

BEAT INSTRUMENTAL

DEC.
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AND INTERNATIONAL
RECORDING STUDIO



BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

No. 80

DECEMBER 1969

EDITORIAL & ADVERTISEMENT OFFICES:

58 Parker Street, London, W.C.2. Telephone 01-242 1961

Publisher and Managing Editor: SEAN O'MAHONY

Advertisement Director: CHARLES WOODS

Editor: DAVE MULRINE

Art Editor: IAN STEAD

Asst. Advertisement Manager: RICK DESMOND

Production Manager: PAUL NUDDS

Circulation Manager: ANN WICKENS

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Editorial

We have been campaigning for a long time for more pop shows on television. Some TV companies think that they are providing all that is required by including leading pop stars on other shows. But, whilst this is first class for followers of the present big names, it does nothing at all to help new blood which must be regularly transfused into the scene to keep it alive and kicking.

So, congratulations to Granada Television for filling a gap with their new show "Lift Off" which promises to include a new artist or group who hasn't yet made a record, in every programme.

Just one complaint—why on earth put this show out at 4.55 p.m.? particularly when producer Muriel Young says that she hopes that every recording manager will make a point of watching the show to see if he is interested in signing any of the new faces on a particular programme. Of course, one can watch it on the box in one's office but surely a more suitable time would have been early evening? Then everyone could have looked in at their leisure.

Muriel Young also revealed that when they had researched the different age groups in the potential audience for the show, they found that even the 6-12 year olds could be split into groups; the young ones prefer recordings like *Yellow Submarine* and the older ones—and by older I mean 10-12—go for the more advanced type of music.

All of which gives the poor old recording manager a brand new set of headaches. But the simple fact is that the age at which young people get interested in music is getting younger and younger. In Britain it is now recognised that children begin about 6 and in America even younger. So perhaps recording managers in future will start thinking about producing discs for the 6-8, 9-10, 11-12, 13-15 and so on age brackets. What a nightmare! Although isn't it the truth that all age groups like a good record and very few a bad one?

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B.I.'s CHRISTMAS COMPETITION



WIN A £250 DRUM KIT

Our Christmas prize this year is a Beverley Panorama 22 professional drum kit with twin 22in. by 17in. bass drums, twin 13in. by 9in. tom toms, a 14in. by 5in. snare drum, two 16in. by 16in. standing tom toms, a pair of 15in. hi-hat cymbals, a 20in. crash/ride cymbal and a 22in. ride cymbal. Included with this prize are all stands and fittings, together with appropriate cases.

What you have to do

To enter our competition, which is in three parts, first look at the following list of celebrities:

1. Richard Burton
2. Mary Quant
3. Cassius Clay
4. Twiggy
5. David Frost
6. Rowan & Martin
7. Steve McQueen
8. Prince Charles
9. Bob Hope
10. Brigitte Bardot

A

Now, imagine you are a booking agent, and have been approached by each of these celebrities for a group to play at a function they are organising. Which of the following groups do you think each celebrity would like to play at his or her function?

Hollies, Beatles, Rolling Stones, Fleetwood Mac, Tremeloes, Family, Small Faces, Creedence Clearwater Revival, Jethro Tull, Bonzo Dog Band, Dave Clark Five, Herman's Hermits, Foundations, The Move, Equals, Scaffold, Jon Hiseman Colosseum.

B

For the second part of our competition, we would like you to say, in order of preference, which is your favourite colour for a drum kit from the following list:

1. Black
2. Red
3. Silver Glitter
4. Mixed colour patterns

C

For the final part of our competition, we would like you to say whether you think that, in today's music, a drummer's ability to read is

- Very important
Important
Not important

Rules

1. Select the 10 groups of your preference from the 16 on the left, and list them on the Readers' Reply Card inserted in this issue. Write the group names only—there is no need to add the names of the celebrities. Then answer parts B and C of the competition, putting your answers in the appropriate places on the same card.
2. Write your name and address in block letters on the card, stamp it, and post it back to us.
3. All entries must be received by 1 January, 1970.
4. Only entries on the official Readers' Reply Card will be accepted.
5. The judge's decision is final.
6. Results will be announced in the February issue of *Beat Instrumental*.



STUDIOS HOLD NO FEARS FOR CHRISTINE PERFECT

LET'S get the history over first. Christine Perfect used to sing and play with Chicken Shack and then she left because she found that being with a hit group meant that she could spend less and less time with her husband John McVie, bass player with Fleetwood Mac.

History over. Let's get up to date. Christine figured at the top of a national popularity poll as Top Girl Singer and I saw her after the presentation of the trophy and she said she still couldn't believe that it had happened to her.

Happen it did. But I gave her a few weeks to ponder on how strange are the workings of pop music and talked to her again. An informative chick is Christine. She enjoys and relishes a jar in a pub and she knows her own mind rather better than most girl singers.

We talked first about her fears in a recording studio. Women have been known to go to pieces when faced with a battery of equipment and a mass of musicians. Says Christine: "Oh, it's wonderful. The best part of being in show business is recording.

"And basically I don't get nervous. I think—when I have my cup of coffee in the morning—well, I do get quite nervous. But as soon as I get to the studios, it's great. I love it.

"I suppose that basically I know that if it does go wrong I can always do it again. But it doesn't seem to go wrong. I always tend to record fairly quickly. In a sense, making a record is more a matter of relaxation to me—more than the actual performance. Yes, it's the best part of show business.

"I like being among the men, if you see what I mean. There aren't any women at my sessions and that doesn't worry me in the least. I'm so used to being with men all the time, what with Chicken Shack and so on. And prior to that I was the only girl working in a sculpture class. I'm just used to it. I feel happier with blokes than I am with women, really.

"Funny thing is that I've not seen any female engineers or producers. It's something that I've never really thought about. Technically, it may be difficult for girls, but on the other hand I'd like to produce records myself—in fact I hope to have a hand in producing my first album. I suppose there aren't many outlets in the recording field for girls.

"Really, I have an idea that the producer isn't all that necessary, just as long as you have a good engineer and you can communicate with him. The producer tends to be just a middle man,

providing that engineer is good. I have a feeling that I'll end up doing quite a lot of producing."

Can we enlarge on this business, Christine?

"Sure. Let's agree that the most essential part is having the right kind of engineer. If he is sensitive and is really interested in what you are doing, then you can transmit your own thoughts to him without any trouble—without having a producer in effect to tell him what you want. I usually, most of the time, know what I want on a recorded sound. So if I cut out the producer and go straight to the engineer, assuming he's not one of those blokes who sits and reads his newspaper and just switches on and off, your problem is solved.

"It's so exciting—recording, producing, reducing and actually singing on a record. It's so exciting..."

But how did Christine feel when recorded, on her first solo single, by Danny Kirwen.

Said she: "That was good because he's such a bundle of enthusiasm himself. He sort of generates excitement really because he's that sort of bloke. He's completely uninhibited; just doesn't care whether there are problems. He went in front of an orchestra, professional and classical violinists and just sort of conducted them throughout. He knew he wasn't doing it properly but he didn't care."

We talked about Christine's background. How she moved to Newcastle-upon-Tyne when she was five. "I was an art fanatic and ended up at Birmingham Art College, taking up sculpture and stayed on for four years until I got my National Diploma for Design."

Musical background

She had piano lessons and learned Spanish guitar. She sang round the local clubs. Spencer Davis was at Birmingham University at the time, and they sang in the same jazz band. They were pretty friendly and sang together, just for fun—then Spencer met Stevie Winwood and they formed a group.

Around this time, Christine met Andy Sylvester and Stan Webb, and formed a group, Sounds of Blue—with Rowdy Yates and Chris Wood. They did one gig a week at the local Liberal Club—15 quid's worth of work. But the lead singer got married and the group folded—it was all his equipment, anyway!

Christine arrived in London to work at Dickens & Jones as a window dresser. Chicken Shack was getting under way and a bored Christine joined up. She went back to Birmingham for rehearsals. "We didn't do any gigs in this country at first. My first pro gig was at the Star Club,

Hamburg . . . playing something like five hours a night. I was terrified. I'd never played blues piano — with Shades of Blue I'd played only two gigs as pianist.

"So I was terrified and terrible. Mike Vernon saw us when we got back and he'd felt the group needed a pianist, but it was the first time he'd seen me. He was not too sure about me being the only girl in the group, but the boys insisted I stayed."

Nervous bit

But the group played the Windsor Jazz Festival and Christine went through her nervous bit all over again. "All the czars were there—Clapton, Peter Green, Mayall. But we went down well. It was the first time people had seen a guitarist do what Stan Webb could do. But there were people, like manager Harry Simmonds, who was sure that having a woman in a rock group would bring nothing but trouble."

Around this time Christine met John McVie, now her husband. She recalls: "Peter Green took a lot of interest in us for some reason and Andy and I went to see Fleetwood Mac whenever we could—we thought they were the best band around. Anyway, John eventually asked me out. Took me for a meal at the Bag O'Nails one night and he proposed and we were married ten days later.

But Fleetwood Mac was destined to nip backwards and forwards to America and Christine felt her married togetherness was suffering. So she gave up the group career. "The ways of working with a band aren't the ways of a solo artist. Now I can spend a lot of time working my chores at home. I like that."

That Christine should have won that popularity poll on the strength of appearances on a couple of albums and the single *I'd Rather Go Blind* shook everybody up.

But then Christine has always been the darling of the critics. Her style of singing, of digging into lyrics, goes much deeper than the usual brand of British chick.

Says Christine: "I'm knocked out. Gratified. But there is so much more yet to do. I'm working on it. . . ."

P.G.

Laney PACKS
POWER PERFORMANCE

PLAYER OF THE MONTH

IAN KEWLEY



IAN KEWLEY, french horn player with Samson, is used to people commenting on the unusual sound his instrument contributes to the band, but he wishes the music was regarded for its own sake rather than being dismissed as a mere novelty.

First introduced to the french horn at school where, incidentally, he had entertained ideas of becoming a history teacher, Ian was fortunate to have had the encouragement of his music teacher to continue his studies at the Royal College of Music in Manchester.

At about this time he had been working mainly with youth orchestras, but he recalls that when he went to college he found things very different.

"Before, I'd been a big fish in a little pond, but the standard of musicianship at the college was higher, and I had to work much harder."

Popular music

By then, Ian was becoming interested in the more popular types of music, and he joined a Stan Kenton-type outfit with an all-brass line-up—a configuration he still likes. During this time, and much against his tutors' wishes, he decided to join Samson.

"The line-up when I joined was trumpet, trombone, two guitars and drums, and the music the band were playing was really soul. The present style didn't evolve until last Christmas, just before we came to London, when we replaced the trombone with organ."

Ian's favourite composer is Mozart, who could perhaps be said to be the greatest influence on his playing with Samson, but as far as today's music is concerned, he admires Jon Lord for his experiments in marrying pop and classical music.

"I could have carried on with classical music if I'd wanted to, but now that I'm in the band it isn't only the music that keeps me there—it's a way of life I'd be reluctant to give up."

According to Ian, the arrangements in the band are very tight, but they're not cold, and they're trying to get single-line things going among all the instruments, instead of just choral voicings of the brass over the guitars and organ.

"We've just written eight songs for an album we hope to do soon called *Alice In Wonderland*, based on various sections of the book. It's been written with live performance in mind, and in fact we've already tried it in Germany. Despite the language problems—the words are very important—it went down very well."

Being a brass player, Ian does a lot of the Samson arrangements, and he says his musical training is a great advantage to him in that it enables him to develop themes the way a classical composer would.

"But our sound isn't being used to the full yet—it's still got a long way to go before we'd like people to say: 'That's Samson!'"

D.J.M.

Home-grown soul from Jimmy Thomas



THE trouble with being a vocalist with a touring soul show is that one often finds it difficult to make a name outside this particular environment.

Consequently, if such a vocalist decides to leave the comparative security of the show to make it on his own, his chances of survival as a solo act can be remarkably small, allowing for the fact that he virtually has to start from the bottom again.

When, in addition, the vocalist decides that what he really wants to do is to establish Britain as a soul record-producing country, through his own efforts both as singer and producer, you can bet there will be many shaking their heads in sorrow at such folly.

Yet this is just what Jimmy Thomas, lately featured vocalist with the Ike and Tina Turner show, is doing, and if determination and dedication are any yardsticks, it looks as if he might be more successful than would first appear.

Working on the old principle of supply and demand, Jimmy is convinced that there is scope for home-grown soul of a quality to compete with anything the States has to offer.

"Everywhere you go," he says, "all the people want to hear when they're dancing is soul music, but they haven't got anybody in this country who can do it right."

So, recording on the Spark label, Jimmy will be making records with himself as featured vocalist, and will also be producing other groups and vocalists on "British soul" records.

His determination to form this type of soul scene over here dates from last year when he was first approached by Southern Music with a production deal, and a few months later negotiations were complete. He then signed with Cyril Wayne management, organised a backing group, and cut his first British single, *We Ain't Here Lookin' For Trouble*, released this month by Pye.

"I'm happier with a smaller label like Spark who need a hit to establish themselves, because they're prepared to allow me every freedom and all the facilities I need to get the right sound.

"As far as soul is concerned, it's just a matter of getting the right communication between the engineer and the producer. After all, it doesn't matter what the musician plays, as long as it comes from the heart. Too many guys just play for each other—they can't project. They don't seem to realise that soul means opening up the man, getting him to play what he feels now—not what he heard yesterday."

Of his experiences with Ike and Tina, Jimmy is appreciative. "I was with them since 1960, and it was a beautiful experience, travelling all over with the show. Tina's the greatest, and Ike, as well as being a great musician, is a very shrewd businessman. I learnt quite a bit from him. But I felt ready to do my own thing, so I left."

Jimmy has already had a couple of hits in his own right in the States, but as yet nothing over here. Allowing that he has the talent, all he needs now are the breaks.

SHATTERED! all of us—a very long day culminating in a highly successful concert—two tons of equipment shipped to the railway station without mishap—belongings collected together—band collected together—goodbyes to many new friends—a quick sausage sandwich and five exhausted musicians, one road manager and one manager are trying to sleep on a train jerking its way through the night. Four times the train grinds to a halt, lights are turned on, sleepers roused and our papers checked. But, of course, it's our fault we are travelling on an East German train from Prague to Vienna—we are bridging a gap between East and West.

I was in Prague two years ago for Jazzoveho Festivalu Praha '67 with Georgie Fame, on the same bill as Roland Kirk. The Czechs were then on the threshold of a new era. Hopes and plans for the liberality of the future were on everyone's lips. The occasion was a sparkling affair. The finest musicians from all over the world mixing together in an environment the Czechs hoped would soon be leading the way to proving that a liberal communism could co-exist in free competition with any capitalist country.

What happened last autumn is now history. That a jazz festival took place at all this year is amazing to me, but for all the effort made to make our stay comfortable, our only feeling upon leaving was one of relief.

Our concert was packed to the rafters—we were headlining the Saturday bill of the four day event—and the audience was magnificent to play to, but were enthusiastic to a degree where it became obvious that more than music was involved. They cannot buy West European or American records, and thus my distribution in the festival bar of one Colosseum album to each table of young people caused a minor riot, from which I beat a hasty retreat.

I gave many magazine and radio interviews for Czech, Polish and Hungarian reporters, but in every case was warned against making political comments. When we inevitably turned to such topics the tape recorders were switched off, though the conversation eagerly continued.

At the conclusion of an interview a reporter asked me if I had any message for the listeners. I casually said the first thing that came into my head. "Keep smiling and you'll win through in the end." Sadly he shook his head—wound his recorder back and silently erased my words.

JON HISEMAN.

STATESIDE REPORT

THE news first leaked out last spring. The Band, Bob Dylan's former backup group, was in Southern California preparing to record. They rented a house in the Hollywood hills, set up a make-believe recording studio, and began laying down tracks for at least three new album releases. Now, at long last, the first of those LPs is on the market. Entitled simply *The Band*, the album is guaranteed the same commercial and artistic success as the group's initial release, *Music From Big Pink*.

The Band itself did almost all of the work on the album. John Simon was the only outsider who participated; he helped with the engineering and added some instrumental work. Jaime Robbie Robertson did the bulk of the engineering and also wrote all of the songs (with some help from Richard Manuel and Levon Helm). All of the band members collaborated to produce the LP, and all took turns on various instruments.

The Band has a wonderful "down-home" country feeling to their music. Like the finest old blues singers in the South, they have lived the life that they sing about, and their songs are written from personal experience. They are like a close-knit family, and this album is their latest family project; it may also turn out to be the Album of the Year.

The latest "new" discovery for Arhoolie, the Berkeley-based blues label, is George Coleman, better known as Bongo Joe. Joe, now in his fifties, is a native of the Louisiana Gulf coast area famed for its Cajun music. Joe is not strictly Cajun, though; he has a style that is all his own. He backs up his philosophically humorous singing with nothing but percus-



Ike & Tina Turner's latest releases are gaining them long-awaited popularity

sion instruments, including a 55-gallon oil drum.

Also of interest to blues fans is an album called *Memphis Swamp Jam* on Blue Thumb, the fast-rising blues label of Los Angeles. The two-record set was recorded last June in Memphis, under the direction of Arhoolie's Chris Strachwitz. It features the likes of Bukka White, Piano Red, Nathan Beauregard, Sleepy John Estes, Fred McDowell, Furry Lewis, etc.

Ike and Tina Turner continue to release new albums faster than the reviewer can write. Their latest include *The Hunter* on Blue Thumb, and *Ike And Tina Turner In Person* on the Minit label. The latter was recorded live at Basin St. West in San Francisco. Their *River Deep Mountain High* LP has finally been released here.

Delaney and Bonnie have a new LP out on the Stax label, recorded to fulfil an old contractual obligation. (The duo is still under contract to Elektra.) The album, entitled *Home*, was produced by Don Nix and Donald "Duck" Dunn. Isaac Hayes first solo album for Stax is called *Hot Buttered Soul*. Produced by Al

Bell in Detroit and Memphis, the LP includes a fine, soulful rendition of Jim Webb's *By The Time I Get To Phoenix*. The Edwin Hawkins Singers' latest is called *He's A Friend Of Mine*, on Pavillion. Also, a Christmas album by the singers is set for release.

Both the Beatles and the Rolling Stones have been targets of criticism in local "underground" journals recently. *Abbey Road* was criticised by some as being too trite and having nothing revolutionary to say; others complained about the price, \$6.50 (almost three pounds). The Stones received a few journalistic lashes when it was learned that tickets to shows in their cross-country tour cost as much as \$7.50.

