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BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

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Advertisement Director: CHARLES WOODS

Editor: DAVE MULRINE

Features Editor: NEIL SPENCER

Asst. Advertisement Manager: RICK DESMOND

Production Manager: PAUL NUDDS

Circulation Manager: ANN WICKENS

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Editorial

Our £1,000 British Song Contest has created tremendous interest. And not only from unknown songwriters. A & R Managers and recording companies have also welcomed it.

The reason for this wide acceptance is not hard to find. England now has quite a large number of established writers, who are always likely to come up with a hit song. But, because of this, all the leading stars and A & R men are after their material. So they are all very pleased that somebody else has taken on the difficult task of wading through hundreds of demonstration discs from unknown songwriters.

Some writers have been a little confused about how to enter. Some have got the impression that the demo disc they sent in had to be made by themselves.

This, of course, is completely wrong. It doesn't matter who made the demo disc. As long as the song is unpublished, it can be entered.

Naturally, the better the demo disc, the better are its chances of making a good impression. It is very, very difficult to judge a number if the singer goes slightly off-key and the backing is out of tempo or tune.

Nevertheless, the judges will listen to everything that is sent in. Nobody will do the old recording managers' trick of listening to the first eight bars of a record and then whipping it off the turntable with the remark 'That's no good'.

One writer even asked if he could submit a demo disc of just himself singing with no backing whatsoever. The answer is 'yes', but it does make the judges' task even more difficult.

There is still plenty of time to get a demo disc made, of course; entries don't have to be in until June 30.

The judges have pointed out, however, that they won't have sufficient time to listen to the last entries properly if they have to short-list by July 1. So the short list will now be decided by July 10.

Every person who has sent in an entry will still be notified in writing by July 31 as to whether their song has been selected for the final two phases or not.

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TWO OF EACH STATUS QUO BIG GRUNT FAIRPORT CONVENTION ARRIVAL MARMALADE NEW EPISODE SIX QUATERMASS JUICY LUCY QUEEN MOTHER INFORMATION ST JOHN'S WOOD CAPARIUS THE WHO GREATEST SHOW ON EARTH CLOCKWORK TOYS ATOMIC ROOSTER HAIR IMAGE LOVE AFFAIR THE MIDDLE OF THE ROAD SATISFACTION.



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2: Types of guitar

There are two main types of guitar—**acoustic** and **electric**—each of which can be subdivided into three categories.

Acoustic

These can be either **cello**, **flat-top** or **concert** (classical) models. The main difference between the three types is that the first two are usually steel-strung and played with a plectrum, and the latter gut- or (more commonly) nylon-strung for playing with the right-hand fingers in a classical or traditional Spanish style.

Cello guitars differ further in that they do not follow the traditional design of the guitar—i.e. with a round sound-hole—but resemble the cello from which they derive their name, having F-holes on each side of the front which gives a different character to the sound they produce. Developed originally for percussive rhythm playing in pre-war dance bands, their application in today's music has become somewhat limited.

Electric

The three categories of electric guitar are: **acoustic electric**, **solid electric** and **semi-acoustic electric**.

Before we describe the basic types, however, it's worthwhile to realise just what an electric guitar *is*, and how it differs from a non-electric (acoustic).

In the early days of popular music, the guitar was often omitted from bands or relegated to the rhythm section because it just wasn't loud enough to compete as a solo instrument with the brass instruments which were usually the lead instruments. It was only through the medium of records that its potential could be judged *via* such players as Eddie Lang and Django Reinhardt. Consequently, various methods of making the guitar louder for live performances were tried out, the most effective and the one still in use being the magnetic pick-up.

An electric guitar pick-up is a kind of microphone which is sensitive to the vibrations of steel strings. Located immediately beneath the strings at a fixed point, the pick-up receives the vibrations and converts them into electrical impulses. When the guitar is connected to an amplifier, these impulses are 'recorded' into musical sounds and reproduced through the amplifier's loudspeaker system. In this way, the volume of the guitar can be increased in a proportion consistent with the power of the amplifier. The main pioneer in the electric guitar field was of course Les Paul, who did much towards developing the electric guitar's wide range of sounds.

Recently, also there has been the development of the ceramic pick-up which can be used to amplify Spanish or classic guitars.

The first type of electric guitar, the acoustic electric, retains the tonal properties of the acoustic guitar in that it can be played unamplified, but, having one or more pick-ups it can also be used with an amplifier, the resulting sound being 'fat' and mellow. For this reason, the acoustic electric has found great favour amongst jazz musicians.

The solid electric guitar, being purely an electronic instrument, relies solely on one or more pick-ups to reproduce the sound created by the strings vibrating between two fixed points, and as it does not require a tone chamber, or hollow body, to influence its tonal characteristics, it need not follow the design of traditional guitars.

Halfway between the solid and the acoustic electric comes the semi-acoustic electric, which is a kind of compromise between the two, having a very thin body. Although its acoustic properties are seldom powerful enough to allow it to be played unamplified, the fact that it has a tone chamber of sorts does add more of an acoustic feeling to the sound it produces.

Next month we will discuss how to go about buying a guitar.



PLAYER OF THE MONTH

IAN WHITEMAN

IN the past I have played what instruments have been there to play. It's usually been keyboard.'

Ian Whiteman is multi-instrumentalist with Mighty Baby. Like many young musicians he is unwilling to confine himself to any one instrument, and besides organ and piano, Ian plays sax, flute, percussion and sings, 'with a little guitar on the side, but not in public.'

Not surprisingly with this impressive list, Ian's musical career stretches back a long way. 'I started early. When I was eight I had piano lessons for six months; then when I was 12 I started playing piano for myself, using it to think. I started the recorder at school, and at 13 took up the oboe, which is a really good instrument. I played with orchestras at school, where there was this struggle between "official" music and trad jazz bands. I remember doing this classical concert where we ended up doing poetry and jazz.'

At 18, Ian found himself thinking seriously of becoming a classical musician. He decided to study architecture instead, and moved to London, where he beat the credit squeeze by buying a Hammond organ out of a student grant. Things began to happen, and Ian played with a number of small bands.

Then in 1967, Ian joined the Action, one of these bands which never seemed to get the attention which it deserved. 'Blackhill found us bits of recording and open air concerts; I enjoyed those. Eventually, the group folded. We left Blackhill and joined Head Records, where John Curd got us on our feet. By that time we were Mighty Baby.'

Ian plays about three gigs a week with Mighty Baby. He likes to get a variety of gigs to make the playing interesting, and the group recently played at a Tibetan hippy wedding in Scotland. 'American bands like the Grateful Dead have made an art out of gigging,' continued Ian, 'but it's changing here as well.' In addition to his gigs Ian also has plenty of session work, and recent records on which he has appeared include Andy Roberts' *Home Grown*, and the *Hard Meat LP*.

What about playing itself? Which instruments does Ian favour? 'Playing oboe is difficult,' he said, 'I find the flute more flexible and a more expressive instrument. I have a Grasse flute, and a funny old silver alto sax which I quite enjoy playing. Instruments play themselves. I have played the Moog (synthesizer) several times, but find it lacks personal expression.'

'I am interested in creating *space*, in using a room as an instrument. A group is in fact playing a room. Sound is so basic to how people live. I'm still keeping up a vague relationship with architecture. I could well do without the serious world now because music is so much more important, but you have to sacrifice something to make something else. Things work out OK if your aim is a hopeful one.'





Jack Lancaster Column

VERY good friend and excellent jazz guitarist Tony Marshall recently went for an audition at a plush West End night club.

The band leader (he called himself the club musical director) asked Tony to sit down and improvise for him. Tony played a couple of jazz standards and did a bit of sight reading astounding everyone in the band with his fluid technique and original ideas. The musical director, who incidentally was the drummer in the band and about 45 years of age, asked Tony if he could play in the pop idiom. Tony flicked a switch on his guitar, turned up his amp., and proceeded to do a perfect imitation of Eric Clapton.

The MD said he was pleased to find a guitarist of Tony's calibre and would ring him in the morning.

Tony left the club thinking he at least had a job that would keep him in cream cakes and whisky for a while.

At this point I think a brief description of Tony's physical characteristics would be in order, Age—22, Height—about 5' 11", slimly built considering his rather strange diet (mentioned above). Hair—fair but prematurely balding—almost a skinhead. Dress—usually, casual Ivy League jazzers.

Morning came—telephone rings.

'Hello, this is the club M.D.'

Tony—'Ho Ha yes! Good morning'

Musical Director—'Good morning, I was very impressed by your guitar playing yesterday and as far as playing goes, you are just what I have been looking for—but, there are a couple of things I would like to talk over with you.'

'Our club caters for the young set in particular and I think it would be a good idea if you could wear more hippy clothes—you can get some really colourful things in Carnaby Street'.

(Tony thinks it's a joke and laughs.)

M.D.—'The other thing is your hair, you don't have an image—you obviously can't help being a bit thin on top'.

(Tony stops laughing and starts to cry!)

M.D.—'My daughter bought a wig in Woolworths for eight pounds, perhaps you could buy one of those and cut it to shape. You would only have to wear it on stage of course, what do you think?'

Tony—(sobbing at being done out of his cream cakes and whisky) 'I think you are a bloody stupid bastard!!'

(SMASHES DOWN 'PHONE)

'There's an art in playing loud', says Trinity's Clive Thacker



Photo: Richard Sacks

DRUMMERS, perhaps more than other musicians, are often taken for granted, and their playing problems are seldom given a sufficient airing.

Playing styles, for example, differ widely between bands, and can involve problems of technique.

Clive Thacker, drummer with Brian Auger for around four years, commented on the difficulties he encountered when he first joined the Trinity.

'Up till then I'd had a completely different background with a different style. I was 17 when I bought my first kit, but I'd been interested in drums since I was 10. I took private lessons for about two years, and when I first turned pro it was in the jazz field—in fact, it wasn't until about five years ago that I got into pop.'

Pop for Clive meant playing with people like West Indian singer Millie, whom he backed for about nine months, followed by a similar spell with Ronnie Jones. Then came the offer of a job with Brian, and it was 'a whole different scene', according to Clive.

'I virtually had to start relearning drums. Playing much louder than I was used to, I found the conventional method of holding the sticks was inadequate, and I had to start holding them tymph style.'

'There's an art in playing loud. Technically you're very limited playing with a matched grip; most drummers who use this type of grip all play open things.'

'Holding sticks is a personal thing, but I feel that the correct way is the only way, especially now that jazz and pop are coming closer together. I've done about four albums to date, including one double, but I haven't been satisfied with anything I've done so far.'

'We use mikes on the drums now which is a big improvement; now I can concentrate on trying to play more, rather than on just playing to be heard. I think I can change back to my original style, as it was the way I was taught.'

Now the band are concentrating more on original material, written mainly by Brian,

although the others contribute.

With an album just finished—their first since the split with Julie Driscoll and their first with RCA—and their third tour of the States in the offing, prospects for the Trinity are good. Julie's departure has apparently meant little difference to the type of gigs the band will be doing.

'We didn't do many ballroom or cabaret type gigs, so we haven't lost on that, and we'll be doing the same gigs in the States as we did with her.'

Management problems have dogged the band for some time, the outcome of which is that Brian has formed his own company, Nasty Productions and his own music publishing company, Omnibus, run by Mafalda Hall.

More ground covered

'In four months, we've covered more ground than in four years with our previous management,' said Brian when I spoke to him. 'I've set up a business with people we dig, and it's up to us now just to make good music. If people had been honest with us, there'd have been no need to set up our own company. I'm not interested in anything but music; if business changed me as a person I'd rather give it up.'

Nasty Productions will also be handling Brotherhood (see page 63), because Brian thinks that they, above any other group today, have 'terrific potential', but that doesn't rule out the possibility of other future groups coming under the Nasty banner.

He discussed the group's popularity on the Continent, and was characteristically modest about the reaction.

'I don't know why we're so big over there. The people who run radio and television over there are all young, and it makes for a healthy scene. In Switzerland and Germany especially, it's become almost a culture, with the respective governments putting on concerts.'

'I'd just like to establish a good music scene,' he said.

STATESIDE REPORT



THE group in the spotlight this month doesn't come from a metropolis like San Francisco or New York. In fact, Taos, New Mexico, isn't even big enough to be considered a city; as a tiny Indian mountain town (which, by the way, has a growing hip culture of its own), one wouldn't give a rock band much of a chance to survive prosperously.

Taos' hometown band is Taos, a talented discovery signed by the alert Mercury label. All the members (Steve Oppenheim: guitars, vocals; Albie Ciappa: drums, vocals; Burt Levine: guitars, banjo, vocals; Jeff Baker: rhythm guitar, harp, piano, vocals; Kit Bedford: bass, piano, vocals) were originally from big cities. Following their formation in 1966, the six musicians left for Taos because, as Steve Oppenheim put it, 'Taos is a spiritual place, a good place to get your head and your music together.'

