

BEAT

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INSTRUMENTAL

AND INTERNATIONAL
RECORDING STUDIO



BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

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Editorial

When one compares the plugging possibilities in the British Isles with those in, for example, America or Australia, one is staggered by the fact that in Britain one is stuck with just two main outlets—the BBC and Radio Luxembourg.

One repeatedly hears of publishers and pluggers who have striven desperately to get plays for their records on the BBC but have been turned down flat because the record isn't in the charts. How on earth can it get in the charts if nobody ever hears it?

There is a classic case right now of the record *Venus* by Shocking Blue, the Dutch group, which was virtually ignored when it was first released a couple of months ago. Finally, the BBC were persuaded to give it air play, mainly because it had reached number one in the States. Why did they virtually ignore this disc when it first came out, when they insist on playing so many other draggy records that are never heard of again?

This system is all wrong because it encourages a stale-mate situation with the big existing stars, with their well-established contacts, monopolising the air time of all Auntie BBC's radio and television channels and shows. One must admire the efforts of the pluggers and publishers, managers and agents who do succeed in breaking through the barrier and succeed in getting their new artists played.

But the future looks much brighter because a Conservative government is a very distinct possibility after the next election and they are pledged to introduce commercial radio. This will once again give the music industry a whole new range of programmes and producers to approach when they are striving to get those first few important plugs for their new artists.

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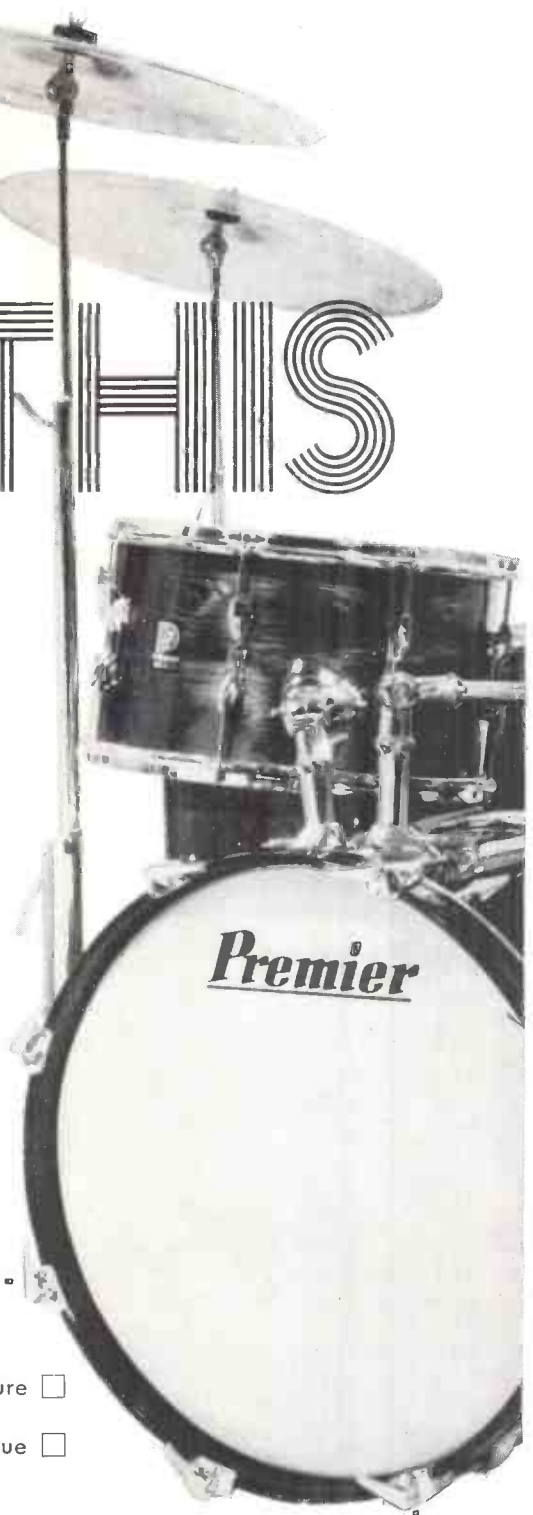
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THE QUEEN'S AWARD TO INDUSTRY



BEATLES—

THE way the Beatles have manoeuvred over the past seven years to retain their reputation as the innovators of the decade has been quite extraordinary. Although they didn't really take complete control of their destinies until they had run the gauntlet of Beatlemania during 1963-65.

But, once the identically - dressed foursome era had passed, one could almost see them sitting down every few months, just before the launch of a new single or LP, saying: 'What shall we do this time to make them stand up and take notice?'

This policy led to a bewildering list of changes. Short (yes, it was short at the start), medium, long, shaggy, wavy, untidy, sleek, shiny hair, sideboards, moustaches, beards, unshaven chins (why have they neglected eyebrows—I'm sure something could be done with them!), their hair—wherever it grew — was permuted systematically. It would be almost impossible to list their changes of clothes. About the only thing they have not done is to wear female attire. Everything else from the sombre black to the flower-power psychedelic era has been well and truly tried.

But the more you permute, the harder it is to go one better, and in certain directions the Beatles have almost exhausted the permutations. That is, provided that you regard the Beatles as following the same pattern in the future as they have done in the past.

Predictions

But all the indications are now that they are NOT going to follow the same patterns, which allows one's imagination to run riot.

So, let's romance a bit and dream up the future appearances for the Beatles in their thirties. Although—let's be fair — George and Paul have still got two or three years to go yet.

Ringo's future is perhaps the easiest to predict. He clearly is beginning to settle down into the role of international entertainer cum film star cum personality cum young Sinatra. He's relaxed, shows unexpected talent when he appears on television shows, but he hasn't done anything really outstanding as yet.

Indeed, one wonders if any film producer will be willing to cast Ringo

WHAT CAN THEY DO NOW?

in a star role, and give him complete responsibility for getting the audiences into the cinema. Certainly, his acting has been received rather half-heartedly by the critics, but then the critics have been wrong before and they may well be about the Beatles drummer.

No, I can't see Ringo making any drastic changes as far as trends and mode of living goes. So he'll stay much the same.

But the other three are very different.

Our artist sees George as a bit of an Indian mystic. Could be he'll be wrong and that George will revert to his old, happy, friendly self, but his tendency to take himself terribly seriously has been very marked ever since the Beatles stopped touring.

He shows a rather desperate desire to be considered a songwriter *par excellence*. But, although he has had some notable successes, he has also produced a lot of mediocre material which, if it had not been written by a Beatle, would probably have never seen the light of day.

Now, of course, he is turning more and more to the recording studio and, it could be that George will become a dedicated record producer, and forsake the Indian bit for good in the not



too distant future.

John is undoubtedly the one who adheres most faithfully to the Beatle commandment 'Thou shalt always contradict thyself every few months—even if you have to wait a couple of years to get round to it'. Consistency bores him to death. If it's different, and nobody else is doing it at that particular time, it might make a splash in the papers and get on the telly—so have a go. All two-facedness, double-talk and difficulty is ridiculous in this world to John unless, of course, it is practised by the Beatles themselves—then, naturally it makes darned good sense.

But the skinheads have stolen a march on him. They thought of the idea of shaving off all their hair and chucking away all their hippy gear over a year ago. But it's never too late. And, after all, the skinheads thing is only happening in this country, as yet, so John might well decide to go the whole hog and march down Sunset Boulevard in cropped hair, jeans, braces and boots within the next few months. It would be a sensation and the Americans would think he had invented the idea. But you'd better get a move on, John, because the skin-



head idea may jump the Atlantic any day now and then it will be too late.

Certainly, John is the one Beatle who is not going to sit down and let events flow past him. He doesn't like the thought of middle-age one tiny little bit and despite the fact that when he was 18 he considered everyone 30 and over as being in their dotage, he is going to refuse to believe that he could possibly belong to that age group for at least another 25 years. 'It's the mind, you see, not the body!'

The only way John can get round this terrible difficulty is to adopt the pose, manners and style of a 60-year-old man in his dotage which would confound me and confuse everyone else. What about that, John?

Paul has always shown a strong liking for the role of country squire, and when you look at our artist's drawing, it certainly does fit, don't you think? Whilst he has always gone along with all the new gear and fashions, usually he has reverted to the old jeans and shirt in the recording studio.

He has never really cared much about carrying the Beatle publicity gimmicks into his private life. He likes

to be casual and he likes to be cool. In fact, the McCartney coolness is his great stand-by. Without it, both he and the Beatles would undoubtedly have suffered far more from dissension and disruption that they have over the past three years.

Upper-class

Paul is the one who could drop in to a rather refined, genteel pose very, very easily. In fact, he has already got all the trappings of the typical upper-class gentleman. Like Churchill's father, the Duke of Marlborough, he has an American wife. Like many a peer of the realm, he has a farm in Scotland, and a house in central London. He is not flashy or uncouth. And the legend of the greatest composer of the century is almost ready to drop across his shoulders. It's a bit like Elgar, but then nobody over 30 remembers anything about him.

The one problem is to tie the four together with any sort of link. Just take a look at the drawings above once again. How about those four characters for just about the wildest-looking group of the century! But,

in order that the Beatles should survive and grow to newer heights, it is important that each one should be prepared to submerge his identity at least a little bit for the benefit of the outfit as a whole.

If they all insist on going their separate ways, one can't see how the Beatles can go on producing regular LPs and singles. A sure sign of the question-mark that hangs over their head is the release of *Something* as their last single.

In the normal course of events, the boys would never have allowed this to happen. They've told me many times over the past seven years that they didn't believe that singles should come from LPs.

But, what is a record company to do when there is a huge demand for a Beatle single and nothing to put out?

Right now, we are still waiting for news about the Beatles' plans for the remainder of this year. Will they succeed in coming up with one, two or three new singles, another LP or, as our artist has suggested, will they decide to go their own ways more and more in the seventies?

S.M.

PLAYER OF THE MONTH

ANDY PYLE

BLODWYN PIG'S bass guitarist Andy Pyle, born on November 25th, 1946, took up his instrument when he was about 16. 'I bought a Rosetti bass for about £20 and started to learn. It was the Shadows era and there were loads of tiny groups. There was practically no one at our school who didn't play an instrument; everyone had a group,' said Andy.

Andy drifted from group to group in his hometown Luton. 'All of them were diabolical,' he says. He moved round buying better guitars and amplifiers as he could afford them and after playing semi-professionally for quite a while, he landed a job in 1966 playing with Victor Brox's Blues Train, one of the most popular blues groups in the North of England at that time.

'I lasted about 8 months with Victor, and it was during that time that I met Mick Abrahams and Clive Bunker who were playing in the Toggery Five around Manchester. We were all starving together, just round the corner from each other.'

Early in 1967 Andy moved back to Luton with Mick and Clive to form McGregor's Engine, which became Jethro Tull. However, Andy left McGregor's to get married and disappeared to Gibraltar for a two-week honeymoon. He ended up staying in the sun for nine months.

'While I was out there I got the English music papers and I saw that Victor Brox, Mick and Clive were all getting on well so I decided to come back with the idea of trying again.' And it so happened that just at the time Andy stepped on English soil again, Mick Abrahams was leaving Jethro Tull and forming Blodwyn Pig. He asked Andy to join.

'Jack Lancaster and Mick have helped me musically more than anyone else—in the type of music we are playing. Apart from Victor, I was brought up in straight pop groups, and this is the first group I've been in that plays what could be termed decent music.'

'But I listen to everybody—though mostly people I like so a bit of everything must rub off on me.'

On stage—and Top of the Pops—Andy uses his Fender Six-String bass, though for recording he sometimes uses his Precision instead.

With their current single *Same Old Story* and Larry Williams' *Slow Down* doing very well, Blodwyn Pig are putting the finishing touches to their next album *Son Of*. 'It's a lot better than the last one which was recorded after we'd only been together three weeks. The playing's tighter and the songs are a lot better.' And how does Andy feel about the group appearing on Top of the Pops, following in the footsteps of Peter Green, Chicken Shack and Jethro Tull? 'I'm happy to be on there—with a few reservations,' says Andy. And so he should be happy because Blodwyn Pig on Top of the Pops can only lead to more progressive groups appearing on the programme:



Photo: Richard Sacks

Big bands still big for Bert Kaempfert



MOVE TO Laney

CORNIEST, least accurate cliché in pop music is: "Look out for a return of the big bands". It's corny because people have been predicting it ever since Haley and Presley changed the face of the business. Inaccurate because it just isn't true—and the main one is the economic problem of taking 20-odd musicians on a personal appearance tour.

But there *are* big bands even now and some of them are very successful on records. One of the biggest and best is that fronted, less occasionally nowadays, by Bert Kaempfert, German-born in 1924, and now a respected figure in the movie-writing field.

His influences on popular music are many. In the States, he hits the charts with every single and every album. His first million-seller was *Wonderland By Night* back in 1960—a song of American-German collaboration and a tribute to the night-life of Manhattan. Five years later, he made it big in Britain with *Bye Bye Blues*.

He's best known, of course, for things like *Danke Schoen*, *African Beat*, *Swinging Safari*, *Red Roses For A Blue Lady*, and so on. His name is always there. Yet when he made *Traces Of Love*, an album out in 1969, it was his first full session in two years.

Bert, very much the family man and a quiet chap who loves fishing and reading thrillers, often pops into London for business chats, mostly about his film-writing. And, he says: "I spend part of each year in New York and Miami Beach—different atmospheres help create different moods in my music.

"As for keeping a big band together—well, it just doesn't work out. I keep one or two sidemen on call, but the rest are merely session men who happen to be available. There have been offers to go out on tour, but I'm busy with my composing and my other interests. Maybe I'll spend more time in future on recording, but I've certainly been busy in recent years."

Bert studied piano, clarinet, sax and accordion at Hamburg School of Music. And for Polydor he's been composer,

arranger, producer and conductor. His musical philosophy is simply this. "Spend money on getting good musicians. Select songs with a big melodic content. Treat them reverently. Whatever happens in the field of pop music, there is always a market for good music played well. The big bands are not so much in the public eye but no matter."

The idea of a tie-up between Bert Kaempfert and the Beatles seems, at first sight, pretty strange. But there was one. Back in 1962, Bert was producing for Polydor and built up a roster of new artists. One was Tony Sheridan, British guitarist and singer, who was booked for a session in Hamburg to do *My Bonnie* and *When The Saints Go Marching In*. Somebody had to come in for the backing track, and Bert found a likely lot in . . . the Beatles.

A quintet then—Stu Sutcliffe, John Lennon, Pete Best, Paul McCartney and George Harrison. Result was a raw-edged sort of sound which had limited sales in Britain first time round—but got into the charts two years later (selling a million round the world) when it was re-released because of the Beatles' fantastic rise to fame.

Bert Kaempfert is a professional musician who simply hasn't let himself be tied to any one field. He says: "Writing for films is a satisfying way of life. In a way I started with *90 Minutes To Midnight*—but the important thing was that I'd had a solid grounding in most kinds of music. One must never lose touch—more so in the film world than in the orchestral side. By using solo trumpet, I managed a distinctive sound for my orchestra, but the demands of the film world are constantly changing.

It's a strange sort of week when the Kaempfert sound is not figuring in one of the world's charts. His music matches the mood of the man himself . . . restrained, sincere and quiet.

As he says: "It's a good life. I can spend my time fishing and still come up with a theme which can be transposed on to a record. It is having the best of both worlds."

STATESIDE REPORT



THE bootleggers have struck again. Two new bootleg Dylan LPs are now in the stores, in addition to an album containing portions of the Rolling Stones' concerts on the West Coast. For a time, even parts of the *Live Peace In Toronto* album by the Plastic Ono Band was being sold as a bootleg item, until the official Apple version was released.

The first Dylan LP, aptly titled *Stealin'*, contains tapes from the files of Columbia Records, including some which were rejects of songs that appeared on *Bringing It All Back Home*. The second LP is called *GWW 'John Birch Society Blues'*; it includes four songs which were released by Columbia and then recalled shortly afterwards. In general, the sound quality on these two LPs does not match up to that on the first two Bootleg Dylan items, but it is still adequate.

The best bootlegger of all, however, is a thing called *Live R Than You'll Ever Be*, by the Greatest Group On Earth, on Lurch Records. It is actually a recording of the Rolling Stones in concert at The Forum in Los Angeles, and at the Oakland Coliseum. The fidelity is really fine, and the raw power of the Stones' live show is faithfully captured on the record. This is



Canned Heat, whose two new albums feature early material

probably the best Stones' recording ever.

Of course, the moral and legal questions of this type of recording will continue to be raised. The copyright laws which control this sort of thing are hopelessly out of date, and Dylan, the Stones, and their record labels are being cheated. But undoubtedly, the record buying public will continue to snatch up these bootleg albums as fast as they are released, despite the high prices. In the end, probably the only solution is for the record companies to release their own official versions of these albums as soon as a bootleg record hits the stores.

Sun Records, one of the oldest and most influential country music labels (based in Nashville) has released no less than five albums of

vintage Johnny Cash material. Many of the cuts are repeated on more than one album (there are two *Greatest Hits* albums, and one LP, *Show Time*, contains 11 songs which are to be found on at least one of the other four albums). Still these contain some of Johnny's biggest successes, and any fan of his should check them out. Columbia has also released a new Cash LP, *Hello, I'm Johnny Cash*.

Charlie McCoy, Nashville harmonica player who has backed Dylan, has released an album of top ten tunes on Monument. McCoy is backed by several of his Nashville friends for the album. Lonnie Mack has a new Elektra LP, called *Whatever's Right*.

One of the rising young stars in the field of blues is Shuggie Otis, the 15-year-old son of veteran Johnny Otis.

Shuggie has two recently released albums, *Here Comes Shuggie Otis*, on Epic (produced by Shuggie's father) and *Kooper Session*, on Columbia (produced by Al Kooper). Shuggie is also the featured guitarist on Sax player Preston Loves' *Omaha Bar-B-Q*, on Kent.

Two new LPs by blues masters are available on Blues-time, a new blues label, both produced by Bob Thiele. They are *Sweet Giant Of The Blues*, by Otis Spann, and *Everyday I Have The Blues* by T-Bone Walker. The same backing musicians appear on both albums which were recorded within a few weeks of one another.

King Records has released two albums of old material by two blues Kings, Freddie and Albert. Albert's album is called *Travelling To California*, while Freddie's is called *Hideaway* after his most famous single. Freddie also has an LP of new material on Cotillion titled *My Feeling For The Blues*.

Charlie Musselwhite has a new album available on Paramount; he is backed by Skip Rose, Jack Meyers, Fred Roulette, and drummer Lonnie Castille, formerly with Mother Earth. All but Castille are currently members of Musselwhite's band.

Veteran bluesman Muddy

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Waters is back home in Chicago following his auto accident, but he will not be able to play any gigs for some time. Muddy's hands have been slow to heal, and he will be confined to his home until March or April. His manager is working on a series of 'Tributes to Muddy' for next summer to help pay for hospital costs and to make up for money lost due to missed engagements; Muddy had no travelling insurance.

Canned Heat has two new LPs out, with no new material. They are *Canned Heat Cook Book*, on Liberty (a greatest hits LP) and *Vintage Canned Heat* (a collection of old tapes) on Janus. Janus has also been the latest label to jump on the Johnny Winter band-wagon, with a release entitled *About Blues*; yet another collection of old Johnny Winter tapes.

Janis Joplin has disbanded her outfit and is currently taking a vacation; she plans to organise a smaller band in the near future, possibly with Mike Bloomfield. Meanwhile Nick Gravenites is working with the new Big Brother and the Holding Company, who have gone back to their original name.

The Doors have a new album on Elektra, called *Morrison's Hotel*. Kaleidoscope has finally released their new LP on Epic titled *Bernice*. Other new LPs include the Sir Douglas Quintet *Together After Five*, on Mercury; *Chicago*, a two record set on Columbia; *Zephyr*, on Probe (a subsidiary of ABC Paramount); and Janis Ian, *Who Really Cares*, on Verve/Forecast.

Creedence Clearwater Revival has a new single, *Who Will Stop The Rain?*, backed with *Travellin' Band*. Delaney and Bonnie also have a new 45 release, *Groupie*, on Elektra. The Supremes' last single recorded with Diana Ross is titled *Someday We'll Be Together*. (Diana is leaving the group.)

Trouble may be brewing for English musicians with the American Musicians' union. It seems that there are

too many English groups that have gotten very popular in the U.S., and the Union is trying to make it harder for these bands to get working permits. Matters could come to a head if the Union sets up a picket line outside the Fillmores West and East. Most of the rock people concerned say they would ignore such a picket line, but it could be quite a scene.

Disbanded

Dino Valente has disbanded his group, The Outlaws, and he and guitarist Gary Duncan have rejoined Quicksilver Messenger Service. Duncan was one of the original members of Quicksilver, while Valente has been a friend of the group for several years.

Now six men strong, Quicksilver is currently touring the U.S. They received enthusiastic receptions at the Fillmore East in New York, and at the Family Dog in San Francisco; their latest album, *Shady Grove*, is climbing the charts rapidly.

Gene Clark and Doug Dillard have parted company, and Clark is now working with the Flying Burrito Brothers. A new group which is currently making noise in the San Francisco area is the Robert Savage group. It features Savage (formerly of the Leaves) on guitar, with Don Parrish, bass, and Tom Richards, drums.

Twist again?

Chubby Checker (remember the 'Twist?') is currently trying to mount a comeback. He is back touring again, and is going to do a new album soon. Wilbert Harrison, who had a big hit a few years back with the Lieber-Stoller composition 'Kansas City', is also making news again with a top selling album and single on Sue Records.

Singer Billy Stewart was killed last month in an auto accident in North Carolina. The Chambers Brothers are working on a new album in San Francisco.

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 and Glen Campbell

RP—Gordon de Lory. S—American. MP—Acuff Rose.

Both Sides Now (Mitchell) Judy Collins

RP—Mark Abramson. E—John Haeny. MP—Essex

Come And Get It (McCartney) Badfinger

RP—P. McCartney. S—Trident, IBC and EMI. E—Various. MP—Northern Songs.

Friends (Reid) Arrival

RP—Murray. S—Decca No. 1. E—Derek Varnals. MP—Carlin/Enquiry.

I Can't Get Next To You (Whitfield/Strong) Temptations.

RP—J. Whitfield. S—American. MP—Jobete Carlin.

I'm A Man (Winwood/Miller) Chicago.

RP—Jim Guercio. S—Various. E—Fred Catero. MP—Island.

Leaving On A Jet Plane (John Denver) Peter, Paul & Mary

RP—A. B. Grossman/Milt Okun. S—A & R Recording Studios. E—Phil Ramone. MP—Harmony.

Let's Work Together (Harrison) Canned Heat

RP—J. King. S—American. MP—United Artists.

Love Grows (Macaulay/Mason) Edison Lighthouse

RP—Tony Macaulay. S—Wessex Sound. E—Robin Thompson. MP—Mustard/Schroeder.

Melting Pot (Greenaway/Cooke) Blue Mink

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

Play Good Old Rock and Roll (Various) Dave Clark Five

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

Reflections Of My Life (Campbell/McAlleese) Marmalade

RP—Marmalade. S—Decca No. 2. E—Bill Pryce. MP—Walrus.

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

Kenny Rogers & the First Edition

RP—J. Bowen. S—American. MP—Southern.

Someday We'll Be Together (Beaver/Bristol/Johnson)

Supremes

RP—J. Bristol. S—American. MP—Kirshner.

Suspicious Minds (Mark James) Elvis Presley

S—American. MP—London Tree.

Temma Harbour (P. Lincoln) Mary Hopkin

RP—Mickie Most. S—EMI No. 2. E—Peter Bown.

