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# READER SERVICE CARD

**T**o facilitate your use of the response card opposite this page, we have listed the companies offering additional information on their products in alphabetical order below. Simply circle the appropriate number(s) on the card, and drop it in the mail.

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We hope you find this card a useful addition to ROLLING STONE. We plan to include more of these cards in future issues.

## ▶ SOUNDING GOOD ◀

# Key Men

*Some of the best keyboard players in the business talk about the instruments they use*



### Ian McLagan

**I**DON'T KNOW HOW TO work synthesizers," says Ian McLagan, a longtime member of the Faces who lately has been playing with the Rolling Stones and the New Barbarians. "When everybody started buying synthesizers I didn't have the money, so I never got into that race. I have an ARP Pro Soloist, and that's about as technical as I get."

McLagan usually uses a Hammond B-3 organ with two Leslie speakers, a Steinway piano and "four or five" Wurlitzer organs, including an old flat-top model. "I've had them all for years," he says. "I brought the B-3 over to the United States on the first Small Faces tour, but I didn't know that the electricity here was on a different cycle, and I spent the tour a half-tone flat."

McLagan's first keyboard was a Cembale, which he describes as "the cheapest thing you could get that looked like a keyboard." From there he moved to a Hammond: "When I first heard 'Green Onions' [the Booker T. hit], I decided it was

time to throw the Cembale out the window. I went into the Hammond shop in London with absolutely no money and said I was interested in a C-100. They let me try one out at home for two weeks, so I moved the dining-room table out of the way and set

it up. My dad freaked out, but for the two weeks I stayed in that room with the Hammond, a record player and a copy of the *Green Onions* album. By the end my dad had gotten used to the organ and I had talked the band into chipping in to buy one." 🎹

### Benmont Tench

**T**OM PETTY AND THE Heartbreakers keyboard player Benmont Tench credits two sources with helping him get the right sound from his keyboards. "For organ, I go to Booker T.," Tench says, "and for piano, I go to the Rolling Stones — *Beggar's Banquet*, all that stuff. Nicky Hopkins — he's the best. And Billy Preston, if you take the synthesizers away from him, is a hell of a keyboard player."

Both onstage and in the studio, Tench uses four basic keyboards: a Hammond C-3 organ, a Wurlitzer electric piano, a Steinway grand piano and an ARP String Ensemble. He uses the latter instrument because "I can't stand synthesizers; they're too cold. Also, the string ensemble is basically just an organ with

string sound, and if you fuck with it right, you can make it sound like an old pump organ."

Tench cites Ian McLagan's playing with the Faces as having had a big influence on his electric piano technique. "If you want a piano sound — not an organ sound, but something with attack on it, and you want it to distort — then you go for the electric piano," he says. "Or, if you want a different kind of sustain than you get from a grand — a little thinner sound — then you go for the electric piano. But if you want a full-bodied thing, then you go for the grand. I've got a Baldwin electric upright at the house. That's what I practice on, and it sounds good through a Leslie. But like all electric pianos — the ones that try to sound like grands — it sounds too thin to me. So I carry a grand. It doesn't make the roadies happy, but it makes me happy." 🎹