Their sound probably won't flatten you, but their music has a magnetic quality that will bring you back again and again. Their vocal harmony is derivative of the early Byrds and they've a touch of Crosby, Stills, Nash and Young somewhere. Their first album on Mercury is great fun; most of the arrangements are in the country vein, the instrumental work is tight and simple, and the music is moving and danceable. And then there's the wonderful high-registered singing — clean, harmonic, and unpretentious. Followers of the original Byrds will especially be interested in the emergence of Taos. It's almost a

revival of the original group, the music's so reminiscent.

The recording quality of *Wooden Nickel*, the first Crosby, Stills, Nash & Young (with Taylor & Reeves) bootleg LP, tops all previous underground albums, including the Stones' West Coast concert disc. *Wooden Nickel* could pass as a fair professional product, the reproduction is so good; even the balance of vocals and instruments, the major fault with the Stones' LP, is surprisingly well done. The album was recorded live, and like a CSN&Y performance, one half is acoustic and the other electric. The acoustic tracks are *Guinevere*, *4 + 20*, *You Don't Have To Cry*, *Suite: Judy Blue Eyes*, and one new one, *Birds* (which features Neil Young on vocals). Young's *Down By The River* is the lengthy finale for the electric side; it's preceded by two previously unreleased numbers, *Listen Once Again To My Bluebird* and *Sea Of Madness* (both have Steve Stills on lead vocals). In addition, a crude black-and-white photo of the group is daringly displayed on the jacket cover.

Bootleg Stones

The number of Stones' illegal LPs is steadily increasing. The first, *Liver Than You'll Ever Be*, is still best, however. Added to the list last month was *We Didn't Really Get It On Until Detroit*, two records of the Stones' Detroit concert, recorded on a portable tape recorder. It includes most of the tracks on the West Coast

concert release along with a few other tracks, with quality inferior to *Liver*. *Stoned Again By The Rockers* is yet another new Stones' bootleg album. This one shouldn't interest many English fans since it's merely a collection of old English tracks unavailable in the US. The reproduction is not comparable to the originals.

Neil Young has chucked Crazy Horse and is in the process of assembling a new touring band. Greg Reeves, bassist for Crosby, Stills, etc., has been selected; both Ry Cooder, well-known session guitarist and pianist Jack Nitzche, a late addition to Crazy Horse, are being considered. Meanwhile the Gentrys have a hit with their rendition of Neil's *Cinnamon Girl* (Sun). The next Hot Rats LP is set for mid-summer release with the title *Chunga's Revenge*. Frank Zappa is scheduled to appear with the Dutch Philharmonic Orchestra at the Holland Festival this month. A Zappa composition, *Two Hundred Motels*, will comprise the performance.

Due shortly on ABC is a collection of Beatles' numbers performed by Ray Charles. His Tangerine label is also readying an all-instrumental album by him. Booker T. and the MGs have just released their Beatles' collection, *McLemore Avenue*, complete with a simulated *Abbey Road* cover photo. A 50-song Elvis Presley set will be released by RCA in the Fall. The dynamite album will include Presley's 49 million-selling singles and a soon-to-be-released single, another gold record no doubt.

Danny Kalb, former guitarist with the old Blues Project, is looking for a lead singer to round out his new band. When Dave Mason's *Alone Together* LP hits the market, the record is expected to be as much a visual experience as a listening one. Striving to enhance the LP visually, Blue Thumb Records will employ their 'Stereo Color Collage' pressing technique on the vinyl; the creation will be a multi-coloured transparent record, unlike the conventional

black LP, using all the colours of the spectrum. Mason's LP is reported to be only the beginning of a colourful line of Blue Thumb releases.

The Seeds, who had two national hits a few years ago, before fading away, have re-formed behind two originals, singer Sky Saxon and organist Daryl Hooper. Signed to Warner Bros.' Reprise label, Little Richard recently completed a session at Fame Studios in Memphis. Lonnie Mack is now working as producer, as well as musician, for Elektra. The label will reissue a vintage LP by the bluesman this month; previously on the small Fraternity label, the Mack LP will retain the title *The Wham Of That Memphis Man*. Elektra has just released an LP of pedal steel guitar music called *Suite Steel*. Country-rock favourites Rusty Young and Sneaky Pete are represented along with guitarists Red Rhodes, Jay Dee Maness, and Buddy Emmons.

The next Grateful Dead album, recorded at Pacific High Recorders in San Francisco, is tentatively titled *Working Man's Dead*. 'It's unlike anything they've ever recorded,' say the Warner Bros. people. 'Close vocal harmonies, short tight, songs, and carefully paced styles from country and western to boogie to ballad.' Unlike most of the Dead's past recordings, this album is a commercial one with at least three single possibilities.

A full-length movie on the Nashville scene, provisionally titled 'Nashville,' will feature Mother Earth, with musical accompaniment from Tracy Nelson's solo LP, Johnny Cash, Lester Flatt, and Jerry Lee Lewis. The music score to the film 'Cold Turkey' goes to popular songwriter Randy Newman, who has another score pending. The long-awaited LP performance by the Band of Gypsies, featuring Jimi Hendrix, is out on Capitol. The six tracks were recorded live at Fillmore East on New Year's Eve with Billy Cox (bass) and Buddy Miles (drums) assisting. Miles' new Express, a nine-man band with

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three horn players, has a new single of its own, *Them Changes*.

Tapes of Love's last European tour are now being edited back in the States for the group's next LP on Blue Thumb. One of the guitarists (unfortunately his name was not disclosed because of contractual finalities) that jammed with Love on the tour plans to do more recording and performing with them. Gene Vincent signed with Kama Sutra for three LPs, assisted by one of the original Mad Caps, Scotty McKay. He also will appear on the Flamin' Groovies second LP on the same label. Stephen Miller's first solo album on Philips features his old band Linn County backing him on four tracks and the Elvin Bishop Band on four others.

Country fish

Levon Helm and Robbie Robertson of the Band play on Jessie Winchester's debut LP on Ampex. Robertson also produced the album and collaborated with Winchester for one song. Female singer Essra Mohawk is backed by Jerry Hahn, Dallas Taylor, Doug Hastings, Jerry Penrod, and others on *Primordial Lovers*, her first album on Reprise. Country Joe MacDonald has a lot of new releases in the works. His latest LP with the Fish, *C. J. Fish*, is out now; he's readying his second solo album; he'll be on the upcoming Woodstock film soundtrack; he recorded and wrote the score to the film 'Quiet Days in Clichy'; and along with Doug Kershaw, the New York Rock & Roll Ensemble, and the James Gang, he'll be featured on the 'Zachariah' soundtrack. His colleague Barry Melton is also working on his first solo effort.

Chuck Berry is back on the Chess label after a period of mediocrity on Mercury. His return LP is called *Tulane*. White Chicago bluesman Corky Siegal, remembered best for his work with the Siegal-Schwab Blues Band, is giving it another try with Corky Siegal's Happy Year Band. In addition to harp, Siegal now doubles up on piano.

Some of the latest LP releases in the US include *Silk Purse* (Capitol) by Linda Ronstadt, formerly of the Stone Poneys; *John Phillips* (Dunhill); *The Isaac Hayes Movement* (Enterprise); *The Great Songs Of Roy Orbison* (MGM); *Hand Made* by Mason Williams (WB); Paul Williams' *Someday Man* (Reprise); *Upon This Rock* (Capitol) by Larry Norman, former vocalist with People; *The Best Of Jerry Lee Lewis* (recent country material on Smash); *Screamin' Jay Hawkins* (Philips); *Savage Grace* (Reprise); *Pre-Dog Night* (MGM) by Danny Hutton of Three Dog Night; *Houston Nickel Kicks* (Mercury) by Wayne Talbert; Gordon Lightfoot's *Sit Down Young Stranger* (WB); Bill Medley's *Someone Is Standing Outside* (MGM); *Bearings* by Edward Bear (Capitol); Miles Davis' *Bitches Brew* (Columbia); *Candles In The Rain* by Melanie (Buddah); *This Is Jeremy Steig* (Solid State); *Are You Ready* by PG & E (Columbia); *If You Miss 'im . . . I Got 'im* by John Lee Hooker (with Earl Hooker-Bluesway); The Everly Bros.' *Chained To A Memory* (Harmony); *Souled Out* by the Raelets with Ike and Tina Turner (TRC); *Two Trips* by the Youngbloods (early group tracks and previously released Jesse; *Eric Burdon Declares War* by Eric and his new group, War.



Taos: 'A good place to get your head together'

BI's CHART FAX

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

All Kinds of Everything (*Lindsay/Smith*) Dana
RP—P. Coulter. S—Decca. MP—Mews.

Back Home (*Martin/Coulter*) England World Cup Squad
S—Pye. MP—Martin-Coulter.

Bridge Over Troubled Water (*Simon*) Simon and Garfunkel
RP—Simon/Garfunkel. S—American. MP—Pattern.

Brontosaurus (*Wood*) The Move
RP—Wood. S—Advision. E—Gerald Chevin. MP—Essex.

Can't Help Falling In Love (*Wieff/Peretti/Creatre*)
Andy Williams
RP—Glasser. S—American. MP—Carlin.

Can't Tell The Bottom From The Top (*Fletcher/Flett*)
Hollies
RP—Ron Richards. S—EMI No 2. MP—Abacus.

Daughter Of Darkness (*Reed/Stephens*) Tom Jones
RP—P. Sullivan. MP—Hush-a-Bye.

Farewell Is A Lonely Sound (*Wetherspoon/Goga*) Jimmy Ruffin
RP—Dean/Wetherspoon. S—Tamla. MP—Jobete/Carlin.

Gimme Dat Ding (*Hammond/Hazlewood*) Pipkins
RP—John Burgess. S—EMI No. 2. E—Peter Mew. MP—Share Music.

House Of The Rising Sun (*Price*) Frijid Pink
RP—M. Valvano. S—American. MP—Keith Prowse.

Never Had A Dream Come True (*Moy/Wonder/Cosby*)
Stevie Wonder
RP—Cosby. S—Tamla. MP—Jobete/Carlin.

Question (*Haywood*) Moody Blues
RP—Tony Clarke. S—Decca No.1. MP—Tyler.

Rag Mama Rag (*Robertson*) The Band
RP—Band/John Simon. S—Big Pink. E—Robertson. MP—Feldman.

The Seeker (*Townsend*) The Who
RP—Martin Lambert. MP—Fabulous.

Spirit In The Sky (*Greenbaum*) Norman Greenbaum
RP—Jacobson. S—American. MP—Great Honesty.

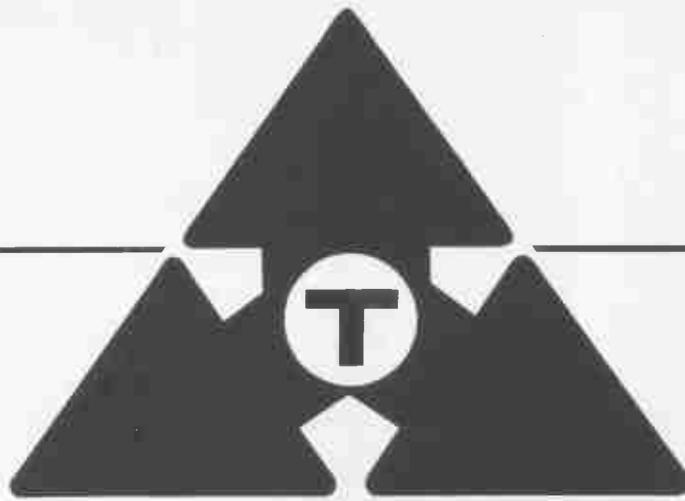
Travellin' Band (*J. Fogerty*) Creedence Clearwater Revival
RP—J. Fogerty. S—American. MP—Burlington.

When Julie Comes Around (*Vance/Pockriss*) Cuff Links
S—American. MP—Peter Morris.

Who Do You Love? (*McDaniel*) Juicy Lucy
RP—G. Bron. S—IBC. E—John Pantry. MP—Jewel.

Young Gifted And Black (*Irving/Simone*) Bob Andy and Marcia Griffiths
RP—Johnson. S—Chalk Farm. E—Vic Keary. MP—Essex.

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



TRIDENT STUDIOS

THE first recording studio in Europe to have full 16-track facilities, Trident has, in its relatively short two years of existence, built up an enviable reputation as one of the world's most advanced studios.

The idea behind Trident first started some three years ago, according to director Barry Sheffield, when he and his brother Norman were running a small studio 'out in the sticks'.

'We did mainly demos and backing tracks for commercials, and also did the Mary Quant film 'Youthquake' there, but the studio was too small to do anything more ambitious.'