Tracy (Vance/Pockriss) 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.

Venus (P. & V. Stock/Leeuwer) Shocking Blue

RP—Shocking Blue. S—Soundpush. MP—Page Full Hits.

The Witch's Promise (Jan Anderson) Jethro Tull

RP—Terry Ellis & Ian Anderson. S—Morgan. E—Robin Black. MP—Chrysalis Music.

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

Get Your Group Together

PART 12: MONEY

Very few singers or artists start out first to make money. That's the aim of a miser! Most just want to be successful. But as the pounds, shillings and pence—or the dollars and cents—earned are a sign of how successful you are, money eventually does become a very important ingredient to almost everyone.

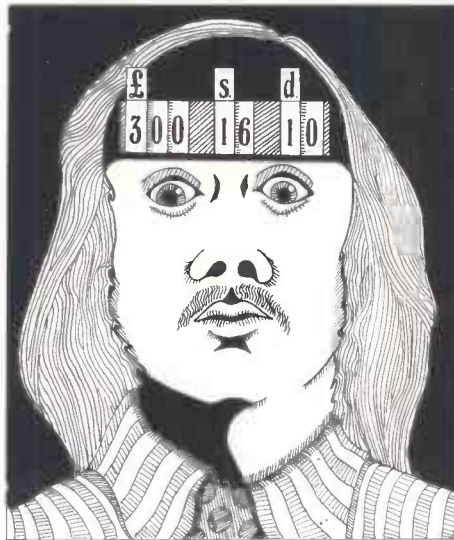
And of the small group who state that they are not interested in money, it is noticeable that a very high percentage have, in fact, earned quite a lot.

It's easy for anyone to sit back and say 'money means nothing' when you are sitting on a million in the bank. But when you are just setting out, it is one of the toughest obstacles of all. Clothes, road managers, agents, instruments and everything else cost money so it's no good ignoring the financial side of your career. And it's always fatal to do a Micawber and 'hope something will turn up!'

Backing

You may be lucky at the start and have a manager or agent who is prepared to back you financially but unless he's a very odd bod he'll want repaying once you start earning yourself.

You can't buy guitars, drums and organs with hopes. Your dealer wants to know when he is going to get paid. And the days when a group could appear on stage in their working clothes has



long gone. It all costs hard cash!

It's a good idea, therefore, to come to some agreement right at the start as to how you are going to go about dividing up the expenditure and income of the group. Those two words sound rather square and austere but that's the best way to look at it. Anything that goes out, whether it be on instruments, clothes, recording, etc., is obviously expenditure, and anything that is paid to you for one night, etc., is income.

A lot of people try to confuse the issue by talking about investing for the future, capitalisation and so on. Those words are fine for big business but they won't pay your bills now.

Arguments can arise if, for example, your group was formed by one person, who is also the lead singer and regards himself as the personality and organiser of everything. Perhaps he does deserve more than everyone else,

but this is something that should be argued out right at the beginning. If he is working harder, spending more money and is the mainstay of the outfit, then there's really no argument because, if he does all that, without him, the group would cease to exist.

Quite a number of today's top groups started off by arguing that everything that came in should be divided equally, but they also made a firm rule that they would only spend, say, £20 or £30 a week each, no matter what happened, until they could see where they were going.

This, of course, may sound like pie in the sky to eomebody who is only earning £30 or £50 a week from all his bookings. But the one-for-all and all-for-one attitude definitely does promote friendliness and togetherness.

But it is important to gauge just how much you are worth to a promoter. If you find that you are drawing the crowds in a particular area, then ask for more money. If you aren't, then you haven't a leg to stand on.

Venues

While we are on the subject of bookings, I have always thought that it's a great pity that more groups don't band together to set up venues for themselves. It does mean quite a bit of organisation, and there is always the problem of keeping everything under control (some people just can't resist any chance to cause trouble) but it can be very rewarding.

Many halls are quite cheap to hire. In fact, the promoter's main expense is usually the group he's

hiring. And if that's you, then surely it's a good idea to consider hiring the hall yourselves. But, as I've said before, it does mean doing a lot of organising, and if you don't want to be bothered with that then stay as you are. But it is one answer for a group with good equipment, lots of energy and confidence and no bookings.

One very important thing is to try and avoid getting into big debt, which is a lot easier said than done these days.

A big percentage of musicians buy their instruments on hire purchase, and why not? It's a common practice these days in all fields. But don't go too far and land yourself with a huge HP debt which you really have no hope of repaying within the time allowed.

Many groups find that it's much better to restrict their appearances to venues within reasonable travelling distance of their homes so that they are never faced with the cost of an overnight stay in a hotel or boarding house, because these overnight expenses

can eat up the entire fee from a single appearance.

If you have decided to look further afield, then you must investigate the most economical type of accommodation for any particular area in which you are playing. Bedding down in a van can be one answer, but it's pretty uncomfortable, and can ruin your health if you do it over long periods.

Economical

Perhaps the best answer is to talk to other groups and pick their brains and learn from their experiences. It hardly needs saying that the most economical way to travel is all together by road in a suitable van. Obviously it is not the most comfortable but it is very much cheaper than a car, particularly if you have to have two or three cars to get everyone and their equipment from their homes to the venue.

Possibly the most important thing of all, and the factor usually ignored, is the old question of

spending your money as fast as you earn it. If you are doing well and the money is coming in, try and hang on to something. If the income tax men find out how much you have earned they will be along for their cut, and it can be a pretty sizeable one too if you have been doing well. In this respect it would be advisable to keep receipts or a note of expenditure on items of gear which may be deductible for income tax purposes. Then there is always new equipment. As you move up the scale you will need better equipment and more of it.

But not spending money is very difficult. If one is handed £20 or £30 the logical answer seems to be to enjoy yourself and spend it on whatever is necessary. But if you can make a habit of putting something away it will give you a buffer to fall back on if something goes wrong. If you're one of the lucky few who've got it made with thousands in the bank, then congratulations. Don't tell me, otherwise I may pop round to borrow a few quid!

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MIL DEAN



Jack Lancaster Column

It has become very fashionable for music critics to bemoan the fate of music now that Radio One has taken over completely from the pirates. Most of them hang the responsibility on the higher echelons of the BBC—or very occasionally on individual DJs. All of them without exception write as if 'bad pop' is a recent development that only started with the advent of Radio One. Let's face it—the pop scene has been in a terrible state for years—the real recent development is good pop. Unfortunately, music that has any emotional value at all gets very little air-play.

The thing I want to moan about is: fads. The majority of British DJs not only play rubbish all day until people are brain-washed into thinking that's all there is, but they also try and bring in fads like reggae, soul and rock and roll revivals. All these branches of pop have their place in the music scene, but why the fads? I fail to understand what there is to gain from plugging one type of music until it dies a death from over-exposure.

Soul 'accepted'

If there was any great financial gain you can be sure it would be done in America. Contrary to popular opinion, they do not have musical fads, to the extent we have here. If a group comes up with something original they may get heavy plays on the radio, but nobody takes much notice of their imitators. A good example of this is soul music, which has practically died in Britain, with reggae taking its place. In America soul music never had a big boom, so you didn't have all the trashy bands in the country going round killing it—therefore soul music in the States is still an accepted part of the general music scene.

One of the things that helps in the States is the fact that they have hundreds of radio stations. I'm not saying the music scene is that much healthier, it's just that they have a wider variety of music to listen to. The American charts are filled with the same rubbish as they are here, but in Britain we only have one main station, so the DJs have a greater responsibility to the public.

I wish they would use it properly.



Experimentation the key to success for The Nice

EVER since The Nice released their first album *The Thoughts Of Emerlist Davjack* in 1967 they have been one of this country's top attractions and most creative groups. And, as their recent concert tour showed, they are still at the top—and they have a number of schemes in hand as well, including more concerts with orchestra, two albums, possible film work and experiments with the Moog Synthesiser.

Their next album will include their 'Five Bridges Suite' which they wrote for the Newcastle Cities Festival and featured on their tour. It will also include versions of *Country Pie* and *My Back Pages* with the classical side being represented by the Pathetique symphony.

Also due out is the live recording of their Fairfield Hall concert with the Royal Philharmonic Orchestra which the group were mixing when we spoke to bassist Lee Jackson. 'The tapes were mislaid after the recording just at the time we were having a month's holiday when we could have done the mixing. They've only just turned up again, so we'll have to do the mixing while we're working.'

The measure of the success of that concert can be gauged by the fact that the Royal Philharmonic have approached the group to do another concert together, and this time The Nice won't have to pay the orchestra out of their concert fee. 'We'd decided not to do any more orchestral concerts after Fairfield Hall, which cost us over £3,000, said Lee. However, in addition to the Royal Philharmonic concert, they are also playing with the Los Angeles Philharmonic on an American coast-to-coast television network show.

The idea of The Nice featuring the Moog is an extremely exciting prospect, and the group have been getting together with arranger Mike Vickers, one of the

few people in Britain along with George Harrison to possess a Moog. It's a difficult instrument—and it *is* an instrument, because it takes a musician to play it—to work on, although its possibilities are enormous.

'You have to programme it for certain sounds,' explained Lee. 'You can't play it all at once, you can only lay down one melody line at a time. On Bach things, for instance, you have to transfer it track by track to a 16-track recorder building it up one at a time.'

Film soundtracks

The Nice have often been asked to do film work, but so far haven't taken up any of the offers. 'We have no time to work on film soundtracks,' said Lee. 'It means cancelling gigs for quite a while and we thrive on live shows. We were supposed to do one for Peter Ustinov in Paris a while back but there wasn't time. Also there were plans to feature our music in the American release version of Marianne Faithful's 'Girl On A Motorcycle' film. The film company showed us how it would work with tracks off our albums cutting out a lot of speaking. It looked good, but again there was not enough time to record and write new stuff. Full scale things like that do require time.'

It's a long time since The Nice first blasted our ears with *Rondo* and *She Belongs To Me* but they still do these numbers on stage. 'She Belongs To Me always brings the roof down' said Lee. 'We tried dropping *Rondo* but they always yell for it, although we can get away without playing *America* now. But we are always finding new directions in those old numbers. They aren't how they were when we started them.'



MATTHEWS' SOUTHERN COMFORT

LEAD singer with Fairport Convention for two years, Ian Matthews parted company with them almost a year ago; the last thing he recorded with the group was *Percy's Song* on the excellent *Unhalfbricking* album. Since that time, little was heard of him until a blaze of publicity gave us the news that he's back on the scene, gratified and considerably surprised to discover that his name still rings a bell after his absence.

He has a new and very good band, Matthews' Southern Comfort, a recording contract with MCA's Uni label who have recently released his first album. He has a management deal with none other than Ken Howard and Alan Blakely, the worthy Nems agency are getting him bookings, and when I spoke to him, he and the group were preparing themselves for their first public appearance.

His album is a good one, being a country-tinged mixture of his own songs—'unfortunately a lot of people have got the mistaken idea into their heads that the songs were written by Ken

and Alan'—and numbers by Steve Barlby, a songwriter whose work reached Ian via his music publishers. Also, Richard Thompson contributed one of his numbers. 'I doubt if the album will be a massive sensation,' says Ian, 'but it's a good beginning.'

'Superfluous'

When a member splits from a group, it is usually taken as read that there's a bit of bad blood somewhere along the line. Nothing could be further from the truth in Matthews' case. 'It was simply that I didn't really feel that I was doing anything of any significance with the Fairports,' he says. 'I was really superfluous; all I had to do was stand there on stage with my arms folded and sing my bit. I made up my mind to leave. Once I'd actually done it, the enormity of what I'd given up hit me.'

'For a period of about three months I did practically nothing. I was still getting enough money to live on from Witchseason, Fairport's management, but when that came to an end, I found I was

really pretty desperate. I started to write songs, which turned out to be the ones on the album, and tried to get a good manager.

'After a while I found Ken and Alan, and we made the album. This happened last year; the reason why it's taken such a long time to have it released was the problem of getting a good label and deal.' The signing with MCA meant a healthy advance, which gave Ian the wherewithal to get his group set up: Roger Swallow on drums, Carl Barnwell on rhythm guitar doubling on banjo, Peter (Ian couldn't remember his surname) on bass, Mark Griffiths on lead, and on steel guitar, the middle-aged Gordon Huntley, known throughout the business as the best of the pedal steel men. Certainly one of the less likely-looking group members ever, but certainly one of the most exciting musicians. Ian himself takes care of the singing, and having had a few tips from R. Thompson, plays guitar.

Thompson, in fact, has played a big part in getting

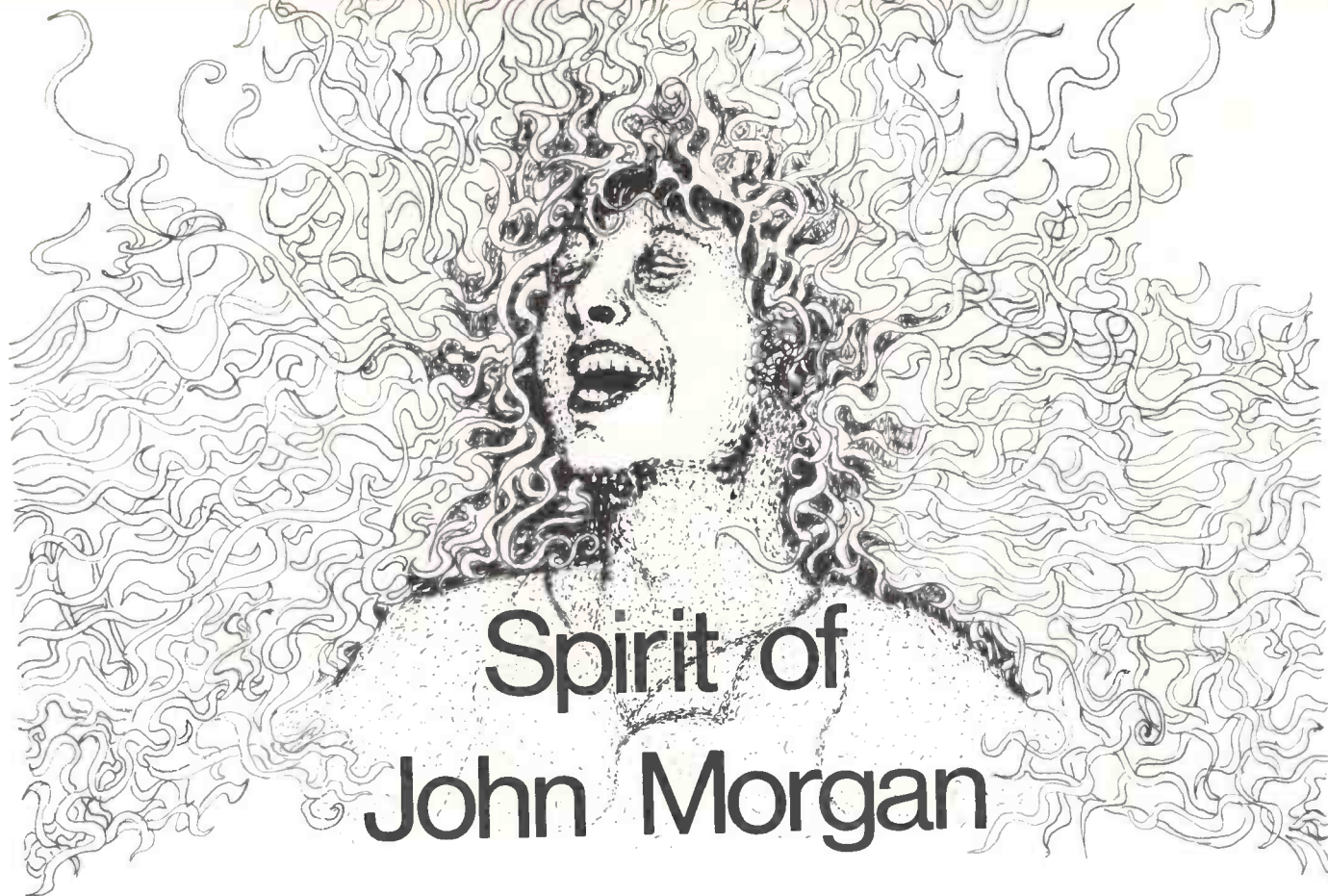
the record made. He co-produced it, worked out the arrangements, not to mention playing his instantly recognisable guitar. Also from the Fairport, Tyger Hutchings and Simon Nicol did their bits on bass and rhythm respectively. Ironically enough, Ian shared the bill on his first gig, early in February at Birmingham's Mothers, with the re-formed Fairport. When we spoke to him, the gig hadn't happened, and Ian was full of apprehension, 'It'll all be down to me, won't it?'

Beginnings

You wouldn't think so to look at him, but Ian is presently getting on for the grand old age of 24, and he's been a singer ever since he left school. His home town was Scunthorpe, famed in song—it doesn't seem like that bad a place when you come in or when you're leaving it—where he sang in pubs, clubs, wherever it happened to be. On the spur of the moment he decided one day that London was the place to be so he packed his bags and went. 'I was lucky; just about the first person I met was a DJ on Radio Caroline. Through him, I joined a group called the Pyramid, which wasn't bad and did quite well. The managers, however, were also looking after Procol Harum at that time, and when Procol split, they went out of business. We folded with them.' Then followed his stint with Fairport.

Of his music, Ian says, 'I was never a folk singer,' the role in which he was cast with the Convention. 'I'd wanted for a long time to do more country stuff—people like the Byrds were the ones I went for.'

But Matthews is fitting well into the scene. The music papers have been anxious to hear about him, and he made a telling appearance on BBC 2's 'Disco 2' show. His album has had very favourable reviews. And most of us have no doubt that the Great British Public will be just as taken with the music of Southern Comfort.



Spirit of John Morgan

NOWADAYS there are hardly any big name groups you can go and see at your local club. Once upon a time, there were a dozen or more really big bands—blues, progressive and all shades in between—whose staple work was just that: playing the colleges and clubs and apparently enjoying the matey informality of these regular gigs. But the call of the dollar is a big one, so off they go to America for months at a time.

Deep Purple, for example, have said in *Beat* that they lose money every time they come back to England. And they are fairly typical. Concert tours are the only way to get to see the big, so-called underground names, and invariably it's only if you happen to live near a big city that you have any chance of seeing them. A sad situation; and there seem to be few bands stepping into the shoes of the departed giants around the clubs.

One, however, who are gaining an increasing following are the Spirit of John Morgan, led by Morgan himself on organ, vocals and his famous one-man piano romps a la Albert Ammons and Meade Lux Lewis. On bass is Phil Shutt; Don Whitaker, otherwise known as Fagin, plays guitar and commits *Yorkshire Blues*, with Mick Walker on drums. I recently captured John Morgan and led him to a Wimpy bar to hear his thoughts on his band and the scene in general. After half an hour

or so we were informed that radios, gramophones and tape recorders were not allowed in Wimpy establishments. This is what he told me until that fateful moment.

About the band's present situation, which involves playing an average of six gigs a week: 'Well, the music's all right; it looks after itself to a certain extent. It's more a question, I think, of how well the band gets on together, how we work together, what we make happen on stage.'

Problems

One problem the group have found is in finding a good single that's true to the group. Plans, however, are afoot. 'Without being overtly commercial, we're trying to do something representative but not too far on the outside, so that after that we'll be able to bring out some of the things we already do on a more stable footing. Obviously something like *Yorkshire Blues* would never get airplay, being 12 minutes long . . . we want something like that but which brings out the humour within the four minute limit.'

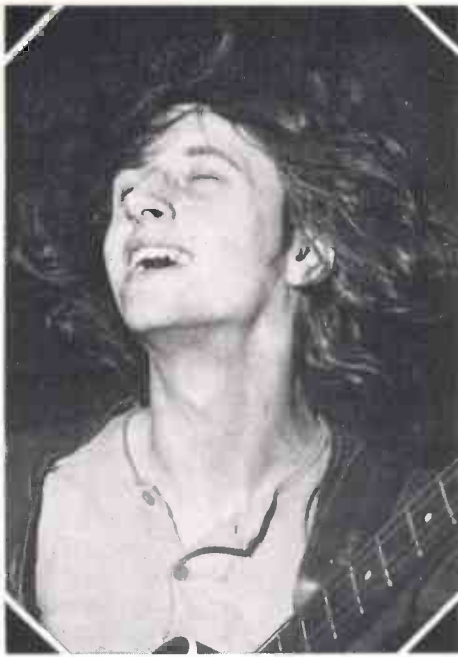
Humour is a large part of the Morgan show. 'We aren't a Bonzo Dog sort of outfit, though,' says John. 'Most of the jokes are spontaneous; we do it generally, I suppose, to create a togetherness of audience and band. We want to make people happy rather than

go away feeling empty.'

'There's nothing "underground" about it, really. The whole scene is only underground in that it's a minority music; as soon as a certain number of people start listening to it, music becomes pop. Can you call Jethro Tull underground?'

The group's first album, called simply *Spirit Of John Morgan*, is a truly fine one, and is out on the Carnaby label. 'It's selling very well. But in the first place they only printed an incredible 750 copies, which went in two days . . . people couldn't lay their hands on it and it's a drag to have to order a record. They rushed out a lot more, and they're going quickly.'

'The next LP will probably be a live one. Even though it's difficult to do it well, it would ideally bring over the whole atmosphere. Otherwise, doing a track-by-track job, you can't get the audience participation and the humour which are integral parts of our act. It's not just band and audience . . . it's all *happening*. My idea for our act is for it to become music in the round, with the band on a nine-inch high stage, just enough to be able to see over the audience's heads. This is why it's so great in France . . . the auditoriums there have the seats like an amphitheatre so the audience can look down on you. You're at a disadvantage if you are looking down on an audience,



Left to right: Phil Shutt; Mick Walker; John Morgan

Photos: Roy Victor

because the period of adulation of bands is more or less finished here now.

'It's strange to have people who do really take you seriously; and I try to ignore it, because when people start expecting you to do such-and-such a thing, the strains start. This is really the crunch. Luckily we don't have any big-time people in the band. Bighead group members are about the worst people I can possibly imagine. I mean, there's really nothing to get on your high horse about. You can go up there and be popular, but your only link with success is the people. Groups tend to forget that ultimately it's the people who give the thumbs up or down.'

Morgan believes that the West End is very bad at the moment. 'I don't really know why, but I think one big reason why people don't go is the increase in smoking. They like to sit around at home, groove and listen to records or even go out . . . but to places where they know they can get away

with smoking'.

Enter manager of Wimpy bar. Exit John Morgan, who was recognised by a giggling group of young ladies, and one interviewer. Enter a year of great success for a band that's already showing the signs of getting up the greasy pole at high speed.



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Left to right: Rick Sanders, Mitch Howard, Rick Sylvester, Geoff Hill and John Brown

A NUMBER of pretty strange people have appeared on John Peel's Dandelion label. Principal Edward's Magic Theatre, Bridget St John, Bill Oddie and Gene Vincent are hardly united by the same bag. But possibly the most unusual of them all are a group—if that's the right word—called The Occasional Word. Their album *The Year Of The Great Leap Sideways*, is one of the latest batch of Dandelion releases. Record reviewers have been hard put to get to grips with what the group actually are.

One paper said of the record: 'A bit like Pete Brown

crossed with Adrian Henri crossed with *Private Eye* crossed with *TW3* with just a whiff of Skip James. Satire, poetry, songs, jokes — a galaxy of fun to amuse you during those rainy days.'

Another, geared to the weird standards which refer to records as 'product', said: 'they wrote all the songs and poems themselves and all the strange noises are by them too. If we were them we would not advertise the fact.' A third said: 'drily amusing.'

