about six months now, but it's not really together yet — I don't like the sound overmuch at the moment. It's the *prettiest* guitar

"My John Birch has a 24 fret neck which is very flexible, so if you're really romping around it goes out of tune"

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## TRIVERS

I've ever owned so what I'm going to do is send it back to Birch and get him to put ordinary Gibson humbuckers on it and different machine heads. I don't like Schaller — I'd rather have Grovers — groovers! — there's also a little trouble with the nut.

### Strings

The Birch has a 24 fret neck which is very flexible, so if you're really romping around it goes out of tune." The Birch did at any rate produce the solo on the Makin' Magic track Rock and Roll Susie. The Tele, the main guitar for a while now, has given way to Pat's current affinity for the Melody Maker — vintage 1957.

"The Tele's maple neck is really smooth and slick, but it's only 21 frets — doesn't go as high as the Gibson so you have to really stretch a tone and a half to get that high E, and then sustain it and put vibrato on it. I got used to it, dug it, but I was still looking for a little less of a bulgy guitar. After this gig in Sheffield I found the Melody



Maker in a shop there, played it and it sounded terrible. It had this little Melody Maker pickup on it, but the neck was beautiful and it was in great shape, so I bought it on the spot.

It sat around for about five months before I had time to do anything to it. I had a humbucker put on it" — he does seem to go for the old humbucker, doesn't he! — "and an extra bottom control plus a pick up switch. I also shifted the input jack to the bottom. Sometimes it causes me a few tuning problems, mainly because I have to change the

strings each night. It takes about ten or fifteen minutes to stretch them and work them in — sometimes you don't get time to let it all get set properly. The Tele never goes out of tune."

The guitar of the moment goes through various fairly elementary effects units, many MXR, which are currently being built into a special board with its own flight case! These are, again, as listed on the album — MXRs 90 and 100, MXR distortion plus blue box and an Echoplex. Between them, they allow him to compensate for his position as lone guitarist, as he

hops from one to the other. "The blue box doesn't do anything except growl", he adds. "The solo on Makin' Magic used the Echoplex".

These are but random admissions — Pat isn't too obsessed with searching for new effects that will clutter up his sound. The one track on the album a little different from the rock n' roll formula is the gentle Stevie, and this incorporated a nifty piece of forward/reverse echo technique. The recorded echo is played back in reverse and works in conjunction with another round of echo from the effect unit to produce a strange and quite effective phasing sound. This, characteristically, is pretty well the main item of fancy electrickery.

Pat reckons he's done all he can in Britain for the moment "beside punching people in the jaw and telling them to buy the album" and is setting off overseas as part of a heavy metal package. This should certainly give him the right kind of exposure on the right scale, and who knows — maybe the next time we see him here he'll be the star we're waiting for.

By the way, Pat, how are the hole in your hands and feet after the April 2 interview in the NME?



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The EMS Vocoder 2000 is, theoretically, a very inspiring instrument. Essentially, it allows one musical sound to harmonically interface with another. For the layman this means that one instrument, say a voice, can filter (or 'wah-wah') another, say an organ, and thus partake of its tonal qualities. The voice, the original instrument, after all, is then allowed to assume new tonal colours — it is but one possibility of many as it is not the only 'instrument' that can operate it.

The two channels of sound that marry harmonically, "yin" and "yang" as it were, are labelled "Speech" and "Excitation". The speech channel is the active one providing the basic impulse. The excitation channel is the passive one and provides a tonal reservoir which is filtered and gated by impulses from the speech channel. Here is a list of some of the sounds we tried:

**SPEECH:** Male voice, female voice, voice imitating drums, lead guitar, monophonic synthesizer melodies, swept sine waves, glissando guitar, voice through Eventide Harmonizer.

**EXCITATION:** ARP String Ensemble, organ, glissando guitar, lead guitar, chordal guitar, synthesizer melodies, the Vocoder's own internal oscillator, and noise generator, voice through Eventide Harmonizer, guitar through Eventide Harmonizer.

Among the more obvious sounds achieved were: singing organ (reminiscent of Sparky's magic piano), singing rhythm guitar (similar), singing glissan-

do guitar (female voice), extra-terrestrial droning voices and Tibetan mantrams (using internal oscillator), voice box effect on lead guitar (but better than a voice box, allowing more verbal expression with the uncomfortable slobbering of that horrid plastic tasting tube and without dental damage), and dramatic cleaning up of the pitch change on the Eventide Harmonizer.

**1) OUTPUT SELECTOR:** This allows a switchable monitor of speech/Excitation/and the Vocoder marriage. On the model I received the gating effect of the speech channel was absolute, with no sound passing in the Vocoder mode without a speech impulse. I am told by my dear friends at EMS that the newer versions have a mode allowing return to the excitation channel as soon as a speech impulse is completed.

**2) FREEZE SECTION:** This section is also being modified. Basically, there is a slew or slurring effect on the speech gating that (at maximum) freezes on any of the filtrations arrived at from the way the Excitation channel is effected by the speech channel. The output gate is then automatically opened and the Excitation programme released with whatever permanent colouration is arrived at. There is also a switch to freeze any tone instantly. This has been heralded by some synthesizer buffs, notably *Pete Townshend* who has bought 2 Vcoders, as a novel and rapid way of achieving desirable tones, replacing racks of filter banks on

one fell swoop.

**3) INTERNAL EXCITATION BANK:** This consists of a noise generator and an oscillator with variable pitch. These can be mixed with any external Excitation or can produce it themselves. The oscillator is either at constant pitch, or varying, which roughly follows vocal inflections from speech impulses. There is also a 'u' mode which attempts to create pitching that more accurately simulates vowel sounds. The noise generator has an 's' mode which aids percussive consonant sounds.

**4) VOCODER INPUTS:** This is where the business starts. The Speech and Excitation channels each have Mic. and Line inputs, level controls, and a VU meter switchable from one to the other.

Unfortunately the Vocoder Miquette and I tested was a little disappointing, and I would like to go over some of the problems and make some suggestions which may help solving them.

Firstly, the level monitoring is poor for so sensitive an instrument. I suggest a pair of 1st. class PPM's to get the monitoring really right. On the other hand, perhaps the VU headroom could be increased to handle greater level fluctuations. On the model we tested, the dividing line between opening the gate and distortion was miniscule. I also suggest low-noise limiters on the speech input to try and remove the dynamic peaks.

Secondly, the harmonic points where Speech and Excitation resonantly coincide pro-

duce vast peaks in output level. We tried using headphones when testing this, and Vocoding pre-recorded material to eliminate feedback from a live mic in the Speech input picking resonances and amplifying them — but the resonances remained none the less. By adding a cheap (MXR) compressor to the output we made the peaking considerably easier to handle, and produced favourable results on, for example, 'voice box' guitar. Thus I suggest the addition of a high quality compressor/limiter to the output.

Thirdly, I have a suspicion that the Vocoder did not treat our input programmes in a state of the art hi-fi manner. Using the output selector to monitor Speech and Excitation we found a latered tonal response (as far as our ears could tell), a tendency to distortion, and a considerable increase in hi-frequency noise. All these were compared to by-passing the Vocoder completely. It is possible that some of the all-too frequent distortion was caused by mal-treatment of the input programmes before they reached the 'marriage bed' of filter interfacing. The noise factor was a disappointment as we were disenchanted with the freeze function as any extra tonal flexibility had to be traded off against the noise increase. I am prepared to believe that the Vocoder we had was, shall I say, a 'bit duff' compared to the norm, but I feel I have to mention these criticisms because the price (in the region of £2,500) puts the Vocoder firmly in the state-of-the-art studio bracket.



I think clarity and crispness and complete freedom from distortion are essential if we are to use Vocoder material, particularly with voice, in an ensemble mix — e.g. as a lead vocal over a backing track, or mixed with a non-vocoder voice. In fact, the best way of achieving this sound is by mixing the whole track (with the exception of drums) into the Excitation input and speaking or singing into the Speech input and feeding the Vocoder onto another track on the 24 track recorder. On the final mix the Vocoder can be slightly digitally delayed and put on either side of the stereo with the non-Vocoder voice in the middle. But if any producer is going to risk this, the sound must be really clear or the effect will remain unnoticed as anything more than a blur.

The internal Excitation section was a lot of fun, particularly because we found a great sound on various Tibetan mantrams which made us feel really high. When we tried to leave the stone, however, we found the varying pitch function a little dead. I suggest an input and an octave tuner to accept control from an EMS Pitch to Voltage Converter which could follow the pitch of a Speech input voice realistically. All this makes

us remember that God has already given us an oscillator in our throats, and in fact, using the Vocoder has already made Miquette and I more conscious of our natural voices. In providing unusual vocal sounds the Vocoder matches nicely with the Eventide Harmonizer. If the Harmonizer output is patched into the Vocoder Excitation input and a multiple from the Harmonizer input is patched into the Speech input, the cleaning up of the infamous 'glitches' on the Harmonizer pitch change is excellent. We achieved some very interesting sounds using this pair of boxes, and I shall be very surprised if the Vocoder does not appear on the next Hillside Village album.

I very much like the people and products of EMS — Britain's noble synthesizer experts. I hope my comments will be taken as constructive criticism. With the Vocoder EMS get full marks for pushing forward the mystical technology along the crystal road towards Holy Electric Music, and I'm sure that once the teething troubles are ironed out, we will be hearing some amazing sounds of intense beauty.

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**Tested Steve Hillage.**

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Guitar Player November 1974

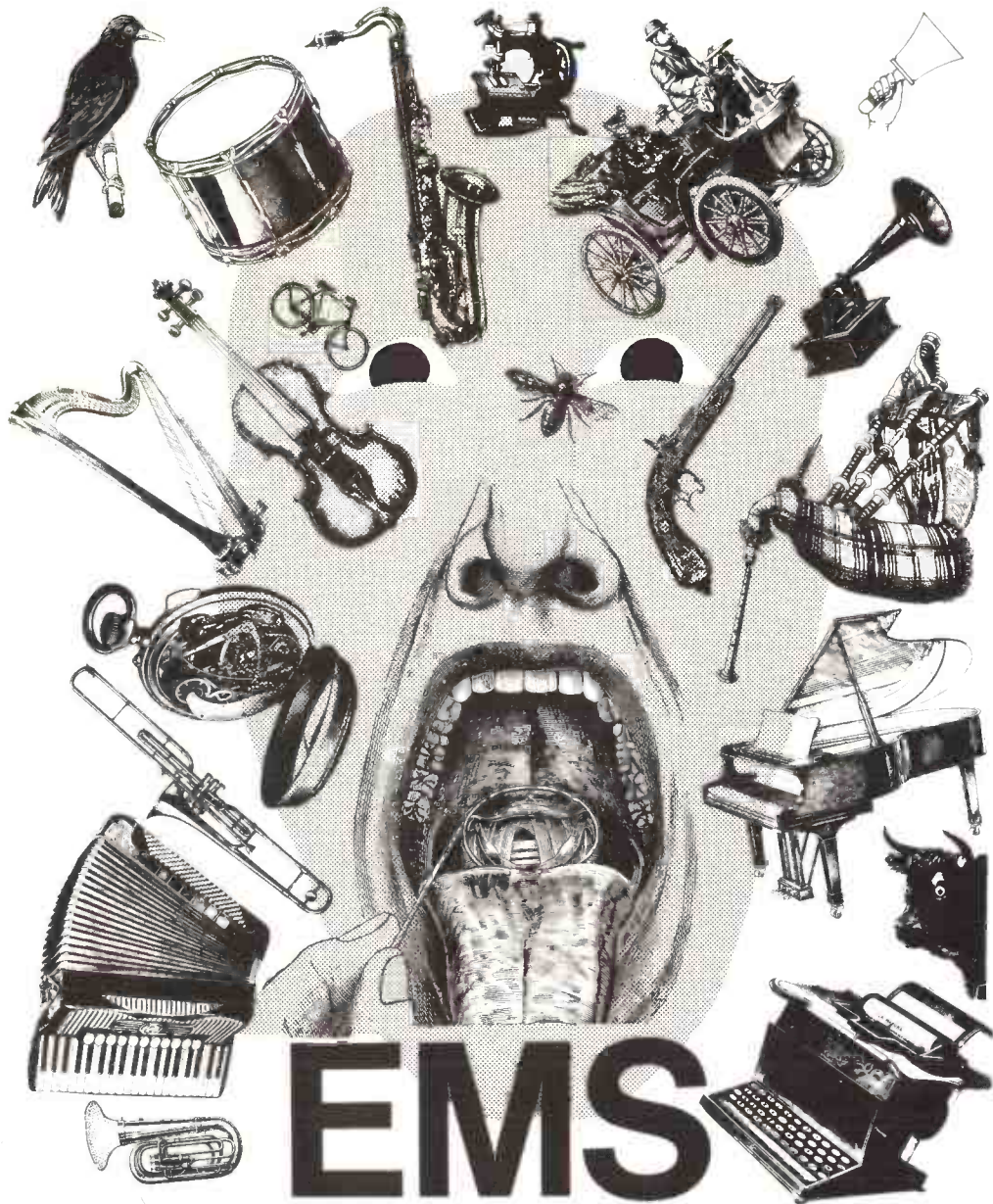
**John McLoughlin** "This amp has three volume controls for the pre-amp, the mid-amp and output amp. Each one is very sensitive. The thing that is so beautiful is that I could sit right in a hotel room and have low volume, but still get heavy sustain, just by altering the volumes. I would say it's the best guitar amp in the world and I've tried quite a few."  
Guitar Player February 1975

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# INSTRUMENT REVIEW 2

IBANEZ PRO 2681

I remember about 7 or 8 years ago when the first Japanese copy guitars came out, you could get a really great looking guitar for about half or less the price of the original model; but the catch was that the axe didn't sound, play or last like the real thing. No self-respecting musician would be caught dead with one. Well, I'm pleased to announce that all that has changed; Ibanez has come up with a series of guitars that play and sound just as good as they look.

The demonstration model that I got only had one small fault which I'll get out of the way right now — and that was that the screw-on button for your guitar strap at the place where the neck meets the body was non-existent. I noticed it as soon as I pulled it out of the case. As the placement of this button is really integral as to how the guitar will balance when you're standing up playing it, I was a little worried when the Ibanez just supplied me with the appropriate fixture and said "put it where you want it". As it turned out I just picked a spot by eye and screwed it in and had no problems at all. The guitar balanced perfectly.

## Inherent

At the start of this review, I said that the Japanese copies were about half as expensive as a Gibson or Fender — well this guitar will cost just as much as either of those guitars in the same class and that's because instead of trying to copy, Ibanez are now building guitars with a look all their own and with the quality and sound that's always been inherent with the more expensive guitars. Anyway, if you decided you were going to shell out the money for one (£350+ with case) you'd be guaranteed to get an instrument that would be just as good (sometimes better) than a Gibson or a Fender. Sticking with cost, I think probably the main reason this sucker costs so much is because of the ornate inlay work and gold-plated hardware which are really first rate, if you're into that kind of thing.

I had the guitar at home for about two weeks and after adjusting the action (which was really low when I got it) a little



▲ The blonde version of the Ibanez Pro 2681.

higher, I found it really nice to play. The intonation needed no attention, that was great. I hate screwing around with that.

At home I only have a little Fender Champ so I wasn't really able to crank it up (as is my bent!) — also my downstairs

neighbour is a drag. Still, it gave me a chance to check out the tonal and sustaining qualities of the guitar, which were excellent! The volume and tone controls worked smoothly, quietly and efficiently. Also they are nicely spaced out apart for quick adjustment. The double cutaway body makes it really easy to get at the high notes on the neck, especially bending the top 'D' note on the first 'E' string and being able to apply vibrato to it was a groove. That's one thing in a guitar that is important to me.

So by this time I was well pleased with the guitar on the whole. The next step was to get it down to rehearsal and crank it through my Marshall stack and have a blow with the rest of the band. Well it didn't let me down — those gold humbuckers are really powerful and dirty, but clean at the same time (if you know what I mean!). You get really nice harmonics and overtones when you slam a really loud "power chord".

## Slinkies

Also no matter how hard I beat it, it didn't go out of tune. I had to change the strings though, from those that were on it. I put a set of Ernie Ball super slinkies on it and they seemed to really match up nice, and when I was tuning it up the Grover style machine heads were really accurate and smooth. The case that the guitar came in is durable and light-weight, which is nice if you have a late night session and have to walk a long way to find a cab — it means you don't end up with extended arms like those outer space people in the telly-ad.

The neck is pretty chunky(?) and might take a little getting into if you're used to something smaller, but believe me it is worth the effort. The bridge is tunomatic style and has nicely welded grooves in each bridge piece so there's not much chance of you breaking strings on account of their being cut by sharp edges.

So all in all, from the good looks, sound and quality, Ibanez have built a guitar with your mind in mind. Pity more guitar manufacturers don't do the same.

**Tested Pat Travers**

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# INSTRUMENT REVIEW 3

## POLYMOOG SYNTHESIZER

**W**hat Dave Stewart of *National Health* doesn't know about synthesizers is probably a mystery to Bob Moog himself. For this reason we cajoled Dave into borrowing a brand new Polymoog from Norlin Music, and after a few days locked in his secret underground laboratory, he emerged with this report now.

Ever since the synthesizer was first invented, we keyboard players have been hopefully waiting for the arrival of a polyphonic model, i.e. a synthesizer on which we could play chords. As you know, keyboard players are inordinately fond of chords, and in fact spend most of their time either playing them or thinking about them. Consequently the threatened arrival of the 'Polymoog' from the U.S.A. has caused a great deal of knee-trembling because, unlike its little brother the Mini-Moog, it can actually play more than one note simultaneously. I had the chance to try one recently and found it a very interesting, versatile and complicated instrument. I played it for about three days, but I think it takes a lot longer than that to properly co-ordinate all its capabilities. I'll run through its features as I understood them.

The central area of the control panel has ten blue buttons labelled from 1 to 9. Buttons 1-8 are pre-sets: string, piano, organ, harpsichord, funk, clav, vibes and brass are the headings. Pressing any of these gives a pre-set sound more or less as described, though I'd be inclined to argue the toss about "vibes" and "funk"; you are reminded which pre-set you've selected by the appropriate number lighting up on a little panel. You then select an output from four master gain controls ('direct', 'mode', 'resonator' and 'VCF' = voltage controlled filter, and there is a fifth — 'auxiliary' — but this is only used when running other instruments through the Polymoog). Raising the 'direct' or 'mode' faders gives you the sound more or less straight. 'Res' and 'VCF' colour the signal extensively. Of course, you can mix the outputs together in any combination which pleases you; the only restriction here is that all four set at maximum will badly distort the output.

The less intrepid souls amongst us might now be inclined to ignore totally the 80-odd other buttons, knobs and sliders on the instrument in favour of merely selecting a pre-set and astonishing Granny with 'Clav VCF' and 'Funk Res.' However, new sonic horizons loom closer when button 9 is pressed. This puts all the functions of the Polymoog (which have been automatically thrown into the pre-set mode by pressing any of the first 8 buttons) back into the 'variable' mode. In the pre-set mode, any adjustments made to sliders etc. would be overridden by the internal pre-set, but in 'variable' the choice of setting is yours. This gives you the ability to:

(1) Select a sawtooth, squarewave, or combination waveshape for the upper and lower keyboards. (Incidentally, the keyboard covers nearly six octaves from low E to high D; the 'upper keyboard' takes effect after the first two octaves, and it is always possible to have completely different settings for upper and lower).

(2) Adjust the shape of the square wave from very thin (like a spinet or harpsichord) to very fat (clavinet).

(3) Adjust the balance of the keyboard. Octaves 1 and 2, 3 and 4, 5 and 6 are linked in pairs; each of the three can be louder or softer.

(4) Adjust the tuning of (a) the whole instrument and (b) the square wave oscillator. There is a fine tuning or 'beat' control knob with light emitting diode attached to indicate speed of beat.

(5) Add vibrato and square wave modulation — a kind of phasing effect — and select a footage (church organ terminology referring to the length of pipe = pitch of notes).

(6) Adjust the loudness contour; five sliders affect the touch sensitivity, attack, decay/release and sustain of the notes.

(7) Utilize the resonator, which is a three-band, nine-slider parametric equalizer giving an immense amount of tonal variation.

(8) Adjust the VCF. This is the part that gives you the 'twangs' and 'mwahs' and all the rest of it, including 'bops' and 'bwehs' etc. It has its own loudness contour with attack, decay and sustain, cut-off and emphasis



controls, also modulation and 'sample and hold'. The latter gives you rhythmic, random tone changes on a sustained note; the tone changes can be varied from very slow to bewilderingly fast. It's important to bear in mind that the Polymoog's s & h doesn't give random pitches or sequences of notes (like, say, the sample and hold on an ARP Odyssey synthesizer).

Other features include a ribbon pitch control (bends notes up or down about a 7th — try it with chords for a good laugh), illuminated 'variable' and pre-set buttons to show which is operative (this also applies to other selector buttons), glide control for external inputs (e.g. another synthesizer), a pedal board (available at extra cost) which changes the triggering mechanism from multiple to single (amongst other things). Normally, if you play a chord on the Polymoog, hold it, then hit a bass note underneath it, it will trigger the chord again. If you're using the VCF this can become very noticeable. The pedal board can alter this, as well as acting as a sustain pedal, etc.

As I said, I think the Polymoog is a very versatile instrument, but there are a few things I would criticize: there is no ring modulation, noise generator, reverberation unit or internal speaker. Ring mod. and pink/white noise are useful accessories if you're interested in sonic effects as well as melodic and harmonic possibilities, and

reverb/echo is almost obligatory to make certain sounds effective. Why not include a digital delay unit or even a tape echo? Why not also have provision for one's own pre-sets to be substituted for the existing 8? I don't think the ribbon control is as handy as the pitch wheel on the Mini-Moog, because with the wheel you feel physically more involved with the changing of the pitch, and more satisfied when it clicks back in the midway position afterwards... also in comparison to the Mini-Moog I would prefer wood to plastic (admittedly tasteful plastic).

However, not being one to carp, I must admit that I did find some very pleasing settings with the Polymoog. The 'string' and 'brass' sounds are strong and almost infinitely variable. I found a great pipe organ/bamboo flute sound too, and heard a reasonably astonishing 'choir' sound demonstrated. I didn't like any of the electronic piano type sounds, but then I don't like electronic pianos anyway! In the end it's always a matter of personal taste, but I think the Polymoog would probably excite any keyboard player's imagination. I certainly wouldn't agree that it makes all other keyboard instruments obsolete, as has been suggested, but it has an amazing capability and possibilities of its own. Try one!

Recommended retail price: £4,795 incl. VAT and flight case.

by Dave Stewart

# INSTRUMENT REVIEW 4

## CUSTOM SOUND TRUCKER

The Trucker is described by its makers as having a "basic character", and this means that it has only three controls — bass, treble and volume. In other words, no middle, presence, reverb or optional Jimi Hendrix/Eric Clapton sound switching. What it does have is a single 12" Custom Sound speaker and an amplifier giving 45 watts rms — plain and simple. There is no output to an extension speaker, no illuminated control panel and no hidden drinks compartment. Boy is this combo basic!

But here's an odd thing. As you stand in front of it, axe strapped on, fingers itching to wind up that volume control, you see this word "emulov" — upside down, to boot. Had we perhaps been given a Russian export model by mistake? And what was "ssab"? Or "elbert"? The more perspicacious of our readers may already have guessed that in fact the panel is fitted in such a way that you have to stand at the back in order to see what the knobs are for.

But here's another odd thing. That's *all* that's wrong with the Trucker: one single design boob. Otherwise this is a *mean* little unit. Let's look at the construction. All manufacturers describe their amplifiers as "rugged", but here is one of those rare cases where we may use the word with accuracy. If possible we would like to take every amp or combo that we review and fling it from the back of a Transit van, followed by a rapid volley of kicks from the boot of a nearby roadie, after which the final test would involve rolling it down a fire escape.

Now there are obvious reasons why we can't conduct

tests like that, but I think that of all the combo's we've seen recently the Trucker would stand the best chance of survival in such gruelling conditions. And they are, after all, no tougher than the kind of knocks an amp is bound to get during a year of regular use. The corners are well protected with large metal plates, and the controls are well sunk into the top, thus minimizing the likelihood of getting themselves knocked off. It stands on plastic feet rather than castors, and the back is open but well idiot-proofed. Transportation is by means of a carrying handle at the side. We normally prefer a couple of recessed bars on each side for carrying purposes, but this is a basic little Trucker and we can't expect too much in the way of fripperies.