Norman and Barry saw the potential for a good, well-equipped studio in London, but it took them about a year before they found suitable premises — a former engraving firm in St. Anne's Court, off Wardour Street, the business centre of the film industry.

Building work started in April 1967, and, almost a year later, Trident was ready for business with a line-up of Ampex tape machines: one eight-track, one four-track, a stereo and a mono.

'We started off ahead of most other studios, in that ours was specifically designed with eight-track and, eventually, 16-track, in mind. In fact, we were the first studio in Europe to have fully operational eight-track facilities. Other studios did have eight-track machines, but not the mixing facilities to go with them.'

Another year later, Trident took delivery of a 3M 16-track, the first outside the USA. As with the eight-track,



Director Barry Sheffield

the studio was already 'tooled up', in that the mixing desk had been ready some three months beforehand.

The first 16-track session, which was engineered by Barry, was produced by Peter Asher for Apple, frequent customers at Trident. Other Apple sessions engineered there have included the Beatles' *Hey Jude* and Mary Hopkins' *Those Were The Days*.

Now mainly involved with administration at Trident, Barry has relinquished his engineering work, the last session he did being David Bowie's *Space Oddity*. Looking back on all the sessions he's done, Barry's

favourite was the MJQ album *Space*. 'We spent two days on it,' he recalls. 'We recorded everything on the first day, really, and re-recorded on the second.'

In at the start with Barry and Norman was Malcolm Toft, who was originally with Tony Pike and then with CBS before he came to Trident. As studio manager, Malcolm, like Barry, also finds himself more involved with administration, but he still does occasional sessions, notably with Tyrannosaurus Rex, who were the first group he worked with at Trident, and he continues to record them.

'Right at the start when I first heard that there only were two of them, I thought the four-track would be adequate, but once we'd laid down four, they wanted to start adding things. I like working with them because they always present a real challenge.'

Robin Cable has been with Trident 18 months now, the longest of the four engineers currently working for the studios. Robin feels he has gained valuable experience during this time, and has done a lot of work on the Elton John and Magna Carta albums with producer Gus Dudgeon.

'More than half the stuff I record is done on 16-track equipment,' said Robin, 'and I find it very useful for orchestras. I'd like to work with Phil Spector, whom I think is the best producer ever — it's the enormous "wall-of-sound" effect that he achieves.'

(continued on page 12)



Other people for whom Robin has engineered include Sue and Sonny, and Van Der Graaf Generator, who have actually made two albums, although the first has not been released.

Ken Scott was with EMI for five years before joining Trident, where he has been for about a year. Unlike fellow engineer Robin, Ken has had the good fortune to work on a session with Phil Spector, which he describes as 'Incredible'. He didn't do anything particularly different, but he knew exactly what he wanted and got things moving. We put down a

backing track.' Among those with whom he has worked, Ken lists several Apple artists: George Harrison, Billy Preston, Doris Troy, and Jackie Lomax, and Ken also engineered an album for Procol Harum. Life as a recording engineer is not all glamour, however, as Ken testifies: 'You can sometimes go in in the morning and think you have the evening off, then discover you haven't.'

With Trident for the last eight months, Roy Baker has previously worked for both Morgan and Decca studios. 'I can never remember who I've done,' said Roy about the artists for whom he has engineered; a complaint which found agreement from the other three engineers. 'I like practically all forms of music. I've done several live recordings of rock groups and so many classical mobiles I've forgotten which.'

Roy does remember engineering some tracks on Blodwyn Pig's last album, however, and tracks with Daddy Longlegs and Amen Corner as well. Roy thinks there is a trend toward producer-less sessions these days, with the groups themselves becoming the producers. 'Engineers are pushed too far into the background,' proclaimed Roy, a comment which brought more nods of approval from the other engineers.

Barry Ainsworth is the latest member of the Trident engineering staff, and has been with them for two months, before which he worked for De Lane Lea. 'I think Trident has some of the best equipment in London,' said Barry. 'I find 16-track useful for groups when using a lot of overdubbing to build up a fuller sound. There's more control with 16-track.' Barry was also unperturbed at the thought of even larger machines: 'When I first started engineering, it was all three-track, and when four-track came in people wanted to know what you needed all those tracks for.'

Here, Roy agreed and added: 'Remixing 32 tracks is no more difficult than recording 32 musicians in the studio, and we've all done 40-piece orchestras.' Barry also found a large number of tracks useful for recording everything in stereo, a technique which changes the final recording considerably and one which he has used on several records, including Deep Purple's albums. Other artists that Barry has recorded include May Blitz, Flaming Youth, and Hawkwind.

Recording engineers are usually pictured, sitting at some huge console, but what is not generally realised is that they are also called on to set the studio up for recording. 'You have to



Neumann disc cutting equipment at Trident



Studio Manager Malcolm Toft, pictured at Trident's new remix desk

get the maximum sound from each instrument,' said Barry, 'and that only comes with experience. You can also be called on to record any type of music, maybe within the same hour. Electronics are important, but they're not everything; there are other sides to engineering. Mind you, the way things are moving at the moment, it's easy to get left behind.'

Being left behind is hardly likely for Trident, however. In addition to their original machines, Trident now have a second eight-track Ampex and second stereo and mono machines, three Studer stereos and three monos. The second 16-track, currently on order, will be installed in the remix room which has been doubled in size and is just like a small studio which can also be used for vocal dubbing.

Other equipment at the studio includes a 16-output and an eight-output desk by Sound Techniques, Neumann disc cutting equipment, three EMT stereo plates, with a fourth coming soon, and Lockwood and J.B. Lansing monitoring equipment. Trident are also well equipped with noise reduction equipment — 20 Dolby units.

The cutting room has been doubled in size, and the copying room moved so that the studio will eventually have

a completely independent copying facility remote from any other part of the building.

Says Barry Sheffield: 'We're now the only studio in London which works wholly on remote control—there are no tape machines in the control room.'

Musicians are also well looked after in the studio, there being a C3 Hammond, Ludwig and Hayman drums and a Fender Leslie for use on sessions.

'Colossal'

'The capital outlay involved in the setting up of a studio now is colossal,' said Barry. 'We need to cater for films as well. We've got a small preview theatre which serves the companies in Wardour Street.'

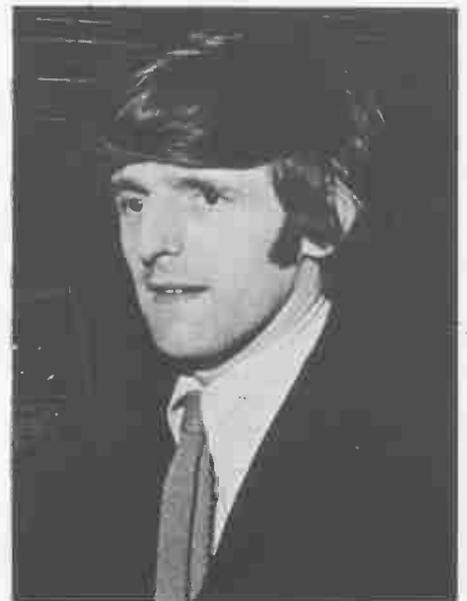
But large capital outlay on multi-track equipment seems to pay off these days, judging by the number of 'names' who have worked at Trident. Names which include the Beatles—both individually and as a group—the Rolling Stones, Small Faces, the Nice, Juicy Lucy, Billy Preston, Procol Harum, Aynsley Dunbar, Amen Corner, Marsha Hunt, Joe Cocker, Manfred Mann, Bad Finger and Elton John.



Roy Baker

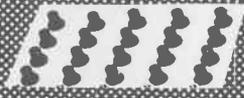


Robin Cable



Barry Ainsworth

studio playback



At **Advision**, Gerald Chevin was finishing an album with David Bowie, produced by Tony Visconti, and he also engineered on a Peter Knight-produced single by Raymond Froggatt. Eddie Offord had just finished two albums, the first with Brian Auger and the second with Shirley Bassey, and was nearing completion on one for Dozy, Beaky, Mick & Tich.

Eddie also worked on music for the new Richard Harris film 'A Man Called Horse', and was in the middle of an album for Yes.

Mike Craig, of **Chalk Farm Studios**, told us of the studio's first eight-track mobile—the Caribbean Music Festival at Empire Pool, Wembley, which involved him in a lot of work. In the studio itself there was the 'usual amount' of reggae music, Eddie Grant of the Equals was in for more work, and one 'heavy' group recorded some tracks for the German market.

Bob and Marcia came back for their new single, Delaney & Bonnie's *Get Ourselves Together*. This time, the whole thing was recorded by Chalk Farm, unlike *Young, Gifted And Black*, on which the studio added tracks to the

backing which was recorded in the West Indies.

Another interesting session was work on an orchestral album of Elvis Presley hits, produced by Alan Crawford. This involved some experimentation in trying to recreate some of the sound of the original tracks.

Hollick & Taylor did a single for Birmingham group Second City Sound and long tracks with a group from Wrexham, Spandrel. An interesting session, Jean Taylor told us, was a straight mix on to stereo of the 18-strong BFE Concert Orchestra. Other work included mobiles of brass bands in Portsmouth and tracks for commercials and industrial films.

Strawberry Studios, up in Stockport, have had Herman's Hermits in again to record the B side of their forthcoming single, and the group will be in again this week to lay down more tracks. Another local artist, Mike Timanay, was in the studios to complete an album of himself playing a Cordovox for Philips.

The Syd Lawrence Orchestra have been into the studios again, this time to record music for the World Cup

Series, 'Mexico '70', which will be used as an introduction to the television series. Other artists into the studios included Graham Gouldman, a Salford songwriter who has written material for Herman and the Yardbirds. He was in for four days to make some masters, possibly for U.S. release. The Fourmost were also engaged in making a new single for American producer Don Marsham.

At **Spot Sound Studios**, Miki Dallon has been in to record for his own label, Youngblood Records, while Albert Hammond and Mike Hazlewood have been putting down tracks for American release. Also into Spot have been that bunch of merry lads, the Dubliners, who have been recording for a new LP under the supervision of producer Phil Coulter.

At **IBC Studios**, groups in to record include the Soft Machine, still working on their LP; Rare Bird, who are completing their second album for Charisma; and Jon Hiseman's Colosseum, now engaged on their third album.

Brothers Robin and Barry Gibb were both into the studios (independently) to put down tracks for future albums, while a new band, the Phoenix Press, were due in to record for Warner Brothers records, and another new outfit by the name of the Symbeline Sisters were recording on behalf of the Robert

Stigwood Organisation, For NEMS the Peddlers were in, and for Philips Mervin Cohn was producing two artists, Malcolm Aubrey and John Walker. Other visitors to IBC included the Searchers, the New Seekers, and Edison Lighthouse.

The main studio A at IBC has been redesigned by Sandy Brown, and is currently undergoing alterations, and enlargement. The alterations are expected to take six weeks, and the studio should be operative again by June.

Green Manalishi

At **De Lane Lea**, engineer Martin Birch had just finished Fleetwood Mac's new single, *Green Manalishi*, and the heavy country Bullfrog album was at the mixing stage. Skin Alley were doing their next album for CBS as was Salena Jones, and, for CBS's French label, Joe Dassin also laid down some tracks. The Rock Workshop did some more tracks to replace some recorded earlier, and their set is now complete. Ian Green's session band, the Greatest Noise Ever were in again and had lengthy sessions booked in advance.

Among artists scheduled for the near future for album work are Memphis Slim, Steamhammer and Peter Green and Fleetwood Mac.

Martin Birch's connection with Fleetwood Mac has been a long-standing one, and it

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will be recalled that on a recent US tour they asked him to come along and do their single.

'I learnt a lot in the short time I was over there,' Martin told us. Although their equipment isn't so different from ours, the Americans have a completely different recording technique. They believe in getting the sound right in the studio, so that the sound virtually goes straight on to tape.

'When I went over I expected to get the cold shoulder from the US engineers, but I found they have a great respect for English engineers. And more and more acts now want to come to Britain for the sound they want.'

At Progressive Sound, in East London, Studio Manager Bob Bloomfield told us that, following extensive building and refitting work, the studio is now fully operational for stereo recording, with new Studer machines. The studio's new professional mixing desk has 12 channels with provision for another 12 when required, each with fully comprehensive equalisation.

Maurice Gibb was in to Recorded Sound with Barbara Windsor to complete the LP of the West End show, *Sing A Rude Song*, which Maurice is producing, and Maurice Gibb's own album, tentatively titled *The Loner*, had also been completed.

Brother Robin Gibb was also in to lay down tracks, and was working with a large orchestra. Eric David Holland, who engineered this session, was also working with Atomic Rooster, who are in the studios to do some recuts of material on their current LP for US release,



The new Rupert Neve console recently installed at Cine Tele Sound Studios, Bayswater, for music recordings, post sync and dubbing

this time with new guitarist John Cann, formerly with Andromeda. Atomic Rooster have also started work on their second album. Again engineered by Eric was a session for CBS with Mike Leroy laying down a single, *With A Little Love*, produced by Deke Arlon, and session singer Perry Ford also recorded material which he had written himself.