In fact, the Occasional Word are a bunch of 'five poets who occasionally wield instruments and one musician

who writes poems' — John Brown, Geoff Hill, Rick Sylvester, Pete Roche, and two names which may be familiar to *Beat* readers, Mitch Howard and Rick Sanders. For a couple of years they have been presenting themselves and their anarchic 'act' at a variety of places. They've appeared at the Roundhouse, at poetry readings above public bars, on the radio, at college dances — they once did a gig at a London college Saturday night dance and found themselves with a bigger audience than a very well-known blues band who were playing at the same time in another hall.

It all began when the six of them met up at Sheffield University. Poetry at that time had an aura of respectability and niceness completely alien to them, who tended to prefer the Rolling Stones to Ezra Pound and T. S. Eliot. But they wrote

poems, and enjoyed performing them, and people at Sheffield seemed to enjoy listening to them.

When they found themselves in London, studies finished, the same thing applied to the audiences who happened to hear the group at the Arts Lab and various colleges. And so the group decided to try and get through with their poems and music on something approaching the pop scene. Then John Peel heard the group and asked them to join the label which he was just in the process of starting.

Residency

This infiltration of the pop scene has resulted in the group getting a residency at the Marquee, not a place generally associated with such things as poetry, where they've been doing their bit every week since last autumn with considerable success, even though matters have been known to get out of hand on stage. When they recently appeared at a concert in Watford with Edgar Broughton and Colosseum, an electrician, fearing the corruption of his two teenage daughters by the group's antics, turned the house lights on and came marching on stage to protest. The audience didn't take kindly to this, and began chanting and booing. In the *Daily Express* the next day, 'a member of the group said that the particular poem had been performed without incident before young girls and nuns.'

Nonetheless, the Occasional Word don't seem to want that sort of scandal to help them along.

'It's really got very little to do with what we really want to do. We are out to entertain people and possibly make them think a bit, and get over the idea that poetry isn't some wet sort of thing that is only for old ladies, vicars and professors. After all, Bob Dylan's a poet; so is John Lennon; so are a lot of other pop people. It's just that we do ours without electric music. We have fun on stage. We want our audiences to enjoy themselves too. And it seems to be happening.'

MOVE TO *Laney*

studio playback



Studios, after you've been in there on a long session, tend to be pretty unpleasant places. Everyone's been smoking hard, the temperature is invariably too hot or too cold: all conditions which hardly encourage a musician to give his best performance. IBC at least are changing that situation; John Pantry gave us the glad news that the studios and the coffee lounge there are now fully air conditioned. While the air conditioning was being fitted, the studios closed down for a week and had the new 16-track machines and Dolby units installed. John is very happy with the all-16 equipment: 'Much easier to operate,' he says.

Thunderclap

After a long absence from the recording scene, Thunderclap Newman took three sessions at IBC from which a number of songs for a possible single emerged. As before, Pete Townshend was there to provide guidance. His own group, the Who, have also spent a lot of time in the studio recording tracks for a new album and possibly a single. An ex-cutting engineer at IBC, John Holbrook, who left the studio a couple of years ago to look after a French group, has booked three weeks of studio time for the group, who are called Babascholae. Also the Soft Machine were due in to record material for a new album

as we went to press.

Deep Purple have spent several days working at IBC on their new LP, which they are producing themselves, while the Bee Gees — Maurice and Barry — came in to finish an album they began some time ago.

Ex-Bee Gee Robin Gibb has been busy recording at Recorded Sound recently, where, coincidentally, brother Maurice has also been working in a solo capacity. Vincent Crane's Atomic Rooster has also been in Recorded Sound, recording many sessions under producer Robert Masters of the Robert Stigwood Organisation. Diana Dors' husband, singer Alan Lake, has also recorded a number of tracks there, as has Mike d'Abo, who made demos of his own songs. John Goodison has been recording a group known as the Simple Life for CBS, and a lot of time has been occupied with Andy Lee, who was finishing a Decca LP. Orchestral music by the Westminster Sinfonia, the Wages of Sin, a group produced by John Goodison for Capable Management, have occupied time last month.

Savoy Brown have left their usual recording haunt of Decca in West Hampstead and are now using Recorded Sound. Taking care of their own production, they have been spending many hours there at work on the group's fifth album just before leaving for another American concert tour. They specifically

asked that the engineer on their session should be John Tregurtha. When we had a few words with Kim Simmonds and Roger Earl of Savoy recently they were very happy indeed with the results of their new studio.

Producer Martin Clark has been busy in Recorded Sound, supervising sessions by both Magnet and J. Vincent Edwards, who did some vocal overdubs, for CBS release. He also worked with a fine heavy-folk group, the Galliard.

Reggae

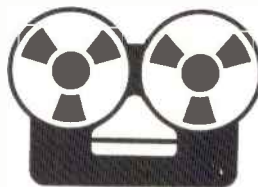
Mike Craig of Chalk Farm studios told us that he and his colleagues have been mostly concerned, again, with recording reggae material, largely for Trojan records. Desmond Dekker, the Rudies, the Pioneers, Dandy and Sugar Simone are among the artists who have been recording there. Also, Count Prince Miller has been producing reggae artists for MCA re-

cords. As far as the techniques of reggae recording are concerned, Mike said: 'We're basically aiming for the sort of sound produced in the Jamaican studios, which as far as I know are two-track or perhaps at the most four-track. We try and get that very open sound. Basically it's done by getting the drums really hard, with a very heavy bass and bass drum. We normally cut everything right down above about 250 cycles, with the balance set so that the bass is up-front with the voices just over. Everything's built up around the bass line. Sometimes we add strings and brass, but it's obviously the rhythm which is vital.'

One interesting set of recordings which have happened recently at Chalk Farm were when the Rick Colbeck avant-garde jazz group, which includes some famous names we can't reveal here for the usual contractual reasons—did an album for Philips.

(continued on page 19)

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(continued from page 17)

Producer here was John Jack. On the technical side, Mike tells us that the studio now have variable speed available on the eight- and two-track machines.

Lansdowne studios in Holland Park were the scene of a number of interesting recordings last month. Among the visitors were the new Seekers, who recorded tracks under mentor Keith Potger, and Spanish guitar virtuoso Juanillo de Alba, who recorded for Beatt International with Joan Walker producing. Ray Singer was the producer when Peter Sarstedt recorded a number of tracks for United Artists, from which a new single should be forthcoming, and Jimmy Duncan produced when Penny Lane visited the studio to put the finishing touches to some songs started earlier.

Dave Clark

The Dave Clark Five came in and laid down a new single which they produced themselves, and John Goodison — a busy man this month — produced on tracks by Ruby James for release on Philips. Noel Walker produced on new stuff by Jeannie Bennett for United Artists, and Rog Whitaker made an album under Denis Preston; he also recorded *Durham Town* at Lansdowne. Also in the studio were a new group, Mother's Dead Face, who did some numbers for the Decca label.

Gary Levy of *Spot Sound*, in South Molton Street, was understandably happy about the success of the Edison Lighthouse's number one with

Love Grows, which was the studio's first-ever chart-topper. Produced by Tony Macaulay, John Hudson engineered the voices on the disc. Tim Hollier has signed an exclusive contract with Spot, and his recordings will be released by Fontana; hopes are presently high for Tim's chances with *In This Room*. For MCA records, Spot was the birthplace of Mike Leander's self-penned *Make A Wish*, *Amanda*, and Leapy Lee's new tracks for an album.

Songwriter Barry Mason has been cutting demos of his material at Spot recently, and Nick White has been producing songs by Country Pie for Avenue recordings. Also in the studio have been Fat Mattress, laying down tracks for a new album under producer / manager Chas Chandler, and Pete Shelley, who has been involved in producing for Penny Farthing records.

Martin Birch at *de Lane Lea* told us of an interesting session where Alexis Korner produced and played on some tracks recorded by Jack Grundsky, a Canadian singer who does his own songs. Apparently, the songs are 'blues-flavoured', and very good indeed. One of the musicians here was Rolling Stone Mick Taylor on guitar.

For Bell records, Des Champ produced a number of tracks by Dr. Marigold's Prescription, and he also produced on an orchestral session for Page One, resulting in an album and a single. Martin Birch has been working on some cover versions of hits, generally a much-denigrated occupation, for Pickwick International — in this

case, however, Martin is pleased with the results. He also told us of a recent session going under the name of the Greatest Noise Ever. The musicians here included Harold McNair, Johnny Spooner and Brian Odges, and the outcome is described as 'great lunatic jazz'. It is to be released on Philips.

Derek Lawrence has practically completed work with a group called Black Claw, which includes in the studio line-up guitarist Albert Lee. They are making an album for Bell records. Ian Green, apart from the Greatest Noise Ever, has been working with singer / guitarist Labi Siffri who's doing an album of his own songs, with orchestral backings, for Festival records.

A Continental visitor to *de Lane Lea* recently was Richard Anthony, a singer with a considerable following here. He recorded a French version of *Na-na-na*.

David Voyde of *Philips* studios in Stanhope Place gave us the news that Juicy Lucy, working with producer Gerry Bron, have been doing a number of tracks for a single. Among these tracks is the old Bo Diddley rave, *Who Do You Love?* Bron has also been responsible for production work on new numbers by Jon Hiseman's Colosseum for an album. More recording is to be done before the completion of this album. Both Lucy and Colosseum appear on the Vertigo label. Also on Vertigo, though not yet as well known, are an excellent heavy band called Sweetwater Canal. They have been in the studios with producer Jimmy Parsons to make an album, with the possibility

of a single to be selected from the tracks recorded.

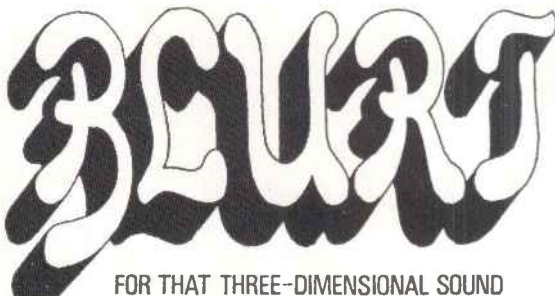
Dave Dee's solo single, *My Woman's Man*, was made at Philips under the production of Ken Howard and Alan Blakely, and the Syd Lawrence Orchestra have done a new album of Glenn Miller arrangements. Jazz singer Jon Hendricks made a 'live' album before an invited audience with his quartet, with John Franz producing. Man-about-country music Murray Kash produced an album of instrumentals, a tribute to Johnny Cash, which features the guitar work of Albert Lee. The Ray McVay dance band have done an album at Philips, and for the Fontana label, Graham Collier's new 10-piece band have done an album. Rod McKuen made an album produced by himself, and a new departure for Fritz Fryer involved producing on a session by Stephane Grappelly, the jazz violinist. Actor Ray Barrett has been recording, and Jack Baverstock produced an album by the Alpert - styled Button - down Brass.

Output

Philips have been very busy recently. Voyde tells us the average output at present is no less than six albums a week. One recent album which should prove of interest when it's released is the new John Dummer record, probably for Vertigo. The band's line-up now reads: Dummer on drums, Thumper Thompson on bass, Nick Pickett on vocals and lead guitar and Putty Ryga on guitar. Dave Kelly has now left the band.

Pat Godwin at *Pye* informs us that Anita Harris has recorded her new single, the Trent / Hatch *The Only One To Love You*, with Mike Margolis producing. Mike has

(continued on page 20)



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(continued from page 19)

also been doing production for Cliff Aungier, who has a new single, *Good, Good*, which was made at Pye. Miki Dallan has recorded a single for his Youngblood label by a group once known as The Perishers, but who are now known as Yankee Horse. The record is *Louisiana*.

John Schroeder has been putting in the hours, producing on sessions by Sounds Orchestral, who made their eleventh album, by the City of Westminster String Band, again an album, The Status Quo, who made a single—*Down The Dustpipe*—and sessions by Helen Shapiro which produced a single, *Take Down A Note Miss Smith*. Schroeder also produced a new single by Jefferson, who is currently high in the American charts with *Baby, Take Me In Your Arms*, and also an album.

Other visitors to the studio included Trader Horner (featuring Judy Dyble, once in The Fairport Convention), The Foundations, and from Ireland, Dickie Rock and

The Miami Showband. Kenny Ball has also been recording at Pye.

An interesting part of Pye studios' business is disc-cutting, which they undertake independently as well as for the parent company. Pat pointed out that their three cutting rooms, two stereo and one mono, have been responsible for, when we went to press, 15 of the top 50 singles in this country, three albums in the top 10, three LPs from the budget charts, and in the Irish charts, nine out of the top 10 singles. The engineers responsible here are Derek Sticklan and Jeff Calver.

Adrian Ibbotson of **Regent A** reports that The Equals have been doing a good deal of studio work recently, making an album and a single of Eddie Grant's songs. Roger Cook and Roger Greenaway have done a lot of stuff, including commercials for Typhoo tea. Cook has finished a solo album, produced by Tony Kingston, and Peter Lee Stirling has been in the studio

to record a new single, *Judas In Blue*. Bill Farley of the other Regent studio in Denmark Street did the production for Peter. Misty, a group who, Adrian tells us, have a brilliant organist, have made what he considers to be an excellent album at Regent. It's their first one, and one track will be released as a single — *Harmystical Blacksmith* — though not the same version as the one on the LP.

Don Partridge has been back in Regent, making an album with producer Don Paul. Apparently this isn't the Partridge we know of old; the record is strongly melody-based, featuring a lot of flute. John Cortez has made three titles from which a President single will be chosen, and songwriter Tony Hazzard spent two days in the studio making demos of his songs.

An album has now been completed by Cy Payne, who has assembled a largely percussion orchestra, doing arrangements by both Cy and Alan Graham. Reception to the records has been very encouraging, and it looks as if there will be many more in the same vein.

West London's **Morgan studios** are busy knocking down walls in the process of extending their recording facilities once more. Their 16-track, reputedly ghost-ridden upstairs studio was on the point of getting under way when we spoke to Harry Davies. Harry has been busy installing the new mixer and other equipment, including Dolby equipment which will be hidden away in the loft of the studio, which has a 3M 16-track machine, plus two stereo Studers.

Building work

Harry Davies has also been liaising with electricians and bricklayers who are in working on the new 24-track studio, which will be operating where the old entrance hall and reception area were sited.

Meanwhile the downstairs studio has been in use most of the day and night on a number of sessions. Engineer Mike Boback has been hand-

ling work with Donovan, who is producing his own LP. This will be different from the kind of thing normally associated with Donovan, for this time he is using a band to back him.

Jethro Tull, regular users of the studio, have been putting down some tracks, and Maynard Ferguson has also been in. Tape jockey Chris Neil told us that Blue Mink have been recording for an album and have come up with a potential single to follow their chart success *Melting Pot*. The group have also been doing work for German television there. Rick Price and Carl Wayne of The Move have been in producing an independent album for Mike Sheridan who comes from Birmingham. Morgan's was also the scene for north London group Buggy's first single for EMI called *Rolly Poll Coaster*, which was produced by Morgan songwriter/producer Danny Beckerman.

'Black soul'

Tony Pike's studio continues to be busy with Reggae work as well as the normal round of demo sessions. The Jamaican lads seem to have taken a liking to Tony Pike's sound and groups working there recently include The Upsetters, who had a big hit with *Return Of Django*. They put down some half-dozen tracks, and Max Romeo of *Wet Dream* fame has also been working there. In addition there have been quite a few sessions for Pama records, and the Dave Travis country and western single *Hank Williams Is A Daddy To Me*, which has been sold to an American company, was Pike-recorded.

Although London is the main recording centre, out-of-town studios can do a surprising amount of name recording work. Witness **Strawberry studios** of Stockport, part owned by Eric Stewart of The Mindbenders. Eric reports work including a new single from Wayne Fontana called *This Is My Woman*, which features a 12-piece string section and brass



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in addition to the studio rhythm group. The B-side *You'd Be Better Off Without Me* features a freaky bluesy guitar sound, which is something of a change for Wayne. Dave Berry has recorded a new single called *Change Our Minds* with a souly spiritual styled number on the other side called *Long Walk To DC*. In addition Herman's Hermits have been in recording some 11 tracks, and Strawberry have been busy with a lot of work with Kasenetz-Katz's bubblegum music for the American Bud-dah label.

In **Advision's** new studios, Thunderclap Newman had just finished a stereo instrumental album with the Tony Cox Orchestra for Warner-Reprise, engineered by Gerald Chevin. Gerald also balanced on tracks with the skinhead group The Slade, produced by Chas Chandler, and on a session with Cat Stevens, this time produced by Paul Sam-well-Smith.

Eddie Offord had just finished an album with The Yes, produced by Tony Colton.

Advantages

Explaining the advantages of the new studio, Gerald told us that the studio itself had been designed to be as near acoustically perfect as possible, the idea behind this being that only a minimum amount of work would require to be done in the control room. This, he says, saves a considerable amount of time in setting up instruments.

At **Marquee** studios, Millie has been spending a lot of time doing an LP, including a 'great version' of *Melting Pot*. The Barry Lee Show, two of whose numbers are figuring in the Eurovision contest, had also been doing sessions, while Middle Earth's Scots singer Tam White finished a rush job for Midem. Alex May, producer of *Friends*, has also been doing some tracks, as have The Groundhogs for Liberty/UA. Warner-Reprise did a recording of *Daddy Longlegs* at a recent performance, and it is hoped to include some of these tracks on their new LP.

The Island reggae party

mentioned last month went off very well, and featured The Rudies; an album will probably be the result. Tangerine Peel, managed by Peter Wickens, made a B-side while Music Activity Management brought over an Icelandic group, Thru a Palli—in English, Three on Stage. This group, which surprisingly comprises three boys and a girl, were making two albums.

Mike Cooper of **Pan** studios told us they had been working on a new single for Love Affair, and had also been doing some tracks with The Shadows and a new single with Lonnie Donegan. Mike engineered also on a new Barbara Ruskin single entitled *A Little Of This And A Little Of That*.

Trend Studios in Dublin will soon be moving to bigger premises where a Scully 8-track will be installed. In the present studio recently was producer David Howells of CBS recording some tracks with the McLynns. Also visiting were The Dixies Showband who recorded tracks for an LP while a group called Love Street recorded a single for Pye called *Venus*, and the Sandmen recorded a single called *1,300 Miles*.

Engineer John Drummond of **Eamonn Andrews Studios** told us that Jimmy Kennedy was recording his own compositions with his light orchestra. The Plattermen recorded some Blood Sweat and Tears material. Masie McDaniels, a country and western singer, recorded a single called *Too Many Indians*. The Royal Showband, Big Tom and the Mainliners, and Dermot Hegarty and the Plainmen all recorded tracks for LPs. A group called The Others recorded a single called *Lovely Loretta*. The Real McCoy recorded a single called *Many The Memories* and the Richard Fitzgerald Ceili Band recorded some traditional material.

Things are going well at **Jackson's Studios** out at Rickmansworth. Increasingly their studio space is being used for their own productions, although they still find time to hire out the studio as well. They have just completed a series of six organ albums

featuring the Organ Stereo Chorale. The whole set, which comprises arrangements of contemporary pop numbers such as George Harrison's *Something*, has been sold to the American Ambassador label. Jackson's now design their own LP covers, have their own label Ad-Rhythm, and are about to launch into the singles market.

Organ deal

At the recent MIDEM, Malcolm Jackson fixed up a deal with the US Bird label for distribution of 18 organ albums, featuring all leading makes of organ. Incidentally, Jackson's picked up a Carl Fischer award at MIDEM for the best promotional gimmick. This consisted of distributing 1,200 sticks of rock—best Scarborough rock at that—with Jackson - Ad-Rhythm running through the middle. The fact that two attractive girls were distributing the rock may have helped too. Another first for Scarborough!

An album of synthesised electronic music called *New Sugar Strings* was recorded at Rickmansworth, and a Guy Fletcher / Doug Flett song, *Big Ships*, which is among the last six songs from which Britain's Eurovision entry will be picked, was demo-ed there. Bobbie Gentry has recorded *Thanks A Million*, a song Jackson's entered for Eurovision but which was rejected. An LP for Beacon records by a group called Acid was recorded, and one by singer/songwriter / guitarist Guy Angier as well. This is called *Guitar And Bananas*.

And, as with many studios, Jackson's are taking an active interest in the reggae scene. They've done an album of reggae for the Continent, and they plan to record reggae material with white singers. Says Malcolm Jackson: 'These reggae boys get into the studio, do their songs from which you get a backing track, and come back to do the vocals in the afternoon. By that time the singer has forgotten the tune. We're writing stuff and getting white singers to do it. It sounds dif-

ferent from the others, with better quality sound, but it has the same rhythm.' This is bound to open up a whole new controversy as to whether white men can stomp the boover boot.

Studio Sound, recently closed for building alterations, were once again fully operational during the month, according to Studio Manager Mike Swain, but the studio itself will not be enlarged until completion of building work in April. On the equipment side, they will shortly be installing a new 20-channel mixing console, fully compatible up to 16 tracks.

Occupying most of the time was a new label, *Square Records*, specialising in folk and country records. Their first LP, *Rip 'em Orf, I Say*, was recorded by an outfit called the Peeping Tom Spasm Band, and, as the title suggests, was a collection of bawdy ballads. Other albums of country and western and jug music for the same label are also planned.

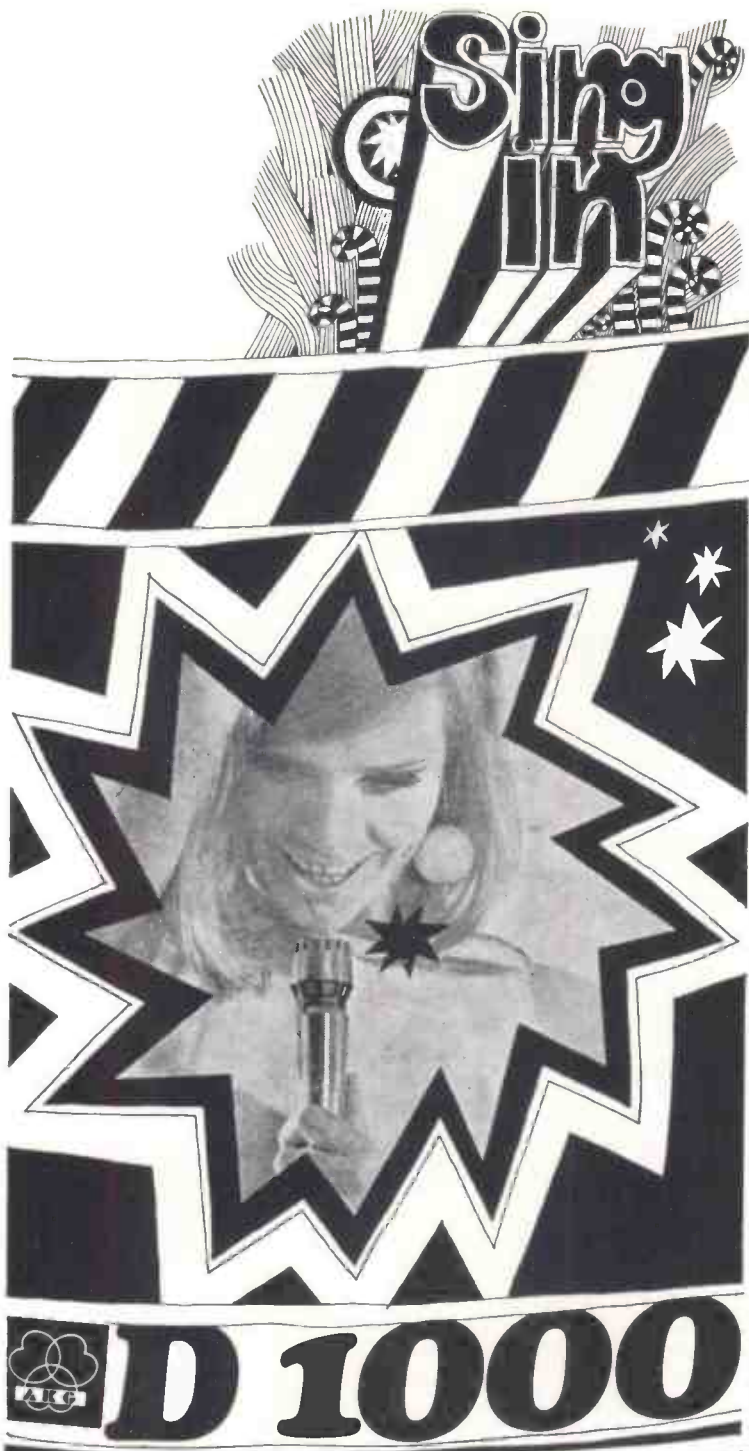
Concessions

Studio Sound are offering concessions until the end of April, whereby four-hour sessions can be obtained for the price of three, and this is reported to have been extremely successful.

