

# BEAT INSTRUMENTAL

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AND INTERNATIONAL  
RECORDING STUDIO



# BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

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## Editorial

When one surveys the list of studios which are now equipped with four and eight track, one begins to wonder how anyone ever recorded mono. And now 16 and even 32 track machines seem to be becoming regarded as essential equipment for any big major studio.

Although the theoretical reasons for installing 16 or 32 track machines are completely valid, particularly from the point of view of giving the producer and engineer a 100 per cent opportunity to play around with each individual instrument and voice he is recording, the practical aspect could be very different.

Sixteen track has already proved its value in many studios, but just how many minds are there around in the music world who are capable of balancing 32 separate tracks? It sounds a bit like an engineer's nightmare.

It could also in the end be self-defeating, because, unless recordings which are made on 32 track machines prove more successful than those made on 4, 8 or 16 track machines, it just won't justify the extra time and consequent expense involved.

In this issue, we include a special focus on some of the most important equipment which is available to studios in Europe.

Later in the year, we will be examining studio equipment on a world-wide basis because, of course, the recording studio is now a truly international thing and studio engineers and designers all over the world are very interested in knowing what their counterparts are doing. That, of course, is the whole point of the International Recording Studio side of BEAT INSTRUMENTAL, and this month, apart from featuring studio equipment, we are also focusing attention on one of America's leading recording studio set-ups as well as one of the pop world's most controversial recording managers, Phil Spector. Apparently, he doesn't believe in aiming for tremendous separation in his records but in piling one sound on top of another. Sounds like a real monoman to us!

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COVER PIC — *Danny Kirwan and John McVie of Fleetwood Mac pictured in the Chess Chicago studios during the Blues Jam at Chess session.*  
Photo: Jeff Lowenthal.

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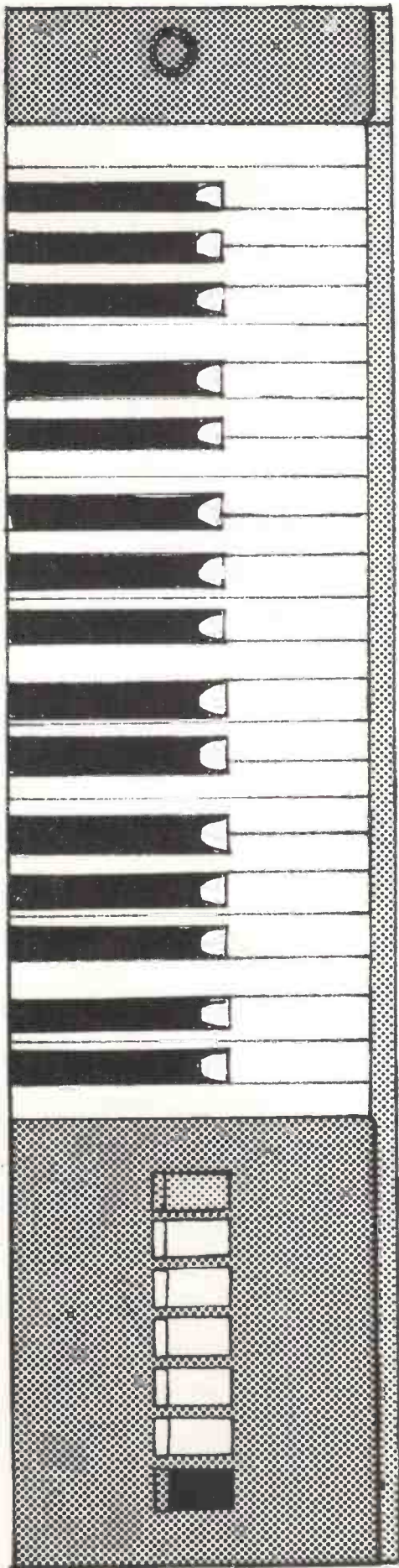
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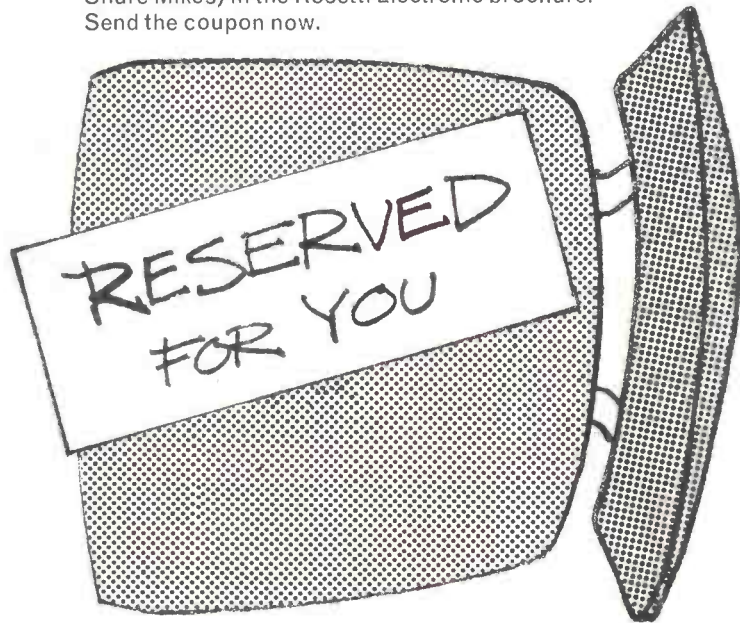
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# **'We're into something different now,' says John Entwistle**

**I**N most groups there are one or two members who do most of the talking and who become well-known figures in their own right. There are also those who tend to keep out of the limelight, settling for a quieter existence. And The Who are no exception to this tendency. Most of the attention falls on Pete Townshend, Roger Daltrey or Keith Moon, with bass player John Entwistle staying in the background.

While Pete throws his guitar around, while Roger leaps and Keith beats his kit into submission, John stands quietly on one side of the stage playing away as if he is in another world. He is not interviewed very often, he doesn't make pronouncements on controversial subjects and he has no super-star pretensions.

John doesn't reside in a mansion in Surrey or a super-lux apartment in Mayfair, has no Rolls and still hangs

around with his old mates. His home is a small house in West London, just beyond the North Circular Road. When the group are not touring he lives there quietly with his wife and his massive deerhound Jason, who throws all five foot plus of himself at you as you walk down the hall. That is just Jason's way of saying hello, I was assured.

The smallest bedroom has been converted into a miniature recording studio in which John shuts himself up for long periods, working away on new numbers. He manages to get himself, tape decks, mixer, piano, drum kit and an assortment of guitars into the room and there's not much space left over for anything else.

In that studio he has just installed his latest gadget which he brought back from the States. Called an Im-movex Hammond Condor, this changes the sound of a trumpet or a trombone—or

indeed any brass instrument—to a violin, bass, cello, sax, or post horn sound amongst others, and John is spending a lot of time on this, mastering the different effects.

"It takes the frequency from a mike in the mouthpiece," he explained. "Say you choose cello, it comes out an octave below what you're playing." And sure enough, out comes a cello sound from the playback speakers.

## **Groundwork**

It is from this studio that John's ideas take shape. He gets everything down on tape, building up track by track until he has a demo of a song to play to the group. This is the way they always work. "You've got to make it sound good for the rest of the group," he said. "It's no use going in to the studio and humming a tune. You've got to more or less finish a thing in your own studio and then let the others listen to it. Pete's got a proper studio where he can record about ten musicians, but mine's just for myself.

"Pete does a lot more composing than I do. Once I have an idea in my head for a song then it usually only takes a day to finish it. But I can't

force myself to sit down and compose. The only time I get to compose is during the day really, because we've always got friends coming round or we go out to friends. I often get ideas when I take Jason for a walk in the park—that's where I've written my last two numbers."

John played me some of the music he has recorded, although he apologised for the hiss on the tracks as he was waiting for a new mixer and was recording through mike inputs. He has got a complete range of brass instruments and some ten bass guitars (he's not quite sure how many). He uses a Fender Precision on stage—he's got three of them—but plays his Rickenbacker for recordings. "I'm used to the Precision," he says. "You just flick the tone control for a really heavy bass sound or a piano type sound."

When he is making his demo-recordings, he plays all the instruments, including drums, which just fit into his tiny studio, and guitar. "I had an old Harmony Meteor which kept going out of tune for no reason but I've got a Telecaster and a Gibson now."

On recording sessions, John

**MOVE TO *Laney***

plays all the brass which is such a notable feature of *Tommy*. "The real achievement of *Tommy* was that we didn't use any session musicians," he told me. "We used Nicky Hopkins on the first album we did, but we've never used session men since then."

What are the group planning to do now, following the acclaim that has greeted *Tommy*? "We're recording our next album live with our own equipment," said John. "We've let other people record us live in the past, but the vocals always came out badly. On the new one we're doing it straight from the PA plus a couple of mikes, one on my side and one on the drums. Everything has worked out OK except for the bass drum sound, but we've got a mixer now and a better tape recorder, which is giving us a much better sound than before."

"There'll be one of my new numbers on the album—*Heaven And Hell* and there will be more new material as well as stuff like *I Can't Explain*, *Fortune Teller* and *Tattoo*. A lot of people must have lost their copies of *I Can't Explain* because we're always getting people asking us if the old records are available. They even want to get hold of the one we did as the High Numbers, but I'd rather forget *Zoot Suit*.

How many copies did it sell, I asked. "Well, we all bought one. My wife bought one. My grandmother bought one, but she hasn't got a record player . . . ."

The great thing about The Who is that they have kept playing live shows even though their following is large enough, and their status secure enough, to allow them to shut themselves up in studios for ever more, but they have never considered doing that. "We'll never stop playing," said John. "We do a two-hour show now, and we don't play with a supporting group. And we do theatres rather than ballrooms. But playing gigs is our main way of earning money." Even during the six months they were working on *Tommy* they still did a gig every couple of weeks.

"We can achieve a good sound on stage as long as we can interest people," John continued. "It doesn't matter if you go bald these days. It's different now when if you are good enough you can carry on. Before, anything could stop you. We always have been more of a live group than a recording group. I think that we've gone for too clean a sound on record. We've never been able to reproduce our stage sound on record—we're too loud for one thing."

But *Tommy* has certainly now made The Who very much a recording group, and has made them much more confident about their position. It has also led to other changes. "We don't smash up our equipment any more," says John. "Since *Tommy* our image has changed. We were really wild. The first day our roadie joined us he hid behind the van in fright."

"The whole smashing thing started as an accident. Pete used to run into his cabinet and bang his guitar against it, which weakened the neck. We were playing in a pub one night and he pushed up his guitar and spun it around and the head came off. In a fit of temper he smashed it to smithereens. It was a bit of a gimmick to start with but it became a way of life. It got rid of a lot of adrenalin."

## Lunatics

But John has never joined in the destructive activities of the group on stage. "I didn't feel like messing around," he says. "If all four of us had moved around like that we'd have looked like lunatics."

One also might have expected the group to incorporate John's brass playing talents on stage. "I don't do it on stage, because there would be no one to play bass, though Roger could do it. But it would mean a lot of rehearsals—and we hate rehearsals."

The Who have now settled down in their own ways, and each has his own circle of friends and his own interests. They rarely see much of each other except when they are working. And that's the way

they like it, for if the four were to stay on top of each other all the time they would surely get on each others' nerves, especially when you consider how long the group has been in existence.

## Contribution

Yet even now, The Who's old records don't seem at all dated. *I Can't Explain* or *My Generation* played full blast through a good record player can equal and beat the excitement of today's "heavy" groups playing five years later. The Who certainly did a lot to change the direction of pop music, bringing in a hard, loud, rock sound and bringing in more and more amps.

They also changed the sort of names that groups used and

the name "The Who" doesn't sound at all old-fashioned today. "We were called The Who in the first place," said John. "We were The Who for about 18 months, but our manager at the time didn't understand it and wanted us to get rid of it. He was a door-handle manufacturer from Shepherd's Bush. So we became the High Numbers and changed to the mod image for a while. After that flopped, we went in with Kit Lambert and became The Who again."

John and I had been talking for quite a while and his wife was getting anxious about his dinner getting cold. So we said "Goodbye", and I went off, leaving the quiet member of one of our loudest groups to his lunch, and a very settled, non-hecktic life. M.H.



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# PLAYER OF THE MONTH



## DAVE CLEMPSON

**D**AVE CLEMPSON, the new guitarist with the Jon Hiseman Colosseum, has Eric Clapton to thank for his presence on today's musical scene, for, according to Dave, it wasn't until he first heard Clapton play that he decided to take up guitar.

"I was 17 at the time, and had been studying piano for about 10 years. I had never been impressed by anything on guitar up to that point, but it was Clapton who first showed me what could be done."

Self-taught, Dave—or "Clem" as he is often called—started by "learning every solo on the Bluesbreakers LP" and progressed from there to forming the original Bakerloo outfit, which has since disbanded.

"Bakerloo had played several times on the same bill as Colosseum, and I used to go and see them, as they were my favourite band, so when Jon heard Bakerloo were splitting up, he approached me, and that was that."

"The fact that the band is much bigger than the three-piece lineup of Bakerloo is great—I always wanted to play with an organist. There are no plans for me to play organ with Colosseum, but I might have a blast when Dave (Greenslade) plays vibes."

### Heavier

On how Clem is fitting into Colosseum and how he has altered the sound, he says: "I've got a completely different singing and playing style from my predecessor James Litherland, and I think Colosseum are getting a bit heavier with me in the band."

Dave has quite a catholic taste in music, judging by his list of people he likes to listen to: Roland Kirk; Jeff Beck; Jose Feliciano; George Benson and Julian Bream.

When I expressed surprise at this last name, Dave explained that he had been practising classical guitar for some time—"In fact, I'd like to make an LP of classical music."

His classical background has obviously given Dave some proficiency in reading, and he freely admits that this is a great help in Colosseum: "We don't have to explain things to each other when they're written down."

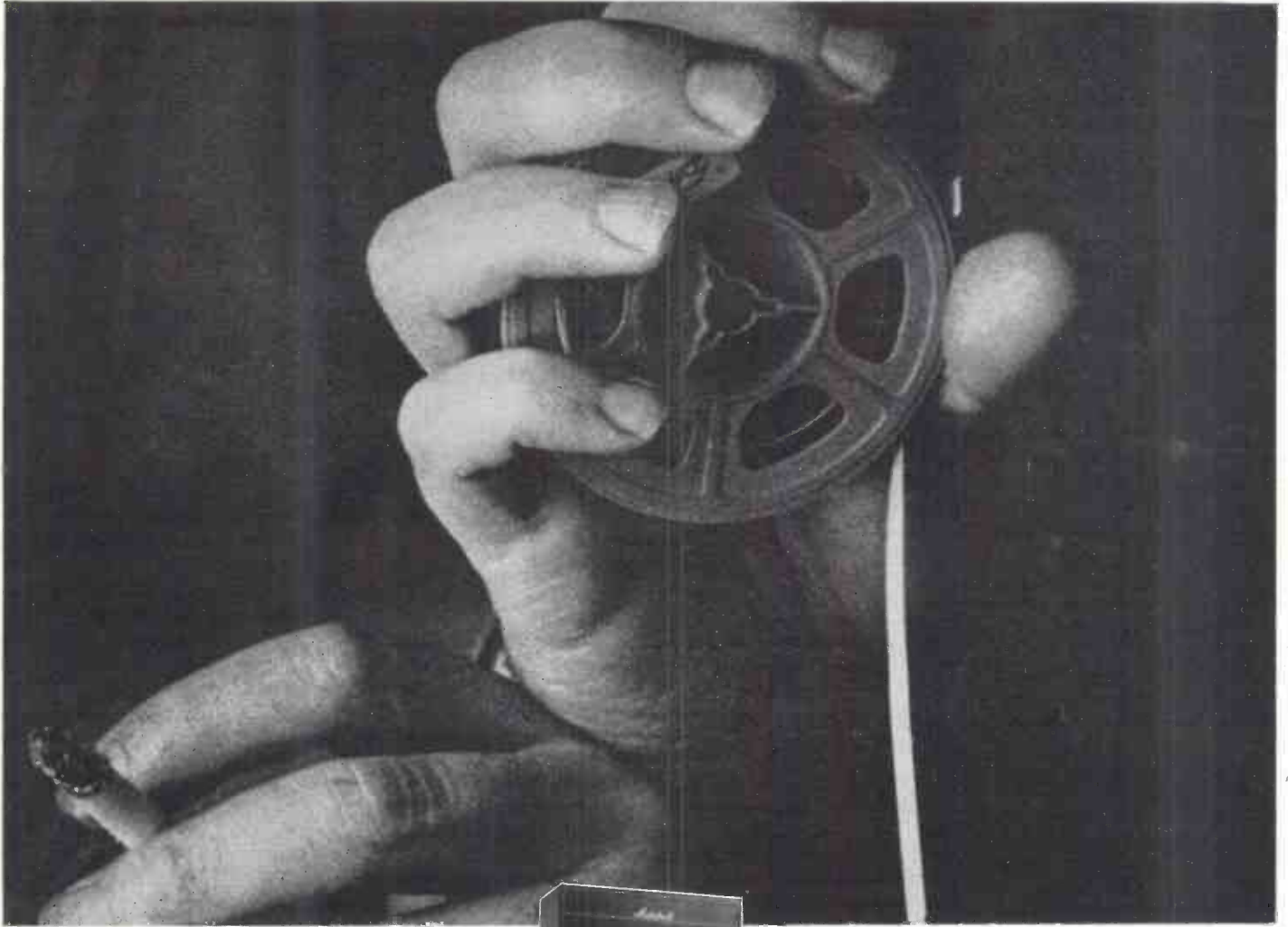
On the band itself, he says: "We're just a collection of musicians with different influences. Jon and Tony Reeves have a straight jazz background, while Dick Heckstall-Smith played with Alexis Korner for a time, so he's got more of a blues background. I've got a sort of blues/rock/classical background."

In the meantime, the boys have been working in the studios on an album for release in the States, and on their next American tour will be recording an LP for release over here.

"I'd like to get Jon to do a drum solo on the live one," says Dave, "although it's something he's always against on record. After all, he *is* my favourite drummer."

*Photograph: Peter Smith*

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# STATESIDE REPORT

IT wasn't very long ago that rock music fans on both sides of the Atlantic were bemoaning the losses of some of the finest, most inventive rock bands. A few groups disbanded entirely, while many others lost key members. For a time it seemed as if the whole rock scene was about to go under.

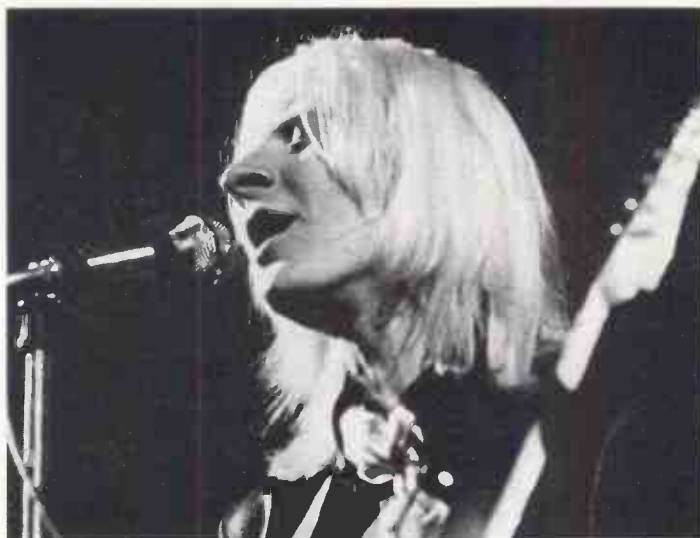
Today, however, that rock scene has solidified; most of the old bands have re-formed, and some musicians have got together in striking new combinations. Others have gone solo, recording LPs with a variety of session men. And the beat goes on.

Probably the best thing to come out of the turmoil of 1969 is the team of Crosby, Stills, Nash and Young. Their first album was very well received (it recently earned the Gold Record Award) and their second has just been released. It too is a sure-fire hit.

The quartet has spent a lot of time getting their material together, and they have only recently begun to play in concert. They made their debut at the Woodstock Festival and followed with a highly successful date at the Big Sur Folk Festival and a four-night stint at Winterland for Bill Graham.

Personal appearances by the group start with a set of "wooden" (or unamplified) music during which the musicians appear in various combinations as trios, duets, and even solos. Later they are joined by their new bassist Greg Reeves and drummer Dallas Taylor for a session of gutsy, electrified rock music.

The group is currently trying to work out a tour of England and possibly the rest of Europe. In this day of heavy rivalry between English and American bands, it is



Johnny Winter, now with five albums in one year, may be reaching saturation point

refreshing to see a truly international band (an Englishman, a Canadian, and two Americans) making music that belongs to everybody.

Neil Young, incidentally, continues to work solo; he has finished his third album for Reprise.

Quicksilver Messenger Service, also an international band now that Nicky Hopkins is a permanent fixture on keyboards, has released its third album for Capitol, *Shady Grove*. Hopkins' piano work has solidified the group, and he teams exceptionally well

with the band's lead guitarist, John Cipollina.

Besides working with Quicksilver, Hopkins played piano on Steve Miller's new album, *Your Saving Grace*. He also appeared on Jefferson Airplane's *Volunteers*, along with Stephen Stills, David Crosby, Jerry Garcia and the Ace of Cups, an all-girl rock band.

The Sir Douglas Quintet is currently on their first tour of Europe. The quintet has two fine LPs on Smash, and is readying their third. Jerry Corbitt, late of the Young-



The Sir Douglas Quintet, currently touring Europe

bloods, has released his first solo album on Polydor. Former Blue Cheer guitarist Leigh Stephens has released his second solo LP, *Well Known Gun*.

Country Joe McDonald went to Bradley's Barn near Nashville to record his first solo record, an album of Woody Guthrie songs called *Thinking Of Woody Guthrie*. It's a nice idea, but it makes for a rather unexciting album; there is nothing new or novel in Joe's interpretations of Woody's folk classics.

McDonald is also doing a solo tour and recording another album. However, he intends to continue working with the Fish.

Four members of Big Brother and the Holding Company (Dave Getz, Sam Andrew, James Gurley, and Peter Albin) have re-formed under the new heading of Humble, Mumble, Fumble, and Dumble. Harvey Mandel has a new solo LP entitled *Games Guitars Play*. Larry Taylor of Canned Heat plays bass on the album, with Eddie Hoh on drums and Russel Dashiell on vocals.

Johnny Winter has released his second LP for Columbia, entitled *Second Winter*. It's a rarity in that it's a one-and-one-half LP set, with one side of the second disc left blank. Buddah Records countered this with a thing called *First Winter*, yet another collection of old tapes which were deemed unfit for release a few years ago. Since Winter's discovery a little over a year ago, no less than five albums bearing his name have been released.

B. B. King's latest LP is called *Completely Well*; it includes some of the longest tracks the King has recorded. Titles include *Cryin' Won't Help You*, *You're Mean*, *The*





Chuck Berry, one of the members of the touring Rock & Roll Revival show

*Thrill Is Gone* and *I'm So Excited*.