Mike Weighell engineered a 15-hour session for a Dutch company who are issuing a bargain-price LP series of chart hits, and this was led by the Barbara Moore Singers. Clark-Hutchinson again had to delay starting work on their double LP set for Decca, due to equipment problems, but Albert Lee had been into the studios to do a session engineered by Paul Tregurtha,

who was also engineer on a session for the Rock Workshop series on CBS.

A new singer/songwriter team, Paul and Amy Johnstone, were into the studios to

lay down tracks for Jimmy Miller's and Tony Secunda's company, with Gary Wright producing, and the same team was also responsible for a

(continued on page 16)

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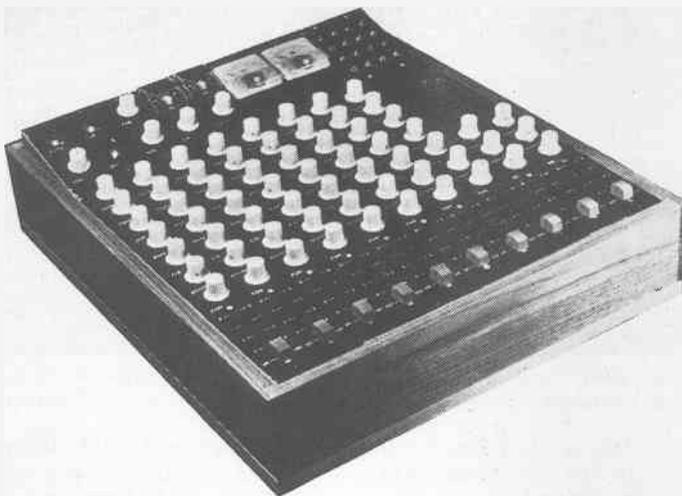
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(continued from page 15)

session with folksinger Tom Hartman. Two of the Moody Blues were also into Recorded Sound; Graeme Edge was producing new group Kiss, while Justin Hayward was in with folk prodigy Timon, both for Threshold records.

Tony Macaulay was overdubbing vocals on to Edison Lighthouse backing tracks, while Phil Wainman was in producing for Galliard, currently cutting their second album for Decca. The engineer on both of these sessions being Mike Weighell. Other visitors to the studios included Lincoln Black and Australian Paul Wayne, with Leonard Cohen expected in shortly to record for CBS.

At Pye this month, John Schroeder has been producing John and Lee Heather for Pye Records, and also Status Quo, both of these sessions being engineered by Alan Florence, and also in for Pye was Kenny Ball, who was engineered by Howard Barrow.

Dave Hunt was engineer on sessions with Elias Hulk and Don Farden, both of whom were recording for Youngblood Records, while into the studios for Middle Earth records was Sweet Plum, the engineer here being Terry Evenett. It was also Terry who engineered for the Spooner Twins, of Simon Dee Show repute, and a group called Welcome. Recording the follow-up single for Picketwitch was John McLeod with engineer Dave Hunt, and the group was also recording their next LP.

The Pye Mobile unit has just taken delivery of a new

8 track mobile desk, and has been recording Sir Arthur Bliss at Barking town hall.

Album work occupied most of the time at Trident during the month: Roy Baker was doing one of Ginger Baker's Air Force. Ken Scott worked on David Bowie's new album and Barry Ainsworth finished one with a Japanese group, Red Birds. Robin Cable, who did the last Elton John LP, was working with Elton on some more tracks. Roy also did some work with Wayne Fontana, while Barry had a number of sessions with Tony Macaulay.

Future sessions included mixing for George Harrison with Billy Preston and more album work for Tyrannosaurus Rex, for which Malcolm Toft, studio engineer, was due to come out of retirement from the engineering scene.

A completely varied selection of material was recorded by Jackson Studios during the month. *Sugar Strings*, an LP of orchestrated pops destined for Continental release, was recorded by one man using nothing but electronic equipment and bass and drums to achieve the sound he wanted. Hatti Jacques' son, Robin Le Mesurier, played lead guitar with his own group on a selection of tracks, while another group recorded an album of Spike Milligan poems set to music.

A new single due for release soon from the company is *Let A Little Light Shine* by Pendulum — Earl Jordan, vocals, Mike Carr, keyboard, and Tony Crombie, drums. The number was arranged by Bruce Baxter.

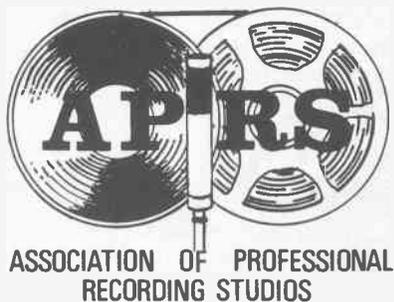
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1970 EXHIBITION PREVIEW

The Association of Professional Recording Studios are again organising an exhibition of professional equipment, **APRS 70**, which will run over the 12th and 13th of June in the Adelphi Suite of the Waldorf Hotel in London.

As the exhibition is not open to the general public, attendance being restricted to representatives of the 150 member and associate studios of the association and equivalent people at the BBC, ITV and international organisations, we are including on the following pages a brief preview of some of the equipment which will be on show.



Telefunken

The high spot of the Telefunken exhibit will be the Magnetophon M28A, a highly professional model which is extremely compact and weighs only around 50lb.

At £575, the M28 is not cheap, and one would expect to find many features, which there are in plenty. Employing a three-motor tape transport, at $3\frac{3}{4}$ and $7\frac{1}{2}$ ips, speed control is extremely stable. The capstan is driven by a pole-changeable hysteresis-synchronous motor via a flat belt. This indirect drive means that even at slow tape speed it is possible to use a relatively large diameter capstan on which a very heavy flywheel can be mounted to give speed constancy.

The head assembly is interchangeable, the heads themselves being manufactured by a different process which, according to the manufacturer, makes them replacement- or adjustment-free during the normal working life of the machine.

Mixing facilities on the M28A are extremely comprehensive. The machine has four inputs which can be mixed in various ways according to the mode of operation: two are balanced, for moving coil or condenser microphones; two are suitable for other modulation sources such as record player or tape recorder, but can be modified to microphone inputs by the addition of transformers. Each of the inputs to the mixer has an associated slide attenuator and a preset level control. The two-channel monitoring and VU-meter amplifier of the M28A can be switched either to 'before tape' or 'off tape' modes. Two

large VU-meters to international standard are provided.

All circuitry is solid state, and tape transport controls are relay operated by fingertip-control illuminated push buttons, which incorporate electrical interlocking to prevent mis-operation. Start and stop operations can also be controlled remotely through connections on the rear of the recorder.

Broadcast studio versions, M28B and M28C, with tape speeds of $7\frac{1}{2}$ and 15 ips are available without the mixing facilities or the monitoring and VU-meter amplifier.

For protection, Telefunken can provide a rigid carrying case.

Dolby

Dolby Laboratories Inc will be showing their A 310 noise reduction equipment. This compression/expansion system is claimed to achieve a 10-15 dB reduction of unwanted noise added during tape recording. Over 1,000 of these units are now in use by nearly 250 companies.

The system is moreover said to be of equal significance in both classical and pop music recording, and many units are now being applied to multi-track tape machines. A 16-track master recorded with a Dolby system is claimed to have a lower residual noise level than a conventional two-track recording.

AKG

The main features of the AKG exhibit will be the C 451E FET condenser microphone which is already extensively used in sound and television studios in this country. The basic preamplifier can be used with various capsules—directional, omnidirectional and super-directional—as well as extension tubes for stage and television work. Similar to the highly successful C 28/C 29 microphones, the C 451 can be used with a four- or a six-channel multi-power unit or a battery unit.

The popular double-system dynamic microphones, which have proved successful in the

broadcast and sound recording field, will also be exhibited. Using two microphone systems, one for low frequencies and one for high frequencies, they give an ultra-flat frequency response similar to a condenser microphone.

F. W. O. Bauch

F. W. O. Bauch, of Cockfosters in Herts., are showing an extremely comprehensive range of recording studio equipment by such well-known names as Neumann, Studer and Klein & Hummel.

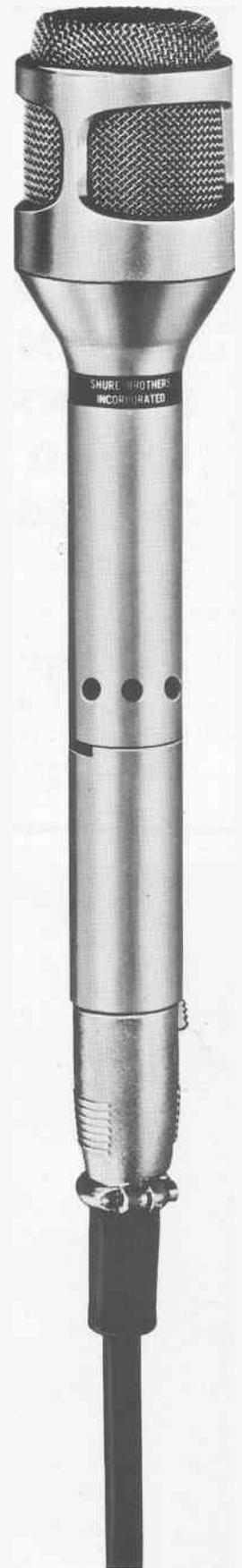
Among the EMT selection of professional tape recorders is the Studer A 62 which can be switched over rapidly between mono and two-track operation due to its modular construction, a design concept which also facilitates servicing.

Tape tension on the A 62 is kept constant for all tape diameters by a forward regulating servo loop which adjusts the hold-back reel tension. A further feature of this unit is that, due to its small size (14 in. rack space) and low power consumption of 130 watts, the A 62 is suited to mobile work.

Modular construction is also employed in the design of the Studer 089 Mixing Console Type 002. The control panel is divided into three sections: the rear section contains the input controls; the middle section houses the high-and low-pass filter, bass and presence control and presence boost control; and front section comprises the reverb controls and the pre-after-fader switch.

The EMT 104 mixer, which was developed for outdoor and location work, has four inputs, each with its own fader, and is suitable for dynamic and condenser microphones or line outputs. Other equipment in the EMT range include faders and turntables.

Neumann condenser microphones have been used in recording studios broadcasting and film work for many years, and models for almost every application are available. The latest of these are the transistor condenser microphones. Models KM 74 and KM 84 have cardioid

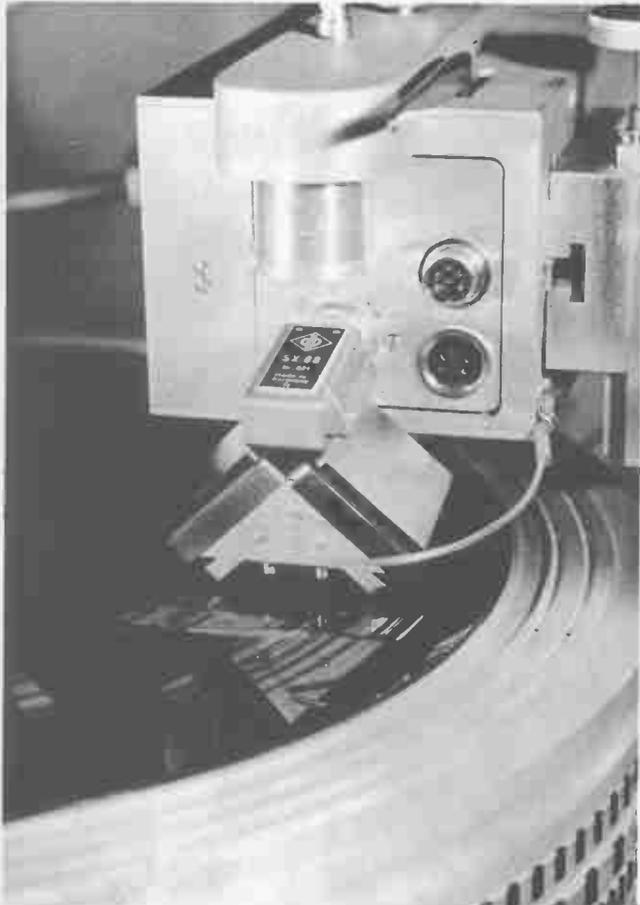


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characteristics, and are similar to each other in appearance and circuitry, the only difference being in their capsules. Models KM 76 and KM 86 have cardioid, omnidirectional and figure-of-eight characteristics which can be set.

In addition to the extensive number of models, there is also a complete list of accessories.

Bauch are also sole UK agents for the Universal Audio 1176 solid state limiting amplifier.