Variety was the keynote at **Zella** studios during January. The release on the Zella label of a stereo album by the Birmingham Philharmonic Orchestra from an excellent recording by David Welsby was followed by the Leesiders' album on the Ash label.

A tie-up with Pete Oliver's music shop 'Wasp' offers a free recording session for groups buying £200 of equipment or more at the shop, a new enterprise catering exclusively for group musicians.

The Skillets have been recording a selection of up-tempo folk songs for submission to a major, and Roger Bishop has been putting the finishing touches to an album of his own songs, as have Zella artists The Forum.



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Jacques De Lane Lea

A SPECIAL SUPPLEMENT ON DE LANE LEA— THE BIGGEST INDEPENDENT SOUND RECORDING ORGANISATION IN GREAT BRITAIN

THE name De Lane Lea first hit the recording studio industry in July 1966 when film producer Jacques De Lane Lea acquired a small mono studio in London's Kingsway from Benson's advertising agency. He immediately closed down the basement studio for complete rebuilding, and by the time it reopened in the September of that year, it had almost doubled in size, and was equipped with four-track recording facilities.

Jacques De Lane Lea had been connected with the film industry ever since his father ran a chain of cinemas in Africa, and by his early twenties had produced several films.

His original entry into the music field came in 1961 when he produced 53 2½-minute films for juke boxes, and in 1963 produced *Four Hits And A Mister* with Acker Bilk, followed by *It's All Over Town/Just For You* and *Bicyclettes De Belsize*.

When his father died in 1964, Jacques took over all his interests, and very shortly

afterwards he stepped into the sound recording business by acquiring Kingsway Studios and embarked on a programme of expansion which will culminate when the Wembley complex becomes operational next year.

Today, Kingsway, now an 8-track studio, is working 18 hours a day, seven days a week, and numbers among its customers some of the country's top producers, including Mickie Most—who has recorded almost all his artists' material there—Steve Rowland, Des Champ, Larry Page and John Schroeder.

Among the many hits recorded there have been the Animals' *House Of The Rising Sun*, which was recorded mono in one 'live' take, the whole operation taking only ten minutes. All Jeff Beck's material has been recorded there, from *Hi Ho Silver Lining* to his LP *Beckola*, and Jimi Hendrix cut his first album, *Are You Experienced?*, and his first hit single *Hey Joe* at the studio. More recent hits have

included Fleetwood Mac's *Oh Well* and *Man Of The World*, Georgie Fame's *Seventh Son* and John Mayall's *Don't Waste My Time*.

Equipment at Kingsway includes an 18-channel 8-track console, custom-built by Sound Techniques, which was also responsible for the electronics of the 8-track tape machine, which has a 3M deck. In addition, there are Ampex four-track, two-track and mono machines and an EMI mono.

Kingsway staff

Senior engineer at Kingsway is Martin Birch. An ex-radar apprentice, he has been at the studio for three years, and has two assistants, Vice-Engineer John Stewart and Assistant Engineer Nicky Broome. Steve Muir-Field is the maintenance engineer who has also been assisting in the preparation of Wembley, and completing the team is Andrea Jones, the receptionist with

the welcoming smile and coffee at the ready.

About the only thing which didn't change when Jacques took over Kingsway was the engineer at the time—Dave Siddle. Key man and technical brains behind both the Dean Street music studio and the Wembley complexes, 32-year-old Dave had total say when Kingsway was owned by Benson's, and when Jacques took over he allowed this position to continue.

The son of a Scunthorpe steelworker, Dave didn't go to school until he was nine, due to the lack of educational facilities in his area. When he was 11 he went to a grammar school for two days, when he decided, much to his parents' consternation, to change to a technical school, where he studied chemistry, physics and maths, consistently failing academically in all Arts subjects.

'I will not do things I consider a waste of time',

(continued on page 24)

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says Dave, 'and at that time I considered sitting exams a waste of time.'

When he left school, Dave joined the RAF, first as an apprentice airframe fitter, then went into aeroplane crash investigation.

Just before his 19th birthday, he was taken seriously ill, as a result of which he had to spend over two years in hospital, where he reverted to an interest in sound inherited from his younger days when he had been given an old Edison cylinder phonograph.

During his stay in hospital, Dave had been offered a post-graduate course in chemistry and physics at Leeds University, but decided that, even with his RAF pension, he wouldn't be able to afford it. He first wanted to be a television cameraman, but found it very difficult to get into that business.

His first job on leaving

hospital was as a studio assistant with Decca. He considers this about the most valuable time he spent up to then, as he was involved in everything—mixing, disc cutting, mobile recording, etc.—and received a good grounding in studio techniques.

Promotion

Six months later, Dave left to go to Lansdowne—three months after they opened—as assistant studio manager. This came about, says Dave, when the existing studio manager, Joe Meek, left, and Adrian Kerridge was promoted to his position.

Dave then decided to look at things from the customer's point of view, and joined Benson's advertising agency on sound mixing for television advertisements. Within a short time, he realised that this wasn't what he was cut out for, but he stayed with the company for almost two years. Rather

than go back to working in an independent studio, he persuaded Benson's to build a small mono studio—Kingsway—with three tape machines, 'a fairly good mixer, a good monitoring system and damn good microphones.'

Although the general opinion was that it was a mistake to invest in a mono studio, the resulting series of hit records soon proved the sceptics wrong.

Now, as Director and General Manager of De Lane Lea Music Ltd., Dave's attitude towards recording are virtually unchanged from those of his days with Benson's.

'The most important thing in this business is a talent for interpretation. I can appreciate technique in recording, but I can also appreciate the customer's point of view.'

Dave had a theory that the approach to recording in this country was all wrong, so he went to the States, where he visited 53 studios and 14



Dave Siddle

factories. One thing that struck him over there was that the engineers working on rock and roll records were mostly all in their early twenties, while those recording other types of music were older. In other words, there was one type of engineering for a particular type of music.

But Dave disagreed with this.

(continued on page 26)

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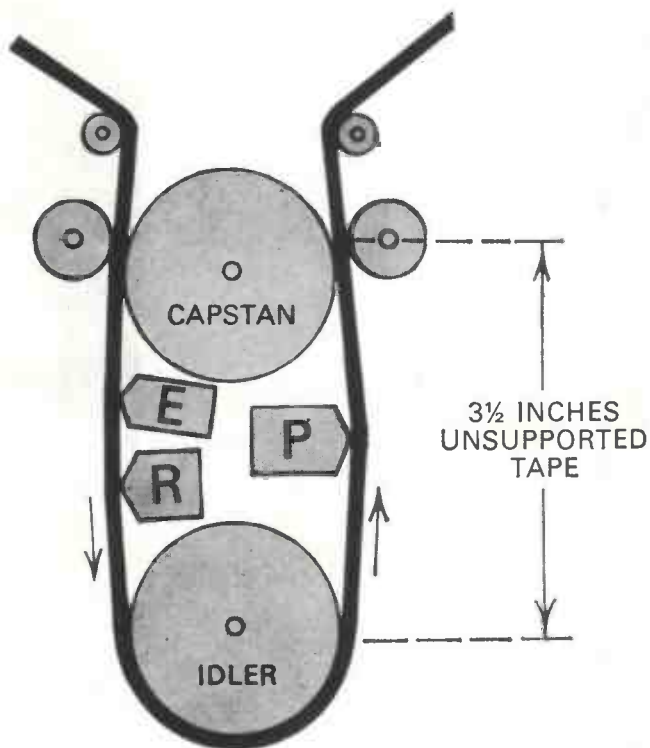
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(continued from page 24)

'My argument against this is that techniques such as equalisation, limiting and echo are not gimmicks restricted to pop music—they give a better presentation to any type of music. After all, as soon as you put a sound on tape you're already interfering with its nature.

'I use equipment merely to bring things back to their proper perspective'.

Dean Street

During the building up of Kingsway Studios, Jacques De Lane Lea had also cast a critical eye over the whole sound recording industry, and had come to the conclusion that, although Britain was producing many of the world's top recording artists, studios were unable to offer the facilities to match these artists' requirements. Accordingly, in 1969, he decided to build a sound centre bang in the heart of London to provide a complete range of facilities — not only for recording artists, but also for the film industry.

The result of this decision was the purchase of 68 Dean Street, on which he spent over £600,000 in converting it to the De Lane Lea Sound Centre.

Concern for the human element is evident in the design of the main music studio at Dean Street. The decor is in tasteful shades of white and pale orange, with



Dean Street's main control room

fitted carpeting and soft restful lighting. Even acoustic fittings have been designed to be decorative as well as functional, and the general effect is impressively relaxing.

At first sight, there ap-

pears to be little of the usual clutter of paraphernalia in the studio, and there is the minimum of obtrusion from equipment. Power packs for condenser microphones, for example, have been elimin-



The main Music Studio at the Sound Centre, capable of accommodating 100 musicians in comfort

ated in the studio, the microphones being wired direct to the control room which houses the power supplies.

The frequency response of the studio is flat and smooth over and beyond the acoustic spectrum, while its reverberation response is also flat, making it completely free of any tonal colouration. To achieve this, the acoustics of even the light fittings had to be taken into account in the preliminary calculations.

27-year-old John Wood is senior engineer of the Music Studio. He has been with De Lane Lea ever since he left school and has built up a tremendous reputation in the advertising and TV commercial field. In addition to recording pop music he'll also be handling jingles for cinema and television and music for feature films.

Equipment in the main music studio comprises an 8-track 3M, Ampex 4-track, 2-track and mono tape transports; Universal Audio limiting equipment; Neumann microphones; EMT echo plates; and Lockwood-Tannoy monitoring speakers. All electronics, and the 24-channel mixing console, were by Sound Techniques.

The main music studio is one of four at Dean Street. While it can handle anything up to 8-track recording, the other three film recording and dubbing studios have facilities for three-track operation. There is, however, a vast tie-in network linking

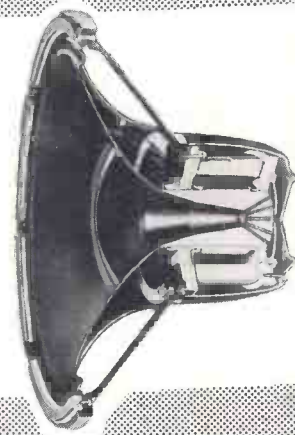
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Fleetwood Mac

"The Seventh Son"

Georgie Fame

"Here Comes the Star"

Herman's Hermits

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Vanity Fair

"I'm a Tiger"

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DIRECTOR AND GENERAL MANAGER: DAVE SIDDLÉ

ENGINEERS: MARTIN BIRCH, DAVE SIDDLÉ, JOHN STEWART

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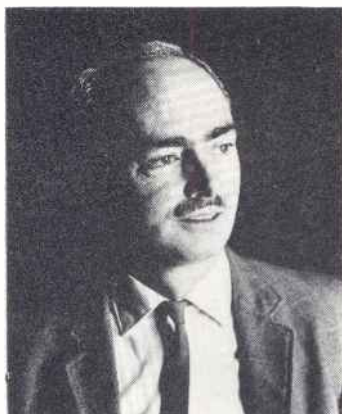
all the systems whereby any part of a system can be combined with any part of another. This fulfils the initial policy of providing a comprehensive service, and also minimises any possible down-time due to breakdowns.

The main supplies for the sound equipment in the whole complex are on an electrically clean phase, separate from those for lighting and domestic equipment, and each outlet is of a specially designed three-pin type so that nothing but sound equipment can be connected to it.

Another system in case of emergency has service points in each room whereby a portable telephone can be connected to any room anywhere in the building. Ultimately this will be extended so that all three studios are in contact with each other.

Working with Dave during the design stage of both studios is Tony Gurrin, Technical Director of De Lane Lea Ltd. While Dave handles almost everything connected with music recording, Tony's energies are directed towards the film-recording side of the business.

Tony began his career as a research assistant at the GEC laboratories in Wembley, working on ultra short wave communications. During his period in the services, which he entered via the Military College of Science, he was given a



Tony Gurrin

roving commission assessing communications equipment. On his demobilisation, Tony joined a deaf aid firm as a development engineer, at which stage he developed an interest 'in all things aural'.

'Quite by chance,' he says, 'I then joined RCA as an engineer. At this time they did purely optical recording, but when they went on to magnetic recording I was in at the start, and was involved in the first multi-track studio for films.'

Tony then became divisional manager at RCA, but began to feel a need to get more of an interest out of life, and when the company's recording studio closed down six years ago, he joined De Lane Lea.

Of his work at the present De Lane Lea set-up, Tony says he enjoys the Svengali position controlling things from behind the scenes, and claims that his biggest asset is his terrible memory, in

that if he is working on a fresh project he doesn't approach it with preconceived ideas, as he forgets what he has done before.

'The biggest thing about De Lane Lea is that it has an atmosphere which accepts change. We're trying to do something different and better. The opportunity of expressing oneself through a studio is really exciting, but the whole thing is progressing so rapidly that the biggest hang-up is lack of time.'

Like Dave Siddle, Tony regards his work as his hobby. 'I couldn't hold down a job if I wasn't interested in it. I get my biggest pleasure out of solving a problem, and there are plenty of those to keep me busy in the business for a long time.'

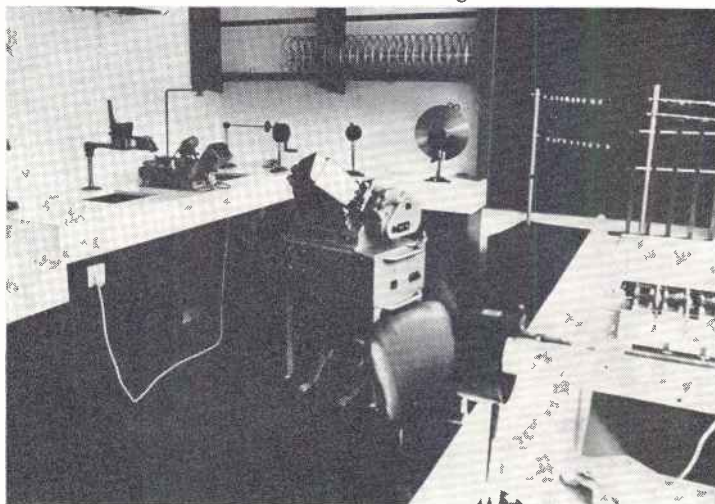
Now that Dean Street is operational, there remains only the Wembley centre before Jacques De Lane Lea can realise his ambition of

providing a complete recording service.

On his assessment of future developments in the recording industry, he thinks that this country measures well against competition from America.

'British recording engineers are the best in the world. I believe that recording managers and artists will use a recording studio only if it has the right facilities, but, more important than anything else, if it has the right engineer.'

'I believe that only now are we achieving the technical breakthrough which should have followed immediately after the artistic breakthrough of the middle 'sixties. And it's absolutely essential that a recording studio keeps a very flexible and forward-looking mind so that they can meet the future requirements of our top recording stars.'



One of the ten editing rooms at Dean Street

main contractors
for De Lane Lea Studios and
the Wembley Music Centre



HOLLAND & HANNEN AND CUBITTS (Southern) Ltd, One Queen Anne's Gate, London, SW1

□ THE A & R MEN



BOB THIELE

BOB THIELE is a New York producer whose recording studio roots go back, way back. Back to 1939, in fact. His first session took place in a studio 'not much larger than a small living room' into which was crammed the Art Hodes group and the acetate machine.

Now Thiele, who owns the Flying Dutchman label, is working in the world of 24-track machines, synthesizers and the computer. 'I had no idea what I was doing that first session,' he recalls, 'But I'm grateful now. From those early sessions I learned to keep an open mind. I think I still have that. For instance I'm not at all sure about 24-track recording—8 or 16 is really enough by the time you mix it all down. But I'll probably use 24-track—no need to close your mind'.

From the acetate machine to today's sophisticated track-on-track recording has not fazed Thiele who is at home in studios on both East and West coasts of the U.S.

The perfect studio

He has no idea about the perfect studio because he thinks perfect personnel more important. 'You have to get that sensitive engineer—one who is in tune with what's being recorded. In actual fact the evolution of the present day recording studio parallels the way that recording companies got with the young rock sounds and musicians. Studios are now hiring, if you will, house hippies as engineers. People who relate to the artist.'

However, Thiele senses a danger in some cases. 'The superior rock engineers are so together with the music that they will inject their own personalities into the session. They end up replacing the A & R man and producer and take over the whole session. Maybe this is okay for some producers but it

leads to studio tension if the producer has ideas that conflict and probably results in a dud session.'

Thiele allows there are contradictions in his thesis that rock engineers should do rock sessions, jazz do jazz, etc. A recent jazz session for Thiele's FD label involving Argentinian saxophone player Gato Barbieri had as engineer the man involved in recording RCA's classical records. 'He was objective because his thing was the pure sound of instruments which was what we needed then,' says Thiele.

West Coast v East

Producer Wes Farrell was recently on record as stating the superiority of West Coast studios over East Coast studios. Thiele partially agrees with this but certainly agrees that West Coast studio musicians are more hip to today's sounds. 'Maybe it stems from the slower pace of life out there—more time to think,' he comments.

But Thiele still divides his studio time between both places. In New York he uses the A & R, 799 Seventh Avenue, Capitol's on 151 West 46th Street and RCA's at 1440 Broadway. In Los Angeles he uses United, 6050 Sunset Boulevard and TTG. He intends to visit Muscle Shoals shortly, because, he frankly admits, of the reputation of the studio and the musicians.

Thiele has never recorded in Europe—just never got round to it. He has a high regard for European produced material, particularly that by George Martin. 'The Beatles get the best recording sound I've heard, from a technical point of view. The best in the world. If you compare it with, say a Stones disc, well, the Stones may be more exciting, but the actual clarity of the sound on the Beatles' records is tremendous. I like to make a point of visiting George Martin—frankly to

educate myself.'

Thiele has a beef about musicians and artists who think that the finished product should measure up to the sounds heard through studio equipment. 'They should be knowledgeable enough to realise that a finished record never sounds like it does in the studio with equipment worth thousands of dollars. But it drives people insane—I've seen it really destroy musicians—because they are so disappointed when you mix it down into the album.'

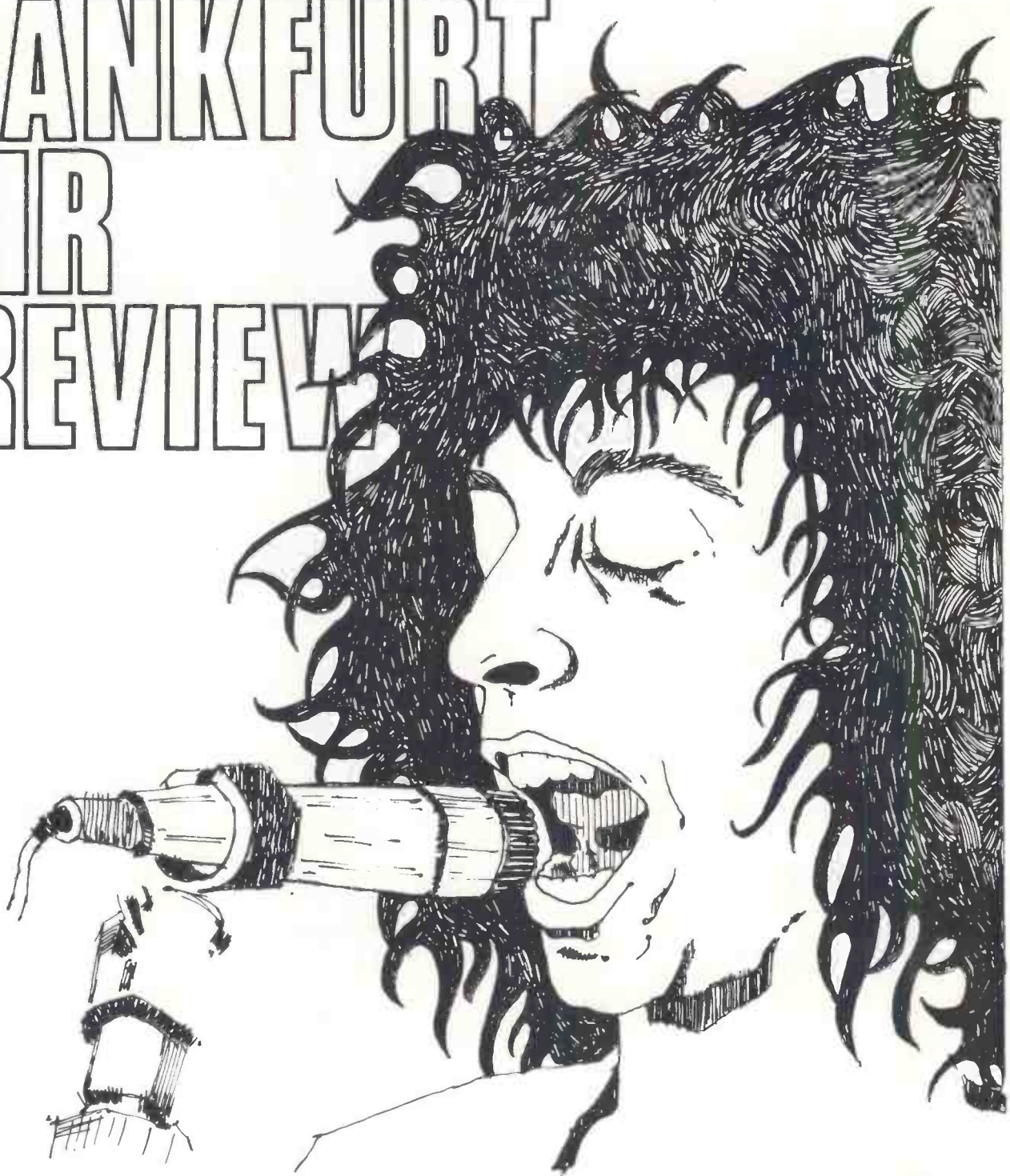
Bob Thiele started his first record company, Signature Records, in 1939. He was also a jazz promoter and disc jockey in these days. Recording for Signature were Art Hodes, Pee Wee Russell, Coleman Hawkins, Lester Young, Earl Hines, Eddie Condon, James P. Johnson . . . and Paul Whiteman. He then joined Coral Records as A & R director, recording Don Cornell, Debbie Reynolds, Teresa Brewer, McGuire Sisters . . . and Lawrence Welk. He also started the live concert series, *Jazztime USA*. From Coral he went to Dot and recorded the soundtrack of the 'Five Pennies' musical and from there joined Roulette.