Charlie Musselwhite has released his third LP for Vanguard, called *Tennessee Woman*. Musselwhite recorded it with his old band, including Tim Kaihatsu, one of the few Oriental blues guitarists in the business. Rounding out the group are Larry Welker, guitar; Skip Rose, piano; Carl Severeid, bass; and Lance Dickerson, drums. The album features new versions of Musselwhite's *Christo Redemptor*, and *I'm A Stranger*.

Musselwhite also appears on an album called *Chicago Blue Stars*, on Blue Thumb. Featured on the LP are steel guitarist Fred Roulette, along with Louie Meyers on guitar and vocals, cousin Jack Meyers on bass, Skip Rose on piano, and Fred Below, Jr. on drums. Below also sings one song, *Route 66*.

Son House, the legendary Delta bluesman who was a big influence on such blues artists as Muddy Waters, John Lee Hooker, and many others, has announced his retirement. He is currently making his final tour, which is being recorded for possible release as a farewell album.

The Grateful Dead's live album, *Live Dead* (a two-record set), has finally been released. It was recorded at the Fillmores, East and West. Creedence Clearwater Revival have a new album, *Willy And The Poor Boys*.

Ronnie Johnson has replaced Stu Brotman as bassist with Kaleidoscope. Van Morrison is currently working on a jazz LP in New York.

Other new albums include *Out Here* by Love, a two-record set on Blue Thumb; Tim Buckley's *Blue Morning*, on Frank Zappa's Straight label; and Skip Prokop's *Lighthouse, Suite Feeling*, on RCA Victor. Albums have also been issued by Tony Joe White, the Chambers Brothers and Steve Marcus.

Promoter Richard Nader is taking his highly successful "Rock & Roll Revival" around the country for a series of concerts. The show features such early rock stars as Bill Haley and the Comets, the Coasters, Jimmy Clanton, the Shirelles, Chuck Berry, and the Platters. Also included on the bill is a new group called Sha Na Na, who specialise in new recordings of "oldies but goodies".

## BI's CHART FAX

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

**All I Have To Do Is Dream** (*Bryant*)

Bobbie Gentry & Glen Campbell  
RP—Gordon deLory. S—American. MP—Acuff Rose.

**Call Me Number One** (*Blaikley/Hawkes*) Tremeloes

RP—Mike Smith. S—CBS. E—Mike Ross. MP—Gale.

**Green River** (*John Fogerty*) Creedence Clearwater Revival

RP—John Fogerty. S—American. MP—Jondora.

**Leavin' Durham Town** (*Whittaker*) Roger Whittaker

RP—D. Preston. S—Lansdowne. E—John Mackswith. MP—Me-colico

**Melting Pot** (*Greenway/Cooke*) Blue Mink

RP—Blue Mink. S—Morgan. E—M. Bobak & R. Queded. MP—Cookaway.

**Oh Well** (*Peter Green*) Fleetwood Mac

RP—Fleetwood Mac. S—De Lane Lea. E—Martin Birch. MP—Fleetwood Music.

**Onion Song** (*Ashford Simpson*) Marvin Gaye & Tammi

Terrell  
S—American. MP—Jobete/Carlin.

**Play Good Old Rock And Roll** (*Various Composers*)

Dave Clark Five  
RP—Dave Clark. S—Lansdowne. E—John Mackswith. MP—Various.

**Return of Django** (*Perry*) The Upsetters

RP—Perry. MP—Island/BMC.

**Ruby Don't Take Your Love To Town** (*Mel Tillis*) Kenny

Rogers & The First Edition  
RP—J. Bowen. S—American. MP—Southern.

**Something** (*Harrison*) The Beatles

RP—George Martin. S—EMI. MP—Harrisons.

**Sugar Sugar** (*Barry/Kim*) The Archies

RP—J. Barry. S—American. MP—Kirshner.

**Suspicious Minds** (*Mark James*) Elvis Presley

S—American. MP—London Tree.

**Sweet Dream** (*I. Anderson*) Jethro Tull

RP—Ellis/Anderson. S—Morgan. E—Andy Johns. MP—Chrysalis.

**Tracy** (*Vance/Pockris*) Cuff Links

S—American. MP—Peter Maurice.

**Two Little Boys** (*Morse/Madden*) Rolf Harris

RP—M. Clarke. S—IBC. E—Damon Lyon-Shaw. MP—Herman Darewski

**What Does It Take** (*Bristol/Fuqua/Bullock*)

Jnr. Walker & The All Stars  
RP—Farqua/Bristol. S—American. MP—Jobete/Carlin.

**Winter World Of Love** (*Reed/Mason*) Engelbert Humperdinck

RP—M. Clarke. S—Decca No. 2. E—Bill Price. MP—Donna.

**Wonderful World, Beautiful People** (*J. Cliff*) Jimmy Cliff

RP—Leslie Kong. S—Jamaican. MP—Island.

**Yester-Me, Yester-You, Yesterday** (*Miller/Wells*) Stevie Wonder

RP—Fuqua/Bristol. S—American. MP—Jobete/Carlin.

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

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# Get Your Group Together

## PART 10: PUBLICITY

Everyone has heard the expression "Any publicity is good publicity". It is not 100% true, of course. Everyone has skeletons in their cupboards, even though they may be very small ones, which they would not want splashed across the front pages of the national newspapers. But, nevertheless, when you are just setting out on the long ladder which you hope will lead to success in the music business, it's 99.9% true.

But how do you get publicity? Well, it's certainly no use sitting around waiting for reporters to come and knock on your door. Unless you have done something which is newsworthy, nobody's going to bother you.

The definition of "newsworthy" is, very, very difficult indeed. The sort of thing that your local newspaper might be interested in will, of course be of no interest whatsoever to the national boys.

But let's take the situation of the artist or group who have just made a few appearances at a local youth club or dance hall and who believe that if they had more publicity they would not only get more dates but more money, too.

The first thing, of course, is to take a close look at yourselves and your act and see whether there is anything about it which can be said to be unusual or different. If you are just like everyone else, it's very hard for anyone to produce some sort of publicity which will attract attention, even at a local level.

There are dozens of examples to show the sort of thing that can be done. As John Entwistle tells us in an article in this issue, The Who probably got their biggest publicity on the smashing up of equipment, which may have seemed a rather expensive

way of getting people to take notice of them but, nevertheless, proved very effective.

The Stones must have thanked the journalist who wrote the phrase: "Would you let your daughter marry a Stone?" It brought tremendous parental disapproval, followed immediately by teenage acceptance.

Sometimes, gimmicks don't work—or at least they get the artist publicity but not hit records. The best example in Britain of that is probably Screaming Lord Sutch who dressed up in the wildest garb. One moment he was the Devil; the next he was the Wild Man from Borneo. He even stood for election against Britain's Prime Minister in the Huyton district of Liverpool, and his name got in all the papers. But, despite all his efforts, his records didn't get into the charts! Undoubtedly, the publicity helped him to get good money, and his act was very entertaining. But let's get back to our artist or group who has just started.

If they are appearing at some local dance hall or club, then normally posters will be printed and stuck up around the town to advertise the fact. If they have got some unusual or individual gimmick, for want of a better word, then they should do their best to persuade the promoter to put it on the posters. This all helps to give them an identity and separates them from the rest.

All of which brings us to a very important point. The person who is going to stand out most, of course, is the one who is different from all the others. Different but not ridiculous.

At one time, when everyone else on the pop scene was wearing mohair suits, neat hair-styles and polished shoes, the casual gear and long hair of the Rolling Stones (once it had grown, because it was remarkably short when they made their first record) was obviously different, but, very important, in tune with what the record-buying teenagers wanted.

This is another very important point. If you are going to try and start a trend, make sure that it is a trend that is going to get some followers and not ask those followers to do too much.

The members of the International Society for Krishna Consciousness shaved off all their hair, leaving just a short bit dangling down their neck. Well, it is "possible" that millions of teenagers might do this, but pretty unlikely.

Far more acceptable is the new skinheads' approach, which is now making such a tremendous impact in Britain. It was all started by a crowd of teenagers in Camden Town, in North London, and is the exact opposite of the hippie idea in that its followers wear short cropped hair, jeans, braces and boots.

One group, The Slade, rapidly cut off their long hair and have turned themselves into skinheads but, like Lord Sutch, their records have not taken off—probably because they were not good enough.

So, to sum up, grab every bit of publicity you can. Get the best possible billing on any posters that are being printed. Make friends with the local reporters. Try and think up an individual approach which can attract attention. Push yourself to the forefront.

Once, of course, you get outside the local level you are entering in the most difficult field of all—that is, national publicity, and really the only answer is to use a professional publicist.

If you don't get one, then you have really got to get hold of the list of pop journalists and anyone else who writes on the subject, think up all your own promotional ideas and publicise yourselves in every possible way.

But one must repeat again—publicity very seldom helps a bad record. A first-class record, which does get reasonable plugging will bring you publicity, and those reporters will come knocking on your door for a story.



# Stateside with the Liverpool Scene

AT the end of last year the Liverpool Scene were unleashed on an unsuspecting America for five weeks. Used to the succession of heavy groups and blues bands making their way out from England, the colonials weren't prepared for musical humour and poetry instead of ear-blasting, and the Scene came up against the problem on their very first gig — in a baseball stadium with Sly and the Family Stone!

"The Americans expected us to be another English rock band," explained sax player Mike Evans. "They thought we'd be another Fleetwood Mac or Kinks. That first night was very strange. They were all waiting for Sly and the Family Stone to explode and they weren't prepared to sit through three quarters of an hour of Englishmen. But that was the most extreme gig and after that everything went OK. If the agents had really known what we were doing, we'd have played more college dates. In fact when we go over there again, we plan to get

into that scene."

Whenever the group stayed in one town for a few days, they found that the receptions got better and better as word spread round about what to expect from them, but they had to start from scratch in each state they played because of the communication problem in a country the size of the USA. "Over here," said Mike, "you get known and the media goes everywhere so everyone knows what sort of thing you do without seeing you. But over there everything is decentralised so that there are hardly any papers like *Beat Instrumental* over here which go out to all parts of the country."

The Scene also had a bit of trouble with some of their humour which instantly rings a bell with English audiences but which the Americans didn't understand. "When we did the blues send-up," Mike explained, "they knew the names but they couldn't dig the humour. It was as if we were taking the go out of the Beatles or something holy,

but when we did *The Woo Woo* they picked up the reference immediately and it went down a storm. They went through the whole ballyhoo that followed the rock thing, so they saw the social side of what we were doing."

While they were in the States, the Scene saw a lot of English groups in action: "We did our second gig with Eric Burdon and his new group, War. He did a fantastic half-hour version of *A Day In The Life* in a sort of Ray Charles format. King Crimson are going down very well over there and Joe Cocker and the Kinks are really big, too. We saw the Nice in New York on their first gig and people in the audience who were musicians were knocked out, but the chicks were a bit amazed. They weren't expecting it."

The group encountered their share of prejudice against long-hairs in certain parts of the States. They were having a drink in a Chicago bar when two crew-cut businessmen from Kentucky, bearing an uncanny resemblance to burly American football players, walked in. After shooting some evil looks in the direction of our heroes, one leaned over to his mate and said loud enough to be overheard: "Funny the things you see when you ain't carryin' yer gun."

But they all enjoyed their visit and are looking forward to going back again. "There's

a lot wrong with the country," said Mike, "but there's a lot right as well. Not official things, but there's so much potential over there. There are so many people with new ideas."

And now the Liverpool Scene are back in Britain playing concerts and colleges and promoting their second RCA album *Bread On The Night* complete with mock rock-era cover bearing the legend "Nine great hits by Bobby and the Helmets, Guillaume and the Astronauts, Brute Force and Ignorance, the Spontaneous Rubbish Ensemble, the Evans All-Weather Orchestra" and others.

It includes the great climax to their stage act, Adrian Henri's *I've Got Those Fleetwood Mac Chicken Shack John Mayall Can't Fail Blues*, and a fun Mike Evans' fantasy singalong *The Day We Danced At The Dole* with Andy Roberts playing accordian.

Among the other tracks are *The Entry Of Christ Into Liverpool*, an instrumental jam *Come Into The Perfumed Garden Maud*, and two of Adrian Henri's poems *See The Conkering Heroine Comes* (with Andy Roberts on guitar) and *Winter Poem* (with Percy Jones on bass). It all adds up to a varied and interesting album with the Liverpool Scene very effectively blending their music, humour, and poetry. It's a good un.

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**AT YOUR ROTOSOUND DEALER**

THE tempestuous career of Keef Hartley seems to have embraced battle after battle, but unlike the unfortunate redskins whom he seems to emulate, he generally wins in the end.

Having successfully fought *The Battle Of North West Six* (his latest album), Keef greeted me warmly at his pad with a cup of coffee and a huge alsatian. Watched over by Chief Sitting Bull, and a bodiless wig-stand resplendent in full Red Indian head-dress, he proceeded to enlighten me on his latest struggle.

"The album's very easy to explain. Firstly, Decca have three studios in NW6, two of which are not really suitable for groups, and the other has the advantage of an eight-track machine. Now, the band must go on the road from



# KEEF HARTLEY

Thursday to Sunday to pay its way, but then so does every other group. Therefore, from Monday to Thursday everybody is fighting to record in No. 1 Studio.

"We need a lot of time to record, because I think rehearsing beforehand is a very cold way of going about it. We start off with a basic idea, then let it evolve, with everybody adding suggestions. Miller Anderson always takes up a lot of time because he keeps laying down the vocals until he thinks they're just right. The next album should be great, as we've got five different musical backgrounds to draw from.

"We very rarely use other musicians on our sessions, preferring to play everything ourselves, which again takes up time. We ended up recording at the oddest times, and engineer Derek Varnals really put himself out—he's great. We've tried loads of different engineers, but he's the only one who suits us. He can make brass sound like brass—not tinny.

"So the battle was to get the album recorded, but it really isn't up to us to find a solu-

tion. We've got a deal with Decca, and it's their responsibility." I asked Keef what he thought about the recording scene in general. "Our own scene is very good. We've got a good deal, and we're making money, but in the last six months I've come across some very bad recording contracts. 'Managers' and 'business' are dirty words to many groups, and they sign anything. People must realise that this is a relatively new business, and all the sharks haven't been killed off yet.

"The only thing to do is to use your common sense. In our early stages I was everything for the group, but I'm a shocking businessman, I'm dead thick, and everything has to be explained to me in great detail, then I chuck it around in my head for a couple of days. Of course I've been tempted to make a quick decision just to relieve the boredom, but if you've got talent you've got time to hunt around, wait and watch. A contract may sound good at first, but you must always remember that there's a large gap between musicians and businessmen."

After that long bit of oratory Keef went off to make more coffee, and invited me to have a blast on his drum kit. Having failed to impress even myself, I asked him how important he felt it was to practice regularly.

## Groundwork

"I practice for at least an hour a day—more if we're not busy. I think it's better to play on your own kit, just to get the feel of it, but if nothing else is handy, the arm of a chair will do. On gigs I use my stool; there's no bounce, but it helps my control. It's very important to get a bass and hi-hat pedal, because the feet keep everything going. Speed is often very bad! Above all, a drummer has to be accurate. His job is to keep time—if you can do fiddly bits as well that's fine, but I'm fed up with seeing miniature Ginger Bakers and Mich Mitchells. It's true they both look very flash, but they have the groundwork to back it up.

"I've also got a mental block about reading drum music. When I realised I could make

money out of drumming I got this terrific urge to do it properly and felt I had to be able to read. I suppose I felt a bit insecure, but I just couldn't get into it. I'm no good at studying, so I gave it all up. Not being able to read didn't do me any harm."

The conversation then switched illogically to a wide range of subjects, including the people Keef admires, such as Prince Philip ("he doesn't have to impress anybody, so he doesn't try"); Redskins ("show me a picture of an African savage—nothing—but an Indian—that means something to me"); the present generation ("they're thinking all the time, no previous generation has been as interested in peace and war"); and things he doesn't like in the least, such as laws that don't work ("prohibition is the classic example—we shouldn't be building another prison, we should build another centre"); politicians ("I'm not a revolutionary 'cause as soon as you tear something down you have to replace it; I think infiltration is the answer. I don't trust politicians").

# ROCK AND ROLL

# GIANTS



**W**ILLIAM John Clifton Haley, born in Detroit back in 1927, had it made musically as soon as he could talk. His mother played piano and organ and his father played banjo and mandolin so it was only natural that Bill should be a professional singer and guitarist from the age of thirteen.

Though he was essentially on a country kick at that time, he went on to become the spearhead of the Rock Revolution. On April 12, 1954—a significant date in pop history—he and the Comets recorded *Shake, Rattle and Roll*. On the same day, he and the boys knocked out another hard-rock opus *Rock Around The Clock*, which was featured in the movie “Blackboard Jungle” and triggered off Haley Mania all over the world.

Haley’s rock rhythms sound strange now, especially coming from a comfortably-covered middle-aged man, but he still pulls the crowds on his now-annual trips to Britain. And his audiences are not there solely from an air of nostalgia. Young fans are digging, and that’s all right by Bill.

When I last talked to Bill, he was acidly putting down the inevitable questions about when he’d retire. Said he: “If I get to be 75 years of age and I find that audiences can still clap their hands along with me, then I’ll still be out there working. It’s not money. I’m okay financially. I could play the hermit back home in Houston, but it suits me to get out there and shake a leg on stages round the world.”

So he shakes his leg and he remembers. Remembers back to 1957 when he first arrived in Britain—a special train

laid on by the Daily Mirror carrying Haley and a thousand fans in triumph from Southampton to London. *Rock Around The Clock* was then top of the charts. Incredibly, it was back in the Top Twenty only last year.

Said Bill: “We started it. It worked for us because we provided the very first music aimed straight for the teenagers. Afterwards there was Presley and the others—all great artists who had a knack of appearing every time there was a lull in the development of rock. The Beatles were the real saviours. They added a new dimension.

“We work, simply, to create the same sort of sound on stage as we got on records. That goes back to *Rock Around The Clock*. You know I had that song in 1952 but at least four record companies didn’t want to know about it. When I finally teamed up with American Decca, I did so only on the guarantee that they would release it. It was my hunch, but it sure paid off.”

Last year, Haley and the Comets stomped round the Royal Albert Hall. The audiences, having dusted off the old drape shapes and the thick-soled boots, helped take music back more than ten years. But the vibrant sense of excitement was there. Plus the old songs, *Kansas City*, *Rock-a-Beatin’ Boogie*, *Rip It Up*, and *Rudy’s Rock*, featuring the evergreen tenorist Rudy Pompelli, who squeaked and honked while lying flat on his back.

Said Haley: “People keep on asking if rock and roll is coming back. Now it could sound trite, but please think—has it ever been away? We gave something basic to the whole area of popular

music and all that has happened since is that other people have come up with minor alterations.

“Right now on stage, we try and play different kinds of music. But those fans, they want to hear the original ones, even from way back. Those were the rockers—I guess you called them Teds—but even though they’re married now and maybe in business on their own . . . they sure aren’t reserved. They stomp it up just like in the old days.”

The greatness of Haley and the Comets was simply that they were the first. That they “happened” so suddenly was because they fulfilled a gap in the music scene, which previously had been slanted at more mature ballad-lovers, although characters like Frank Sinatra had also pulled in the so-called “bobby-soxers”.

Said Bill himself: “I was around thirty, or anyway the late twenties, when it first happened for us. Music now seems to be provided by the very young and for the very young. Had we not been originators, but just copyists, nobody would even recall our name right now. But fans will always stick by the original. And I don’t see anything even faintly odd about a guy of forty getting out there and rocking it to audiences.

“Just so long as anybody wants to hear, I’ll be available to sing. Sometimes I get so I can barely remember the words of *Rock Around The Clock*, I’ve done it so often. But when that hand clapping gets started, I feel I’m back there in the 1950’s. It’s a real good feeling.”

P.G.

**A** MERICAN blues has been discovered in Britain mainly via recordings, and the demand for live performances of the music has been such that nearly all the major artists who have found success in the cities of the States have also travelled to Europe. We have now seen Muddy Waters, B. B. King, Jimmy Reed, John Lee Hooker, the late Sonny Boy Williamson, Lightning Hopkins, Howling Wolf and Chuck Berry—Tiny Tim, too.

The blues was sung before the recording industry arrived. It pre-dates the setting up of a steel mill in Gary, Indiana, and the Ford plant in Detroit. Migrant musicians meanwhile carried the blues from the south, where folk tales exist of voodoo.

Juke Boy Bonner, Clifton Chenier and the Black Cat Bones are not known here for their records, but can all claim an equal share of the royalties that are the heritage of the blues as a mode of expression.

The blues is both a musical form and a feeling. You may prefer to call it rock and roll or even call out the Instigator because it's something in the air.

Juke Boy — real name Weldon — Bonner presents the rawest form of the blues. He demonstrates with the aid of a Fender the rhythmic driving rock and the attendant rolling figures. He also sings and plays harmonica set in a cradle around his neck. Hence, he is often billed as a one-man-band. While his music is mostly directly descended from earlier negro blues, he finds greater acceptance today from the white college audiences. Home to him is Houston, Texas.

Clifton Chenier meets many different audiences. His concern is to play to please or entertain the people, and to do it he is willing to "mix a little French with a little



## Voodoo, creole and white blues

blues". Clifton leads his band with a piano-accordion, and the line-up usually includes his brother Cleveland on silver washboard. The "French" element is a version of a Louisiana style known as cajun and is the regional

popular music for those American citizens who speak creole French. For this, Clifton plays some pieces in waltz time and can oblige with a cha-cha or a rumba when it is requested. Many cajun musicians use the accordion but few play the blues on the instrument. Clifton was born and raised in Louisiana but, like Juke Boy, now lives in Houston.

Presumably the Black Cat Bones took their name from Muddy Waters' *Hoochie Coochie Man* which listed the

mojo, roots and other charms essential for a good whammie. They are a five-piece British blues band, and have backed visiting bluesmen, but their music nowadays is changing. Derek Brooks, who with his brother Stuart founded the group four years ago, says: "We were thinking about changing the name because it creates a wrong impression. Lead guitarist Rod Price joined them a year ago and drummer Phil Lenoir has been behind them for about six months. The Black Cat Bones play an average of four dates a week in clubs and ballrooms, many in the north of England.

This autumn, Clifton Chenier and Juke Boy Bonner came to Europe as members of the annual American Folk Blues Festival. Juke Boy returned to this country shortly afterwards to play a month's bookings by himself. Meanwhile, the Black Cat Bones lost and found their vocalist — Brian Short — and appeared at the Albert Hall on the Chicago ticket.

### Popularity

It is through the medium of personal appearances that these artists are meeting the needs created by the increasing popularity of the blues.

For Clifton, things did not go smoothly in England. He and Cleveland arrived but their instruments, sent by air freight, did not. Hohner provided a substitute, although it takes time to adapt to playing a different accordion, and Clifton missed his own model which has a built-in pickup. Cleveland's washboard was more difficult to replace in this launderette society.

For transporting themselves and their instruments around the country, the Black Cat Bones drive a Ford Transit.