3M

The 3M Professional Tape Recording System offers a choice of recorders ranging from $\frac{1}{4}$ in. mono to 4, 8 and 16-track machines; a choice

of NAB or CCIR compatible electronics; compact dimensions and the exclusive Iso-loop tape transport which reduces unsupported tape length by 70% to only $3\frac{1}{2}$ in. This last feature, together with 3M's differential capstan drive which provides a consistent tape speed over the heads, is responsible for a reduction in wow and flutter and scrape to 0.05%, claimed to be the lowest figure ever attained in the audio recording industry.

The logic employed in the push-button controls ensures that there is no danger of tape damage under conditions of the greatest stress; even switching from fast re-wind directly to the 'play' mode can be accomplished smoothly without fear of harming either the tape transport or the tape.

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

3M professional recorders are available in console, port-

able or rack-mounted form.

Leever-Rich

Leever-Rich will be showing their eight-track studio Master Recorder, which incorporates the Series 50/4 electronics.

They will also be exhibiting the latest version of the Series E twin-track Recorder and the Model A501 Graphic Equaliser. To meet requirements within the film industry Leever-Rich produce a range of 16mm and 35mm Film Recorders, and a 16mm machine will be shown.

Shure

Shure Electronics Limited are showing their comprehensive range of professional studio microphones (SM Series) including both ribbon and dynamic types: models suitable for boom or stand operation, hand held, or Lavalier types are available. Unidirectional, bi-directional and omnidirectional models covering all applications will be on show. Particular attention is drawn to the Model SM53, a superb unidirectional microphone for professional applications requiring outstanding

sound quality and control.

Also on display will be other microphones from the Shure range for these applications where the qualities of the Professional Studio Microphones are perhaps not so essential, or a budget has to be met.

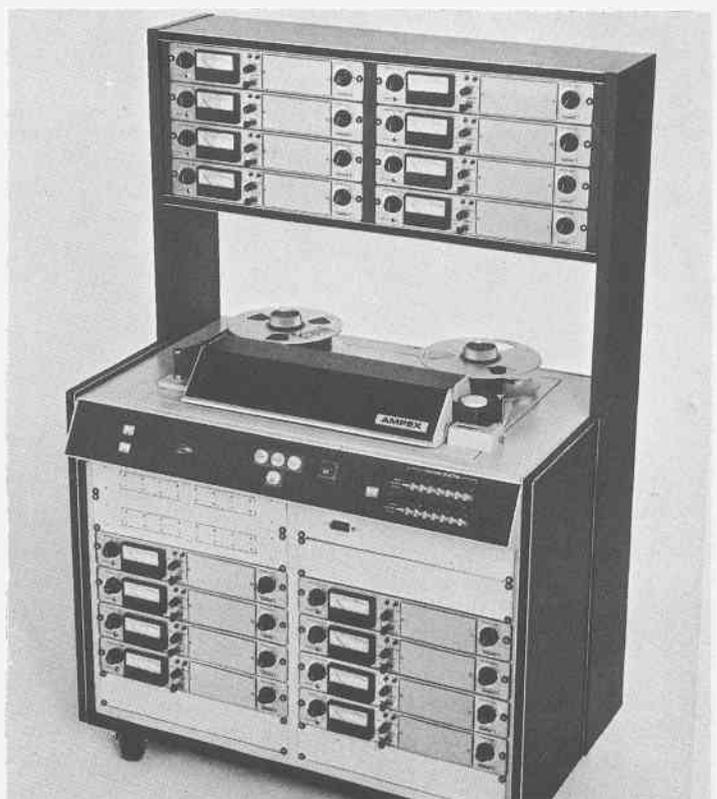
Available too is a range of microphone circuitry including: Model M67-2E professional microphone mixer, specifically designed for studio and remote broadcasting, recording and sound reinforcement; Model SE20, a solid state stereo transcription pre-amplifier designed for quality disc reproduction in broadcasting and recording studios; Model M63-2E Audio Control Centre, a unit designed to give maximum flexibility in the control of volume, bass response, treble response and high and low frequency roll-off; Model M62 Level-Loc Audio Level Controller to provide a constant output even though the input signal varies considerably.

Ampex

Ampex International are demonstrating two audio record/reproducers. The first, the AG 440B, is a new



Unitrack eight- and 16-track professional recorders



Ampex MM-1000 16-track master recorder/reproducer



Mike Claydon at IBC Recording Studios, completely equipped with A301 noise reduction units on their new Ampex MM1000.

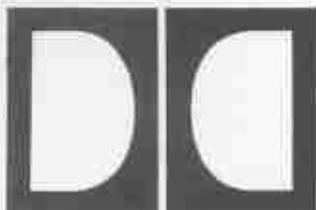
DOLBY AND MULTI-TRACK IN LONDON

With the increasing number of multi-track machines in London Studios, more and more engineers are finding the DOLBY SYSTEM essential in preventing the noise problems inherent in this kind of recording. There are sixteen sixteen track recorders in London, and fourteen of them are completely equipped with Dolby A301 noise reduction units on each track.

One of the A301 noise reduction installations at Island Records' new studios, using three 3M sixteen track recorders all completely equipped with the Dolby System.



Frank Owen, Studio Manager at Island Records.



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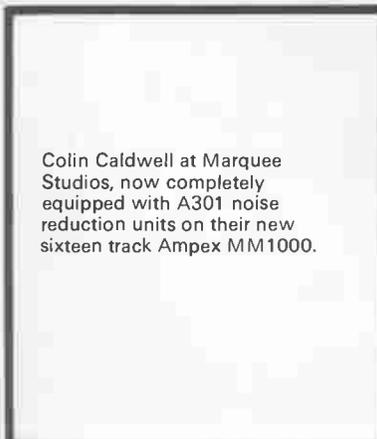
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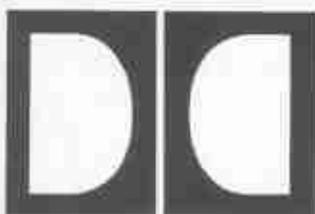
Harry Davis and Zeke Lund at Morgan Studios, currently equipped with the Dolby System on eight and sixteen tracks, and shortly installing London's first twenty four track recorder.



Robin Cable at one of the Sound Techniques' mixing desks used at Trident Studios, now equipped with twenty-two A301 units on two sixteen track machines.



Colin Caldwell at Marquee Studios, now completely equipped with A301 noise reduction units on their new sixteen track Ampex MM1000.



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version of the AG 440 and incorporates redesigned electro-mechanical components and circuitry for acoustically quieter operation. Transport controls have been damped to eliminate mechanical noise, and automatic tape lifters are delayed to eliminate shrieking as the tape is stopped.

Other features include built-in remote control and a precision-milled die-cast top plate which provides flat rigid mounting of components for tracking alignment.

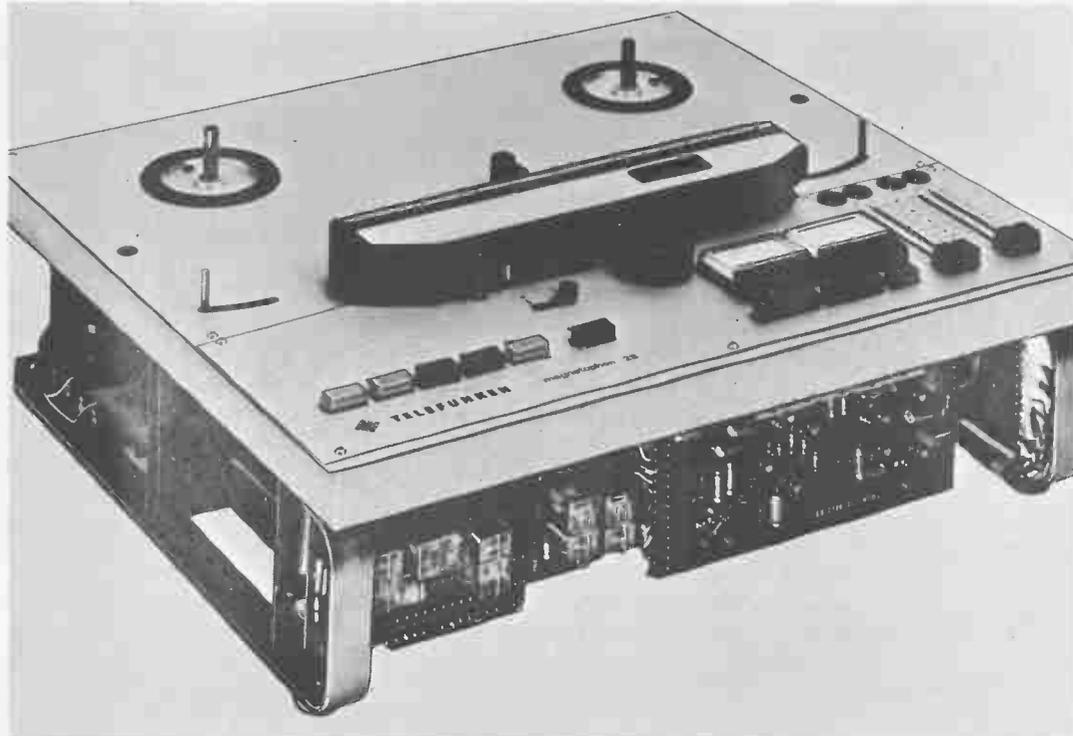
Also shown will be the MM-1000 16, a 16-channel master recorder/reproducer which features built-in selective synchronisation with full remote control, and enables the operator to listen to one track while recording on another.

Other features of this model are heavy-duty transport which gives rigid mounting of all mechanical components, plug-in head assemblies, automatic tape lifters with manual over-ride and solid state plug-in modules. This machine has been so designed that a further eight modules housed in a side rack may be added to give 24-channel record and reproduce.

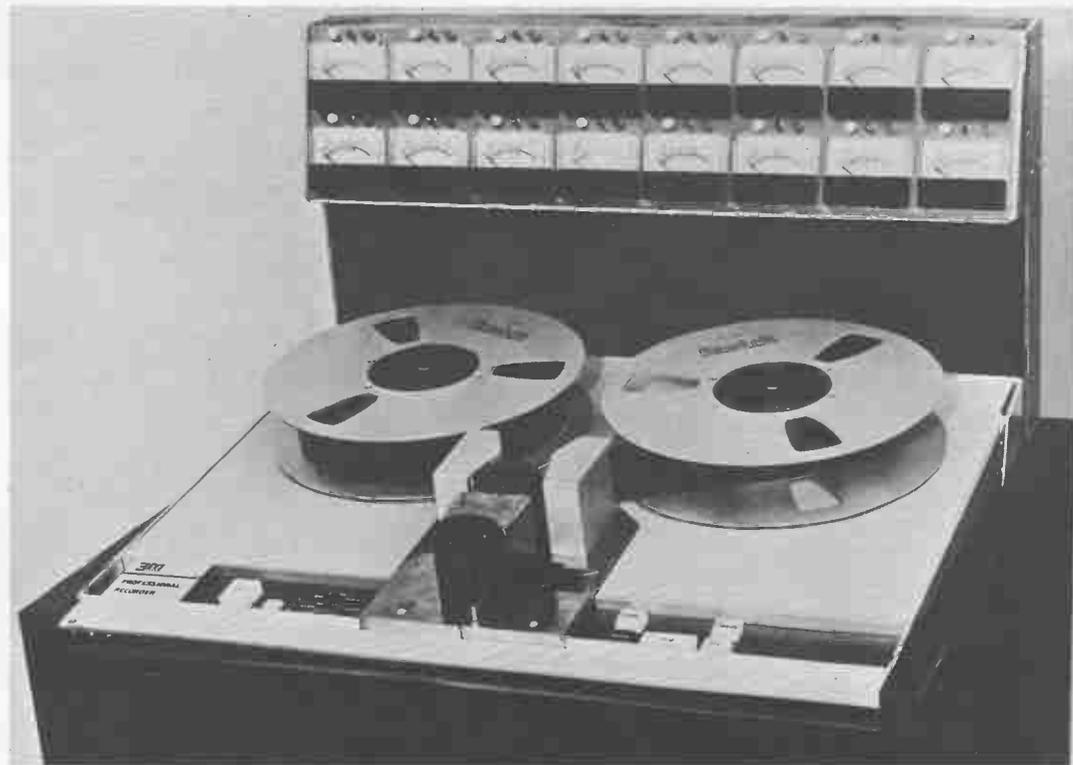
Unitrack

A completely new range of studio tape recorders will be shown by Unitrack who are exhibiting for the first time since their formation early last year.

The range includes machines for $\frac{1}{4}$ in., $\frac{1}{2}$ in., 1 in. and 2 in., tape from mono re-



AEG Telefunken's Magnetophon M28A



3M's 16-track Model PAR510 which uses 2 in. tape

corders to 24-track mastering machines. The range of multi-track machines have been

specifically designed to meet the modern studio's requirements for flexible, yet reliable equipment.