Stint at ABC

Out of his Roulette days came the teaming up of Louis Armstrong and Duke Ellington for an album. In 1961 he moved to ABC Records for the next seven years. Here he recorded Archie Shepp, John Coltrane, Pharaoh Sanders, Gabor Szabo, and Oliver Nelson. He also got Frankie Laine back into the singles charts, and recorded and wrote *What A Wonderful World* for Louis Armstrong. Jazzman Ornette was another of his ABC artists.

After ABC he formed his own Flying Dutchman line.

FRANKFURT FAIR PREVIEW



Beverley Musical Instruments

Gordon Williamson, General Manager of Beverley Musical Instruments, will be demonstrating the Panorama 22 twin bass drum and tom outfit, a version of which was the prize in our Christmas competition, together with the Beverley 21 all-metal snare.

The latter has been attracting considerable interest in recent months, and is expected to make a big impact at the show. A strong selling line for this company is their attractive range of 14 colour finishes for many models.

Boosey & Hawkes

Boosey & Hawkes, who recently acquired the world

distribution rights for Laney amplification, will be displaying their full range of this equipment on Stand 15. With models available for lead, bass, organ and public address purposes, Laney amplifiers and speakers are capable of outputs up to 200 watts, using 12 in and 18 in heavy duty Goodman speakers.

The principle behind the design of Laney speaker units is that sound waves from the

rear of the speaker are delayed within the cabinet for a fraction of a second so that when they emerge they are in phase with the sound waves emanating from the front, thereby adding to each other.

The public address columns are designed so that sound is directed away from roof areas, while outdoors they are claimed to give a wide spread of

(continued on page 32)

TURN ON TO COLORSOUND

The new range of effects pedals by Sola Sound



Now on show...A new range of effects at your feet! Sola Sound gives you an entirely new scene to "turn on" to. WOW-FUZZ (red), WOW-SWELL (blue), TONE BENDER. These units are designed and manufactured by the people who know what the modern musician wants. Hear them now at your local dealer, or contact the London agent —

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FRANKFURT FAIR PREVIEW



(continued from page 30)

sound limited practically to within the height of the columns.

Also within the Laney range is a twin-turntable discotheque unit rigidly constructed of laminated hardwood and finished in two-tone ivory and orange with white trim. The white translucent fascia is backed with coloured lights affording name display. This unit is equipped with two Garrard SP 25 record decks, and space is provided beneath them for an amplifier and for record storage.

On stand 227 Boosey &

Hawkes will be showing a complete range of brass, woodwind and percussion instruments, including International brass, Regent Sonorite clarinets and oboes and the newly designed Ajax drums.

British Music Strings

Messrs. Winchester and Charlton of British Music Strings will be showing Cathedral, Chromespun and Ike Isaacs strings. Particular emphasis will be placed on the new Sound City range which is available in four gauges—ultra light, extra light, light and medium.

Eric Clapton has endorsed the ultra light variety, and BMS are expecting a good sales reaction. Already with an extensive European clientele, the company are hoping to expand their scope to outside markets.

Dallas Arbiter

On stand 218, Dallas Arbiter will be featuring Sound

City amplification and Hayman Vibrasonic drums.

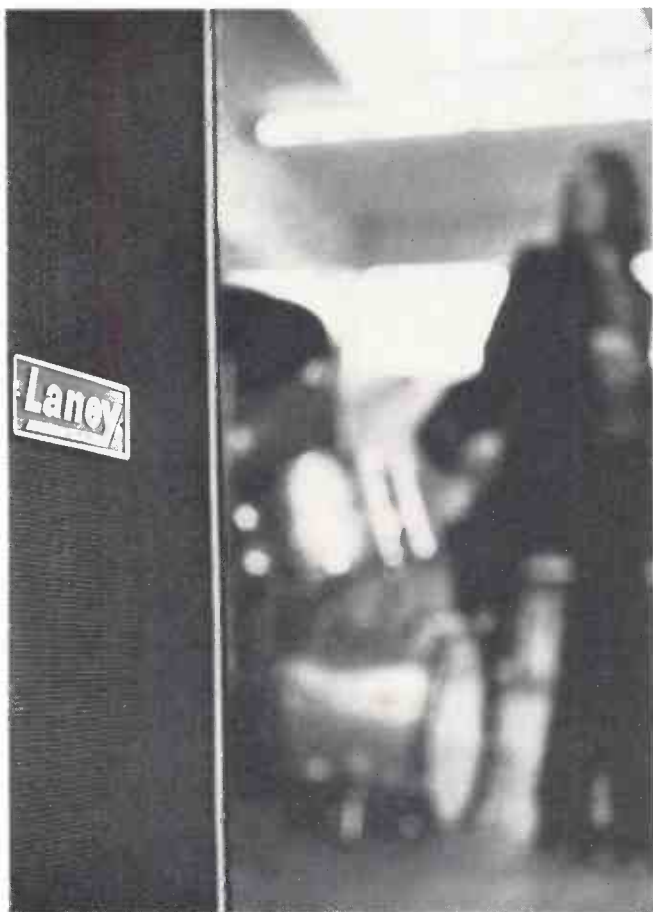
Sound City equipment has achieved its biggest success on the American market, while sole agents have been appointed in all European countries.

Meanwhile, the company are concentrating on the Far East, where several agency agreements have already been signed.

New to the fair will be the Sound City studio range of



The Jennings J40 solid state amplifier which incorporates two 12 in. speakers, and has an output rating of 40 watts.



THE MOVE

More and more groups are moving to the big sound of Laney amplifiers and speaker cabinets. It's the sound that's setting the pace for the seventies. And here's why.

Laney high performance amplifiers give you undistorted power that fills a room from wall to wall with sound. Thoroughly tested circuits are built to last in a cabinet that will keep its smartness through the toughest road tour. Laney power-packed speaker cabinets give you superb quality sound on everything, even for the loudest rave. And they look as good as they sound, black with white piping matching the amplifiers. See the Laney range at your B. & H. dealer; he will help you match a rig that's ideally suited to your group. Join the big move with the sound for the seventies.

20 watt and 50 watt outfits which are based in design and specification on the Super Power 100 watt range, together with a new range of models for the dance, jazz and session guitarist.

In the Hayman range, there will be a complete range of drum stands and accessories incorporating many revolutionary features.

Dallas Arbiter will also be introducing a new range of guitars produced in their own factories and aimed at the higher price market.



The Premier Model 37 metal shell snare drum finished in brushed chromium.

General Music Strings

Shown for the first time at the fair by General Music Strings will be carded blister pack sets (three to a card) of Monopole folk guitar strings, silver-plated wound in light and medium gauges. Accompanying these will be the Monopole black nylon classic guitar sets No BL 747. Picato nickel wire wound sets of Rock and Roll gauge ultra

light, light gauge and medium gauge in coloured polystyrene boxes will also be on show, as will Monopole 79 light gauge and EP79 medium gauge strings, claimed to be Europe's highest selling flat wound type.

Fretted instrument strings will also be accompanied by those for bowed instruments, and these will include Picato, Picato Collegiate, Ambassador and Red Dragon brands.

Representatives in attendance will be Mr. A. Stein, Managing Director, Mr. B. A. Jeffery, General Manager, and Mr. A. F. Cameron, Liaison Manager.

James How Industries

James How Industries are showing their new RS 64 'Colortone' with its three

rainbow-coloured nylon strings which provide a prolonged acoustic sound. The new Flatwound Custom Gauge together with the established Roundwound makes a total of 74 gauges from Plain .006 in. (0.15 mm.) to .026 in. (0.66 mm.), and in covered .016 in. (0.41 mm.) to .068 in. (1.724 mm.) for this system of making up one's own sets.

Another Rotosound item going to Frankfurt for the first time is the Pedal Steel Guitar.

Last year's successful showing of the Rotosound Lights on German television has encouraged How to take several new lines over this year—but with a different accent. These lights are not just for the entertainment industry, but are designed in special compact form for home use.

The Rotosound 'Padlite', a revolving disc and two movable lenses provide a kaleidoscopic colour pattern for projection on to any surface. Additional discs are obtainable to provide other colour

(continued on page 34)

IS TO Laney

THEY'VE MOVED....

RIOT SQUAD

COLOSSEUM

LADY JANE & ROYALTY

MONTANAS

JIG SAW

BED

TEA & SYMPHONY

BLACK SABBATH

LOCOMOTIVE

TRAPEZE

IDLE RACE

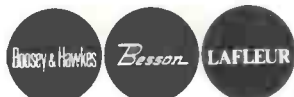
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**FRANKFURT
FAIR
PREVIEW**



combinations. Eventually a whole 'library' of discs will be issued.

The Rotosound Compact Spotlite complete with revolving colour disc, the Rotosound 'Jumbo Strobe' plus other strobes and Rotosound 'Rhythmlites' are also being shown.

**Jennings
Electronic
Industries**

Jennings Electronic Industries will be showing their new

series of amplifiers, add-on accessories and a new type of remote foot control unit. Two new portable organs are also being introduced, and these incorporate integrated-device circuitry and a number of unusual features.

Add-on units for organ include the Attack Percussion device, which is claimed to be adaptable to any type of organ whether built-in or fitted externally, a battery-operated reverb unit and a tremulant unit. A number of other new items will be unveiled at the show.

Representatives in attendance will be Tom Jennings, Don Howard, Jack Jennings, Eddie Haynes, Dick Denney, John Oram and Ian Duncan.

**Pan
Musical**

Pan Musical (Wholesale) Ltd will be showing their complete range of amplification equipment, starting with a 60 watt model suitable for organ lead, bass or public address which has two chan-

(continued from page 33)

(continued on page 36)

BUDDY RICH WAISTLINE STICKS



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BETTER GRIP



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Wainwrights Gentlemen Denny Laine String Band The Shark Chris Lamb & The Universals Liverpool Scene Mighty Baby The Neat Change Juniors Eyes The attack 32-20 Blues Band The Love Affair The Spectrum The Floor Chris Farlowe & The Thunderbirds The Nice Joe E. Young and The Tonic Jimi Hendrix Experience The Who The Action The H Led Zeppelin Chris Farlowe Jun. Eyes Jon Hiseman's Colosseum T. Bonzo Dog Band Entire Sioux Native Pure Medicine The Plastic I The Revelation Fairport Conven Rich Grimes & Babylon Blossom Toes The Episode Six Th Glass Menagerie The Election The Marmalade The Status Quo Aynsley Dunbar Retaliation The Kult and many other groups

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L 100 or B 100
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L 100 or B 100
Speaker Cabinet 4 x 12" 120. 0. 0.
Total £394. 10. 0.

*L 100, B 100 or
A P 100 Amplifier 108. 0. 0.
L 80 or B 80
Speaker Cabinet 4 x 12" 97. 10. 0.
L 80 or B 80
Speaker Cabinet 4 x 12" 97. 10. 0.
Total £303. 0. 0.

P.A 200 Amplifier
6 Channel 172. 10. 0.
One Pair
P.A. Columns
200 watts 228. 0. 0.
Total £400. 10. 0.

A P 200
Amplifier 154. 10. 0.
One Pair
P.A. Columns
200 watts 228. 0. 0.
Total £382. 10. 0.

P.A 100 Amplifier
6 Channel 117. 0. 0.
One Pair P.A.
One Pair
P.A. Columns
160 watts per 183. 0. 0.
pair
Total £300. 0. 0.

A P 100 Amp 108. 0. 0.
One Pair
P.A. Columns
160 watts 183. 0. 0.
Total £291. 0. 0.



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Name

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FRANKFURT FAIR PREVIEW



(continued from page 34)

nels with two inputs each. Similar specifications apply to the 60RT which has the addition of reverb and tremolo facilities, the former adjustable for level and the latter for speed and depth.

The 100 watt Impact amp uses C-core transformers, and has three channels, each with two inputs. With a choice of two output impedances, this model is suitable for organ, bass or lead guitar.

In the PA range, the Impact 100 watt model has four channels with independent controls. An additional feature of this model is that outputs of 20, 50 or 100 watts can be selected, for safety when using smaller speaker units. To complement the amplifier range there is an Impact mixer complete with reverb which has six channels, all with separate controls for volume, bass and treble. In addition, there is an overall volume control and reverb level control.

Designed for use with the mixer is a new 150 watt solid state slave amplifier which has four speaker outlets.

Premier Drum Company

The Premier Drum Company are showing metal shell snare drums of all types and a wide range of sizes, including the recently introduced Model 37 14 in. by 5½ in. drum which is finished in brushed chromium claimed to be highly resistant to finger-marks and condensation.

Exhibited for the first time at the fair will be the newly designed Olympic range with improved fittings, together with the new Zyn 70 cymbals developed to give high quality at a competitive price, which are available in 14 in., 15 in., 16 in. and 18 in. sizes, and combine with the existing Zyn and Super Zyn range to give a comprehensive selection.

Other items featured on the stand include tuned percussion instruments and a display of New Era instruments for educational purposes.

Rosetti

The centrepiece of the Rosetti stand will be Triumph amplification which has proved successful on both the home and export markets. Within this range are the new Triumph speaker cabinets which are fitted with vibration-free metal grilles instead of the conventional speaker cloth.

One of the most recent amplifiers is the 50 watt Lead and Bass model, which can be used with the R/COL/50L and R/COL/50B speaker units.

Rosetti representatives present are Michael Hunka, Michael Cowan, John Hinrichs, Geoff Johnson and Dave Roffey.

Rose, Morris & Co.

Highspot of the Rose-Morris stands will be Marshall amplification equipment, featuring the Model 2030 100 watt mixer unit which can be used in conjunction with any number of 100 watt slave amplifiers to provide the required output. Speaker units to accompany these consist of 2 by 12 in cabinets with a single drive high frequency horn or a

(continued on page 38)

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you can afford

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Have a real good look at these prices and specifications then bear in mind that on tone, quality, finish and detail Shaftesbury's second to nobody!



64 Semi-Acoustic

6-string £89.19.0. * inc. case

Spec: Medium slim cello styled body with contoured back and top. Finished overall in red sunburst polyester edges. Neck incorporates adjustable truss rod. Rosewood fingerboard with Pearloid position markers and white bound edges. Metal bridge unit with individual string adjustment saddles. Mounted rosewood base. The all metal covered machine heads and other metal fittings are gold plated.

* Recommended retail prices which include coil lead (fitted with two jack plugs) and shaped plush-lined and fitted carrying case.

61

6-string

* £65

inc. case



62

12-string

* £67.10.0.

inc. case



63

4-string bass

* £67.17.0.

inc. case



Three thin bodied beauties

Spec: Three semi-solids styled in golden sunburst polyester finish. Neck incorporates steel truss rod. Rosewood fingerboard with pearl inlaid markers. Two humbucking p.u. units with separate polepieces. Each p.u. has separate volume and tone controls. Overall balance control and selector switch. Adjustable metal bridge. White plastic finger plate/control panel. Individual all-metal covered machine heads. All metal fittings are chromium plated.

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BR3

FRANKFURT FAIR PREVIEW



with Headmaster heads. A complete range of modified Rose-Morris drums is to be shown, together with the new transparent bass drum Headmaster heads in 18 in, 20 in and 22 in sizes.

Representatives in attendance will be R. B. Morris, D. A. Morris, M. Woolf, M. Berman, D. Baxter, J. Marshall and J. Willis.

Selmer

In the range of new amplification, Henri Selmer will be demonstrating the powerful Chieftain set-up which has an output of 200 watts RMS and a choice of three output impedances. The amplifier itself has four separate channels—two for instruments and two general purpose—each channel having two inputs and

(continued from page 36)

2 by 15 in twin drive horn. Other Marshall products to be shown include microphones and effects pedals.

Rose-Morris will also be showing a new de luxe banjo in G and Tenor models, both of which are available in either sycamore or walnut, fitted

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SKEWES**

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Laney amplification equipment by Boosey & Hawkes

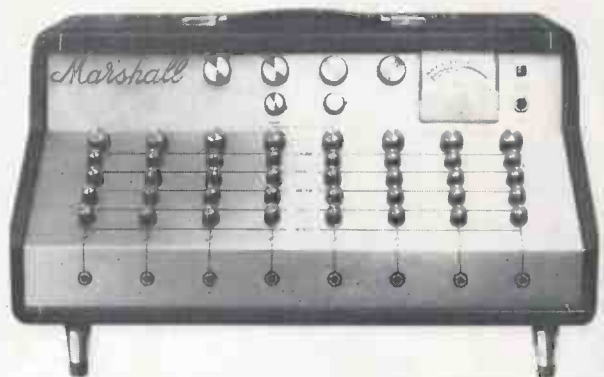
separate bass, volume and treble controls.

To accompany this is a bass speaker unit with four 12 in speakers and an output of 120 watts, and a horn speaker unit with two 12 in heavy duty speakers and specially designed horn with a filter facility. The total output handling of this section is 110 watts.

A combination 50 watt amplifier to be shown is the Compact 50R with two channels and four inputs and two built-in 12 in heavy duty speakers.

Expected to attract considerable interest is the Scintillation reverb unit which is fully transistorised and has

(continued on page 40)



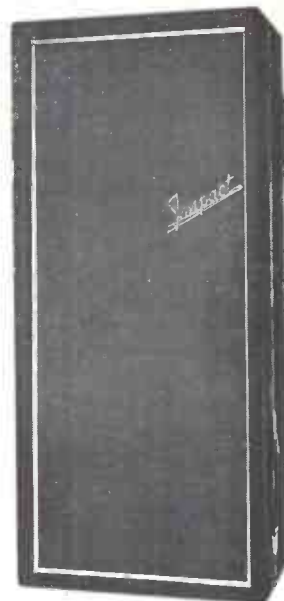
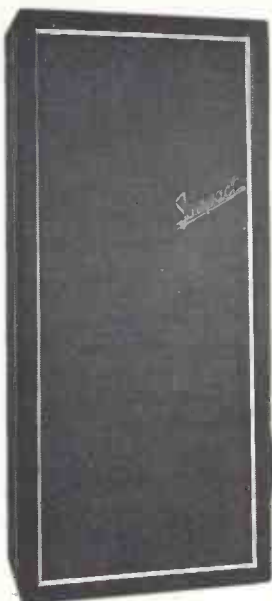
The Marshall Model 2030 mixer unit by Rose Morris

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THE 300 UNIT

Comprising : 2 Impact 150 watt slave amplifiers. 1 Impact 6 channel Mixer with Hammond reverberation. Pair of the new specially designed P.A. Cabinets with Goodman speakers. Price complete 343 gns. Price each single unit; 6 channel Mixer, 75 gns.; 150 slave, 75 gns.; pair 4 x 12" Columns, 138 gns.



Wake Five musical instruments

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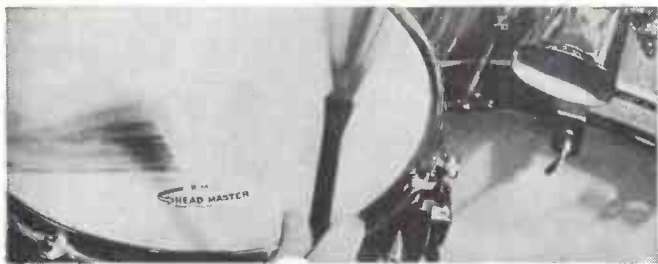
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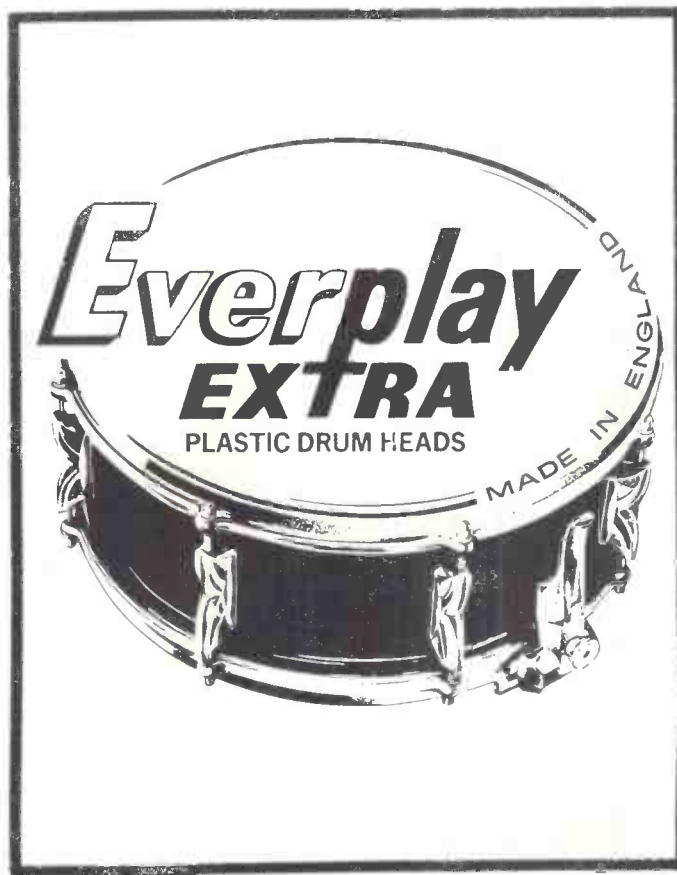
HEADMASTER Plastic Drum Heads

Uptight for a better sound? You had better believe it! Listen - "These heads are impervious, unaffected by changes of temperature... do not require constant retensioning. Their life is almost indefinite - if handled with care". It's a fact, man! Hit 'em, kiss 'em, *murder* 'em... these heads are *impervious!*

Obtainable from all good music stores

Manufactured by

Rose-Morris



FRANKFURT FAIR PREVIEW



(continued from page 38)

depth, volume and tone controls and can be used with any amplifier. Another accessory to be shown is the Fuzz-Wah repeat pedal, with seven silicon transistors and two diodes, and powered by two PP3 batteries.

A new addition to the Selmer speaker cabinet range is the Universal 50, containing one 18 in 50 watt speaker.

Simms-Watts

Two kinds of amplifiers and two kinds of speaker units are

being shown by Simms-Watts. The first of these, the PA 100, has four channels, eight inputs and separate function controls for each channel, together with master volume and presence controls, and an output of 100 watts. For lead, bass and organ use, the second amp, the All-Purpose 100, has two channels, each with two inputs and separate function controls, with the addition of a master volume control.

PA columns each contain four 12 in speakers, and in pairs have a handling capacity of 160 watts, while the instrument cabinets each have a rating of 200 watts.

Hornby Skewes

Shown for the first time by John Hornby Skewes will be the Mister Bassman bass pedal units, designed for use with electronic organs not already fitted with such units. There are two models available—the B2 and the B2P—the latter with a percussion switch. Fully transistorised and battery powered, these



The Beverley Panorama 22 twin bass drum and twin tom tom outfit.

units can be used through any amplifier. They have variable tuning to enable the user to play in any key, and there is an octave jump switch for 8 ft and 16 ft, together with a sustain control set for 0.5 seconds to five seconds.

In addition to this unit, Hornby Skewes will demonstrate a number of add-on

amplification units such as the Zoom reverberation unit, Shatterbox and Zonk distortion units, treble and bass boost units, microphone mixers and piano and accordion microphones. Hornby guitar straps and drum sticks will also be on show.

(continued on page 42)

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2220 Silver Recording Outfit.

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2220—The Recording Outfit.
18" x 12" Bass Drum Shell Size
12" x 8" & 14" x 14" Tom-Tom
14" x 5 1/2" Snare Drum
Cymbal Arm - T/T holder - Spurs
T/T legs included. £189. 16. 8d.