Juke Boy has also done his share of travelling, mostly packing his guitar into the boot of a Greyhound bus.

"I was playing in the late '40s with Jimmy McCracklin at Oakland, California," explained Juke Boy. "Then I got married and gave up the guitar from 1950 to 1954. In 1955, I returned when I heard Jimmy Reed doing his stuff."

At this time, he was still

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known as Weldon Bonner. The tag "juke-boy" was the result of his quest to make more records. With very few releases to his name in California, he determined to find himself a new company. Inside a juke box, he saw a label called Goldband and on the strength of the name, resolved to find their studios one day.

Goldband was a fairly small concern situated, as it is today, about 150 miles into Louisiana from Texas. They did, indeed, record Weldon Bonner and he sang *They Call Me Juke Boy, I Just Got In Your Town*. This track and several others were eventually released in England on an album titled *Louisiana Blues*. Although Juke Boy has "made a stallfull of records" since then for Arhoolie, it was the Goldband disc that sparked interest in him in this country.

Juke Boy writes nearly all his own material and his piece titled *Smiling Like I'm Happy* was also cut by Duster Bennett.

His latest effort is out on Blue Horizon here. *Running Shoes and Yackin' In My Plans* make up a fine single that shows how much sound a one-man-band can produce.

Clifton Chenier also has his first single out in this country. It is *Frog Legs/Black Gal* on the Action label. *Frog Legs* is a workout on the accordion to the backing of bass, guitar

and drums. *Black Gal* Clifton sings in English and blends his voice and instrument which at times gives out with the sound of two or three harmonicas.

Like most of his records, *Black Gal* was a local hit in Louisiana and Texas. It followed others such as *Say Too Koreck* (meaning everything's all right) and *Ay Tete Fille* (Hey little girl).

Creole French is a broken language, Clifton explains. It is more easily understood when spoken than when written. *Bon Ton Roule* you may recognise as *Let The Good Times Roll*.

### Rock label

Clifton Chenier was with Lowell Fulson between 1956 and 1958. At the height of the rock era, he was recorded for the same label that made Little Richard's hits. Clifton committed *Ay Tete Fille* to wax for the first time and played *Boppin' The Rock*, which is in the same idiom as his current offering, *Frog Legs*.

With such a range of styles at his disposal, Clifton has been through many different scenes. He has toured with the Etta James-Jimmy Reed blues troupe; played for a while with a nine-piece band alongside two tenor saxes and a trombone; recorded in

Chicago for Chess; appeared at the round of folk and blues festivals; picked up on the Latin American rhythms for the Club 77 crowd in New Orleans; and remained one of the most popular local entertainers around the Texas and Louisiana area.

While Clifton Chenier's music has perhaps changed little over the years, that of the Black Cat Bones has necessarily altered a great deal. Derek Brooks explained that, in four years, the group had had six or seven lead guitarists, several vocalists and a handful of drummers. Moreover, they are now using some original material.

Recently, the Cat Bones have been recording tracks intended for an album for Decca. They used the Decca studios at first but later went to Tangerine. For some of the time, Billy the organist from the Clouds joined the session.

Live performances are still their main concern and the group has no desire "to become a recording". They like

to play in halls where the acoustics are good.

"Some places we play in were probably designed for a big band or choir," said Stuart Brooks. "The sound bounces back to us."

Derek said he thought their main problem was that the ceilings in many halls were too high.

They agreed on the Marquee in London as a club that is of the right dimensions, and they were also very pleased to be making their debut at the Albert Hall.

It remains to be seen on what lines the Black Cat Bones will develop. One possibility is that they will at some point add a brass section. But no doubt their music will always bear the stamp of the blues.

Juke Boy Bonner, Clifton Chenier and the Black Cat Bones have all interpreted something called the blues in very different ways. Such is the level of acceptance of this music today that there is an audience for each of them.

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# Floyd still progressing, but



THE Pink Floyd have been playing together for five years. During all this time there has been but one personnel change, when Syd Barrett was replaced on guitar and vocals by Dave Gilmour, and the group have continually experimented, entertained and pushed their theories into practice. Roger Waters, bass; Nick Mason, drums; Dave Gilmour, guitar; and Rick Wright, piano and organ; have achieved a lot. I recently went to Wright's Bayswater flat where for a couple of hours we talked about the Pink Floyd, Rick Wright, the weather (it was a cold day) and what the group hope to be doing in the future.

First, the group's latest venture. "We've just done the music for a film," said Rick. "It's Antonioni's latest one, *Zabriskie Point*, and we've done the complete score with

the exception of a few bits of canned music." Antonioni is famous for his previous film centring on the world of the trendy, *Blow-up*, which also featured rock music, supplied then by the Yardbirds. How did the Floyd approach the job? "It's all improvised, but nonetheless it was really hard work. We had each piece of music and we did about, say, six takes of each, and he'd choose the best. Antonioni's not hard to work with . . . but he's a perfectionist. He was with us in the studios every night for two weeks from nine in the evening until eight the next morning . . . every night for two weeks to get 20 minutes of music. It was hard, but it was worth it."

Do the group expect to do any more film work? "Yes, definitely. It's one of the things we've always wanted to

do. We did *More* which . . . well, we didn't really like the film. *Zabriskie Point*, which is partly about the violence in America, seems to be an excellent film. It's hard to say what I thought of our music in *More* since I didn't see it with the film, but apparently it works quite well. As an album I don't really much like it."

A further film job for the group is that they are doing the sounds for a new cartoon series called *Rollo*, by Alan Aldridge, which has already, on the strength of the pilot show, been sold all over the States. "It's really incredible," said Rick. "You know what Aldridge's drawings are like. It's about a boy, Rollo, who goes around space with Professor Creator . . . I think that's his name . . . who collects galactic animals for his zoo."

The Floyd put many science-fiction elements into their music anyway — their song titles alone are a giveaway with such names as *Interstellar Overdrive* and *Set The Controls For The Heart Of The Sun* — and there are also elements of witchcraft and ritualism. "It's funny you should pick on that. While we were in America we were asked to play at a voodoo convention. Sadly we couldn't make it because the American Musicians' Union wouldn't let us play. It would have been marvellous. All the voodoo cults from all over the world meeting up with all the science-fiction writers."

*Ummagumma* is the name of the group's latest recording. A double album, one record is live Floyd, the other being each of the four members doing their own musical section. How did Rick like the record? "I was pleased with it. It was an experiment . . . I don't really know if it worked or not . . . but I like it."

Some people were disappointed that the live section includes numbers already released on previous albums—*Astronomy Domine*, *Saucerful Of Secrets*, and *Heart Of The Sun* — with only one new one, *Be Careful With That Axe, Eugene*. "We did them because so many people were asking us if we'd made any recordings of our stage act. The next one, I'm sure, will be completely new stuff."

Is *Ummagumma*, presently high in the charts, the group's best-selling album? "I would have thought so . . . though *Piper* and *Saucer* both sold a lot. It probably is the best since it's selling very well in America. It's the first time we've sold over there." The group have twice been to America, once in '67 — "a



# starting at the top again

nightmare" — and once in '68 — "good", "We should be going back in either March or April next year. It hasn't been set up yet, but a lot of people are offering us tours and we're waiting to pick the best one."

Back to *Ummagumma*. "The four pieces on the LP are very different, though there are pieces in all of them which link together. There wasn't actually any attempt to connect them all. We didn't write together; we just went into the studios on our own to record and then we got together to listen to them. We all played alone on our pieces, in fact. Again, we couldn't all agree on this . . . I thought it was a very valid experiment and it helped me. The result is that I want to carry on and do it again, on a solo album. But I think that maybe Roger feels that if we'd all worked together it would have been better. That's something you just don't know, whether it would or not. I think it was a good idea.

"The live part of the album we had to record twice. The first time, at Mother's in Birmingham, we felt we'd played really well, but the equipment didn't work so we couldn't use nearly all of that one. The second time, at Manchester College of Commerce, was a really bad gig but as the recording equipment was working well, we had to use it . . . parts of *Saucer on Ummagumma* came from the Birmingham gig which we put together with the Manchester stuff . . . but the stuff on the album isn't half as good as we can play."

As far as studio recording is concerned, the group are tied to using EMI studios, though they did once do some stuff in Pye, as part of their contract. "Sessions are generally a bad

scene. You have to book up ages ahead and then, whether the material is ready or not, you have to go in all the same. Also EMI's equipment hasn't been good for us. There are some really good studios where we'd like to record but we can't—places like Olympic and Morgan."

The group recently left the Bryan Morrison agency for Nems, a deal with which they're well pleased. "At last we've got a really good agency. We're doing as much work as we want to. There's plenty of it . . . too much in fact. It's hard to say how much we do; in one week we may do five gigs, another we may do one. One or two a week is really all we want."

## More offers

Are they still enjoying playing live? "Oh yes, very much. We all dig going out live. In fact we have very few disagreements really . . . but we do want to spend more time doing films. *Zabriskie Point* should attract more offers, because working with Antonioni is starting at the top for us. He's brilliant. But generally speaking I am happy with the way the group's going. I think a lot about what we're doing and . . . well, sometimes when I'm on stage I suddenly wonder what the hell I'm doing up there. Have I got the right to have 5,000 people there in front of me and what have I got to say? Is it important enough? I get doubts . . . I think everybody must . . . and in the middle of playing 1811 just get a mental block and because I'm questioning what I'm doing, I can't think of what to play.

"I'm very happy in what I'm doing, but I would like to try lots of other things. Sometimes I feel like leaving the

business completely. Doing something else . . . but always connected with music."

Rick doesn't feel all that many connections between the Floyd and other groups. They are something of odd-men-out in that "we started together and we're still together. We haven't gone through the usual stages of everyone in a band having played with millions of tiny little bands with the best of the people surviving and slowly building up into the best groups. We started off as the Floyd and that was it. We really had no experience other than the Floyd. I played trombone in a trad band years ago . . . but we haven't worked our way through so we haven't had that much contact with other groups."

In their time, the Pink Floyd have come in for a lot of criticism amid the acclaim. At one time, their stage act was slated often, though the problems here were resolved when Dave joined the group. The group are now generally reckoned to be one of the best four or five for live shows. Do they worry about criticism? "Yes. If it's valid. If someone points out something that we haven't realised before. That's good . . . it makes you think about things and maybe change them. We have a lot of friends who'll come back-

stage and tell us what they think. This is valuable because as a group we never agree on how well we've played. We'll come off and Dave'll maybe say it was incredible and Roger may think it was really bad. Occasionally, very occasionally, we'll play a gig where we all walk off feeling good. But our musical attitudes are probably fairly different, which is good."

## Textures

It is also probably one of the reasons why the group manage to achieve so many varied moods and textures with their music, which spans an amazingly wide number of styles in one go. The Floyd play, within the overall context of "their sound", traces of rock, country, the classics—Rick very rarely plays any rock records for his own amusement; it's all Beethoven and Berlioz at the moment—and every member of the group is giving all he's got to expand, refine and generally improve. Both individually and as part of the Floyd. The result is, after many years of trying, that the group are prospering—"well, we're not actually losing money, which is nice"—and winning the respect both here and abroad that they deserve.

R.S.



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**D**AVE RAY probably isn't a name that means much to the majority of readers, despite valiant efforts by a number of blues enthusiasts who attempted to tell the world of a tremendous 12-string player and singer who could cope with anything from a field holler like *Linin' Track* to an ambitious city number like *Look On Yonder Wall* with equal effect. Ray appeared on three albums with "Spider" John Koerner and Tony Glover for Elektra—*Blue Rags And Hollers*, *Lots More Blues, Rags And Hollers* and *The Return Of Koerner, Ray And Glover*—and he also made two remarkably good solo albums—*Snaker's Here* and *Fine Soft Land*. All were released by Elektra. Ray's contributions to the records, which also included the *Blues Project* anthology, stand among the finest white country blues performances ever.

But while we in England were beginning to pick up on country blues — which followed the discovery of electric stuff—in America it was the other way round. People like Ray set out to draw attention during the folk 'n' hootenanny to the real blues. Their country stuff led their folk audiences into the amplified blues bands and also, since the forgotten negro artists found a new fame with young college audiences, Koerner, Ray and Glover found themselves drifting apart. They'd done their blues bit.

Koerner reappeared this year with a rock record with Willie Murphy called *Running Jumping Standing Still*. And now you'll maybe be expecting this after such an involved intro—Dave Ray has come up with his rock record, having formed a highly original and exciting group, which, like the record, is called Bamboo.

During his absence of two



## 'All we want is good music'— BAMBOO

years from the recording scene, Dave lived through a crash on his motor cycle which meant that his old finger picking style was out of the question, having sustained a smashed right wrist. So he developed a flatpick style, and, according to his ex-colleague Tony Glover, "did a lot of thinking about music . . . where he was, what he

was doing and where he wanted to be . . . it wasn't blues any more, it was something else. A mixture of old English ballads, country, jazz and rock."

Dave has always been a prolific songwriter. Many of his blues numbers were recorded as they were improvised in the studio. Now he was writing the new material—"in one month he wrote about six damn good songs, some of which are on *Bamboo*. Others got lost somewhere."

With the new songs, Ray then set about getting a group. The first musician he found was an old friend, Will Donicht, then playing with a

group called Noah's Ark. Dave sat in one night and the group dissolved. Some members went to New York to play hard rock while the others joined Dave. "The whole band was anti-city, so they moved to a farm in Wisconsin to live and get their heads and music together. It was a pretty funky place . . . the equipment was set up in a barn and pigeons occasionally decorated the cymbals. There was a pet pig and a huge dog who was half wolf who kept trying to eat the pig." The band spent seven months in the barn.

They went next to Chicago and then to San Francisco. "We'd heard there were gigs in San Francisco," said Dave, "so we went to find a house. We couldn't find either." Eventually they found their way to Elektra's experimental country lodge/recording studio, Paxton Lodge, where they spent some months. Some members of Bamboo left to do other things, so the nucleus of a new band grew up around Dave and Will, including drummer Sandy Konikoff who played on the Koerner/Murphy album and who'd worked with Bob Dylan whom he'd known in Minneapolis—home town of Dave and Will.

By now, the record had been made and mixed, so Dave, Will and the rest headed back for the midwest and then New York, where a new group formed. "It's hard to explain Bamboo; it's a group . . . but the members may not always be the same," says Dave. "Flexibility is the rule. All we want to do is make good music, and whoever fits in with it can be a part of it. As each new person comes he brings his own individual ideas with him and the music changes . . . but the music is the main thing, and it will always exist."

As far as we know, there aren't any plans for Bamboo to come to England. But if the rest of the country goes for the music as much as this particular connoisseur of rock does, they will. He's never heard anything like it in his life. He would like you to listen.

R.S.

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**T**HE advertisements for John Mayall's pre-Christmas tour with his new drumless, acoustic guitar group described him as "the legendary John Mayall". While promoters and PR men are apt to overdo the adjectives, Mayall *has* become something of a legend, remaining Britain's number one bluesman as fashions in music come and go.

John has always formed and disbanded groups as he thought fit in his experiments with different line-ups to explore new ideas. But, at the same time, he has developed his own personal interpretation of the blues, both through other people's material and (dominantly) his own.

He is very much an all rounder, the Renaissance man who is constantly and consciously developing himself in a number of directions. He gives his bands the direction he wants them to follow, he composes much of the material, and he often does the artwork for his albums as well as playing organ, guitar, harmonica and singing.

Mayall's talent has produced some of the best albums in anyone's collection. Albums like *Bluesbreakers* with Clapton and *A Hard Road* with Peter Green or John's solo *Blues Alone* are some of the old LPs that you keep playing instead of letting them gather dust. His talent and ability to develop his music has made him a towering figure on the British music scene and also in America, which he has now made his home.

I was anxious to talk to the man who has done so much for British blues music, but I was also a little apprehensive. Of course, like all legends, he turns out to be another human being who cannot quite understand how he has a public "personality" existence. On his recent tour, his first concert tour of Britain, John played to full houses, with standing ovations all the way. But he said, "If you're just playing, not doing anything very special for yourself, it's very casual. It's a great thing that audiences will allow you the freedom to do what you want and will accept it.

# Can Mayall maintain the legend?



You just go on and do your bit of playing and they all go hysterical, so you ask yourself 'What did I do?'"

He spoke a lot about what he was trying to do with his music, especially the social context of blues. "Blues is a medium that hasn't been explored enough for truth," he told me. "It's become a fashionable thing but a lot of big blues names have tended to be derivative—they have the music without the message—singing about things they've never experienced.

"It's no good Englishmen singing about the cotton fields, for what Englishman has ever worked in the cotton fields? If someone is working in the fields and he sings about it, then that's valid. If you are singing about your situation—whatever it is—then that's blues. Race doesn't come into it."

And John has, on his album with the new group, extended the scope of his songs from personal situations to social commentary, at least on one track, *The Laws Must Change*:

"Lenny Bruce was trying to tell you many things before he died—like don't throw rocks at policemen but get the knots of law untied."

"That is in fact the only song like that on the record," replied John smiling. "It's good that people notice it. It's a statement of the way I felt about certain things. Mainly I was trying to get people to listen to Lenny Bruce. I think you should make a stand on a thing like that, a real everyday subject, and I do have my point of view.

"I think that lyrics are most important. There is a real need for serious thought about society today, and if you read or hear somebody else's view it's a consolation. You can see how they are sorting it all out. I set down experiences that have happened to me, and just setting them down helps."

The songs on John's *Turning Point* album are all in this vein, personal experiences and thoughts about his own and other people's situations; like *Saw Mill Gulch Road* which is

about a brief chance meeting with a young girl, *I'm Gonna Fight For You J.B.* which expresses John's desire to get the work of the late J. B. Lenoir the appreciation it deserves, and *Room To Move* which includes the line "You got to free me 'cause I can't give my best unless I got room to move."

But, while the lyrics are not just blues cliches or meaningless decoration round the music, it is the music-sound that knocks you out. John no longer plays organ and he has dispensed with drums and the hard, heavy electric guitar sound that one usually associates with blues, not least with John Mayall's blues. The new sound is light, intricate, and very jazzy, with a lot of cross-feel between the musicians, and goes to make what in my opinion is John's best album to date. It could well influence a lot of other groups who might now decide they won't try to be Cream Mark II or Led Zeppelin Mark II after all. There could be a lot of second hand amps on the market as a result of the new Mayall band.

On the excellently illustrated song sheet that comes with *The Turning Point* John explains how the new band came into being: "During the tour that I did between February and May 1969 it became apparent that Mick Taylor was showing signs of following the pattern of his illustrious predecessors and about ready to make his mark in the world as a name and a musical leader. It no longer seemed logical to me that I should find yet another new lead guitarist; since Eric Clapton more or less founded a whole cult of blues guitar styles, too

many people are into that bag for it to mean much anymore.

"So I have now got a new thing in operation whereby drums are not used—on the theory that every instrument is capable of creating its own rhythm. An acoustic finger-style guitarist of the finest order, Jon Mark, replaces drummer Colin Allen; Johnny Almond on flutes and saxophones replaces Mick Taylor. Within the new format, Steve Thompson is now heard to much greater advantage and I'd go as far as to say he is the best bass player I've yet worked with."

### **Live recording**

The remarkable thing about the album is that it was recorded after the group had been together only four weeks, and it was recorded live at the Fillmore East in New York, which was a bold thing to do. The result is great, and the live atmosphere is caught very well, with recording quality very good.

"Recording it live was the only way possible to get it out," said John. "You have to wait at least eight weeks if you do it in a studio. It was possible to do it live, for all the words were written, and I did all the artwork for the cover before we went out to America. So I got the album out four weeks after we recorded it!"

The group is still doing basically the same thing live as you find on the album, although with a very free set-up such as John now has the feeling of the gig affects what is played. And John is very happy with the new group: "It's the easiest working set-up I've had. Every other band

was affected by the acoustics of places or some people were getting drowned out." But with the acoustic band, everyone gets heard to fullest advantage.

John plans to keep this acoustic line-up until the end of 1970 when he thinks he will disband the group, because he feels he can't keep up the number of live engagements necessary to keep a band going. "I don't have time to record properly," he says, "and I want to get into my writing a lot more. Also I shall be looking out for other artists. After that, tours I do will be short, with a band formed specially for the tour."

But in the meantime, John is going to be kept very busy. He tours the Continent this month, covering every country, and with only two nights off during the whole tour. In February he returns to the United States for a two-month tour before coming over here again for more work. As well as playing, John will also be working on his new record label Crusade. His own band won't be recording for it, for the idea is to release new artists to the public drawn from the black population.

"The main thing is," said John, "is that there won't be deadlines to meet each month. I'll put out good stuff, and won't release material to keep the label going. The first album I'm getting out is J. B. Lenoir's. He was an important blues singer who had very bad deals, and his records aren't available at the moment.

"He had a very unique style and was singing about contemporary things like the racial situation, the South,

governments, the Vietnam war. There aren't many blues singers who have got into those subjects. He did a lot of manual work to keep house and home together and he injured his back while labouring, but had no money to get the proper medical attention, and that led to complications. He had a minor car accident in April 1967 which I think triggered off a whole lot of things that led to his death."

There is, however, a bit of a mystery surrounding J. B. Lenoir's death and John tried to sort it all out. "I went to see his widow to get it all sorted out, but there's not much that she knows about it. I'm not just going to put out his last recording sessions, there'll be bits of commentary between tracks. He was going to work with me over here, but that is just one of those projects that can't happen."

John now lives in America, but he tries to divide his time equally among all the countries that welcome his music. But America is now his home: "That's the place. Anyone who calls a place home doesn't have to give any reason for it. I live up in the hills above LA, only a mile from the city, and it's like the view from an aeroplane window up there. I've got the peace of the country but I can be in the city within five minutes." And that is where John Mayall will be working from when he turns his attention fully to writing and recording.

It's hard to believe, but John Mayall is now 36, which makes him a good bit older than most of his fans. So the younger generation is now knocking on middle age!





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# FOCUS ON

## STUDIO EQUIPMENT



**T**HE tremendous world-wide growth of recording studios continues at a rapid pace. This has naturally led to a big demand for very complicated and, in many cases, individually designed studio equipment. This survey is not a comprehensive guide to studio equipment but an introductory look at some of the equipment which is at present being used in recording studios. In later issues we will be expanding on individual items in a much more detailed and comprehensive way.

### AKG

For a complete range of studio applications, AKG offer a wide selection of condenser microphones, starting with the C 24 stereo which is in effect two units, each of which can be rotated to receive sound from different directions. In addition, the entire microphone assembly can be rotated, while nine different directional characteristics can be achieved remotely by means of stereo pattern selector S 24. Providing the operating voltages for this microphone is power supply unit N 24A.

The next microphone in the studio range is the C 12A, a twin-diaphragm condenser unit for which nine variable directional patterns may be remotely selected, and this is powered by the N 12A supply unit.

In a compact casing, the C 61 condenser unit can have two different interchangeable characteristics—cardioid or omnidirectional—by the use of interchangeable capsules. Operating voltages in this case

are supplied by the N 61A unit. A wind screen W 61 can be fitted to the microphone by means of a spring insert.