The machines incorporate facilities such as variable speed capstan drive, covering the range from $3\frac{3}{4}$ ips to 30 ips, sync mixing/routing, sync/record line mixing/monitoring

for foldback use.

The deck logic is a solid state system with memory circuits to ensure foolproof operation of the tape transport and any mode can be selected in any sequence without damage to the tape, the logic control being governed by a motion sensing circuit.

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MAGNETOPHON M28A professional tape recorder by Telefunken, the company who made the world's *first* tape recorder.

● **Three-motor tape transport** at $3\frac{3}{4}$ and $7\frac{1}{2}$ ips ensuring maximum speed constancy.

Fully comprehensive mixing facilities.

● **Solid state electronics** are used throughout. Modular construction ensures trouble-free maintenance and replacement of parts.

● **Relay-operated transport control** operated by illuminated push buttons requiring only fingertip operation.

● **Interchangeable head assembly** comprising half-track, stereo, erase, record and playback heads, is mounted on a single rigid plate fixed to the main chassis. It is normally not necessary to replace or adjust heads during the normal life of the machine.

● **Two-channel monitoring and VU-meter amplifier** can be switched to two modes. In the 'before-tape' mode the amplifier is connected to the output of the mixer, while in the 'off-tape' mode it is connected to the output of the replay amplifier. Two large VU-meters calibrated to international standard are provided.

Broadcast-studio versions Models 28B and 28C are provided with tape speeds of 15 and $7\frac{1}{2}$ ips, but have no mixing or monitoring and VU-meter amplifier. Model 28B is equipped with full-track heads. Model 28C has two-track heads and track selector switch.

CONTACT: BRIAN ENGLISH

A.E.G. Telefunken, 27 Lonsdale Chambers, Chancery Lane, London WC2.

STUDIO SPOTLIGHT

WALLY HEIDER RECORDING

by Ray Rezos and Marty Arbunich

TWO years ago, Wally Heider Recording in San Francisco was still on the drawing board. Today it is well established as one of the West Coast's foremost recorders, regularly serving many of the nation's biggest rock bands, jazz performers, and pop artists.

Wally Heider, owner and guiding genius of the studio, was originally a lawyer and a pianist who, for a time, led his own band. In 1959 he started in the recording business as an apprentice engineer for United Recorders in Los Angeles. Five years later Heider opened his own studio in Los Angeles; today he divides his time between his L.A. studio, which has two separate facilities, and the year-old San Francisco branch.

Airplane

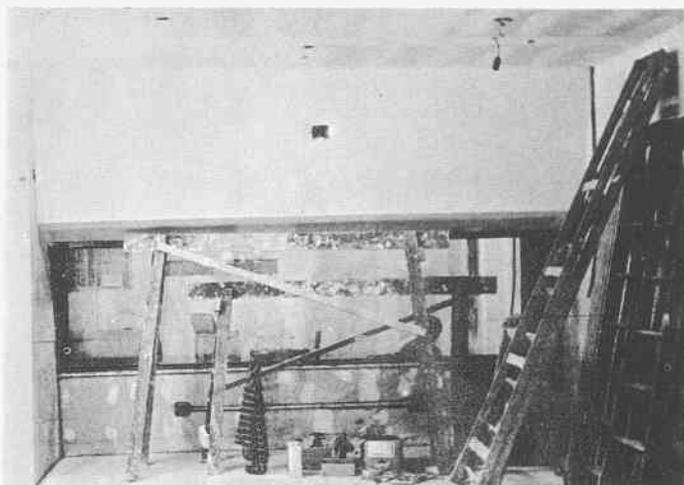
'Jefferson Airplane was the first group to take the chance with us in San Francisco,' notes Gerry Martin, one of Heider's S.F. engineers. 'That session was for their *Volunteers* album. And they've been with us ever since.' At that time the studio was operating with only one facility, Studio C, which has a comparatively small capacity of ten to 15 musicians.

Studio D, roughly the same size as C, was added shortly afterwards, and two new facilities are currently under construction. 'We expect to have Studio A in operation by May,' says Heider. 'Coming in the Fall is Studio B, which will give us four full-time studios under one roof.'

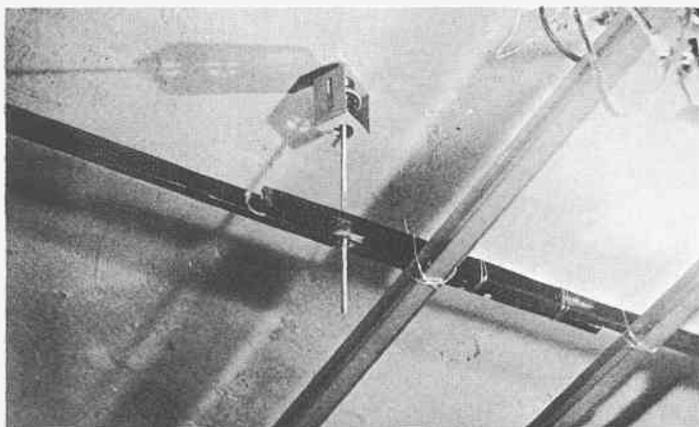
Acoustically designed for maximum sound control, Studio A is being constructed of special 'floating' walls and ceiling. Each wall will consist of three layers, approximately a foot apart, separated by a system of springs (see photo). Like many other studios, A has walls that are set at slight angles to each other—another positive feature for sound diffusion. Studio B will be of the same design.

'Studio A will be equipped not only with quadraphonic sound for 16-track live recording,' says Martin, 'but also with 24-track recording.' At present the San Francisco studio has three 16-track recorders which can be used in any of the available facilities; they are 3M, Ampex, and MCL.

Also at the disposal of clients are a pair of 3M 8-track recorders and Ampex 4 $\frac{1}{2}$ and 3-track machines. 'Our future plans include another 16-track 3M and



Studio A under construction



The spring separation system between the ceilings at Studio A



Studio D set up for a session

more 2-track and mono recorders,' Martin revealed.

All the consoles used in both the San Francisco and Los Angeles studios were designed and built by Frank Demedio, an electronics expert Wally Heider terms 'a wizard'. His latest creation, a 40-position board to be installed in Studio A, surpasses his 24-position console in Studio C.

Heider has a number of musical instruments and equipment aids available for client use. This includes a Dolby noise-reducing system, VSO variable tape speed drive, and a Moog Synthesizer. Also for hire are a Hammond organ, an electric harpsichord, and an electric piano. A Steinway grand piano is available free of charge.

Famous for his mobile recordings of concerts, Heider has an impressive list of credits that includes the following performances: Tom Jones at Las Vegas; Rick Nelson at the Troubadour; Three Dog Night at the Forum; Mountain and Cream (*Wheels Of Fire*) at Fillmore West; Elvis Presley concerts in Las Vegas and Memphis; Diana Ross and the Supremes' farewell show in Las Vegas; and the new live Steppenwolf LP.

TV contract

He also has a one-year contract as audio consultant to the highly successful Johnny Cash TV show, for which he provides the equipment and technicians. For this it was necessary for Heider to bring in an 8-track recorder and console to the Nashville studio where the show is taped.

Heider's most interesting item for mobile recording is his studio on wheels: a truck equipped for 8-track recording at one end, with a complete monitoring system at the other. This truck tours the country, capturing various concerts on tape.

Although most of the live recording is handled out of the Los Angeles branch, Russ Gary, one of the SF engineers, recently recorded a

big Creedence Clearwater Revival concert in Oakland which will be released on an LP later this year. 'Gary is Creedence's favourite,' says Martin. 'Every time they come into the studio to do some recording, they want Russ. They've been recording exclusively with us for the last eight months.'

In addition to Gary and Martin, who is an apprentice, the other engineers include Steve Barncard and Bud Billings; the studio manager is Mel Tanner. Besides their engineering skills, all five of them are musicians and are periodically called upon to perform as session men.

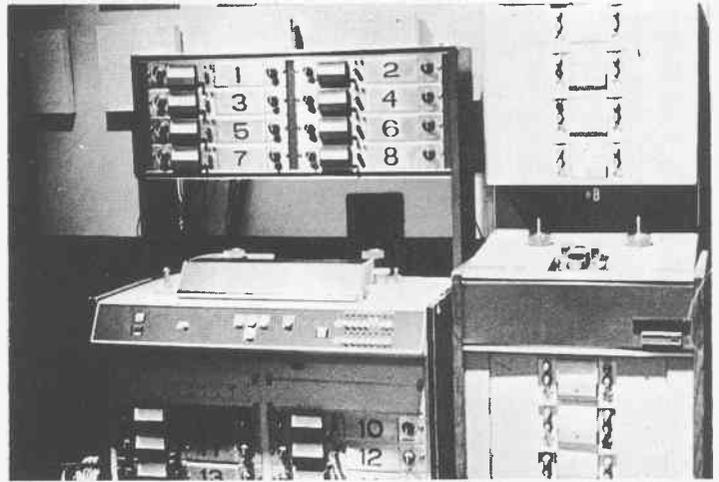
Conversely, musicians are not discouraged from assisting with the engineering of their recordings. 'We usually come to some kind of agreement before the sessions,' says Martin, 'as to what groups can and cannot do in the control room.'

Hot Licks

A few groups prefer to use their own engineers rather than Heider's; for instance, Steve Miller has always preferred to work with Glyn Johns, and the Airplane uses Rich Schmitt as their regular. Most groups, however, are quite satisfied with Heider's crew. Among the groups that have recorded extensively at the SF facilities with Heider's engineers are Crosby, Stills, Nash & Young (*Deja Vu*), the Butterfield Blues Band, the Quicksilver Messenger Service, It's A Beautiful Day, Sly and the Family Stone, Harvey Mandel, Dan Hicks and the Hot Licks, and jazz artists Bill Evans and Duke Ellington. Recently using Studio C was England's own Incredible String Band.

'Columbia Records has an exclusive one-year contract for Studio D every night,' Martin indicated. 'They were also in here a while back mixing Big Brother's *Cheap Thrills*.'

With this big contract, rapid expansion, and reputation for quality recordings, Mr. Heider and his staff seem assured of continued success for many, many years.



Recorders in Studio C



Main control board in Studio C



Studio C sound stage

ROSKO



MOST record pluggers are wasting their time with disc-jockeys. So says Emperor Rosko, the only one of the big-time BBC jocks who tours and travels with his own mobile discotheque. And he's completely honest about just WHY they are wasting their time.

He says: 'For a start, it is the producers who really have the freedom to get a record played. Personally, I have respect for pluggers, because I know they have a job to do, but the fact is that most of them don't stand a chance anyway. Some are clearly better than

others.

'I get a fair number of them after me. Some have a big financial budget to work to, so they can make a night out of it. The dee-jay, a girl-friend, the plugger and his girl. Maybe it costs £25-£30. They are the lucky ones. They discover what cigarettes you smoke, find out what sort of place you want to go to. But then there are the others, on a small budget, and it's a matter of a sandwich in the middle of the afternoon or something.

'And there are others who don't even know after eight telephone calls to your pad that you really don't want to know. That is how records fade into oblivion.'

He added: 'But with the commercial radio scene in the States, plugging was a much bigger problem. They even had to take Congressional action over it. At BBC radio level, if you indulge in payola, you're out. They're totally against it. And in Britain, the disc-jockey has nowhere else to go.'

Then Rosko said: 'The trouble is that the disc-jockey scene anyway is stagnant. Really commercial radio has to come. Right now, in one hour a week, I have to get in five different bags. Radio One is fine. The BBC didn't want it, but they have got it, and they have more listeners than ever before. But the prime thing with me is needle time. If you have a hundred different stations through the country and they are

limited to six hours a day needle time, then you are going to have just the same problems. In the interests of radio-phonetic development, we have to have commercial radio.

'But there is the question of insecurity for the disc-jockey. As things are, if the BBC side goes, then you have got the old tin-tack, the sack. And that's it. I complain that I can't tape programmes. I've taped about two shows in recent years. If a job comes up, say, three months in Majorca or something, I can't do it, without flying backwards and forwards to do the shows. But that's really a personal thing.

Local DJ

'But commercial radio—it can be local or regional. Even then, I might think that national radio is the best, even at less money. If everybody deserted the BBC, say, then I'd expect more freedom for my own shows.

'People say that it is difficult to find new disc-jockeys. I get letters from new people. They feel frustrated, but I say don't be frustrated. It is not these people, it's the system. What I say to them is: try the regional stations, break in and then try to go national. But right now, from tapes sent in to me, I could name ten new disc-jockeys who, if they were given a month's radio experience, could be very good indeed.

There's no shortage. But the system tends to beat them.'