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20" x 13" Bass Drum Shell Size
13" x 9" & 16" x 16" Tom-Tom
14" x 5 1/2" Snare Drum
Cymbal Arm - T/T holder - Spurs
- T/T legs included. £196. 6. 5d.

2222—The Big Sound Outfit.
22" x 14" Bass Drum Shell Size
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Cymbal Arm - T/T holder - Spurs
T/T legs included. £203. 10. 8d.

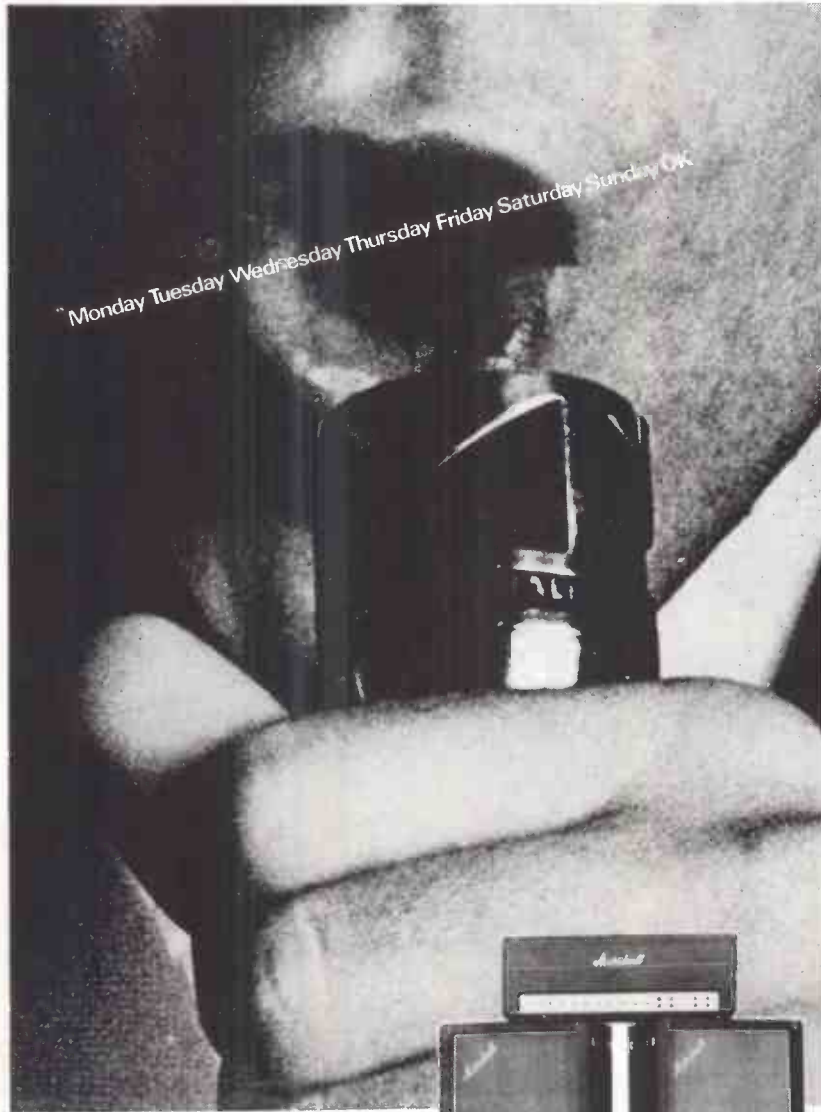
Paiste Formula 602 Cymbals extra.
2 x 14" £37. 8. 6. pair
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equipment. Makes
the most of your
performance, and puts
you among the other
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Tull, Blodwyn Pig,
Eire Apparent, Blind

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Beck, The Soft
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can be. With your
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the people who matter
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about it. Better still
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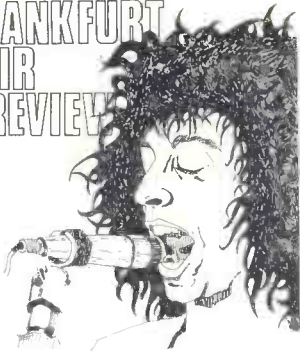
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32-34 Gordon House Road,
London, N.W.5.

Rose-Morris
SPONSORED PRODUCTS

AMPLIFICATION
Marshall



(continued from page 40)

Watkins Electric Music

Now negotiating directly with German dealers, Watkins Electric Music will be showing a large selection of WEM amplification equipment and accessories.

PA amplifiers are in two versions—40 watt and 100 watt, each with two channels and four inputs. A slave unit to be used in conjunction with these models can supply an additional 100 watts into its

own pair of columns, and further slaves may be connected in series with each other to reach extremely high powers.

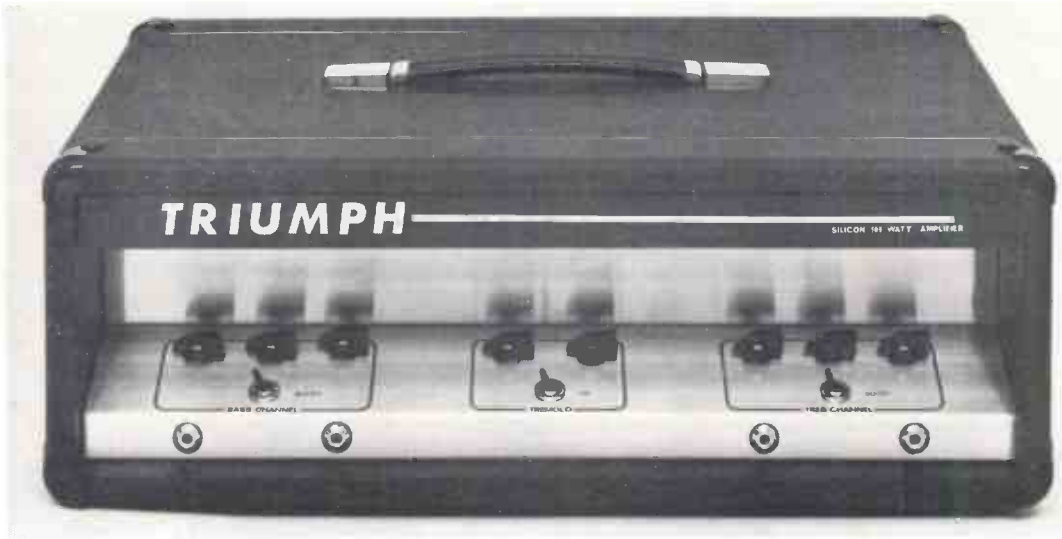
Instrument amplifiers start as low as six watts, but for professional use there are the ER 40 and ER 100 models, each with two channels and four inputs. On these models, treble boost circuits are acti-

vated by sliders.

Speaker cabinets are made in an extensive variety of sizes and handling capacities. Perhaps the most impressive of these is the X 29 multi-horn balanced enclosure Mark II which has four 15 in speakers loaded in two cabinets and a smaller cabinet with quadruple horns. With a 200 watts handling capacity, each repro-

ducer stack has to be driven by a 100 watt amplifier. These units are not commercially produced and are available to special order for professionals only.

Other WEM products to be shown include the Audio-master mixer and the Watkins Copicat Echo Mk IV which now uses solid state circuitry in its design.



Triumph 100 watt solid state amplifier by Rosetti.

Colour me Pop



We take great pride in the manufacture and finish of our drums, and we've imported the newest 'flame' finishes from the States, because we want you to have drums which are every bit as good as drums twice their price.



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Please send me details of Rose-Morris drums.

Name

Address

My usual dealer is

BI 3.70

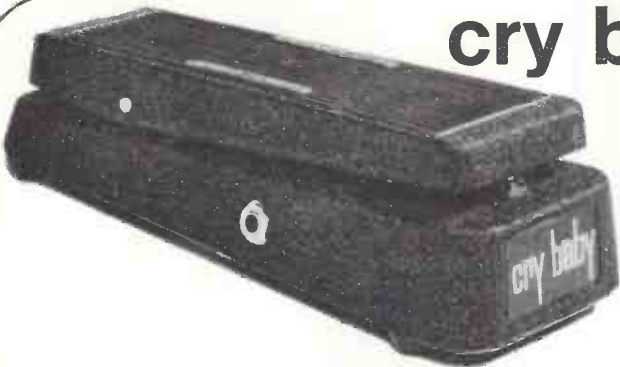
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Groovier blues, funky bass, treble boost, sitar and muted trumpet effects . . . all from this solid-state, self-powered step-on-it accessory at £15. 6. 0. See it in the shops or send for the Rosetti Electronics Brochure (with mikes, amps and organs, as well as other sound effect ideas). Send the coupon

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'Doc' says

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We hire to Recording Companies, Studios, Theatres and Responsible Professional Musicians the following:

ALL PERCUSSION INSTRUMENTS RELATED TO **SOUND EFFECTS**
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Included in this group are such hard to find items as: Tuned Sleigh Bells; Tuned Chromatic Cow Bells; Tuned Antique or Ancient Cymbals; Crotales; Jue DecTimbres (Klavature Glockenspiel); Parsifal Chimes; Parsifal Bells; Gongs and Tam-Tams in various sizes; Genuine Turkish Cymbals; Descriptive Sound Effects; and many others.

All Effects are **ACTUAL** — not **SOUNDS** on **TAPES**.

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Chinese Tree Bells
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Complete Drum Sets of every make
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Log Drums. Authentic articles
Indian Tablas and **Indian Long Drums**
Chinese Tom Toms up to 2' 6" diameter
Sleigh Bells in Tuned Sets up to octave and half on C

Motor Horns in Tuned Sets. Two octaves on C
Gongs in Tuned Sets
Cow Bells in Tuned Sets. Two Octaves
Metal Plates in Tuned Sets. Octave on C
Crotales (Antique Cymbals). Chromatic octaves
Roto-Toms (Bim-Bams). Chromatic octave
Musical Glasses. Two octaves
Barrel Organs playing Edwardian Tunes
Ships Bells. Different musical notes
Fire Bells. Genuine LCC pattern and note
Ships Syrens. Mouth blown and genuine article on compressed air bottle
Ships Fog Horns. Genuine old Sailing Ship pattern
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jethro tull
jack lancaster
alvin lee
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ian mcdonald
ten years after
rob townsend
john whitney**



Chrysalis



Visual scene important for Kenny Rogers

'THEY'RE a bunch of real nice guys,' said the publicity man, talking about Kenny Rogers and the First Edition. Which is a very standard line in chat. But this group, who hit it big eventually here with *Ruby, Don't Take Your Love To Town* live up to the description.

Especially Mary Arnold, who must be the curviest 'guy' in the whole of pop music.

Kenny did most of the talking. Modest chat, for a start, such as: 'I can't help feeling we're gonna change the name of the group in the next few months. Trouble is that the current name singles me out for too much attention, and to be honest I'm not half as talented as some of the others in the group. It's just that it seemed to be my turn

to do the singing. But fans will get tired of my voice and then somebody else will take over and we'll just change the name to suit.

'Anyway I don't do so much on stage as you might think. We've gone for a visual scene, stage-wise, and we all have a part to play. Actually I don't think much of my voice.'

Identity

About the group's music: 'I guess everybody tells you how they don't want to be pushed into just one section of music. But we're still finding our own identity. There's the folksy side of us, and the country style . . . but then there is also a need for a much harder rock sound.

'What happens is that we're

learning how to find different studios where we can get the best in any one particular sound or style. From what I've found out, British studios aren't so good on the really hard sounds. But we'd like to work here on quieter stuff—the kind of music that depends on atmosphere rather than just sheer drive and slick engineering.'

On the roots of popular music: 'Well, Terry Williams and I had a grounding in the New Christy Minstrels, and that gave us a folk history, but always allied to a strong show on stage. But the folk business just isn't so big nowadays in the States, that's for sure. The music scene simply has to go back to the Country and Western influences.

'You know, it all stemmed

from country music. Even the hard rock thing—just as much of that came from country as it ever did from the blues. But let's not categorise. I think pop music suffers from everything being put into a special department. Look, in First Edition, we covered just about every sphere.

'See Micky Jones over there? Well, he did it all. Recall when Trini Lopez had a smash with *If I Had A Hammer* . . . that guy there did the percussion bit on it. But he was also tied up with Johnny Rivers and his scene, then moved on to working with Dylan. He could have stopped off almost anywhere, but he wanted to get the widest possible experience. I guess Dylan changed him more than the others, but the experience has been good whatever.'

On the so-called controversy of *Ruby*: 'Look, we don't see ourselves as politicians, even if a lot of pop groups think they are in the running for a Presidential nomination. We are there, primarily, to entertain. Now if we can entertain by providing thought-provoking songs, then that's all to the good. But the guys who said *Ruby* was about Vietnam were way off target—it was about Korea. But whatever the message, and however you interpret it, fact is that we wouldn't have looked at it if it hadn't been a GOOD song. Just wanna make good records, that's all.'

Recording

On recording techniques: 'Maybe they are getting too complex. I wonder whether you can really get more out of 16-track techniques . . . or whether you aren't really just getting further away from reality. Don't forget that in the last instance you have to get out there in front of the people and you have to deliver. You could probably record a bunch of animals and, by stretching the studio facilities, come up with something human-sounding. What happens then, though? You have to assemble some humans to be able to go out

on stage and impersonate those animal noises.'

On 'waiting for a hit': 'Well, I figured in a million-seller back in 1958, so I got the taste of success early in life. That was *Crazy Feeling*, but you go on years before the First Edition started and we did well with a tune called *Just Dropped In To See What Condition My Condition Was In*. That was the breakthrough for this group, and we followed up with *But You Know I Love You*.

Proper act

'Now we're riding high. But you can never rest in this business. You are in fact only as strong as your last record. In the States, there is so much talent about and it gets forgotten if a record fails to go for the charts. That's why we also insist on working out a proper act which gives a bit of scope to each member of the team. You may not like me, but you sure should like at least one of the others—and that way nobody should be disappointed.'

On the future: 'How do I answer this? I mean, somebody can come up with a new sound right now and blow the rest of us out. Right now, we have popularity. For sure no one person holds the key and all we can do is keep trying, keep experimenting and I guess most important of all, make sure that we don't get into a rut. Why I think we'll last is that we're pretty intelligent—smart enough not to play down to our audience or our listeners.'

On pop 'influences': 'That's easy. Sam Cooke, the late and great Sam, was the guy who showed me that singing was not just a matter of learning the words and not banging into the microphone. I don't suppose there's a single Cooke record that I haven't heard and studied. But I didn't fall into the mistake of just trying to copy. I guess it was his own individuality that taught me that I had to be individual myself.'

Micky Jones came over to join the chat. Unfortunately Mary Arnold was embroiled in a staring group of journal-

ists—along with fellow First Edition-ers Kim Vassey and Terry Williams. Said Micky: 'I've done quite a bit of acting over the past few years . . . fair-sized roles in things like "Wild In The Streets" and "Camelot", but right now I have put all my efforts into the First Edition. We are still searching for that bit of real direction, I guess.'

Finding ideas

'Do you think there's a stronger jazz influence in pop music these days? I think it's coming. Maybe you knew that Kenny used to play bass in a jazz trio—and I guess he never did forget those days. What I'd ideally like to do is gather a group of versatile musicians together and just spend a couple weeks in the studios. That is how something new comes out . . . you just kick ideas around.'

'But it's not easy to get studio space in the States, you know. And these days we're so busy going out on one-nighters. Certainly this kind of act suits the ham in me . . .

we all get a chance to do our thing. Terry plays 20-string guitar, which gives out a nice fat sound, and he's writing like crazy as well.

'People say the pop scene is drying up on ideas. Well, I've been at some sessions recently where everybody has kicked in ideas. Trouble is finding some company man who has the courage to put out really revolutionary stuff. Even so, you can say that we are most interested in basic simplicity. Go too far in our kind of field and you leave everybody, fans an' all, behind'.

Despite their success with a harder rock sound, the First Edition do a lot of acoustic work on stage. Kenny himself came back to say: 'I know all you guys like to say exactly where we're at. Could you just call us a contemporary group? I think that covers it most accurately . . .'

Anxious to please, keen to develop musically, determined to hold on to their fame.

A 'Bunch of Real Nice Guys'—Kenny Rogers and the First Edition.



Also Guthrie was considered in Massachusetts of illegal rubbish dumping. It got into a crime record which made him ineligible for the draft and service in Vietnam.

Also has immortalised this ride. Also made with "Alices Restaurant" considered by one to be the hit of the Newport Folk Festival.

Also "Alices Restaurant" on record RSL 6267

Also "Alices Restaurant" on record RSL 6346



BEAT INSTRUMENTAL

AND INTERNATIONAL RECORDING STUDIO

1969'70 POLL WINNERS

THE METEORIC rise to international fame in just one year of formation of British group Led Zeppelin is evident from their placing as Best Group on Stage in this year's 'Beat Instrumental and International Recording Studio' poll, which for the first time was run on a worldwide basis.

In addition, Robert Plant, the group's vocalist, came top of that particular category, while Jimmy Page was awarded second place in the lead guitar section, and also came fourth as a producer. Zeppelin's joint songwriting ability also received acclaim—fifth place—and they also came third in the Best British Group section.

Eric Clapton, Jack Bruce, Dick Heckstall-Smith, Keith Emerson and Ginger Baker all retained their top positions in their respective instrumental categories, but there was a good deal of reshuffling in the runners-up. Most significant of these was Dave Greenslade, of Jon Hiseman's Colosseum, who jumped from 20th to third place in the keyboard section.

The growing popularity of groups like Blodwyn Pig, Family and Jethro Tull resulted in several new entries—woodwind player Jack Lancaster, drummer Rob Townsend, vocalist and songwriter Roger Chapman and bass player Glenn Cornick.

LEAD GUITARIST

1. Eric Clapton
2. Jimmy Page
3. Jimi Hendrix
4. Peter Green
5. Dave Clempson
6. Alvin Lee
7. Jeff Beck
8. Rory Gallagher
9. Frank Zappa
10. Pete Townshend

BASS GUITARIST

1. Jack Bruce
2. Leo Lyons
3. John McVie
4. John Paul Jones
5. John Entwistle
6. Glenn Cornick
7. Tony Reeves
8. Lee Jackson
9. Paul McCartney
10. Ric Grech

KEYBOARD PLAYER

1. Keith Emerson
2. Stevie Winwood
3. Dave Greenslade
4. Rick Wright
5. Nicky Hopkins
6. John Mayall
7. Brian Auger
8. Vincent Crane
9. Graham Bond
10. Al Kooper

DRUMMER

1. Ginger Baker
2. Jon Hiseman
3. Keith Moon
4. Buddy Rich
5. Blinky Davison
6. Pete York
7. Nick Mason
8. Carl Palmer
9. Mitch Mitchell
10. Rob Townsend

BRASS AND WOODWIND PLAYER

1. Dick Heckstall-Smith
2. Ian Anderson
3. Johnny Almond
4. Jack Lancaster
5. John Entwistle
6. Ray Thomas
7. Chris Wood
8. Jim Pankow
9. Ian McDonald
10. Roland Kirk

RECORDING VOCALIST

1. Robert Plant
2. Jack Bruce
3. John Mayall
4. Joe Cocker
5. Rod Stewart
6. Tom Jones
7. Stevie Winwood
8. Jacqui McShee
9. Paul McCartney
10. Roger Chapman

BEST BRITISH GROUP

1. The Who
2. Jethro Tull
3. Led Zeppelin
4. Pink Floyd
5. The Nice
6. Ten Years After
7. Family
8. Fleetwood Mac
9. Moody Blues
10. Taste

SONGWRITER/ SONGWRITING TEAM

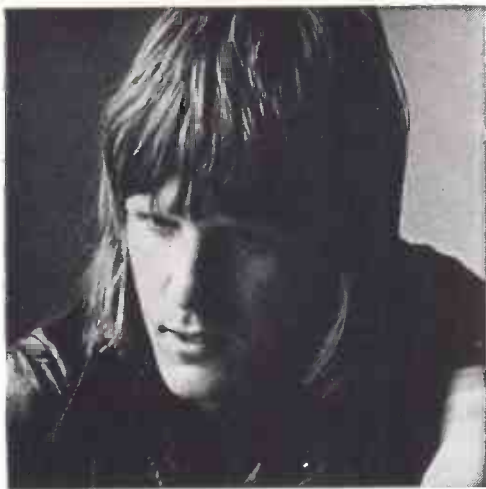
1. Lennon/McCartney
2. Bruce/Brown
3. John Mayall
4. Ian Anderson
5. Led Zeppelin
6. Pete Townshend
7. Pink Floyd
8. Bob Dylan
9. Chapman/Whitney
10. Jagger/Richard

RECORDING MANAGER

1. George Martin
2. Jimmy Miller
3. Mike Vernon
4. Terry Ellis
5. Jimmy Page
6. Robert Stigwood
7. Felix Pappalardi
8. Joe Boyd
9. Jim Guercio
10. Tony Reeves

BEST GROUP ON STAGE

1. Led Zeppelin
2. Beatles
3. Jethro Tull
4. Colosseum
5. Pink Floyd
6. The Nice
7. Moody Blues
8. John Mayall Band
9. Fleetwood Mac
10. The Who



Keith Emerson



Ginger Baker pictured during the recent Air Force concert at the Albert Hall



Ian Anderson



Led Zeppelin: Robert Plant, Jimmy Page, John Bonham and John Paul Jones



Eric Clapton



Left to right: Jack Bruce, Roland Kirk, Dick Heckstall-Smith

SUPER GROUP

Brian Auger, Ginger Baker,
Joe Boyd, Jack Bruce,
Eric Clapton, Vincent Crane,
John Entwistle, Rory Gallagher,
Ric Grech, Jimi Hendrix,
John Paul Jones, John Mayall,
Mitch Mitchell, Keith Moon,
Jimmy Page, Carl Palmer,
Felix Pappalardi, Robert Plant,
Robert Stigwood,
Pete Townshend.

Led Zeppelin,
John Mayall Band,
Taste, The Who.



Good Vibes
POLYDOR RECORDS LIMITED

your queries answered

Rotary effect

Dear Gary,

What is the special effect used by Hank Marvin on his latest single, *Sacha*?

CORNELL WALKER,
Barnsley.

● For the first part of the number, Hank plays a Ramirez concert guitar in unison with a piano. In the electric passage in the middle, he uses a rotary speaker unit, the RT 10, which is made by Jennings Electronic Industries Ltd, 117-119 Dartford Road, Dartford, Kent.

Isaacs plectrums

Dear Gary,

Could you please tell me where I can obtain Ike Isaacs plectrums. I understand from my local shops that they are no longer produced.

R. J. NUNN,
Colchester.

● Ike Isaacs tells us that these plectrums are in fact still produced. If you are having difficulty obtaining them, ask your local shop to contact the suppliers, Rose, Morris & Co., 32-34 Gordon House Road, London NW5.

Bass guitar tutors

Dear Gary,

I play bass guitar, and would like to learn to read music. Can you recom-

mend a tutor or a course of music lessons?

GEOFFREY THORNE,
Reading.

● Ivor Mairants has produced a tutor on the rudiments of bass guitar which should be of assistance in learning to read. Write to Ivor at 56 Rathbone Place, London W2. To supplement this, you can obtain any number of books on musical theory from most dealers, bearing in mind that you will be more interested in the bass clef.

Group marathons

Dear Gary,

My group are considering playing a marathon for charity. We understand the present record is 100 hours. Is this correct? Also, are there any special rules to be followed?