Meanwhile, *Abbey Road* continues to sell faster than most singles, and most of the Stones concerts are sellouts. But do the Beatles and Stones really need all that money?

The new album by the Jefferson Airplane has finally been released. Originally it was to be called *Volunteers of America*, after a well-known charity group; however, due to threatened lawsuits and

pressure on the part of RCA Victor, the Airplane was forced to shorten the title to simply *Volunteers*. The album includes "Wooden Ships", the song written by the Airplane's Paul Kantner in collaboration with Steve Stills and David Crosby, which first appeared on the *Crosby, Stills and Nash* LP. Another cut, *We Should Be Together*, has been released as a single.

Sneaky Pete and Chris Hillman of the Flying Burrito Brothers appear as guest artists on Dillard and Clark's latest album on A & M, *Through The Day And Through The Night*. *Wasn't Born To Follow* is the Byrds' most recent single, and probably a cut on their forthcoming album. Creedence Clearwater Revival's latest single is *Fortunate Son* b/w *On The Corner*.

Melanie's latest release for Buddah is entitled simply *Melanie*. Other new releases include Stevie Wonder: *My Cherie Amour* on Tamla; Arlo Guthrie: *Running Down The Road* on Reprise; Vanilla Fudge: *Rock And Roll* on Atco; Barry Goldberg: *Street Man* on Buddah; and Frank Zappa: *Hot Rats* on his own label, Straight records.

Two of San Francisco's hottest young groups are currently recording material for release within the next few months. The Cleveland Wrecking Company has been working on an album for some months now; they are a powerfully loud group with an excellent organist and lead guitarist. The Fast Bucks are a tight rock and roll unit with several good original songs and imaginative arrangements. They have released a fine single, *61 Clay*, backed with *Getting Closer To You*; they are currently working with Tom Donahue for Buddah Records.

Has this happened to you?

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JON HISEMAN COLOSSEUM

AS readers of Jon Hiseman's Column in *Beat Instrumental* will know, Colosseum have been abroad, both on the Continent and in America, for a number of months this year. However, we were able to catch Jon when he was in London last month, *en route* from the United States to Europe, for a few days' rest and to launch his new album, *Valentyne Suite*.

However, Jon never gets much rest. When I met him at the Bron Agency in Oxford Street, he was rushing around making phone calls about the release of *Valentyne Suite* and sorting out publicity photographs. Whether on the road or off it, Jon Hiseman rarely seems to stop.

After his five or so days in London, Jon was off to play at the big Tournai Festival before going on to the Prague Jazz Festival and to Vienna, where the group is number five in the charts. And after Prague come television dates in Germany, Denmark and Sweden, before they return to England to play the Lanchester Arts Festival.

"At the Festival," said Jon, "Dick Heckstall-Smith and myself will be playing with the New Jazz Orchestra, followed by Colosseum, and then we play with Jack Bruce. Then we're off for a three week tour of the States with

Jack and us playing, followed by more dates with Colosseum alone."

Jon is keen to get back to the States, for the group is just beginning to break through over there. "It usually takes about three tours to get through. It wasn't until his fourth trip there that John Mayall started making any money, and our tour cost me at least £5,000. I knew I'd lose money before I went out there, but it was worth it, and you must remember that we are a completely unknown band over there."

That is indeed true, and it must also be remembered that there are so many English groups rushing off to America nowadays that it's hard for any one new band to make an impact. Also, in England Colosseum benefit from the fact that there is a tradition of their sort of music here, going back to the Graham Bond era, whereas that is not the case in the States.

Nevertheless, Colosseum did well in America and their first album *Morituri Te Salutant* got into the bottom of the charts, and is estimated to have sold a hundred thousand copies there, although, as Jon says, it's hard to get reliable figures for America.

"Audiences in America are the same as anywhere else," said Jon. "If you play well

you go down a storm, and if you don't you don't." Colosseum found that, while they did fairly well on the West Coast, their best receptions came from the East, especially in Massachusetts, where they opened at the Boston Tea Party club, and in Philadelphia. "When jazz was alive and well in America," said Jon, "the East was innovating with hard jazz, while it was all cocktail jazz on the West. With no jazz background, it's all heavy rock in the West, whereas the exciting stuff is going on in the East, and that's where we went down best."

While Jon enjoyed working in the States, he is by no means sold on the country. "It's a painful place to live. Take, for instance, the Foul Air Alerts they have over there. You get police touring the streets saying 'Don't exert yourself, don't breathe too much.' Yes, that's true. And this is supposed to be the flower of modern civilisation.

"Also, there's a terrible drug problem over there; perhaps three-quarters of every audience is on something or other. It's really getting out of hand and when the clamp-down comes a lot of good things, like the music scene, are going to suffer as well.

"Also, I think the Americans have staggeringly low

education standards, not academically speaking but in terms of general worldliness. Their gullibility is incredible.

"We were out there for five weeks and found ourselves living in a kind of half world where it's all sex, sell, deodorants, and 'will he kiss me again?'. When we are living in England we do a club and then get the hell out of it—right out. We take no part in the group environment here, but in the States, that was America for us. We were always being sold and hustled. We were on the road for four weeks with only three days off. It was hard work and we were all really shattered at the end of it."

Hang-ups

I asked Jon if he intended to keep up this fast pace of gigging living indefinitely and whether he enjoyed it. He pointed out that it does have its hang-ups. "You can do a seven-day trip in the North of England and you'll be refused service in restaurants because you're not 'properly dressed' and hotels will get you out of bed at 8.30 for breakfast when you've only got to bed at three. It can get a bit doomy at times, but basically it's a good scene and I'm enjoying it."

And now with their first American tour behind them,

Colosseum are off to Europe again. "Europe is ahead of America," said Jon. "We were in South Germany one day and due to go off to Sweden, but a gig was put in at the Star Club in Hamburg to make it a two day journey. We didn't know what to expect there, but they went berserk. We had one member of the audience counting us in on every number. They don't get too many bands there that they listen to. We and the Nice seem to pull the same kind of crowd, although the Nice are more popular than us."

So we won't be seeing too much of Colosseum in the months to come, as they are out of England until April except for some time in December, when, says Jon, they are determined to play as many dates here as they possibly can to give English audiences a chance to hear them again.

And after all, Colosseum are basically a live band, and they missed all the big festivals here this summer because of

their American tour. So we have to get used to hearing their records, with the occasional chance of seeing them in the flesh.

Colosseum's second album *Valentyne Suite* will amply fill that demand, and it represents a step forward from their earlier album. The band plays much better, their approach is more varied and the quality of the recording seems to have improved. Guitarist James Litherland, now replaced by Dave Clempson, ex-leader of Bakerloo, was still with the band when the album was recorded.

One side consists of *Valentyne Suite*, which is divided into three parts: Theme One—*January's Search*, Theme Two—*February's Valentyne*, Theme Three—*The Grass Is Always Greener*.

On the other side are four tracks: *The Kettle* played by Jon, Dick Heckstall-Smith and Tony Reeves; *Elegy* features Dick on soprano and the group plays with a string quarter behind; *Butty's Blues*

is the group playing with the National Jazz Orchestra—"some of the finest young musicians at present working in London," says Jon; the last track, *The Machine Demands A Sacrifice* is described by Jon as an ode to technocracy, featuring words composed by Pete Brown, and the drums recorded on eight tracks to give the effect of machinery moving, wheels turning.

Big seller

Jon is very pleased with this album, although he is very critical of the band's work. "I think it's great," he said. "A lot could have been done listening to it now, but I don't think it matters." I think *Valentyne Suite* is bound to be a big seller and shows the band as having matured, but for my money it remains second best to hearing them live.

I asked Jon how the first album had done in England and how he viewed it now in the light of how the band has

changed since then. "It went on selling regularly for a very long time, and did go into the charts for a few weeks. It stayed at about 400 a day for ages and was still selling 400 a week the other week.

"But things date so fast, like the Cream's *Wheels Of Fire* which I was playing the other day for the first time in ages. On the other hand the Moody Blues can go on making records with pretty songs which are dateless. I think that something positive tends to date really fast—like us, the Cream or Hendrix. But you might come back to it again and see it in a new light and think it was good."

As soon as we had finished our chat, Jon was up and rushing around again, still on the go. You can't help admiring the energy of the man who works as organiser, musician, and works hard, and yet still finds time to be a husband. Mind you, his wife Margaret plays sax and flute on the new album, and as Jon says, "I think you can say she's one of the band, really."



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GEAR



MANFRED MANN CHAPTER THREE

FOR over five years, Manfred Mann made very good and very successful pop singles until Manfred wound up the group earlier this year. While other bands got caught up in the psychedelic swing or concentrated on making albums aimed at the "progressive" market, the Manfreds went on getting into the top ten with predictable regularity.

But last month Manfred and Mike Hugg—the only remaining members of the original Manfred Mann group—announced their new band Chapter Three, a ten-piece unit that signals a break away from the old singles routine and the emergence of a new type of Manfred Mann sound.

While most people have been very interested in Chapter Three and anxious to hear the band play live, Manfred himself is very surprised that people are prepared to give them a listen after five years of Manfred pop hits.

"All the people who were really enthusiastic about things used to put us on the side, which was galling but justified," Manfred told me in his manager's luxury apartment near Marble Arch. "We were lumped together with all the groups that were considered successful but not good. It's incredible that people still think of us as capable of doing something else."

And Manfred Mann Chap-

ter Three certainly is something else, different from the old group and bearing little relation to what anyone else is doing on the music scene at present. The ten-piece band centres round a hard core of five consisting of Manfred on organ, Mike Hugg playing piano and singing, Steve York (bass), Craig Collinge (drums) and Bernie Living playing alto and flute. Added to this is an extra brass section—Clive Stevens (tenor), Gerald Drewett (trombone), Carl Griffiths (tenor), Dave Coxhills (baritone) and Sonny Corbett (trumpet).

As if to signpost the different approach of this group, Chapter Three's first release is an album *Manfred Mann*

Chapter Three, and there are at present no firm plans to release a single, although this is a possibility. Released on Philips' new Vertigo label, the album reveals a characteristic slow pounding rhythm at the bottom of most tracks, with a powerful and exciting brass section over the top, together with Mike Hugg's croaking and haunting singing.

"The group has evolved over a year of trial and error," said Manfred. "For instance in the beginning there were four of us singing and it came out as a sort of vague chant, but Mike now sings with Chapter Three and also writes the words. He fits in musically with what we are doing, and although he's not got a great range it's right for us. If we'd got in a singer we'd have probably ended up with an imitation Stevie Winwood."

Mike himself was a little nervous as the group had yet to play its first date. "Still," he said, "we did four gigs with Emanon, so it won't be the first time I'll have done the singing. Nevertheless I am nervous."

With Chapter Three, Mike also switches from his traditional position behind the drums to play electric piano. Although Mike played vibes on record with the old group, it seemed a bit surprising that he was giving up drums, for his playing was certainly a definite contribution to the group's originality. "It's hard to control material from behind the drums," explained Mike. "Anyway, I only started playing drums in the first place because we needed a drummer and there was no one else around. Before that I was playing piano."

This change meant searching for a new drummer and it took some time before they found the right man for the job, Craig Collinge. As when looking for a new bass player, they had to find someone who could both play beat music and who could understand jazz—a rare combination.

But while there is a definite jazz influence in the group's playing, they are not trying to be a jazz group. Manfred is most emphatic about this. If they'd done this kind of thing

four years ago, it might well have been a jazz group, for Manfred Mann started off with a very strong jazz strain, Cannonball Adderley's *Sackowoe* was featured on their first album and at the end of Manfred Mann (chapter one), just before Paul Jones left the group, they released jazz treatments of pop hits like *Still I'm Sad* and *My Generation* on their *Instrumental Asylum* EP. But that was a long time back, and while the jazz element is in evidence with Chapter Three, it is nothing like the group's earlier jazz ventures.

And just why did Manfred and Mike pack up Manfred Mann (chapter two) and form a new band? "We weren't using our potential in a hit singles group," said Manfred. "We couldn't have done what we wanted to do in that line up, it couldn't have been done in that context. I wasn't interested in changing that group, but I was interested in a new group. The old group could never have done a completely different single, and so we had to break away to do it. Who would have been interested? It would just have been another Manfred Mann record."

"We were trying to make hit singles and to go on making them as long as we could. Sooner or later the group would have failed. Also we couldn't control the direction of the group, since everyone used to chip in ideas."

"There was great enthusiasm in the old group," added Mike. "You'd go into the studio full of it, but it never really worked out. That situation restricted what you could do. Now we are doing what we want, but there's no big boss man attitude. You need organisation but you can't have ten people doing it."

And organisation is taking up a lot of their time. As Manfred said, "You have to ally musicianship with the right way of going about it, which means assessment. I now find myself as a sort of secretary cum manager cum organiser, and that is a really important side of my work."

Most of the decisions I take aren't to do with the music at all."

It takes a lot of time, effort and money to put a ten-piece unit on the road. It has taken Manfred and Mike a year of careful planning and rehearsal to put Chapter Three together, and the money Manfred has made from television commercials has financed the band. Although the band won't be playing every night it will have to have a reasonable amount of work for ten people to live on it, plus the overheads that include two roadies, a massive Transit for the group's equipment and a 15-seater bus for the band itself.

Playing live

Manfred and Mike reckon on doing about two live nights each week and they are looking forward to gigging again, for during the last months of the old group it existed for recording only, while Manfred and Mike were busy rehearsing with the new band. Said Mike, "If you are working in the studio, you have to rehearse beforehand and then go in and do it, whereas you get new ideas from gigs. There's also the excitement of a live performance. You can make a mistake and a number can go down great. But we're trying to play it all down, because it takes at least half-a-dozen gigs for any group to get everything together."

Another reason for live performances being a challenge for Chapter Three is that they will be performing entirely original material. "This presents a problem," said Manfred, "because there won't be anything that people know. It all works as music but I don't know how audiences will take an evening of new themes. Yes, we're looking forward to playing live. But it's like looking forward to death."

And so Manfred Mann moves on from making hit single after hit single to a new stage that involves some uncertainty for Manfred who is not sure whether there is the commercial market for what

he is doing. "But I like being involved in a creative, dangerous project," he says.

It may have been safer with the old group, but it was essentially a group that went out to make hits, and it produced some very good records. Among them were three Dylan numbers, *If You Gotta Go, Just Like A Woman*, and *Mighty Quinn*. I asked Manfred if he had ever met Dylan, who has said that he liked the Manfred's treatment of his songs better than anyone else's, and Manfred's

reply showed the difference in approach between the old group and Chapter Three's creative effort.

"No, I haven't met him, but it's funny that he liked us more than other people who have done his numbers. We never thought of Dylan the great folk poet, treating his numbers with reverence. For instance, we left out a verse of *Just Like A Woman* because we thought it wasn't commercial. No, we just thought, 'How can we make a hit with this song?'"

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Get Your Group Together

PART 9 : CAN A FAN CLUB HELP YOU?

When you are just starting, fans can be a tremendous boost to your ego and performances.

In fact, when one examines the careers of the pop greats — Frank Sinatra, Elvis Presley, Cliff Richard and the Beatles — one begins to realise just how important their fans were in pushing them right up to the top.

Every new group knows exactly what they would like to see on the front page of the *Daily Mirror* — that's a big picture of themselves being besieged by a frenzied mob of fanatical girls, with the headline "Fans stop show". But that headline can never become a reality unless one has a fan following. And, of course, this doesn't happen overnight. Okay, so the Beatles and Elvis Presley can count their fans in hundreds of thousands all over the world, but what about the group which only has a fan club of 50?

If the group take care of these fans and treat them in the right way, they can provide an impetus out of all proportion to their number. On the other hand, if the group just ignores them, they could be throwing away a vital success ingredient.

So, how does one go about getting a fan club? It certainly can't happen out of the blue. If you aren't making appearances anywhere, you can't expect to get fans, unless, of course, you are lucky enough to get a record into the charts right out of the blue. That can happen and, of course, a chart entry usually does bring quite a number of followers. However, we're really talking about the group which hasn't got a recording contract yet but is making a reasonable number of

appearances in and around their own town or city.

Provided that you are going down well, sooner or later you will be approached by a girl who will ask to form a fan club. Provided that you think she can do it, it's a very good idea to encourage this.

It doesn't cost much these days to get 100 membership forms run off by some local printer. In fact, if you are lucky enough to have a print shop in your locality (and they are springing up all over the place now), all you have to do is to get an artist friend to do a drawing or put some Letraset at the top of a piece of quarto paper, then get a girl to type out the membership details beneath on a good typewriter, and the instant-print shop will run you off 100 copies for about 15 or 20 shillings.

If you leave everything to the girl, who has volunteered to become your fan club secretary, you are expecting a bit much and you can't blame her if she doesn't do a very good job. By all means let her run the fan club, but do offer that little bit of financial and practical help which can make the thing become a going concern.

Once you have 50 or 100 members, they can be tremendously helpful in all sorts of ways if you are set on a professional career.

Apart from being able to offer moral and practical support at performances, they can also help you to gain a recording contract, they will vote for you in popularity polls, send in requests once you do have a record out, write letters to the pop papers and magazines, and generally help to get your names known.

Any recording manager is always impressed if he thinks that a new unknown group or artist has already got a fan following.

When the Beatles first appeared at the Cavern, about half a dozen girls showed a lot of interest, possibly because they were keen on the individual

Beatles — particularly John and Paul — but this soon expanded to around 50 or so.

These were the girls, of course, who walked into Brian Epstein's record shop and asked for a Beatles recording and so prompted Brian to find out who the Beatles were.

The following had grown very considerably, of course, by the time *Love Me Do* came out in 1962, but the enthusiastic buying of the Liverpool fans pushed the record up to number 30 pretty quickly.

Oddly enough, it worked against the Beatles when all the Liverpool fans wrote in asking for *Love Me Do* to be played on various record shows. The disc-jockeys thought the whole thing was a fiddle because all the postcards and letters were post-marked Liverpool. That fan club went on to number well over 50,000 in this country and something like half a million in the United States and Canada, and everyone knows how THEY helped the Beatles to success.

The Monkees' fan club, on the other hand, was very badly run in this country. There were hundreds of complaints from girls stating that they didn't receive letters or items that they had written in for. Which all brings us to the important point that I made right at the start of this article — do support your fan club secretary and never promise something that you are not going to carry out.

The Elvis Presley set-up in this country is a good example of a well-organised fan club. Many of the members have stayed for over 12 years and show no signs of losing interest. Which means that Elvis's records will go on selling in this country for years to come.