In addition to this range of microphones, AKG also offer what they call a Condenser Microphone Module System (CMS) by means of which virtually any type of condenser microphone system can be built up from a large selection of individual components.

Accompanying the condenser microphones are of course, the dynamic range, and these start with the D 224, which has a two-way cardioid principle within a rod-shaped casing of 23mm diameter, while the D 20B has a larger casing designed to protect the capsule, which is itself resiliently suspended. Completing the dynamic studio range is the D 110 lavalier which is said to be insensitive to friction noise due to the elastic mounting of its acoustic system.

In addition to their extensive microphone range, AKG also make the K 60 and K 50 headphones.

### Ampex

Ampex's new generation of MM-1000 recording/reproducing machines is available in eight-, 16- and two 24-channel versions, but if required, a basic eight-channel one-inch model can be expanded in a modular fashion without obsoleting existing components. This is achieved by simply changing heads and adding standard electronics and controls which are available as a kit.

The modular construction of the machines also ensures easy maintenance to reduce the amount of down-time. Transport motors, guides and major components can be quickly removed and replaced in exact alignment due to the precision-milled nature of the transport deck.

Selection controls illuminate red green or yellow to indicate electronics modes, while a similar system indicates operating modes.

Recorders can be converted from  $\frac{1}{2}$  in. to  $\frac{1}{4}$  in. operation, or track configuration

*(continued on page 24)*

(continued from page 23)

can be changed in less than four minutes by removing three screws and inserting a new assembly.

## Altec Lansing

Designed on a modular principle to simplify modification and maintenance, the new 9200A audio control custom console by Altec Lansing consists of several basic assemblies: a console housing, a base and a cushion assembly, together with a variety of individually assembled sections.

Up to four VU meters can be accommodated, together with an additional four mounted in a stack for echo send channels. Altec claim almost unlimited variations of component assembly. One module may have a straight line pot, programme equaliser, echo pot and a row of five channel selector keys. Another may use either straight line or rotary mixer, another for talkback including a miniature dynamic microphone, slating keys and cue level control.

Altec are also well-known for their range of amplification equipment for studio, public address and instrument applications.

## Dolby

With the increasing use in recent years of multi-track recorders in the field of popular music, an extra problem has been added to the engineer's plate—tape noise build-up. The Dolby system, which was developed four years ago to combat tape hiss and print-through on high-quality classical recordings, has recently been finding its way into many multi-track studios.

With the Dolby system, the dynamic range of the signal is compressed in a particular way prior to recording. Therefore, the signal stored on the tape is compressed, and when the tape is played back, the signal is passed through an expansion system which restores the original music dynamics.

In this way, the expansion process treats the noise received during recording as a quiet music signal, and consequently the noise level is reduced by an amount comparable with the degree of compression originally applied.

Although the basic ideas of compression and expansion have been used before to reduce noise problems such as distortion and side effects have previously made its application to quality recording work impracticable. However, Dolby claim that their system renders the compression/expansion technique ideal for handling quality signals, the basis being that the compression action does not cover the whole dynamic range but treats only the quietest signal components. In addition, the circuitry used splits the signal into four frequency bands, each of which are worked on independently.

London studios equipped with Dolby units on eight- and 16-track recorders include Trident, Olympic, Sound Techniques, Morgan, Marquee and Island Records, while a system will soon be delivered to Wessex Studios. Other London studios using the system on two- and



The Ampex MM-1000 multi-channel recorder recently installed at Marquee Studios.

four-track recordings include Decca, Pye, RCA, Apple, CBS, Cine Tele Sound, Granada, Orange and Riverside.

## EMT Studer

New from EMT is the two-speed eight-track Studer A80 which uses one-inch tape and will be available some time next year.

The A80 has a fully electronic tape transport and tape tensioning control, stepless speed regulation in high-speed forward and rewind, an electrically controlled tape timer with digital read-out which can be extended as a remote indicator in the control console and remote control of all operational modes and automatic tape end switch.

In addition, the A80 has a separate

selsync amplifier for playback recordings in multi-track operation and a fully transistorised record and playback amplifier.

The tape cutter is operated by a single button which is protected against accidental operation by an interlock system. When the cutter is in operation, the tape tension balances are fixed automatically so that movement of the tape when locating a required starting point mechanically or by hand can be achieved without any recoil by the tape after reaching the required point.

Besides tape recording equipment, EMT also produce a wide selection of ancillary equipment, including the 104 transistorised portable mixer for use outside the studio, EAB straight track faders, the EMT927 and 930 turntables, pick-up arms and cartridges.

(continued on page 27)

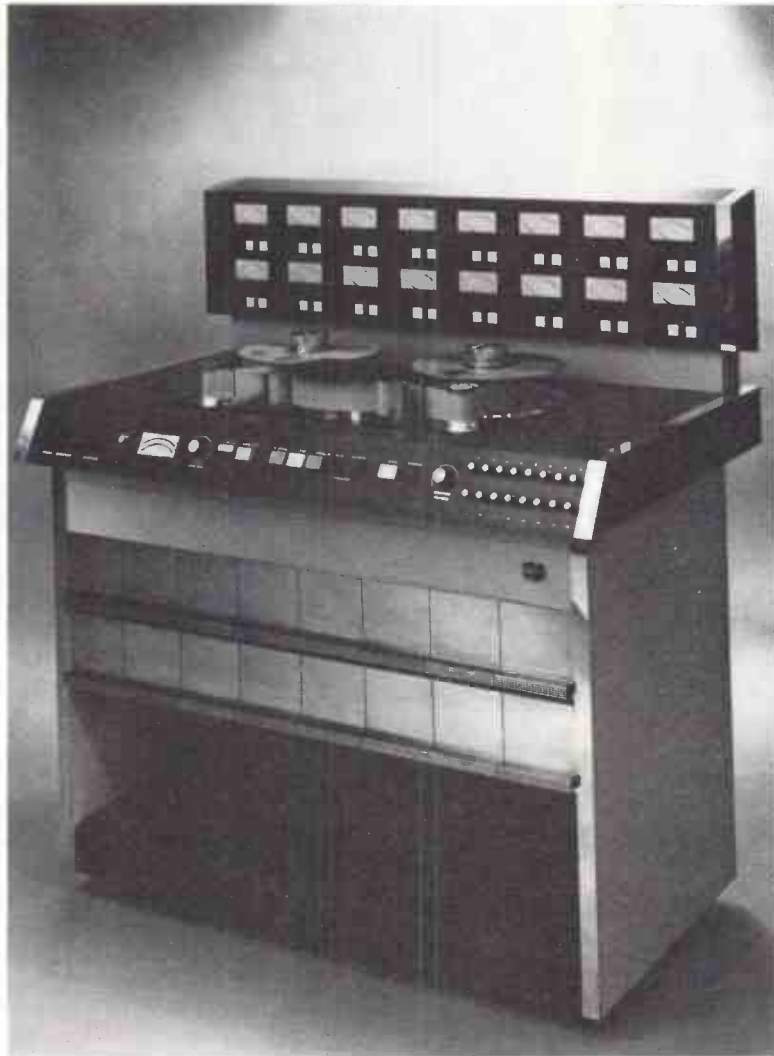


Mellotron Programme Effects Generator (right foreground) in use at London Weekend Television.



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***“Elektra was first in recognizing the value of the Dolby System for multi-track rock recording.”***

says Jac Holzman, President of Elektra Records. *“Since early 1967, we have used Dolby units on most of our recordings of The Doors, Judy Collins, Tim Buckley, Tom Paxton, The Incredible String Band, Roxy, and many others. The New Music can have a surprising dynamic range, and we find that the Dolby System not only gives a really low-noise background during quiet passages, but it helps to preserve the clarity and definition of complex musical textures. A related advantage is that the mixdown is faster and less tedious. In working out the final mix, we no longer have to resort to intricate equalization schemes to retain crucial nuances and subtleties of the performance.”*



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## Feldon

Feldon Recording, who recently moved to extended premises in London's Great Portland Street, have, in their two years of existence, found considerable success with Scully tape machines, which they market in Britain and on the Continent.

Since they were formed in November 1967, Feldon have sold four 16-track machines, 18 eight-track machines, eight four-tracks, 11 stereo and three mono machines. Included in these are eight-tracks for Spot Productions and Davout in Paris. Ten SP 14 stereo machines have been ordered by London Weekend Television, together with one eight-track. Sixteen-track machines have been ordered by Europa Sonor, Paris and Decca. The first 16-track machine was due to arrive from the States during the month.

A feature of the new 16-track machines is the Index Master, an electric footage counter with remote read-out. This is available in different forms as an extra for other machines in the Scully range but is a standard fitting on the 16-track models. Also available as standard on these machines is an automatic tape cleaner.

Feldon claim to stock spares for every conceivable mishap, and delivery times are kept to a minimum—the longest so far has been six weeks. Machines are delivered with test tapes, and all are equipped with Pabst motors.

Scully, though relatively new to the tape machine field, are no strangers to the recording world, as for many years they have been known for their cutting lathes. They are now probably the largest in their field with an annual turnover currently running at around \$5-\$6 million. Responsible for the world's first all-transistorised tape machine, Scully have recently acquired Metrotech, the Californian company known for its broadcast logging machines, which are now available in both stereo and mono versions.

Another line which Feldon are now handling is the Spectra Sonics Model 610 Complimenter with what is said to be an extremely fast attack time and a very low distortion level. This model is available either as a complete unit, or can be assembled in "card" form from a circuit

*Shure M 67-2E professional microphone mixer with four low-impedance balanced microphone inputs.*

diagram supplied by Feldon which results in a saving of some £100. About 21 of these units have been sold in the four months they have been available here, mostly in card form. Designed by William Dilley, a former missile expert, the Complimenter is claimed to be 20 dB quieter than any other on the market.

Feldon also act as agents for Kongsberg mixing consoles, and are at the moment developing an eight-track portable console with an eight-track machine which will be available for hire. Eventually it is hoped to announce a similar portable assembly which will operate completely off a car battery.

## Jennings

It is a characteristic of high-powered amplification equipment—particularly transistorised amplifiers—that, they noisy at low output levels, and on performances below half a watt output intermodulation occurs and increases rapidly.

The Jennings range of solid state amplifiers, however, is claimed to perform better at low frequencies and low levels. Jennings Electronic Industries pride themselves in keeping abreast of all the latest developments in solid state technology, and are in constant contact—through their research department—with leading transistor manufacturers, to ensure that all the latest devices are thoroughly tried and tested before their adoption.

Input stages on Jennings amplifiers are similar in design to the preamps used on control desks, and they all have a preamp output socket, enabling the studio to take a direct control tapping—otherwise known as a clean feed.

## Leevers-Rich

The most recent addition to the Leevers-Rich range of professional tape machines is the eight-track one-inch machine, which is readily convertible to four-track half-inch format.

Features of this unit, the Series G, include an interchangeable head assembly with three precision head stacks; a two-speed capstan drive with a coaxial stabiliser; two-speed spooling for rewind and editing; and full remote control and signalling facilities.

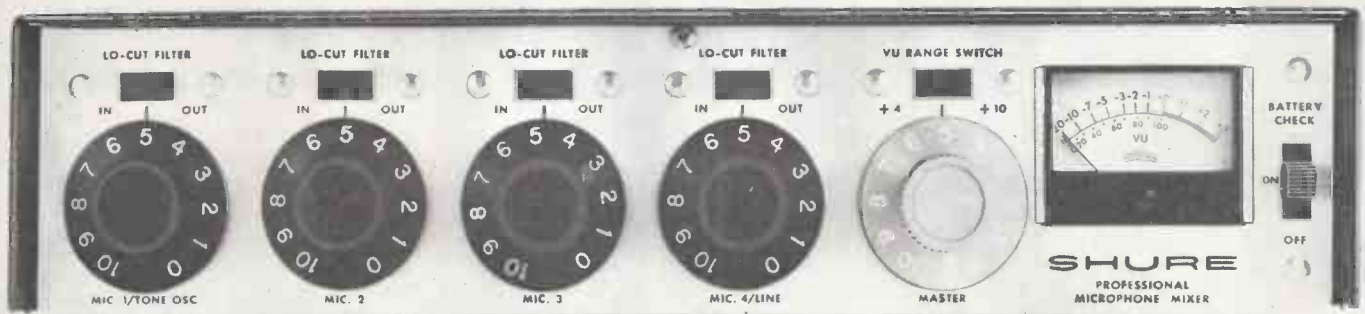


3M Mincom 16-track recorder.

Designed on a modular system, the Series G uses solid state electronics and has a compact "Penthouse" display with individual track function pre-selection grouped with the appropriate meter. For high-speed tape duplication, a standard copying system is available, comprising a master replay unit and slave recorders, enabling up to eight copies to be made simultaneously. Plant for high-speed production of multi-track cartridges and twin-track cassettes is in the final stages of development.

For the making of primary recordings on single or twin tracks for subsequent transfer to disc, Leevers-Rich make the Series E, high-speed versions of which have been developed as master reproducers and slave recorders. Standard specification includes record and replay amplifiers suitable for 600 ohm line operation and equalisation to CCIR standard.

The Leevers-Rich range of magnetic recorders and reproducers covers three types of tape machine (Series E, G and H) and four types of film machine (Series F, L, M and N). Identification is assisted by the use of suffix digits, the first of which denotes the recording medium, the second the "mark" number, the third the type of facilities provided (e.g. replay, record, special features, etc.), the fourth denotes



the track format and the fifth the mounting—console, portable cases, rack, etc.

The selection of accessories made by the company includes the Model A 501 graphic equaliser, which embodies seven separately adjustable equalisers of the "constant B" type each dealing with a section of the frequency spectrum so that irregularities anywhere in the range can be corrected. Switched high pass and low pass filters are provided, and a by-pass switch enables the whole equaliser to be keyed in and out of circuit.

The standard version (Model 590T) is available in a table mounting cabinet with teak trim, a recessed panel and terminations at the rear. Model 501R is a relay rack version on a standard rack panel unit with standard PO jack terminations.

## Mellotronics

Shown for the first time at this year's Film '69 exhibition in London, the Mellotronics Programme Effects Generator has been attracting substantial orders due to its ability to provide on-the-spot sound effects, trailers, radio and TV inserts, etc.

The PEG, which was designed and developed by the BBC, is an assembly of a number of record/replay modules and a control unit. Each module has its own replay fader and equalisation controls, and reproductions from all modules are combined to give a single output. With no run-up time and an immediate rewind facility, the PEG is available in a variety of sizes, using 30-second cassettes. The standard model has four channels and a control unit built into a single cabinet equipped with record/replay facilities and a variable speed control.

Becoming more of a feature in today's studios, the Mellotron has a successor in the Model 300, which gives a choice of nine different rhythms and 12 different lead instruments, and comes complete with a combined loudspeaker and amplifier at a cost of £871 10s. A companion model to the 300 is the Mellotron Sound Effects Console, which has a library of 1,260 sound effects, and costs £1,500.

## Minnesota Mining and Manufacturing

The 3M Company offer a range of recorders from  $\frac{1}{4}$  in. mono to four-eight- and 16-track machines in console, portable or rack-mounted models. One of the features of their systems is the Isoloop tape transport which reduces unsupported tape length by 70 per cent to only  $3\frac{1}{2}$  in., a factor which, in conjunction with 3M's differential capstan drive, is said to reduce wow and flutter and scrape to 0.05 per cent.

The logic employed in the push button controls ensures that there is no danger of tape damage under extreme conditions—even when switching from fast rewind directly to play.

Other features of the 3M system include dynamic braking with "fail-safe" brakes, complete motion sensing and safety remote over-dub control which allows dubbing from track to track while substantially reducing the possibility of accidental erasure.

Accessories available for the system include a film sync module, preplay head assembly and editing foot switch.



*Shure Model SM5B cardioid studio microphone which is suitable for boom work*

## Rupert Neve

Based originally in a former rectory near Cambridge, Rupert Neve & Company have expanded their production of sound control equipment to such an extent that they are now reputed to be one of the largest companies of their type, and, although a new factory was completed only this year, plans are already under way for a second factory to handle the growing amount of business the company handle.

Recently, Neve have supplied consoles for the re-equipping of five of the major independent television companies, together with solid state audio switching matrices for the 14 ITA transmitter sites.

The last two years have of course seen an enormous change in the complexity of sound control consoles, and where in music recording three years ago a 20 channel 4 output desk was considered quite the thing, Neve are now building a considerable number of desks, some having as many as 28 input channels and some as many as 24 output groups.

A recent installation undertaken by them was equipment for Recorded Sound's new reduction room (see page 44). Rupert Neve also supplied the mixing console for the main control room at Recorded Sound.

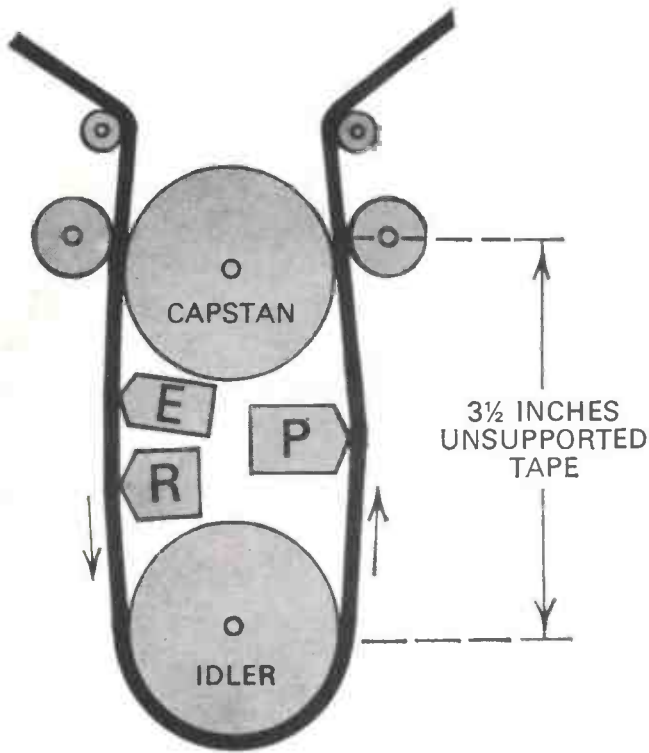
## Orange Musical Instruments

Orange Musical Industries' range of amplifiers were originally modestly powered units designed for studio use only—the present range, which goes up to several hundred watts output, was merely a logical development of this. Of their remaining models designed specifically for studio use is a 50 watt lead model which the company recommend on all recordings.



*Altec Lansing mixer amplifier and speaker assemblies.*

# THE ENGINEERS IN LONDON, PARIS & NEW YORK USE IT



In the pop recording capitals of the world, the way engineers get top quality is to use the most sophisticated equipment they can get their hands on. Equipment like 3M's Professional Recording System.

## 16 brilliant tracks

The System (specifically Model PAR510) is capable of handling 16 separate tracks simultaneously, in either Record, Play or Overdub — with a choice of three Overdub modes. (There is an 8 track model, too). This is the most flexible recording system you can ask for.

## Does it produce a better sound?

Yes. And for a reason: It has our unique Isoloop Transport (shown left).

What it does is trim unsupported tape length by 70%, to a mere 3 1/2". With our differential capstan drive you get a controlled tape speed over the heads.

## That's not all

The System is easy to thread and accommodates magnetic tape from 150 mils cassette size to 2" wide, 16 track tape.

Push-button controls can be operated in any order with no danger of tape damage.

It has dynamic braking, modular construction, easy access. And it's the most compact overall size available.

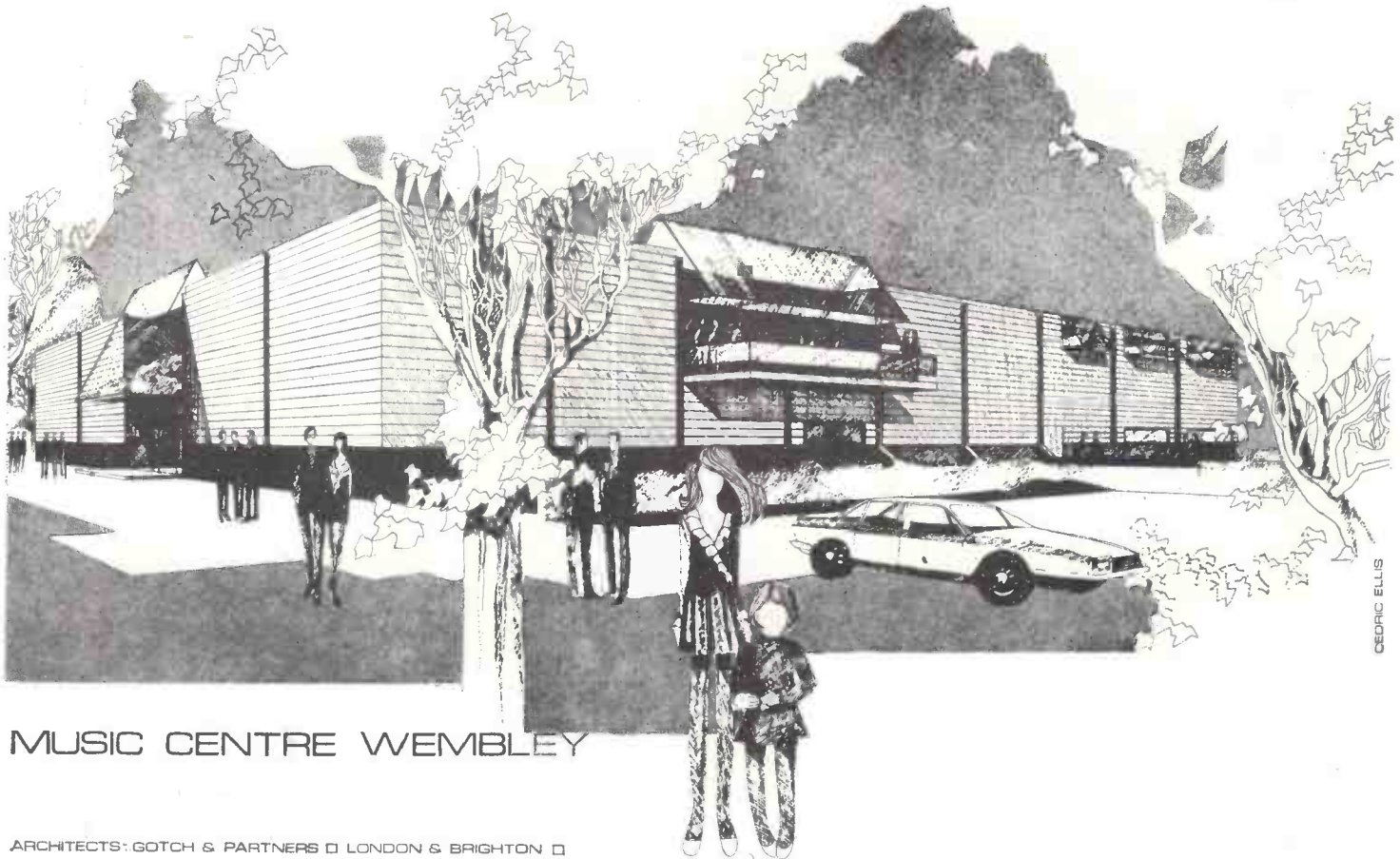
## For the best recording, the best tape

'Scotch' 'Dynarange' is the low-noise magnetic tape used by the PYE, DECCA, LANSDOWNE, DE LANE LEA, MORGAN, TRIDENT and CBS studios for quality that never fails. If you'd like to know more about 3M's Professional Recording System, or 'Scotch' 'Dynarange', contact John Hall, 3M Company 3M House Wigmore Street London W1A 1ET.