J. CARTER,
R.A.F., Abingdon.

● The existing record, believed to be held by a Chilean group, was 76 hours, but this was beaten by 26 hours by British group The Smoke on January 16. Using Laney equipment supplied by Boosey & Hawkes, they played non-stop for 102 hours. As far as rules are concerned, we don't believe there are any, apart from the fact that the event must be substantiated. Get in touch with the publishers of the *Guinness Book of Records*. The only other thing you need is stamina!

Fender guitars

Dear Gary,

I would be grateful if you would tell me who are the distributors in this country of Fender guitars. I would also like to know the address of United Artists Music.

R. B. NASH,
Barnsley.

● Distributors of Fender guitars in this country are Dallas Arbiter Ltd., 10-18 Clifton Street, London EC2. Telephone 01-247 9981. The address of United Artists Music Ltd. is P.O. Box 2JL, Mortimer House, 37-41 Mortimer Street, London W1. Telephone 01-636 1655.

Speaker matching

Dear Gary,

I have a Vox AC 30 Supertwin combination amplifier and speaker unit, and, in an effort to increase the volume and obtain a better sound distribution, I added a cabinet containing two 10 in. speakers. However, instead of a better sound, I got a worse tone, and also found the volume considerably reduced. Where did I go wrong?

J. MACKENZIE,
York.

● Your loss of tone and volume is probably due to severe mismatching between amplifier and speakers. Contact the manufacturers, Vox Sound Equipment, Vox Works, Erith, Kent, for further guidance.



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—The HOHNER Clavinet's unique construction provides delightful music in every shade of mood. This electronic keyboard instrument has a string action responsive to touch. Play it and enjoy that remarkable personal touch.



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INSTRUMENTAL NEWS

Ampex tape plans

The Ampex Corporation has obtained a licence from E. I. du Pont de Nemours & Company, giving Ampex rights to manufacture magnetic tape employing chromium dioxide formulations patented by du Pont. This type of tape is believed to offer improved recording capabilities for certain magnetic recording applications.

Meanwhile, Ampex have also announced plans for the establishment of a major music tape duplication centre in this country this year. This will extend the company's European manufacturing capabilities for music cartridges and cassettes which were set up in Belgium last year.

Rupert Neve's export sales

Rupert Neve & Company have installed an eight-track

sound control console in the Arne Bendiksen Studios in Oslo, and smaller desks in Radio Ljubljana, Yugoslavia, and Radio Reveil, Switzerland. A further two consoles are being completed for Acousti, Paris, and a large film dubbing desk has been ordered by Ardmore Studios, Dublin.

Hispavox and Navarete studios in Spain have ordered eight-track consoles, while TVE Madrid has ordered switching equipment.

Hawkins revival album

A new album of past hits by rocker Ronnie Hawkins, *Arkansas Rock Pile*, has been released by Roulette, and will sell for 19s. 11d. The album contains material recorded at two stages in Hawkins' career — in 1959 and 1963 — on which he was backed by a group later to become famous as Dylan's backing group, The Band.



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reed
experience!**

Berg Larsen

For - E \flat Clarinet B \flat Clarinet B \flat Soprano Saxophone
E \flat Alto Saxophone B \flat Tenor Saxophone E \flat Baritone Saxophone

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Rose, Morris & Co. Ltd., 32-34 Gordon House Road, London N.W.5

BI competition presentation



The winner of our Christmas competition, Alan Stretch, drummer with Dupree's Premonition, took delivery last month of his prize of a Beverley Panorama 22 double bass drum outfit at the warehouse of Beverley Musical Instruments Ltd.

Presenting the outfit was Mr. Gordon Williamson, general manager of Beverley.

The group, who back Champion Jack Dupree, are now based in London. They have just returned from a successful tour of Germany

where they appeared on German television. They are soon to leave for a season in Monte Carlo.

Alan has been drumming for three years, and was considering buying new drums when the results of the competition were announced.

The picture shows members of the group with Alan as he receives his prize from Mr. Gordon Williamson. *Left to right: Ian Gill, Steve Walker (vocalist), Alan, Granville Hill (lead guitar) and Gordon Williamson.*

Firebirds from Top Gear

Top Gear, Rod and Bob Bradley's West End music shop, have recently obtained a stock of Gibson Firebird and Thunderbird guitars imported from the States.

Firebird VII, with three gold-plated humbucking pick-ups,

costs £275; Firebird V, with two humbucking pick-ups, costs £200, and Firebird III, with three standard pick-ups costs £275. The Thunderbird IV bass guitar, which has two humbucking pick-ups, costs £225.

MOVE TO Laney

Advision first with Moog

Advision will shortly become the first studio in Europe to have a Moog Synthesizer permanently installed for the use of their customers, who can also call upon Mike Vickers to play the instrument, provided advance notice is given. If the customers wish to play the instrument themselves, it can be programmed by resident engineers Gerald Chevin and Eddie Offord. At the time of writing, the first group to use the Moog at the studio were The Move.

Sola-Sound effects pedals

Sola Sound's new tone effects pedals have been completely restyled, and are finished in very striking colours (see page 31). Known

as Colorsound, the range of pedals comprises the Tone Bender Mark 4, a fuzz unit with three controls for volume, fuzz and bass; the Wow Swell pedal which gives the effect of a wah wah and a volume control; and the Wow Fuzz, a combination of both wah-wah and fuzz which enables the player to select each effect separately.

Argent use Jennings

During their forthcoming eight-week tour of the States in March and April, Argent, the four-piece recently formed by ex-Zombie Rod Argent, will be using a massive line-up of amplification equipment supplied by Jennings Electronic Industries.

The price quoted for the Hi-watt SE 4124 4x12" speaker columns on page 28 of our last issue should have read £149 17s. instead of £99.

May Blitz Vertigo signing



May Blitz, the breakaway group formed by Jeff Beck's drummer Tony Newman, have signed with Philips' new Vertigo label. The advance royalty to be paid is £25,000 over three years, and the American market is open to negotiation by the group's management.

Their first LP will be titled *May Blitz*.

The remaining personnel

of the three-piece are Terry Poole, ex-Bakerloo, and James Black, a Canadian lead guitarist whom Tony met while touring the States with Beck.

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Second Symphony from Egg



Egg, whose music is described as 'original material involving complicated rhythmic and harmonic ideas', have written their second symphony, in five movements, for a complete side of their

first LP, produced by them and due for release on Deram Nova on February 6th. Another track on the album is an adaptation of the Fugue from Bach's Toccata and Fugue in D minor.

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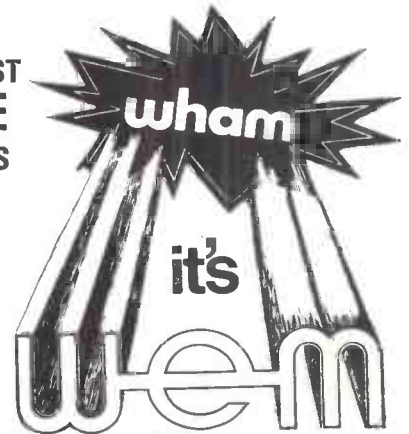
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ROCK AND ROLL

GIANTS



EDDIE COCHRAN

THE death toll in pop music is high—high because of the essentially high rate of travelling required of the stars. In planes and cars, they perish. Jim Reeves, Buddy Holly, Britain's Johnny Kidd. And Eddie Cochran, a white rocker of true greatness. Born, October 3, 1938, in Oklahoma City—he died in a blow-out car smash in England at Easter, just 21 years later.

Perhaps the most ironic twist of all is that Eddie was due to be on that plane which took Holly, Big Bopper and Ritchie Valens to early graves. Eddie revealed that when on that British tour . . . his manager changed the travel arrangements at the last moment to enable Eddie to go by car so he could stop off somewhere.

Eddie Cochran. Youngest of five children, a guitarist at six, later expert on piano, drums and bass. At an incredibly early age a top man in Hollywood studio orchestras, working on film scores. A promising actor, who was in 'The Girl Can't Help It' and 'Untamed Youth'.

When he moved to California, Eddie met up with 'Guybo' Smith, alias Connie Smith, a bassist who helped Cochran build a group to play for teenagers. Later, he met up with Si Waronker, of Liberty Records and that led to his first massive hit, *Sitting In The Balcony*.

But it was *Summertime Blues* which set the scene on his shockingly short success in Britain. A wistful rocker which hit the charts in 1958. But prior to that triumph, Eddie had had his share of troubles.

There was a shooting accident when Eddie was indulging in one of

his hunting trips through the Minnesota wild-lands. His brother's .22 rifle jammed . . . trying to clear the barrel, it went off, and Eddie was shot in the leg. Result: several months lying inert in bed while doctors worked to save the leg. Another result: Eddie was determined not only to get completely fit but also make a name as a singer.

And there was his first professional gig, for town hall employees of South Gate, California. Eddie was so nervous that he kept dropping his guitar pick . . . and his voice, just breaking anyway, veered dangerously between soprano and bass. But the magic was there. Rock and roll completely dominated his life.

Emotion

He said: 'Rock simply comes from the heart. That's the way I sing it and I know no other way. In rock, the beat is only a supplement to the human voice. It's the voice, with all the emotion in it, that makes rock a music all on its own. You just don't get it in any other kind of music.'

Ally that emotion, albeit carefully restrained at times, to a face that reminded us of Marlon Brando and you have the basic success secret of Eddie Cochran. There was also the innate good sense that told him how to pick the right sort of song. Remember the hits? *One Kiss, Drive-In Show, Jeannie, C'mon Everybody, Teenage Heaven, Something Else, Three Steps To Heaven, Week End, Lonely, Hallelujah* . . . the list is enormous. Yet he had so little time up there in the spotlight.

Eddie had the knack of creating tough, virile excitement. Yet off-stage he was one of the most gentle of stars. He used to say: 'I play for the kids, but I like to help the old people. There are charities to see that the old folk get a fair deal in their final years—I don't wanna make too much of this, but that's how I like to help out.

'And anyway it's a selfish thing. I just enjoy the company of old people. They are so serene, so cool'.

What's more, nothing would persuade Eddie to engage in the usual back-biting scenes in pop music. He admired many of his fellow professionals and those he didn't like so much certainly never drew a bad word from him. He specially rated Britain's Marty Wilde and his backing group, the Wild Kats.

After 1964, the Cochran disc releases dried up, almost without exception. In this country, there is an enthusiastic Appreciation Society who keep hammering away for more reissues. They say that there should be more than the 65 available titles from Cochran, in terms of output through three glorious years at the top.

A brilliant musician, Eddie was also a snappy dresser. After one tour of Canada, when he had umpteen mohair suits ripped off him, he found a tailor who made him 'break-away' suits. The kids could rip away to their hearts' content . . . the suits came easily apart at the seams and could be sewn together again.

Eddie Cochran, one of the real all-time greats. Still remembered ten years after his death.

P.G.

Congratulations on the 69/70 poll result and good wishes to The Nice from Tony Stratton Smith and Marquee Martin Agency Ltd.

P.S. Thanks also, for a smash tour.

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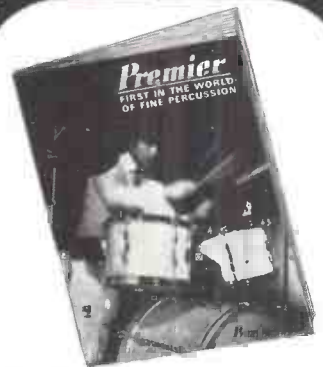
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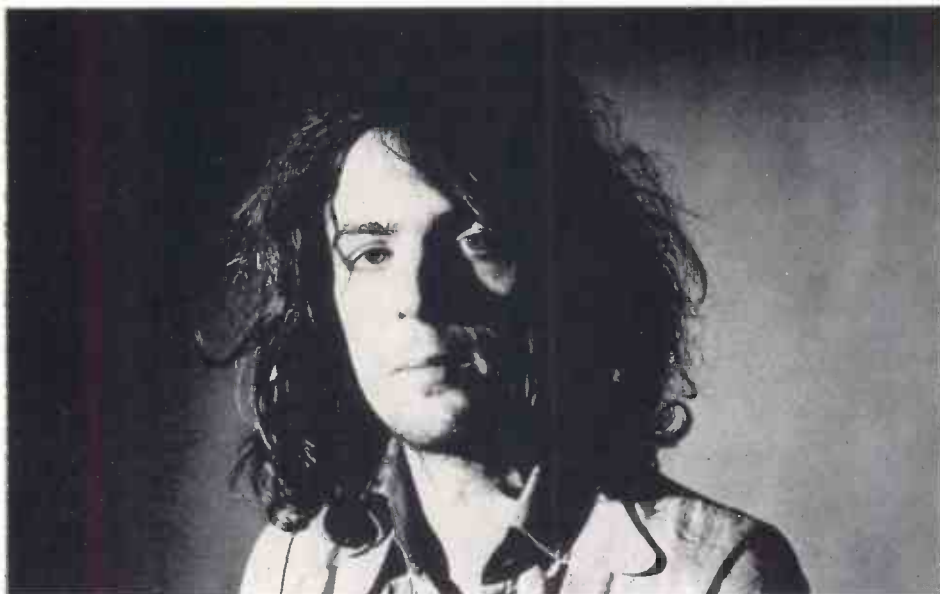
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BRITAIN'S art colleges have turned out a disproportionate number of successful musicians—John Lennon, Jimmy Page and Pete Townshend among them. It was while Syd Barrett was studying fine art at Camberwell School of Art in south London that he started playing with the Pink Floyd, the rest of whom were all at that time potential architects at the Regent Street Polytechnic.

And the influence of the *avant-garde* art world was apparent in the Floyd's stage act, the first to make stroboscopes and oil-slide projections standard equipment for an evening's music. (Remember 1967 and the psychedelic revolution?)

But now Syd has his own solo best-selling album *The Madcap Laughs* which has provided a clear answer to that much-asked question 'Whatever happened to Syd Barrett after he left the Floyd?' At present Syd is living quietly in his sparsely-furnished London flat among his stereo equipment, piles of paintings and a heap of battered LPs. He's taking things easily, as he has been doing for the last two years, composing, writing and painting as inspiration comes, and making some plans for the future. He will soon be working on another album and he also plans to get a group together, but beyond that he seems to have no particular intentions.

Syd was pleasantly surprised to find the LP had sold well, especially as there was no great hype involved. 'Yes, it's quite nice,' he said in his soft-spoken manner that sometimes becomes so soft that he's not talking to anything but his chin. 'But I'd be very surprised if it did anything if I were to drop dead. I don't think it would stand to be accepted as my last statement. I want to record my next LP before I go on to anything else and I'm writing for that at the moment.'

It was while Syd was at school in Cambridge that he started learning the guitar. He played in a number of groups in that area from the age of 16 onwards, doing Bo Diddley and Jimmy Reed numbers especially. 'Then I had to come up to London,' he said. I didn't mean to play for ever; it was painting that brought me here to art school. I always enjoyed that much more than school, although it had nothing to do with the music. After three years in London I started playing with the Pink Floyd. Bo Diddley was definitely my greatest influence. Around that time one came across so many unheard-of records that one felt one was really discovering something.

'The Floyd's music arose out of playing together; we didn't set out to do anything new. We worked up to *See Emily Play* and so on quite naturally from the Rolling Stones numbers we

used to play. None of us advocated doing anything more eccentric. We waited until we had got the lights together and then went out.

The group secured a recording contract with EMI and found chart success with their first two releases *Arnold Layne* and *See Emily Play*, both of them written by Syd Barrett. And it was, of course, at London's first 'psychedelic dungeon' UFO that the Floyd found their initial following among the early freaks when flower power was something very real to a lot of people.

However, the Floyd moved away from their starting place to tour Britain in the usual rounds of clubs and ballrooms. After their first album, *Piper At The Gates Of Dawn*, and their third single, *Apples And Oranges*, had been released, the group made the now-customary trek around the United States. It was on return from that great country that Syd split from the Floyd.

'I spent a year relaxing,' he says, 'and another getting the LP together. It's been very slow, like looking back over a long time and playing very little. When I went away I felt the progress the group could have made. But it made none, none at all, except in the sense that it was continuing. To make my album was a challenge as I didn't have anything to follow.'

Own band

Now Syd is looking to form his own band, which he hopes he will have going within a year. 'This is the most interesting thing to do now, to see whether it would have been possible to retain the *Emily* sort of things that were there and on maybe two tracks of the first album.

'I've been writing consistently for two years now and I have lots of undeveloped things lying around. I'm still basically like I've always been—sitting round with an acoustic getting it done. I never get worried about my writing.'

And so Syd Barrett, now back in the public eye after two years, carries on in his own way—doing what he wants as he wants to.

Ex-Crimson men prefer studios to group hangups



Michael Giles

IT takes a lot of courage to leave a top name group just as it is reaching the point where it is becoming a good commercial success. King Crimson have built up a big reputation in a very short time, both here and in America where they completed a very well-received initial tour. But Michael Giles and Ian Macdonald decided to split. Now they plan to do recording work and are currently looking for the right people to work with.

'We are looking for musicians we can play with without the ties of being in a group,' said Michael. 'The split was quite sudden so Ian and I had no material to work on ready, and had not built up contacts. But things are now starting to pick up after a relatively unproductive period. We are inviting musicians of a similar attitude to us to get in touch.'

'There are a lot of good musicians in unsuccessful groups,' put in Ian. 'They are good but they are being held back by their environment. They don't know any other way of progressing so they stay in their group. But we aren't after weeding people

out of groups. They could work with us and with their group.'

At present Ian and Michael's plans include work on an album of their own, on which Stevie Winwood and Chris Wood may well be playing, as well as work with King Crimson, although they have, of course, left the group. 'Bob Fripp asked us to do the next Crimson LP and single,' said Mike. 'He needs time to get new people in and to rehearse with them and he thinks it's important to get the album out fairly soon. There will be other people on it as well, like Keith Tippett. It will be Bob's music played by the people he wants to play it, which is what Ian and I want to do.'

But Ian and Mike's music will be different from King Crimson's. 'Stevie Winwood is nearer to us than Crimson,' said Ian. 'He thinks along the same lines as us. I don't think it will be as heavy, and it will be generally happier, rather than the aggressive, schizoid thing of Crimson.'

'We will have more freedom than King Crimson who will have to play *Schizoid Man* and *In The Court Of The Crimson King* for a long time whether they want to or not.'

'Yes,' added Mike. 'Apart from a couple of tracks, the Crimson LP was neurotic. We want a bigger spectrum of emotions rather than the one very draggy one. Also we both wanted to play more than we were with Crimson. In America we weren't actually playing more than three times a week. It was great when we were playing, but the plane

flights, the hotels and so on got us down.'

'The new thing will be as wide as possible... anything that comes into our heads. We won't be fitting stuff into a direction that's already been determined. Mind you, we didn't plan King Crimson as a neurotic thing. It just evolved like that from the five personalities involved.'

However there is no ill feeling between Ian and Mike on the one hand and King Crimson on the other. 'We've no regrets,' said Ian. 'We're pleased that we did it. As Bob said, the brakes are now off all round. He can forge ahead in the direction he wants and it's a good release for everyone.'

Although Ian and Mike feel the restrictions of working in a band are very heavy, they are also aware of the dangers of working by themselves, getting musicians to play with as they want to. 'One of the dangers of being too loose is that while you can go forward together in a group, in a pick-up band people aren't into each other as well,' said Ian.

While Mike and Ian's basic intention is to work on recording they don't want to give up playing live completely. 'What doesn't suit either of us is long-slog tours,' said Ian.

'You can make good music



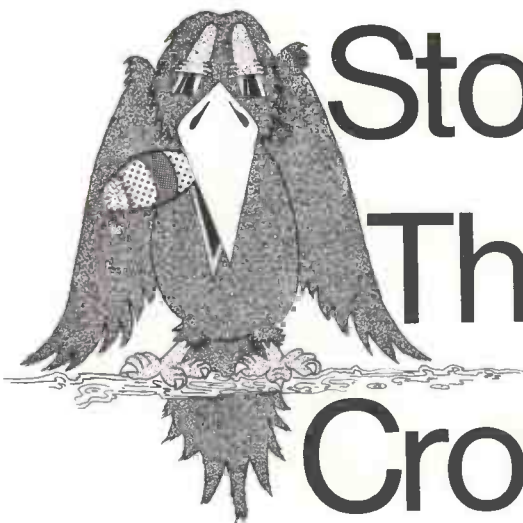
Ian Macdonald

even though you go home every night to your lady,' said Mike. 'We want to keep a balance. If our recording is suffering though being cut off, then we will play live. If our album turns out to be good, then the ten or so people involved could come together for a concert and then disperse again.'

'I'm happier working in a studio,' said Ian. 'I think the balance was too much the other way before.'

So Ian and Mike now set out on their own. As well as working on their own and the next Crimson album, they also hope to get some film work, and they are also interested in being invited to work on sessions for other groups. They have a lot of ideas for various projects, and the only thing that can come out of it all is more good music.

MOVE TO Laney



Stone The Crows



I FIRST heard of Stone The Crows as a result of the Chrysalis agency's pre-Christmas national concert tour featuring Ten Years After and Blodwyn Pig. The only other group on the bill, Stone The Crows, had the unenviable task of opening the show. And they very ably rose to the occasion.

'The Albert Hall concert was the best night we've ever played,' lead vocalist Maggie Bell told me. 'John Mayall, Mick Taylor and our manager Peter Grant were there in the audience, so we were a bit tensed up, but it went fine once we were out on stage.'

When I spoke to Maggie, it was the first time she had ever been interviewed for a full article on the group, but she wasn't at all nervous or worried. For Maggie, like all the other members of Scotland's latest export south of the border, has been singing for a long time now. So Stone The Crows is the product of many years' experience.

Maggie started singing in Glasgow in 1963 with Alex Harvey, bluesman and leader of the legendary Alex Harvey Soul Band. She then joined up with Alex's brother Leslie, now Stone The Crows' guitarist, singing in his group the Kinning Park Ramblers, following this with a spell in

a palais band at the Glasgow Mecca, as Frankie of Frankie and Johnny, and touring American air force bases in West Germany. 'They were terrible places,' said Maggie, 'but the bread was very good, and that sort of thing really helps you to get yourself together.'

Tired, but not dispirited, Maggie returned to Glasgow last year and again sang with Les Harvey's group, but Les left to join Cartoone for an American tour. While Les was away the group, known as The Power, stayed together, and when Cartoone split up on their return to England Les invited Cartoone's manager Mark London to make the journey up to Glasgow to see the group. Mark liked what he saw and he took the group down to London where they were renamed Stone The Crows.

Present line-up

And so a new chapter in the group's history began. Ex-John Mayall and Zoot Money drummer Colin Allen joined them to give the band its present line-up of Maggie (vocals), John McGuinness—no relation to Tom McGuinness—on keyboard, Jimmy Dewar playing bass and singing, with Les on guitar and

Colin on drums. They cut an acetate which manager Peter Grant took over to the States and which impressed American Polydor who then signed the group. They recorded an album at Morgan Studios in London, called *Stone The Crows* and they are off to tour the United States this month with Led Zeppelin, returning to Europe at the end of April to play the Montreux Festival.

The group's album features six tracks, all written by Stone The Crows themselves, including a 25-minute version of the highspot of their stage act 'I Saw America'. 'It takes you round all the different parts of America, commenting on different aspects of the country. A lot of people say it's a bit too near the bone for Americans to take, but it's what's going on over there. There's a piece about Frank Zappa and his child Moon Unit, and another section called *Children Of The New Religion* is all about Led Zeppelin where we go into a really heavy piece. Colin wrote the lyrics as a result of touring America and Les wrote the music with the rest of us chipping in here and there.'