So, if a girl approaches you one night next week and says "I'd like to start a fan club for you" whatever you do, don't tell her to buzz off. She could be doing you a very big favour.

BI's CHART FAX

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

A Boy Named Sue (*Johnny Cash*) Johnny Cash
RP—Bob Johnson. MP—Copyright Control. S—Live recording.

Call Me Number One (*Blaikley/Hawkes*) Tremeloes
RP—Mike Smith. S—CBS. E—Mike Ross. MP—Gale.

Cold Turkey (*Lennon*) Plastic Ono Band
RP—Lennon/Ono. S—Trident. E—Ken Scott. MP—Northern Songs.

Delta Lady (*Russell*) Joe Cocker
RP—Denny Cordell. S—A & M, Los Angeles. E—Henry Lewy.
MP—Alan Keen Music.

Do What You Gotta Do (*Jim Webb*) Four Tops
S—American. MP—Carlin.

He Ain't Heavy . . . He's My Brother (*Russell/Scott*)
The Hollies
RP—Ron Richards. S—EMI No. 2. E—Pete Brown.
MP—Cyril Shane.

I'll Never Fall In Love Again (*Gentry/Bacharach/David*)
Bobbie Gentry
RP—Kelsoe Herstone. S—American. MP—Blue Sea/Jac.

I'm Going To Make You Mine (*Romeo*) Lou Christie
RP—Vincent/Duckman. S—American. MP—Carlin.

Lay Lady Lay (*Dylan*) Bob Dylan
RP—Bob Johnson. S—American. MP—Feldman.

Long Shot (Kick The Bucket)
(*Gorston/Cooke/Robinson*) Pioneers
RP—Leslie Kong. S—Tony Pike. E—Tony Pike.
MP—Blue Mountain.

Love's Been Good To Me (*Rod MacEwan*)
Frank Sinatra
RP—Sonny Burke. S—American. MP—Ambassador.

Nobody's Child (*Foree/Coben*) Karen Young
RP—Tommy Scott. S—Chappel. E—John Timperly.
MP—Acutt Rosex.

Oh Well (*Peter Green*) Fleetwood Mac
RP—Fleetwood Mac. S—De Lane Lea. E—Martin Birch.
MP—Fleetwood Music.

Return Of Django (*Perry*) The Upsetters
RP—Perry. MP—Island/BMC.

Space Oddity (*D. Bowie*) David Bowie
RP—Gus Dudgeon. S—Trident. E—Gus Dudgeon. MP—Essex.

Something (*Harrison*) The Beatles
RP—George Martin. S—EMI. MP—Harrisons.

Sugar Sugar (*Barry/Kim*) The Archies
RP—J. Barry. S—American. MP—Kirshner.

Sweet Dream (*I. Anderson*) Jethro Tull
RP—Ellis/Anderson. S—Morgan. E—Andy Johns.
MP—Chrysalis.

What Does It Take (*Bristol/Fuqua/Bullock*)
Jnr. Walker And The All Stars
RP—Farqua/Bristol. S—American. MP—Jobete/Carlin.

Wonderful World, Beautiful People (*J. Cliff*)
Jimmy Cliff
RP—Leslie Kong. S—Jamaican. MP—Island.

RP—Record Producer. S—Studio. E—Engineer. MP—Music
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GIVING THE FACTS BEHIND THE HITS

FOLK music provided a lot of the bread and butter at Regent A studios during the month. Roger Cook, of David and Jonathan fame, had been doing an LP of this type of material with Mark McCann, which is to be released early next year. All originals on this set, the album features the singing and guitar playing of Mark McCann with the "odd flute and string quartet backing". Also in the folk vein, Ralph McTell had just finished an album produced by himself, and Michael Chapman finished some tracks produced by Gus Dudgeon.

Cat Stevens visited the studios again to do some demos, and Tony Hazzard had recorded a complete musical soundtrack—believed to be the first of its kind musically speaking—for a "semi-erotic" Continental film. Comprising all-instrumental tracks with vocal backings, the music may be released in this country at a future date.

The Interstate Road Show completed their new single, *It's Just The Feeling*, and bluesman Juke Boy Bonner finished an LP produced by Noel Walker, known for his work with the Bachelors and the Amen Corner. Paper Bubble, a new group, had done an "acoustic" LP produced by Tony Hooper and David Cousins of the Strawbs, while a group called Misty did an

album of all-originals, which, according to Studio Manager Adrian Ibbotson was "very varied and interesting".

Business at Cliff Cooper's Orange studios was brisk during the month, and work on the long-awaited Country Fever album was nearing completion just prior to their departure to the Continent with the RCA Country & Western tour. Also in the country vein, Cody Nash were working on their new album, which, like Country Fever's, is to be released on Orange's Lucky label, and distributed through Pye. Also on the Lucky label, Brian Chalker was re-doing his *Ballad Of Ned Kelly* for the US market and the Kingpins had just finished their version of *The Bold O' Donahue*.

Rosko

On the Orange label, Emperor Rosko was producing a rock and roll group, the Bones, on a new single, and a Newcastle group called Influence, had completed their single *I Want To Live*, which was Orange's first release on November 7th. Influence, who have a big following in the Tyneside area, with a 5,000-strong fan club, specialise in heavy up-tempo numbers, and comprise John Errington, organ and guitar; Steve Ramm, guitar; Mike Golden, bass

guitar and Paul Thompson, drums. The B-side of their new single is *Driving Me Wild*.

Other new singles were being recorded for the Soundtrekkers and Neil Christian. Showing a great deal of promise on the engineering side, according to Cliff Cooper, is 22-year-old Veronica Waters, who has been contributing substantially to mixing work at Orange.

At IBC, work was concentrated mainly on albums, and consequently the turnover in groups was rather less than usual, but business was nonetheless described as "hectic". Consistent visitors for album work included Jon Hiseman Colosseum, the Peddlers for CBS and Deep Purple, the latter producing on Ashton, Gardner & Dyke material.

Film music also occupied a considerable amount of studio time, including sound tracks for "Scrooge", the new film starring Richard Harris, while Harmony Grass were also doing material for a film.

Other visitors working on "various tracks" were the Magic Lanterns, Gemini doing material for RCA, Robin Gibb for NEMS and Colin Peterson for EMI. Bill Landers of the Harold Davidson agency, currently on the Continent with Barry Ryan, had booked a lot of studio time, but it was not known whom he would be producing. John

Rowles recorded three titles for MCA, Mitch Murray finished his next MCA single *Next Of Kin*, and a John and Anne Ryder LP produced by Mark Edwards was nearing completion, and was due for release soon. Keith Potger and the New Seekers were doing mixing. "A riot" was the description of a recent Tiny Tim session for Reprise.

At Pye, studio manager Pat Godwin told us that Shapiro-Bernstein's new label, Middle Earth, had been doing a lot of work, as had Avenue, formerly a label specialising in cover versions but now doing material of their own.

A number of LP sessions were in progress, including some for the Foundations, Flying Machine (formerly Pinkerton's Assorted Colours) and the "Artful Dodger" Jack Wild doing a varied selection of tracks for Hemdale Productions. Eddie Mitchell of the French Barclay label had been in to do some tracks for a single, as had Matt Monro.

Among the orchestral sessions undertaken at the studio were Irvine Martin productions

(continued on next page)

JACKSON STUDIOS Pop Single Workshop

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for MCA, engineered by Ray Prickett, and similar sessions for Jack Dorsey on behalf of Alshire International were engineered by Dave Hunt.

Guitarist Mike Cooper was doing an LP produced by Peter Eden, and engineered by Terry Evennett. Incidentally, Ray Prickett was the engineer on the mobile recording of Petula Clark at the Albert Hall.

When we spoke to Pye, Tony Hatch was due in with Craig Douglas, probably to do a single.

When we spoke to Gerald Chevin of **Advision**, who was just back from a tour of the States, he told us that the studios were in the process of moving to their new premises at Gosfield Street, but despite this had lost only one day's recording. He had been working on an "exciting" LP with Chris Andrews arranged by Kenny Woodman, and featuring such drummers as Clem Cattini, Andy White and Dougie Wright. Gerald had also presided over a Blood, Sweat and Tears-type session by an outfit called Svegas.

Another **Advision** engineer, Eddie Offord, had been working on a new single for Dozy, Beaky, Mick and Tich, and one for Emperor Rosko. Julie Driscoll was still working on her album, while Poet and the One Man Band had just finished theirs.

Just outside London at Gravesend, John Oram's **Independent Recording Studios** had been working on demo albums with Sounds Incorporated and with the Frank White Band, who were formerly Dave Berry's backing group, the Cruisers. Produced by Phil Wainman, this latter set features a lot of original material in the form of blues/rock with ambitious vocal arrangements.

Another side of the business at Independent Recording is the promotion of groups by John Oram, and among these are Daddy, a South Coast blues/rock outfit, and an Irish female vocal duo doing more conventional pop. More concerned with the idea of giving a professional service to amateurs and semi-pros, John Oram is currently promoting his studios locally, and, in his



Working at Marquee Studios' control desk is studio manager Gery Collins

second year of business he is anticipating an increase in business over the winter.

Mike Craig, engineer at Vic Keary's **Chalk Farm** studios, told us that they had been doing a lot of work for Beat & Commercial records, basically reggae and blue beat, which was produced by Dandy. Vic had been working with Simon Finn on progressive folk, and Mike himself had been doing sessions with Andy Lee, Spooky Tooth's bass player, who is singing and playing several instruments on a solo album for Decca. Terry Yason was producing on this, together with Richie Gothera, who produced the McCoy's version of *Hang On Sloopy*.

At **De Lane Lea**, Herman's Hermits had just finished their new Mickie Most-produced single, *Here Comes The Star*. Fleetwood Mac had been in again with Jeremy Spencer putting finishing touches to his album. Deep Purple were also in to supervise the editing, etc., of the mobile recording to their Albert Hall concert, which was engineered by Dave Siddle and Martin Birch. Richard Kerr had been producing Sylvia McNeil on her new single for RCA, *That's All Right By Me*, while Mark Wirtz had been producing Samantha Jones on a new Penny Farthing album and a single, the latter called *Today Without You*.

Maynard Ferguson was featured on Selena Jones's LP for CBS, producer and MD on this being Keith Mansfield.

Dick Lawrence was producing *Country Fever* on some sessions, and Fritz Fryer, formerly with the Four Pennies, was producing a group called *Junco Partners*—said to be "melodically heavy" and of a high standard.

For Reprise, De Lane Lea had recently done Nancy Sinatra's latest, *The Highway Song*, which was produced by Mickie Most, and were working on the new Small Faces album, described as "unbelievably heavy".

Regulars

Other regular visitors included Ian Green with Rosetta Hightower, Wayne Bickerton with the Eternal Triangle for Deram, Lew Futterman with an album for the J. J. Jackson band, and Phil Coulter and Bill Martin who had written and produced a new single for Vince Edwards. For Hermit Music, Charles Silverman was producing *Brave New World* on an album of "light pleasant music".

Recorded Sound were handling the new Bee Gees LP, and were also doing an album for Decca of a Canadian group called Poppy Family. The studio, who are shortly to inaugurate their reduction room, were also recording radio jingles for ABC of America.

On the north-east coast, **Impulse's** Wallsend studios have added more condenser microphones, and had been recording the Vivian Rodd Trio on about a dozen tracks

for BBC's Roundabout programme. Demo work figured largely during the month, and among those doing this type of work were singer Vince Everett doing original material and guitarist Geoff Bilk, who recorded half a dozen instrumental tracks with a second guitar and percussion. Local pianist and band promoter Johnny Taws was working with a trio backing a singer called Germaine.

Lansdowne Studios had been working virtually non-stop when we spoke to them. Among those artists recording new albums were Acker Bilk, Stan Tracey and the Black and White Minstrels, the latter doing numbers for their new stage show. New singles looked likely for Dave Clark, the Paper Dolls, Spice, Peter Sarstedt, Egg and the Fortunes. In addition, there was a fair amount of work done for French and Spanish visitors and an album of the Band of the Irish Guards.

Ska and reggae have featured largely in work at **Tony Pike's** studios in Putney, most of which has been for Pama. Among recent "black soul" hits made at this studio were *Long Shot (Kick The Bucket)* by the Pioneers on the Trojan label and Max Romeo's *Mini-Skirt Vision*. Jimmy (*Wonderful World, Beautiful People*) Cliff was back in to do another single, as were a group called the Margarine with their single *Putting The Bad Times Behind Me*.

Two new albums completed at the studio were one by the Harry Stoneham Trio and country and western singer Dave Travis. Called *The Country World Of Dave Travis* the latter album features mainly country and hard rock originals and new versions of traditional songs. Line-up behind Dave on this set was Ted Hatton, guitar, Gordon Huntley, steel guitar, Terry Nicholson, bass, and Rex Bennett, drums.

Up in Stockport, **Strawberry Studios** had just had a solid week of recordings for publishing companies. Among the groups they recorded were The Stroll Band for Decca and the Merrick Evans Special for Philips. The latter is a four-

(continued on page 20)

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(continued from page 18)

piece family vocal group of two brothers and two sisters. The Trio Athene recorded four tracks of Continental music for Morgan Records, and Eric Stewart of the Mind-benders did four originals—described as progressive blues—with Graham Gouldman.

Despite having one week short in the month due to a closure during conversion to eight-track recording, Philips still managed to handle quite a bit of work during October. Benny Goodman started an album with the nucleus of the Jack Parnell band, produced by John Franz and arranged by Peter Knight and Wally Stott. From Ronnie Scott's club came Affinity to do an album produced by "Chips" Chipperfield. Also from the club, Sweet Water Canal were working on an album produced by Jimmy Parsons, personal assistant to Ronnie and Pete King.

Up and coming jazzman Bob Downes recorded an avant-garde set for the Rambert Ballet Company, while titles from the musical "Promises, Promises" were cut by Ronnie Carroll and "The Lovely" Aimee McDónald. On the folk side, Wally Whyton finished an album, and the Spinners were in the process of making some tracks for theirs.

A lot of new groups have been signed by Philips, including Aztec Resurrection, who have been doing "interesting material" for Fontana, produced by Dick Taylor of the Pretty Things.

Eden Studios are still being kept very busy by a rush that started in August. Various groups new to the recording



Tyrannosaurus Rex seen recording at Trident Studios

scene have been making demos there, including March Hare and Mutiny, but at the moment Eden have a new thing going for them. They have started a policy of "adopting" unknown groups whom they feel have the potential to be big. Engineer Piers Ford-Crush told us of the great hopes they have of a new duo Conclusion Is, whose first single, a self-penned number called *Refugee*, has just been completed. The duo is made up of the ex-lead singers of the old Sons & Lovers, who left to concentrate on their songwriting. Eden intend to promote and handle Conclusion Is themselves.

Jackson Studios have hit it big with something they honestly didn't think would be commercial. Under the name Ad-Rhythm Productions they are producing records of pure organ music, and by the end of the year they hope to have put out 14 organ albums featuring the best British and foreign organists. The studio is releasing four organ albums for Christmas.

They are *Hammond Showcase No. 1* by Keith Beckingham, *Lowrey Holiday* by Lowrey Bar Combo, *Smart Stereo* by Harold Smart, and *The Electric Organ Of Jean Paul Sabar*, recorded in France.

Branching out from recording pure music, Jackson are recording a number of stereo albums "for children of all ages", which are fairy stories that have been "hammed up", and are acted out with music and sound effects. They are also looking for a group to record a "horror album", based on material from John Lord, as horror is very much "in vogue" at the moment.

Jeff Walker, who is currently backing Tiny Tim at Caesar's Palace, has been recording at Jackson, and on the strength of the recordings has obtained contracts from both the BBC and ITV. Guy Fletcher has been in recording a Jim Webb song, *Sunshower*.

Newly installed in the studio is a revolutionary machine which can reproduce the sound of 12 violins, cellos, french

horns, etc., and is available for hire on sessions.

Work at Trident during the month was mainly on album tracks, continuing a trend set in the past month or so. The Gas and Da-Da were continuing to record tracks for their respective LPs on Atlantic, and American artist Doris Troy had been doing an album produced by Bill Harris. Tyrannosaurus Rex, who have now re-started with a new member, had just started recording a new album, and Eric Clapton was preparing to record a solo album. A group whose confusing name is One have been recording an LP for Philips over a fairly long period, and have been working out ideas for their next album. Rare Bird were in to record more of their jazz/rock music for their album, which is now complete, and is reputed by studio manager Norman Sheffield to be very good.

On the singles side Trident recorded The Plastic Ono Band's *Cold Turkey*, which has been on release on Apple for some time now, and when we spoke to them were working on The Bonzo Dog Band's new single.

Marquee Studios are planning to expand and start up a second studio which will specialise in recording progressive groups, as they feel that many studios are behind in the recording techniques needed to get these specialist groups across.

In the present studio the standard of recording has further been heightened by the installation of a new Dolby system, to reduce hiss on tapes.

On the international scene Marquee have just finished cutting Katerina Casselli's latest single. Katerina is an Italian star who records here for CBS.

Manfred Mann Chapter Three were in to cut some tracks for their first LP, now on release on Philips' new Vertigo label. Also now on release is Desmond Dekker's new single *Pickney Girl*, which was recorded there. In fact Desmond has become a regular visitor to the studio, and when we spoke to the studio he was helping out with the

John W. Oram



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recording of Milly's next single, for which he wrote two songs.

Pan Studios have also been improving their equipment, and have had their mixer completely overhauled, and new very comprehensive equalisers put in it.

On the actual recording scene engineer Mike Cooper told us that he had been recording an incredible number of new President artists.

The Annie Rocket Band have been recording their Christmas release *A Little Smile On Christmas Morning* for the Jaybird label, and Mike has just finished producing a disc for a group with the incredible name of Taiconder-

oga. The title of the record is *Witchi Tai To*, and it's on new Torpedo label.

Business at Spot Productions studios in London's South Molton Street has never been better, according to managing director Gary Levy, and the company are looking forward to a "tremendous 1970". Larry Adler had been in during the month to do tapes for the new play "The Enemy", Raymond Froggatt was doing a new single, and Tim Hollier had been laying down some tracks with a new artist. Other visitors included Terry Kennedy, Kenny Lynch, Jimmy Henney, Don

Black, Andy Heath, Phil Coulter and Bill Martin. Spot have also recorded about six entries for the Eurovision Song Contest. On the technical side, the studios took delivery at the beginning of November of a new Scully eight-track.