When switched on the amp is pleasantly quiet — only minimal hiss being discernable at flat out. The amp is not, however, particularly silent when connected with a high output guitar. Let's face it, it's downright loud. With everything full on the overload effect is very pleasing, and the closest to the much talked-about valve sound that I have ever heard on a transistorized combo. All credit, then, to Custom Sound, for modestly describing the wound-up effect simply as "overdriven". The beauty of it is that not too much distortion is allowed to interfere, and you end up with really solid power instead of a gruesome, tuneless buzz-saw effect.

There are two inputs — normal and bright, both of which perform their described function

admirably. Guitarists will usually prefer the bright input, since this offers a nice warm cutting tone, though if a more laid-back chord-playing role is demanded the normal input gives a pleasantly mellow alternative. The tone controls do not allow for an enormous amount of variation, but they do have the advantage of being really simple. In addition, the actual tone they give when both on full is extremely good. This opinion was strengthened when I hooked up a few effects units: in all honesty, an amp is for amplifying your instrument, and the more controls it has on it, the more time you spend twiddling them.

Now it seems to me that Custom Sound are being ridiculously coy about the Trucker. What's all this stuff about "the ideal student amp"? It may well turn out to be the amp for more seasoned players. Then there's the price; frankly I don't know how they make a profit. They certainly do cut down on the non-essentials, but the basics that are left provide far better than average performance. Check this Trucker out. It may well surprise you.

Tested P.D. with John Birch and Rickenbacker guitars, MXR and Coloursound effects. RRP £83.70 inc. VAT. Our thanks to Unisound of Kilburn for lending it.



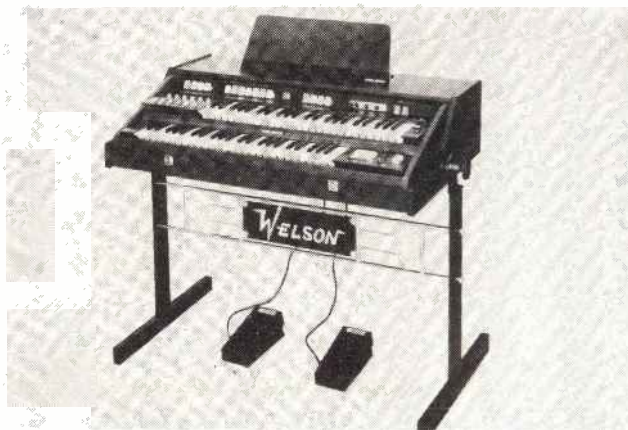
Bird's eye view of the simple control panel.

# WELSON

## These Two New Stars In The 'Welson' Galaxy Have Taken Off Like 'Meteorites'

### 'IMPERATIVE' two manual portable

The Imperative is a two manual portable with special effects and graphic volume controls. The upper manual has 49 keys from C to C. Seven six-position drawbars are provided for Flute, three for percussion, one for percussion decay; an on/off switch is provided for flute sustain on four drawbars, and seven push-buttons with lights modulate the flutes separately or together. Two drawbars control modulation amount and speed. The lower manual has 41 keys from C to C, with four six-position drawbars for flute sound. The String Synthesizer action is provided with a sustain control and three tabs as follows: Cellos, Violins, Upper to Lower Strings Coupler. Another three tabs control Piano, Harpsichord and Upper to Lower Special Effects coupler, a slide control being provided for Piano and Harpsichord Decay. Six slide volume controls allow graphic level setting of the various organ sections. A Stereo effect is achieved via twelve coupled push-buttons, which allow placement of any or all of the sections to the left or right channels. In addition to all these features, the following facilities are also provided: Two photo-cell expression pedals, a pitch control and a pedal board output.



### ◀'KNOCK OUT' Key orchestra stereo

The string effects from the K.O. allow you to capture the sounds of the orchestral string section. Two photocell stereo expression pedals allow you to bring in sounds from all directions.

Use the sustain control for the sound of a hundred violins, then bring in the cellos and then the piano, it's incredible. You can couple the K.O. with other organs too and get a world of unrivalled sounds.

Keyboard: 49 keys f to f-polyphonic. 4 preset voices, cello 16', violin 8', piano 16', harpsichord 16', each with individual slide volume controls. Sustain control for cello and violin. Decay control for piano and harpsichord.

General: 2 outputs for stereo (left and right). Output for mono amplifier. Pitch Control. Two outputs for photoelectric expression pedals. On/off switch with pilot light. Music rest.

Optional: Metal stand and vinyl bag.

Dimensions:	Inches	Cms
Length	34	86
Width	12½	29
Depth	6½	15
Weight: 14 kg.		

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The 565D features a 50 to 15,000 Hz frequency response. The 548 is designed for extra durability, and features a wide-range 40 to 15,000 Hz frequency response.



# INSTRUMENT REVIEW 5

## KIMBARA MAESTRO WESTERN JUMBO

Looking for an acoustic guitar nowadays is not as simple as it used to be. Walking into any music store inevitably brings you face to face with a bewildering display of prices, ranging from pocket money size to bank loan fodder. Interest in acoustic guitars has recovered from the slump of a few years ago and the manufacturers have responded to the demand by filling the market place with a great number of new models, and in some cases, new makes as well. So how do you choose?

The first criterion has got to be cost, unless you're fortunate enough to be married to a Saudi Arabian, or have a lucky run on the horses. But even when you've set the limit, you're going to find your work cut out. So, let's imagine you've prised £170 out of the piggy bank, you go into the shop, and pick a guitar at random. What should you look for, and what should you listen for?

I applied this sort of approach to the Kimbara Maestro which Fletcher, Coppock and Newman kindly loaned to me, and to my surprise, found that I probably wouldn't have looked any further in the price range. The model on loan was the N146, which is at the very top end of the Kimbara range.

Perhaps the first thing to look for is how well it's been made. Good workmanship is easy to spot, and it's fairly safe to assume that if it's been put together right, it's going to be right. The 146 has a three piece jacaranda back with the centre cut in the form of a 'V' with inlaid marquetry dividers. The wood is rich and warm, and the inlay perfectly aligned. The sides are jacaranda too, and it's nice to see the grains have been well matched. The top is close grained solid spruce, again with an inlay, this time around the edges and the soundhole. Moving up the guitar, the neck is mahogany reinforced, and the fretboard, which has very little camber (i.e. very nearly flat) is rosewood with ivory bound edges and nickel silver frets. Everything OK so far. The ivory bound head has chromium plated machine heads which fit nicely and move smoothly, and back at the working end, the bridge is rosewood with the normal peg type holders.

Altogether it resembles a 'famous American make' as there doesn't appear to be a truss rod — or is there? Yes there it is, but it's adjustable from inside the soundbox itself.

So, I've satisfied myself that it's been put together right. There's no trace of glue anywhere — which is very rare in these times of mass production — and although very light for its size, it feels rigid and strong. The next test is more crucial. What's it like to play?

My immediate reaction was not so favourable, as I found it slightly over-strung at first, although in time I got used to it, and now positively like it, so it's worth remembering that first impressions are not necessarily the right ones. You might be lucky and find a shop where they'd be willing to let you try lighter gauge strings if you could 'prove' you were serious about buying, but if not, hang in there for as long as you can. Is there any fret buzz? Is a good question, easily answered by a few hefty barre chords all the way up the neck, followed by a couple of swift double octave runs plucked as hard as you can manage. The Kimbara responded perfectly, without so much as a resonant 'twang' anywhere on the fretboard.

The most important question, however, has to remain totally subjective. If you're satisfied it's all right to this point, and perhaps checked the double octave tuning to make sure the neck's perfectly aligned (a test which the Kimbara passed with such flying colours that I had to retune what I had believed a perfect tuning — until proved otherwise) the last stage is to judge the sound.

How can sound be judged? Well, the Kimbara is very loud for a start, but, naturally, that is dependent on how hard you play it. It has a very good volume range, and can be struck heartily with a heavy gauge plectrum or stroked with a thumbnail and still project its sound very well indeed. At first, I found the tone a little on the bright side, but after a couple of weeks as the strings settled down, the tone rounded off perfectly, and if I were keeping the guitar I'd probably leave the strings on longer than is usual. The bass end is very clear indeed, and, as I said earlier,



although I felt it too heavily strung I've now come round to the opinion that I should live with it to get the very best out of the guitar, rather than the very best out of my own playing. Both plectrum and finger picking styles are at home on the fretboard, the strings being nicely and evenly placed.

One point that did show up when I tried some recording with the Kimbara was a resonant harmonic when I stopped a chord dead — a little quirk which is also to be found on that 'famous American make' — but it's only a slight problem and one which can be lived with without too much difficulty.

But coming back to you, the potential purchaser, perhaps the most important factor which is unavailable to you is time. Try and take as long as you possibly can over choosing, because it's you that has to live with the

guitar, not the shop assistant. If you're hustled, try elsewhere, because the guitars are what you're buying, not the hustler!

Personally, I feel Kimbara have set out to make a guitar which is absurdly better than it should be at the price, and, quite honestly now I can say without reservation, that they've succeeded admirably. But, initially, I wasn't over-impressed, and it's only through a fair amount of playing and comparing that I've reached this conclusion. So, you punters, if you're out in the market place, hang around at the Kimbara stall for as long as you can. The competition is fierce, but I believe this guitar can hold its own against guitars costing a great many green ones more.

Kimbara Maestro Western Jumbo N146  
Tested TVS

# Vitavox Live Sound Award—

## A chance to discover new live talent

The trouble with most awards nowadays is that they tend to be given by stars to stars. Ceremonies all too often seem to be excuses for lavish presentations, media coverage of the Special Guest's new evening gown, while the work put into winning the award in the first place tends to take a back seat to the peripheral showbiz embellishment which inevitably surrounds such events.

The same criteria also apply to music business events — Grammys for example, or the more commercially obvious silver, gold and platinum designations — but there is one lonely voice crying from the proverbial wilderness. Vitavox, a company well-known through these pages for their range of speakers, decided a couple of years ago that someone in the music business should be doing something to help the bands nearer the bottom of the rung, to give some alternative incentive to the 'never mind what it sounds like, just put it down on vinyl.' philosophy that seems to rule most of the time.

Beat, as you know, is a magazine for musicians, and let's face it, it's out there on the boards that the real fun and experience are to be had, so we were very interested in Vitavox's suggestion that they should set up a competition to find a good live band.

Last year Vitavox launched the first competition, with many

interested parties in the music business lending a hand including Sally James of LWT, Dave, John Peel, Beat itself, ending in a final at London's Speakeasy where Landscape (see feature on page 47) were adjudged the winners. John Entwistle presented the prize which apart from the trophy included a pair of Vitavox Thunderbolt speaker cabinets. Now, you may be thinking, isn't this the same old syndrome? The Speakeasy and John Entwistle? Well, the answer is categorically 'no'.

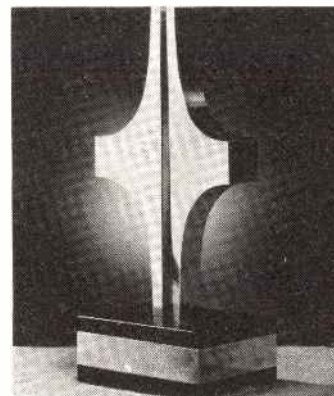
The two finalists were required to play live for their award, and John turned up not simply to give the trophy away, but to be actively involved in the judging itself — and few can argue with his experience! During the year the organising committee came across all the teething troubles that were to be expected in starting something like this sort of competition. It became increasingly difficult to judge sound when divorced from any terms of musical reference — does a pop group sound better than a jazz-rock group turned out to be the final question, and although Landscape won the trophy, Vitavox also awarded the 'runners-up' a pair of Thunderbolt enclosures. Administrative problems also reared their heads during the year, but it has all been put down to experience now, and Vitavox have decided to continue the competition as a

regular, annual event.

Many of last year's committee members are retained, Beat's flag being waved by new-ish editor Tom Stock (what's this with the new-ish? Ed.) while newcomers include Swansong's A&R man Alan Callan and Barry Cane of Record Mirror. The original objective is also retained — to find the best new British group in Live sound, resident in the U.K. So, entries for this year's competition are open now, and here's the low-down.

A major innovation this year is the introduction of nominations. Vitavox have asked a number of leading companies, personalities, and organisations in the entertainments and music industries to nominate a group for entry. Beat has also been invited to nominate a band and we're looking around ourselves! Alternatively, you can enter your own group yourself. The mechanics are simple — send a taped recording of a live performance and sit back and wait for the invitation to appear at a selected venue for the semi-finals.

Because there were problems last year over restrictions of length, type and speed of tapes, this year the competition is open to all comers, although cassettes would be preferred simply on the grounds that they are easier to handle, look after, play and return. There are no restrictions at all on the music itself, as, after all, it's how good you are at playing it that matters. The only



restrictions apply to bands who have already made an impact on the record charts. Vitavox have drawn a line at number 50, albums or singles, in the twelve months ending March 31st this year.

If you want to enter right now, contact the organisers for Vitavox — Patricia Schooling or Jane Kier at 27/28 George Street, Richmond, Surrey or telephone them on 01-940 9748, and they'll put you right for entry forms etc., and be able to sort out any particular problems you have. Vitavox themselves will be making further announcements in next month's Beat but the earlier you can get your entries in the better for all concerned.

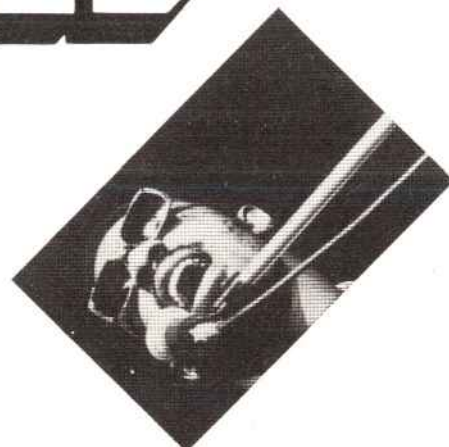
Incidentally, the prizes this year will include a pair of Thunderbolt speaker enclosures, the Trophy, and Vitavox are planning to increase the prize package to include more equipment and professional opportunities for the groups in the top three places. The final will be held at the beginning of December and it's likely to be staged at a major London venue.

# BLACK

# ECHOES



WHAT'S HAPPENIN'?  
BLACK MUSIC—THAT'S WHAT  
SOUL/REGGAE/NORTHERN/DISCO  
BLUES/JAZZ. CHECK IT WEEKLY  
IN THIS YAH MAG. 15p



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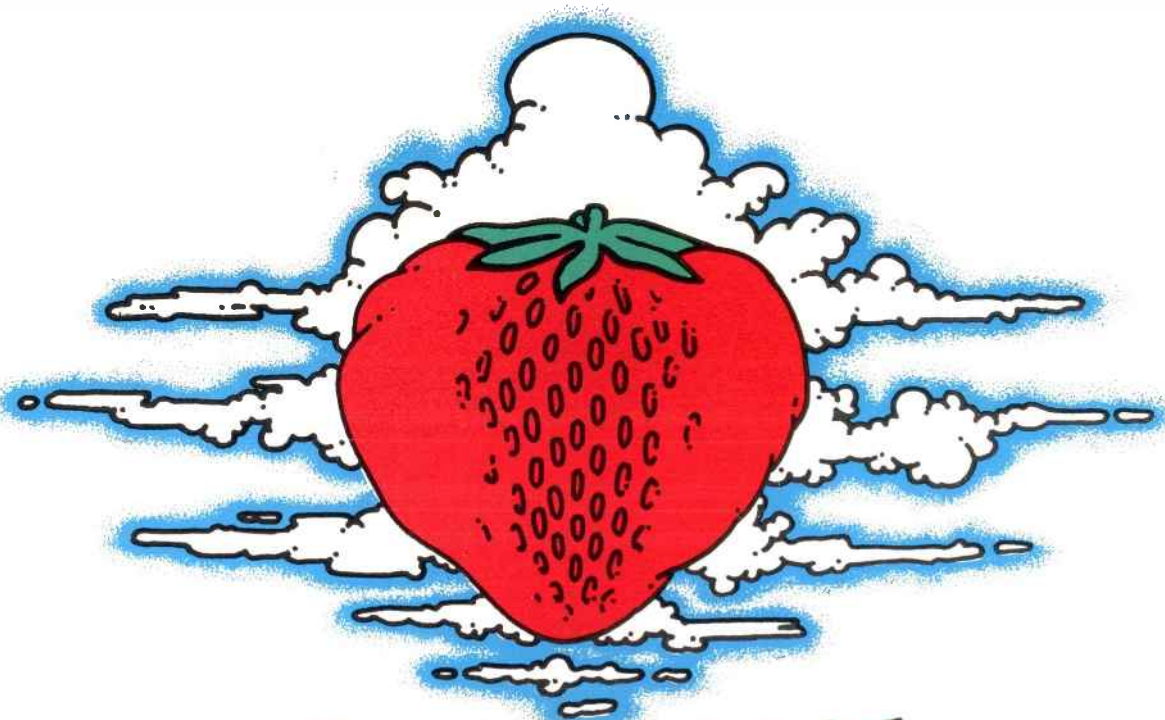
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The Musicians' Union has not enjoyed an immense amount of popular support from established rock musicians despite the fact that many of our biggest names are members. Unlike Equity, which consistently hits the headlines as eager reporters follow the power struggles of the big movie stars, the MU has remained silent, apparently content in its image of white-shirted, bow-tied orchestrated musicians. Things, however, are changing. Recently the MU appointed Mike Evans to a newly created post — that of Rock Organiser — to try and change this image and create new interest in the union from amongst the huge numbers of professional and semi-professional rock musicians currently working in this country.

Mike, a long term member of the Liverpool Scene, and more recently involved in Deaf School, is himself a professional musician who, in the early 1970's, founded the Music Liberation Front having become increasingly concerned with the widespread exploitation of musicians within the rock business. Beat visited the MU's headquarters near London's Victoria Station, first to discover how to join, and secondly to find out what the MU will be doing to increase its activities in the rock field, and what specifically Mike may be able to do for you.

**B.I.** How does a Beat reader join?

**M.E.** Simply, if they're a musician in any respect in as much as they're earning money from music in some way, then they qualify for membership. The only thing they have to do is find the address of their local branch or write to this address — 29 Catherine Street, Buckingham Gate, London SW1, for a membership form. The fees are on a sliding scale, depending on how much money a person is making out of music, but the basic fee is about 18 pence a week.

**B.I.** What do they get for their money?

**M.E.** Well, leaving aside particular hassles for the moment, it's an insurance with a small 'i' in the sense that they've got the mechanism for advice and legal help if they need it; and there's Insurance with a capital 'I', as the MU runs an insurance scheme for instruments whereby the first £150 of cover is free. There's also the chance for them to meet other musicians from their own areas,

# WHAT ABOUT THE UNION?

**Mike Evans has joined the Musicians' Union as Rock Organiser — he describes the problems of the job and his plans for the rock field**

and the weekend schools that we run which are free, and provide an opportunity for expert tuition on virtually any instrument. We also run local Workshops for entertainment and instruction.

**B.I.** Up to now the MU's had a pretty straight and starchy image. How can you change this?

**M.E.** I think the image has been inevitable as it is a union, and therefore has a bureaucratic structure which means a lot of the decisions are made through Trade Union conferences etc., which on the outside seem starchy. And again, traditionally, the MU has been representing that kind of musician for the past 40 years, and the longevity of the thing has meant that a lot of the apparent interest lies in that direction, even though the last 15 years have seen a lot of rock musicians coming into the field. This is basically why the union created the post which I now occupy, because, had I come up through the ranks as it were, I wouldn't have ended up in this office until I was 50; and there are other people in this office who have managed to avoid those twenty years of union officialdom — which is not to say the union will be neglecting its established membership.

**B.I.** In that much of what music has been saying over the past ten years has been in a sense anti-bureaucratic, aren't a lot of young musicians going to be wary of joining a bureaucratic structure like the MU?

**M.E.** Point taken, and I hope I will be able to modernise the image substantially. On the other hand, however, I hope to be able to convince people that although in a peculiar kind of way it appears to be more 'hip' in its image, signing a recording contract is committing yourself to a bureaucratic structure in itself. You can hardly find a more bureaucratic organisation than some of the big record companies whose activities cover a

much wider spectrum than is popularly promoted, and who have had a virtually free hand over the years to actually 'write the rules'.

**B.I.** Do you agree with the popular supposition that the first obstacle in a group's way is the manager?

**M.E.** Yes — the manager, and the recording contract. Before the manager you've got the local agent, but provided you don't get involved in anything silly — such as a long term contract with him — he's only a minimal problem. But really, the obstacles are anything that is going to tie you up for the next four or five years of your life — it's as simple as that.

**B.I.** Would you prefer to see bands managing their own affairs?

**M.E.** Well, it would make things a lot easier if bands were to look after themselves. I don't see the necessity for managers on a local level, especially if you've got a good local agent who's reliable and gets you a fair amount of work, and you can hire an accountant to look after your financial affairs which aren't going to be that complicated at that stage? The best situation I've come across are the bands who have a guy looking after the accounts who is also a mate, and whom the band can trust implicitly, and who is treated as an equal member of the group.

**B.I.** How have you settled down in the job, now you've been installed for a couple of months?

**M.E.** I realised myself, it being a new job in as much as there was nobody doing it before, that the first six months would be involved in defining the manner in which my role is going to function. I have an idea of the first big projects I want to take on, and the first one is going to be the issue of bands paying to go on tour as support to the big name acts, which has come to a head recently. Recent publicity has helped in this area, as some



kids paying to see two bands now realise that one of those bands has actually had to pay to be seen! And obviously it goes against the grain, and everything the union represents. It's a vast problem, because it's not just a mechanical thing of them paying some rip-off promoter to go on: it's tied up with the whole economics of putting tours on.

**B.I.** Accepting that is a pressing problem, you'd agree it's quite a long way up the ladder of success. What do you see as your daily function?

**M.E.** On the day to day level, what I'm doing now is handling enquiries. Enquiries have always come into the MU, but now I'm dealing with any that relate to rock musicians first, which in the first instance means they get an understanding ear before I put them in touch with the specific department they need if necessary.

For example, Glen Matlock of the Pistols rang me when he got kicked out, and said 'I don't know how this thing is going to end up but I'd like to see that I get what I feel is my share of the last advance from EMI, rather than all that money going towards the next recording costs or whatever'; so Glen came round, and we went to the pub and had a chat, and I asked to see a copy of the contract, and advised Glen to go and see McClaren and try and get the most reasonable liason with him rather than going in on a confrontation front, tell him he'd approached the MU's legal department, and in fact he did this, and he phoned me up yesterday and said he'd arrived at a 'satisfactory arrangement'.

So, that's an immediate example of the Union's decision to appoint a Rock Organiser bearing fruit and showing results. If any of you think you may be able to benefit from the MU, write for a membership form to 29 Catherine Place, Buckingham Gate, London.

# HIYA PAL!

## Jon Lord is back with a new band where P stands for Paice, not for Purple

Jon Lord was pensive as he examined the photo of Tony Ashton up on the walls of Oyster Records. "I swear the gap between his front teeth gets bigger every time I see him" he mused. "It's getting to Terry Thomas proportions." No offence was intended because Jon and Tony are old mates, and none was taken because Tony wasn't there to take up the gauntlet.

Mr. Lord was in town doing interviews as he has just teamed up with the man with the gappy teeth and ex-Purple drummer

Ian Paice to form the nucleus of PAL — Paice Ashton Lord — see? No if you want to know what Ritchie's doing, where's Glen, what about Coverdale and so on don't read on because this is about PAL, not the various sticks of Deep Purple driftwood.

So goodbye to some readers and hello to quite a few more because PAL is an interesting musical proposition; a hard R&B core, with a few shades of Purple, and brass and girl singers, with no shades of Deep Purple at all.



L-R Paul Martinez, Tony Ashton, Ian Paice, Jon Lord and Bernie Marsden.

PAL begins when the hugh Deep Purple machine finally ground to a halt after eight years as the loudest band of them all. Fans all over the world changed into the sachcloth outfits specially reserved for such occasions, while keyboard player Lord and drummer Paice (generally considered the amiable twosome of an often unruly personnel) discovered that they still liked each other and each other's music, and that they preferred making more music to twiddling the proverbial thumbs.

Ashton, a well known nutter and friend of the duo, signed up immediately, and the three went straight into auditions for the bass and guitar slots: "We had the opportunity of listening to loads of bass guitarists — we had about sixty — and this came down to a short list of four. One of them was a great bass player but very much in the Glen/Roger Purple tradition, and this didn't really fit in with what we saw the band as being.