# 3M

3M, 'Scotch' and 'Dynarange' are trademarks.



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 4-Track Magnetic Tape Recording  
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1-Track Magnetic Tape Recording  
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 4-Track 35mm Magnetic Film Recording  
 3-Track 35mm Magnetic Film Recording  
 1-Track 35mm Magnetic Film Recording

35mm Cinemascope/Wide Screen/Standard Projection Facilities  
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 Engineers—Barry Ainsworth, Martin Birch and Dave Siddle

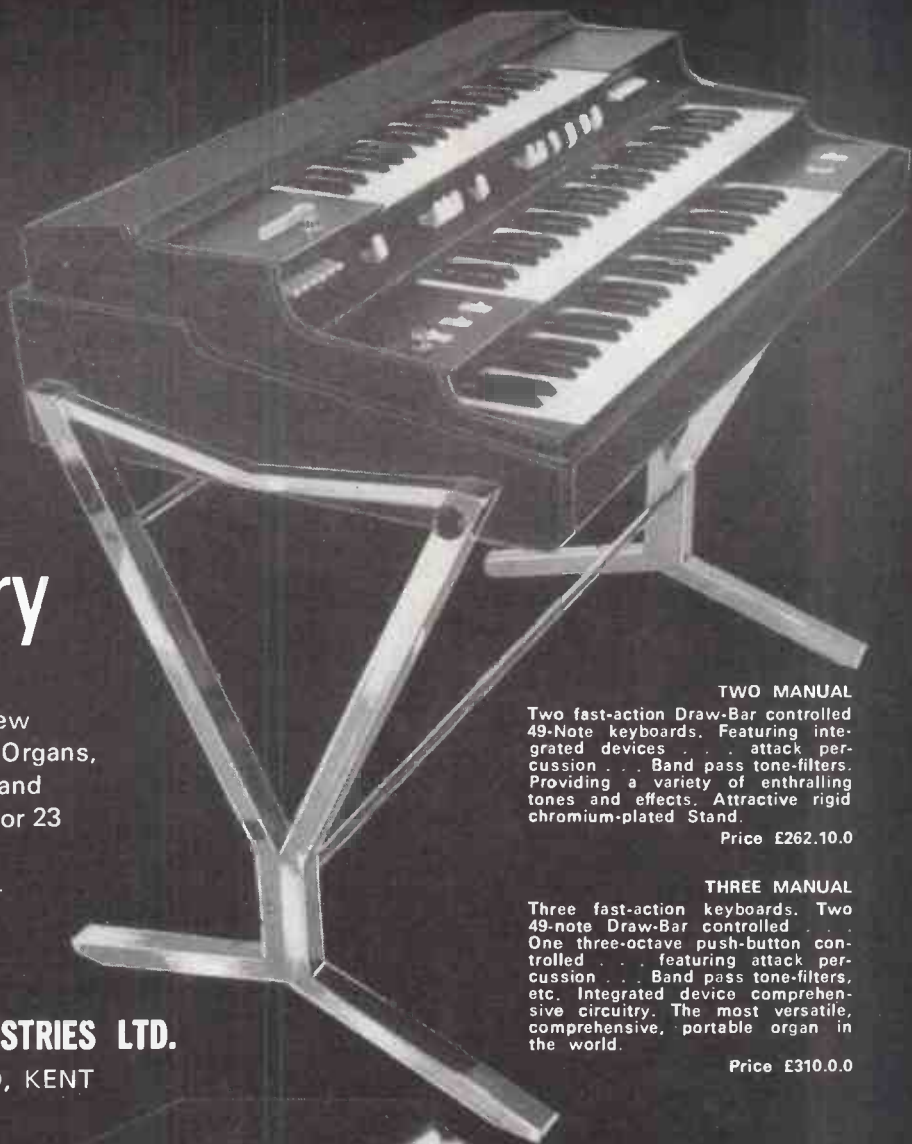
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(b) shoot yourself?

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**Model B565S**, complete with swivel base and switch.

**Model B565**, ultra-compact size.

There are Shure microphones at all prices, from the Unisphere A model B585SA, a popular stand-to-hand unidirectional microphone, to the superb gold plated top Model PE566

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**SHURE**

setting the world's standard in sound.



## Shure Electronics

Developed specially for recording studio applications, the Shure SM5B microphone is suitable for boom work, and has a cardioid pick-up pattern to reject background noise. A companion model, the SM58, has a unidirectional pick-up pattern and a built-in wind and "pop" filter, and for this reason is more suitable for studio vocal recording as well as broadcast and public performance applications.

The SM76 is a dynamic omni-directional microphone designed for various applications. It is of slender design and can be used either in the hand or on a stand, and is claimed to have a good response over a wide frequency range.

The latest unidirectional model to be added to the Shure studio range is the SM53 with a smooth response over a wide frequency range. A built-in shock mount minimises handling noises, while an integral filter reduces "pop" noises. The tonal response is also said to be good, regardless of whether the microphone is used for close working or at a distance.

In addition to the microphones mentioned above, Shure also produce a professional microphone mixer, the M67-2E, which weighs only 4 lb. and has four low-impedance balanced microphone inputs and one line input. The mixer can be used complete or as an add-on mixer for expanding existing facilities and giving additional microphone accommodation.



*Leavers-Rich eight-track recorder with channel selection logic control circuitry.*

## Unitrack

A complete range of tape machines for every recording application is made by Unitrack, starting with the Uni 1, a  $\frac{1}{2}$  inch full- or half-track recorder/reproducer for operation at  $7\frac{1}{2}$  and 15 ips, although alternative speed ranges may be specified on all equipment. The Uni 2 is a twin-track selective recorder, while the Uni 2S is a

compatible stereo  $\frac{1}{4}$  inch machine equipped with "butterfly" heads. The basic speed range of the remaining machines in the range is 15 and 30 ips, and these start with the Uni 4, a four-track one-inch machine with full sync facilities.

The Uni 8 eight-track machine has a companion model in the Uni 8-2, which is a one- or two-inch machine with full variable speed, sync and electronic timing facilities.

In the two-inch only range are the Uni 16 for 16-track recording on two-inch tape, and the Uni 24, which, as its name suggests, is capable of 24-track recording.

The tape transport deck on all Unitrack machines is based on an aluminium alloy casting of high rigidity, while tape tension is achieved by the use of a photo-electric sensor on each side of the capstan/head-block assembly. Each sensor controls the power delivered to the motor adjacent to it, forming a closed loop servo system. Damping is applied to the sensors to limit their bandwidth and ensure stability while at the same time allowing high forward gain in the servo amplifiers.

A four-layer diode memory circuit drives indicators and interfaces with a lock-out logic system giving fool-proof tape operation. A four-layer diode logic is also used in the penthouse unit to provide the operator with a clear indication of the mode of any channel.

Each machine is housed in a console specifically designed to harmonise with the decor of modern studios and is available in a variety of colour finishes.

## 8-track

# LEEVERS-RICH

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*sync selection switching and gain control for each channel*

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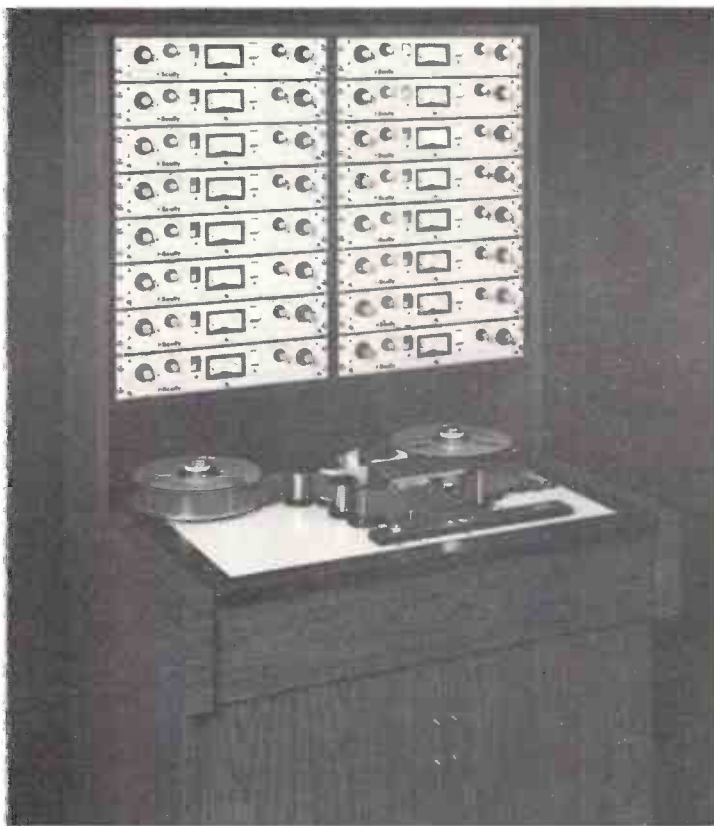
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Scully 16-track recorder which has an Index Master and an automatic tape cleaning mechanism fitted as standard.

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### SERIOUSLY THOUGH

Those using Orange Amps include Fleetwood Mac, John Mayall, Jon Hiseman, Brian Auger, Desmond Dekker, Chris Barber, Harmony Grass, Steamhammer, Manfred Mann, Black Cat Bone, Paul and Barry Ryan.



# 5 good reasons to use an Ampex MM-1000 recorder.

## 1. It's expandable.

Our 8-channel MM-1000 Master Recorder costs only moderately more than other 8-channel recorders. But with the MM-1000 you can readily expand to 16 or 24 channels. Add-on 'kits' enable you to add channels as you need them. Or you can buy the MM-1000—16 or 24 channels completely checked out and ready-to-go.

## 2. It's designed to handle wide tape.

The MM-1000 tape transport is designed to handle 1" and 2" tape. It's the same transport that's now in use on over 3000 Ampex video tape recorders. When you go from 1" and 2" tape, you just change the tape guides and the plug-in head assembly. Lets you quickly change from 1" for 8-channels to 2" for 16 or 24 channels.

## 3. It's versatile.

The MM-1000 offers more standard and optional features than any other master recorder. Tape Motion Sensing for instance. Allows you to change modes without going into stop and without stretching or breaking tape. Automatic Tape Lifters? Yes, and with manual override Ping Ponging? Sure. Sel-Sync? Naturally. Also remote Sel-Sync. How about Variable Speed Motor Drive Amplifier? Yes again, plus an Electronic Timer with up to 4 remote read-outs for pinpoint accuracy. Versatile? You bet! You bet!

## 4. It's promotable.

"New Generation" recording capability is built into the MM-1000. The new groups demand this capability and record at the studios that offer it. The MM-1000 is capturing the imagination of these groups, and challenging their creativity. With the MM-1000 you'll have a promotable edge over studios with past generation equipment.

## 5. Its applications are totally unrestricted.

The wide range of applications for the MM-1000 mean its cost is amortized over a very short time. The MM-1000 may typically be used for Pop music recording, master Classic recordings, multi-language synchronised with videotape recordings, multi-channel sound source for film transcriptions. Or simply as a 'soul mate' in the search for innovation in music.

# AMPEX

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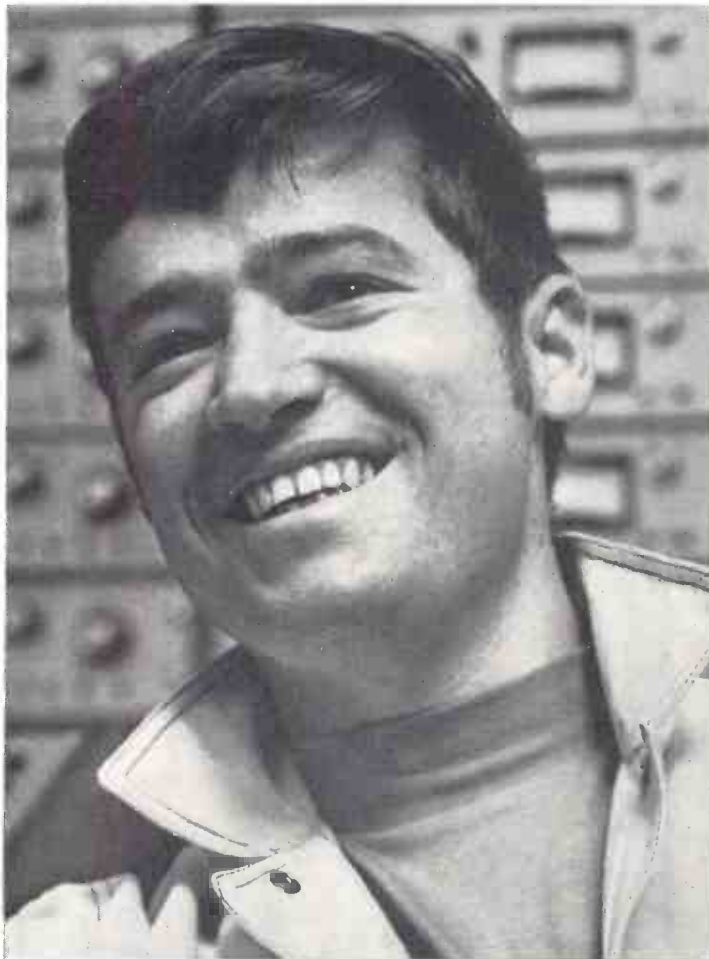
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# THE RECORD PLANT-

## A NEW CONCEPT IN RECORDING



Above left: Jack Adams, Chief Engineer of the New York Record Plant. Right: Although the photographer has obviously made a mistake by taking one picture on top of another, the resulting composite gives quite a good idea of the studio atmosphere.

THE Record Plant, a recording studio in New York's West Side, is out to make it one world. The people behind the Plant realise that pop artists and rock musicians are people on the move and want to make it easier for them.

That's why the studios they are building on the West Coast of America, in Los Angeles and San Francisco will be exact duplicates of the New York parent, now alive and well and working these past 18 months.

The Los Angeles complex will be ready early next year. The San Francisco one is just coming off the drawing board and a Nashville Record Plant, right in the home of America's country music, is well along in the planning stages.

Says Jack Adams, Chief Engineer of the New York Record Plant, "We are making a duplicate of everything so that an artist can record a couple of tracks here, take the cans with him to LA and fix the string section there in studios designed exactly the same, with the same facilities and equipment, and even the same engineer—we're quite willing to fly him backwards and forwards.

"We even have air steward-

esses who will act as messengers for us—door-to-door service to save time.

"Our New York studios, taking up two floors, are the prototype. We have 8-, 12-, 16- and 24-track facilities, the only studios in the world with all these four, I think, and we are now in production seven days a week all round the clock. The cost of the master console, which we had made in Germany, works out at about \$150,000."

### Recording Rates

	9 am to 6 pm	6 pm to mid- night	After mid- night
	\$	\$	\$
Mono	30	35	40
2 track	35	40	50
4 track	55	70	80
12 track	95	110	120
16 track	120	145	155
24 track	130	145	155

### Remix:

2 track	35	45	55
4 track	50	60	75
8/12 track	75	85	100
16 track	90	105	115
24 track	95	105	115

Saturday: five dollars extra on everything.



Artists who have recorded at Record Plant East (NY) include Jimi Hendrix, Traffic, Soft Machine, Vanilla Fudge, Cat Mother and the All Night Newsboys, Bob Crewe, the Fool, singers Barbara McNair, Maxine Brown, Cy Coleman, Lothar and the Hand People and comedian Dick Gregory.

The final addition to the New York studios will be one on the 16th floor of the building they occupy, designed by the studio down to the air ducts ("Central heating and

air conditioning are essential and noisy," says Adams. "We designed our duct to be especially silent."), and as an added bonus will include a terrace, with trees, grass, tables and playback speakers, for relaxing summer listening. And 16 floors up facing the Hudson River, it will bother nobody.

"This kind of approach helps," says Adams. "It isn't all gimmick. It helps set atmosphere, relaxes everybody and gets a better product. We

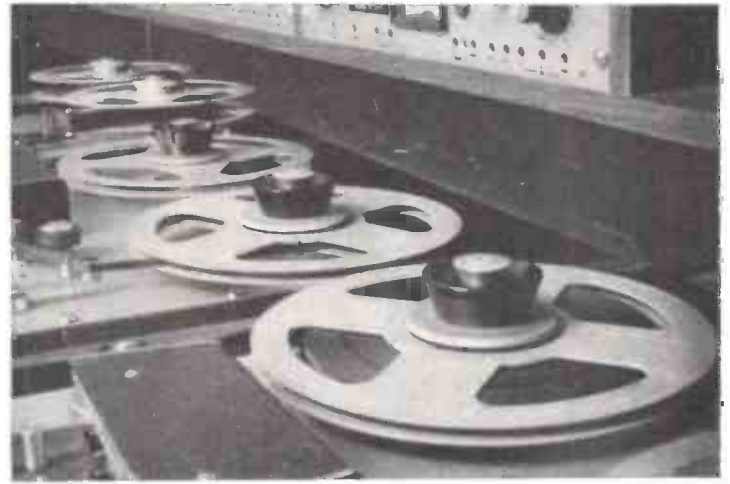
keep a well-stocked fridge, can give lunch and breakfast, serve wine—all with the compliments of Record Plant. Essentially this is a place where the young musician is allowed to create, free of external pressures. If he needs professional advice, we can give it to him. They still identify with us—we're all under 30 and more or less in the same bag musically.

"I think the days of the classic recording engineer are over—when nobody was allowed to touch the console.

Now we find the young musicians interested in the technicalities of recording, and we encourage it."

Record Plant East has a staff of around 30 and the Los Angeles duplicate will have the same number. The LA studios have a couple of advantages, though—a sauna bath and parking space for 60 cars.

But then Record Plant East does have a female recording engineer—attractive 19-year-old Lylianna Douma!



Equipment at the Record Plant is so designed as to allow the minimum of movement by the engineer during sessions.

# SOUND CITY

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# □ THE A & R MEN

**"YOU can't teach somebody to be a good producer; you just start and then learn from your mistakes."**

Coming from Ossie Byrne, who first realised the potential of the Bee Gees and brought them to this country, this philosophy can carry some weight.

Born in Australia, near Canberra, Ossie was introduced to music via a church choir and blasting away in the Salvation Army. He started his own brass band, playing horn himself, and then after a couple of years in the Air Force, some hospital and some public service work, he bought a small tape-recorder.

"I just used to record my friends, but the more I experimented the more my equipment grew. Suddenly I realised that instead of just being fun, this could also be profitable. I went along to talent contests—a gimmick started by pubs to keep people drinking—and taped the performers. I opened up a small studio where I could cut acetates, and started getting more work.

"Eventually I got enough cash to open a bigger studio near Sydney, and it was about then that I first met the Bee Gees. They were only young then; Maurice was perhaps 12, and they'd had no real success with any of their records, but I felt instinctively that they had something, so I told them to come and see me at any time. Later Maurice

did turn up at the studio, but he seemed a little stunned by the credit I gave him, and when he left I thought that was that."

Despite Ossie's fears, however, the Bee Gees did come back.

"The whole lot turned up, and I was so enthusiastic that I gave them unlimited studio time. The moment we started to record, everything fell into place—we had a sort of mental understanding. We recorded *Spicks And Specks*, on which I did all the promotion, and it got to No. 1 all over Australia—quite a feat. We then decided to try our luck in England, so we cut 16 tracks and sent them to Brian Epstein, packed our bags and came over. Brian liked the songs and gave them to Robert Stigwood, and when we got here I produced their first few hits — *Massachusetts*, *To Love Somebody*, etc. The rest is history."

History it may be, but it served the very worthwhile purpose of bringing Ossie to these shores, where he enthusiastically pursues his task of giving unknown artists an airing.

"I do a hell of a lot of auditioning, going out looking for new talent, and when I find it I want everybody to have a listen, so I try to put the artists on the top, where they will reach the maximum number of people. Finding an artist is very hit or miss—take Paul Abrahams



**OSSIE BYRNE**

whom I'm now recording. He came along to play guitar for a group I was auditioning; they were rubbish, but he was great. That's the way it goes."

On the actual producing side Ossie likes to work to a fairly strict schedule. Before going near a studio he works and rehearses constantly with his artists.

"I find I must have some sort of programme, and if problems do crop up I'm experienced enough to deal with them. I'm not keen on rehearsing in the studio because it generally shows that the artist is produced rather than that they can play. It's also expensive, and I've always got one eye on the budget.

"Every producer has his own trademark, but I can't place mine. Perhaps it's the way I equalise—I don't know. It's all automatic. I don't like mixing straight away either. I leave it for a while, then go back fresh. Another thing I like to avoid is listening to studio sounds too much, because you get a warped view of the music, which doesn't help to judge record sounds. I suppose one of the biggest factors in producing is to have a good understanding with your engineer.

"I see my work as my way of getting through to people. The way one person feels rubs off. If I make only one person happy, and they pass it on, then I've really achieved something."

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# BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO '69/70 POLL

As Beat Instrumental and International Recording Studio is now on extensive distribution to many overseas countries, our '69/70 poll is being run on an international basis, with the exception of the "Best British Group" category. So this year you can choose any instrumentalist or performer in the world for the majority of headings.

When making your selection, we would like you to take into account musical ability, artistry and personality as well as chart success.

DON'T FORGET—your vote is important! Enter the name of your favourite in each of the appropriate sections, cut along the dotted line and post the completed form to Beat Instrumental, 58 Parker Street, London, WC2.

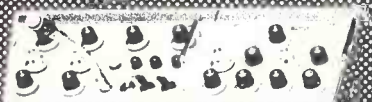
*The poll is open to any of our readers in any country*

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1. LEAD GUITARIST.....
2. BASS GUITARIST.....
3. KEYBOARD PLAYER.....
4. DRUMMER.....
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6. RECORDING VOCALIST.....
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9. RECORDING MANAGER (PRODUCER).....
10. BEST BRITISH GROUP .....

Fill in the coupon above and return to Beat Instrumental, 58 Parker Street, London WC2

# studio playback



The mobile recording unit at **Pye** has been very busy lately, following Delaney and Bonny around the country, with engineer Vic Maile in charge, and it also went to the Talk Of The Town on December 5th and 6th to record Raphael, with Howard Barrow engineering and Cyril Stapleton producing.

In the studio itself, Howard Barrow and Cyril Stapleton have been recording two pianists, Rostal and Schaeffer. Matt Munro has been in recording some tracks, with George Martin producing, and Long John Baldry has been recording and producing a few tracks for himself. Donovan has been doing some reductions and mixing for his new single. John McCleod has been in producing tracks for Jimmy James, with Alan Florence engineering, as well as working with the Feminine Touch, who used to be known as the Dollies, on a new single.