Specialising in demos for groups and songwriters, Progressive's Sound's modest studios at Leyton have a boast that none of their customers has ever been dissatisfied. Studio manager Bob Bloomfield, is confident of the ultimate success of two of his customers at least—John Gerrish and John Beardshaw—two songwriters who he says are writing very commercial material.

Now in full operation following their move from Mor-

den where they had been established for 32 years, R. G. Jones studios have been completely redesigned, and the acoustics, according to Geoffrey Jones, are "terrific". Equipment now available at the studio, which has a capacity of 60 musicians, includes Ampex 4-track machines, EMI mixers, an EMT reverb plate and a Neumann disc cutter. The address of the new studio is Beulah Road, Wimbledon, London SW19. Telephone: 540 4441.

We would like to point out that Tony Macaulay and Jack Winsley have no connection with the recordings made at Spot Productions, for the Nigerian Broadcasting Company, as stated in our last issue.



Engineer Mike Cooper of Pan Studios in London's Denmark Street

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EKO Six Stringers	27
EKO Twelve Stringers	33
PREMIER Double Kit, 7 Drums, blue pearl	139
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IF *Sssh* IS the music of Ten Years After, then thank God it took them two years and three fantastic albums to find it out." So reads an unfan letter from a disgusted Ten Years After follower that I was shown by the lady known to members of the TYA fan club as Vicky Page. "Luckily they don't all think that," said Alvin Lee when I recently visited him at his mews house in London's west end.

The disappointed fan was referring to Alvin's declaration on the sleeve of *Sssh* to the effect that LP number one, simply called *Ten Years After*, was a rushed and unsatisfactory effort "overlooking a lot of the advantages a studio could have given us." The second, *Undead*, was a live recording of a storming gig at Klook's Kleek, but Alvin doesn't think it gave anything like a true impression of the group playing live; the atmosphere is lacking. *Stonedhenge* was more of an experimental album with a lot of trickery and studio effects combined with fairly untypical Ten Years After material: "not particularly what we wanted to do, but the way we did what we happened to do," he said.

However, each album sold more than the one before. The group's status improved steadily, initially in America in a very dramatic fashion, with British fans a little slower to catch up with the band's music. The progression seems to have gone along a not particularly straight line from R and B—*Spoonful* etc.—through a form of jazz to their present hard, heavy rock. A form of music that's drawing from all their various past scenes and which is far more sophisticated and refined than one might at first think. Not to mention powerful. And now *Sssh* is



TEN YEARS AFTER

in the upper reaches of the album charts both here and in America, their best seller to date. Also, Alvin considers it to be the first real picture of what Ten Years After are actually like.

One of the reasons for this is that for the first time the group were able to record on eight-track machines. One of the conditions of Ten Years After's signing with Decca (their records are released on the Deram label) was that they should be tied to using the company's own studio in West Hampstead. That means four-track recording. The problem with this was that intermediate mixes were necessary, it being impossible to record all the separate instruments and

mix them all together at the end. Nothing can be altered once it's been put together.

Sssh, however, was recorded at an eight-track studio, Morgan in Willesden, already favoured by other Chrysalis artists, and this time it was the group themselves who paid for the hours of recording. "It gets pretty expensive", said Alvin. "Especially so with us since we have to play about three hours of warm-up stuff." Even with a group of TYA's stature, it took a lot of persuasion by London records, the American company, to convince the paternally-minded executives at Decca that they were successful enough to be able to choose for them-

selves how to record their music. Along with the new studio there came a new producer for the group. None other than Alvin himself, taking over from Mike Vernon, who produced all their previous sessions.

Ten Years After would seem to have won their reputation mainly as an incredibly exciting live group; and since Lee's declaration of the difficulties of turning out a record to be proud of, I wondered whether the group found it hard to get as involved in what they're playing in a studio as they regularly do on stage.

"No," said Alvin. "That's not the problem at all. But playing live and playing in a studio are just two very different scenes. It takes a bit longer to get into the mood of it when you're recording." Leo Lyons, the cowboy bass player of the group, is renowned for the way he leaps around, attacking his instrument in a seemingly uncontrollable frenzy; Alvin at this point did a graphic imitation of the incredible bouncing Leo—"when we're in the studio, Leo's cans fall all over his face but he keeps on going. We have to keep on putting them back over his ears."

It would be pretty strange if the group at this stage found themselves inhibited by the atmosphere of a studio, however. Ten Years After have been in existence under one name or another for a good many years. During this time they've played on a good many sessions as backing musicians, Leo and Alvin especially so in the days when money wasn't exactly flooding in, and they can be heard on a number of old hit singles. The last session Alvin did away from Ten Years After was to play a bit on the first album by fellow-Chrysalis band *Clouds*.

I asked him if he'd ever gone through the traditional starving musician bit. Alvin laughed and replied, "Six years of it! Three times I've come down to London and twice I've gone back to Nottingham completely penniless." He's played a lot of different kinds of music with various groups, the Jaybirds, the Blues Yard—"for a few weeks when the blues boom was at its height"—and others.

Now, however, Ten Years After are enjoying a good deal of the rewards that eluded them for so long. Alvin's house is in one of the most expensive areas of the city, it's well furnished, and is full of the expected successful musician's equipment. Two massive speakers dominate the front room with hundreds of albums, a ridiculously good turntable, various electronic gadgets including a Gibson Maestro—an amazing piece of wizardry that can make a guitar sound like a drum, a flute, a pneumatic drill and a guitar simultaneously, as the proud owner demonstrated—and a selection of guitars. Alvin has a Coral electric sitar, the gold Les Paul he uses on stage for *Good Morning Little Schoolgirl*—"I need a different sound for that one"—a venerable old acoustic model, and there's the Stratocaster he bought after his old faithful red semi-acoustic Gibson lost its neck in a fit of the P. Townshends one night.

And there's also a Revox stereo tape recorder on which Alvin played me some of his multi-track compositions. Like many musicians, he's experimenting with electronic sounds, and one piece turned out to be an incredibly powerful experience. However, he thinks he's "only groping my way around at the moment. I want to get a lot



better with it. I might even get a record of electronics released one day."

Other pieces he played included a madrigally-sounding song, miles away from what people associate with Ten Years After, with a mind-boggling bit of guitar playing. "Christ, I can't play *that* fast," he admitted. "I recorded it at half speed."

Home recording

He enjoys being able to record at home, though regretting that he doesn't do more. "When I first got the recorder I couldn't do anything much. I'd spend a whole evening playing into it and then when I played it back next morning it would be terrible. Really awful! But now I prefer being able to record at home than in the studio. As soon as I think of something I can get it down on tape without waiting for someone else to set up all the wires and mikes and arrange all the little knobs for every piece.

About the surprising range of different kinds of music on his tapes, Alvin would like the same to be true for the group. "I want people to realise that Ten Years After are not stuck exclusively in any one musical bag. I'd like to turn out loads of different albums . . . say of dance band music . . . or whatever it might happen to be. We don't want to be restricted

by everyone seeing what we do as part of some logical musical progression. It isn't like that.

Equally, people are wrong when they attack the group as being simply the Alvin Lee Show with a few backing musicians, a disturbingly common complaint. Ten Years After, he stresses, are a *group*. "Though it's fairly logical that I should get a lot of attention on stage. After all, I'm in the middle, I'm playing guitar, and I'm singing; but you go to any of our gigs and you'll see all the drum freaks hanging around Ric, the bass players watching Leo, and the same for Chick too.

Understanding

"Obviously, everybody is indispensable. We know that as we're a group, there are bound to be differences of opinion, but we've been together long enough to understand each other.

When I spoke to Alvin, the group were taking it easy after their return from yet another American concert tour, always a gruelling business. But now work has started again in earnest, and Ten Years After are busy playing gigs all over the

country, mainly in colleges. They are shortly to take themselves over to Europe to consolidate their position on the Continent. Although they haven't done much television work here—in fact they have a sum total of one *Colour Me Pop*, largely because the group don't like miming to a backing track—they have been offered a series of half-hour programmes on the German TV network. "I think we're going to be greedy," gloated Alvin. "I think we'll take the whole half-hour for ourselves."

Lee doesn't give the impression that he's a super-cool superstar enjoying the fame and money as if by divine right. He doesn't seem at all proud or overconfident. In fact, as far as singing goes, he doesn't think his voice is at all good.

Nonetheless, the group's audience is happy, with the exception of one young lady, and Ten Years After are really pretty well established. They haven't yet had a hit single, but no doubt time will provide the answer to that, and they are secure in their position as one of our very best heavy groups—either here or in America.

Said Alvin, "Even when things were really bad, I've always had the feeling that I'd be able to make a living out of music. I started playing in groups very early as a confident kid of 13, and I've never had a job apart from a musician. I grew up with Big Bill Broonzy and Sonny Terry. But I can't do anything that isn't music so I thought, well, I've got to make it. It's all I can do."

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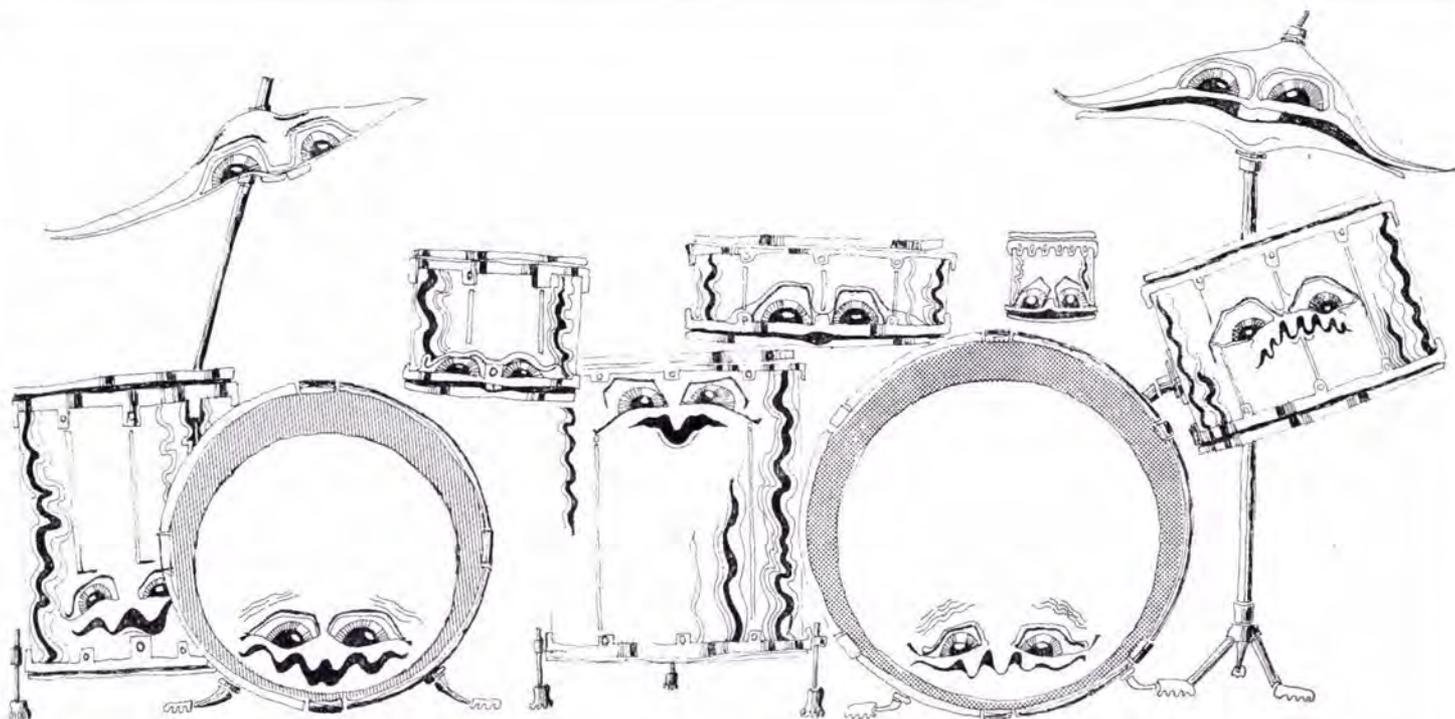
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22" x 12" bass; 14" x 5" snare (metasonic); 12" x 8" tom-tom; 14" x 8" tom-tom; 16" x 16" tom-tom (with legs); the cymbal and drum fittings; sticks; brushes.

With two 14", one 18" & one 20" Ajax cymbals

206 10 0
187 17 0

ALLEGRO:

20" x 14" bass; 14" x 5" snare; 12" x 8" tom-tom; 16" x 16" tom-tom (with legs); cymbal and drum fittings; sticks; brushes.

With two 14" & one 18" Ajax cymbals

159 0 0
147 12 0

STACCATO:

20" x 14" bass; 14" x 5" snare; 12" x 8" tom-tom; 14" x 14" tom-tom (with legs); cymbal and drum fittings; sticks; brushes.

With two 14" & one 18" Ajax cymbals

157 0 0
145 7 0

VIVO:

20" x 14" bass; 14" x 5" snare; cymbal and drum fittings; sticks; brushes.

With two 14" & one 18" Ajax cymbals

104 10 0
92 15 0

BEATMASTER:

20" x 15" bass; 14" x 5" snare; 12" x 8" tom-tom (double headed); 16" x 16" tom-tom with legs (double headed); fittings; sticks; brushes; two 13" Ajax cymbals (for hi-hat); one 14" Ajax ride cymbal

109 5 0

JAXETTE:

20" x 15" bass; 14" x 5" snare; 12" x 8" tom-tom (double headed); fittings; sticks; brushes; two 13" Ajax cymbals (for hi-hat); one 14" Ajax cymbal

84 7 0

TEMPO:

20" x 15" bass; 14" x 5" snare;

fittings; sticks; brushes; two 13" Ajax cymbals (for hi-hat); one 14" Ajax cymbal

70 18 0

TEENAGER:

20" x 15" bass; 14" x 5" snare; fittings; sticks; brushes; one 14" Ajax cymbal

57 10 0

ROCK:

14" x 5" snare; fittings; sticks; brushes; one 14" Ajax cymbal

28 15 0

BEVERLEY

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PANORAMA 22:

Two 22" x 17" bass; 14" x 5" snare; two 13" x 9" tom-toms; two 16" x 16" tom-toms (with legs); two 15" cymbals for hi-hat; 20" crash/ride cymbal; 22" ride cymbal; sticks; brushes; cymbal & drum fittings

227 10 5

PANORAMA 21:

22" x 17" bass; 14" x 5½" metal snare; 13" x 9" tom-tom; 12" x 8" tom-tom; 16" x 16" tom-tom (with legs); two 14" cymbals for hi-hat;



Beverley 21 all-metal snare drum

(continued on next page)

(continued from previous page)

18" crash/ride cymbal; 20" ride cymbal; sticks; brushes; cymbal and drum fittings 166 4 6

PANORAMA 611:

Same as Panorama 21 but with 14" x 5 1/2" wood snare 164 6 2

CANNON 611:

24" x 17" bass; 14" x 5 1/2" snare; 13" x 9" tom-tom; 16" x 16" tom-tom (with legs); two 15" cymbals for hi-hat; 20" cymbal; 22" cymbal; sticks; brushes; cymbal & drum fittings 153 15 6

GALAXY 21:

22" x 17" bass; 14" x 5 1/2" metal snare; 13" x 9" tom-tom; 16" x 16" tom-tom (with legs); two 14" cymbals for hi-hat; 18" cymbal; 20" cymbal; sticks; brushes; cymbal & drum fittings 147 1 2

GALAXY 650:

Sames as Galaxy 21 but with 14" x 5" wooden snare 139 7 10

CANNON 650:

18" x 17" bass; 14" x 5" snare; 12" x 8" tom-tom; 14" x 14" tom-tom (with legs); two 14" cymbals for hi-hat; 18" cymbal; sticks; brushes; cymbal & drum fittings 118 0 4

PACIFIC:

20" x 15" bass; 14" x 4" snare; 12" x 8" tom-tom; two 12" cymbals for hi-hat; 16" cymbal; sticks; brushes; cymbal & drum fittings 73 0 6

GRETSCH

AVANT GARDE:

Two 20" x 14" bass; 14" x 5" chrome snare; two 12" x 8" tom-toms; 16" x 16" tom-tom (with legs); sticks; brushes; cymbal & drum fittings 603 0 0

BLACK HAWK:

22" x 14" bass; 14" x 5" chrome snare; 12" x 8" tom-tom; 13" x 9" tom-tom; 16" x 16" tom-tom (with legs) sticks; brushes; cymbal & drum fittings 493 0 0

ROCK 'N' ROLL:

20" x 14" bass; 14" x 5" chrome snare; two 12" x 8" tom-toms; 16" x 16" tom-tom (with legs); sticks; brushes; cymbal & drum fittings 476 0 0

PROGRESSIVE JAZZ:

20" x 14" bass; 14" x 5 1/2" snare; 12" x 8" tom-tom; 14" x 14" tom-tom (with legs); sticks; brushes; cymbal & drum fittings 386 0 0

NAME BAND:

22" x 14" bass; 14" x 5" chrome snare; 13" x 9" tom-tom; 16" x 16" tom-tom (with legs); sticks; brushes; cymbal & drum fittings 396 0 0

PLAYBOY:

20" x 14" bass; 14" x 5" metal chrome snare; 12" x 8" tom-tom; 14" x 14" tom-tom (with legs); cymbal holder; sticks; brushes; No hi-hat; drum fittings 312 0 0



Ludwig Hollywood Kit with twin tom-toms and metal snare

HAYMAN

THE SHOWMAN:

22" x 14" bass; 14" x 5 1/2" snare; 13" x 9" tom-tom; 12" x 8" tom-tom; 16" x 16" tom-tom (with legs); cymbal arm; two tom-tom holder; spurs. With two 14" & one 18" Paiste Formula 602 cymbals 312 10 10 Without cymbals 245 3 6

THE BIG SOUND:

22" x 14" bass; 14" x 5 1/2" snare; 13" x 9" tom-tom; 16" x 16" tom-tom (with legs); cymbal arm; tom-tom holder; spurs. With two 14" & one 18" Paiste Formula 602 cymbals 270 18 0 Without cymbals 203 10 8

THE PACEMAKER:

20" x 13" bass; 14" x 5 1/2" snare; 13" x 9" tom-tom; 16" x 16" tom-tom (with legs); cymbal arm; tom-tom holder; spurs. With two 14" & one 18" Paiste Formula 602 cymbals 263 13 9 Without cymbals 196 6 5

RECORDING OUTFIT:

18" x 12" bass; 14" x 5 1/2" snare; 12" x 8" tom-tom; 14" x 14" tom-tom (with legs); cymbal arm; tom-tom holder; spurs. With two 14" & one 18" Paiste Formula 602 cymbals 257 4 0 Without cymbals 189 16 8

LUDWIG

HOLLYWOOD:

22" x 14" bass; 14" x 5" metal or finished snare; 9" x 13" tom-tom;

Recommended Retail Price £ s. d.