Paul Martinez fitted right in within four bars; it sounded as if he and Ian had been playing together for years, and as Ian is the main driving force behind the band — keeping it rock and roll rather than allowing it to become self-indulgent and sleazy — a rapport between these two was important."

So there was the bass slot filled, offering the ideal combination of a tight, aggressive drummer and a funky bass player — you know, keeping it sparse and grunting occasionally on the off beat. "Ian enjoys that, it's a challenge to him," explained Jon. "You know, he's got a sneaky bass drum foot!" Very sneaky. "The thing about Paul that's good is if you *do* want straight rock and roll bass playing you tell him and he'll do it."

### Balance

So far so good. The guitar position was an even more intriguing proposition. Both Jon and Tony play keyboards, so they needed someone with enough presence to balance the music, although not the easy way of just crashing through the usual heavy metal riffs. Enter Bernie Marsden, late of Babe Ruth, and late too it seems for the PAL auditions. Jon: "We were already looking at two other guitarists. The reason we didn't take one of them — Chris West, who's very good indeed — is that he played a very jazzy style, and as I said before we wanted to keep the rock and roll element there. So many successful musicians forming a new band tend to forget the audience and play to amuse themselves. We don't want that to happen to this band. I mean we want to enjoy it, but we want to make damn sure that the audience enjoy it too.

"It's funny — Paul was almost the first bass player that came, and Bernie was the last guitarist — we could have saved all that trouble in the middle." And so Bernie it was, with PAL glad to have him and Bernie delighted to be there. A bonus was his higher voice, a useful counterpart to Tony's gravelly lead vocals when called upon. PAL wanted a second voice if possible, so it has all worked out quite well.

But PAL doesn't end as a five piece — it



"I don't fall for that one-two-three stuff."



"Ian's a real sweetie when he smiles."

hits the road as a full team of eleven. The numbers are made up of two delectable female singers and a four-strong horn section. More later concerning this decision. First of all, the biting question, and one only partially resolved by the band's TV debut on Sight and Sound. With both Jon and Tony tagged as keyboard players, how did this aspect of the band resolve itself in the studio?

"In the studio Tony did most of the piano work, except on the track 'Malice in Wonderland' which I did — it's more a case of us saying 'what do you fancy playing here?' actually. He has a very different style both on piano and organ. If the song warrants my style I'll do it, although I usually end up on everything some way or other as I don't sing a note. Tony tends to end up with the fill-in type of playing."

Did this perhaps cut down on the

amount of double-tracking necessary? "On this album Tony played on the basic rhythm tracks for 'Arabella' and 'Dance With Me Baby' — so yes."

This matter of two dominant keyboards within the band recalls Jon's old feeling of dissatisfaction with the role of his Hammond as backing instrument. The Hammond, by its very nature as an aggressive organ (!) was never able to fully enjoy its occasional role as backing instrument in Purple, a fact partially concealed by the orgasmic soloing of most instruments in the band. In PAL, however, the Hammond takes its place among several other keyboards and appears to be toned down quite a bit.

Jon is well aware of it; "Yes, it was a conscious thing. I actually spent many long hours trying to get a sound that would make the Hammond a backing in-

strument, the way I played it. With Purple it would have been very cluttered if I had constantly been up the top end with Ritchie. With this band I don't have to be so 'down the bottom end of the bottom keyboard'. I have more freedom as this is not a guitar orientated band. I get this freedom because Bernie plays an excellent rhythm guitar, but he can also come leaping out with a solo if necessary."

The other keyboards — Clavinet, Fender Rhodes, piano, synths — allow Jon to weave a much more complex tapestry of sounds, in his words "to diversify. For instance, there are two tracks on the album which use the Fender Rhodes — 'Arabella' and 'Sneaky Private Lee' — where I first tried it on grand piano, clavinet; it didn't work. So it's a process of elimination really. When we'd written a song we would even take a few minutes of it in the studio with other keyboards just to see. That's for recording. On the stage," (as viewers of last month's Sight and Sound will have seen) "I stay mostly at the organ or the grand piano."

For a new band, 'Malice in Wonderland' had materialised very rapidly. Ideas were presumably rife beforehand and getting them in the can was more of a formality than any great brain racking operation — true?

Very much so. "Ian and I were still living in Los Angeles and Tony came over when we had definitely decided to go ahead with the band. We sat around a Fender piano with ideas we all had and flung them in together. This produced a lot of basic things which were later polished up in the studio."

A combination of these ideas and the experience of the members may be judged in the fact that 'Malice in Wonderland' took a mere ten days to record a short time by rock standards particularly considering the brass boys and the girl singers. But enough time spent on the trivia — time to lead Mr. Lord back to the man with the teeth — Tony Ashton. The relationship between the two is a good one — they like each other and they like each other's work. What of Tony's lyrics to 'Malice' — would



"They went thataway."

continued over

# JON LORD

"I have more freedom as this is not a guitar orientated band"

Jon describe them as — ahem — spontaneous?

"Tony is a storyteller rather than a singer. I'm not keen on the elaborate, finely constructed lyrics unless they come out sounding natural, and most of them don't. Roy Harper is a good lyric writer; his words are so well thought out but they also sound natural. They belong. With some acts the music's great, the lyrics are fantastic, but they don't come together at all. I like rough and ready lyrics because to me that's the essence of rock and roll; I want that to be the essence of this band. If it's going to go above that, I still want to maintain the basic elements. We're going back for our roots, if you like, to the original Fats Domino band which had four horns, Little Richard . . ."

Which is no way to imply that's what the band *sounds* like, just that the anchor is there in the tangible form of a tough brass



"I'm with PAL — isn't this the right page?"

section. The decision for the horns was unanimous, helped along by a natural desire to reproduce on stage what had been so well navigated in the studio. Jon has got what he considers an excellent horn line-up, and they are regarded as regular members of the band, not as jump-up sessionmen.

The track 'Arabella', for instance, reflects Tony's frame of mind when the band moved into the Arabella Hotel, magnificent in its gloom and shabbiness and a sleazy little tenor sax solo fitted the mood of the song perfectly. The leader, Howie Casey, was nicked from no lesser a personage than Paul McCartney and he was given the

go-ahead to recruit the other three.

These horns, for those as yet unfamiliar with the album, are not by way of a constant background, but rather slide in and out of the picture during the appropriate breaks like choruses and so on. The whole arrangement is just what the band intend it to be, unusual and interesting.

The hook of the album must be the title, and this particular spurt of inspiration came from a hopelessly drunk American slumped over the bar at the Arabella. Wedged between Jon and Tony and gracing them in turn with blasts of fetid breath, he had occasion to use the phrase 'Alice in Wonderland' to describe a particular political revolution he envisaged. Jon misheard a mumbled hiccup as an 'M', and Tony went right off to fix up some lyrics to 'Malice' . . .

So there's Paice Ashton Lord for the time being. The British dates will be followed with the usual hectic round of European dates and recording (ideas already flowing!), then an American tour. PAL, it would seem, really does prolong active life. One parting shot. The album credits Paul Martinez as 'bass guitar and Hilda' — was this a scoop on a mysterious phasing unit for the bass??

"Ha ha ha. I don't know how that got on there. Hilda is his fantasy character. He will be sitting quietly and then he'll suddenly say 'It's getting too serious in here', walk out, and come back as Hilda — a rather revolting male impersonation of Hilda Ogden."

by Chris Simmonds

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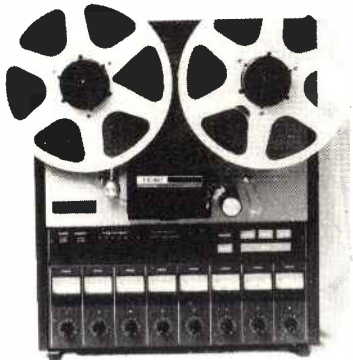
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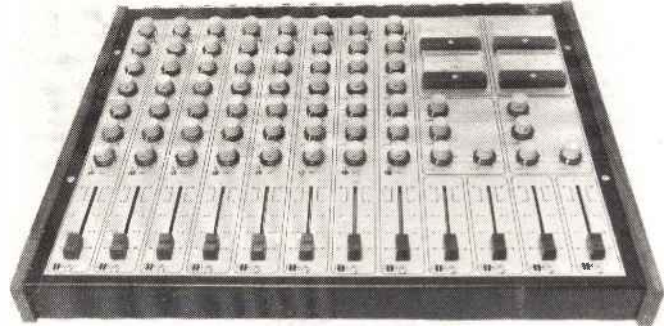
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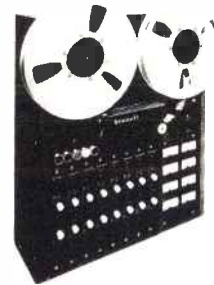
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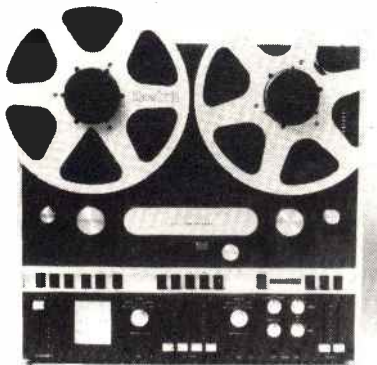
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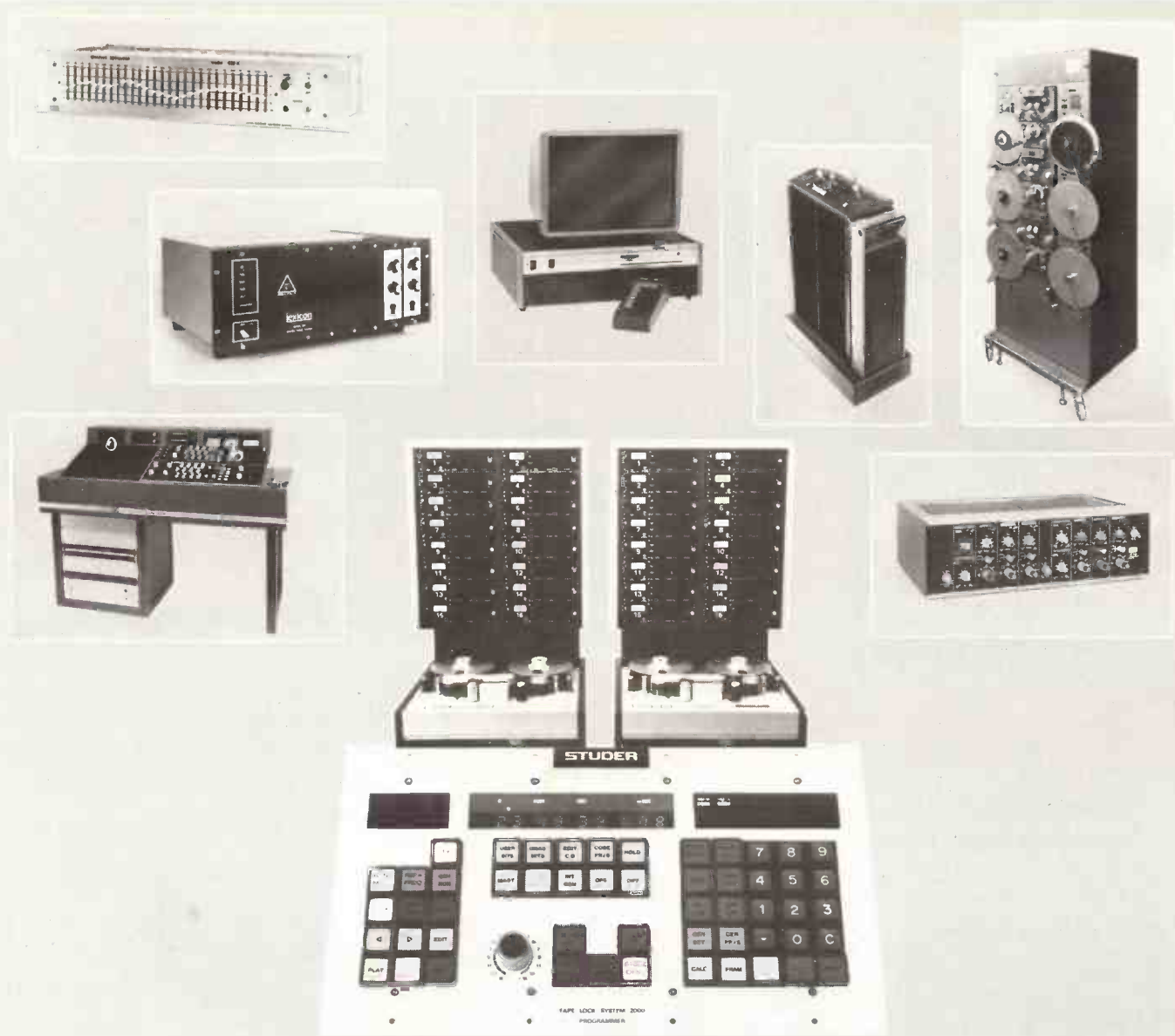
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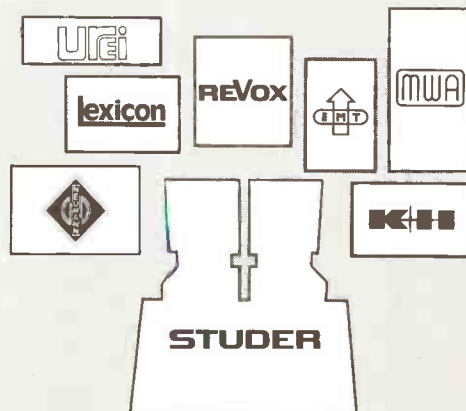
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# LANDSCAPE GALLERY

## Award-winning jazz-rockers in profile

A jazz-rock group called Landscape won the first Vitavox Live Sound Awards contest last December. On that occasion the only guests were members of the Press and various rockbiz personalities; most saw the group for the first time and were impressed. The award meant the tangible asset of a brace of Thunderbolt speakers and a trophy to be held for a year, as well as the bonus of having the official nod of approval from the influential sections of the industry. Landscape are taking full advantage of their one year's incumbency to make the vital first impressions on a potentially large audience. Besides, with the interest we at Beat have in their progress (our own Tom Stock and Paul Taylor worked long and hard on the pre-selection committee) we welcomed the immediate opportunity of investigating an unorthodox line-up of instruments and playing techniques. The quintet comprise John Walters (soprano sax and alto flute), Chris Heaton (keyboards), Richard Burgess (drums), Andy Pask (bass) and Pete Thoms (more horns): we cornered them and asked the obvious question first of all.

### Boxes

Everybody had been intrigued by the little boxes carried on the belts of the two horn players — what were they?

John: "We had the problem of blending two acoustic horns with an electric rhythm section. This was all the more acute as we have an orchestral way of thinking and we wanted to use the horns in the same way as

everything else. On top of which, the horns may be doing very different things on each number."

Rather than playing to mikes which are then mixed and put out through a PA, the front line use transducers on their instruments which are run into hip-level pre-amps. The span of volume, reverb, wah wah, fuzz and other pedals which the horns can then employ puts them in parallel with a lead

guitar, inconspicuous now by its absence. John claims he now has to sit down on occasions, otherwise he runs out of feet!

"There are other advantages," Pete followed. "You're in control of yourself and you can check yourself against the rest of the group for volume. Because of this you don't need to play as loud or as hard as you often find you're doing with PA. The volume pedal eliminates feedback, and in situations like John's flute you've more or less eliminated key noise. But the main thing is that, doing it this way round, we can get a true-to-life sound in the sense that it's an exact and controlled sound."

### Transducer

In the UK there haven't been many precedents. John's first introduction to personalised hardware was when he played with saxophonist John Williams. Dave Jackson from Van der Graaf Generator has been another occasional exponent, and two mainline jazz players, Don Rendell and Barbara Thompson are now joining the transducer generation. America is, but naturally, better versed, and most of Landscape's equipment is US bred.

John Walters uses a Selmer Mk. VI soprano sax with a Barcus Berry reed transducer fitted; and alternatively an alto flute made by Armstrong of Indiana with a Soundsetter by Ken & Ashton Tootal in the cork. These run into a customised pre-amp. After this point, both horn players have had to go through a trial-and-error process with equipment designed for instruments other than their own. John has at present a Sound City Concord 50W guitar amp, in conjunction with which he employs a reverb switch; a Schaller foot volume control; a Cry Baby wah wah; a Roland Bee Baa fuzzbox and treble booster — the latter used mainly with the flute for more presence.

Pete Thoms sports a King 313 trombone with a Bach 11C mouthpiece, custom drilled. This takes a Barcus Berry studio transducer leading to a Barcus Berry pre-amp and thence to a Pearly 100W guitar amp with reverb, volume, vibrato and a CSL wah wah. Additionally he hopes to add an octave divider and fuzz shortly. Ideally he would like to be using a bigger cabinet for bass and extra horns

continued over



Landscape in action during their winning performance.

## LANDSCAPE

for the treble end, as the trombone's range outstrips the guitar's both ways.

Chris Heaton plays a 1972 model Fender Rhodes electric piano into an H & MA 100W amp with reverb, finalising with two 12" JBL cabinets. Along with this he uses a Hornby Skewes fuzz box and treble booster: a Hohner volume pedal; an Ibanez phaser unit; and a Maestro ring modulator by Oberheim Electronics, California. Not surprisingly many people have wondered how he could get so much range out of a straight keyboard! Wouldn't it be simpler to go straight for a synthesizer? "Not at all," said Chris. "I prefer to exhaust the possibilities of what I've got first."

Andy Pask on bass reverts to a fairly conventional match of instrument and ancilliary equipment. He plays a Fender Precision, and remains well pleased by the solid sound off the pickups. This goes into a 100W Marshall valve bass amp, to which in large halls he adds a slave amp for extra depth, and emerges from Gauss speakers:

15" bins and 12" cabinets. Ready and available on the floor are an automatic wah wah in the form of a Mutron 3 envelope follower; an Ibanez phaser; and now on trial, a Cry Baby wah wah.

Last but not never on your life least, Richard Burgess takes command of a Pearl Dunafamily kit with two bass drums, six tom toms, a 14 x 6½" snare and a variety of cymbals by Paiste, Tosco and Avedis Zildjian. The kit was presented to him by Pearl about a year ago, but Richard confesses that once through with the novelty of such a size, he finds he's not often using its full capacity. The drums, for the time being, remain acoustic.

So that's Landscape. The group members have their outside interests too: Richard plays with Easy Street, Andy with Catherine Howe, and Pete with that rising Salsa lot Spiteri, and all three make up the 24 hours of the day with session work. Chris teaches part-time at the Guildhall College of Music while John continues his composition arrangement work. A dichotomy? I asked Richard. "No, not a dichotomy. More like a diversity."

Landscape have appeared on the horizon. Pray silence...

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816A.  
 21½" H 30W 26D  
 1 x 15"  
 AVAILABLE FITTED WITH  
 418-8H 150Watt 45-8000Hz £197.00 EX VAT.  
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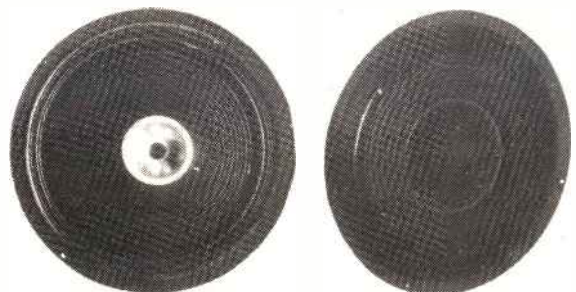


812A.  
 18½" H 24W 20½" D  
 1 x 12"  
 AVAILABLE FITTED WITH  
 417-8H 100Watt 60-8000Hz £171.50 EX VAT

## STAGESOUND



ST1.  
 A powerful but compact top to add sparkle to any system. Particularly well suited as a H F system for use with the 812A.  
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 Tweeters are available seperately as Model CP 10  
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	ST1275GP	ST1275TC
RMS	75Watts	75Watts
RESPONSE	40-8KHz	40-15KHz
IMPEDANCE	8 or 16	8 or 16
VOICE COIL	2"	2"
DIAMETER	12¾"	12¾"

# THEATRE PROJECTS

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# INSTRUMENTAL NEWS

## ELECTRO-HARMONIX FROM EASTWOOD

Until recently, the extensive range of Electro Harmonix effects units and pedals has only been available from a limited number of dealers in this country who have been importing them direct from the States. This has led to considerable confusion over prices and availability etc. However, the whole Electro Harmonix range is now to be distributed in the U.K. by the new Eastwood Music Company, who will be responsible for fixing the UK retail prices. Eastwood join the increasing number of musical



companies to choose the Surbiton/Kingston area as their base. Together with the Hiwatt and Soundout manufacturing companies and the Simon King Music retail outfit, Surbiton is certainly establishing itself on the musical map. Enquiries are invited from dealers, seeking franchise for this popular range, and Eastwood will be happy to send readers catalogues, price lists and details of their nearest stockist. Their address is: Eastwood Music Co., P.O. Box 114A, Surbiton, Surrey KT6 7SN. Telephone 01-330 4558.

## BRUCE BOLEN GIBSON DEMO

Bruce Bolen, the Product Development Director of Gibson and an excellent guitarist, treated guitar players of all persuasions to an entertaining display in London's Horseshoe last month, when he played and explained the various features on a number of new and establishing Gibson models. Bruce has become a very familiar figure through his similar demonstrations around the globe and his close association with such artists as

B. B. King, Howard Roberts, Les Paul and Johnny Smith. On this occasion, he put the latest models like the Marauder, G-3, L6-S and Ripper through their paces with the help of the new Maestro effects pedals. As part of the display he mentioned Gobson's individual pick-ups, now numbering no less than twenty five, and supplemented this with his own humorous version of the chicken scratching and gutbucket playing styles!

▼ *Bolen puts the Gibson ES-175TD through its paces during the Norlin clinic.*



Electronics operate from Postbus 208, Huizen, 1340, Holland, and have undertaken to distribute Custom to retailers at competitive terms whilst also offering a comprehensive back-up service.

## HENDRIX LIVES!

Colin Fisher of Kingfisher Music continues to make startling inroads into the weird and wonderful world of advanced electronics. His latest assault on the susceptible novelty market is his new Acme fast run pedal — "for those bugged with not being able to play those fast runs." This 'computerised' unit, despite being quite empty within its smart silver casing, is fast becoming renowned in Fleet and environs for its ability to programme any given well-known guitar lick and spew it out into the amp at unbelievable speed.

Thus, with a dextrous click into the 'Hendrix' position and the speed button towards high, the budding guitarist may stun himself with a fastwind regurgitation of his own and Jimi's riffs rolled into one. Despite the fact that the unit only works when Colin demonstrates it with his back to the eager local buyers, the Acme is arousing phenomenal interest.

## BELL ELECTROLAB

Bell Electrolabs, recently moved to Stokenchurch, Bucks, have just announced several new effects developments.

This Electrolabs modular effects system has been designed to neaten up the on-stage clutter of effects pedals that exists today, at the same time as reducing background noise and improving reliability. Each Electrolabs low-noise effects module interconnects to allow the absolute minimum of jack leads. One simply plugs into the first effect and out of the last. The order of effects is interchangeable and the variety of sounds is surprising. All Electrolabs modules are compatible, and can be used singly or simultaneously, and have visual on/off indication, using light emitting diodes. The interconnection between modules is made by using nylon and sprung steel catches that hold

## CUSTOM IN HOLLAND

Custom Sound announce that they have secured the services of a distributor for the important Dutch market. After lengthy negotiation Mr. Kees

Bakker of HB Electronics came over to the Custom Sound factory in Oswestry in early February to finalize the details and arrange the contracts. HB

# HAMMOND EXPAND SPINET

Hammond organs have recently made several expansions to their product line. The first is their so-called 'note-a-chord', an innovation which allows anyone, when playing 'one finger' or traditional chords to lock the keys in the down position. The note will continue to sound even when the hand is removed from the lower keyboard. For the beginner, Hammond boast that 'note-a-chord' develops rapid understanding of chord shapes and structures by visual reference. It is currently incorporated in models 9722KM and 9822KM.

Hammond have also introduced two new spinets to complement the product range in the £2,000 to £3,000 bracket. On the model 8022 traditional and new combination harmonic tonebars are joined by preset tabs, full percussion, Auto-Vari 28, Autochord and 20 one finger chords. The 8122 is the de-luxe version.