Two ex-Pye engineers, Ray Hammond and Ray Hendrickson, have started their own

company, Hoo-Ray Productions, and were in the studio producing a disc for one of their discoveries, Serwinke and Turnerhopper, who consist of one tabla, one violin, and conga drums. There have been several classical records done for Delysé records.

Pye are also starting a new service to help groups who are finding it hard to get demos cut without having to pawn their souls. Over the weekends, Studio 2 will be available exclusively to groups in this position, and for £30 a group will receive two hours of four-track recording, one hour's reduction, two double-sided acetates, and a master tape, plus the use of all the studio facilities. The service will be available for a trial period of around three months.

Gary Levy at **Spot Productions** reports "a saturation of work" with Tony Macaulay who has been producing sessions by such groups as the Trek and Marzipan. Also albums have been recorded by C and W groups the Alabama Hayriders and the Tumbleweeds, and The Slade—"the skinhead group"—have been putting down numbers under the production of Chas Chandler. Pete Brown and Piblok-

to! have also been recording in Spot. Phil Coulter has been producing albums for the Tribune label, an Irish company released over here on EMI, by Danny Doyle and the Dubliners, and Johnny Young from Australia visited the studio to record for the E. H. Morris company. He did his own production work.

**Trident** have continued to do a lot of album work, such as putting the finishing touches to the Da-Da LP (engineered by Ken Scott) and the Tyrannosaurus Rex album which is finished bar the mixing. Eric Clapton was continuing to record his solo album with engineer Robin Cable, and has also been recording there with Delaney and Bonny. Doris Troy has been doing some more work for her Atlantic LP, and Procul Harum have started to record a new album which they will produce with Ken Scott engineering.

## Hartley

Quintessence have been in recording album tracks, as have the Elizabethans for RCA, and Keef Hartley and his band have just started on their new LP, engineered by Colin Caldwell. Stuart Damon the actor, has been in to record some tracks, as have various, as yet unknown, artists for the Buddha record label. The Bonzo Dog Band is soon to start on a double LP session, and recording albums with Van Der Graaf Generator, Aynsley Dunbar,

and Steam Hammer is set to start soon. Plans are also in operation to enlarge the mixing room in the near future.

Vic Keary, the studio manager at the recently-opened **Chalk Farm** studio, told us that his studio are still mainly concerned with recording reggae material. Leslie Kong has been producing on sessions by Desmond Dekker, Jimmy Cliff has done some songs there, Joe Sinclair has been producing sessions by two groups, the Rudies and the Coloured Raisins, and Owen Gray has also been recording there. The majority of this material has been for Melodisc and Beat and Commercial. Also Count Prince Miller has been producing numbers for a variety of artists.

Noel Walker has been producing on sessions by a new progressive group called Big Bertha, who are signed to MCA. Another group described as progressive, the Second Hand, have begun work on their album which is being made as an independent venture. The group's line-up reads: Kenny Elliott on organ, George Hart on bass and Kieron O'Connor on drums.

Two unaccustomed visitors to the studio recently were comedians Norman Wisdom and Freddie "Parrot-face" Davis. They each recorded songs destined to appear as single releases. Chalk Farm have been very busy over the last month, says Vic, much of the work being for

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the French and German markets. Folk singer Simon Finn has put down a number of tracks, and studio assistant Mike Craig is presently hard at work on a magic box—a special effects device which is hoped to be “the most comprehensive special effects facility in the country”.

George Foster spoke to us at **Impulse** studios at Wallsend-on-Tyne in the absence of Dave Wood. He reported a lot of work by a group called Elmore Green, who have an interesting history. Their present drummer was once in Skip Bifferty, a Tyneside group who were much fancied in the business but who split. The rest of Elmore were once known as the Von Dykes. One of their members a few years back was Lee Jackson, now famous as the bass player in the Nice.

## Folk music

Impulse have been doing a decent amount of folk recordings lately, including the production of two albums, one by the Rievers group and one by the Newtowners, both traditional material. Work is now “well in hand” with the demos for Alan Hull’s first album with Transatlantic—which will be recorded in London early in the new year. All at Impulse are very happy with the success of Alan’s first single, *We Can Swing Together*, which has been receiving a lot of airplays. For a couple of years now Alan has been a regular visitor to the studio, recording a huge amount of demos of his songs with Dave Wood.

At **Philips**, Benny Goodman has still been working on his album, produced by John Franz and engineered by Peter Oliff, and the Philips’ signing Aztec Resurrection are still laying down tracks for their first LP. Roger Wake has been engineering sessions for Dave Dee, who is cutting a single, and David Voyde has been working on an album for Tuesday’s Children.

John Mackswith of **Lansdowne** studios in Holland Park gave us the news that Cupid’s Inspiration have been back in the studios with their producer Jimmy Duncan recording

tracks for release on the Nems label. From these will be culled an album and probably a single, which John describes as “nothing like their earlier stuff which had a lot of brass and orchestration. This time it’s perfectly straightforward and I think very good and commercial.”

Singer Irene Carroll has recorded a number of songs with Kenny Young producing from which a single will be chosen, and Penny Lane has done an album with a full orchestra behind her. Musical director on her sessions was Frank Barber. Again, Jimmy Duncan produced.

Gerry Bron has been producing tracks for an album by a group called Spice, with Peter Gallen engineering, while Pat Boland has been doing the production on a first album by Egg—“a very underground sort of group”—who have been transcribing Bach symphonies into more manageable band numbers. The album will be put out soon on the Decca label, we were informed.

The Dave Clark Five, who have done all their recording right from the beginning at Lansdowne, took a couple of days in the studio to make their latest epic single, *Good Old Rock And Roll*, and a good deal of studio time has been taken up with orchestral sessions for Lansdowne’s own company RSL, whose product tends to appear on EMI and Philips labels; Roger Whitaker has also been in the studio for RSL recently. As Mackswith says, “the last month has been incredibly busy. We’ve been worked off our feet.”

**Studio Sound** in Hitchin reported that the studio is at present not operational. Building alterations are the reason; but they should be completed by the end of January, said engineer Mike Swain, when the studio will be working again.

**Regent B**, reports engineer Bill Farley, have been busy doing a lot of demos over the last month. The Magnet have been in, amongst others. Master recordings have been made by Jack Price who has produced on a number of reggae

sessions for the Jayboy label, and one of the best of the West Indian groups, the Pyramids, have done their album for the President label.

## Album work

Geoffrey Jones of the **R. G. Jones** studio in Wimbledon told us they had been occupied over the last month mostly with albums for the Beacon label by various artists. Robin Gibb has been doing some work at Jones’, and there’s been a large amount of light music recorded there by session bands.

**Zella studios’** Johnny Haynes told us about the single released by John Peel’s Dandelion label by Medicine Head recently. A down-home blues number, the recording actually put out was taken from a demo tape made in this

Birmingham studio with no thought of release. As it turned out, J. Peel was so happy with the authentic sound on this tape that it was put out unaltered.

Zella’s own label, **Asch**, have recently made a couple of folk albums. One is by the Couriers, comprising two singers from Leicester, Jack Harris and Rex Brisland, who were assisted on the session by Dave Pegg and Andy Smith on bass and guitar from the Campbell folk group. The second album is by the Leesiders from Liverpool—members being Bob Buckle and Pete Douglas. Their album includes songs from the pen of Joni Mitchell, Tom Paxton and the late Richard Farina. It will be released at the end of January.

Johnny reports that the beat scene seems a little quiet in

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# Blues Jam at Chess



Pictured at the Chess studios in Chicago during recording of the double album *Blues Jam At Chess* are: (left) John McVie; (centre) Mick Fleetwood and Wille Dixon; (right) Peter Green. In a mammoth blues session featuring such artists as Walter Horton, Otis Spann, Guitar Buddy, Honey Boy Edwards and J. T. Brown, members of Fleetwood Mac provided backing on every track on the album

Birmingham right now, though some demos have been made. Ala Eade from Walsall manages two groups who've been writing their own songs and recording them at Zella, Hobson's Choice and Judas Priest.

Mark Newman, a guitarist and dulcimer player from Leicester, has been in the studio to record his music, including a version of Tom Rush's *Rockport Sunday*; the Magic Box, a local band, have been in, and Copperfield, again a Birmingham group,

have been in the studio to make demos of their songs.

Johnny told us that his ex-assistant, Tony Collins, is now playing bass for the Foundations, and Dando Shaft will soon be making their album for Zella. "They're a very different sort of group", says Johnny. "I think they're tremendously good."

Philip Love of Eden studios in Kingston-upon-Thames was happy to tell us that the studio have had their first master accepted for release by a major

company. Titled *This Is Not My Country*, the record is by David Early and Ray Owen, collectively known as Conclusion 15, who are both local men and ex-members of Sons and Lovers, a group which enjoyed a good deal of regional success. The record, which was bid for by five companies, is coming out on Parlophone on January 9th. Producers were Philip Love and Piers Ford-Crush of Eden.

It's hoped to get national release on a number by a country and western band called the Muskrats who have recently been in the studio. A popular name among c and w fans, they have made numerous appearances on BBC radio.

We are also told that, on the equipment side, Mike

Gardner is busy building a new console for the studio. It should be ready for use in February or March.

Numerous artists have kept De Lane Lea very busy indeed. Selena Jones and Samantha Jones have both been working on albums, as have the Small Faces and Deep Purple, who were putting the finishing touches to their Albert Hall album. J. Vince Edwards, Georgie Fame and Rosetta Hightower have all been doing singles and LPs, and more album work has been done with Brave New World, and Sylvia McNeil, and various Spanish and French artists. Mark "Teenage Opera" Wirtz has been recording one of his own numbers under the name of Happy Confusion, and engin-

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eer Barry Ainsworth has been working on an LP for Ian Matthews Southern Comfort for MCA, and they are considered to be very good. Junco Partners have also been working on tracks, and the Troggs are going to begin recording very soon. The first session in De Lane Lea's new studio in Dean Street will be with J. J. Jackson during the second week of December, when he will be cutting tracks for an LP.

An uproarious session was reported from the *Marquee* studios as Peter Cook and William Rushton and Co. set about demolishing the studio recording Private Eye's Christmas "message to the nation". On a more serious note, a Japanese group named Samurai have been recording a single for European release which was produced by Pierre Tubbs, and Mischief have been doing some film music. The Rocking Berries and Sleepy have both been recording album tracks for American release. Some of the advertising jingles done at the studio which are now being shown on the box include Manikin cigars, Cinzano Bianco, Dreamland Electric Blankets, and Heinz Foods. In order that artists may be able to use an engineer whom they feel suits their music best, two more engineers, Tony O'Leary and Ronnie Kneller (both formerly with Pye) have joined Gery Collins on the engineer-



*Tape decks at Trident's studios off Wardour Street*

ing staff.

IBC have continued to have visits from artists mentioned last month as working on albums. John Hendry has still been working with the Jon Hiseman Colosseum on an LP of original and old material aimed at the American market. Deep Purple are still doing their own album, which Andy Knight, who is the engineer on it, believes will be finished in January, as well as producing for Ashton, Gardner and Dyke. John Pantry has been engineering some tracks for Juicy Lucy, and a single may result. Keith Potger and The New Seekers had booked a lot of time for early 1970, and the Peddlers were completing their album with Mike Claydon engineering.

Barry Ryan had been in producing a single for Bill

Anders, and the Magic Lanterns had Steve Rowlands producing their new single. Robin Gibb was also a regular visitor, recording two demos, one for the Eurovision Song Contest, and one for his next single. The Rocking Berries were doing some tracks which could be for a new album, and Damon Lyon Shaw was engineering some of the tracks for the Gun's new LP.

A group by the name of Eureka Stockade have been recording for Decca, while singer Hayden Woods was recording a single for NEMS. A group with a line-up described as being like Blood Sweat and Tears, called Black Widow, have also been doing a lot of work in the studio. Gary Player, the golfer, has been singing on an album

produced by Barry Mason, and in the same vein Jackie Stewart, the racing driver, has been doing a 'chat' record. Andy Knight also told us that their new 16-track machine should be installed soon.

Within the same group of companies that own IBC Studios, a new record label called UPC has been started under the guiding hand of Eddie Tre-vett. The new label, although completely independent from IBC, will work fairly closely with it, as IBC's studio manager Mike Claydon and engineer John Pantry are both on UPC's board of directors. It will be extremely selective with the material it releases, Eddie's motto being "quality not quantity." However, every release will be backed with full promotion, as Eddie's aim is to get all his artists the best coverage possible, and to prove his point he told us that he had obtained five TV spots for the first single—which hadn't even been recorded at that stage.

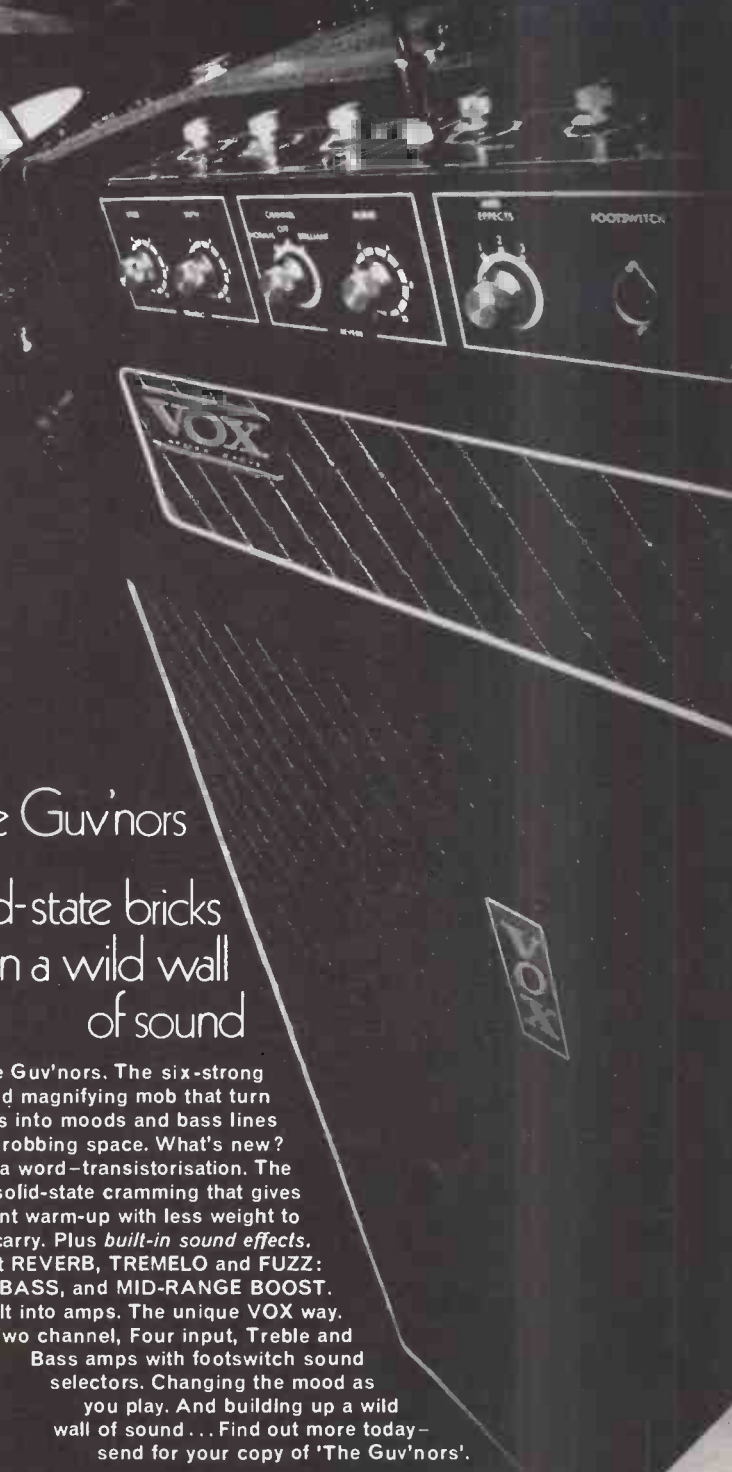
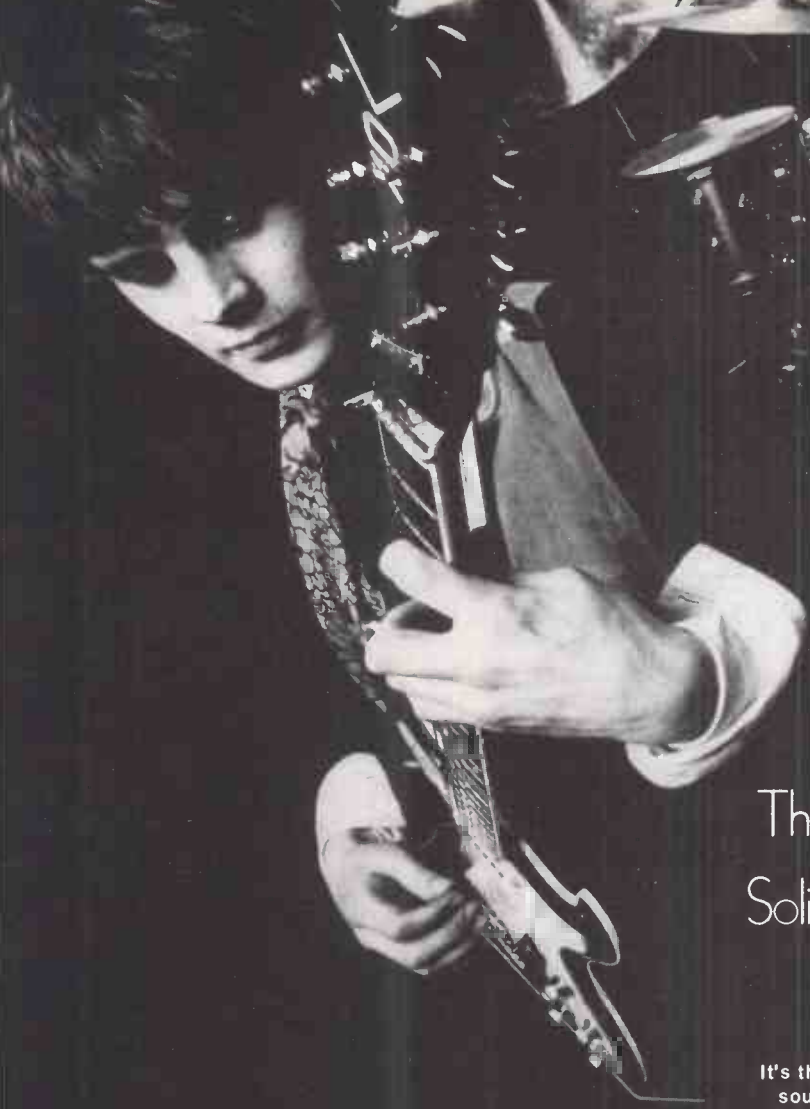
Eddie, who has been a producer for a good many years, also told us of a new scheme that he and Mike Claydon had chewed over and were now putting into operation. They believe that many groups making their first demo, and who do not understand the intricacies of the studio, waste a lot of time and money on an inferior

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product by relying too heavily on the engineer.

Eddie's plan is to have himself as a sort of resident producer at IBC, producing these groups on a fee basis, so that for their money they would at least have a finished professional disc relatively cheaply. Eddie also stressed that he didn't mind if the group didn't want to record at IBC—he would go anywhere. For further information contact him, c/o IBC Studios, 35 Portland Place, London W1 N3 AG.

"Excellent sounds in a clean, comfortable and friendly environment" is the aim of managing director George Pastell for his **Recorded Sound Studios** in London's West End, and a further step in this direction was taken during December when he inaugurated the studio's new reduction room.

Equipment already in operation at Recorded Sound includes a 20-channel eight-track mixer, custom built by Rupert Neve, a 3M eight-track recorder, a Scully four-track, a Studer mono and a Studer stereo, a custom monitoring system built by Lockwood and two stereo and two mono EMT echo plates.

The reduction room itself, the construction of which was supervised by Chief Electronics Engineer David Hawkins, is almost an exact replica of the main control room. The desk, also designed by Rupert Neve, can handle a comprehensive range of mixes, together with eight-to-eight copies—a facility offered by only one other studio in this country.

The studio itself has a capacity of up to 35 musi-



*Recorded Sound's new reduction console designed by Rupert Neve.*

cians, while there is a separate vocal booth which can accommodate either solo or group performers.

Additional facilities available to customers include constant ventilation, a refreshment service and a range of lighting effects to contribute towards an effective atmosphere.

During the month Recorded Sound were very busy doing work for CBS and Blue Horizon artists. For Blue Horizon, Christine Perfect was in to record a new single, as were her old group, Chicken Shack. The CBS artists included two groups, Magnet and Simple Life, both regular visitors. In a different direction, the studio was also recording orchestral records for the USA with Westminster Symphonic Productions.

Stockport's **Strawberry** studios have been doing some recording for John Peel's Dandelion label with a group named Stackwaddi, who have done five tracks, with Peter Tattersall engineering. The session went on into the early morning, and everybody seemed happy with the results.

The Drifters from America have been in laying down their next single in an all day session, and the number is an unusually complicated soul offering. Also recording a single were a group Garden Odyssey. Strawberry's mobile recording unit have paid a visit to a German Bierkeller in Manchester to record the band that plays there, and another visit is planned to record the people singing along. The two are going to be put together for an LP which should be finished in January. A fair number of demos have been made for music publishers Francis, Day and Hunter, while the Sid Lawrence Orchestra who did their Glenn Miller album at Strawberry, have booked more time in January to start work on their next one.

When we spoke to Tom Parker, musical director of **Orange** studios, he was just recovering from "the weird, way out jazz" that Johnny Hawksworth was laying down with "sort-of home-made instruments" for the soundtrack of the television programme "Tomorrow's

World". Rosko was also in producing four numbers for Bones, out of which a single will be chosen. The LP by Influence on the Orange label is also now completed. The new eight-track machine that the studio has been waiting for has now arrived and is being checked over by the manufacturers. It is hoped that it will be installed and operational towards the end of January.

Mike Cooper of Pan told us that a great deal of time had been used at the studio recently recording "good commercial LPs." He was very enthusiastic about a new Barbara Ruskin single *A Little Of This*, which he has just produced, and which he reckons could be the one to take her into the charts. Mike also produced the latest LP for folk artist Mary-Anne Patterson, and has been engineering part of Peter Gordino's new album, as well as a new single for Black Velvet.

The **Eamonn Andrews Studios** in Dublin have been very busy lately recording local bands and groups for the home market and overseas. Among those recent visitors were Skid Row, Times, Dreams, Taxi, Bye Laws and Dickie Rock and the Miami. The Trixons, who are frequent popular visitors to this country, and who have recently returned from a successful American tour, were recording a stereo single for the US market entitled *Just Another Song* to be released on the Dot label.

The Tremeloes were due in to the studio to record a Christmas show for Radio Telefis Eireann.

At **Trend** studios, which will shortly be the first in Ireland to have a Scully eight-track, John D'Ardis told us of a multi-artist album they had recently recorded for Pye called *Johnny Is Dead And The Kids Know It*, featuring Taxi, Bye Laws, Purple Pussycat, Pan's Pipers, Some People and the First Edition. A ballad album just finished by the studio was entitled *Live From The Hitching Post*. Trend also record for an Irish TV pop show entitled "Like Now".