Recommended Retail Price £ s. d.

8" x 12" tom-tom; 16" x 16" tom-tom (with legs); sticks; brushes; cymbal & drum fittings 484 0 0

SUPER CLASSIC:

22" x 14" bass; 14" x 5" metal snare; 13" x 9" tom-tom; 16" x 16" tom-tom (with legs); cowbell; sticks; brushes; cymbal & drum fittings 416 17 0

DOWNBEAT:

20" x 14" bass; 14" x 5" metal snare; 12" x 8" tom-tom; 14" x 14" tom-tom (with legs); cowbell; sticks; brushes; cymbal & drum fittings 408 9 0

CLASSIC:

18" x 12" bass; 14" x 5" Acrolite snare; 12" x 8" tom-tom; 14" x 14" tom-tom (with legs); sticks; brushes; cymbal & drum fittings With 20" x 14" bass 360 3 0 With 18" x 14" bass 339 3 0

OLYMPIC

EUROPA TWIN:

20" x 17" bass; 14" x 5 1/2" chrome snare; 12" x 8" tom-tom; 13" x 8" tom-tom; 16" x 16" tom-tom (with legs); cymbal & drum fittings; sticks; brushes. Without cymbals 114 18 2

65B:

22" x 15" bass; 14" x 5 1/2" snare; 12" x 8" tom-tom; 16" x 16" tom-tom (with legs); two 13" Zyn cymbals for hi-hat; 16" Zyn cymbal; cowbell; sticks; brushes; cymbal & drum fittings 110 8 0

Recommended Retail Price £ s. d.

(continued on page 30)



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2221—The Pacemaker Outfit.
20" x 13" Bass Drum Shell Size.
13" x 9" & 16" x 16" Tom-Tom.
14" x 5 1/2" Snare Drum.
Cymbal Arm - T/T holder - Spurs
T/T legs included. £196. 8. 1d.



2222—The Big Sound Outfit.
22" x 14" Bass Drum Shell Size.
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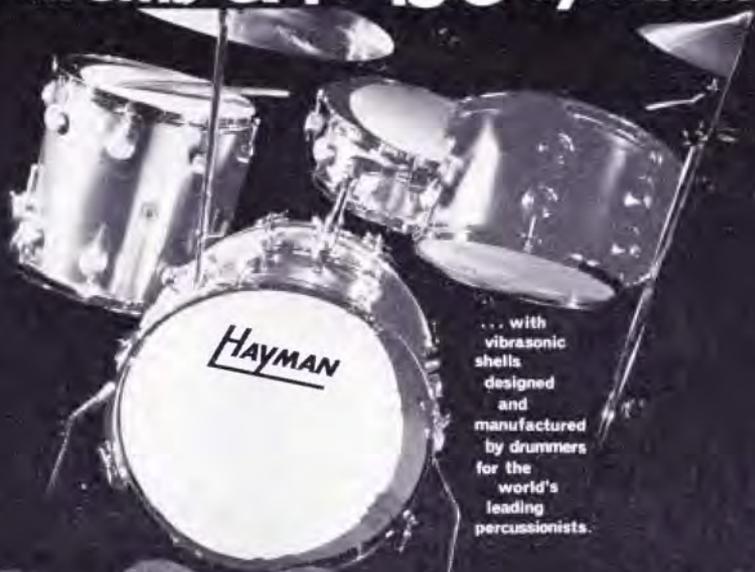
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(continued from page 26)

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64B: 22" x 15" bass; 14" x 4" snare; 12" x 8" tom-tom; two 13" Zyn cymbals for hi-hat; 16" Zyn cymbal; cowbell; sticks; brushes; cymbal & drum fittings	87 19 6
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62B: 22" x 15" bass; 14" x 5 1/2" snare; 12" x 8" tom-tom; two 12" Zyn cymbals for hi-hat; 14" Zyn cymbal; cowbell; sticks; brushes; cymbal & drum fittings	74 5 5
62: Same as 62B but with 20" x 15" bass	72 3 3
62C: Same as 62B but with 18" x 15" bass	71 9 11
C 60B: 22" x 15" bass; 14" x 5 1/2" snare; 10" Zyn cymbal; cowbell; sticks; brushes; drum & cymbal fittings	50 17 9
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With 22" x 17" bass	335 2 7
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303: 22" x 17" or 20" x 17" bass; 14" x 5 1/2" snare; 12" x 8" tom-tom; 14" x 8" tom-tom; 16" x 16" tom-tom (with legs); stool; sticks; brushes; two 15" Super-Zyn cymbals for hi-hat; 18" Super-Zyn crash/ride cymbal; 20" Super-Zyn ride cymbal; drum & cymbal fittings	Recommended Retail Price £ s. d.
With 22" x 17" bass	250 15 11
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Premier 505 Twin-Bass drum outfit

202: 22" x 17" or 20" x 17" bass; 14" x 5 1/2" snare; 12" x 8" tom-tom; 16" x 16" tom-tom (with legs); stool; sticks; brushes; two 14" Super-Zyn cymbals (for hi-hat); 16" Super-Zyn crash cymbal; 18" Super-Zyn crash/ride cymbal; cymbal & drum fittings.	208 16 6
With 22" x 17" bass	207 15 4
With 20" x 17" bass	
101: 22" x 17" or 20" x 17" bass; 14" x 5 1/2" snare; 12" x 8" tom-tom; 14" x 14" tom-tom (with legs); cowbell; sticks; brushes; two 14" Zyn cymbals (for hi-hat); 18" Zyn cymbal; drum & cymbal fittings.	151 17 11
With 22" x 17" bass	150 16 11
With 20" x 17" bass	
100: Same as the "Premier 101", less the 14" x 14" standing tom-tom	123 18 3
With 22" x 17" bass	122 17 2
With 20" x 17" bass	

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TWIN BASS: Two 22" x 14" bass; 13" x 9" tom-tom; 16" x 16" tom-tom (with legs); sticks; brushes; cymbal & drum fittings	Recommended Retail Price £ s. d.
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TIMBALE-TWIN: Two 20" x 14" bass; 14" x 5" metal snare; chrome finished timbales with stand; 16" x 16" tom-tom (with legs); sticks; brushes; cymbal & drum fittings	Recommended Retail Price £ s. d.
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CELEBRITY: 22" x 14" bass; 14" x 5" snare; 13" x 9" tom-tom; 16" x 16" tom-tom (with legs); sticks; brushes; cymbal & drum fittings	526 10 0
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STARLIGHTER: 22" x 14" bass; 14" x 5" metal snare; 13" x 9" tom-tom; 16" x 16" tom-tom (with legs); stick tray attached to hi-hat; sticks; brushes; cymbal & drum fittings	507 15 0
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LONDONER: 20" x 14" bass; 14" x 5" snare; 12" x 8" tom-tom; 13" x 9" tom-tom; 16" x 16" tom-tom (with legs); sticks; brushes; cymbal & drum fittings	500 0 0
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CITADEL: 20" x 14" bass; 14" x 5" metal snare; 12" x 8" tom-tom; 14" x 14" tom-tom (with legs); cowbell; sticks; brushes; cymbal & drum fittings	479 5 0
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CONSTELLATION: 22" x 14" bass; 14" x 5" snare; 13" x 9" tom-tom; 16" x 16" tom-tom (with legs); sticks; brushes; cymbal & drum fittings	448 0 0
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HEADLINER: 20" x 14" bass; 14" x 5" metal snare; 12" x 8" tom-tom; 16" x 16" tom-tom (with legs); sticks; brushes; cymbal & drum fittings	436 15 6
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sticks; brushes; cymbal & drum fittings.

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 Without cymbals in standard finishes 175 9 0

TOP GROUP 220:

Without cymbals, in flame finishes 190 14 0
 Without cymbals, in standard finishes 174 5 0

BIG BAND 122:

22" x 14" bass; 14" x 5" snare; 13" x 9" tom-tom; 16" x 16" tom-tom (with legs); cowbell; sticks; brushes; cymbal & drum fittings.
 Without cymbals, in flame finishes 160 5 0
 Without cymbals, in standard finishes 143 17 0

BIG BAND 120:

20" x 14" bass; same as "Big Band 122".
 Without cymbals, in flame finishes 158 8 0
 Without cymbals, in standard finishes 142 12 0

TOP SPOT 320:

22" x 14" bass; 14" x 5" snare; 12" x 8" tom-tom; 14" x 15" tom-tom (with legs); two 14" Kamala cymbals (for hi-hat); one 16" Kamala cymbal; cowbell; sticks; brushes; cymbal & drum fittings.
 With 22" x 14" bass 115 18 0
 With 22" x 12" bass 114 13 0
 With 20" x 14" bass 114 11 0
 With 20" x 12" bass 113 8 0

CHARTIST OUTFIT 420:

22" x 14" bass; 14" x 5" snare; 12" x 8" tom-tom; two 12" Kamala



Rogers Twin-Bass outfit as played here by Louie Bellson.

cymbals (for hi-hat); one 14" Kamala cymbal; cowbell; sticks; brushes; cymbal & drum fittings.

With 22" x 14" bass 84 18 0
 With 22" x 12" bass 83 13 0
 With 20" x 14" bass 83 11 0
 With 20" x 12" bass 82 7 0

CLUB OUTFIT:

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(continued on next page)

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sticks 295 13 0

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DT-225:
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8" × 12" tom-toms; 16" × 16" tom-tom
(with legs); cymbal & drum fittings;
sticks; brushes. 205 0 0

D-22:
14" × 22" bass; 5½" × 14" snare;
9" × 13" tom-tom; 16" × 16"
tom-tom (with legs); cymbal &
drum fittings; sticks; brushes 202 0 0

D-20:
14" × 20" bass; 5" × 14" snare;
8" × 12" tom-tom; 14" × 14" tom-tom
(with legs); cymbal & drum
fittings; sticks; brushes 188 0 0

C-220:
14" × 20" bass; 5" × 14" snare;
9" × 13" tom-tom; 16" × 16"
tom-tom (with legs); cymbal &
drum fittings; sticks; brushes 150 0 0

C-200: 14" × 20" bass; 5" × 14" snare;
8" × 12" tom-tom; 14" × 14" tom-tom
(with legs); cymbal & drum
fittings; sticks; brushes 133 0 0

Top right:
Olympic Europa Twin outfit which has only re-
cently been introduced to the U.K. market.
Bottom right:
Yamaha D22 outfit.



Studio Equipment Survey

In our next issue of *Beat Instrumental and International Recording Studio*, we shall be publishing a special survey of recording studio equipment. In this enlarged issue we shall be giving comprehensive details on such equipment as tape machines and tapes, mixers and echo units, microphones, amplifiers and speakers—in fact everything one would expect to see in a modern recording studio.

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FLEETWOODS MOVING ON

FLEETWOOD Mac have changed a lot from the days two years ago when, at the suggestion of Mike Vernon, Pete Green formed a group with Mick Fleetwood, John McVie and Jeremy Spencer to play nothing but the blues. In those times, the heroes were Otis Rush and B. B. King, and, for Jeremy, Elmore James.

But as the first wave of blues groups in the early sixties found out, you can't stick simply to the blues. It's been done before by the Americans, and you have to take what you've learned and progress to something new and more individual. The Stones learned this lesson, as did the Yardbirds, Manfred Mann and others—particularly the Pink Floyd.

The same thing happened

with Fleetwood Mac. With *Albatross*, they moved on and ended up with something that was totally individual, drawing from a far wider field than simply the blues. Danny Kirwan was now in the group, bringing with him a more melodic type of music although the group retained plenty of the gummy feel of earlier stuff.

Now the stage has been reached where the band are appealing to a far bigger audience. *Oh Well* and *Man Of The World* managed to combine the almost impossible tasks of appealing to both the progressive fans and the average Joe in the street who doesn't really worry too much about where his music's come from.

And now we have their latest album, *Then Play On*, currently high in the charts,

and deservedly so. The two albums released when the group were signed to Blue Horizon, *Fleetwood Mac* and *Mr. Wonderful*, both stayed in the charts for months, but the signs are that the new one will outsell them.

Playing a lot of live appearances was what built up the group's reputation, but even though they can afford to relax a little now, they continue to put in a vast amount of live work. As you read this, they will have returned from a short tour of Scandinavia, playing at Stockholm, Oslo, Gothenburg, Copenhagen, and will be preparing for a huge three-month tour of America, coming back in February.

They've been to America before, playing and being received well, but it's never been quite right. Being part of

Blue Horizon, a company which undoubtedly did a lot for them here, there wasn't the American organisation behind them in America that could have turned a good tour into a triumph. This time they'll have the not considerable resources of Warner-Reprise behind them to take care of promotion.

Their contract with the American giant is, they say, incredible in the freedom it gives them. For one thing, they are free to produce records by other artists—Danny Kirwan recently produced Christine Perfect's single—and to introduce new talent to the label as they wish. It's also written into the contract that they can take engineer Martin Birch from de Lane Lea to whichever studio they happen to use.

A new group album is in the process of being recorded at the moment, with odd days set apart from their US tour for recording at Reprise's Hollywood studio. Also there are the much-talked-about solo albums by Peter, Jeremy and Danny. *The World of Jeremy Spencer* comes out in November, complete with impersonations and reincarnations of the Philadelphia-Italian rock heroes such as Dion and Fabian, while Danny and Peter haven't finished theirs yet. The main priority is to make the Fleetwood Mac's album, which features a lot of beautiful stuff from Danny's pen—and there's blues too, though not simply twelve-bar numbers. One of the biggest currents in the group stems from Peter's comparatively new-found interest in classical music—as on the B-side of *Oh Well*—with homage in the direction of Mahler and Vaughan Williams.

British fans may well be feeling hard-done-by at losing the Mac for so long overseas. But we are assured that a British concert tour will be coming off in the spring. In the past, they've been very much a group for the lads, budding guitarists studying every movement of Pete's hands, but they're getting the girls on their side now. Great—especially since the music's getting better all the time.

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"INDEPENDENCE" and "freedom" are words much used today to justify any act from dossing down in Piccadilly to running naked through Trafalgar Square, but Soft Machine use these words with such liberal enthusiasm, that they don't give the impression of just quoting well-worn clichés.

With two LPs under their belts—the first of which was released in America only—the Soft Machine trio strongly believe that the individual and musical freedom they try to practise has formed a great part of the way their career has progressed.

Like so many of our talented groups, they have made a big impact in the States, but have found it very hard to become accepted here. However, having emerged from the psychedelic morass, they have long since dropped the light show as part of their act, and are now intent on earning a reputation on the British scene.

Socially, these three—Mike Ratledge (keyboard), Hugh Hopper (bass) and Robert Wyatt (drums)—don't go around together much, but guard and encourage the right to preserve their own interests.

"We're all horrifyingly independent of each other," said Robert when I met the group recently, "and we're always putting each other down."

An ominous statement when isolated, but the group feel that through this they can progress as a unit. "When we play, we play as individuals. One of us does what he wants to do and drags the others along. If anyone feels bad he is involved with the others and his interest is maintained. This ensures that nobody becomes a passenger. We must be one of the few groups that haven't any passengers, and we're each of us strong enough to have a group built round us and carry it off, but we feel that as individuals we complement one another musically."

This musical independence produces the Soft Machine sound which is impossible to categorise. "We play everything we have ever learnt from



Soft Machine

rock, pop, jazz—the lot. We're not frustrated jazz musicians, which is what a lot of people think. On the contrary, we like to feel that most jazz musicians are frustrated Soft Machine members."

They never seek to smother one another, merely blend together to produce their own sound. As Robert said: "I'd love to play solid rock, but I would never dream of asking the others to play it all the time."

Another form of independence they're looking for is financial. They wish they had enough money to be able to record more, because they're dissatisfied with both their LPs so far. Their second album is the only one to be released in Britain, and they all feel that it no longer represents the type of music

that they are playing.

"The album was recorded months ago, and there's only one track on it that we still play. Admittedly this is because a lot of it is too technical to play on stage, but the record just isn't us at the moment. What we would like is a bit more bread so that we can be free to go into a studio and record how and what we want.

"Time is the big problem. On the last album, because their wasn't much money around, everybody was rushed and the simple and beautiful ideas that we had just didn't come across. They all became fuzzed. It's so frustrating because we know our potential is much greater. The recording studio is a very expensive instrument to play, and not many people can

afford to play it well.

"If we don't get more studio experience how can we be expected to learn and progress on record. We're very grateful to the recording company for everything, but actually we truthfully wish that less money had been spent on promotion, and more on getting the record together. At the moment we think we would prefer people to come and see us live, rather than judge us from the album."

Don't get the idea that Soft Machine are content to sit back and dwell on past failures, and dream of future glory. The lads are at present working very hard, and are optimistic about future recording as they have finished some tapes with which they are very happy. They have finished writing the musical score for a French television series, and they have hopes that a film score is in the offing. They also have plans to expand their sound on stage, something that they have always wanted to do.

"Whenever we've got the bread, we're going to play with a line-up of three saxes and a trombone. Two of the saxes are coming from Keith Tippett's band, the other from Mike West's band, and the trombone from Carl Jenkins. We've always felt a bit restricted on stage in the past, but this should really improve our sound."

If they were each given total freedom, what would they all do? The answers came back very quickly. Robert would like "to play rock with soul, do more record production and maybe write more music." Hugh would "produce and write music," while Mike would "do music—period—and extend my interest in the cinema."

There seems to be little chance that the members of Soft Machine will become totally independent and free of each other and go their own ways, for, as I was leaving, Robert said to me: "You know, I couldn't leave Soft Machine, I would feel I was missing something great. I just have to be part of this exciting music we're making." Mike and Hugh just nodded.

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Mighty Baby

SESSION work for other bands provides plenty of prestige for many musicians in today's progressive groups, but unfortunately is not a great help in establishing the session players' own bands, and this is perhaps why Mighty Baby have remained one of the lesser known luminaries in



the modern group scene.

However, ask any one of their select band of devotees how Mighty Baby measure up to the competition of better known groups and the scornful reply will probably be to point to musicians from the same other groups catching their performance or even sitting in with the band at Hampstead's Country Club, where Mighty Baby regularly appear.