The lower end of the spinet market, meanwhile, has been given a more competitive edge with Hammond's introduction of the new Cavendish 1500. As well as 'easy play' and a variety of traditional voices, the 1500 also offers a special percussive section including piano, clavichord and spinet piano on the upper keyboard. Animation consists of vibrato slow/fast

and rotor slow/fast. Slider controls give individual adjustment for reverberation, pedal volume, overall volume and keyboard balance.

Finally, Hammond have introduced their touch tempo feature, a gadget which automatically programmes the Auto-Vari to exactly the speed required.

## Next months surveys:

Lighting

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▼ The Custom Sound distributors deal (bottom left hand page) tied up with L-R Kees Bakker of HB Electronics, with Richard Jeffries and David Gutteridge, both of Custom.



# S ANNOUNCE 'NEW LOW-NOISE EFFECTS MODULES'

the units positively together, simultaneously making all electrical connections via DIN connectors.

The modules (all reasonably priced), in current production, are a 5-segment phaser, a 10-segment multi-phaser, fuzz, vibrato, envelope follower (automatic wah-wah), and finally, a flanger, which gives on-stage, those elusive sounds unobtainable outside the recording studios, such as the superb "sky-phasing".

Shortly available will be a unique mains-powered control unit, containing graphic equalization and noise gate, into which all our effects will plug. The control unit will power all the effects with their respective voltages (thereby eliminating batteries), and will enable series/parallel mixing to make this the most complete on-stage effects system available today.

The Mark IV voice box is

another introduced from Bell Electrolabs, and is the latest version of the accessory that enables speech to be obtained from electrical musical instruments. Particularly suited to guitar or keyboards, the voice box is a pedal accessory that fits after the amplifier and sends the sound up a plastic tube which attaches to a microphone stand, into the mouth of the musician. The mouth is then shaped to alter the sound, which is picked up by the microphone and sent out over the P.A. system. The latest model incorporates power limiting, in case of overload (both to the unit and the user) i.e. although the amplifier to which the unit is connected may be operating at high level through speakers, when the unit is brought into operation, a lower level will be sent up the tube, thus ensuring comfortable and feedback-free operation. Another new feature is LED

visual indication, to show when the unit is in danger of overloading.

In the event of overload, the unit will blow it's own fuse. The amplifier is loaded constantly at all times and the drive unit is

protected against bass peaks. Many effects are possible including: speech, phasing, Wah-Wah, tremolo, fuzz, and with practice, all can be achieved at once.



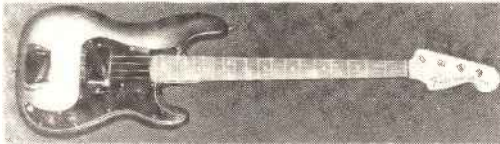


# SOUND PAD

MUSIC CENTRE

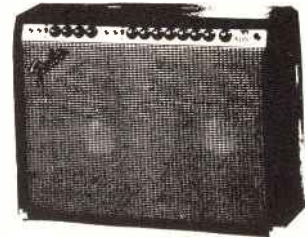
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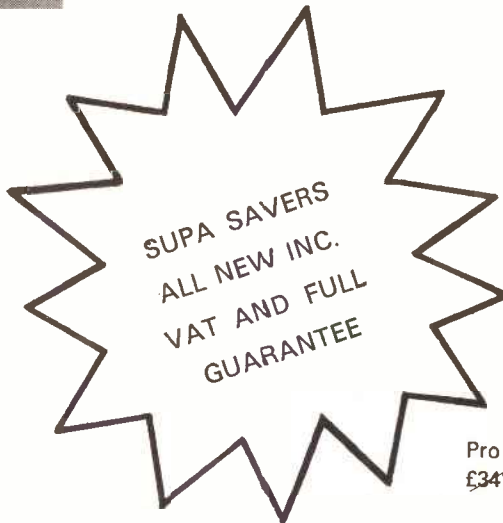


Fender Strats any colour + trem.	£295
" Teles " "	£245
" Prec. Bass " "	£250
" Jazz Bass " "	£295

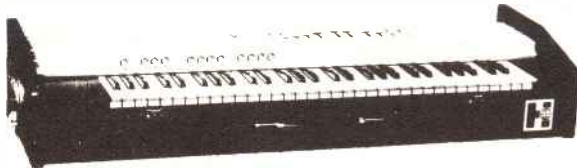
Twin Reverb  
~~£430~~ £330



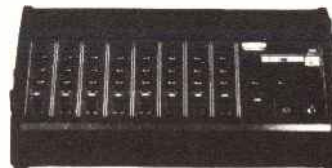
Mini Moog  
~~£1150~~ £895



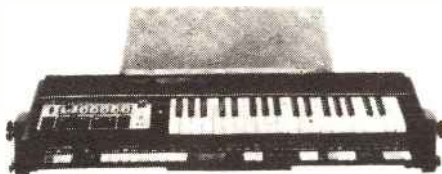
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+ 120 watt amp  
£412 £275



Roland		
SH1000	<del>£560</del>	£480
SH2000	<del>£670</del>	£590
SH3A	<del>£566</del>	£495

Roland AP2 ~~£45~~ £40 Jet Phaser ~~£75~~ £68



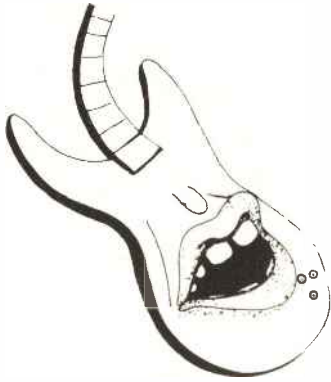
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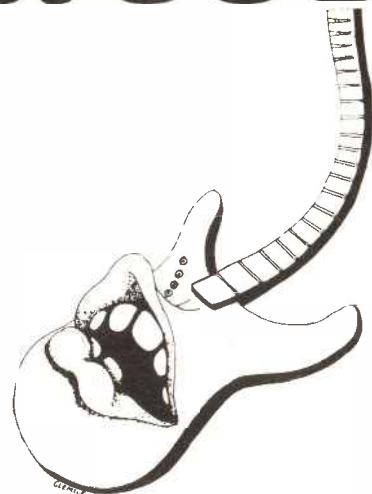
Opening Hours: 9.30 - 6.00 Monday to Saturday

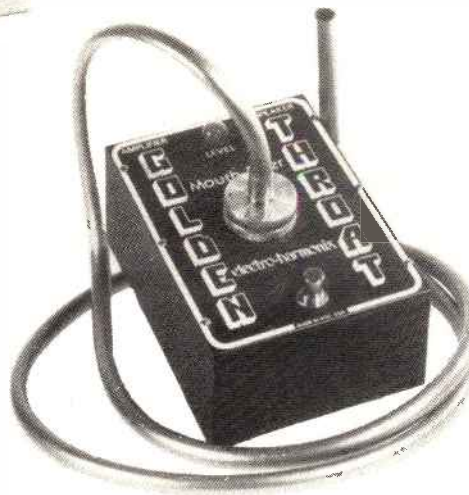
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electro-harmonix



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<i>Crying Muff Fuzz/Wah Pedal</i>	<i>£43.95</i>	<i>Golden Throat Mouth Tube</i>	<i>£59.85</i>
<i>Doctor Q Envelope Follower</i>	<i>£18.99</i>	<i>Memory Man Solid State</i>	
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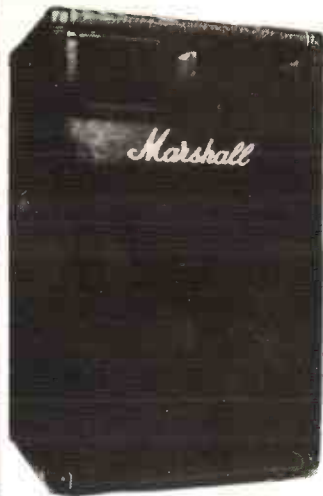
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Texan	28.50	24.25	N/A	WEM Dominator Bass - 15 watts	108.00	91.85	9.18
EKO Navajo	47.30	39.00	4.00	WEM Dominator 30 watts Reverb	165.00	139.95	13.99
Derado Dreadnought by Gretsch	68.30	58.00	5.80	Top 50 Combo	138.08	115.95	11.59
<b>ACOUSTIC GUITAR - 12 String</b>				Yamaha G25112 - 30 watts Reverb	159.00	129.00	12.90
K12 String Jumbo	39.69	33.73	3.37	Yamaha G50112 - 50 watts Reverb	229.00	195.00	19.50
EKO Navajo 12	54.90	46.66	4.66	Yamaha B50115 Bass 50 watts	275.00	235.00	23.50
Derado 12 by Gretsch	68.30	54.50	5.45	Yamaha G100B212 - 100 watts Reverb	299.00	255.00	25.50
EKO Ranger 12	64.90	55.20	5.52	Yamaha B100115 Bass - 100 watts	365.00	310.00	31.00
EKO Ranger 12 Electric	81.20	69.00	6.90	Hiwatt 50 watt Lead Combo	202.55	172.00	17.20
<b>ELECTRIC 6 String Guitars</b>				Orange 50 watt Reverb Twin	321.66	269.00	26.90
KE100 Single pick up (Sunburst)	27.50	23.25	2.32	Hiwatt 100 watt Lead Reverb	267.84	227.00	22.70
Montana 'S.G.copy'	37.50	31.95	3.19	Marshall 2040 50W Artist Reverb	249.85	212.50	21.25
Avon 'S.G.copy'	69.50	59.00	5.90	Marshall 2200 100W Super Transis. Lead	263.65	224.00	22.40
CMI Gibson 'Melody Maker copy'	70.06	59.55	5.95	Marshall 2077 100W 4X12 Transis. Bass	287.95	244.75	24.47
CMI 'Telecaster copy' with Maple Neck	84.69	71.98	7.20	Fender Twin Reverb	416.59	354.00	34.40
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Shergold Masquerador Custom	150.40	127.95	12.80	Top 50	95.58	81.25	8.12
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Fender Stratocaster, Maple Neck	345.00	293.00	29.30	Marshall 1986 50W Valve Bass	175.00	148.75	14.87
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Gibson SG Special, from	321.00	269.00	26.90	Marshall 1993 100W Valve Bass	214.95	182.95	18.29
Gibson SG Standard, from	402.00	339.00	33.90	Hiwatt 100W All purpose (valve)	177.44	149.00	14.90
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Gibson Les Paul De Luxe, from	505.00	429.00	42.90	Orange 80W Graphic Valve Amp	189.00	159.95	15.99
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Avon 3407 'Jazz Bass copy'	76.95	65.40	6.54	Hiwatt 4 x 12 (150watt) Cab.	187.48	159.35	15.93
Shergold Marathon Bass	176.03	149.95	14.99	Hiwatt 2 x 15 Bass Reflex Cab.	194.18	165.05	16.50
Shaftesbury Stereo Ricky copy & case	199.95	169.95	16.99	Orange 4 x 12 Cab.	171.39	145.95	14.59
Fender Precision Bass, rosewood neck	294.00	249.00	24.90	Orange 2 x 15 Bass Reflex Cab.	235.62	199.00	20.00
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Gibson Ripper, from	394.00	334.00	33.40	Marshall 2043 2x12 & 2x10 Cols. 200W	299.95	254.95	25.49
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<b>COMBO AMPS</b>				Yamaha YES700 6 Ch.Stereo Mixer			
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VOX 10 watt Battery/Mains Practice Amp	47.75	39.99	3.99	Orange 130watt 6 channel Mixer/Amp	271.41	229.00	22.90
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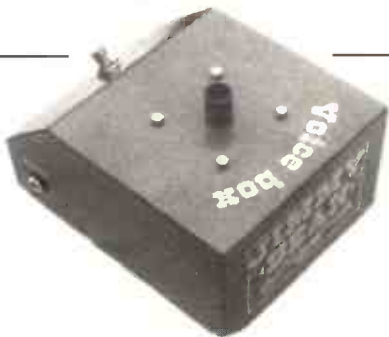
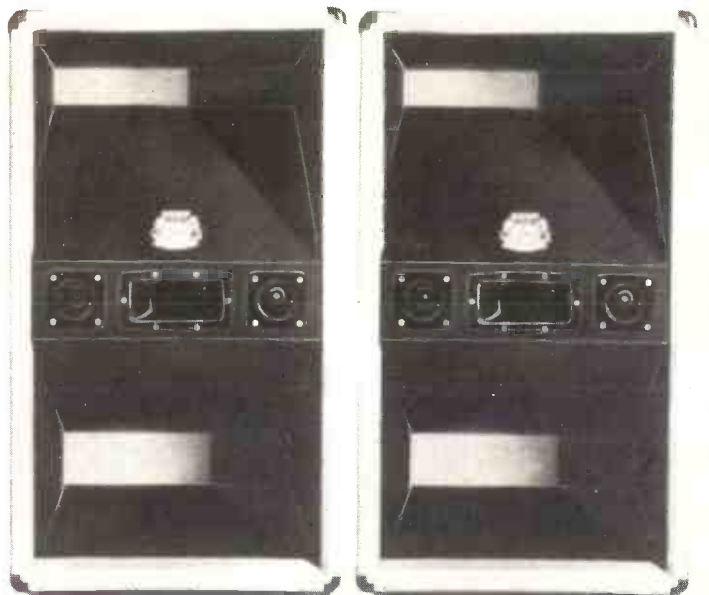
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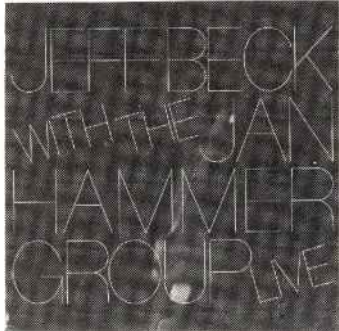
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# album reviews



**JEFF BECK WITH THE JAN HAMMER GROUP LIVE**  
EPIC EPC 86025

At last. First we had Beck dropping the rough and ready axework and dipping into marinated jazz-funk. Then we had Hammer giving the pyrotechnics a tea break and giving more in the way of commercial flash funk. Then the mutterings — who was sounding like who? — who got to a lick first? — and then the obvious get 'em together.

So here they are, together after all, the various live get-togethers encapsulated on disc: exhilarating, fragmented, brilliant, untidy, all over the place, demanding as hell.

Beck leads with his and Max Middleton's 'Freeway' jam from his first jazz-funk album 'Blow By Blow', referring briefly to the original version before the skeletal riff gets torn apart by Beck's howls of anguished feedback and guitar noises of old. Hammer bides his time, restlessly filling in a few of his old flash riffs, waiting for his go under the blinding spotlight.

'Earth' ('Still Our Only Home') puts him up front immediately, and this time Beck has to struggle with being loud and decorative wallpaper, but wallpaper nonetheless. Neither Beck nor Hammer is a backing musician — no way. Both times the songs are jagged, Hammer's band keeping pace as best they can.

'She's A Woman' hands back to Jeff, here even further away from the Lennon/McCartney original than its first Beck outing on 'Blow By Blow'. The voice box is in there, set against a rather strange and gangly

reggae backing. Jeff dangles the 'melody' and then kicks back into the noises again. 'Darkness' ('Earth In Search of a Sun') is the concession to Hammer's earlier stance.

It ties in thematically with 'Still Our Only Home' and is the sole representative of 'The First Seven Days', an album that was really explorative in nature and toying one last time with the mini-concept synth album before moving on to the simpler 'Oh Yeah?'. The track is finally seductive, easing itself in between the more frenetic jostling of the other tracks.

'Blue Wind' ties up the loose ends, closest of all to its previous existence as a Hammer/Beck collaboration on 'Wired'. Perhaps that's it. 'Blue Wind' was a joint effort all along the line, not one man's opus with a second masterbrain.

But let's face it — Hammer and Beck could never live up to expectations that were desperately high. The live get-togethers were never more than massive pyrotechnical jams; on a steaming Sunday night in a buckling Roundhouse time stopped dead, but on disc we've all got to struggle a bit harder. Anyone who's been waiting for this one will have difficulty deciding if they can leave it for a better day after all. I had to listen, just in case.

C.S.

**MUDDY WATERS**  
**HARD AGAIN**  
**BLUE SKY 81853**

There's been a lot of moaning recently about how the Blues has become no more than a museum, a museum with old black men on display and a crowd of young white boys who've paid to get in wandering aimlessly around. Well, I suppose that's the way a critic or a historian must look at it; but anyone who feels depressed about the state of the Blues has long since stopped listening to it in favour of reading about it. Of course all the great old men of the genre are dead — Jimmy Reed only last year, for example, and Otis Spann not long before — but you're never going to make the music truly

"ethnic" again, without sending those blacks down to forced labour in the South, and that's about as likely as a return to the Middle Ages. The thing to do is to enjoy the old music, and also the music that's still being recorded by the survivors. Like this new Muddy Waters album.

One of the many good things about this album is the fact that it was produced by Johnny Winter, a man who has always worn his albino skin like it was black. Unlike so many white blues-rock musicians, Johnny has never strayed from his roots. Taught to play at an early age by bluesmen in Texas, he never had to discover it like a lot of us did, through the medium of the Yardbirds and the Rolling Stones, or even, for younger audiences, Led Zeppelin. Winter plays on the album as well as producing, and in both capacities he is great. His 59-notes-to-the-bar scabbling style has been jettisoned here; in its place a slower and more homespun approach is brought out of him — no doubt through his respect for Muddy, who seems to thoroughly enjoy himself throughout. *He* doesn't seem to worry about the fact that Johnny ain't black.

'Mannish Boy' opens side one, and it jerks you right out of your armchair. No Frank Chacksfield-style B.B. King strings. No smooth soloing for a



clean 24 bars between verses. The song mounts a full-scale assault on the dictate that says this thing could be played like it was chamber music. 'Mannish Boy' is a grinding electric stomp on a single riff, as gaunt and uncompromising as a handsaw, with J.W. answering Muddy's lyrics with roars and screeches in the background. 'Bus Driver' is a mean, loping 12-bar on which Winter plays slide guitar, his notes blending with those of James Cotton on the harmonica and Pinetop Perkins jangling away on the piano. Muddy is in buoyant spirits. "Cotton, I need some help there, baby," he hollers as James launches into another solo.

The tracks on 'Hard Again' were obviously laid down in a single take. Many of the songs end up to the sound of whooping and bits of studio backchat, thus giving it a nice natural feel. "That's it, yeah, that's it," apologizes Muddy after a very brief version of Willie Dixon's 'I Want To Be Loved'. Winter has also mixed everything up equally, so that it isn't always easy to tell who's playing the solo at any given time. This is a good technique, since the musicians are superbly integrated as a band.

'The Blues Had A Baby And They Named It Rock And Roll' is the title of the first track on side two, and it really sums up how we should look at the relationship between the two. Maybe the Blues has grown old and set in its ways, but it's up to the young men of rock and roll to show a little bit of respect, and appreciate that the generation gap is smaller than they thought.

P.D.

**WEATHER REPORT**  
**HEAVY WEATHER**  
**CBS 81775**

First, a confession: this was the first time I have heard the music of Weather Report. The exhortations of friends and colleagues alike did not encourage me to investigate, the reason being that I felt somehow that it was "funky music", i.e. that oh-so-dreary two-notes-on-the-bass stuff with the drumming as tight and efficient as a machine gun, and very little besides. All of which goes to prove how wrong a man can be.

Let it be made clear that Weather Report have hardly anything to do with rock, apart perhaps from its technology. Keyboard player and co-leader Zawinul plays an ARP 2600 and an Oberheim Polyphonic as well as the usual electric and acoustic pianos. Wayne Shorter, co-leader and reeds player, has this time restricted himself to soprano and tenor saxes, though the band's last outing ('Black Market') saw him experimenting with the lyricon. Jaco Pastorius, the bassist, is one of the new school of bass players who have made a conscious effort to expand the role of that once-neglected instrument. His playing is technically quite brilliant, particularly on tracks like his own 'Teen Town' and 'Havona', in which he combines melody with speed of execution in a very pleasing way, since he does not simply play the notes but gives them a bit of a tweak here and there for emphasis.



Two new percussionists join the line-up for 'Heavy Weather' — Alejandro Acuna on drums and Manola Badrena on assorted percussion. They are used tastefully — not as a kind of rhythmic battering ram, but as restrained and inventive accompaniment. In fact the real rhythm work is often done by Zawinul, who provides a huge variety of keyboard backcloths for Shorter and Pastorius — and sometimes for himself, as on the beautiful slow and languid 'A Remark You Made', which sees Shorter too in a mellow mood.

If you want a comparison, I would say that the nearest equivalent to the music you'll find here is that of the Crusaders, though more listenable and thoughtful, and altogether more jazz-based; sometimes it veers towards Hancock, and once to Santana, in the amazing percussion duel between Acuna and Badrena which comprises 'Rumba Mama'.

'Heavy Weather' is an album which sounds better the more you familiarize yourself with it. I for one, am a new convert.

P.D.

#### ENGLAND GARDEN SHED ARISTA ARTY 153

I was dozing fitfully one Saturday afternoon not long ago as Fluff Freeman's radio show babbled a succession of 'Eep, Rainbow, etc. from the speakers, when something jerked me clean out of my armchair. Not a half-time football score, nor a drawing pin left carelessly inverted on the seat, but a piece of music called 'Midnight Madness'. Listening now more attentively I discovered that the band was none other than England, that group of arrogant young men who have been threatening to come up with something like this for quite a while.

When the album arrived a few days later in the Beat office I therefore grabbed it with keen anticipation, determined to give it a spin as soon as possible. 'Midnight Madness', the

opening track, was followed by a quiet piano introduction to 'Three Piece Suite', and it was at this point that a puzzled frown flitted momentarily across my otherwise placid features. The primary influences on the band are clear: Genesis, early King Crimson, Yes during their 'Time And A Word' days . . . but when you listen carefully to the structure of the tunes, the lyrics, the basically straightforward arrangements, you begin to realize that you're listening to something out of the ordinary.

Naturally, there are a few complaints to get off the chest. The album is self-produced — not always a good idea for a new band without any great experience of recording. A producer might, for example, have replaced a lot of the Mellotron sections with a strong authoritative Hammond, especially on the slow section of 'poisoned Youth'. He might also have fattened the sound in other places with a bit of double-tracking, or a bit of harmonizing, and got them to re-record the odd wavering vocal. These, however, are my only reservations. At first it seemed that the sound was altogether rather thin, considering the fairly involved nature of the songs, but this seems to have been a deliberate attempt to get away from the dreadfully artificial effect that invariably results when bands spend too much time on overdubs (and that means *you*, Brian May). Keyboard player Bob



Webb comments — rightly — "We'd always felt that the band should sound like four guys playing and not thirty." This proves that the tunes themselves are strong enough to require dressing up in tinsel — choirs, orchestras, magnesium flares and so on. The music is also free from bombast — the flailing cymbals and monster keyboard chords that could so easily signal the end of each little master piece are mercifully absent, i.e. these boys have taste as well as ability.

Nevertheless, I remain puzzled and intrigued, and in-

creasingly aware that it will be necessary to see them live in the near future. As the name makes clear, they do *not* play good ol' rock'n'roll, but profoundly English music. It's dramatic, spooky and inventive, but above all melodic. And you're going to be hearing a lot more where this came from.

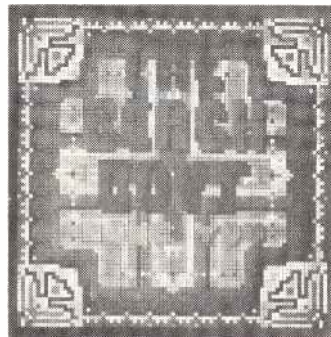
P.D.

#### THE BEACH BOYS THE BEACH BOYS LOVE YOU REPRISE K54087

OK, so the Beach Boys have been playing together for 160 million years, and it's getting to sound like it. 'Must admit that it's been some time since I've been able to get into their stuff, but this appears so shallow that getting into it would be damn difficult even if I were able to like it.

The album comes complete with a turgid dedication from the boys to Brian, recently extricated from his hermit-like existence in a bedroom 'somewhere in America' which, quite honestly, is where he should consider returning to. Still riding high on the crest of last year's wave created by the celebrations surrounding their 15th anniversary, the band will undoubtedly ride out the little storm I can brew up in their faces and go onto many a front cover of Woman's Own, but hopefully on route there they'll take another listen at this new record.

So specifically, what's wrong with it? For a start the songs are unmemorable in themselves, and secondly the arrangements and production just don't appear to be in the same war, let alone on the same side as the music. The lead vocals are all strained and husky, and the harmonies, once the pure joy, once the breath-taking genius of the band, are slap-happy and untidy. There are too many unnatural sounds, things that sound like run-down carnival steam organs chugging away in the background almost at the



wrong speed, and the whole lot moves along at a snail's pace, just slipping over the gaps between the tracks to notch into the next groove with a lonely chunk.