Rosko's own travelling 'circus' is probably the most elaborate in the world. He takes round with him: 36 12 in. speakers, 1,000 watts of power (which is about 1,600 watts peak)—and can boost to 3,000 watts (5,000 peak), plus tape cartridge machines, a recording studio-type console with automatic start to cassettes and pick ups, Sony electric pick-ups . . . £3,500-worth of equipment. Add in the light shows and the girl dancers and this side of his life is a valuable addition to the Rosko income three evenings a week.

'When I go on, most pop groups flee. And I figure that it's a kick-back on behalf of the disc-jockeys who usually have to go on, with 20 watts power, and follow the groups. Still, sheer volume power can be misused. In most clubs, turn up 1,500 watts and everybody will leave. Basically, I go for bass. Too much treble and again it is too much for most people. With me go two road managers, but I like to travel in the van myself because that way I know I'll get the sound I want.

'I have to take all sorts of records with me. You can't rehearse the show. You have to take into account the whole audience. But you get an impression of what is coming up in music. I'd say it's a mixture of bayou and the tango.

Like the Creedence *Down On The Corner* and Alan Price's new single. Almost a Latin thing going in the rhythm section. And there is also room for the gimmick single, like that one by the Pipkins. Actually the voice they use on that is like my own voice. So I'm retaliating with my own single. It's just that I have to hit back that bit harder.

Rosko single

'On the session we had Tony Burroughs, Doris Troy, Clem Cattini, Brian Auger and a lot of other names. A vocal quartet that sounds like the Fifth Dimension. But really I've become a double act, got another voice in to help me in parts, so we'll be known as the Rosko and Alexander Conspiracy.

'But basically there is the disc-jockey side. Look I'll tell you what I would do if I suddenly had charge of a national commercial station. I'd have Tony Blackburn on the morning show, the early show. I don't enjoy him that much, but you can't knock it. He really knows where it is at. And I'd import Michael Ahearne from Australia, because he is the best morning-for-mums guy in the business. Then Tommy Vance would come on at lunch-time, followed by Dave Cash, but I'd join Dave up with Kenny Everett again. There would be Johnnie Walker for the twelve-to-six slot in the early morning. As for the rest of the evening

. . . just for kicks, if I owned the station, it would be me. After all, if I DID own the station, then I wouldn't have to worry about listening figures!'

Rosko even then got back to the question of needle time. 'This is the key to the whole thing,' he said. 'Even with a whole string of local stations, you'd still be in difficulty if the needle time is restricted. I just won't get involved with tapes featuring Musicians' Union musicians, formed into a band. What I want is the personality and disc programme and I can't have it at present on a daily basis, so sooner than compromise, I'll stick with a one-hour show weekly. But needle time restricts everything. You'd still be limited even on stations catering for rhythm and blues, or pop, or progressive or whatever.

'I'm not knocking the BBC, just saying that things could be better. The Radio One Club is a success. But so much depends on the engineer. There are about three guys—they turn up and I know that all is lost. They just don't know what is going on, don't concentrate. But there are about six and if any of them turns up then I know that it's going to be a good show.

'Some disc-jockeys think the job is pretty trivial, but I just want to do the best show I can, whatever the circumstances. The system is not good. But it can be improved. If some of the groups I'm managing make it big, then I'd probably give up the disc-jockey work. But until then I've simply got to go along with things wherever possible.

'The alternative is . . . yes, the old tin-tack. The sack.'

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'I felt I was doing nothing with my life
because there was no challenge'

PPETER GREEN, like many a successful guitarist and singer, lives in the pleasant county of Surrey. But not in a sprawling mansion complete with private pheasant shoot, 16-track hi-fi doorbells, electric fence and all the other trappings required by the young businessman who has decided to enter the ranks of the landed gentry.

Along with his parents, Pete lives in a small but comfortable house in a quiet uninspiringly pleasant middle-

class road in the south-west suburbs of the Metropolis. He doesn't have an elaborate chain of buck-passing secretaries and flunkies to protect him from the harsh outside world: When I rang up, his old man answered the phone. 'Hang on a minute, would you', said Mr. Green senior. 'I'll get him for you. They're rehearsing at the moment. You can probably hear the row in the background, Peter! Phone!'

Pete occupies the back room, which he has filled

with a hi-fi deck and tape, practice amps, drumkit, guitars, mikes, and a really impressive record collection ranging from Vaughan Williams to Fats Domino. Although he was due to go off to a gig later in the afternoon, Pete was only too willing to say what he plans to do with his life now that he has split from Fleetwood Mac. The one thing that emerges most strongly from talking with him is that, despite the suggestions of some people that he's lost it, he has

kept his head far more than most who become so successful in such a short time.

There have been a number of slighting, sarcastic stories in the national and underground press about Superstar Green giving away all his bread, man, and going into a monastery to get it all together, man. The monastery story seems to have sprung from the fact that Pete spent a time on a commune in Germany with some friends back in the spring, getting himself some peace and quiet. The money episode has also been a little distorted: 'I am definitely leaving the group,' said Peter, 'and I have started to give away some bread. I'm giving away the money I don't need and which I'll never use. As long as I've got the instruments and equipment I need as a musician, I don't need any flash houses and cars.'

'For instance, I'd really like an A.C. Cobra. I think they're fantastic cars, but I'm not going to get one. If I had one I wouldn't be able to freak every time a Cobra goes by!'

In fact, the money issue has assumed more importance than it deserves, for giving money away is by no means the only thing on Peter Green's mind. It is part of a wider attitude about what he wants to do with his life and how he can help to make the world a rather better place than it is at the moment.

Basically, Peter also has plans. 'I want to play a lot . . . jam a lot with people whether in public or at home. I used to be a respected musician and I want to pick up some of that again. I just want to carry on entertaining the good people and anyone else who wants to listen. I want to be free of the pressures that make you feel "Got to be good tonight because we are Fleetwood Mac and people have paid to come and hear us."

'Mainly, as I say, I want to jam and that is what I am doing. If anyone calls round here and suggests playing, then I'll go and play for the sake of enjoyment, and because I can get to know other



people through playing with them. I played on the commune in Germany when I stayed there, and it was then that I found out how much I've changed, through playing personally for them. When the pressure is off it all just comes out naturally.'

Although he will be playing mainly for enjoyment, Peter still plans to play live and to continue making records. 'I am dubious about forming another group,' he said, 'but I'm going to do non-profit or free concerts, gigs where it costs next to nothing to get in. I want to work like that all the time, just entertaining.'

Peter, who has apparently thought of leaving the group before, has stayed on to record a last single with them and to complete the dates for which they had been booked. After that: 'I'm going to do an album of my own music, which will include one all-time song I've had for two years and a lot of very new things. I really want to just put down what I want to say on record.'

Own studio

'One thing I would like is my own studio to work in, and I'm going to keep my Warner Reprise contract going. I should get enough money from writing royalties to stay alive and I have enquired about giving up my artist's royalties so the record could come out cheaper, but I've found out that it would make very little difference to the price in the shops, and it could get swallowed up by the retailers anyway.'

On top of this, Pete is giving his German friends on the commune, who appear to have had a profound effect on his thinking, a hand in organising a free concert in Munich. Peter believes that festivals are a good means of bringing people—'the good people' as he calls them—together. 'The Isle of Wight Festival was a pure money-making event,' he said, 'but it was great because it was so peaceful, and there was this sense of everyone being together. It's a shame that it wasn't non-profit making or that the



'I used to be a respected musician, and I want to pick up some of that again'

profit couldn't have gone to something worthwhile—yes that could be the way to do festivals, couldn't it? If the money was going somewhere worthwhile, groups that can't afford to do all these free gigs would get paid O.K.'

And what does Peter think that Fleetwood Mac achieved, looking back over the past two years since their first album was released on Blue Horizon, when Fleetwood Mac were the idols of the blues purists who reacted so childishly when the group started playing some rock and roll, and getting records in the singles charts?

'I think that Fleetwood Mac were one of the most successful groups. They had three top singles and each one went higher than the last. That was good, because they were all songs we really liked and we just put them out as they were, with no attempts to make them more commercial or anything.'

We were successful both as a blues group and a singles group, but that isn't enough if you're not happy with it. I was feeling very frustrated and fed up with being successful. I felt I was doing nothing with my life, because there was no challenge.

'I think *Albatross* was the most useful song we have ever recorded . . . the most useful for all time, because if you want Heaven on Earth, then you want to have heavenly music, and that was, I think. It was also good that people bought *Oh Well*. The second verse asks what you would do if you came face to face with God, and, having listened to that, perhaps people will think about it.'

Pete has certainly thought about this, and it is his belief in God that has led him to re-assess the direction of his life. Far from making his belief in eternal life an excuse for doing nothing on this earth, he sees it as his duty to do everything he can in this world. 'In my opinion the most admirable and best thing a man can do on this earth is to try and make an effort to be like Him—like God,' said Peter. 'Peace and love are the two most important qualities, and it's good when you see someone at least trying to follow that, making an effort. That's all I'm trying to do. That's the thing—to bring man to God and unite the two.'

This is why Pete decided to give away his excess money to an organisation helping to relieve starvation in under-developed countries. 'I had thought of putting the money where it would help educate the people in the under-developed countries, but I realised you can't educate people unless they've got food in their stomachs first.'

'Giving the money away is a gesture, because I know the bit I'm giving won't do anything really, but I'd rather be without it and make that gesture.'

'Five years ago I was just getting along in life, and like most people I just wanted a bit of fun, a bit of a laugh, you know? Because of work I didn't have the time to think of anything else. I was a butcher and then a French polisher and I didn't want to do any of that sort of thing, so I just forgot about everything and enjoyed myself. Now I have time to think I feel a strong communion with some force controlling my life. No one person can control my life.'

'A lot of people are afraid to say it, but I feel I am guided by the Good Spirit, or God if you like.'

'Everything is going too fast at the moment, but the most important thing is to care for one another. We are animals until we do that—and, let's face it, a lot of us still are.'

Although some will criticise him for being naive and for not just getting on and playing music instead of talking about God, there is no doubt that Peter Green is making his attempt to do something about problems he has seriously thought about, and to encourage the music lovers to do the same. 'Let's face it,' said Pete, 'we all want Peace. I can't see it all making out, because I think that's a dream world, but from there the possibilities are incredible, so the most important thing is to do all we can.'



'Everything is going too fast'

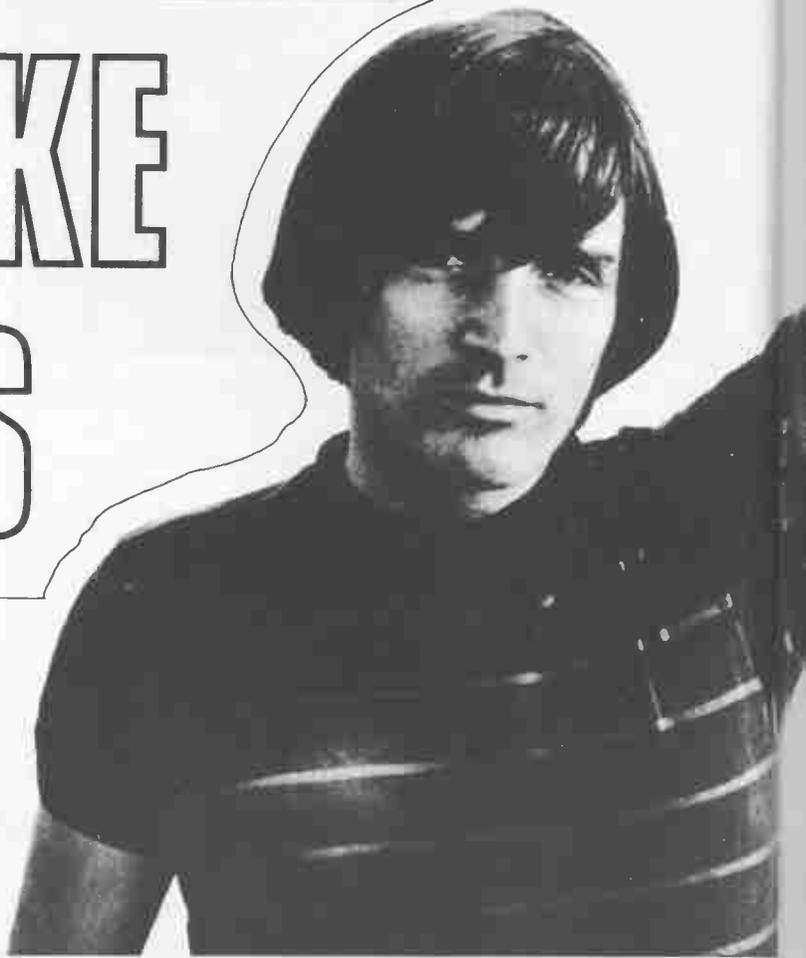
'It's not that I think my opinion is more important than anyone else's,' Pete added, obviously slightly worried about broadcasting his beliefs. 'Everyone should try and live by his own thoughts, but if we are going to have leaders, I'd rather have a John Lennon than a Lyndon Johnson. We need people who are for the people.'