Now at last the fans can be justifiably smug, as Mighty Baby's first album—for Head Records—will perhaps show the uninitiated what they've been missing.

To those people who don't know, Mighty Baby have been going for about two years, and comprise Alan King, lead vocals and rhythm guitar; Martin Stone, lead guitar; Ian Whiteman, vocals, alto sax, flute and keyboards; Michael Evans, bass guitar; and Roger Powell, drums.

Providing most of the impetus behind the band is Ian, who, together with Alan King, writes most of the band's numbers. Surprisingly enough, his favourite instrument is oboe, but, on coming to London as a student, he found that there wasn't much work for oboeists, so he promptly changed to flute and alto.

His keyboard knowledge he acquired via piano lessons as a child, and this has obviously stood him in good stead for the album, as he is featured mainly on organ and piano.

And what a *tour de force* this album is.

Featuring an extremely varied selection of material, the album opens with *Egyptian Tomb* on an offset syncopated guitar backing line which blends in beautifully with a vocal by Alan King. A Wes Montgomery-type break ties the middle together before a reprise of the vocal and an oriental-style coda.

A Friend You Know But

Never See is typical of the band's usual hard driving live performances, and has a prominent piano and guitar figure behind a powerful vocal. Repetitive rhythmic phrases from Roger Powell generate a good climactic atmosphere, and the fade-out is a whimsical rock and roll piano break reminiscent of Jerry Lee Lewis.

More Jerry Lee-style playing comes across on *I've Been Down So Long*, which has a folksy country feel about the start, but settles into a dynamic soul arrangement.

Same Way From The Sun has an inventive intro, and is an excellent showcase for Martin Stone.

Michael Evans' bass playing is featured on *House Without Windows*, together with Ian again on organ. *Trials Of A City* is once again typical Mighty Baby live performance material, and is predominantly instrumental, while *I'm From The Country* has an almost chant-like melody and breaks tempo in the middle into some very tasteful guitar work.

Perhaps the most beautiful cut on the album is the last track, *At A Point Between Fate And Destiny*, a slow shuffling tempo number with a prominent bass line providing a melodic counterpoint to Ian Whiteman's compulsive vocal line.

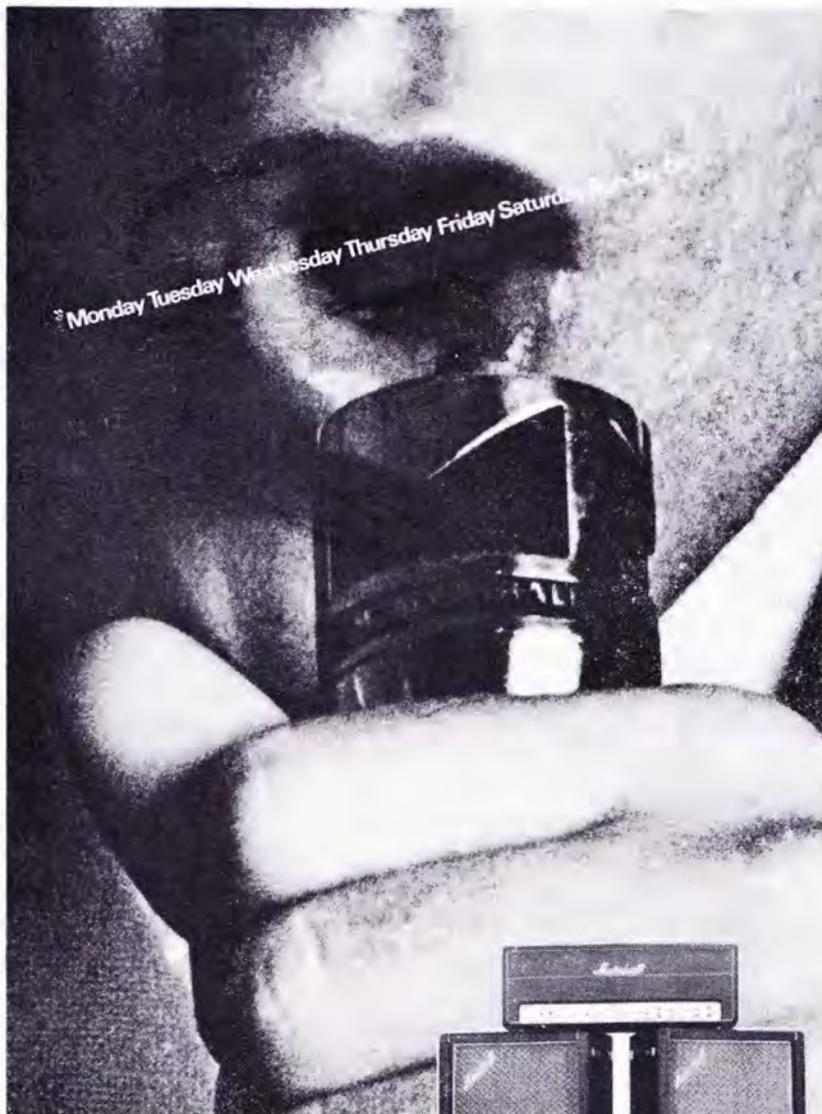
It's difficult—not to mention odious—to try and pin labels on groups; suffice to say that the idea behind Mighty Baby's playing is definitely free form, although lately—and the album bears witness to this—their arrangements have become tighter.

Communication is the essence of their songwriting and arranging, they say. Generally Roger influences the "shape" of a number, but the others contribute as they see fit.

However, listen to the album, and if you're still not convinced, go along to see them. You won't regret it.

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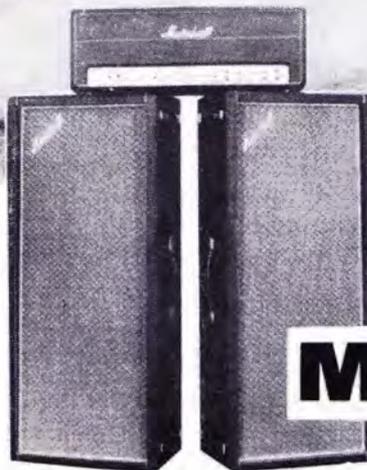
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PP— new material; more freedom



MAYBE it's unfair to say that P.P. Arnold has made a come-back with her current single *Bury Me Down By The River*, for she has never faded from the scene. Despite the fact that this is her first recording for 18 months, she has remained a top live attraction with her powerful, energetic performances, but her change of record label from Immediate to Polydor and her signing with the Robert Stigwood Organisation has meant something of a new start and a change of direction.

She feels that she was recorded in the wrong way before, that the true P. P. Arnold never came through. "I was stuck with the screaming, raving around image," she says, "and I never really had any direction. Someone would come up with a song and I'd record it, but now I've got more freedom and a lot of new material."

Most of Pat's new songs are from the pen of Barry Gibb who wrote *Bury Me* and who produced the record. "We completely started all over again with this recording," says Pat. "We took it in my natural key and forgot about the way P. P. Arnold had been recorded in the past. Barry and I have wanted to work together for a long time now. When I left Immediate he told me that he had a song for me, and when I heard it I liked it, so he kept it until I could do something with it."

And that wait was well worth it, for *Bury Me* is one of Pat's best ever recordings and it's only one of a number of tracks that she has recorded with Barry—a whole Arnold album of Barry's songs should be out by Christmas time.

And also before Christmas, we'll be seeing Pat back on the road again on the Delaney and Bonnie tour, and she is particularly looking forward to meeting Bonnie who, like Pat, used to be one of the Ikettes singing behind Ike and Tina Turner.

It was singing with the Ikettes that brought Pat to England in the first place, for when Ike and Tina's now

legendary *River Deep Mountain High* hit the charts they came over to take part in the first Rolling Stones national tour. When the tour was over Pat stayed and made her debut solo recording, a Cat Stevens song, *First Cut Is The Deepest*, and started touring clubs with her backing group which became The Nice.

She then worked with another backing group, TNT, for a year and recorded *Angel Of The Morning* while she was with them. A couple of months later she left Immediate, and eventually signed with Stigwood, a move that was sparked off by Barry Gibb.

In September this year Pat returned to the States on a promotional tour for *Bury Me* and she did radio and television dates, including ten days in her home town of Los Angeles. She now regards England as her home, away from the pressures of American living and the ever-present threat of violence. She describes the film "Easy Rider", which depicts America as being extremely violent and intolerant towards hippies and long-hairs, as "accurate".

"I have travelled in the South, and that's it exactly. Most of the violence comes from the South, but it's now directed at the long-hairs as well as the negroes."

New group

And now she's back in Britain again, all set for the Delaney and Bonnie tour with a new eight-piece backing group including a brass section and with two girls on backing vocals. "I'm a little worried about going out to play live again as a soul singer," she says, "because it's not the usual soul sound."

But she has little to worry about, for her new link-up with Barry Gibb, a great single and an exciting album on the way, and a new sense of direction combined with the P. P. Arnold voice and personality is a combination that's unlikely to fail.

M.H.

JEFF BECK at the moment seems to be wandering in a musical "no-man's-land". He is faced with the unenviable task of forming a new group and following up a hit single, to which he lays no claim whatsoever.

When I spoke to him and Mickie Most (who produced *Barabajagal*), he admitted candidly that he felt it was Donovan who really sold the record and he had merely provided the backing, which anybody could do. Mickie explained forcefully that it had been "a one-time thing. It worked, it was successful, and that's the finish."

"It's the same with the old Jeff Beck group—to say it's broken up sounds wrong; they did what they had been formed to do, and have now gone their own way."

Jeff had released his American LP *Beck Ola* in Britain because "there was nothing else to do", but although he seems a little indecisive about what's happening for him in England, both he and Mickie have very strong views on the current American scene.

Jeff didn't think he would ever go back to the States after he had split from The Yardbirds, and was happily surprised when he received a great reception. "I just couldn't see them accepting me as a solo artist, but then *Beck Ola* sold umpteen thousand copies in the first four or five weeks and got to number one in the LP charts."

Why was it, then, that he was so successful? "Just damn lucky," said Mickie. "Jeff's tour was timed beautifully, he went over when guitarists were in, and it was 'hip' to dig people like Jeff, Eric Clapton, and Hendrix."

"It's very much a social-prestige scene over there," continued Jeff, "they just turn up to see you because everybody in their college is going, or because a guy on the radio tells them it's hip to go. If you're in everybody makes sure they're seen buying your record, but if you're out they wouldn't be seen dead with it, even if they like it. Perhaps a few brave ones might sneak out at 3 a.m. and buy it in a



Changing scene for **JEFF BECK**

plain cover, but I doubt it."

Mickie sees the States as the "disposable society" where groups come and go so fast they don't register.

"In England, people remember the old performers, even the old original rock stars, but in the States it's 'Elvis who?'. Nobody remembers the old guys; when you're out, you're gone and forgotten."

Jeff doesn't take it for granted that he is playing well just because the house is full and the audience cheers, for he has noticed a change in his more recent American tour which worries him a bit.

"Once, when they came along to see you they could appreciate what you were trying to do—even understand the technical side of your playing, but not any more."

Naturally he doesn't think that his audience should be full of guitar experts, who can grasp every change of chord, but he understandably likes people to come because they like what he is playing.

"The same ones turn up to see Jeff who have seen Herman the week before," said Mickie. "They are two completely different types of artists, but they can't see any difference. I was at a Donovan concert in Los Angeles and he was doing some nice things. I turned to some kids and said 'Hey, that's good!'. And they honestly turned round and said 'Is it?'. They just didn't know. It makes you wonder why the hell they were there at all."

Jeff also feels very strongly about "the wrong people getting the credit" in America.

"They've some great negro guitarists there playing for nothing, and then a bright white boy goes along with a tape-recorder, learns the lot and becomes a star. Sure I'm influenced by other people as well. If I hear something I like I mess it around until it's what I want, but I don't steal wholesale."

Knowledgeable

He hopes that *Beck Ola* will sell in Britain because "people are far more knowledgeable and it's a much wider market. You can disappear for 12 months, make a good record, and people will still buy it. You see I don't project any image to fall back on, and make me remembered. My guitar playing is my image; I just want everyone to listen, and then I hope they like it."

INSTRUMENTAL NEWS

Stylophone gains ground in pop market



Previously aimed at the older age group, the Stylophone, a battery-operated transistorised pocket organ played with a stylus, has rapidly been gaining acceptance in the pop music field, particularly since its introduction to the Hit Parade via David Bowie's *Space Oddity*. The instrument is completely self-contained, and can be used on its own without external amplification, but it may, if required, be connected to a standard amplifier, as demonstrated by Diane Stewart with the Graham Bond Initiation.

The Stylophone has a 20-note keyboard laid out like a piano keyboard, with the additional facility of a back-mounted screw control for altering the pitch to accompany a record or another instrument. To play, the instrument is switched on and adjusted to either flat or vibrato tone, and a stylus is slid along the keyboard to produce the required note. Other tone variations may be achieved by manipulating the hand over the speaker grille, and this also acts as a volume control.

Costing £8 18s. 6d., the Stylophone may be obtained from most music shops or direct from the makers, Dubreq Studios Ltd., 15 Cricklewood Broadway, London NW2.

Laney PACKS
POWER PERFORMANCE

Charity pop concert

SHELTER, the National Campaign for the Homeless, are organising a charity pop concert at the Royal Albert Hall on December 19. Among the groups appearing are Family, whose single *No Mule's Fool* entered the charts this month and Sam Apple Pie, the East London group recently signed up by NEMS. Tickets are available from the Albert Hall box office at 8s. to 30s.

"Give the North a chance"

Alan Hull, 24 year old Newcastle folk singer/song-writer, feels very strongly that Northern artists don't get a fair crack at the whip. He would especially like to push various musicians from the Newcastle Arts Centre, of which he is an organiser. With his manager Alan has formed his own promotion company, and has plans to



Alan Hull

start his own record company. He has received great assistance from David Wood, director of Impulse Sound Recording Studio of Wallsend-on-Tyne, who believes that London bosses are too short sighted to recognise the talent on Tyneside. Alan has just

finished recording his first single for Transatlantic, at Trident Studios in Wardour Street, which is surprisingly an out and out rocker, but he feels that it's commercial—and that's what singles are all about!

Miniature microphone

A miniature condenser microphone only 3 in. long by 11/16 in diameter has been introduced by Jagor Inter-electric, Mercury House, Hanger Green, London. W5.

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Change of Expression



Yet another addition to groups using Wallace equipment (The Foundations have had two of the AC100XT-TF amps for bass and lead guitar for about three months) are the Country Expression, who are anxious to get away from a country style image. Playing a mixture of Creedence Clearwater/Byrds type material, they have a great deal of original numbers rehearsed, which they hope will enable them to clinch a recording contract. Line-up of the group is Mick Hubert, lead vocals and guitar, Terry Nelson, lead guitar, organ and vocals, John Taylor, bass and vocals, Fred Taylor, rhythm guitar and vocals, and Graham Webb, drums. They are at present awaiting confirmation of a booking at Expo 70 in Japan, playing in the International Country & Western and Folk Festival, where they will use the new AC100 Series 3 PA, with an output of 100 watts RMS, four-channels, echo/superimpose, and tape outputs.

International Magna Carta

Magna Carta, whose new single, *Romeo Jack*, was released during November, have been building a strong reputation for themselves in their short seven months of existence, and are to tour Europe to coincide with the worldwide release of their first LP, which has been available here for some months.

Johnny Cash in colour

Bob Dylan will be among the artists featured in a new colour film about the life of country and western singer Johnny Cash, sub-titled "The Man, His World, His Music". During the film, in which

Cash sings 23 numbers, other guest artists making an appearance include June Carter, Carl Perkins and the Tennessee Three.

Award for Vox advertising

For the second time this year, an advertisement for Vox Sound Equipment has won an award, this time from the British Electrical and Allied Manufacturers Association. The winning ad, *The Giants*, was used to launch Vox's new range of guitars last March, and took second place in category 7 (a black and white photograph used to publicise a product or a service or to promote an overall company image) of BEAMA's annual competition.

Orange expansion

The growth of the Orange companies in their comparatively short existence has been truly remarkable. Supplying amps for many of the big name groups, Orange have also signed to supply the BBC with amps and outside broadcasting equipment. Their two factories, one in Huddersfield and one in France, have orders worth £100,000 from America alone.

Orange Studios, situated beneath the Orange Shop in New Compton St., have just installed some Ampex MM1000 8-track equipment worth £10,000, and are also equipped with closed-circuit TV. Robin Gibb, The Pretty Things, and Freedom have all

recorded there, and the French label BYG/Young International, and the country label Lucky Records use the studio exclusively.

Now there is the new Orange Records label, which does all its own promotion for its artists through Orange Agency, and their own designing through Orange Designs. The first two singles on this label are from Influence (see "In the Studios") and the husband and wife duo, Contrast, who have released *I Want To Live*, and *That's No Way To Say Goodbye* respectively.

During their five-month tour of Australia, which started last month, Sounds Incorporated are using a complete range of Jennings amplification equipment.

New amps from Carlsbro



Two new twin-channel portable 40 watt and 60 watt professional combination amplifiers recently announced by Carlsbro Sound Equipment are fitted with bass, treble and volume controls on each channel and a top cut switch which acts on both channels. Controls are colour coded for identification.

The two models, the CS40 Twin and the CS60 Twin, have two heavy duty 12 in speakers, are finished in black leathercloth with white and gold trim and cost 104 gns. and 117 gns. respectively, complete with mains lead and waterproof cover.

We need you too, Jethro Tull!



THE aim of Jethro Tull, now a completely international name group, is to spend half the year in Britain and half in America. Their recent tour of the British Isles proved their consistent drawing power—full houses everywhere—and in the States they are up there with the biggest.

Guitarist Martin Barre, who has been with the team for a

year now, chats about the scene generally. "The trouble with America is that there is so much disorganisation. For example, the sound system is obviously the most important thing, but so often it's handled by a guy who just doesn't know anything about it. It's almost as if they are trying to kill off live music in the States.

"Some of those festivals, for instance, are terrible. A field filled with 50,000 kids—yet only a couple of thousand can honestly say they can hear or see anything. The distortion is awful . . . really you just can't distinguish between the different groups.

"But then I doubt if there is much discipline among American groups even. Be fair, the drugs thing is very big there. In our group, nobody touches them. But there it is *the* thing. There are very few really together groups—or at least that's my view. It just seems that they don't have the discipline to get together, work really hard and put the music first. One band that is together is Blood, Sweat and Tears. The Grateful Dead and Butterfield's band, too—but they are patchy.