Lyrics are totally absurd in many places — honking down the highway and ding and dang, bits about women smelling if you love them etc. etc. The voices are treated flat and harsh, the backing spacey with nothing to join them together.

I think it's sad that one of the great American bands of the sixties believes they can continue in this way, destroying credibility with every note. God Only Knows what they'll do next.

All characters and events in this review are fictitious and bear no resemblance to people living or dead. The reviewer is also fictitious.

T.V.S.

#### SOUTHSIDE JOHNNY AND THE ASBURY JUKES THIS TIME IT'S FOR REAL EPIC EPC 81909

Well I thought last time was for real as well, but that doesn't change the fact that Southside has come up with another steaming hot album, burstin' at the grooves with energy and soul. As before most of the tracks are written by producer and occasional guitarist Steve Van Zandt — in three cases co-credited with Asbury Park's own local boy Bruce Springsteen. The latter's contributions to the last album ('The Fever' and 'You Mean So Much To Me') were amongst its highpoints, and it's good to see Bruce and the excellent Van Zandt teaming up this time.

As long as you're prepared to accept that this band flaunt their roots rather than try to hide them, you won't be worried by their "lack of originality". It's r & b from the fifties and sixties — James Brown, Otis Redding, Arthur Conley et al — the kind of music that was finally swamped a few years ago by disco-funk, or else gutted and cleaned up and ultimately swept away by bland oceans of violins. If only for revitalizing a dead or dying style, Johnny and the Jukes are to be eternally thanked; it is a style more accurately reflective of urban America than any amount of mechanized disco crap, because it is music for humans rather than androids. Maybe it comes from a time when the cities of America had not yet started to die from the centre outwards, as the violence and the expense drove everyone away to the suburbs.

# album reviews



The band consists of a bunch of ageing street kids: check the cover — it could be a still from West Side Story, with the guys striking macho poses against a backcloth of graffiti, scrawled on the wall of a seedy theatre. The music is equally gritty: rasping horns, acidic guitar, Johnny's somewhat strangled vocals — not hitting the notes too perfectly in places, but that's how we liked it. If ever they wheel in a producer who tries to "clean up" the sound, the heart will disappear from the music.

The title track is one of Van Zandt's songs, and perhaps his best on the album, along with the haunting 'I Ain't Got The Fever No More'. There is good entertainment in 'Check Mr Popeye', recorded with the aid of the Coasters, who sing a marvellously inane back-up to Kenny Pentafallo's lead vocal. Kenny talks the words in a voice reminiscent of 'The Monster Mash'. On other tracks the Satins and the Drifters are brought in to add some fine vocal variation. This is especially effective on 'First Night'.

Southside is also adept at the soul rap (e.g. on 'How Come You Treat Me So Bad' with Lee Dorsey on the first album). He has a way of introducing songs with a solemn protestation of his emotional state: "I know you guys bin talking 'bout how I ain't hangin' out like I used to . . . well, that's because, etc." Needless to say, it's on account of his baby.

Pairing the Jukes with Graham Parker and the Rumour a while back was a shrewd idea, since there are many points of comparison. And if you like

Parker, why not give Southside a chance? You might just like what he's doing. P.D.

## BAD COMPANY BURNIN' SKY ISLAND ILPS 9441

There are no two ways about it this time — Bad Co. are running very dry on new ideas, and the riff recycling machine is working overtime despite Burning Sky being just album number four. First was 'Bad Company', flawed but exciting as the first release of a potential supergroup. Second was 'Straightshooter' with just the right balance of enthusiasm and assurance — it remains by far the best. 'Run With The Pack' suggested the 'where to now?' syndrome, and so we come to 'Burnin' Sky' which poses the same question, but with even less hint of any satisfactory answer. The whole album has a drowsy feel about it, and, although a dangerous speculation, could simply be one obvious manifestation of this drought. Presumably some chips are stacked on the opener and title track, but it proves to be an appropriate encapsulation of the whole album, drifting from one Bad Co-ism to another without the fire that previously rescued the music. Mel Collins takes his customary guest spot on sax. There is one short track of nonsense at the end of side one ('I Love To Go A-Wandering') which is not funny (smack, smack) and perhaps the final words should go to Mick Ralphs (or maybe Paul Rodgers) in 'Man Needs Woman'. "A man needs a woman, yeah, a woman needs a man . . ." I'll have to think that one over, lads. C.S.



## RITA COOLIDGE ANYTIME . . . ANYWHERE A&M SP 4616

Now I've got to admit in the first sentence that I like Rita Coolidge. Her sultry voice and distant-eyed face do things to my adrenalin flow, and her choice of material never fails to make me nod in appreciation. 'Anytime . . . Anywhere' is another good example of Rita's rare singing talent, and her ability to sound as if she doesn't give a damn about the song while sounding as if it's the last one she'll ever sing, all at the same time.



The lady did her groundwork in a Baptist church choir starting at the age of two, and progressed singing with Delaney and Bonnie, and the legendary Mad Dogs and Englishmen tour, to work on albums by Eric Clapton, Dave Mason, Graham Nash, Stephen Stills and Booker T. Then she met and married one Kris Kristofferson and has since recorded eight albums. 'Anytime . . . Anywhere' has a couple of numbers which really speak volumes for her extraordinary approach: Boz Scaggs' 'We're All Alone', and the magic 'I Don't Want To Talk About It' written by the late Danny Whitten of Crazy Horse. Rita sings that song in a way which would have made Danny smile and maybe wonder if it was all worth it.

Help on the album comes from, among others, Booker T Jones' immaculate keyboards and arrangements, and a favourite bass player with me, one Lee Sklar. (For proof of his laid-back playing try hearing an instrumental album called 'The Section' which he recorded with Russ Kunkel, Danny Kortchmar and Craif Deorge for Warner Bros in 1972.)

The album opens with an excellent interpretation of 'Your Love Has Lifted Me Higher and Higher' and gets better from there on.

It's not rock and roll, but it is good music, played and sung with feeling and perfection, just the ticket for the late night train to sleep. T.V.S.

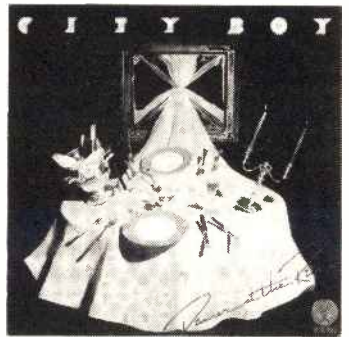
## CITY BOY DINNER AT THE RITZ VERTIGO 6360 136

If the space devoted to the 'new wave' in the national and weekly papers had been used to publicise new bands like City Boy we would hopefully now be in the middle of a new wave that's worth devoting all that space to. Instead the punks seem to get away with all the loot, while the good guys are left holding the music.

City Boy's debut album last year promised a lot, offered many differing and complementing styles, and 'Dinner at the Ritz' comes damn near to delivering all the goods on the same plate; but not quite, and that in itself is good news.

City Boy, a Birmingham band, can rock with the best of them, write sensitive and amusing songs, arrange thoughtful and warming backings, sing high harmonies accurately and excitingly, and all in all come across as a band that's worth listening to, and worth listening to hard and long.

'Momma's Boy' and 'Good-bye Blue Monday' have the rock and roll aspects tightly buttoned up, and 'The Violin', although slightly over-produced perhaps, is a sensitive soft song, delivered with a care and patience that's sadly lacking in so many so-called innovative out-



fits. Mike Slamer again shows himself to be a guitarist of some standing, tasteful and not over-playing, but in complete sympathy with the message that's being put across — and that is that Birmingham is on the map again, that rock and roll is not a dying concept, and that to sound different you don't have to lie on your back with a badly tuned Les Paul copy with face full of custard — or is it make-up?

Difficult to listen to at first, because it demands listening, but it delivers its enjoyment after a couple of spins. Just keep it spinning.

T.V.S.



**AMERICA  
HARBOR  
WEA K56351**

America are very big business in America — that's made obvious by the enormous colour pull-out that arrives with this album, depicting the lads playing to a rippling sea of faces in the huge Anaheim Stadium. But, 'Horse with No Name' aside, they've failed to make an appreciable impact over here, despite the profusion of albums they've pushed out over the last six years or so. Perhaps they've got a theory that if they write sufficient numbers of songs they'll come up with a good one every so often.



Now I remember the first album they made very well indeed, and it still finds its way on to my turntable with an amazing regularity. That was a breath of fresh air back in '71 containing a number of superb songs — 'Sandman' and 'Three Roses' especially — and seemed to promise a strong musical force that would be with us for the rest of the decade. Now, they're still here, but the material is weaker, and no amount of superb production can hide that fact.

And the production really is clinically brilliant. America record all over the place, but almost invariably mix at Air in London, are always produced by George Martin himself, with Geoff Emerick engineering. Now with that sort of back-up you can be sure the technical and artistic sides of their music are well taken care of — actually, that's an understatement, because 'Harbor' sounds so good that the quality of the music itself stands out so poorly against the armoury of experience that has committed it to vinyl.

There are no outstanding numbers at all — it's all typically America, soft acoustic rock, lots of clever harmonies and backing, lolloping bass runs, lyrics that don't demand leafing through the encyclopaedia, occasional acoustic lead riffs that

run on pleasingly: but that said, there's no fire, and hardly any inspiration. They seem to know that the recording can save the material, but to the point of ignoring the material itself. It's 'nice', familiar, and soothing — but little more.

T.V.S.

## SHORT CUTS

**MR BIG  
MR BIG  
EMI EMC 3171**

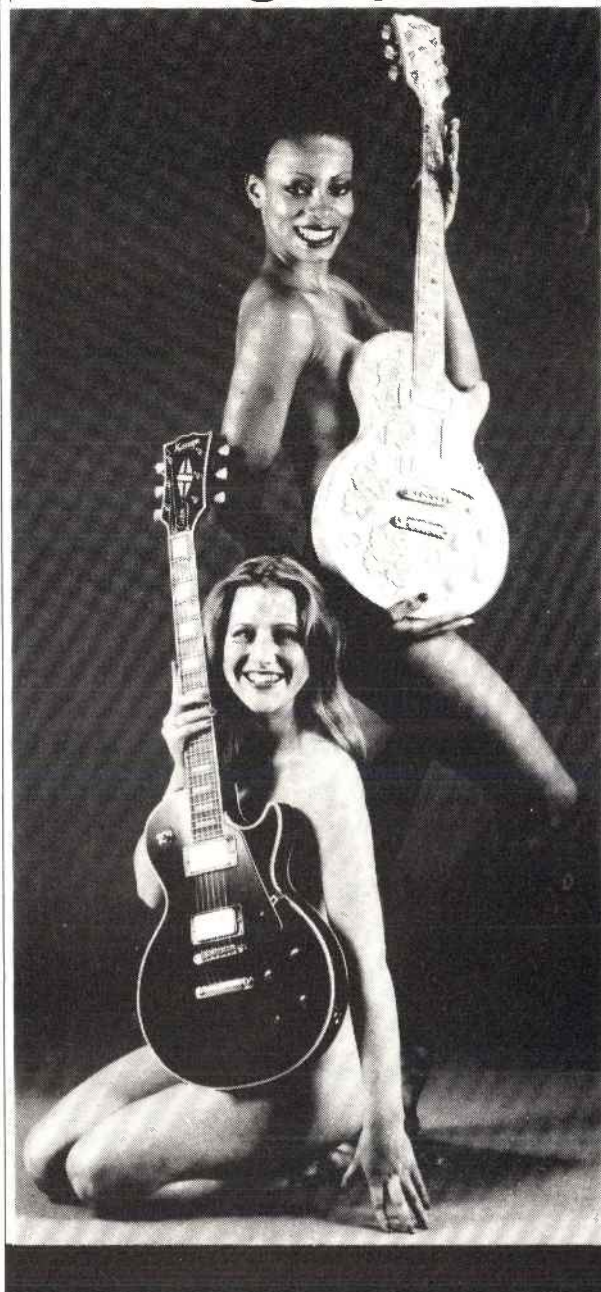
Must admit that Mr. Big's single 'Romeo' gets the foot tapping and sounds a rung up the ladder from the usual mush that gets served up on TOTP every Thursday. The album that it comes from is an interesting one, with the band, led by the diminutive Dicken trying damned hard to be a serious outfit, and they probably get away with it too. Queen influenced without doubt, although it's fashionable to deny influences, the band rock through some highly complex arrangements that smack of pretentiousness, but there's a feeling emanating from the disc that they mean it. If they do, the next album will be reviewed in much greater depth.

**NEKTAR  
RECYCLED  
DECCA SKLR 5250**

An album of ecological protest, 'Recycled' is a bit of a relic, since amongst other things it was recorded back in August '75. It is also a bit of a relic in that it seems to represent the last tortured thrashings of the psychedelic era — complete with Grateful Dead style sleeve design and cosmic concept. There was a time when Nektar (a British band) had strong affinities with Man, particularly on 'Back Into The Future'. Our sources at Decca tell us that the reason we never see them here is that they are "big in Europe and the States", where they now reside. The album is heavy on drama, with vocals mixed a bit far to the front and instruments languishing somewhat in a morass of background. All that aside, it makes pleasant if undemanding listening. Should suit all you (and us) old hippies.

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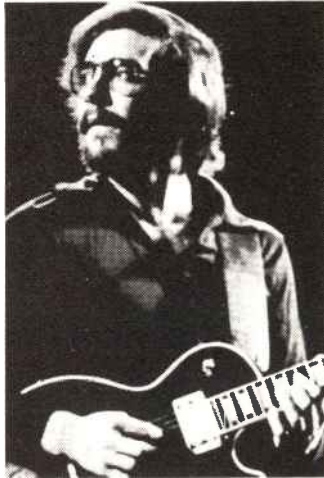
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# DiMarzio picks up where the others leave off.



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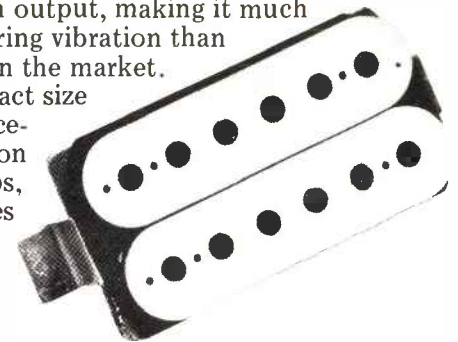
Aerosmith  
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 Blue Oyster Cult  
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 Danny Johnson  
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Features:

- 12 individually adjustable pole pieces
- Dual creme-colored coils
- Special magnet structure minimizes string damping
- High temperature shielded cable

## Dual Sound Humbucker

This deluxe version of the SDHP shown above, features both the hot sound of the SDHP plus a second sound similar to that of a Stratocaster or Firebird. This allows the guitarist a choice of two distinct tones, providing greater flexibility. The installation of a small switch provides for the selection of a "hot" or "clean" mode in humbucking.

Features:

- Same construction as SDPH
- Special wiring allows two separate sounds
- Foil wrapped three conductor cable.

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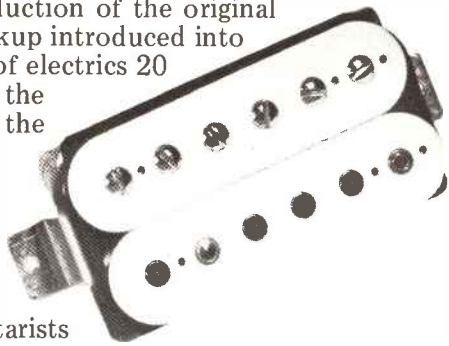
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## New! PAF

The PAF, or "Patent Applied For" pickup is an authentic reproduction of the original humbucking pickup introduced into the Gibson line of electrics 20 years ago. Until the Di Marzio PAF, the quality of sound of this original device was never approached by other pickups. The PAF is intended for guitarists who don't need the extreme increase in output of the SDPH, but want a warm, sustaining sound with moderately increased output at a reasonable price.

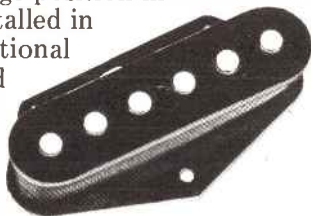


### Features:

- Nickel plated pole pieces
- Double creme colored bobbins

## 'Fat Strat' & 'Pre-BS' Telie

Designed for the Fender Stratocaster or Telecaster player who wants to improve his guitar's output and sustain, while retaining the guitar's original circuitry and appearance, the Fat Strat and Pre-BS Telie are exact replacements for the original pickups — and are installed in a matter of minutes. The Pre-BS Telie mounts in the bridge position of Telecasters only; the Fat Strat is recommended for the bridge position in Stratocasters, but can be installed in other positions. These exceptional pickups feature the increased low and midrange response, and they especially complement the harmonics already present in these guitars while virtually eliminating the "squeal" or feedback common to them.

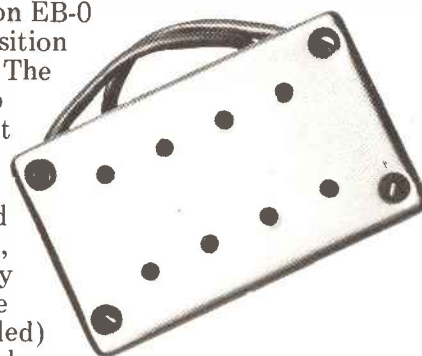


### Features:

- Improved signal-to-noise ratio
- High temperature vacuum-injection sealing
- Improved magnet structure

## Model 1 Bass Pickup

The Model 1 is a high fidelity, exact size replacement pickup for the Gibson EB-0 (also for the bass position of the EB-1, 2 & 3). The Model 1 Bass Pickup produces two distinct sounds, similar to those made by Fender Precision and Rickenbacker basses, which are selected by installing a miniature toggle switch (included) in the guitar's control section. The pickup is hum-cancelling in both modes, and can be wired directly into the circuit without the switching ability.



### FEATURES:

- Eight individually adjustable polepieces
- Two separate sounds
- Three conductor cables

## New!

## DiMarzio Acoustic Pickup

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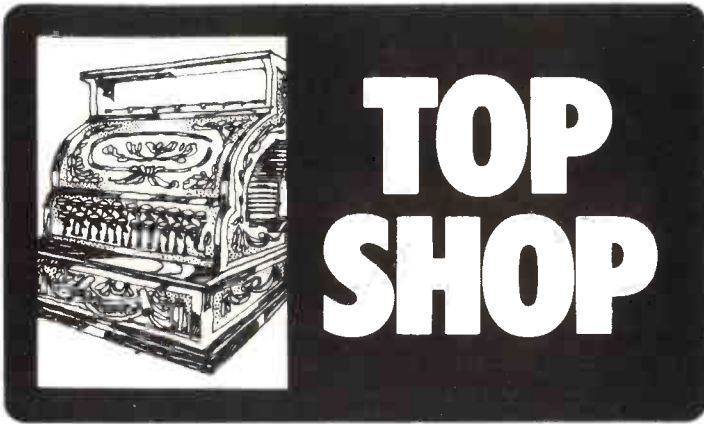
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# KINGFISHER MUSIC

Changing punctured wheels in a heavily rain-charged Force Nine is definitely not on Beat's list of favourite occupations, but we didn't fancy walking the remaining ten miles of the journey. Our purpose that murky morning was to visit this month's Top Shop, Kingfisher Music at 20 King's Road, Fleet, Hampshire. We were met at the door

and quickly ushered to the bathroom to remove several layers of grease and oil before the shaking of hands ceremony took place and the serious business got under way.

Kingfisher Music came about almost by accident in 1972. Colin and Cathy Fisher were looking around for somewhere to live and discovered that shop premises were cheaper than

houses. And when they found themselves installed over an empty shop it struck them that filling the space with musical instruments might not be such a bad idea. Actually, it wasn't quite as accidental as that!

"Colin was working for the Government as an electronics scientist by day, and playing guitar in a band where I played keyboards by night," Cathy explained. "The shop premises coming up for sale at that particular time merely speeded up a long time ambition that we had had. We're both desperately interested in music, and Colin has a genius for electronics, so we were able to start out offering not only the gear, but a fully comprehensive service department as well."

Business expanded rapidly. Colin found that he couldn't keep up with the 24 hours a day — 12 for the Government and 12 servicing the equipment, so, with the move to larger premises in December 1974, Colin jacked his job and plunged full time into the business.

In 1974 the Fishers felt they couldn't live with a shop that was so crowded there was hardly any room for the customers, and so they moved to the present, larger premises. "But it's looking the same again now," Colin remarked. "It seems that the more space we find the more gear we fit into it, and the greater the need is for

even more space." Fortunately, this time the space is available nearby. There's an outbuilding, close to the shop, currently being used as a storeroom, and as soon as funds become available the Fishers intend constructing another building between the shop and storeroom to connect them together — which could make it the biggest shop for many, many miles around.

Kingfisher Music is, shall we say, crammed with an amazingly wide selection of just about everything for the rock musician. A clockwise tour of the shop starting at the front door will go a long way to demonstrating this. One wall is devoted entirely to electric guitars, with Gibson, Fender and Yamaha vying for space with the cheaper copies. "We discount all Fenders and Gibson by 20 to 25% as a matter of course," Colin explained, "and if you've got the cash in your pocket we'll go even further."

## Fretless

Moving down to the far end we spotted a lovely Gibson fretless bass, second-hand, and in good nick as well — might be worth someone's while pitching for that? At the far end (which confusingly is also the front of the shop, although the door has been blocked off) there was an awesome selection of Acoustic amps and speaker cabs. "We find the American gear sells really fast. It's basically so good, so well made, and strong that we hardly ever have any back for repair or service," Colin admitted, perhaps wanting to get his electronic fingers inside one of the bigger combos just for the fun of it!

Moving across the back of the store we came to the drums stashed on shelves surrounding a few keyboards. "We find that it's the more up-market kits that attract the attention," Colin continued, "and so we carry a good selection from Pearl, Rogers and Premier. We don't actually have a drum booth, but then it's the sort of shop where it doesn't really matter if an aspiring Baker comes in and splashes around."

Moving on again, past a Keynote organ, a Wurlitzer and Rhodes piano, and back up to the top we come to the acoustic guitar section. Here there's a fine selection from the ultra-cheap to the finely expensive, plus the added attraction of a dobro and several banjos. "Cheaper acoustics obviously go very well but there's always sufficient interest in the other end of the the market to justify us



A tree in bloom by a Top Shop front — pretty eh?

stocking guitars from Ovation, Guild and Gibson," Colin told us. And amongst the acoustic we again spotted a Fylde, those excellent boxes from Lancashire.

Walking back to our starting point we pass the counter behind which there are masses of shelves stashed full of all those extras that really make the difference between an ordinary and an excellent shop. There are pick ups, and frets, and necks, straps, effects units, valves, and transistors, nuts, bolts, bridges and bows. Our list could go on for ever!

The last section of the store has a good display of sheet music — "That's more of a service than anything else," Cathy explained. "We don't really make any money from this side of things, but we believe it's important." And that's most certainly a rare admission in these over-mercenary times. You may have noticed that we haven't really mentioned the heavy stuff — the amps and mixers and cabs. This is because we've been walking around them for the whole of our journey, as the entire centre of the premises is stacked virtually to the ceiling with a huge array of everything!

"As you can see," we were told, "we can kit out an entire band without going further than the back of the shop." There were mixers from Maine and Canary, and cabs from Carlsbro and Altec, combos from Fender and Music Man — we really haven't the space to list everything, but we did get a chance to listen to a Maine PA system that sounded damn impressive. Keyboards, by the way, were in the main front window, with a showing from Roland and Korg amongst the synthesizers.

So, that's the equipment, but

what about that intangible atmosphere that is so important in making a shop that looks good, actually sound good? Well, Colin has a finely trained sense of humour that pervades the whole establishment, and once you get tuned in there's no problem at all. (For proof, turn to Instrumental News!) The Head of Security, for example, is named Cleo, has four legs, a tail, wet nose, and a good set of teeth!

### Circuits

But perhaps Kingfisher's strongest point is the after sales service. Colin can turn his hand to anything technical — from doing the best refret job we've seen for a fair while, to the most complex and difficult electronic service on a synthesizer. He'll set up a guitar, replace the neck, check transistor circuits, tune pianos — quickly and cheaply, and, more to the point, really enjoy doing it. And you must know when someone enjoys his work the chances are the end result will be better indeed.

The staff are a bunch of friendly jokers who'll rib you till your sides ache, but ask a serious question and the smiles are replaced by an encyclopaedic knowledge of their subject, and a lightening demonstration of the gear in question.