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**P**HIL Spector is alive and well and living on Sunset Boulevard in his beloved Los Angeles. He's producing records again, having come out of retirement because of a deep-rooted sense of frustration felt every time he switched on his radio and heard a series of totally unimaginative sounds pouring out.

Anyone doubting that his own imagination could survive such a long spell of inactivity should hear, for example, the Checkmates Ltd. single *Proud Mary* or their album *Love Is All I Have To Give*.

Anyone doubting that his reputation could survive those years of being busy doin' nothin' should tune into the comparatively new Official Appreciation Society For Phil Spector and His Artists—a thriving society with Dusty Springfield, Jonathan King, Emperor Rosko among the honorary (and gratified) members.

The Spector Sound. A sound that brought to the singles market all the care and mammoth production ideas that had previously been regarded as only worth while for the more ambitious albums. Phil Spector, the hunch-shouldered young genius who was both hermit and extrovert, really showed the way with his recordings for the Ronettes, the Crystals, the Righteous Brothers and their blue-eyed soul, and the lesser-rated but equally commanding Darlene Love.

Spector, one-time singer with the Teddi-Bears, stamped his pop productions with loving enthusiasm—and with a to-hell-with-the-expense sense of the grandiose.

Yes, he married Veronica—Ronnie of the Ronettes. They front Phil Spector Productions and linked the output with the A and M label of Herb Alpert and Jerry Moss. And no, Phil doesn't *have* to work, because his earlier success enabled him to stash away a fortune. But a guy like Phil, despite the sheer physical strain he felt for so much of his early time at the top, can't be kept down.

Remember those early records? The incredible atmosphere he built by simply



## THE MUSICAL GUTS BEHIND SPECTOR

abandoning the old ideas. If he wanted five drummers, then he'd use five. If five pianos would help, then ostentatious or no, he'd go out and find five. That droning bass sound—on one session he used ten musicians to build that simple bass figure.

He did make one break in his retirement—and that was for Ike and Tina Turner's memorable *River Deep, Mountain High*, a swirling spasm of sound that enjoyed greater success in Britain than in America. Trouble in the States was a question of definition. The R and B stations reckoned it was pop, and the pop stations reckoned it was rhythm and blues—and never did the twain get together to really plug the product.

When I first met Phil Spector, a garish figure for the time and the object of curious

eyes as we chatted in a London hostelry, he talked of his obsession with the phonies of the pop business. He had found success by using his own judgment and ideas, but he was being copied by a hundred other producers. He shrugged those narrow, inverted shoulders and said: "Maybe it is part of being in this business."

"But pop should be more an intuitive art form than just hard business. When rock and roll started happening, having really evolved from free-thinking groups of musicians, big business saw it as something that could make money. So it moved in. It all became planned and plotted. Guys were picked up and more or less forced into becoming teenage idols."

"Really that's when the satisfaction went out of it for

me. I just have to do things that I feel, deep inside, and I like the money that comes from it working out successfully, but I think the bank balance is just a bonus."

Now we've seen that the Spector Sound was originally planned purely for singles. In those days, albums just weren't so important and Spector got quite jumpy at the commercial values that decreed that a 12-track album should be merely a couple of good singles and a ten-strong selection of rubbish.

But when one hears that Checkmates Ltd. album, one can instantly realise that his new approach is to treat an album as a complete entity. One side is more than 20 minutes of *The Hair Anthology* suite, a super-treatment of songs from the record-breaking show. As ever, he has



thrown in just about everything but the kitchen sink. He has also unerringly hit upon a future international-appeal voice—that of Sonny Charles, who gets the sort of instrumental setting that most top stars would love to have.

The other side is more the old-style Spector. A series of individual treatments with all that lavish backing sound going strong all the way.

Phil has explained just how he goes to work in the studio. He invariably starts with the rhythm track. With him, this could mean 25 musicians, all on rhythm, and they just work and work while Phil experiments with a battery of microphones, always paying special attention to the bass figures.

He grins and bears the tendency towards eight and even 16-track recordings. "I've always felt that it's best to go for one track, then build it bit by bit. Okay, so you get time-saving from 16-track, and I have tried it, but I don't go for the argument that it's good to have a crystal clear recording.

"People used to know me,

my work, from the sort of muzziness there was in the background. To me, that adds up to musical guts. There's gotta be guts in music. Make it too sharp and you lose out. You can call it cloudy, if you like, but I just call it the guts of the music."

Let's accept that Spector is a genius. Let's find any other reasons why a man comes out of the crowd and becomes a genius. Imagination, yes . . . but equally important is finding the right people to work with. No-one can keep up the pressure entirely on his own. Songs like *Da Doo Ron Ron*, *Be My Baby* and so on came because of a writing arrangement between Phil and Jeff Barry and Ellis Greenwich.

There were, again, gaps in their relationship, but they later turned out *River Deep*. In other words, Phil took the whole thing from the first notes to the final production, but organised it with people who thought along similar lines. And nowadays he writes a lot with Toni Wine and Irwin Levine. Again, kindred souls about sums up the

teamwork. That way Phil doesn't get side-tracked. He has a built-in defence mechanism against the people who try to plug him with songs . . . "definitely make the number one slot, Phil", they say. They could be right, but Phil isn't interested unless he's in there right from the start.

## New dimension

On that Checkmates Ltd. album he worked with an arranger named Dee Barton. An unlikely liaison in a sense, because Dee had previously done some of his best work for the Stan Kenton Orchestra. Kenton brought a new dimension to the big-band world, as Phil had done for pop—so maybe it wasn't such a strange partnership after all. But most important of all to Phil was the fact that he could really get through to Dee—Dee was instantly receptive. And he attended all the sessions, leaving Phil free to handle the actual production chores.

Phil's own tastes in music are hard to define. He's all for the coloured groups . . .

can't understand how it is that so many of them lost the way while the white "commercial" teams suddenly grasped hold of the business. Maybe he's strongest on Gospel, because of the guts and sincerity of the form. Certainly he's strongest of all on basic honesty.

It seems hard to believe that Spector did have so long out of record production.

He's a strange character, in that, despite his own high position in the history of popular music, he can cut himself off and not even bother to listen to other people's work. Partly this is because he hates the idea of being positively influenced by anything else—but partly because he just thinks that there is too much insincerity and dishonesty in the outpourings during his own years in the "wilderness".

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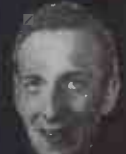
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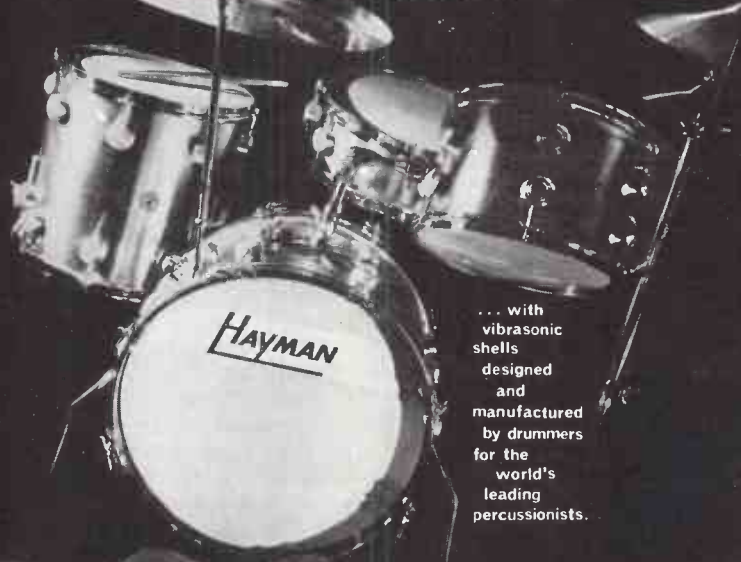
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# INSTRUMENTAL NEWS

## New Lowreys from Selmer

Selmer have announced that three new Lowrey organs will be available in this country early in 1970 — the Tempest TS88RK, the Holiday TL01-RK and the Satellite. The "K" range of organs now has built-in reverberating rhythm.

The new Tempest and Holiday organs will also have a built-in cassette tape unit, which is primarily intended for use with a series of cassette tutors produced by Lowrey, and takes a beginner from initial stages right through to a full command of the organ. This unit can also be used for playing conventional cassettes.

The third new organ, the Satellite, has been produced for the economy market, and features the use of solid state integrated circuits.

Selmer have also announced the availability of their ARI rhythm unit which enables owners of existing Lowrey units to add automatic reverberating rhythm.

## Deep Purple play Marshall

Deep Purple gave a special performance before an audience of 300 group members from all over the country at Snow Hill, Birmingham, on November 24th, to demonstrate Marshall amps.

As well as using Marshall amps on all instruments, the group also used a prototype

of the new Marshall PA system which should be on general sale in January. It consists of an eight-channel mixer unit which has separate volume, treble, middle and bass control over all eight channels, with an echo unit, and this is all fed into an additional pre-amp unit which gives extra volume, treble, middle and bass control over all channels. Each channel can be adjusted separately. This was all put through four 100 watt Marshall amps, two with two 12 in. speakers with horns, and two with two 15 in. speakers with horns.

## Lightfoot on Reprise

The latest signing by Reprise Records is Canadian folk-singer/song-writer Gordon Lightfoot who has an enormous following in both Canada and the States, and his songs, which include *Early Morning Rain*, *That's What You Get For Loving Me* and *Ribbon Of Darkness*, have been recorded by many of the best artists on the folk and country scene. Other recent signings by Reprise have been The Small Faces, Fleetwood Mac and Family.

Orders for over £5,000-worth of equipment were received by Carlsbro Sound Equipment at the recent trade fair held at Dawsons in Warrington. The show was opened by drummer Joe Morello.

## Maximum Sound reopens



Dave Hadfield's Maximum Sound Studio in the Old Kent Road reopened on the 15th December, after it was completely rebuilt by members of the staff. The decor and amenities are very modern and plush, and the studio equipment is very impressive.

Dave, who in the past has recorded Manfred Mann, Amen Corner, Clouds, and some of the Stones' demos, has a great deal of work on his books, including a solo LP by John Mark, guitarist

with Mayall, for America (which Dave is producing), a blues LP with Earl Dickson, and Manfred Mann Chapter Three's new album for the Vertigo label.

Dave is also running the Revolution Record Label in partnership with John Harper, which has to-date released two LPs and a single, as well as doing a lot of foreign business in lease-tapes. Dave said the whole thing was going surprisingly well, and that they were starting to break even after only four months.

## Led Zeppelin success story

British group Led Zeppelin have had their dollar earning capacity officially recognised by the government. At London's Savoy Hotel on December 11th Mrs. Gwyneth Dunwoody MP, Parliamentary Secretary to the Board of Trade, presented them with two Platinum discs and one Gold disc for five million dollars' worth of record sales in the USA over

the past year, for their two albums *Led Zeppelin* and *Led Zeppelin II*.

Their success on both sides of the Atlantic has been quite phenomenal, with their first album staying at No. 31 in the American charts after 44 weeks. Their second is right at the top both here and in the States. Not at all bad for a group that was formed only a little over a year ago.



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## Chicago hit big

Chicago, who have now dropped the suffix "Transit Authority" from their name, gave a smash performance at the Albert Hall during the month, when their reception rivalled that even of the much-vaunted Delaney and Bonnie. Jim Pankow, Chicago's trombonist and brass arranger, talked to us about his arranging technique, and this will form the basis of an exclusive article in next month's *Beat Instrumental*.

## Area Code 615

Something of a breakthrough in country music has been achieved on a new Polydor album, *Area Code 615*, which, to the uninitiated, is both the local telephone code for Nashville and the collective name of a group of local instrumental luminaries well known on the session scene. Featuring such artists as Charlie McCoy, Weldon Myrick and Bobby Thompson, the album was recorded at Cinderella studios, and has a really varied selection of material and sounds. Of particular note on this recording is a brilliantly executed steel guitar version of *Why Ask Why?* and a five-string banjo rendition of *Classical Gas*. Other tracks include *Hey Jude*, *I've Been Loving You Too Long* and *Lady Madonna*.

## Lennon back on stage

Peace for Christmas was the message of the UNICEF concert at London's Lyceum on December 15th, organised by Roger St. Pierre and Don Lawson, with all the artists appearing free of charge on behalf of the charity. Above all it marked the return of John Lennon to the British stage after a three-year break, and as a bonus playing with the Plastic Ono Band was George Harrison, along with Billy Preston, Klaus Voorman, Andy White, Eric Clapton, and of course Yoko, presenting a similar line-up to that which had played the Toronto concert.

Other artists on the bill were Desmond Dekker, Pioneers, Hot Chocolate Band, Arrival, Black Velvet, Ram John Holder and the Rascals.

The whole scene was recorded and filmed for John and Yoko, and it is hoped that an LP like the one recorded in Toronto may result.

## New Orange stereo amplifier

Orange are now building a special stereo amplifier for Hardin and York, with an output of 150 watts per channel. Designed by Eddie Hardin, the new amplifier has sliding scale characteristics and is said to virtually eliminate distortion. Although the initial model will cost around £500 to produce, it is hoped that subsequent production models of the Hardin Orange will be substantially cheaper.

## Condenser microphone

A new condenser microphone available in this country from Jagor Interelectric, the Pearl DC 63, is fitted with continuously variable con-



trols on the casing to give 44 different directional patterns.

The microphone, which uses FET technology, is said to be suitable for all recording and broadcasting use, weighs only 6½ oz., and measures 5¼ long by 1¼ in. diameter.

## Penny Farthing sign Dutch group



Shocking Blue, the first Continental group to be signed to the Penny Farthing label, have reached the top of the charts in Holland and Belgium with their recording of *Venus*, and there are hopes of a similar success story in this country.

Featuring lead singer Mariska Veres, the daughter of gypsy violinist and orchestra leader Lajos Veres, the group also comprises Robby van Leuwen, lead guitar, Klassje van der Wall, bass guitar, and Cornelis van der Beek, drums. Shocking Blue are the second Dutch group to have material placed through Larry Page's publishing company, Page Full of Hits.

# BALDWIN

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BALDWIN

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NOT so long ago, one could be forgiven for thinking that Savoy Brown qualified for some sort of all-time bad luck record. They'd been playing blues — real blues — for far longer than many of the blues bands that suddenly found themselves at the centre of the new craze. Yet they missed out on success themselves despite good records and thoroughly exciting live performances. Personnel changes were frequent in the various Savoy Browns, with founder Kim Simmonds the only constant figure. Then vocalist Chris Youlden joined and the group became a much more stable entity, with Lonesome Dave Peverett on second guitar to Kim and vocals — including a side of *Blue Matter* where he deputised admirably for Youlden, Tony Stevens on bass and Roger Earl on drums, with frequent appearances by Bob Hall on piano.

And now they've reached the status they've deserved for



# SAVOY BROWN

so long. But as has so often been the case, it took an American tour to shake English audiences into realising how good the band were. They went to the States in January of last year and were a brilliant success; they went back during the summer and consolidated their initial victories, and in at least one city — Detroit — they are the biggest draw of all the groups.

Their music has changed. At one time, it was simply blues played as purely as possible. Nowadays, there's more than a trace of good old rock. Still very much based in the blues, mind you, but a good deal tougher than previously. When I recently spoke to Kim Simmonds in a Soho pub he agreed that there'd been changes.

"I think the latest album, *A Step Further*, surprised a lot of people in that it was much heavier than anything we've done before. It was a big advance, but it's still

coloured music. There's not really anybody else who's doing the same thing as us; I know I could never do anything which I didn't consider ... well, heavy."

The group have also developed a stage act, something which they were unable to do before America. "When you're playing blues clubs, which was practically all we did, it's like all the people there are friends. You know them, they come up and talk to you afterwards, and you're just one of them so you can't really put on an act as such. In America we knew we'd have to try harder, and playing bigger places on a proper stage, the act just developed." Part of the act includes the unsavoury-looking Youlden dressed up as an English swell with topper and tails and a lot of cool.

One of the disadvantages to becoming so popular is that the group have had practically no time off for a year. "The

strain is beginning to tell," said Kim. "After you've been spending so much time living on top of each other—either going to or from a gig or else playing it—everyone's nerves start to get frayed. You have to be diplomatic in everything you say. One wrong word and there's a tense scene."

Luckily, the group get on well together, so there's little likelihood of splitting, said Kim. "But we do need a rest. It looks as if we may be forced to have one, as Tony's doctor has told him to take a week off work. Nervous exhaustion."

Another disadvantage of being on the go non-stop is that there's no time to rehearse and get new numbers together. "If we get a day off, it's usually just the one, and very rare at that, so you just want to get off home and listen to records and relax. Maybe I or Chris will get together and play new songs to each other, but we can't get

the whole group together to learn them with so little time."

Chris and Kim do all the writing for the group, something which gives them the edge over groups who rely on American material; but more songs are desperately needed for the new album. Kim is just hoping that there'll be enough time to do everything as well as they can.

He's certainly very pleased with the results of their last sessions at Decca's West Hampstead studios, which appeared as *A Step Further*, currently high in the American album charts. "I don't know exactly how we did it, but some of the sounds we got were amazing. I was knocked out with it." And so, apparently, are a rapidly growing number of British fans. Meanwhile, we're about to lose Savoy Brown to America yet again—in January when they do another tour.

# your queries answered

## Sitars

Dear Gary,

Could you please advise me as to where I could buy a sitar, new or secondhand, and the probable price, together with a tutor.

STEVE WEEKIN,  
Norwich.

● The best place to get a sitar is from Indiacraft, Marble Arch, 533 Oxford Street, London, W.1. Tel. 01-629 2003. Their prices range from £35 to £125, but you cannot order by post as the sitar is a very delicate instrument, and might get damaged. You might pick up a second-hand one in the Charing Cross Road area of London, where it should also be possible to get a tutor.

## Fuzz v wah

Dear Gary,

Would you please advise me as to the difference in sound between a fuzz-wah pedal compared with separate fuzz and wah-wah units used simultaneously. I have a Vox Tone Bender Mark 3, and have not yet bought a wah-wah pedal.

KEITH RUDRUM,  
Eastbourne.

● With the fuzz-wah pedal you have the advantage of two effects on one pedal, but you cannot use the fuzz and wah at the same time. However your Tone Bender is a fuzz box in itself, and you should get a better fuzz on it than you would get from a fuzz-wah pedal, so it would be

better for you to just buy a wah-wah pedal. If you have any difficulty get in touch with Vox Sound Equipment Ltd., Vox Works, West Street, Erith, Kent.

## Phasing

Dear Gary,

Could you please tell me if it is possible to reproduce phasing on stage, and if so, how?

JACKIE WOOD,  
Scotland.

● This effect is virtually impossible to reproduce on stage, as one would need a mini-computer to do it. It is achieved in the studio by manipulation of the tape across the tape head. If you would like more technical information on this subject we suggest you write to Jennings Electronic Industries Ltd., 117-119 Dartford Road, Dartford, Kent.

## Machine heads

Dear Gary,

Could you please tell me where I could get a set of machine heads for an EKO Texan guitar.

SANDY McCURDY,  
Gourock.

● These guitars are a discontinued line, so getting spare parts may be difficult. We suggest you take your instrument to one of the large dealers in Glasgow (McCormacks or Biggars) and see if they can help you.

## Laney amps

Dear Gary,

I'm thinking of buying a Laney 60 Bass Amp, but I don't know much about them. What can you tell me about them?

MIKE HEAVISIDE'  
Bishop Auckland.

● Laney amplifiers are very popular overseas, but are not as yet well known in this country. Your nearest stockist in Sunderland is Saville Bros., but if you require any further information, write to the main dealers, Boosey & Hawkes (Sales) Ltd., Edgware, Middlesex.

## Grateful Dead

Dear Gary,

Could you please tell me where I can get some photographs of the Grateful Dead, and is there a Grateful Dead fan club that I could join? Also what is the name of their latest album?

P. J. GOULD,  
Thorpe-le-Soken, Essex.

● For photographs write to Warner Reprise Records, 69 New Oxford Street, London, W.C.1. We can find no record of any British fan club, so we suggest you write to Warner Reprise Records, 4000 Warner Boulevard, Burbank, California, USA, who will put you in touch with the American fan club. The name of the Dead's latest LP is AOXOMOXOA, Warner Bros. WS 1790.

## NEXT MONTH'S ISSUE

Apart from instruments themselves, the most important item of equipment in any modern group is amplification—whether it is for instrument or public address use. Next month's Beat Instrumental and International Recording Studio will contain an exhaustive survey and buyer's guide to almost every type of amplification equipment available in this country. Included in this review will be prices and details of some technical specifications, together with a brief description of performance characteristics.

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# SONG- WRITER'S COLUMN

Every songwriter, unless, of course, he is already an established writer, has the problem of how to go about selling his songs.

The old-fashioned approach was to write a single note melody line on a manuscript with the chords underneath i.e. F, C Minor, B flat etc. Then one would get the manuscript copied or, alternatively, one would write out several copies of it. Finally, if there was a lyric, it would be added underneath the melody line.

It's not surprising that British hits were very few and far between when this system was in vogue because the most important thing about a song is the feeling and manner in which it can be sung. There are so many examples these days that it hardly needs explaining, but perhaps the most perfect example right now is the way the Beatles handled *Eleanor Rigby* compared with the record by Aretha Franklin. Totally different concepts but the same words and basically the same melody based on the one song idea.

The modern system of taking round a demonstration disc is, of course, a much better way of selling your material, but it IS much more expensive. This is why it is so refreshing to see studios offering special rates for demonstration disc sessions. Personally, I hope that every studio will introduce a special demo rate.

One of the great problems about selling songs, though, is that one must have a bit of stickability. Very few of the hit writers of today were greeted with open arms by artists and recording managers when they first appeared and so many hit songs have been tossed around from recording manager to artist and back again before, finally, somebody decided that the number was worth recording.

But although the going may be tough, the rewards are becoming greater every year. The efforts of the Performing Rights Society, coupled with the fact that British records are now appreciated on a world-wide basis, does mean that the successful songwriter can enjoy just as many Rolls-Royces and country houses as the top stars.



# STATUS QUO

WITH more and more groups jumping on the "heavy" bandwagon, it comes as a surprise to hear of one which is attempting to reverse the trend and find a "happy medium".

The group in this case is Status Quo, who, after a hit with *Pictures Of Matchstick Men* and moderate success with *Ice In The Sun*—both heavy numbers—reverted to a sort of ballad kick with *Are You Growing Tired Of My Love?* That this did not take off did not worry Status Quo, however, for their next offering was the Everlys' *Price Of Love*. Surprisingly, despite the excellent quality of this latest recording, the old-new sound doesn't seem to have made it, but at least the group now feel they are heading in the right direction.

Says Mike Rossi, lead guitar and lead vocals: "We're basically heavy, of course, but we've been trying to find something to slow it down. We always used to feature *Price Of Love* on live performances, and people were always asking why we didn't record it. Although we changed the style for *Are You*, it was really only after we had recorded it that we added the strings and brass to try and make it a little bit more commercial—after all, we needed a hit.