'Among the other five numbers on the album is a gospel-blues thing called *Touch Of Your Loving Hand* which we're considering as a possible single release.'

Maggie has sometimes been compared to Janis Joplin, not least of all by Captain Beef-

heart. 'I met him when we were playing at the Speakeasy, although I didn't know who he was. He said Janis had better watch out when I go to the States, but I don't think I'm anything like her.'

Background

But, like Janis, Maggie Bell has the tough and likeable 'whole lotta woman' image, probably the product of having been brought up in Glasgow, not one of Britain's more peaceful cities. That background made Maggie determined to make a living from singing, like the way she worked her way into getting a 24-week spot on a BBC-TV Scottish network show, snappily entitled 'Saturday Night Roundabout Sunday'. (They don't make titles like that any more.)

'I just went along there, got myself auditioned and to my surprise, got the job,' says Maggie. 'They were going to get someone up from London for the show and it hadn't even occurred to them to look for a Scottish singer. I had to sing terrible numbers like *Autumn Leaves* but it got work for the group. I used to do the shows on my night off from the pub where I was working. That shows what it's like in Scotland. There's a lot of talent but there's absolutely nothing happening.'

And so Maggie Bell completed her first interview. And it obviously won't be her last.

MOVE TO *Laney*

Will the Business revive the Liverpool legend of group success?

IT'S been a long time since anything really worthwhile musically has come out of Liverpool; the Liverpool Scene have been around for a good while, the Arrival are in the charts with *Friends* and that's more or less it. A big difference indeed from a few years ago when from what one heard it seemed that every Liverpudlian male between the ages of 15 and 25 was a natural born musician.

There are still a fair number of groups operating, but the old scene—which perhaps didn't really exist until suddenly London decided that the best groups came from the Pool, following the Beatles—is gone, as we all know. There hasn't been any great revival there. It's as if the city exhausted itself.

One of the few groups from Liverpool who look as if they're about to recreate the old tradition are known as the Business, presently based in London after having made the time-honoured step of leaving their home town trying for success in the capital.

The Business have been lucky in a way in that a lot of people have got to see them as the backing band for the Scaffold, and they've impressed enough people through their own spots in the Scaffold act to give them a leg-up on the hard road to success. But their story illustrates just what has happened in Liverpool. Their pianist, Jan Schelhaas, told me how the group formed. 'Our lead guitarist, Neil Ford, and myself had been playing in a group which made a couple of records and nearly got into the charts, called Bernie's Buzz Band. Dave Paull, our bass player, had been in the Times, another local group, and John Sanky, the drummer, had been in the Merseys' group. We'd all been in groups a long time.

'We decided we'd try and get something together, though we didn't know what at the time—this was about a year

ago—and found ourselves doing stuff by Traffic and the Rock Machine bands. We did a few local places, and then got ourselves a job for three or four nights a week at the Blue Angel at £10 a night, It was good for us; along with the Cavern it was the only place where you could do anything at all progressive. The promoters at all the other places just weren't interested in anything but packing kids in to soul dances and taking the bread. At the Blue, there were a lot of old group members with nothing to do who used to support us, and we got a small following.

'Then we started to play at O'Connors, where the Liverpool Scene started, and we got about 2/6d each a night—but we were happy to be able to play anywhere at all. The Scaffold heard us there and asked us if we'd back them, so, having visions of E-type Jags each within a week, we leapt at it. But after we'd been with them for a time, we wanted to do our own stuff.

Hard work

'At first, the thing we wanted out of music was to be superstars—with all the bright lights and the dollies—but you soon get out of that. It was just hard work, and we found the thing that gave us a real buzz was when we started writing our own songs. It's really great to have someone who likes something that's all yours, and that's the real satisfaction.'

And now, the group have got themselves an agency, they've done session work with both the Scaffold and Mike Henty, and they've had a number of recording offers—'but we won't be ready to make an album until we've got all our own songs that are good enough to fill it.' They are going down well at their gigs, and people are beginning to notice how good the group are. But they're still only just [managing to get enough money to stay alive, all of them living in a Stoke Newington flat and scraping up enough to buy food and cigarettes. But they all enjoy what they're doing, and see that as enough reward for themselves. But as for the myth that Liverpool is *the* place . . . 'It's just not true. It's dead.'

SONG- WRITER'S COLUMN

I never thought I'd ever be thanking a 52-year-old peer for anything in this column but Lord Willis, the well-known scriptwriter and member of the House of Lords, deserves the grateful thanks of every songwriter in this country for introducing a bill to change the system by which songwriters' royalties are calculated.

In broad terms, if the bill is passed by Parliament, it will mean that a songwriter will get double his present royalties from the sale of records.

When one reads about the huge sums of money earned by hit writers like Les Reed, John Barry, Henry Mancini, Tony Macauley and so on, it's important to remember that there are only a few who have made over £100,000 from their songwriting efforts because only a very small percentage of the 60 or 70 single records that are released every week get into the Top Thirty, and of these it is only the records which get into the Top Ten which make a lot of money for their writers.

Song favourites

Some songs catch on all over the world and are recorded often by hundreds of artists. *Little Green Apples*, *Windmills O*, *Your Mind*, *Bonnie And Clyde* are three recent examples. Roger Miller's hit has been a favourite with every television singer since it first appeared on the scene a couple of years ago. And it has obviously earned a small fortune for the writer.

But it's impossible to sit down and write a standard to order. Every songwriter has that in mind with every single song that he works on but whether or not he achieves his ambition, is another matter.

Still, thanks again, Lord Willis, for your efforts, which we hope will be very, very successful.

I would just like to sign off this month by pushing my other pet theme—that arrangers who undoubtedly contribute so much to a hit record should also receive some royalties from the sales. The £25 or so that they get for their efforts is really inadequate if the record does take off in a really big way. One would like to see some small percentage of the royalties from the sales of a big hit going to the arranger as well as the writer and performer.

What about adding that on to your bill, Lord Willis?

L.P. REVIEWS

A SONG FOR ME



FAMILY
REPRISE RSLP 9001

Although Family's image is undoubtedly that of a 'heavy' outfit, this latest album gives full rein to their many different musical approaches, and extensive use is made—intelligently—of the many instruments the band play. The Chapman/Whitney/Grech writing is also well up to standard, the best examples being the bossa nova-styled *Some Poor Soul* and *Wheels*. Roger Chapman's voice, with its characteristic vibrato, dominates on all tracks, with the exception of *Stop For The Traffic*, where it is barely discernible. With the growing reputation of Family, this record should be a big seller, and should contribute substantially towards their reaching a wider audience.

Side One: Drowned in Wine; Some Poor Soul; Love Is A Sleeper; Stop For The Traffic—Through The Heart Of Me; Wheels.
Side Two: Song For Sinking Lovers; Hey—Let It Rock; The Cat And The Rat; 93's OK J; A Song For Me.

EMERGE

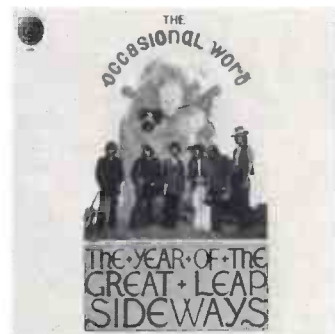


THE LITTER
PROBE SPB 1004

Emerge is the kind of thing one has come to expect from an 'underground' label like Probe, but, despite an overall competence, some reservations are in order. There seems to be a pre-occupation on some tracks with monotonous chord sequences, but the arrangements are fairly imaginative, despite a number of predictable phrases. Of outstanding merit is *Feeling*, a heavy rock number introduced by a glissando guitar figure. The vocals are exceptionally good, and the arrangements vary from almost jazz style to more than a suggestion of raga, in, for example, *Journeys*.

Side One: Journeys; Feeling; Silly People; Blue Ice; For What It's Worth.
Side Two: My Little Red Book; Breakfast At Gardenson's; Future Of The Past.

THE YEAR OF THE GREAT LEAP SIDWAYS



OCCASIONAL WORD
DANDELION 63753

The liberation of musical expression from the bonds of formality has undoubtedly led to the development of poetry-cum-music groups, not all of whom can claim to have made any substantial contribution to original thought. The Occasional Word, however, under the guidance of arch-pundit John Peel, have packaged their brand of words and music in an amusing yet significant way, demonstrating their ability to combine gentle satire with basic musical accompaniment in a delightfully guileless collection of trivia.

Side One: Open The Box; Trixie's Song; Eternal Truth, Man; Train Set; A Thoroughly British Affair; The Sweet Tea Song; Click Click; Nuts And Dolts; I'm So Glad.
Side Two: Internal Truth, Woman; Barnyard Suite; The Playground That Fought Back; The Girl Behind Me; The Skin Diver; Missed My Times; Mrs. Jones; The Evil Venus Tree; Hortensia; Eine Steine Knack Muzak; Close The Box.

A = MH²



CLARK-HUTCHINSON
DECCA NOVA SDN-R2

Andy Clark and Mick Hutchinson are to be highly commended for managing to bridge the gap between East and West in this basically raga influenced album. Although the duo play a variety of instruments—both string and wind—it is Hutchinson's guitar playing which is featured most, and his technical ability is matched only by his inventiveness. The sole departure from the Eastern style is *Acapulco Gold*, an unaccompanied guitar solo, but, although again this is very well played, it tends to sound on occasions like an extended improvisation of *Malaguena*. Despite this, however, the album is excellent, and, as the group are augmented by live performances they should soon develop a large following.

Side One: Improvisation On A Model Scale; Acapulco Gold; Impromptu In E Minor.
Side Two: Textures In 3/4; Improvisation On An Indian Scale.

THE FIFTH AVENUE BAND



THE FIFTH AVENUE BAND
REPRISE RSLP 6369

Harmony vocals are the strong point of this album which, although at times reminiscent of the Rascals, has a distinctive flavour of its own. The jazz influence of both music and vocals makes itself felt even through a folk/country number like *Good Lady Of Toronto* where the use of pedal steel guitar sets off a meaningful lyric, and in *Eden Rock* with its bossa nova-styling and prominent piano backing. There isn't a dull track on this album, and the group are to be praised for the thought put into their arrangements, both vocal and instrumental, and for the high quality of their writing.

Side One: Fast-Freight; One Way Or The Other; Good Lady Of Toronto; Eden Rock; Country Time Rhymes; Calamity Jane.
Side Two: Nice Folks; Cockeyed Shame; Faithful Be Fair; In Hollywood; Angel.

ON TIME



GRAND FUNK RAILROAD
CAPITOL E-ST 307

Making extensive use of riffs and tight arrangements to complement powerful vocals, this album, while not in the forefront of its kind, is competently played 'progressive' music, and makes very pleasant listening. The material is varied, the sound bright, and the group have obviously taken considerable pains to generate a lot of excitement without becoming too heavy. *Time Machine* gives a fresh approach to a 12-bar, but is nonetheless faintly reminiscent of early Stones material. Best track of all, however, is *T.N.U.C.*, featuring a driving drum solo and demonstrating the group's feel for what could almost be described as 'section work'.

Side One: Are You Ready; Anybody's Answer; Time Machine; High On A Horse; T.N.U.C.
Side Two: Into The Sun; Heartbreaker; Call Yourself A Man; Can't Be Too Long; Ups And Downs.

BY JOHN FORD

ASHTON, GARDNER AND DYKE



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FEELIN' FREE



PACIFIC DRIFT
DREAM NOVA SDN 13

YER' ALBUM



THE JAMES GANG
STATESIDE SSL 10295

This is an extremely promising album from the group who so successfully supported on the Delaney and Bonnie Albert Hall concert. With Tony Ashton on vocals and keyboards, supplemented by additional brass and guitar backings, the entire collection doesn't fall down on any number. Most of the tracks were written by Ashton, and display a strong feeling for atmosphere coupled with a good melody line. Perhaps the best example of this is *The Falling Song* with a *glissando* answering phrase complementing the sensitive vocal. It's surprising that the trio haven't made more of a name for themselves so far, but the LP should help to rectify this.

Side One: Rolling Home; Why Did You Go?; The Falling Song; Young Man Ain't Nothing In The World These Days; Billy And His Piano Without; Maiden Voyage.

Side Two: New York Mining Disaster; Picture Sliding Down The Wall; Billy And His Piano With; Vaggsang; As It Was In The First Place.

Combining the elements of commercial music with those of so-called progressive music is an extremely difficult goal to achieve. That Pacific Drift seem to have succeeded in this respect without sacrificing quality can only be to their credit. Basically a four-piece, the group are assisted on some tracks by the Dave Davani brass section, Sue and Sonny and Jack Lancaster, who, as well as playing flute, was co-writer on two of the numbers, *Garden Of Love* and *Grain Of Sand*, perhaps the most commercial tracks. Definitely a first-class album.

Side One: Plaster Caster's USA; Tomorrow Morning Brings; Feelin' Free; Just Another Girl; Garden Of Love; Norman.

Side Two: Grain Of Sand; Greta The Legend; Going Slow; God Has Given Me; Happy Days.

'File under Jazz: Blues' says the sleeve note on this album, but this would appear to be rather a misleading categorisation of the musical content. Whether this will tempt more people to have a listen than would otherwise do so is a debatable point: suffice to say that, whatever the label, this is a very good collection. The brief first track, *Introduction*, gives the impression that comedy is going to be the theme, but this gives way to the wistful *Take A Look Around*, enhanced by various electronic effects on both instruments and vocals. The fact that one tends to think immediately of the *Sergeant Pepper* set in no way detracts from the effectiveness of this number.

Side One: Introduction; Take A Look Around; Funk 48; Bluebird; Lost Woman. Side Two: Stone Rap; Collage; I Don't Have The Time; Wrapcity In English; Fred; Stop.

LETTERS

Demo work

Dear Sir,

As a frequent user of recording studios, I am often struck by the attitude of many of the larger organisations towards demo work. Because these records are not for public sale, some studios feel they merit the attention of only their most inexperienced engineers, and consequently an inferior job is done.

In view of the fact that demos nowadays are almost the lifeblood of songwriters, and that artists today are often more impressed with the actual *sound* of a record, it can't be too much to expect them to receive the same attention as those made by so-called 'names'. After all, songwriters' money is as good as anybody else's.

Alan Jones,
Newport.

Multi-tracking

Dear Sir,

How can a smaller studio with limited equipment compete successfully in the record market when so much publicity is given to the advantages of multi-track recording, suggesting that the more tracks you use the better the sound. Some of the best records ever made which stand comparison technically with those made by today's methods were recorded on mono machines. I'm not for one minute suggesting that we should return to these techniques, but shouldn't there be a little more research into the problems associated with multi-tracking?

A recent 'Beat Instrumental' editorial asked: 'Just how many minds are there around in the music world capable of balancing 32 tracks?' When all's said and done, it's the

end product that counts, and a potentially good recording can be ruined by incompetent mixing. As the number of tracks increases, so must the margin for error.

John Wilson,
Sutton Coldfield.

Soul music

Dear Sir,

Having read your magazine since it first started, I feel some praise is in order for the high standard you have maintained. However, the title of your magazine is *BEAT Instrumental*, but for some time now you have neglected to mention what to my mind is probably the best beat music. Although your current emphasis on the so-called progressive scene is well-placed, some inclusion of soul — Atlantic, Tamla, etc. — would add more to your already excellent coverage.

I think many of your readers would like to see a more diverse approach to the general scene rather than the current obsession with the 'sons of Mayall'.

A. J. C. Grimshaw,
Clayton-le-Dale,
nr. Blackburn.

The Taste

Dear Sir,

I was very pleased to read in last month's issue of the growing interest in the Taste. A group which is going so far, with two LPs and numerous tours behind them, deserve recognition here as well as on the Continent.

Rory Gallagher must be the most exciting guitarist on stage, and Richie McCracken's pounding bass playing and John Wilson's accomplished drumming make this group superb.

Colin Stewart,
Belfast.

WHEN it was announced that the Bonzo Dog Band were bringing themselves to a halt this year a lot of people were very disappointed. A unique group was about to fold, much sadder than any news of the 73rd supergroup split of the month. But do not despair—Big Grunt is looming over the horizon!

Vivian Stanshall's new group will be much more than a rehashed Bonzo Dog. 'It'll be much more musical than the Bonzo Dog Band,' said Viv. 'I hope that the music is going to be excellent. Before, we made musical impressions that were sometimes good, but that side wasn't too important although it was becoming more so towards the end.'

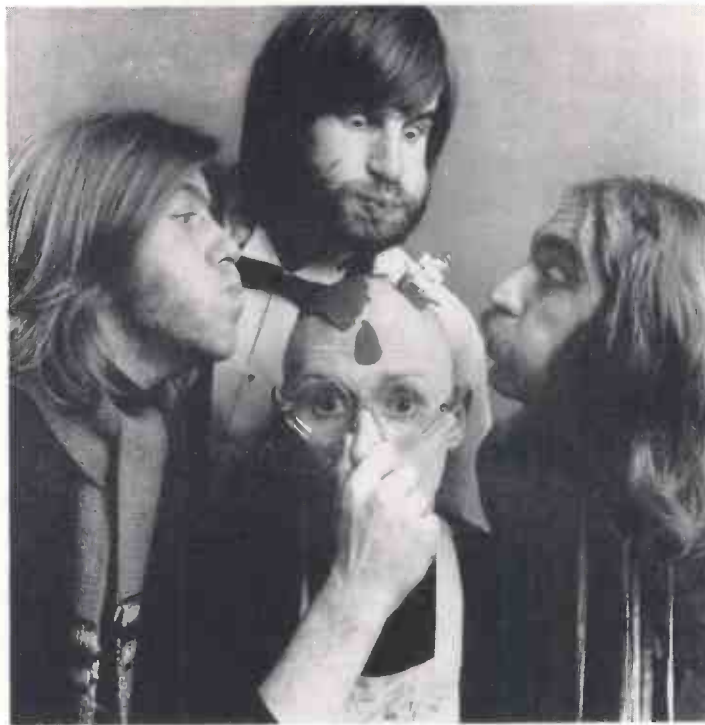
'Big Grunt is going to be a rhythmic thing with a uniform pattern running through it. There will be gags, both sound and visual. At the moment we are rehearsing like mad because the rhythm section has got to be very tight and things on top have to be well rehearsed too.'

The plan is to work up an hour's show and then unleash it on the unsuspecting public, although they will leave room for improvisations within that hour. 'We are rehearsing it like a production show,' said Viv, 'so we can really drop it on them and make them feel they've been somewhere by the end of it.'

Line-up

When we spoke to Viv in his North London home, the line-up of the band had not been finally settled. Out front will be Stanshall himself, with Borneo Fred, the Bonzos' roadie, as second vocalist. Roger Ruskin Spear will be operating his machines that will be making strange sounds, maybe moving through the audience, maybe even producing smells. 'There might be a big pipe in the middle of stage with arterial tubes going out into the audience so they can get the smell.'

Behind this will be the rhythm section. 'There will be a lead guitar, bass and



Viv Stanshall's BIG GRUNT

African drums possibly,' said Viv. 'This section has got to be unbelievably good because it's never going to stop. Just as in dance where body movements create movement senses linked with the music, so you can also do this with words. We'll be trying to keep the thing flowering, blooming, suggesting what comes next.'

The first thing Big Grunt is working on is Borneo Fred's roadies album *Keep On Trucking*. 'We're putting songs together for this now. It's a collection of roadie songs, about life on the road. You know, situations with slags, in cafes, aggro and so on. The band will be the total of three experiences. There'll be my Bonzo Doggerall plus Roger's kinetic senses. We'll be incorporating film as well if we can. There could be ads in the middle of the show and stuff like that. There will be whole things performed by machines. Roger will have these cybernetic machines in

the corridors, they'll have speaking parts. He's also got a lot of devices for distorting sounds in various strange ways. For instance we could have voices sounding like trumpets.'

'Then Fred might have a roadies' section, which would be fairly straight.'

Imagination

One thing is obvious—Viv Stanshall is not short of ideas, and he now has the opportunity to fashion an act just as he wants it with a brand new group. The only danger in this is that with all these things going on, the whole thing could get too confusing, and fail to hold together. However, we shall have to see what happens when Big Grunt makes its debut at the end of February at Watford, and no doubt Viv himself is aware of the dangers of having too much going on at once.

'We're setting out to entertain people,' said Viv. 'But not with the usual jokes format. It will be very da-da. I suppose we're having a go at social restrictions and mannerisms. People's individual worlds are becoming very boring, so you have to fantasise about mundane things like shirts and wardrobes. All the fantasy things like children's fairylands are being knocked out by society.'

And how does Viv feel about the end of the Bonzos? 'It's done all of us a lot of good,' he replied. 'It's nice being able to come home and sit down and do things like make my sideboard. I'm turning out more work and I'm feeling so much better. I feel we're working on something now that's been well researched, not a hurried job, so we can give value for money.'

'The finest state is to flog something that you feel really proud of. I haven't felt that for years about the Bonzos. I let things go that I shouldn't have done, like lyrics I should have improved on but didn't. I felt I was getting used up. I wasn't seeing as much of what was going on around me. I wasn't reading very much. We were slipping away from the real world until we found ourselves at the point where we didn't know what we were talking about.'

'You know, obscurity has become a big thing. There are thousands of bands doing stuff with words that they don't understand themselves. I suppose the backlash of the psychedelic revolution is responsible for that, and we've been as guilty as anyone else.'

'Life was becoming a nightmare with the Bonzos. I had no time to do anything. The phone used to ring so much I'd just leave it off the hook. Most of the work on Big Grunt will go into rehearsals and recording because I don't want it to be a matter of one job and then another. I'm going to bring the show on to the road, and then take it off and record it, and then rehearse another thing. We'll be playing in about three or four lumps a year, so every-

one will get the best value.

'The whole pop circuit is geared to everyone taking whatever they can. Agencies, management and so forth want you to work as much as possible, without much thought about its effect on you. So you have to be definite about what you will and will not do.' (However, Mr Stanshall wishes to make it clear that this will in no way impair his continued availability for the opening of garden parties, church bazaars and, I presume, shirt events).

'I just think that we were going rotten in the Bonzos,' he continued. 'No one was doing anything near what they wanted to do. This was souring us off as friends because you can't help blaming the other bloke in that sort of situation. It's natural to do that. The whole strength of the band was in its different members coming together in one uniform attitude, but it started seeming like a job, and you can't do that sort of thing as a job. The Bonzos depended com-

pletely on spontaneity and on the audience knowing that what was going on on stage was genuine.

'Now we've had a chance to reconsider and we've come to the conclusion that we need each other. We're getting on much better now than we have for a long time. You see, we never had time to weigh up what we were doing because everything was a rush. You need time for consideration, and now we go round to each others' homes, and enjoy each others' company.'

Viv Stanshall also has plans now to publish some poetry, although this is uncertain. 'I had planned to bring out a cheap album of poetry. Things are so expensive, that I thought it would be a good idea. But the record company decided it could be put on at full price, so I called it off. But I'm doing a book on the roadie thing, and sleeve notes on Fred's album.'

So the end of the Bonzos is going to produce a wealth of new things, and Big Grunt is just one of them.

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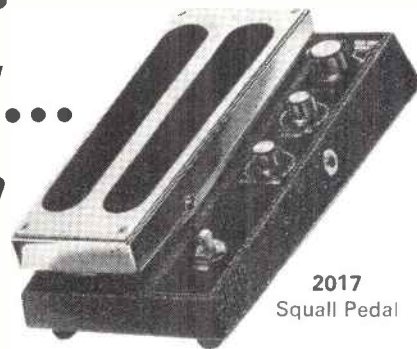
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