So, that's this month's Top Shop. Fleet may seem a bit out of the way to some of you, but Colin tells us that most of his customers come from outside a 20 mile radius, with many coming down from London to enjoy the country air, easy parking, and generally excellent and attentive service. And provided you look out for nails on the road, we can heartily recommend the journey.



*The bits and pieces section stacked to the rafters.*



*Space, as usual, utilised to the utmost degree.*



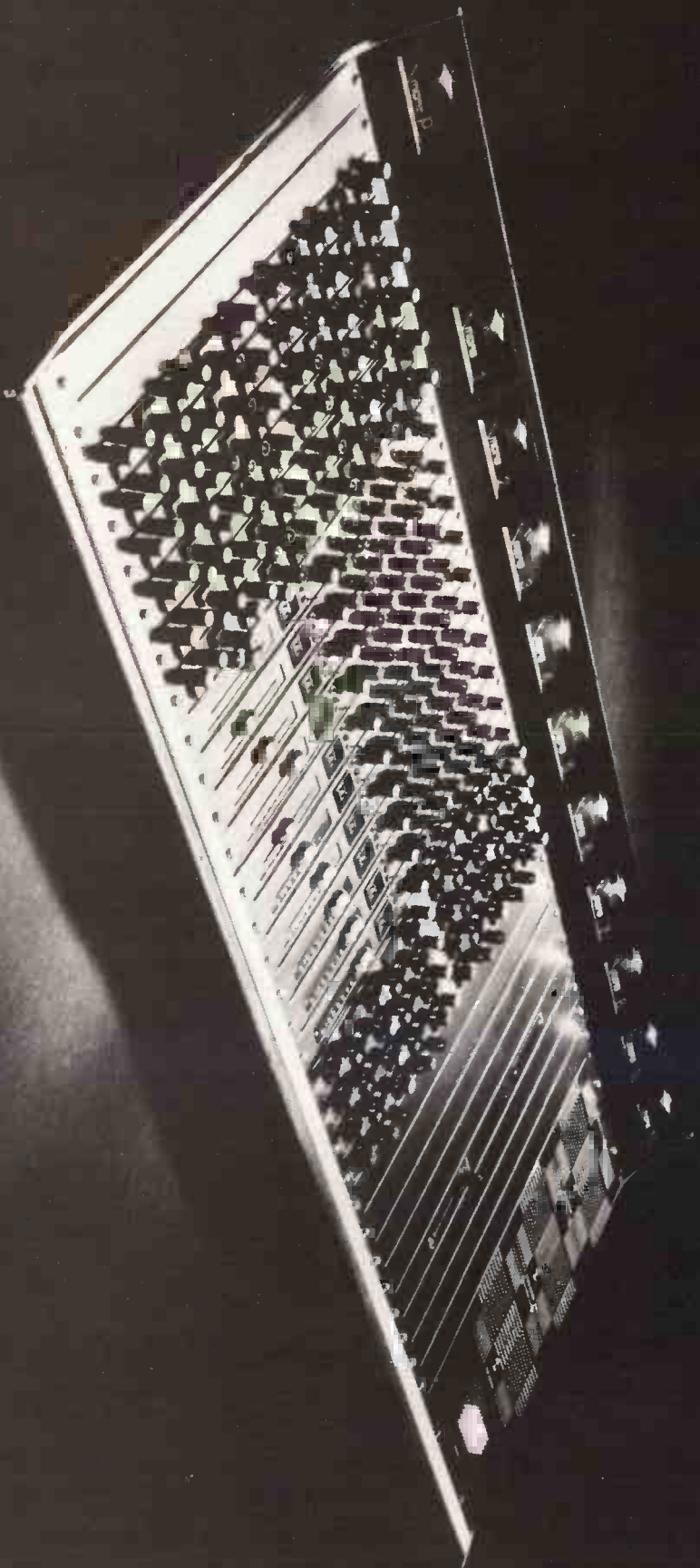
*A diverse range of amps blend by the front door . . . which is locked.*



*L-R Eddy, Cathy, Colin and Bob: cheese and drums.*

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## STUDIO PLAYBACK

### PHIL'S UTOPIA

Utopia Studios are currently entertaining the final stream of workmen in their concerted bid to establish themselves as one of the country's leading 24 track studios. Owned by none other than hitmaker producer Phil Wainman and managed by ex-Lansdowne chief John Mackswith, it seems safe to assume that their emergence will be something of a fait accompli. Mr. Wainman brings with him his Utopia publishing company, and although links between the two are not official, his influence throughout the business is sure to play its part in attracting the big name clients. Tom Headley of Eastlake lent his expertise to the acoustic design of both the control room and its identical twin the cutting room. Equipment includes a Neve 40/32 remote desk and an orthodox if never ending line up of ancillary gear. We are certain to hear more from Utopia in the near future, and we hope at some stage to have the opportunity of investigating it more thoroughly.

### S.A.V. LOOK FOR SPACE IN TOWN

It's 1977, and "somewhere on the second floor in Cricklewood" is one of any number of promising but little heard of recording studios. SAV, set up by the enterprising Tony Frossard, has as yet kept the coffers turning over through the usual if slightly uninspiring expedient of commercial jingles, although these activities are increasingly supplemented by demo work in the rock field.

One of the more recent entries in their bookings ledger is for various Eurovision Song demos; Beat had the opportunity to listen to several tapes, enough to remind anyone that just such 8 track operations serve a vital if underestimated purpose for the working musician.

Space is now becoming an important factor for SAV, and Tony is currently on the lookout for a bigger place somewhere nearer town. It looks like the first in a series of moves towards a respectable place in the studio table.

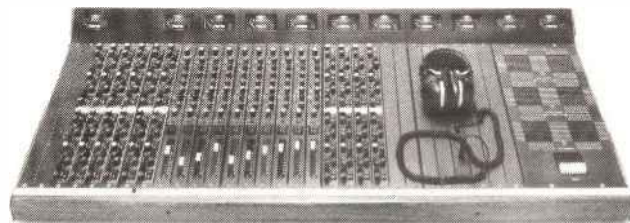
## SWEET SOUNDS MIXER

Our photograph shows the new effects mixer recently ordered by The Sweet from Midas. Intended for use in conjunction with their more conventional Midas 30/8 board, this mixer has facilities for putting any combination of ten effects on any of the main board's channels. Each of the 30 main mixer channels is represented on the new mixer by ten rotary level controls, with illuminated on/off push buttons. Then there are also ten master modules which interface with the effects, providing full equalization on both send and return.

An extensive matrix system enables you to connect to the desk up to twenty effects machines, which are patched through to the ten masters. A further facility offered by the matrix is that of connecting a

maximum of three effects in series. One further feature not shown in the photograph is a full pfl system connecting to the main console. Pfl patching is carried out via another smaller matrix, which enables Trevor Griffin (Sweet's sound man) to monitor every individual send, each of which is monitored on illuminated VU meters.

The effects themselves are housed in a 19" rack, and currently include an Eventide Harmonizer, flanger, limiter-compressor, AKG BX15 reverb, plus Binson, Echoplex and a modified Revox A77 varispeed echo. Plenty of room has been left on the right hand side of the new desk for the inclusion of modular effects units. In the meantime, Trevor and the band will be giving it its first airing when they go on the road soon.



### YOUR GUIDE TO THE MONTH'S MUSIC

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## ALBUM TRACKING

THE AWARE GUIDE TO  
CURRENT MUSIC

## TAL-TON TONE

Studio Tal-Ton, featured as our continental spotlight last November, has reported interest from none other than the Bay City Rollers in their first big 'signing' from the overseas market since their efforts to attract the same. The presence of the Rollers working on their new album emphasises the relaxed atmosphere which Tal-Ton stress they have been working on, and the boys are reported to be quite satisfied. "No problems" — as studio manager Jan Setterburg told us.

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EMT 240 Gold Foil Echo Plate	£2,600

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# CONTINENTAL STUDIO SPOTLIGHT

## Le Château

It is somewhat incongruous that France, one of the Continent's more backward countries in terms of home-grown rock, proudly displays the Chateau d'Herouville to the rest of the world as one of the supremely well respected recording studios. Here in Britain the Beatles embossed the name of Abbey Road by putting it on their album: in France, some years later, Le Chateau joined this select little club when Elton John went over and emerged

with Honky Chateau.

Le Chateau . . . it inevitably conjures up a kaleidoscope of images; sedate, rich vineyards, strings of onions and garlic, rock masterpieces recorded under fifteenth century beams a world apart. Rural France is Herouville itself, the in-place to conceive the magnum opus is Le Chateau, and the two co-habit in an atmosphere of quiet charm.

Two hundred years ago Le Chateau's musician of the day

was Frederic Chopin, who spent many weekends there with novelist Georges Sand. Chopin's musical greatness remains in the building as his ghost does the rounds from time to time — (what does he think of rock music?) — restlessly playing the piano there. 'Bizarre happenings' are reputedly plentiful; recently, for instance, Robin Lumley and Jack Lancaster were in their room composing when they heard alternative melodies emanating from the studio. The studio, of course, was closed. So either Chopin is in action as a ghost (if you like that sort of thing) or as a handy PR man. In any case the incident and several more like it serves to illustrate the atmosphere in which Le Chateau operates.

### Characteristic

Manager is the charming Pierre Calamel, and the senior engineer is Laurent Thibault — Pierre took over three years ago from the previous manager, composer Michel Magne, whose approach to the recording business was delightful (and musician orientated) if occasionally financially precarious.

It was during his incumbency

some years ago that a Grateful Dead gig nearby was cancelled: Michel in characteristic mood insisted that the band play free for the local population of 300. Pills and uppers found their way into everything, and the afternoon continued to degenerate until the Mayor, vicar, and chief of the fire brigade decided to throw caution to the winds and dived fully clothed into the swimming pool.

But then there's more to the Chateau than ghosts, idyllic grounds and occasional spasms of French madness: an impressive collection of hardware brings up the technical rearguard. MCI have provided the mixing console (its predecessor was an Automated Processes) which Pierre reckons is appropriately functional for their purposes.

MCI also provide secondary tape machines, one 2 and one 4 track. The 24 track tape machine is the inevitable Studer A80 — as fine a combination as you'd find any place. "Toys" make the very long list that one would expect ("everything the engineer could wish for", they say, and they're quite right!): Eventide phasers, flanger and

*Continued on page 74*



*Control room conference and half a pound of butter.*

# CONTINENTAL STUDIO SPOTLIGHT

Continued from page 73

harmonisers, delay line, Audio Design vocal stresser, Teknik equaliser, Kepex, four Scamp noise gate modules, Urei limiters compressors.

Rattling off lists that size doesn't necessarily indicate anything other than the universal need of the monster studios to be right up to date. In this instance the party line is a common "we must be able to meet every requirement", one which fails to indicate Pierre's and Laurent's suspected preference for the more spontaneous recording.

## Properties

The control room, like the studio, features old oak ceiling beams — surprisingly enough the age factor of the building didn't necessitate any big acoustic re-design. Pierre explained the properties of the studio: "It's OK as it is; it gives a very bright sound. Eastlake's Tom Headley did more in the control room, where we have bass traps to keep the sound in check." Apart from the traps, then, the 'live' sound is available directly, doctored only at the mixdown stage. On this level, it becomes apparent why Le Chateau is ideal for, say, Bad Company, who would fire off a track in a morning.

The nominal capacity for the studio is forty — more than enough elbow room for the customer like Elton — and within is the expected array of instrumentation. One Steinway grand piano, Hammond with Leslie, Chamberlin with all tapes, Farfisa piano, VCS3, xylophone, Fender piano and assorted percussion, plus "all other instruments can be delivered very quickly from Paris." Microphones are equal fistfulls of Neumann and AKG.

It all adds up to a studio superbly equipped to handle anything that comes its way. Nobody, however, should regard the hardware as Le Chateau's ace card. With studios of this sort you can safely presume that all the mod. cons. are available, and look elsewhere for factors which make it preferable (or less preferable) to another with the same technical biceps.

Pierre once more: "Although



Daytime and a view of the grounds . . .



Dusk, time perhaps for Chopin's nocturnal wanderings.

we are neither an hotel nor a restaurant, we welcome the musicians and we offer board and lodging." Board and lodging, nestling in the other wing of the building opposite the studio, runs to ten people, thus embracing most bands and vital cohorts like producer etc. Rooms are comfortable and quiet, sharing with the studio a view of the grounds and countryside. The chef is French, but (of course) able at the drop of a peaked white cap to turn his attention to English and American food. The wine cellar is well stocked, and both liquid and solid refreshment are available

any time day or night. One other service also operates in Le Chateau — a laundry no less. It's not that important, but there are a few studios where last week's shirts wouldn't go down too well. So if local Laundromats give you the creeps, record at Le Chateau!

## Counterpart

Steam is let off via that well worn pinball machine in d'Herouville, but through tennis, swims in the pool (when not full of stoned dignitaries), open air football, cricket . . . Horseback riding is in full swing

right nearby.

So that's the famous Chateau. Rick Wakeman put it this way: "There's tax, of course, but there I know it's all peace and quiet which is just what I want. All my mind stays with the music, not outside hassles." Pierre himself chooses the Manor as the obvious English counterpart. The next group to move in are Rainbow with Martin Birch producing.

Bad Co., Elton. Bowie, Wakeman, Rainbow . . . who's left? Pierre: "I'd be interested in recording with John Lennon. He's always interested me." Well, what about it John?

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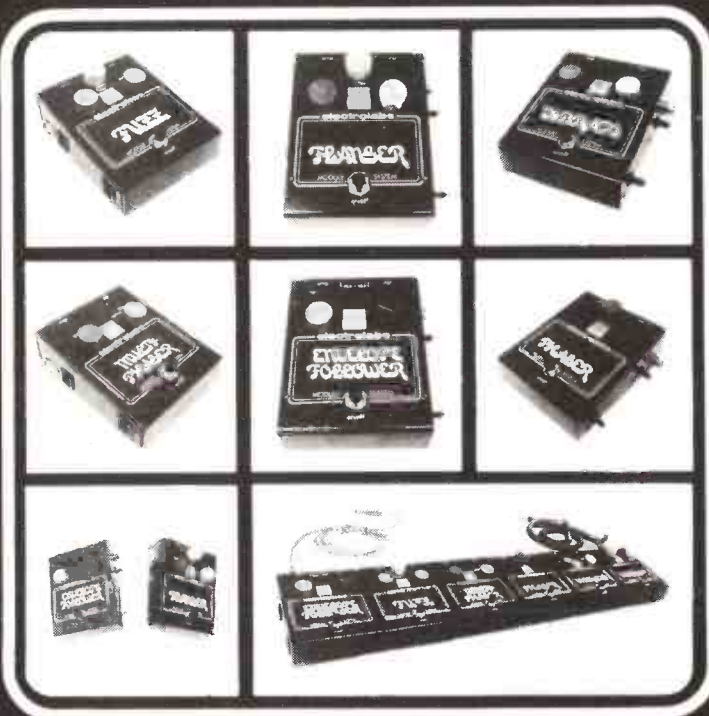
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# STUDIO SURVEY

*The rapid rate of change and development which characterises the music business is present on the studio front as everywhere else. The regular spiral of technical achievement continues unabated, reflected it seems by a lively interest even on the part of the casual onlooker. In this our regular look at the studio world our aim is to outline the services, technical capabilities and rates of both large and small studios in as compact a form as possible. We have tried to balance the needs of the big bands with those of the local outfits by including a representative selection of regional studios; these in turn are supplemented by various Continental studios. The latter category demands inclusion in our survey with more than a few overseas ventures challenging the top British studios — and with quite a few well-known bands choosing to record on the Continent. Not all of these decisions are governed entirely by the traditional tax problems — the impressive European studios are very impressive indeed? We hope, then, that there's something of interest to every musician in this survey, whatever the size of your budget.*

## ADVISION

Address 23 Gosfield Street, London W1N 5PH  
 Bookings 01-580 5707  
 Studio Manager Roger Cameron  
 Senior Engineers Roger Cameron, Geoff Young, Paul Hardiman, Declan O'Doherty  
 Studio Capacity 60/70  
 Instruments available free Piano, Hammond, organ, electric piano  
 Instruments for hire Most  
 Microphones available Neumann, AKG  
 Desk Quad Eight 32/24 and Quad Eight 32 input computer assisted desk

Tape machines MCI 48/24/16  
 Ancillary equipment Eventide delay lines, harmoniser, flangers, noise gates, limiters, compressors etc. etc.  
 Echo facilities EMT plate  
 Reduction suite As desk  
 Copying facilities Neve 8 x 2 console  
 Rates On application  
 Special remarks White Rock album (Rick Wakeman), David Essex, Shirley Bassey, Slade LP's. Special features include computer controlled mixing console in studio 2, plus the only 46 track recording facilities in Europe

## AIR

Address 214 Oxford Street, London W1  
 Bookings 637 2758  
 Studio Manager David Harries  
 Senior Engineers Geoff Emerick, Dennis Bridges, Pete Henderson, Jon Kelly, Steve Nye  
 Studio Capacity 1: 65, 2: 35, 3: 6, 4: 2  
 Instruments available free Bosendorfer grand piano, Hammond C3 organ  
 Instruments for hire Wuritzer and Fender Rhodes electric pianos  
 Microphones available Neumann, AKG, EV, STC  
 Desk 1: Neve 32 in 24 out, 2: as 1, 3: Neve 30 in 24 out fitted with Necam, 4: Neve 30 in 24 out  
 Tape machines 3M 24 and 16 track, Studer stereo  
 Ancillary equipment Neve, Fairchild, UA limiters, Dolbies, UA graphics, Kepex, Audio and Design limiters. Studio 2 with quadrophonic facilities and monitoring. 3: Eventide phaser, digital delay with harmoniser, Neve, Fairchild, UA limiters, Audio and Design 'Scamp' system, Neve computer  
 Echo facilities EMT 140, EMT 240, acoustic chamber  
 Copying facilities Special copying room  
 Rates 1: £45.00 per hour, 2: £45.00 per hour, 3: £40.00 per hour, 4: £35.00 per hour

Poland Street, London W1V 3DE

Bookings 439 9611/2  
 Studio Manager Steve Hardy  
 Studio Capacity 10  
 Instruments available free Acoustic piano, Vox electric piano, organ, Mini Moog, rhythm box, drum kit, guitar amps  
 Microphones available AKG, Reslo  
 Desk 16 + 2 aux x 8 groups  
 Richardson  
 Tape machines Studer A80 8 tk, MCI JH110 stereo, Teak 4 tk, Revorex  
 Ancillary equipment Eventide phaser, EMT 440 digital delay, A and D compex/lms, graphics, spectrum shifter, Dolby A, DBX  
 Echo facilities BX20 (AKG) and stereo spring reverb  
 Copying facilities Multiple reel to reel, hi-speed cassette duplication  
 Rates E.g. 8 to 10 hours of recording and remix inc. 1 roll of 1" and 1/4" tape £100.00. No overtime charges, credit facilities arranged.  
 Special remarks Paul Breet solo album, the Jam (Polydor) demo

## BASING STREET STUDIOS

Address 8-10 Basing Street, London W11  
 Bookings 229 1229  
 Managing Director Muff Winwood  
 Senior Engineers Rhett Davies, Frank Owen, Phil Dult, Howard Kilgour  
 Studio Capacity Studio 1: 80, Studio 2: 20

*Continued on page 79*

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Instruments for hire A11 Microphones available AKG, Beyer, Neumann, (various types, approx. 35 per studio)

Desk Helios 32 in 24 out Tape machines 3M 24, 26, 8 track in each studio

Ancillary equipment Dolbies, Eventide delay, harmoniser and flanger, Kepex expanders, gain brains, Urei graphic equalisers, Poultecs, Helios parametric EQ, EMT delay lines, Neve compressors

Copying facilities Copy room, 4 Studer B62s, 2 cassette decks, EQ and crossfading facility

Rates 24/16/8 track recording and mixing £42.00 per hour. After 6pm, weekends and bank holidays £48.00 per hour.

#### ISLAND MOBILE

Address, Bookings, engineers as Basing Street.

Microphones available AKG, Beyer, Neumann (various types, booms and stands)

Desk Helios Custom console 40 inputs 24 outputs

Tape machines 2 x 3M 24 track machines

Ancillary equipment As Basing Street

Echo facilities EMT goldfoil plus master room spring echo

Copying facilities 24 to 24 track copies, 16 to 24 track transfers Rates £400.00 per day

#### CRAIGHALL

Address 68 Craighall Road, Edinburgh EH6 4RL

Bookings 031 552 3685

Studio Manager Bryce Laing Senior Engineers Stuart Jeffrey, Philip Whittaker

Studio Capacity 25

Instruments available free Steinway piano, Haven organ

Instruments for hire Mini-Korg synthesizer, Logan string synthesizer

Microphones available Neumann, AKG, Sennheiser, AKG, Shure

Desk Neve 24/16

Tape machines Studer 16 track, 8 track and two track

Ancillary equipment Mobile unit, 8 track facilities, Studer A80, Tweed Audio desk 14/8

Echo facilities EMT plate

Copying facilities Yes Rates 16 tk £29.00 per hour, 8tk £22.00 per hour

Special remarks Jimmy Shand, Stuart Anderson, Elaine Simmons

#### CRAMMER

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Bookings 0423 56856

Studio Manager Martin Tillotson

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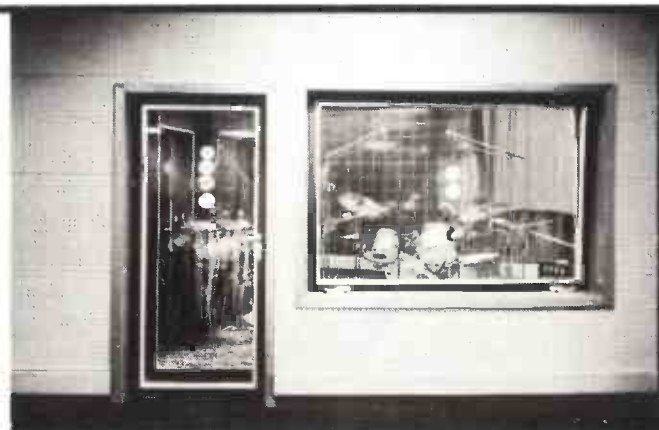
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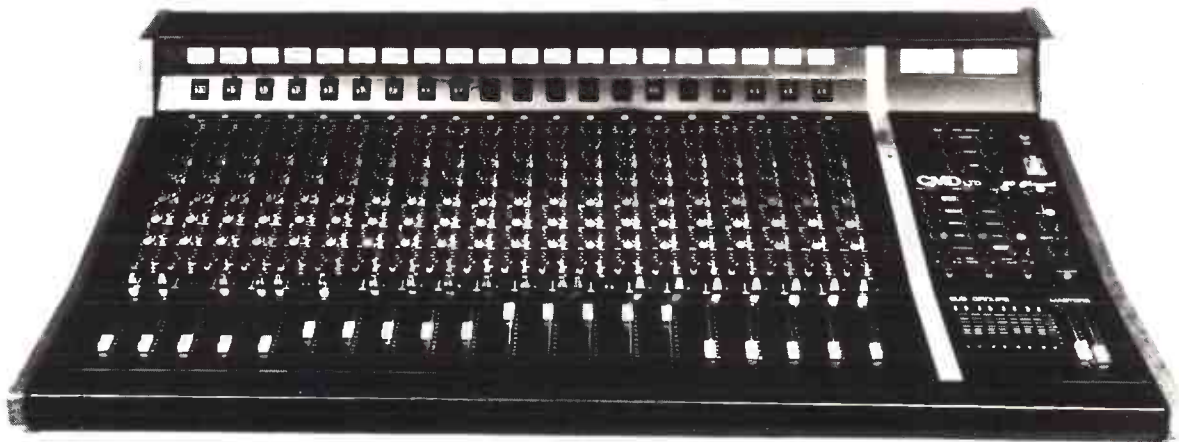
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**Senior Engineers** Gerd Rautenbach, Heiner Friesz  
**Studio Capacity** 40  
**Instruments available free** Fender, Hohner, Mellotron, Moog, Hammond, EMS keyboards, Hoyer, Burns, Ovation, Eko guitars, Fender bass, Hayman, Asba, Fibes, Sonor, Gretsch drums, various effects units  
**Instruments for hire** Any  
**Microphones available** Neumann, Shure, AKG, Sen-

nheiser, Sony, Meyer, Electro-Voice  
**Desk** Dierks console 40-channel quad  
**Tape machines** 32-, 24-, 16-track ABE Telefunken; Studer A80 quad and stereo; 16-track Studer  
**Ancillary equipment** EMT digital delay, Eventide phaser and flanger, graphic and parametric eq, harmonizer  
**Echo facilities** 2 stereo EMT plates, 1 AKG BX 20  
**Reduction suite** Under construction  
**Copying facilities** Studer A80 and Telefunken machines, cassette recorders  
**Rates** (prices in DM) Studio One - 32-track: 190 per hour, 2200 per day. 24-track: 180 per hour, 2100 per day. 16-track: 100 per hour, 1000 per day. Studio Two - 16-track: 100 per hour, 1000 per day.  
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**Address** 3 Abbey Road, London NW8 9AY  
**Bookings** 286 1161  
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**Studio Capacity** 1:200, 2:50, 3:30  
**Instruments available free** Steinway concert grand, Steinway grands, electric pianos, electric harpsichord, out of tune upright piano, Challen multi-tone pianos  
**Instruments for hire** Hammond

organs, Celestes  
**Microphones available** Neumann, AKG, Sony, STC  
**Desks** EMI or EMI/Neve  
**Tape machines** Studer A80, 24, 16, 8, 4, 2 tracks, Nagamichi cassette  
**Ancillary equipment** 2 x 8 track (Dolby) mobiles, Dolby A equipment on all tape machines, phasers, controlled distortion units, ring modulator, harmony vocoder, digital delay lines, closed circuit television, limiters, compressors of various kinds, Kepex, varispeed, dynamic sibilance controllers, automatic pan pot, phase vibrato generator  
**Echo facilities** 3 acoustic chambers, 6 x EMT stereo plates, 1 AKG spring, 1 digital echo system  
**Copying facilities** Four rooms available, reel to reel, cassette to cassette, multitrack to multitrack  
**Rates** 24 or 16 track £44.00 per hour, 8 track £42.00 per hour  
 Mobile recording unit £250 per day, excluding expenses  
**Special remarks** Wings, Shadows, Cliff Richard, Elton John, Steve Harley, Stephanie de Sykes, Pilot, Roy Harper