"But it used to drop when we did it on stage, as it's such a complete contrast to the rest of our programme. The piano backing had to be taped as we could never find good enough pianos for gigs.

The trouble with this was that we'd come across different voltages and it would sound out of tune with us."

Rick Parfitt, rhythm guitar and the other half of the vocal duo side of Status Quo, told us they weren't very happy with their first LP, but their next, *Spare Parts*, he said, was more representative of their ideas with most of their original numbers on it.

"On our next album we want everything to sound different, and to form a sort of logical progression so that the listener's interest is sustained. Not that we intend to have anything like one side being all one track—that way I think people get bored anyway."

The boys regret that their last album may have done irreparable damage to the public's idea of what they're trying to say. As Mike says: "We started it at about the same time as *Ice In The Sun* was out, and we finished it just before *Price*, by which time our whole style had changed."

However, for Mike and Rick and the rest of Status Quo—Alan Lancaster, bass guitar, Roy Lyons, organ and John Coughlan, drums—they still have a chance to promote their "new" image. Not only are they changing record labels, but they are also changing their management, and with tours lined up for Germany, Sweden and South America, things can't be so bad after all!

# Stefan Grossman

STEFAN Grossman was recently in England for a brief tour of folk clubs and colleges, and talked to us about the directions of his career.

Stefan is originally from New York, and first started to take longer strides in developing his guitar technique when the master musician, the Reverend Gary Davis, began to show him how to play.

"I played four times a week for eight hours," Stefan recalled. "That was when I was 15 years old — I'm 24 now. Reverend Davis taught Blind Boy Fuller and he can really play everything. I would take him to his concerts when he appeared in New York. At that time, I was playing the guitar all the time. I would get up in the morning and be playing even before I got to the bathroom."

## Education

Stefan Grossman also listened to the old-time blues singers who were being rediscovered. He learned many songs from Mississippi John Hurt, Skip James and Son House. And in the meantime he took his guitar to parties and small folk clubs.

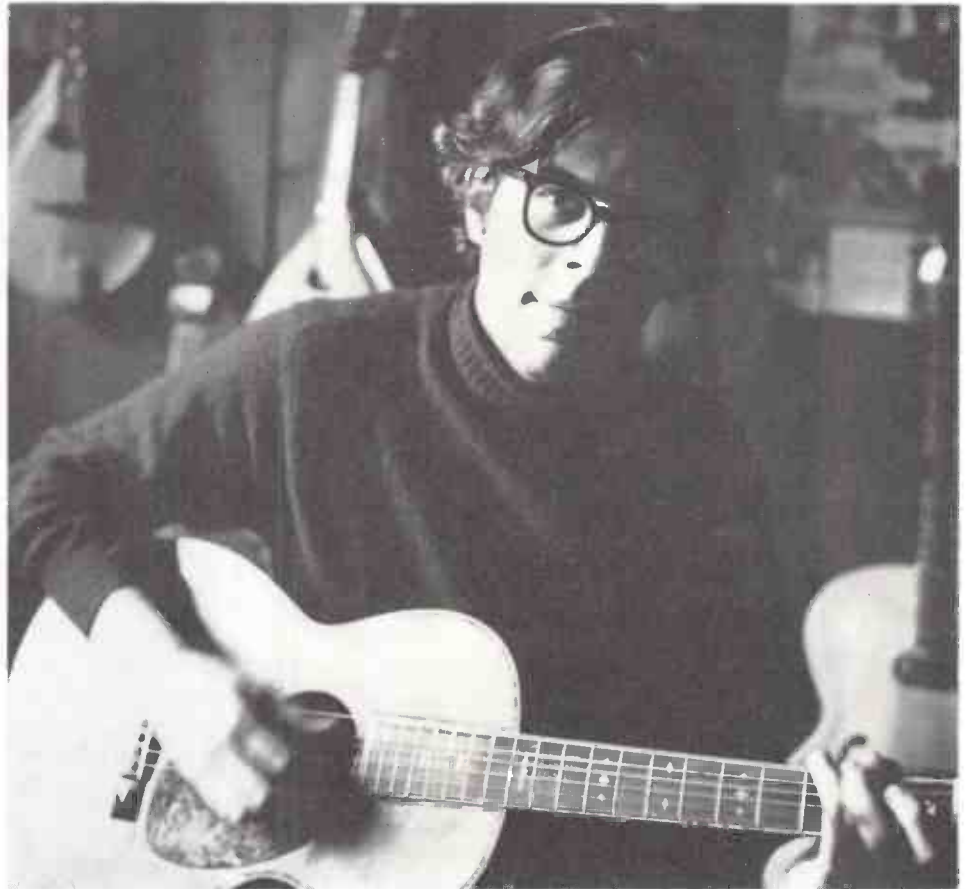
"I was 'Kid Future' in the blues mafia," he said. "There was Blind Joe Death and Backward Sam Furk and I was with another guitarist named Steve Katz. He was 'Kid Past'.

"I waded through the different styles of the blues, and put them into a series of books." Stefan devised a method of tabulation, and the idea is that anyone who has heard the recordings of the original bluesmen, once he has understood the system of tabulation, can learn to play the tunes fairly easily. The latest of Stefan's manuals is concerned purely with the styles of Mississippi.

When he left America a few years ago, Stefan said he felt that his playing was in danger of becoming stagnant. His music started to change, however, and he applied the techniques he had learnt in a more personal form.

"As soon as I got over here, I got into my own scene," he said. "The Northumberland clubs were excellent training ground and I learned how to talk to and entertain an audience.

"I went on to Copenhagen, Majorca and Ibiza. In Ibiza, I didn't talk to anyone for eight days and I wrote eight



songs. From there I went to Rome, where I met my wife."

Stefan now lives in Rome and returns to America only to record or sell a manuscript for a book.

He feels his compositions now are influenced by jazz and classics as well as blues.

## Recording work

On record, he works with other musicians and aims at producing material which will take repeated listening, usually not suited for club entertainment. For an Atlantic album, he joined forces with Danny Kaub, a guitarist associated with the Blues Project, Art Konig, bassist with Ars Nova, Joe Hunt, a drummer who has worked with Stan Getz, and Don Brooks, harmonica player.

His latest recordings, however, are

solo instrumentals and have been made in the style of his club appearances. These will be on the Transatlantic label and may be titled *Yazoo, Bass and Boogie*.

Stefan Grossman uses two Martin guitars. "One is a Single O and one an Orchestra model 45, which was the prototype for the Triple O. This one was made between 1929 and 1933. It's hand-made in the best wood, and I only know of about three in existence," he explained. He found it necessary to have the neck reset, which he explained was a common fault of the early Martins which under the tension of the strings acquired a very high action. For this job, he paid ten dollars in New York.

Stefan also recommends a flat pick designed by John Pearse. It is made from material that will not slip out of the fingers if they get wet.

# L.P. REVIEWS

## DEEP PURPLE IN LIVE CONCERT AT THE ROYAL ALBERT HALL

**Deep Purple**  
The Royal Philharmonic Orchestra  
Conducted by Malcolm Arnold



**DEEP PURPLE & ROYAL PHILHARMONIC ORCH.**  
HARVEST SHVL 767

Deep Purple, steered ably by Jon Lord, have made a considerable contribution to experiments with electric groups playing with (as opposed to being backed by) full concert orchestras. There is a great deal of enthusiasm for pursuing this line of thought from musicians from both sides, and to quote the old adage, "You ain't seen nothing yet". From the musical point of view this is very difficult to assess, and impossible to criticise. It is purely a matter of personal taste, and really up to each individual to judge whether it worked or not. The only thing one can say is: give the record an unbiased listening, and don't pass any hasty judgments.

Side One: First Movement: Moderato-Allegro; Second Movement: Andante, Part One.  
Side Two: Second Movement: Andante, Conclusion; Third Movement: Vivace-Presto.

## SPIRIT OF JOHN MORGAN



**THE SPIRIT OF JOHN MORGAN**  
CARNABY CNLS 6002

It's a pity John Morgan have never realised their full potential on record before, but on this album they come closer than they have ever done previously. The sound is very professional and polished, with some clever arrangements. Especially good is the blending of the vocals with the instrumentation—achieving a sort of vocal wah-wah pedal effect on the number *She's Gone*. The piano and organ work throughout is of a very high standard, and worth a special mention is Meade Lux Lewis's *Honky Tonk Train Blues*, which makes a pleasant contrast to the other numbers. This is a varied and enjoyable LP.

Side One: I want You; Honky Tonk Train Blues; She's Gone; Orphans.  
Side Two: The Yodel; Shout For Joy; Ride On; Yorkshire Blues.

## THE BATTLE OF NORTH WEST SIX



**KEEF HARTLEY BAND**  
DERAM SML 1054

A truly excellent album from Keef Hartley and his band, who have merged together the best of rock and jazz in the most incredible way. There is no pretentiousness, just good, honest, gutsy and soulful music that sounds really alive and enthusiastic. The tracks are varied within themselves, and the brass is exactly as it should be. The whole sound is kept tight, but also allows the instruments to wander to the right extent. There's not a bad track on the record, and Hartley doesn't indulge in long interminable drum solos—he just keeps things solid and moving, and heralds great things to come.

Side One: The Dansette Kid; Hartley Jam For Bread; Don't Give Up; Me And My Woman; Hickory; Don't Be Afraid.  
Side Two: Not Foolish, Not Wise; Waiting Around; Tadpole; Poor Mabel (You're Just Like Me); Believe In You.

## COLD SHOT



**THE JOHNNY OTIS SHOW**  
SONET SNTF 613

Very cool R & B from Johnny Otis, his son Shuggie, and Mighty Mouth Evans. All the songs except two, *C. C. Rider* and *The Signifyin' Monkey*, were written and produced by these three, and the album brings Johnny out of premature retirement to introduce his son to the world. Shuggie is responsible for the bulk of the guitar work on the album, and shows tremendous feeling and talent in his playing. This is *not* a progressive blues record—just the real home-grown, funky, plain and simple stuff. There is some very mean piano laid down, and the whole thing just moves along beautifully.

Side One: *The Signifyin' Monkey*; *Country Girl*; *I Believe I'll Go Back Home*; *High Heel Sneakers*; *Sittin' Here Alone*.  
Side Two: *C. C. Rider*; *You Better Look Out*; *Goin' Back To L.A.*; *Bye Bye Baby (Until We Meet Again)*; *Cold Shot*.

## CREEPY JOHN THOMAS

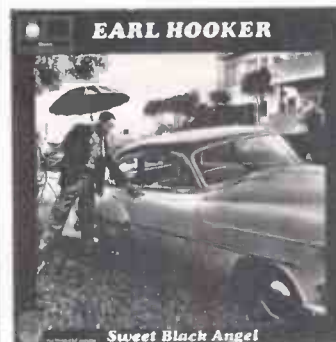


**CREEPY JOHN THOMAS**  
RCA VICTOR SF 8061

An exciting and frantic-in-parts LP, with a great deal of wah-wahing, throbbing, punishing guitar, as well as playing with more finesse. The vocals are very good, and different on each track, but always retaining an individual sound of their own. It's music which never loses its grip, and the drumming helps keep everything together, but it doesn't ever lose its swinging enthusiasm. There are some very good acoustic guitar passages which contrast well with the electric playing. At first listening, the album seems fairly ordinary, but it has a certain something that lifts it well above the average record.

Side One: *Gut Runs Great Stone*; *Do I Figure In Your Life*; *You've Got To Hide*; *One-Way Track Blues*; *Trippin' Like A Dog And Rocking Like A Bitch*; *Ride A Rainbow*.  
Side Two: *Green Eyed Lady*; *Sun And Woman*; *Lay It On Me*; *Bring Back The Love*; *Moon And Eyes Song*.

## SWEET BLACK ANGEL



**EARL HOOKER**  
BLUE HORIZON  
S7-63850

Cool blue guitar work from Earl Hooker on this album, produced and arranged by Ike Turner. Earl is backed mainly by drums, bass, piano, and mouth-organ, but their sound is kept very subdued and they just provide a solid backcloth to the meandering guitar work. There is some nice wah-wah on *Shuffle*, but the sound in general tends to become a bit monotonous, as Earl hardly varies anything but the tempo. The vocals at the end of Side One come as a shock after the previous instrumental-only numbers, but they are very ordinary and flat, and would not be missed if excluded.

Side One: *I Feel Good*; *Drivin' Wheel*; *Shuffle*; *Country And Western*; *Sweet Home Chicago*.  
Side Two: *Sweet Black Angel*; *Boogie Don't Blot*; *Cross Cut Saw*; *Catfish Blues*; *The Mood*; *Funky Blues*.



# BY JOHN FORD

## THE BAND

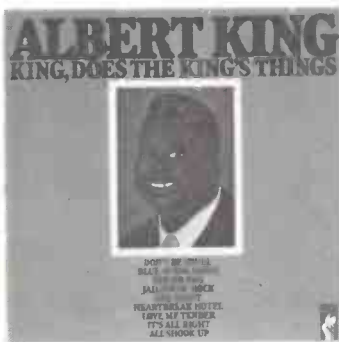


THE BAND  
CAPITOL E-ST 132

Home-made, home-written country sounds from the now famous Band. This album is very well got together and excellently produced, and the sound has a rough edge to it, despite the professionalism, which adds greatly to its appeal. All the songs have an underlying toe - tapping, finger-snapping, sing - along quality, and some of the country yodelling is infectiously happy. Organ and jew's harp are used to great effect on many tracks to provide a jog-along backing, with the mood changing with every number.

Side One: Across The Great Divide; Rag Mama Rag; The Night They Drove Old Dixie Down; When You Awake; Up On Cripple Creek; Whispering Pines.  
Side Two: Jemima Surrender; Rockin' Chair; Look Out, Cleveland; Jawbone; The Unfaithful Servant; King Harvest (Has Surely Come).

## KING DOES THE KING'S THINGS

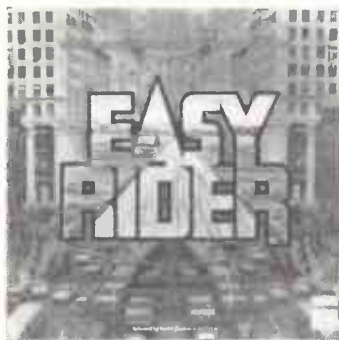


ALBERT KING  
STAX SXATS 1017

"The King of Blues meets the King of Rock." That's what it says on the sleeve. Albert King picks his way through Elvis's songs at terrific pace, playing them like they've never been played before. The arrangements are very good, and the brass backing is sufficiently solid but sometimes tends to sound a bit tinny. The music just doesn't sound heavy enough in many places, and this is emphasised by the weak throw-away vocals, which are rescued to a certain extent by some tight drumming from Al Jackson. Rather disappointing is *Jailhouse Rock*, which could have been so good—but isn't, despite a nice sax solo. A very good album, but it just grazes its potential.

Side One: Hound Dog; That's All Right; All Shook Up; Jailhouse Rock; Heart-break Hotel.  
Side Two: Don't Be Cruel; One Night; Blue Suede Shoes; Love Me Tender.

## EASY RIDER



VARIOUS ARTISTS  
STATESIDE SSL 5018

As the title suggests, these are the songs from the film "Easy Rider", performed by the Byrds, the Electric Prunes, the Fraternity Of Man, the Jimi Hendrix Experience, the Holy Modal Rounders, Roger McGuinn, Steppenwolf and Smith (doing the songs done by The Band in the film). As one might expect the tracks vary from artist to artist—from the electric sound of Hendrix to the soft, country free-wheeling sound of the Byrds. All the numbers are good, with not one anticlimax, and the Holy Modal Rounders' track *If You Want To Be A Bird* is very unusual with weird vocals, as is *Don't Bogart Me*, with its druggy undertones and easy sound.

Side One: The Pusher; Born To Be Wild; The Weight; Wasn't Born To Follow; If You Want To Be A Bird.  
Side Two: Don't Bogart Me; If Six Was Nine; Kyrie Eleison Mardi Gras; It's Alright Ma (I'm Only Bleeding); Ballad Of Easy Rider.

# LETTERS

## Irish groups

Dear Sir,

When are you going to devote some time to the Irish scene. All the big groups give great performances at every gig, but the Irish seem to have been deserted. They badly need a spur to do better things, as at the moment there is no incentive.

Phil Dellat,  
Ballymaney, N. Ireland.

*Ed.—We shall be publishing a feature next month on Taste, one of Ireland's most popular progressive groups.*

## 'White' blues

Dear Sir,

I've taken up arms against you and your so-called "white" blues. It is *not* blues! It is a commercial replica of a type of music that is so culturally-orientated that without a specific cultural background you just can't play it.

White Americans find it hard to get the feel of blues, but some make it, and at least they grow up in the environment that contains the culture to which the blues is eternally tied. One only wishes that the British were as poor as their garb suggests, and the negroes were as well off as their neat looks suggest. So Mayall, Green, Webb, etc., get out of it, and leave the blues to those who understand it! I am white and British by birth, but I cannot stomach the fact that you

seem to rate the British whities above their negro counterparts.

R. Mancor,  
Cape Town, S. Africa.

## Studio trouble

Dear Sir,

Reading "Studio hang-ups" (Letters, last month), I was struck by the similarity of incidents which happened to us when, as a semi-professional band without much money, we booked a session at an independent studio.

When we had completed 11 hours' recording, we left feeling fairly happy with the results (even though the equipment was inferior to what we had been led to expect) only to have to wait six weeks and send two letters before the tapes eventually arrived.

Our lead guitarist left, and was replaced by another who had also arranged to use the same studio. He felt he was getting a very weak sound on the playbacks, but when he commented on this he was told it was *his* equipment that was at fault and not the studio's, although previous experience has told him to the contrary.

This studio actually used the names of top groups to publicise itself. These groups may very well have recorded there, but it is no indication of the treatment received by lesser known groups.

B. James,  
London, W.1.

Lawrence



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IT'S not been a completely consistent scene as far as the Tremeloes are concerned, not in terms of chart success. They have their flops as well as their Top Tens. But it's very much to their credit that they always fight back and triumph again, unlike many groups who just crack up after a failure or two.

What makes the Trens tick? Well, I talked mainly to Mike Smith, who has been their producer from the start, right from the days when they were known as Brian Poole and the Tremeloes and Messrs. Rick, Alan, Dave and Len were essentially cast in the role of "supporting musicians".

In some ways, Mike really doesn't *know* what makes them tick. As he says: "It's been proved that they have a very big fan following. But every so often when we come out with a record, for some inexplicable reason, all those fans say they don't want to know about it. It's amazing really. Nobody can understand what goes wrong. But before anybody can get really worried, the boys come out with another record and, sure enough, there it is in the charts again."

Mike regards the boys as being among the elder statesmen of pop. Which is fair enough. They appeared before the Beatles, for a start. And one can think only of the Hollies, Dave Clark and Cliff Richard who can still be said to be around in anything like a big way.

Said Mike: "When the split with Brian Poole came, there's a tendency to think that the Trens actually went straight into a hit-making scene. But in fact a Simon and Garfunkel single flopped while they were still with Decca and even the switch to CBS didn't do anything because their *Good Day Sunshine*, a Beatle song, failed to make it.

"But I had this feeling that the talent was there. It just needed the right song. Well, I certainly didn't think that *Here Comes My Baby* was the right song, but in the end I was persuaded by Len and Alan. We did that one in Regent 'B' in Denmark Street.



## Trens don't need hits to stay successful

Now it's at CBS or in Paris. But the happy sort of song went on for a while, and the most surprising was *Silence Is Golden*, which had already been the 'B' side of a hit record — *Rag Doll*, by the Four Seasons.

"And there were the flops. Like *Be Mine*. Maybe the fact that I was involved with the lyrics helped it to be a total failure. As a matter of

fact, *Call Me (Number One)* had been hanging around on a shelf for about 18 months before it was finally brought out. Al and Len wrote this one, and we'd worked on it, fiddling around and adding bits, but several times it was just put back among the other tapes on the shelves. This was the first 'A' side that the boys had written for the group."

Mike finds the boys very

easy to record. He says: "Most of the time they insist on producing all their own sounds. The first time it changed was on *I Shall Be Released*, which also failed, but they had Keith Mansfield and strings on that one. There is a trumpet added for *Call Me*, but that was mainly because the song really needed that sort of sound, and the boys couldn't do it for themselves.

"As a matter of fact, I'd left the boys in the CBS studios and nipped over to 'Top of the Pops' to see Marmalade. I ran into trumpet man Ian Hamer and sent him over to the studios to do his bit. I followed him over soon afterwards but by the time I'd got there he'd completed his work and left!

### Pianists

"In the studios, I suppose the main thing stems from Len and Alan. But Rick is probably the musical king. And Dave? Well, he can always give a good argument, but he really does contribute a lot. The point is that there are three pianists available for the group — that's Rick and Len and, the best, Alan. This enables us to move faster than otherwise.

"We've recorded eight-track recently. As a matter of fact, *Call Me* was done in four-track, but I had to transfer to eight-track to get stereo from it. We start in the usual way, with the basic first track of drums and bass or drums and piano. If it is drums and bass, that leaves Alan clear to come into the box and annoy me. If piano is needed, he'll be out on the floor — but he'll still find a way to argue with me. I suppose that he'll always argue with me.

"It's hard to define what creates the Trens' success, just as it is hard to see how they sometimes have a flop record, especially with all those fans. Principally I think it is that they still really enjoy all they are doing — that each of them is determined to make a success out of everything.

"They did very well in Poland, behind the Iron Curtain, and then we heard that

the Russian authorities were happy about having them over there. In other words, they are right for the kids, but they also look and work in a way that even has the politicians on their side. Besides, none of them has been busted for trying to take a ton of pop through the customs. . . .

## Markets

"What is so satisfying is that they are a success in so many different territories. They've had a little success in North America and a whole lot in South America. In fact, they release more Tremeloes'

records in South America than they do even here in Britain." He adds: "It's a really giant market."

But Mike feels that the consistency stems from the boys' own attitude to things. "At this moment," he said, "the new single is planned. But the point is that it is not a number written by Alan and Len. I think that shows just the way they think with regard to their career as a long-term proposition.

"It would have been easy for them to say that *Call Me* was a hit, therefore they could write hit songs for the 'A' sides and simply gone ahead.

Instead, there was this guy, an amateur, a fan of the group, who came into the dressing-room and just sat down and played this song over to them, just him and the guitar. And they liked it so they went ahead and worked on it for the studio.

## Married

"When you think ahead, it is hard to see anything happening to disrupt their career. They *are* in this elder statesmen bracket, but they know how to ring the changes. Remember that they are now all married, so that will help

them even more to settle down. Oh, I don't know . . . maybe that will unsettle them! But seriously, they look like going on for ever — working and recording.

"The point is that they are obviously limited in the field they can work in. I mean, they could never go over right into the underground, for instance. And I can't see how they could get really into the classical bit. But almost anywhere else in the middle is okay for them, surely. They have the experience not to make mistakes. Even if they do have the odd flop record, suddenly out of the blue."

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