"Jethro Tull does have discipline. Ian Anderson especially. When I joined, I was very sloppy. I thought I was an okay musician but I couldn't prove it. There's discipline in getting down to writing, and I don't seem to have that yet. But in terms of playing, we are together, and we do have discipline.

"Of course, it can be misunderstood. Because Ian has this fantastic concentration for music, people assume he talks about nothing else all day. That's just not true. Come to that, people assume that the rest of us are like hermits, because Ian doesn't drink and doesn't get about much. In fact, we are just . . . well, normal.

"But in the States, it's so much emphasis on drugs. People talk about the violence there, but what frightened me, really frightened me, were the hippies, who after all are preaching peace. We went to one hall, a Fillmore I think, and I was shattered. All those kids and all of them seemed to be dazed, drugged. It was frightening—I know I just pushed myself into a corner.

"To be honest, I didn't see much in the way of violence. True, we had one nasty moment. We were driving a hire car in Los Angeles and got a bit confused on a motorway. In the back was a sealed bottle of whisky, which was

mine. But there was an unsealed one—and it's an offence to have an open bottle in a car—and it was left by the previous person who had the car. Anyway, our long hair and so on—we were suspect. And they found some seeds. They assumed it was marijuana. In fact, they came off a hamburger bun. But we were guilty until we could prove our innocence, which is the opposite way round to Britain."

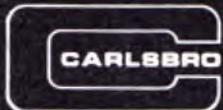
How about the inevitable criticism from local fans that Jethro Tull spends half each year in the States? Said Martin: "I don't see this criticism at all. There are maybe 40 big dates we can do here and we want to do them. People say why don't we do the blues clubs now, but it's obvious why. We get a hit record and so we get a lot of new fans, maybe younger ones. So the clubs would get crowded out and the old Tull fans, remembering the group from the start, would have to suffer cramped conditions—and it'd be hard for us to work anyway.

"There are a lot more places to work in the States and we obviously can't do them all. I'd have thought we'd get more criticism from the States . . .

"We found recording a pretty difficult business in the States. It was very expensive and took a long time—really we virtually ended up engineering the sessions for ourselves. Still, we did *Living In The Past* there, in New York, and the flip in Los Angeles.

"Normally we're on eight-track recordings. I think you need all that. The concept of getting a live sound in the studio isn't really relevant. But on the next album, we'll probably try a few in 16-track. It may not work, but it's worth trying. Basically I'd say eight-track is enough. When people talk of 32-track . . . well, I just don't see how you'd use it all."

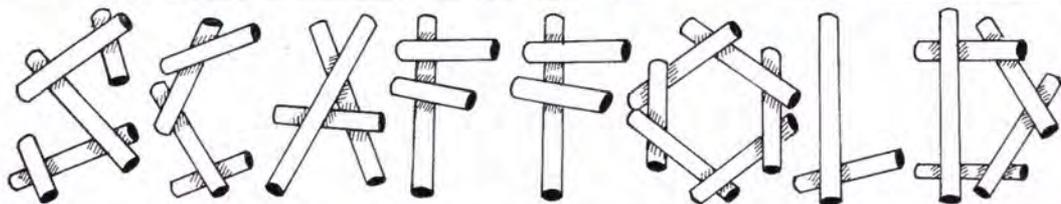
Jethro Tull is sometimes talked of as being the natural successor group to the Beatles and the Stones. Certainly that is a summing-up of their effect on audiences. Here and in America. And there's a whole lot more to come . . .



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JOHN Gorman, Mike McGear and Roger McGough, otherwise the Scaffold, told me this time last year that they were just about to go over to America on tour. They didn't go, for one reason and another; the plan fell through. This time they are going. As you read this the three of them will be in New York, playing a season at the Bitter End, a club which has in the past been the launching pad for many of the now-famous American folk musicians. Hopefully it will do the same for the Scaffold—but the group are going over with no preconceptions.

"We'll be doing two weeks there," said Mike McGear when I attempted to hold a coherent interview with them just before departure. "If they like us it'll be three. That's all we're going to be doing, a quiet sort of thing in one place—no touring, no pop stuff."

A lot of people in Britain suffer from the misconception

that the Scaffold are simply a trio of semi-singers who churn out sure-fire sing-along singles, and it's often forgotten that there's a far more serious side to their comedy. Their new show, *Zones*, is surreal, funny and remarkably disturbing, and it's mostly this side that the Americans will be seeing.

"We wouldn't like to go on a big tour," said Roger. "We want it to be something like what we did at the Open Space (an experimental theatre in Tottenham Court Road where they had a season earlier this year). There won't be any music at all. It'll all be talk."

One possible drawback which springs to mind is that a lot of the Scaffold's humour is likely to baffle a large proportion of New York audiences. Did they expect to be understood?

"No," said Mike. "Yes," said Roger. "If it was the other way round," said John, "and

three Americans turned up at the Everyman in Liverpool (where the group are regular performers), I think they'd get the point. We're just hoping that the people will be intelligent enough." Roger hopes that the things they don't catch on to won't matter anyway. Indeed, they could be a help—remember how people were intrigued by the (groan) Aintree Iron? One concession they will be making will be to change the locations of some of their items—New Brighton will emerge as Coney Island, and fruity American accents too.

Mike says he's going to sing his old Frank Sinatra standards; everyone won't be clamouring for *Thank U Very Much* and *Lily The Pink*, since the former only made number 50 or so in their charts, and though *Lily* had a lot of airplay, the Irish Rovers covered the song and had the hit.

Not too many Americans

will know exactly what to expect of the group, with a few notable exceptions. I saw the group on stage at Lewisham some months ago, and in the audience were Steve Stills, Dave Crosby and John Sebastian, not to mention the group's old friend Graham Nash. They came backstage and were raving with enthusiasm, certain that they'd go down a storm in America.

There are three David Frost TV shows lined up when they get to New York, but apart from that and the Bitter End, nothing. "It's a pity that we aren't going to the West Coast as well," said Mike, "but we want to avoid all the rush of going from place to place. Maybe if we take off in New York we'll go to other places later on. But we don't mind losing money on this first one, which we probably will. At least it's all up to us; when we were supposed to be going last year there were agents playing one against the other. This time there'll be no organisation to plan everything for us; we said we'll carry the can.

Meanwhile, back in Britain, *Gin Gan Goolie* looks like being another big one; as I spoke to them, it had just got into the charts at number 30. Also, there's a new album now completed which should be coming out at the end of January.

On recent live appearances, the group have been backed by an excellent group from Liverpool called the Business, who manage to combine playing with the Scaffold with their own gigs and also backing Mike Hart. They are on the album. Said Mike: "I think we pip everyone to the post as the world's worst singers, but some of the new things sound very nice. We're amazingly together and we're taking the music a bit more seriously. That's largely a result of having good musicians to back you. They're a fantastic group, the Business."

"What we want to do now are songs which aren't just singalongs," said John. Added Roger, "We've spent a lot of time on it . . . and if you have good tracks, it's not necessarily what people think the Scaffold are."

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THE world always thought of Liverpool as a dirty and rather uninteresting seaport until you-know-who changed that image for all time. But as the mass media descended on the city, it became clear that John, Paul and Co were just the tip of the iceberg, for there were literally hundreds of groups playing in Liverpool as well as a thriving scene of modern poetry readings—a thing unheard of at the time. And so Liverpool gave us music plus poetry plus fun with the Scaffold (including Roger McGough) and the Liverpool Scene (including Adrian Henri).

Mike Hart, a founder member of the Liverpool Scene and their singer for a long time, embodies both sides of Liverpool. Not only was he playing with numerous Liverpool groups before he branched out by himself at the beginning of this year, but he writes all his own material—songs and poems that range from personal stories like *Gliders And Parks* to bitter social songs like *Aberfan* and the *Shelter Song*.

A good idea of Mike Hart's range and talent as both composer and performer will shortly be available in the form of an album on John Peel's Dandelion label called *Mike Hart Bleeds*.

The album contains nine songs, all written by Mike, some performed by himself, some recorded with guitarist Rick Sanders of the Occasional Word, and some with Mike's backing group Business.

Mike has had his work published in magazines ranging from *Mersey Beat* to *Ambit* while his book, *I Knew Terence Newkes*, which covers 24 hours in the life of a Liverpool poet/musician in Liverpool 8, has been accepted by a publisher. And Mike is well placed to write such a book, for he has been writing, playing and singing in Liverpool for a long time now.

He started his musical career in 1951 when he started to learn



MIKE HART

alto sax which he abandoned in favour of guitar, which he put to good use when he formed the Roadrunners in 1962, the north's first R and B group, creating a similar stir round Liverpool to the reaction the Stones were setting up round Richmond at the same time. While Mike was playing with the Roadrunners, he first met Adrian Henri and Brian Patten who introduced him to the Liverpool poetry scene.

After two trips to Hamburg

with the Roadrunners in 1963 and 64 Mike suffered from a nervous breakdown just as the group won its first British recording contract in 1965 and he had to leave the group. He then worked with various Liverpool groups including the Big Three ("there were five of us at the time") before trying his luck in London, only to be disappointed and having to return home to work as a milkman.

Then at the end of 1966 Mike ran into Adrian Henri once

again, and began singing his songs at weekly poetry readings. Mike then got down to writing more material which he performed at the Traverse Theatre at the 1967 Edinburgh Festival. Back in Liverpool again, a group was formed including Mike Hart, Adrian Henri, Roger McGough, Mike Evans and Andy Roberts.

Just then the Scaffold had a hit with *Thank U Very Much*, so Roger never worked with the group that brought in Brian Dobson on drums and Percy Jones on bass to become The Liverpool Scene. John Peel heard the group and got them a recording contract with Chappell's and an album was produced. The Scene's first single *Son Son* was written and sung by Mike who left the group just before Christmas 1968.

Since then he has been playing in clubs and colleges by himself or with Business who he met at this year's Edinburgh Festival. "I've been to three Edinburgh Festivals and they've all been important for me," says Mike. "I've met other poets and songwriters there. In 1968 I tried my songs and people whose opinions I respect said they liked them which gave me more confidence in myself, and was one of the reasons why I left the Liverpool Scene."

So Mike is now perhaps happier than he has ever been in the past with what he is doing, as he travels the country, commuting mainly between Liverpool, London and Edinburgh. And like most Liverpool folk, he still works a lot in the city jointly running the weekly shows at O'Connor's pub, where local singers and poets perform and where the Scaffold and the Liverpool Scene play whenever they can. These shows are a great success and it's easy to see why: the Liverpool phenomenon continues, and Liverpool stays loyal to Liverpool, for as Mike says, where else but O'Connor's can you see the Liverpool Scene and the Scaffold for 3s?

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P. N. OLD,
Alresford, Hants.

● At the moment there is no official agency or distributor for Trixon in England, as they are now supposed to be selling direct, and many people are having difficulty in obtaining supplies of their gear. We suggest you write to Trixon Ltd. in Eire at Shannon Industrial Estate, Shannon.

Albert King

Dear Sir,

In a recent Stateside Report, mention was made of an album called *King Does*

The King's Things. Can this record be obtained in this country?

D. SHARP,
Cumbernauld.

● This album, which has Albert King playing numbers made famous by Elvis Presley, is on the Stax label, Number SXATS 1017, and has recently been released in this country through E.M.I.

Fender pick-ups

Dear Sir,

Could you please tell me where I can get a circuit diagram for a Fender pick-up.

ANTHONY J. TEMPLE,
Aldershot, Surrey.

● As far as we can gather, Fender do not sell a circuit diagram for their pick-ups, but perhaps you could get in touch with their U.K. agents, Dallas, Arbiter Ltd., 10-18 Clifton Street, London, E.C.2. Tel. 01-247 9981. They may be able to help you if you have any problems with your guitar.

Sola Sound guitar

Dear Sir,

I wonder if you could help me identify a guitar which resembles a Gibson Les Paul, but is either Japanese- or British-made. Could you tell me something about it and where one can be obtained.

L. PHILIPS,
Redruth, Cornwall.

● The guitar you are referring to is called a SOLA SOUND, and is made in Japan. It features a three-way selector switch (for top and bottom pick-ups or both simultaneously), two magnetic pick-ups, and a "micro-tuned" bridge to adjust individual string length. It sells for 70 gns. including case, and can be obtained from Macari's Musical Exchange, 102 Charing Cross Road, London, W.C.2. Tel. 01-836 2856.

Resonator guitars

Dear Sir,

Where can I obtain a Dobro resonator guitar?

I. MERRITT,
Bath.

● Dobros are no longer being marketed in England, although they can be obtained in the USA from Frank Wharfe, West 48th Street, Between Sixth and Seventh Avenue, New York. A copy of this type of instrument is made in France under the name of Simatone, and it can be ordered through Peter Leigh Musical Instruments, 5 Branton Road, Horns Cross, Greenhithe, Kent. It costs around £40-£50.

Searchers' fan club

Dear Sir,

Could you please tell me the address of the Searchers' fan club?

GEOFFREY KING,
Weston-super-Mare.

● We suggest you write to Chetnole House, Lingfield Road, East Grinstead.



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PROFILE

Buddy Rich

THERE'S a strong argument that, in terms of drive and technique, Buddy Rich is the greatest drummer the big-band scene has ever produced. Buddy, a small lean man with an acid sense of humour, has never been one to disagree with that argument. His view is that if you *ARE* the greatest, then there's no point in showing false modesty...

One hears of him giving fellow artists and sometimes promoters a hard time. But one never hears of him giving a bad show. His swinging big band, fairly regular visitors to Britain, is built round his own incredible technique as he sits, engrossed, behind his Slingerland kit.

Maybe he overdoes the emphasis on drums. But he invariably comes up with something different. In the quieter passages, his fantastic and delicate touches leave fellow percussionists awestruck. And his all-out drive on snare and cymbals leaves audiences similarly goggle-eyed.

Which figures for a kid who, at the age of seven, was billed round the States as "Taps, the Drum Wonder". He'd worked in vaudeville as a solo act even earlier, at the age of four, believe it or not. His mum and dad managed him.

At six, he was in the Greenwich Village Follies of 1923, in a drum speciality called "Village Toyshop". Yet nobody has ever given him any formal training or tuition. He just seems to have played completely correctly right from the start.

By 1936, Buddy was out of vaudeville and into jazz, playing with the Joe Marsala group at the Hickory House in New York. His sheer speed of technique put out the "house full" notices. Rich worked with trumpeter Bunny Berigan and with clarinettist Artie Shaw and with trombonist Tommy Dorsey. With T.D.—then the Sentimental Gentleman of Swing—his *Quiet, Please* and *Not So Quiet, Please* were stand-out show-stoppers.

He's played with small groups and with big bands. With Les Brown and with Harry James. The years roll by, Buddy rolls on—playing so consistently well that other drummers "often wonder if they're in the right business". He's showy, yes—but he has so much to show off.

Today's group fans go to see him, so he's bridged the generation gap in a sense. About the young, Buddy has



said: "They usually see a kid banging on a set of drums, but not often have they seen a jazz drummer as such. So the kids cry: 'Look what we've discovered' . . . I become a symbol of their discovery simply because they'd not previously heard of me."

Buddy's own big band invariably features young musicians who feel along with the gov'nor's drum work. It looks sometimes as if he's impossible to follow, but his own theory is: "I don't really treat a soloist as a soloist. After all, a big band is a unit in itself, not a vehicle for soloists."

"He becomes a part of a band without thinking. He has to fit his sound and become moulded into the band. The sound and the intensity and the excitement of a big band is unique."

The sheer dedication of Buddy towards his instrument, his constant practising and experimenting, has taken its toll in his personal health. But always he comes bouncing back. Audiences slow to appreciate what is

going inside his band can expect an attack verbally — and Buddy has developed the art of making inconsequential announcements based on satirical sarcasm.

Whether Rich or Gene Krupa was REALLY the best, or is the best, has been tested on various albums, like *Burnin' Beat*, where they take turns to blow each other off the stage. But in terms of actual technique, there's surely no doubt that Rich is out there in front. And in the small group scene, people may argue that Elvin Jones is the tops . . . but even in that smaller setting, nobody can "out-trick" Buddy Rich.

Most jazz experts find interminable drum solos boring—regard them as just crowd-pleasers. But experts can always find something to attract them to a Buddy Rich onslaught.

Taps, the Drum Wonder is still, at 52, a wonder. Even if he doesn't think much of percussion standards in our group scene of today.

THE A & R MEN

TOMMY SCOTT literally, actually, has it all going for him. He was a professional singer, first in a double act, then as a soloist, is now song-writer, arranger, producer, publisher—he covers the whole scene.

And he has the hits to prove it. He's a good-looking 5 ft. 9 in., comes from Scotland. Arrived in London in 1959. Now is half of his own company, along with Major Minor boss Phil Solomon.

Says Tommy: "At school I just sang in the school choir. As a matter of fact, I played bagpipes. But that was useful, because it means I can both read and write music. For a time I worked in John Brown's shipyards, as an apprentice painter. But pop music came into it because there was a skiffle group going in the lunch-breaks and I was persuaded to buy a banjo so I could join in."

With the lead singer of that group, he developed a double act. They did top television shows, then split—and Tommy made his own records for Decca. Around 1962, Philip Solomon argued successfully that Tommy would be better off concentrating on writing and production.

His first hit was *Boys Cry* for Eden Kane, a number three in Britain and a chart-topper over most of Europe. And he wrote for Billy Fury, Craig Douglas, the Troggs, the Bachelors, Richard Anthony, Them, Twinkle, Cliff Richard, Jimmy Logan, Malcolm Roberts—and a Scottish girl named Isabel Bond who should have had a hit but somehow didn't. Also he moved into film-score work, notably for the movie "Robbery".

"Sick" records

He has also, rightly or wrongly, got himself a reputation as being a producer of "sick" records. With which he doesn't particularly disagree. Twinkle's saga of a smashed-up motor cyclist *Terry* was a big hit. And now there is *Nobody's Child*, which boosted Karen Young to the Top Ten.

Says Tommy: "I think I should say that there are only a few so-called sick records in the considerable volume of material I have recorded. I've done folk stuff, beat, country and Western, pure pop, big ballads—and, I suppose, half a dozen which could be called sick."

"But the point is this. The sick ones have been successful, which means there is a direct market for them. And it's not so bad to be associated with success, is it?"

"Look, as a record buyer, as a kid, I bought Lonnie Donegan material. I heard *Nobody's Child* from him when I was about 16. I just happened to like the song, the material, and so that's why I did it on record with Karen. I know that people have knocked it, but if it sells then obviously I'm doing a service to those people. One thing is certain—you can't find success by listening to all the advice you get. I was reckoned mad for recording the Dubliners, but look

TOMMY SCOTT



what happened with them.