#### FAIRVIEW MUSIC

**Address** Great Gutter Lane, Willerby, Hull, N. Humberside HU10 6DW  
**Bookings** (0482) 653116  
**Studio Manager** Roy Neave  
**Senior Engineers** Keith Herd  
**Studio Capacity** 7 to 10  
**Instruments available free** Upright piano, Hammong L100 organ with Leslie 145 speaker, Mini Korg synthesizer  
**Instruments for hire** Drum kit, Fender Rhodes electric piano  
**Microphones available** AKG D202s, 224s and 190s,

Neumann U87s, Akai, Fi-Cord  
**Desk** Custom built 12 input 8 output  
**Tape machines** Ampex 8 track, two Revox 2 tracks, Nakamichi cassette  
**Echo facilities** AKG BX20 reverb unit  
**Rates** Recording £8.00 per hour, mixing £6.50 per hour. Open seven days a week

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**Address** 22 Tavistock Street, London WC2  
**Bookings** 836 7608  
**Studio Manager** Neville Wills  
**Senior Engineers** Ron Eve, Tim Hassett, Errol Ross  
**Studio Capacity** 35  
**Instruments available free** Grand piano, drum kit, mellotron, various guitars  
**Instruments for hire** All  
**Microphones available** Neumann, AKG, Beyer  
**Desk** Midas (new studio version)  
**Tape machines** Scully 16tk, Ampex reduction and Revoxes  
**Ancillary equipment** Reverb, compressors, limiters  
**Echo facilities** ADT  
**Copying facilities** Yes  
**Rates** £14.00 per hour 16 tk, open 24 hours a day. Free beer on tap, discount for block bookings  
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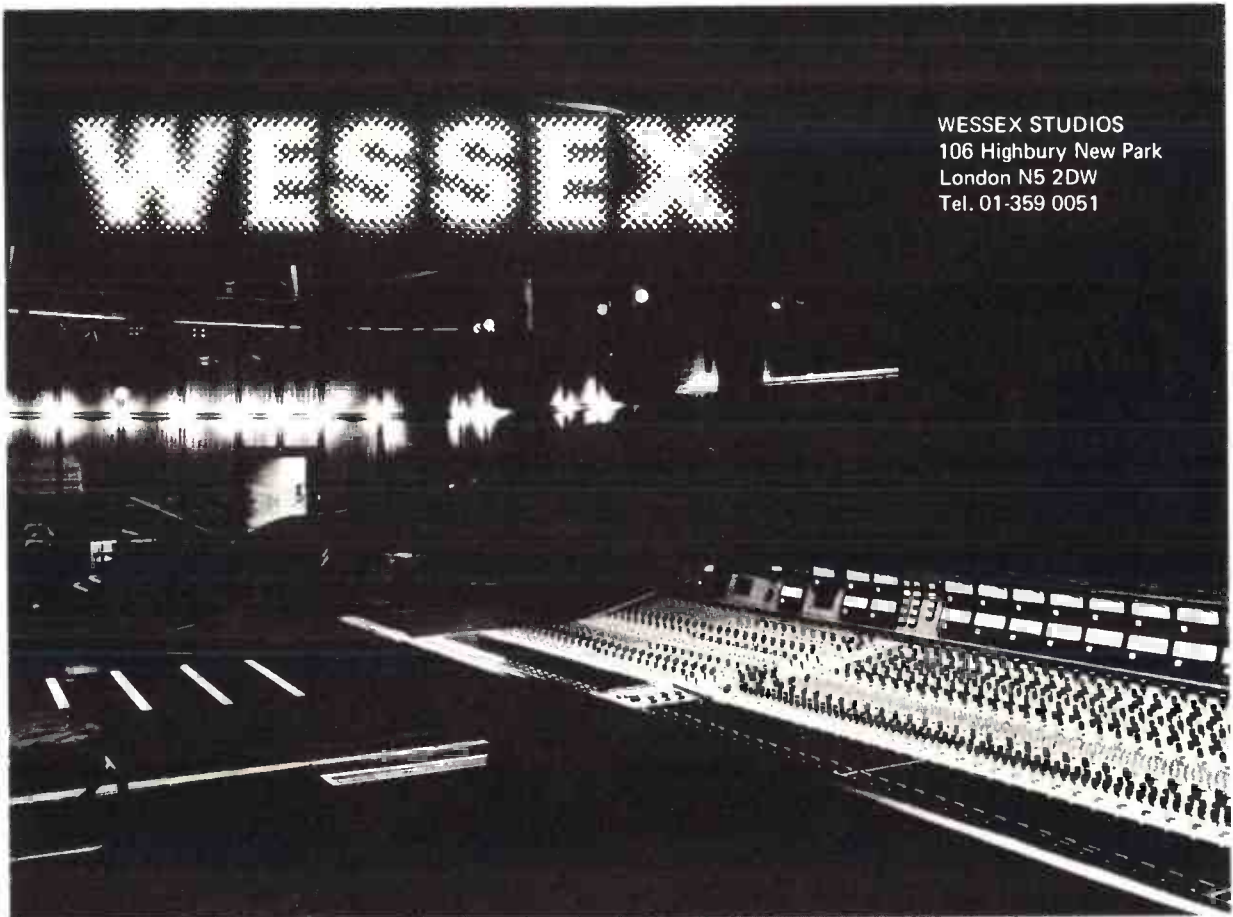
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*Microphones available* All kinds  
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*Tape machines* Ampex MM1200 24tk, Ampex ATR-100 2tk, Ampex AG 440 2tk

*Ancillary equipment* 4 Teletronix LA 3, 2 NTP limiter/compressors, 2 flanger MXR, Eventide omnipressor, flanger and harmonizer, 2 Urei graph. filters, S-cuter, 4 gates

*Echo facilities* EMT stereo plates, EMT Gold-plates, master room, Eventide digital delay

*Rates* Studio is open 24 hours a day. 24 track is £55.00 per hour

*Special remarks* Abba record here . . . we are fully booked until 30th June

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*Senior Engineer* Mark Lusardi  
**Studio Capacity 10**

*Instruments available free* Grand piano, Farfisa organ, Slingerland drums, Fender amps

*Instruments for hire* Any on 24 hour notice

*Microphones available* Neumann, AKG, Calrec condenser mics

**Desk Soundcraft Series 3 26** into 16

*Tape machines* Ampex 16 track and 8 track, 2 x Ampex 2-track stereo

*Echo facilities* 2 AKG BX20 reverboration units

*Copying facilities* Reel-to-reel, cassette

*Rates* 16 track — £16 per hour (negotiable discounts); 8 track — £10 per hour; copying £8.50 per hour

*Special remarks* Worked with Hot Chocolate, Sex Pistols; jingles — Sugar Puffs, ITN First Report theme

## KINGSWAY

Address Basement, 129 Kingsway, London WC2B 6NH

*Bookings* 242 7245

*Studio Manager* Terry Yeadon  
*Senior Engineers* Louie Austin, Paul 'Chas' Watkins

**Studio Capacity 35**

*Instruments available free* Steinway grand piano

*Instruments for hire* Any at 24 hours notice

*Microphones available* Neumann, Beyer, Calrec, AKG

**Desk Raindirk Major 30** in 24 track

*Tape machines* Studer A80 24/16, 4 track and stereo

*Ancillary equipment* JBL 4350/Amcron monitoring, full facilities

*Echo facilities* Live chamber, EMT 140, AKG BX20

*Copying facilities* Tape to tape, disc to tape, tape to cassette etc.

*Rates* 24 track £38.00 per hour, up to 16 track £34.00



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Special remarks 24 track rock-orientated studio but can handle any 24 or 16 track work — if you have the session, we have the facilities

**LANSDOWNE**

Address Lansdowne Road, Holland Park, W11

Bookings 727 0041/2/3

Studio Manager Adrian Kerridge  
Senior Engineers Robert Butterworth, Chris Dibble, Hugh Padgham, Nick Patrick

Studio Capacity 30 +  
Instruments available free  
Bosendorfer grand piano, jangle piano

Instruments for hire Fender 88 stereo electric piano, others on request

Microphones available Neumann, AKG, Sennheiser

Desk Cadac 28 in 24 out stereo  
Tape machines Studer A80 24, 16, 2 track

Ancillary equipment Eventide digital delay, flanger mixer, phaser/flangers, comprehensive range of limiters/compressors

Echo facilities 2 stereo EMT plates

Copying facilities Studio 2 — 2 Telefunken, 2 Studer A80, 6 channel stereo desk

Rates On application

**LEE SOUND STUDIOS**

Address 158 Wolverhampton

Road, Pelsall, Nr. Walsall.  
Bookings 0922 682333/682961  
Studio Manager Ron Lee  
Senior Engineers Ron Lee, Jim Tetlow

Instruments available at no cost:  
Hourly rate includes free use of drum kit, Yamaha grand piano, Bentley organ and string machine, Lowry organ, Yaham acoustic guitar, Yahama and Selmer electric pianos, Clavicord, spinte, bongos, tambourine etc. and various effects pedals

Microphones available: Neumann, AKG

Desk: Audio Developments 20/16 Revox varispeed etc.

Ancillary equipment Pye compressors, noise gates, parametric equalisers, Klark-Technic graphic equalisers, ADT facilities, phasers, JBL and Celestion monitors, Crown Amcron and Quad amps

Echo facilities Hammond, Revox

Reductions suite Yes

Copying facilities Yes

Rates £20 per hour, no overtime, Sundays by arrangement

Special remarks Artists include Slade, Trapeze, Hank Marvin, Daniel Boone, Glen Hughs, record companies: Charisma, UA, EMI, Phonogram, Polydor, Warner Bros., Arista etc

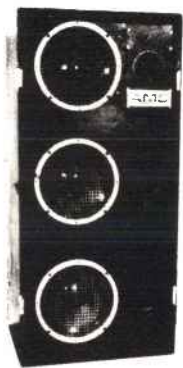
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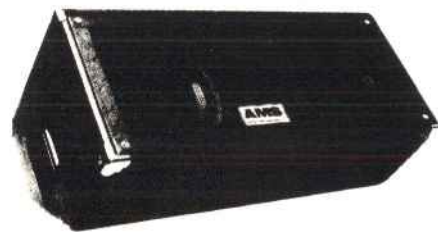


- Curved Air
- Divisions
- The Wombles
- Gong
- Noel Redding Band
- Cuckoo (Mike Storey)
- Stevensons Rocket
- Sheer Elegance
- East Of Eden
- Edgar Broughton
- Brand X
- Gary Glitter
- H.H.B. P.A. Hire

- E.P.I.
- ATV (Supersonic)
- Bay City Rollers
- Alvin Stardust
- Linda Lewis
- Guys And Dolls
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8 TRACK £10 p.h.

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Soundcraft 26 Channel Mixer

Neumann, AKG and Calrec condenser mikes; Tannoy, Lockwood and HPD monitors; 2 AKG BX 20 reverberation units; Ampex stereo machines; Eventide Flanger; A.D.T.; Varispeed; free use of Fender amps, grand piano, drums.

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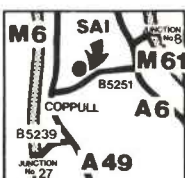
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John Farah  
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Terry Webster  
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Kenny Barker  
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Address Shipton Manor, Shipton On Cherwell, Kidlington, Oxford

Bookings Kidlington 2128

Studio Manager Barbara Jeffries

Senior Engineers Mick Glossop, Alan Perkins

Studio Capacity 25

Instruments available free

Bosendorfer grand piano,

Lowrey organ — Mobile none

Microphones available AKG,

Neumann, Beyer, Shure, S.T.C.

Scnoeps

Desk Helios 32 in, 28 out, Fully

Quad, Allison/API, Automation

Tape machines Ampex: 24 tk, 3

× 4 tk, 1 × 2 tk, 2 × Neal

cassette

Ancillary equipment Eventide

phaser + flanger, Urei graphics,

Little Dipper. Limiters: UA 1176

(2) A + D: F760 (4), DBX 160

(2), Westrex (1), Orban De-

esser (1)

Echo facilities EMT (2), Master

room (2), DDL (1)

Rates £750 per day. Mobile

£400, negotiable

Special remarks Albums for

Queen, Van Morrison, Kiki Dee,

Jack Bruce, Barclay James Har-

vest

### THE MANOR MOBILE

Address and bookings as Manor

Engineers Alan Perkins, Chris

Hollebone

Microphones available

Neumann, AKG, Beyer, Calrec,

Shure, Pearl

Desk Helios 30 in 24 out plus 10

channel add-on mixer (Helios)

Tape machines Two MM1100 24

tracks, two AG440 stereo

machines

Ancillary equipment Eventide

phaser, two Little Dipper filters,

two UA limiters 1176, four

Audio Design compressors

Echo facilities 2 × master room

(1 × 2 sec) (1 × 5 sec)

Copying 24 track

### ORANGE

Address 3/4 New Compton

Street, London WC2

Bookings 836 7811/2137

Studio Manager Steve Churchyard

Senior Engineers Steve Churchyard, Daniel Flet

Studio Capacity 25

Instruments available free

Knight piano

Instruments for hire Arp Od-

dessey, Fender Rhodes

Microphones available Neu-

mann, AKG, Beyer, Shure

Desk Helios 24 in 16 out

Tape machines Ampex, Amity

Ancillary equipment Eventide

harmoniser, A and D complex

limiters

Echo facilities EMT stereo plate

Rates 24 hours 7 days a week

£20.00 per hour

### PYE

Address ATV House, Bryanston

St., London W1

Bookings 01-402 8114

Studio Manager Howard

Barrow

Senior Engineers Noel Jesudian,

Malcolm Davis

Instruments for hire On enquiry

Microphones available On

enquiry

Desk Cadac computer-assisted

44 in/32 out; also Neve 26/16/8

Tape Machines Studer 24-track,

4-track, 2-track

Ancillary equipment Tan-

noy/Lockwood monitors, Am-

cron power amps

Rates On enquiry

Special remarks Studio Two

recently refitted by Eastlake.

Also master disc cutting

facilities.

### REGENTS PARK RECORDING COMPANY

Address 27a Queen's Terrace,

St. Johns Wood, London NW8

Bookings 586 5633

Studio Manager Stephen Lipson

Senior Engineers Stephen Lip-

son

Studio Capacity 30

Instruments available free

Mellotron, Mini Korg syn-

thesizer, piano, guitar am-

plification, drums

Instruments for hire Anything

Microphones available Neu-

mann, Beyer, AKG

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INSTRUMENTS AVAILABLE FREE!  
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Yorkshire. Telephone: 0423 56886

Desk Richardson 20 into 16 custom

*Tape machines* Unitrack, Revox  
*Ancillary equipment* Audio and Design compex limiters, Eventide phaser, Nakamichi cassette recorder, broadcast cartridge machine

*Echo facilities* Spring

*Copying facilities* Yes

*Rates* £18.00 per hour 9am to 9pm Mon-Sat inc.

*Special remarks* All music recording including radio commercials, jingles and programmes

#### REL STUDIOS

*Address* 7a Atholl Place, Edinburgh EH3 8HP, Scotland

*Bookings* 031 229 9631

*Studio Manager* Neil Ross

*Senior Engineers* Neil Ross, Chris Giles

*Studio Capacity* 12

*Instruments available free* Piano

*Instruments for hire* Synthesizers, drums, combos (Fender, Peavey), organs etc.

*Microphones available* Neumann, AKG, Beyer

*Desk* Tweed Audio 20/8/16

*Tape machines* Ampex MM1100

(16tk), Bias and Revox 2 tk  
*Ancillary equipment* Eventide flanger, Audio and Design compressors and expanders, Teknics graphics, Dolby A361  
*Echo facilities* Master room reverb, Revox delay  
*Rates* £18.00 per hour, £15.00 per hour 8 track  
*Special remarks* Lyndon Williams, Stu 'Thingummyjig' album, Wheels

#### SARM

*Address* Osborn House, 9/13 Osborn Street, London E1

*Bookings* 247 1311

*Studio Manager* Penny Kitching

*Senior Engineers* Gary Lyons, Gary Langan, David Hall

*Studio Capacity* 25

*Instruments available free* Steinway grand piano, assorted percussion

*Instruments for hire* Fully comprehensive service

*Microphones available* Neumann, Sennheiser, AKG, Beyer, STC, Calrec, Shure

*Desk* Triad B Range 40 input 24 output

*Tape machines* 3M 24 track, MCI 24 track, 3 Studer A80

*Ancillary equipment* Parametric and graphic equalisers, 3 x high frequency limiters, automatic stereo planner, Kepex sound gates, digital delay lines, instant phaser, flanger, omnipressor, DBX compressor/expander, Westrex compressors, Marconi limiters, Teletronix levelling amplifiers, Universal Audio limiters, Teletronix levelling amplifiers, Universal Audio limiters, DBX limiters

*Echo facilities* EMT and master room

*Reduction suite* Main control room used as such

*Copying facilities* Full copying, editing and dubbing facilities

*Rates* 24 or 16 track recording/reduction £42.00 per hour

*Tape copying* £12.00 per hour

*Special remarks* We do not charge overtime. Recent clients include Kiki Dee, Queen, David Essex, Cat Stevens, Ian Hunter, Easy Street, jingle work for Jeff Wayne Music

#### S.A.V.

*Address* 34 Cricklewood Broadway, London NW2

*Bookings* 01-450 4455

*Studio Manager* Tony Frossard

*Senior Engineer* M. Lacombe

*Studio Capacity* 6

*Instruments available free* Piano  
*Instruments for hire* Any by arrangement

*Microphones available* U87's, C451's

*Desk* Custom built 16/8

*Tape machines* 8 track Studer, Revox's 3 3/4 -30 ips

*Ancillary equipment* ADT, Zoot Horn graphic eq, Audio and Design limiters, expanders and compressors

#### SPACEWARD

*Address* 19 Victoria Street, Cambridge CB1 1JP

*Bookings* Gary Lucas

*Senior Engineer* Mike Kemp

*Studio Capacity* 7

*Instruments available free* Ludwig drums, Zildjian cymbals, Yamaha guitar, WEM, Vox, HH amps etc.

*Instruments for hire* Mini Moog, Fender Rhodes, Rickenbacker bass, Solina strings, almost anything else

*Microphones available* AKG (7), Neumann (2), Calrec (7), Shure  
*Desk* SRS 17/8/2

*Tape machines* Brenell/SRS 2" 16 track, Revox HS 2 track (3)

*Ancillary equipment* Neal cassette deck, Audio and Design compressors, expanders, noise gates, limiters, dynamic noise filter, SRS EQ, jackfield, logic switcher, Sony CCTV, Dolby A361 (2)

*Echo facilities* Master room reverb, Revox tape echo, ADT

*Copying facilities* 16, 8, 4, 2 track to cassette, tape, AU cassette

*Rates* £36.00 first three hours, then £9.00 per subsequent hour. £100.00 per day. 25% discount on advance payments.

*Special remarks* Frequently provide studio quality live sound — most of Albion Dance Band gigs, Val Doonican, George Melly, Stephane Grappelli — all over the UK.

#### STRAWBERRY

*Address* 3 Waterloo Road, Stockport, Cheshire

*Bookings* 061 480 9711

*Studio Manager* Peter Tattersall

*Senior Engineers* Peter Tattersall, David Rohl, Richard Scott

*Studio Capacity* 35-40

*Instruments available free* Bechstein grand piano

*Instruments for hire* Anything

*Microphones available* Neumann, AKG, Sennheiser, Beyer

*Desk* 28 in 24 out Helios  
*Tape machines* Studer A80, Studer A80 stereos

*Ancillary equipment* Audio and Design vocal stressers, Klark-Teknik and Aengus EQ units, DBX limiters/compressors, electronic phasing, Leslie effects etc.

*Echo facilities* EMT stereo plates, Cooper Time Cube

*Rates* 24tk £30.00 per hour, 16tk

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\*includes discounts. Starts at £100. Also 2, 4, 8 track.



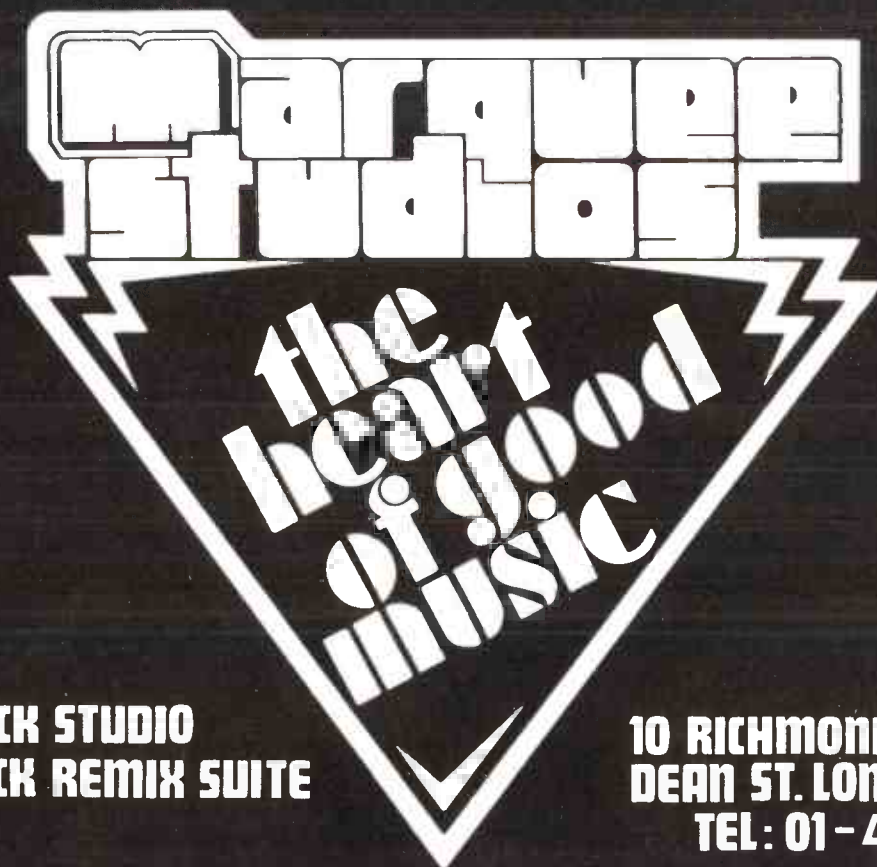
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*Special Remarks* 10cc, Paul McCartney, Barclay James Harvest, Sailor, Mud, Neil Sedaka, Fivpenny Piece, Syd Lawrence Orchestra. Just completed recreation room containing colour TV, pool table, hi-fi, also modern kitchen with all cooking facilities

### STRAWBERRY SOUTH

*Address* 61 South Street, Dorking, Surrey

*Bookings* 0306 87852

*Studio Manager* Tony Spath

*Senior Engineers* Tony Spath

*Studio Capacity* 45

*Instruments available free* Steinway grand piano

*Instruments for hire* A wide range

*Microphones available* Neumann, AKG, Beyer

*Desk* 28 into 24 API, automated mixdown

*Tape machines* 3M M79 24 track, Studer A80 VU stereos

*Ancillary equipment* DBX noise reduction and compressors, Audio and Design compressors, digital delay, phasers, etc. etc.

*Echo facilities* 2 EMT stereo plates, Cooper time cube, master room, AKG BX20, 2 echo chambers (acoustic)

*Rates* By arrangement

*Special remarks* Designed to full Eastlake Audio specifications

### TRIDENT

*Address* 17 St. Anne's Court, Wardour Street, London W1

*Bookings* 734 9901

*Studio Manager* Peter Booth

*Senior Engineers* Peter Kelsey,

Jerry Smith, Steve Tayler, Ray

Staff (cutting engineer)

*Studio Capacity* 35

*Instruments for hire* Hammond

C3 organ, ARP synthesizer 2500

*Microphones available* Full

range of Neumann, AKG,

Beyer, Sennheiser etc. Etc.

*Desk* Triad A range 28 into 24 and 40 into 8

*Tape machines* Studer A80, B62, C37, 24, 16, 8, 2 track

*Ancillary equipment* Wide range of limiters, phasers, equalisers — all effects units!

*Echo facilities* 1 Quad EMT, 4 stereo EMT plates

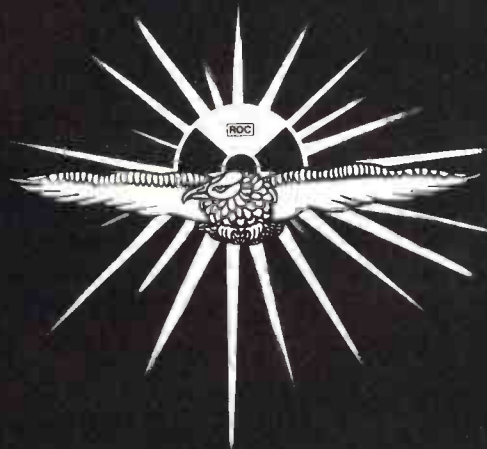
*Reduction suite* 22' by 18' with overdub booth

*Copying facilities* Full copying including cassettes/cartridges cutting suite

*Rates* £50.00 per hour recording or mixing. £10.00 per hour overtime after 6pm and weekends

*Special remarks* Genesis, Brand X, Quantum Jump, Mallard,

City Boy, Charlie, Demis Roussos, Phoenix, Racing Cars.



# ROC

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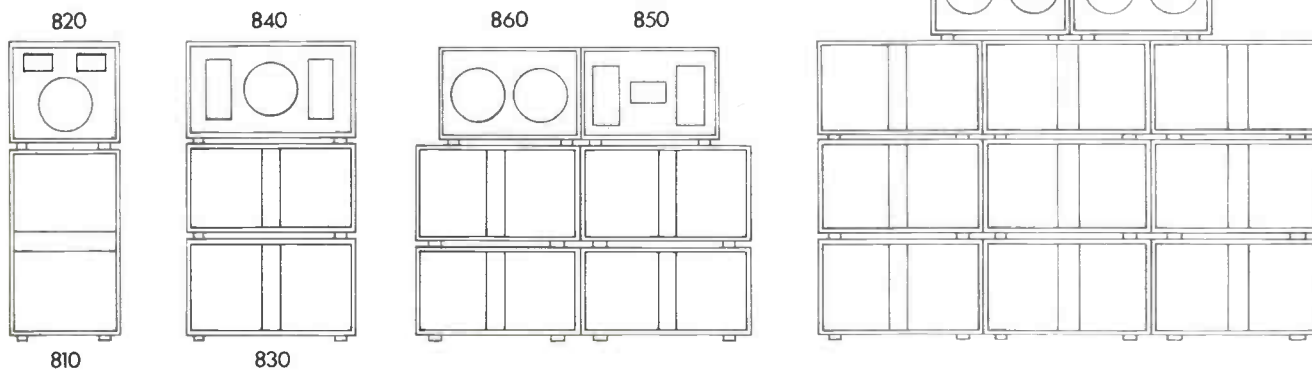
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820 Mid and HF unit — above 300hz. Contains one 12" driver, two horns and two supertweeters and built in crossover for use with 810. Retail price £180.

830 Bass Bin — below 300hz. Contains one 15" Powercel speaker. Impedance 16 ohms. Retail price £175.

840 Wide dispersion Mid and HF cabinet — above 300hz. Contains one 12" 100 watt Powercel, four horns and four supertweeters. Suitable for use with either two way or three way Electronic

Crossover. Impedance 8 ohms. Retail price £240.

850 Wide dispersion HF unit — above 3khz. Employs six horns and four supertweeters. Handles 150 watts. Impedance 5 ohms. Retail price £225.

860 High power Midcab — 300hz — 3khz. Contains two 12" Powercel 100 watt drivers. Impedance 4 ohms. Retail price £165.

Individual prices are given here but when buying an 830/40 or 830/50/60 system, a two way (300hz) or three way (300hz and 3khz) Stereo ECO is included at no extra cost.

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BEE GEES, DAVID COURTNEY, TIM BLAKE,  
THE RUBETTES... these are some of the artists  
who have made the journey.

téléphone : (Paris area code) 466.48.26 or 466.48.27 or 466.48.28

Ask for Pierre Calamel

# John Marshall

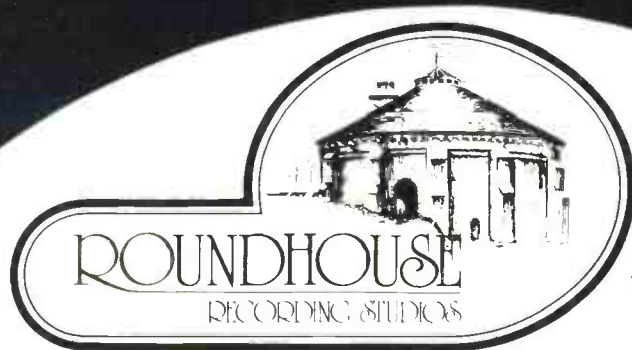
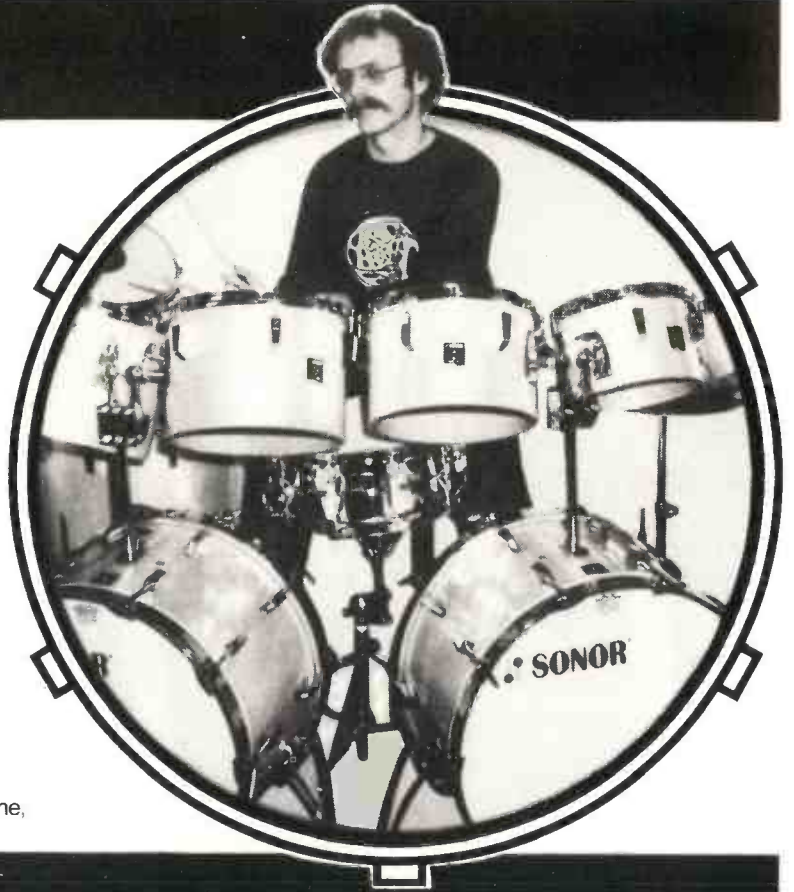
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Frank Gant · Bernard "Pretty" Purdie  
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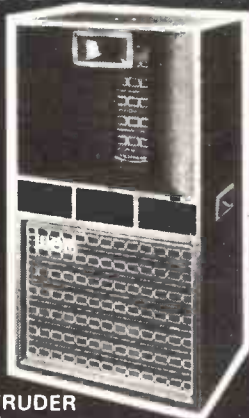
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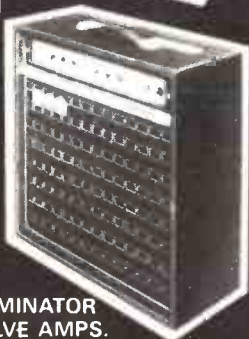
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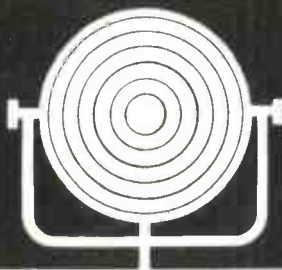
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# STUDIO



# SPOTLIGHT

## TRIDENT STUDIOS

Trident is undoubtedly one of the world's most successful studios. It isn't only the excellent equipment, for there are other more important factors which contribute towards a high quality recording. It's easy to point out the 28 into 24 Triad 'A' range desk in the control room, or the remix suite's 40 into 8, or the apparently endless list of ancillary gear, but when it comes down to it, equipment alone is not the be all and end all of making a

good recording. There is such a thing called "vibe", as studio manager Peter Booth pointed out.

"To me the most important part of this studio is the people. I know it's been said before and it sounds corny. But none the less without the right people you can't have a successful studio. Rolls Royce equipment won't help unless everyone has pride in their work". The pride the boys have in the equipment which surrounds them supports

these noble assertions.

The control room, which overlooks the main recording area, is equipped with the prototype Triad desk, which has since been up-dated with MK11 modules. The eq. is controlled by slide faders, and there are of course full panning and routing facilities. The 24 monitoring channels are arranged in slightly unorthodox fashion; lack of space in the control room meant that there had to be two rows of twelve — one above the other. There is switchable VU/PPM metering. The board was installed some four years ago, and they have always been happy with it, ever since the first session which, according to Peter, "went like a dream".

Pretty soon the room will be rebuilt and extended 5 or 6 feet over the studio area. The monitoring is via J.B.L. 4350s driven by Crown power amplifiers. Ancillary gear is kept to a minimum in the control room. "We've only really got E.M.T. plates, some limiters, graphics and keplexes here. If the engineers require anything extra they can patch through to the

remix room" Peter explained; "we try to record basically flat these days. Any tweaking is done in the reduction suite. The tape machines have been all Studer for the last eighteen months — a 24 track A80 with a B62 as a loop machine.

Down to the recording area next, where Peter is quite proud of the drum booth. "It lends itself to the old rock drum style that we've got quite a name for, though jazzier musicians like it too. We've had the Mahavishnu Orchestra and Brand X using it. But when "A Trick of The Tail" was recorded here Phil Collins put the kit in the studio, which has a liver feel to it."

The hardware down here includes Neumann, Beyer and STC mics and monitoring with four J.B.L. Century 100s plus a pair of Lockwoods for talkback. There is a C3 Hammond organ in one corner and a magnificent Bechstein Grand, this piano having a particularly clear, hard, metallic sound . . . "And of course we've got the mood lighting — even strobos! Actually, that was a bit tongue-in-cheek. People don't use it when they're recording, but it's O.K. when we have a party".

The building which Trident occupies is tall and thin, so it was up to the first floor to visit the remix room. This is obviously Peter's pride and joy: the overall concept was his, but invaluable aid was supplied by Eddie Veale of Acoustic Consultants, for whom he has a lot of respect. "I do want you to mention Eddie, because he's done a bloody good job on it. He's the sort of guy you can discuss problems with even on an unofficial basis. You can put it on record that I'd recommend him to anybody."

At the rear of the remix room is a large overdub booth, divided off by sliding glass doors. Usually the overdubbing of guitars and voices is done here, and there is a row of in-built D.I. boxes to facilitate this. In the main room, however, is the really impressive gear. To the right of this desk, as you sit facing it, is the bay which houses most of the outboard equipment, which includes four



Triad Series A desk: no complaints since its installation.

Pultecs, Klark Teknik, Orban and of course Triad equalizers. There are also Synton phasers, a harmonizer, de-essers and four E.M.T. plates, one of which is quad. The rack is designed to hold more for future additions, although it seemed to us that they have quite enough to be getting on with already, especially as there is a bank hanging above the mixer which contains eight Universal Audio Limiters, Eventide DDLs, Gotham and 2 spectrum shifters. Monitoring in the remix room is Cadac, powered as before by Crown.

"This room", enthused Peter, "has a tremendous atmosphere, and everyone who's worked here since we opened it in February — Quantum Jump, Rumour, Phoenix — has really enjoyed it. This has probably been because of the way we approached fitting it out. Everybody — the tape ops and the engineers — they all mucked in to build this room. And at the end there was only *one* wiring fault, out of the thousands of connections we had to make."

As one of the leaders in the studio field, had Peter perhaps entertained any notions about shifting to automated boards? "You mean, why aren't we automated? Well, I would say that our general policy is that since there are so many different systems around at the moment, it's still early days for automated mixers. When we find a system that has proved itself reliable and successful, then we'll certainly think seriously about using it at Trident. And I imagine that one day automation will be the rule rather than the exception."

The recorders are A80 24 track and 8 track, two stereo and one 2 track plus 2 C37s. Two of the loop machines are permanently allocated Dolbys. The 40/8 mixer has a number of interesting features, amongst which is a small lighting system for checking that any given Dolbied signal is not normalled before the next session, the little indicator lights are there to issue a warning. Neat, eh?

We made our way up to the next floor, passing on the way the film preview theatre where press showings are held from time to time, and arrived at the Copy Room. This contains a small Triad "B" 12/4 mixer, used mainly for the purpose of cross-fading, and four Studers — three B62s and a C37. Duplication to cassette and cartridge is also done here. Moving on briskly down the corridor, we



▲ The remix suite: left — the Triad 40/8, right — the ancillary bay



▲ Disc-cutting apparatus (centre) with the desk on the right

found ourselves at the Cutting Room, where we found Ray Staff, chief cutting engineer, seated in front of the desk he built himself. In between supervising the cutting of a master for the next Phoenix album, Ray told us about their plans for installing a direct-to-disc facility at the Studio. "By cutting out the tape machines and recording directly on to the plastic you get

a really clean and dynamic sound. So far it's only been done in the States, but we've already got people interested in doing it here. There are problems, of course, in that you have to do it in one take and get it *right*. But it's an exciting idea."

It certainly is, but then, if you're as involved with recording as everyone at Trident,

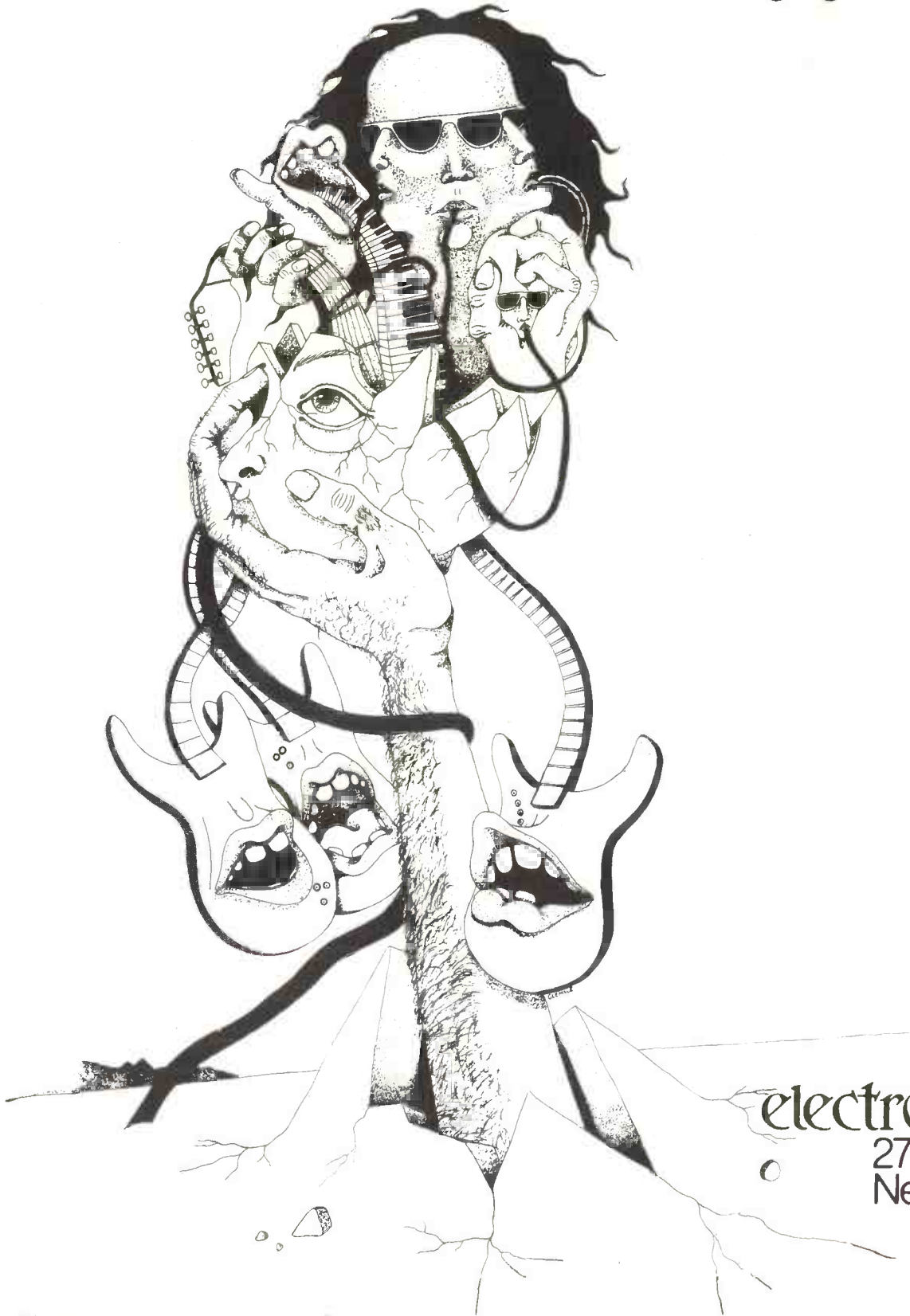
you'll find it a stimulating place to work in. Peter Booth consistently prefers to say "we" rather than "I", and that's a sign of genuine commitment to the concept of teamwork. "Every member of the op staff here began as a tea boy, that way we build up to the right attitude towards work. I like to think that *I'm* part of the team as much as the tea boy."





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**GUITARIST**, 16, not brilliant but enthusiastic wants to form glitter-type band. Two drummer outfit preferred, but not essential. Contact Mark Felton, 12 Mason Close, Bexleyheath, Kent.

**GENUINE STRAT** or Humbucker pickup wanted. Contact Harry, 23 Fore Street, Warminster, Wilts.

**URGENTLY WANTED** pianist male/female 16/20 to team up as partner and write all styles of songs etc. Must live in Birmingham area. Please write to S. Copeland, 147 Vardon Way, Kings Norton, Birmingham 38.

**PROFESSIONAL WRITER** and producer will write lyrics to suitable melodies sent on cassette or demo disc. Also song promotion arranged to publishers and record companies or artists. Write to Gavin Green, Executive Producer, GGA International, Casa Mimosa, Santa Eugenia, Majorca, Spain.

**FOR SALE** Epiphone FT 145 Acoustic guitar plus hard case. Good condition. £60 ono. Contact Gill on Lea Valley 764317 after 5 p.m. weekdays or any time weekends.

**LIGHT MUSICIAN** into folk/Danver/Dylan etc. with some own compositions. seeks guitarist/harmony singer and one other player eg. bassist or drummer. For semi-pro work, own equipment and ability to read music preferable though not essential, must be good musicians. If

you're interested please contact me, Michael Steane at Wentworth, Meadow Drive, Bembridge, Isle of Wight. Tel: Bembridge 2177.

**FOR SALE** WEM Dominator 50 watt lead combo (valve) new condition c/w cover — never gigged — £125 ono. CSL Telecaster Custom, black with maple neck, lovely sound and action — £75 ono (VGC). Diamond Melody Maker copy, two large single pole p.u.'s, nice sound, beautiful neck, good nick — £45 ono. Akai 4000DS stereo open reel tape deck, features include sound on sound, sound with sound, mixing, echo etc. complete with two good mics and tapes, hardly used — £90 ono. Phone Stuart R. Michell on Shillington 425. (I can deliver up to reasonable distances, if you'll pay my petrol!)

**ELECTRIC PIANIST** (21) wishes to join (ambitious) newly forming punk or progressive band. Contact Dave, 137 Town Street, Rotherham, Yorkshire S60 2JW.

**21 YEAR OLD** girl singer wishes to join a band or be a backing vocal. Can read music. Must live around Cornwall, Plymouth area. Reply to Miss J. Thomas, 37 Murdoch Close, Redruth, Cornwall.

**DRUMMER WANTED** for rock band like Wishbone Ash, AC/DC and Alex Harvey (with Alex). Barnet area, phone Si between 6-9. 445 4943.

**SONGWRITERS** require group in Essex area to

perform songs (of a contemporary nature). Apply Alan Lautman and Andy Head, c/o 10, The Lichfields, Basildon, Essex.

**FOR SALE** Impact 60w amp plus 4 x 12 Impact cabinet — perfect condition. £145 ono. Also for sale Epiphone bass guitar, will accept £45. Phone Burgh Heath 59461 (any time) — ask for Andy. **SINGER/SONGWRITER** learner guitarist (19) seeks similar to form base of band. Must be very ambitious, hard working, and enjoy most types of music but have a special interest in at least one of the following: Joni Mitchell, G&L, Faces, Zeppelin, Rags, Blues and Bottleneck. Write (please give all details) or contact Donnie Adamson, 102 Stenhouse Street West, Edinburgh EH11 3QW. Tel: 031-443 9356.

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**WANTED** bassist, rhythm guitarist and vocalist, aged between 14-18 for commercial rock band. Must have own equipment, but enthusiasm is considered more important than experience. If interested, ring Dick, Thanet 57972, after 6 p.m. No time wasters please.

**CREATIVE DRUMMER** wanted for young progressive band who write own material. Mid Essex area, must have own transport. Contact Tim on Brentwood 211519, evenings only please. **MATLOCK BASED** group urgently require a lead vocalist. Second instrument (eg. guitar, violin, flute etc.) welcome but not essential. We play epic symphonic rock. Ring Richard on Matlock 3020, or Rob on Matlock 2407.

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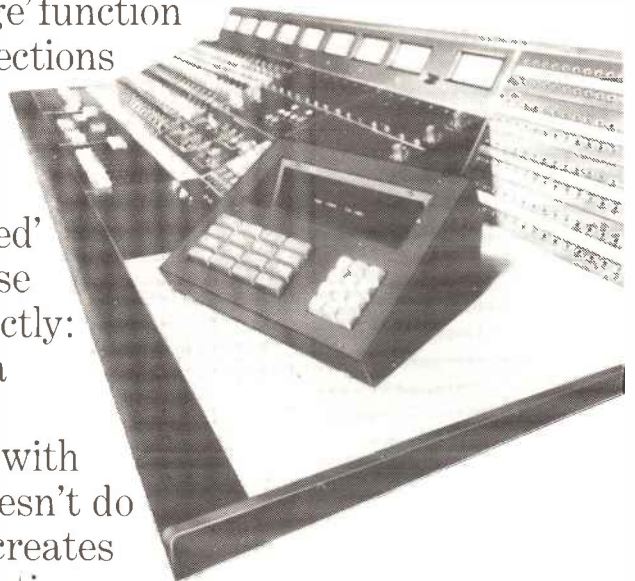
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