"I can tell you this. *Nobody's Child* wasn't the first sick song I recorded and I'm sure it won't be the last. In fact, I've found an old folk song for Miki and Griff and I'm sure this'll be called sick."

And Tommy the producer—how does he work? "I'm what I'd describe as the active type," he says. "I work on the theory that by the time I actually get into the studio, I'm three parts of the way there. With *Nobody's Child*, the original had a pretty routine rhythm, but I saw it a different way. So I got it together and we got the artist in and just knocked it out. Being an MD enables me to get it just the way I want."

"But what is really helpful is the fact that I can go down on to the studio floor and show musicians exactly what I want."

"In other words, I'm a working producer. I just go down there, pick up a guitar and show what's in my mind. It's much better to be able to say: 'No, I don't like it that way—this is the way I want'—rather than just: 'I don't like it—what other ways do you suggest?'"

Prolific

Certainly Tommy Scott is one of the most prolific producer-writers in the business. And his percentage of hits is extremely high. In 1967, Philip Solomon started his own record company, Major Minor, and installed Tommy Scott in charge of production.

Obviously Tommy doesn't miss the performing side. Besides, he can always work that kind of thing out of his system in the studios. When he's busy recording somebody else!

P.G.

SONG- WRITER'S COLUMN

Tony Blackburn, BBC-1's disc jockey with the terrible jokes, who cheers (?) us on our way to the office or factory every morning, made a remark on one of his recent shows that, thank goodness, simple, tuneful music is coming back again.

All the indications are that he is quite right. In a way, he has summed up the feelings of so many people who are getting just a wee bit fed up with the terribly involved lyrics and records which have dominated the record releases during the last two or three years.

So many of the trends, of course, have been set by the Beatles with their singles and LPs and most of the other in groups have promptly tried to climb on the same sort of band-wagon.

This has certainly produced some really interesting and powerful music. But, you can have too much of anything, and recently the charts have got a bit top-heavy with the very serious stuff.

But the pendulum always swings and, having swung well and truly towards very progressive music, it now must be starting to swing back the other way. In a way, this is very good for songwriters because so much of the progressive stuff is really an arranger's paradise. What so many groups have gone into a studio with has been a basic idea which they then proceeded to develop with hours and hours of experimentation.

The success of *Sugar Sugar* by the Archies, whoever they may be (or is it the Fifth Dimension?) is a sure sign that the young record buyer is starting to take an interest, because one finds it rather hard to believe that the same people would buy *Sugar Sugar* as *Oh Well* by the Fleetwood Mac.

The progressive records also have been impossible to demo properly without going to quite considerable expense. Whereas of course, the more simple tunes can be put across with quite a small line-up.

All in all, the trends and signs are very good for songwriters, although there is still a very high percentage of self-penned numbers in the Top Thirty.

L.P. REVIEWS

TERRY REID



Terry Reid

TERRY REID
COLUMBIA SCX 6370

A good uncomplicated pop-album from Terry Reid, who as yet has had little real success in the British charts. The LP was produced by Mickie Most whose approach is very evident in the sound, which is clean and extremely punchy. The backing is of a high standard with some fine organ and drum breaks. Perhaps one of the best songs is a rave-up version of *Stay With Me Baby*, which ends side one, building up to a smashing climax with Terry screaming his head off, and is typical of the good sounds on the album.

Side One: Superlungs My Super Girl; Silver White Light; July; Marking Time; Stay With Me Baby.
Side Two: Highway 61 Revisited/Friends; May Fly; Speak Now Or Forever Hold Your Peace; Rich Kid Blues.

TROUT MASK REPLICA



CAPTAIN BEEFHEART
& HIS MAGIC BAND
STRAIGHT STS 1053

Well, well, well! I mean where do you start? HM! Right here is the review:—What music there is on this double Beefheart offering can best be described as . . . there. The instruments played are glass finger guitar, flute, steel appendage guitar, bass clarinet, tenor and soprano sax, and bass. For people who dig Beefheart and where he's at, this record is great. For those who don't —keep taking the tablets.

Side One: Frownland; The Dust Blows Forward 'N The Dust Blows Back; Dachau Blues; Ella Guru; Hair Pie; Bake 1; Moonlight On Vermont.
Side Two: Pachuco Cadaver; Bills Corpse; Sweet Sweet Bulbs; Neon Meat Dreams Of A Octafish; China Pig; My Human Gets Me Blues; Dali's Car.
Side Three: Hai Pie; Bake 2; Pena; Well; Ween Big Joan Sets Up; Fallin' Ditch; Sugar And Spikes; Ant Man Bee.
Side Four: Orange Claw Hammer; Wild Life; She's Too Much For My Mirror; Hoho Chang Ba; The Blimp; Steal Softly Through Snow; Old Fart At Play; Veteran's Day Poppy.

ARK 2



FLAMING YOUTH
FONTANA STL 5533

The musical saga of man's exodus to the stars, leaving a dying earth behind him. A sad, sad theme, but ending on an optimistic note for those who like happy endings. The words and music were written by Blaikley and Howard, and the arrangement was done by Harold Geller, who also conducted the orchestra. The album can best be described as very sophisticated pop. It is instantly commercial, and gives the semblance of a musical pot-pourri of already popular music, plus a few fiddly bits chucked in for luck. The words are very clever and profound, even beautiful in parts, and there are cleverly interspersed sound effects. A good LP.

Side One: Guide Me Orion; Earthglow; Weightless; The Planets.
Side Two: Changes; Pulsar; Space Child; In The Light Of Love; From Now On.

TOMORROW TODAY

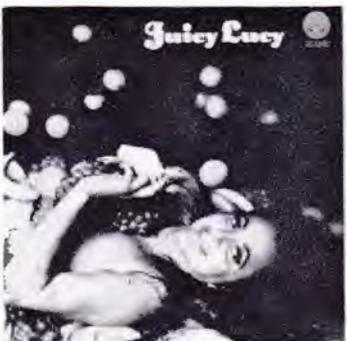


HARDIN-YORK
BELL SBLL 125

Eddie Hardin and Peter York have emerged from the broken Spencer Davis Group with a very fair album. Backed by guitars, trombone, flute, sax and cornet they have produced some very sensitive music, with the wind instruments often coming to the fore. Hardin penned all the numbers (*Mountains Of Sand* was written with York), and he takes the vocal lead throughout. Everybody sounds as if they are enjoying what they are playing and a good atmosphere comes across. With the exception of *Tomorrow Today*, the songs are not instantly commercial, but they do have staying power.

Side One: Tomorrow Today; 100 Years From Now; I'm Lost; Drinking My Wine.
Side Two: Candlelight; Beautiful Day; Mountains Of Sand; Can't Keep A Good Man Down; Listen Everyone.

JUICY LUCY



JUICY LUCY
VERTIGO VO2

Juicy Lucy are a new band who had only been formed for a short time before producing this outstanding LP. Ray Alan's voice is incredible as he growls away in front of a seething backing that throws the music at him. Glenn "Fernando" Campbell extracts wizard, exciting blues from his steel guitar, which more than justifies his already great reputation. Although the sound is constantly in motion it manages to retain a great deal of soul, giving real feeling to the record.

Side One: Mississippi Woman; Who Do You Love; She's Mine; She's Yours; Just One Time.
Side Two: Chicago North-Western; Train; Nadine; Are You Satisfied.

IN THE JUNGLE BABE



THE WATTS 103RD
STREET RHYTHM BAND
WARNER BROS. WS 1801

This is a well got together set from this American negro group who are little known over here. On the sleeve Charles Wright, leader of the group and producer of the album, describes the music as "honest music—music that is actually lived by us." This is the atmosphere that the record does generate, for they play with a basic feel for music, as if they were all jamming away in somebody's front room. There is plenty of fine brass playing, and on the slower numbers, such as *Light My Fire*, the soulful keyboard playing comes into its own. A good record for any soul collection.

Side One: Till You Get Enough; I'm A Midnight Mover; Light My Fire; Comment; Everyday People.
Side Two: Must Be Your Thing; Love Land; Oh Happy Gabe; Twenty-Five Miles; The Joker (On A Trip Through The Jungle).

BY JOHN FORD

FAREWELL ALDEBARAN



JUDY HENSKE-
JERRY YESTER
STRAIGHT STS 1052

This is a beautiful LP; the lyrics are sheer poetry, written entirely by Judy, while Jerry wrote the music which fits the words exactly. The words and music never swamp each other, but impart extra dimensions and emotion to each other, with the music capturing the essence of the words. Judy has got an incredible voice, which has terrific range and versatility—she sounds entirely different from one track to the next. The album is complex, but has an immediate impact, but makes one want to listen to it again just in case something was missed.

Side One: Snowblind; Horses On A Stick; Lullaby; St. Nicholas Hall; Three Ravens.
Side Two: Raider; Mrs. Connor; Rapture; Charity; Farewell Aldebaran.

VOLUME TWO



THE SOFT MACHINE
PROBE SPB 1002

Despite Soft Machine's own apparent lack of enthusiasm for this album, it really is excellent. They have their own distinctive sound, which comes across well on the self-penned numbers which make up the record. They play with great gusto or with almost tender melody, and generate a good atmosphere. Robert Wyatt experiments a lot with the vocals but tends to hide behind the instrumentation, which is a pity. The music has a hypnotic effect, and is ideal for quiet, relaxed, intelligent listening.

Side One: Pataphysical Introduction Pt. 1; A Concise British Alphabet Pt. 1; Hibou Anemone, and Bear; A Concise British Alphabet Pt. 2; Hallo Der; Dada Was Here; Thank You Pierrot Lunaire; Have You Ever Bean Grean?; Pataphysical Introduction Pt. 2; Out Of Tunes.
Side Two: As Long As He Lies Perfectly Still; Dedicated To You But You Weren't Listening; Fire Engine Passing With Bells Clanging; Orange Skin Food; A Door Opens And Closes; Returns To The Bedroom.

FOUR SAIL



LOVE
ELEKTRA EKS 74049

An above average LP from Love, easily maintaining the standard of their previous albums. The record opens with a frantic electric instrumental piece, for which Love are so well known, and then changes abruptly to the very wistful and quiet *Your Friend And Mine—Neil's Song*, which sets the pattern for the rest of the album. Each track is different, and Arthur Lee, who wrote most of the songs, sings beautifully throughout. His voice fits the group exactly, complementing the great guitar passages that Jan Donnellan lays down. There is a lot of variety here, for Love don't play the same type of music all the time.

Side One: August; Your Friends And Mine—Neil's Song; I'm With You; Good Times; Singing Cowboy.
Side Two: Dream; Robert Montgomery; Nothing; Talking In My Sleep; Always See Your Face.

LETTERS

Studio hang-ups

Dear Sir,

I have been writing songs for about three years, and on reading October's Songwriters' Column I felt compelled to write to you about an experience I had with a recording studio.

Two years ago, I joined forces with a Cambridge group with a view to promoting my songs. Eventually we got 14 songs ready, and recorded them in an expensive 19-hour session. We'd had several enquiries about the songs, so we wanted the finished record as soon as possible to submit it to record companies. However, although we stressed this point to the engineer involved in the session, it was five months before I got even an un-reduced tape of the session, and a further six weeks before the pressings were sent.

Perhaps it is not surprising then that the record companies seemed to have lost interest in the interim, and our expensive record became a white elephant.

As the group had since broken up, I decided to form my own, and we again approached the same engineer who claimed to be in contact with a major recording studio, and we proposed a new session, the cost of which was to be borne by the engineer.

Accordingly we started rehearsals and got our material ready. Four days before the first session was due to start, I phoned the engineer to fix up last-minute details, and out of the blue he told us that

the session was off because his backer had pulled out. Up to this point, there had been no mention of a backer.

Naturally, I was extremely upset by this, as I had put in a lot of time, and the musicians had come in without guarantees or payment, as they had confidence in me.

Despite this, however, I take comfort in the thought that not all recording people are like this, and merely hope that in writing to you I may give some budding songwriters an idea of what they *might* come up against if they're not careful.

J. M. Hudson,
Cambridge.

US viewpoint

Dear Sir,

As an American reader of your magazine, I have lately become aware that many people in your country are disturbed by the seeming defection to America of many of their good groups. I am a musician in the San Francisco area, and I feel that I can speak with some authority on this subject.

The basic image of these groups is that, while off-stage they are ordinary fellows, on stage they are *entertainers*. The stage presence of British groups matches their musicianship, and brings a total image to the audience making them better appreciated. The US groups like to engage in perpetual jam sessions rather than even slightly compromise to professionalism.

Robert Norman,
San Francisco.

Laney PACKS
POWER PERFORMANCE



CONSISTENT STANDARDS GAIN WIDER AUDIENCES FOR HOLLIES

CONSIDER the Hollies. Consider them carefully. Because they are pretty well unique. In a scene where their attributes of enthusiasm, dignity, courtesy and style are not always acceptable, they are as consistent as anybody could possibly be. And sometimes it even surprises them.

He Ain't Heavy . . . He's My Brother is their twentieth hit. If one made out a personal Top Twenty in order of their top twenty, this latest one would be the hardest to place. The Hollies deliberately took a chance on a complete change of style—a song by Bobby Scott instead

of from within the group or near enough. It started slowly enough to give manager Robin Britten palpitations. Then it thundered straight up.

As all the others have done. Yet consider the Hollies. If a Hollie says he'll turn up for an interview he does just that. On time. No fuss. Can you remember any hint of gossip centred round the group? Well, there was the departure of Eric Haydock, I suppose, and then the departure of Graham Nash, who took his high-pitched voice away in a background flurry of dissension, but the headlines didn't come from the Hollies.

They're handled . . . well, nicely. That doesn't detract from the essential red-bloodedness of the boys and their music. But they'd much rather play it cool on a Nashville subject and put their all into welcoming the new boy, in this case Terry Sylvester.

Talk to Tony Hicks, who discovered *He's Not Heavy* . . . on what was basically a routine visit to various music-publishers.

"The departure of somebody like Graham would, with most groups, cause chaos. Maybe even a final split. But maybe our secret is that we've become mature in this

business. Things are laid on the level. Money matters are talked over, in full—we are all in on the 'secret' and we know what's going where and why. And how.

"Most of the hang-ups in other groups are over money or responsibilities. We avoid that and that's why we succeed. Some people assumed that we must feel that Graham Nash is some kind of enemy, but that isn't so. His friends were in the States and ours were here. We enjoy the States but we enjoy it here, too.

Strong vocals

"And it's not just being tactful when I say that I enjoy the sort of thing that Graham is doing on record. He is very strong on the vocal side and I like that as much as anything. But I'm not the greatest music listener in the world. I like to hear things that might suit us—and leave it at that. I don't like putting down new things, but I find I'm very much bound up in what we, the Hollies, can do or might later do."

The boys are delighted with the success of *He's Not Heavy* . . . because it showed that they could take "heavier", more "purposeful" lyrics and get them across. They don't kick back at the more commercial typical Hollie material that has brought them success, but they like to grab at any chance to reach a wider audience.

The Hollies, in fact, don't make themselves readily available for interview or picture sessions all the time. Guided by Robin Britten, they plan their availability to suit what is going on. For example: *He's Not Heavy* . . . got a build-up, not a willy-nilly series of chat-pieces but with angles carefully suggested to suit individual newspapers . . . and to give each of the boys a chance of expressing themselves.

Then came *Hollies Sing Hollies*, the newest album. Everything was geared to getting that maximum exposure. A hit album. Of course. The previous one was *Hollies Sing Dylan* and it did great

sales business. But they just wouldn't stick with the same idea, so they reverted to creating their own material. Including a lavish orchestral piece from Bernie Calvert, who gets his fair share of limelight to do "his own thing".

Uniforms

Yes, consider the Hollies. They still wear a group uniform on stage. Mutterings of "old hat" from some of the rivals, but the Hollies are encouraged to live up to a super-star image. And that means wearing specially tailored suits for working hours, not giving the impression that they hadn't changed their jeans or shirts since coming in to the hall!

When they travel, they travel in star-status luxury. They stay at the best hotels. And their contracts are full of clauses stressing just what the boys, and their management, expect to be laid on. This could sound incredibly big-time, but it isn't. It is simply

that they demand the best so they can give the best. And if somebody on the promoter's side slips up... then pertinent questions are asked.

What's more, the Hollies go to great lengths to right apparent wrongs that crop up from time to time. No names, no pack drill—but appearances on the Continent were announced and wrongly so, because the contracts had not been signed. The Hollies felt the fans were getting both the wrong story and the wrong side of the deal, so they planned to go out there and explain just what HAD happened.

The work goes on. Sometimes leisurely, sometimes at full stretch. But it's planned. The *Hollies Sing Hollies* album is to be followed by one featuring C and W and folk material. Not just one composer, as with the Dylan epic which was well received even by Dylan addicts, but one designed to show a further facet of their grouped talents.

Continue considering the Hollies. Allan Clarke, whose

soaring voice really MADE *He's Not Heavy* . . . , says: "We've learned that patience is a virtue. We bring out maybe five singles in 24 months. Maybe we could get away with doing more, earn more money, but we've reached the stage where we can afford to wait for the right one."

"And we don't make mistakes now about our releases abroad. We can literally plan everything. We take a country, decide what is right for that particular market, and do something to suit it. Sure we made some mistakes way back. We were in too much of a rush. There was the Beatle song, remember? It was good but it wasn't quite right so it only just scraped into the Top Twenty. We plan for a long-term future, not just to get as much in as possible in a year."

Incidentally the background of *He's Not Heavy* . . . has finally emerged. It's actually a slogan used in the States to support a yearly charity drive. It came first from a movie "Boy's Town", which had

Spencer Tracy as the leader of a club for underprivileged kids—and Mickey Rooney as a recalcitrant young lad. Bobby Scott, the composer, wrote *A Taste Of Honey* which has already passed into the standard stakes.

The Hollies just don't do the usual tours of one-nighters. They stopped that largely because they'd progressed further and partly because it was like going back over old ground. But coming up is a now-planned concert tour where they'll have a guest artist on in the first half and then close the show themselves, along with an orchestra of 15 musicians or so.

Early next year they'll be off to Australia. Maybe America again.

It's a planned and lucrative existence, being a Hollie.

They really are worth considering in depth. No sudden image-building. No real front-man figure. Those uniforms. That consistency. No garish headlines.

Just hits. And money. And prestige.



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