'Oh, yes, by the way,' he asked, 'Will they put a picture in this article? I'd like that space to be taken up by words to get in what I've been saying. If you do use a picture, make it a small one.'

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JAKE HOLMES



WITH all the anxious talk about whether the group world is booming or in decline, the critics have tended to neglect the new wave of singer/song-writers that has emerged on both sides of the Atlantic; names like James Taylor, Neil Young, Randy Newman, Cat Stevens.

Jake Holmes is a young American musician/singer/song-

writer who is currently visiting England to promote his new album on Polydor, called simply *Jake Holmes*. Jake has already made two albums in the States, neither of which have been released in this country, although Jake says that the first was 'quite successful'.

Recording, however, has not been Jake's only concern



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his material was soon recorded by such artists as Eartha Kitt, Woody Herman, and the Four Seasons, for whom he wrote an album with Bob Gaudio.

It was also Bob who worked with Jake on the songs for Frank Sinatra's new album, *Watertown*. With the press taking the lyrics a little too straight, and emphasising their autobiographical nature, Jake seemed a little apprehensive to talk about *Watertown*. 'I didn't write the lyrics with any specific events in mind,' said Jake. 'Normally, he's very out of my scene, but any pop writer would write for Sinatra. He's the most influential artist around. It's financially rewarding to write for him, but it's also historical. I think he's getting older and beginning to sense time. He's taking his work more seriously now.'

Performer

Jake, however, is not just other people's songwriter. He is also a musician and performer in his own right, as his album clearly proves. 'I'm primarily a performer,' he

continued. 'I think I made a good album, but I can't make a record consciously to sell. The trouble is that my taste is too far out sometimes. I like to think I make records that draw people in, so that each time they hear them they get more from them.'

Good audiences

Like many artists, Jake feels a producer can make a huge difference to how a recording turns out, and his own album was recorded on 16 track equipment at Nashville's Cinderella Studios by producer Elliott Mazer. 'Elliott is responsible for much of what I like about my album. The instruments are clean, for example. He knows what I'm doing. Some groups should have a producer, because they're not particularly creative, they don't have ideas of their own, but they're still good musicians.'

When Jake flew in with his lead guitarist, Ted Irwin, he visited the Tower of London, and asked to do some gigs. 'In New York I won't play any gigs,' he said, 'I haven't

performed for two years. I've been writing, mostly commercials, with an album for myself and one for Sinatra. I'm amazed at how much the audiences here are the same as American ones. I've had good audiences here. They've been giving me the applause I deserve—not too much and not too little. I had a good gig with Taste, they're a really nice band.'

Jake has not always been so fortunate with audiences in the States. 'Teddy and I did a tour through Carolina and Georgia and they were very uptight about our hair. We didn't exactly have any Easy Rider scenes, but it was a close call.'

Applause

Now Jake is living in Greenwich Village, New York, which he likes a lot, and is 'building his reputation from another direction.' I asked Jake what he liked about his visit here. 'The nicest thing about the tour is that I started off on Frank Sinatra's coat tails, but now I'm getting applause for my own thing.'

in the past, and he has been involved in a number of different enterprises. First stop after college was a part in the off-Broadway play, *The Golden Apple*, which was followed by a spell on the folk-singing circuit during '63 and '64, at the height of the American folk boom. It was during this time that Jake began to make a name for himself as a songwriter, and

IS TO Laney

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ABBATH . . . Montanas . . . JIG SAW . . .
TY . . . Tea & Sympathy . . . IDLE RACE . . .
EZE . . . DICTIONARY OF SOUL . . .
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Hard . . . Richmond Green . . .
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The whole object of this competition, which is being organised and sponsored by *Beat Instrumental and International Recording Studio*, is to give the unknown songwriters of the British Isles a chance to show what they can do. So now's the time to get out those demos and tapes because YOUR song may be the one which will win the top £1000 prize. If you haven't already got your song on an acetate, then start getting everything together as soon as possible so that you can go into your local studio and make a demonstration disc of your best number within the next few weeks. Any demo disc of the number you want to enter will do. It doesn't matter who made it. Provided the song is still unpublished it can be entered.

One important point: this contest is NOT purely for the writers of progressive music. Every type of song will be considered equally, whether it be a waltz, blues, gimmick number, instrumental, country and western, or a typical Beatles or Stones number; as long as you believe it could make the hit parade, send it in!

The competition will be divided into three separate phases

PHASE 1. This will last from 1st May 1970 to 30th June 1970. During this period, every song entered for the competition, which conforms to the Rules and Regulations as set out on page 35, will be judged very carefully by a panel of experts. On the 1st July 1970, they will decide on a final short list of between five and ten songs. All entries must be received by 30th June 1970.

PHASE 2. The songs selected by the judges to go into the second phase of the competition will then be offered to as many leading recording managers as possible. If any of the final list of songs is not accepted for recording by any recording manager, then our parent company, the Diamond Publishing Group, guarantees to record this number independently and produce a master tape suitable for sale to a record company. Any recording manager who accepts one of the songs must guarantee to record it for release between 14th August and 28th August 1970. The Diamond Publishing Group also guarantees to use its best endeavours to obtain releases of the songs, which they have recorded and which have not been chosen by recording managers, by 28th August 1970. All the writers of songs which have NOT been selected for Phase 2 will be notified in writing by 31st July 1970.

PHASE 3. The final judging of the professional recordings of the songs chosen by the judges on 1st July will take place at a concert to be held in London during September 1970. A special panel will then choose the winning song and the writer/s or composer/s will receive a cheque for £1,000.

TO ENTER

If you have a song which you feel is good enough to submit for this competition, please read the Rules and Regulations very carefully on the opposite page. Then, provided that you can clearly state that your song conforms to all the Rules and Regulations, it can then be entered for the competition.

PLEASE NOTE THAT ALL ENTRIES MUST CONSIST OF A DEMONSTRATION DISC. Please do NOT send sheet music or tapes, as these will automatically be rejected. The judges will ONLY, repeat ONLY, consider entries on demonstration discs which should be produced at 45 rpm.

You can submit any number of songs for the competition but each disc, whether single-sided or two-sided, i.e. whether it has one song or two on it, must be accompanied by the entry form on the opposite page. The entry form will also be published in the June issue. Additional copies of the May or June issues can be obtained from 58 Parker Street, London W.C.2 (enclose a Postal Order for 5/-).

SONG CONTEST

CUT HERE

ENTRY FORM

All entries must be accompanied by this form which should be cut out, filled in very carefully and sent with your demonstration disc in the same envelope. If you are submitting a single-sided disc with only one song on it, fill in section A below. If you are submitting a two-sided disc, with a song on each side then you must complete sections A and B and clearly mark which side is A and which side is B on your demonstration disc.

ALL ENTRIES SHOULD BE SENT TO: BRITISH SONG CONTEST, BEAT INSTRUMENTAL, 58 PARKER STREET, LONDON, W.C.2.

Please ensure your demo disc is properly protected to prevent damage in the post.

SIDE A

Song Title

Writer/s Name/s.....

(All the names of anyone who wrote either the music or the lyrics must be listed)

.....
.....
.....

Name and address to which all correspondence concerning the above title should be sent in future

Name.....

Address.....

.....

I/We would like to enter the above title(s) for BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO'S British Song Contest and confirm that my/our entry(ies) conform/s to all the Rules and Regulations, as set out below and, in particular, that the title(s) listed above is/are my/our copyright and that I/we will not give the copyright of these songs to any other individual or company until the results of the first phase of the competition are announced in the August issue. If my/our song(s) is/are included in the final list, then I/we agree to give the Diamond Publishing Group the first option to publish my/our song(s).

All the names listed above as writers or composers of either side A or side B must sign in the appropriate place below:

Signed:.....

Side A

.....

SIDE B

Song Title

Writer/s Name/s.....

.....
.....
.....

Name.....

Address.....

.....

Side B

.....

Please note that if the signatures of any of the writers or composers of the songs submitted are not entered on this form, the song will automatically be excluded from the competition.

RULES AND REGULATIONS

- 1 No writer or composer who is bound by contract to offer all his compositions to any individual or organisation, or, who has had a recording of one of his compositions in the Top Twenty of any recognised national chart (e.g. *NME, Record Retailer*) is eligible to enter for the contest.
- 2 All songs submitted must be unpublished and all the writers and composers must guarantee that they are in fact unpublished and that they grant all rights to publish the song to The Diamond Publishing Group. Any song which is not selected for recording, i.e. does not enter Phase 2 of the contest, is automatically released from this agreement and the writers and composers are free to offer the song to any other company.
- 3 ALL the writers and composers of songs entered for the competition must be listed on the entry form. No pen-names or pseudonyms are allowed.
- 4 The writers and composers of any songs entered for the competition agree to indemnify The Diamond Publishing Group in respect of any action for damages

- for plagiarism or breach of contract brought against the Diamond Publishing Group in respect of their compositions.
- 5 The Diamond Publishing Group will not be held responsible for the loss of, or damage to, any demonstration disc entered for the competition.
- 6 Entries will NOT be returned. If any writer or composer requires his demonstration disc to be returned, once the initial judging has taken place on the 1st July, then he must state quite clearly 'To Be Returned' at the top of his entry form and enclose a suitably stamped addressed envelope with his demonstration disc and entry form when it is sent in.
- 7 The judges' decision will be final, and no correspondence will be entered into.
- 8 All entries must be sent by post and no discussions will be entered into in respect of any entry by telephone at any time.
- 9 No employees of The Diamond Publishing Group may enter for the competition.

MOODY BLUES



THE summer of 1967 will always be remembered by many as the time when a lot of very good things began to happen. Certainly there was a great deal of excitement in the musical world with groups like Family, Soft Machine, and Pink Floyd surfacing from the underworld with a new and exciting sound. 1967 was also an important year for the Moody Blues—the year they began to take off.

Of course, the Moodies weren't a new group; they'd been trundling along for three years already, starting their career together back in 1964 when they first formed in Birmingham. (Before that they'd been playing in various groups with names like the Crew Kats and the Avengers.) It wasn't long before the Moodies had hit big—their second single, *Go Now*, hit the top of the charts and stuck there. Suddenly it was fame for the five Birmingham

boys, with appearances on 'Top of the Pops' and 'Thank Your Lucky Stars'. A follow-up was released, *I Can't Go On Without You*, which didn't do so well, and the follow-up to that, *From The Bottom Of My Heart*, flopped completely.

One can't help but ponder the fate of all the artists who have crashed into the ephemeral world of the hit single, only to find themselves on the road to nowhere within a few months. By the end of 1966 the one-time chart-toppers were reduced to doing cabaret in Newcastle, and by this time Denny Laine and Clint Warwick had left the group, with Justin Hayward and John Lodge replacing them on lead and bass respectively. Things looked gloomy for the Moody Blues, but they carried on.

'We were at rock-bottom,' admitted Justin. 'When I joined the group, I was a

has-been before I ever was. The only way we could get money was by singing things that hadn't anything to do with us.' Eventually, two members of the group suffered breakdowns. The result was a drastic re-think about the Moodies and their music. 'We threw away the blue suits and buried *Go Now*,' continued Justin, 'and went to live in Belgium for a while.' It was there that the phoenix of the Moody Blues began to rise from the ashes of the group that had sung *Go Now* three years previously. The group began again with their music, starting from the bottom upwards.

Then in 1967, things began happening again for the band, beginning when they met a young staff man named Tony Clarke, who produced their single, *Fly Me High*. 'It was a marvellous session,' said Tony. 'We met in the studio and we've been there ever

since.' Then the Moodies received an offer from Decca to do a demonstration album for their new Deramic Stereo Sound, which was meant to be a pop parallel to Dvorak's *New World Symphony*. In reply, the Moodies and Tony went into the studio and came out with *Days Of Future Passed*, the album which was to re-establish the Moodies as a musical force.

Unlike almost any album to that time, *Days* had a strong theme, and explored the possibilities of well-produced stereo sound. In fact, *Sergeant Pepper* was perhaps its only precedent in this respect. *Days* proved that the Moodies were a very talented and original group of composers and musicians, and one track in particular from that album made the critics sit up and take notice. That was *Nights In White Satin*, written by Justin Hayward. 'It's become a standard,' remarked Justin.

'It was the biggest thing that ever happened to us.'

The Moody Blues were back. *Nights In White Satin* made the single charts here, and also climbed to number one in half a dozen European countries. Their stage performances added to their reputation, with Mike Pinder's Mellotron producing orchestral effects that people had imagined possible only in the studio. In *Search Of The Lost Chord*, their next album, showed that the Moodies were not going to disappear from the scene again, and a track from that album, *Ride My See Saw*, was a giant hit for the group on both sides of the Atlantic. Since then they have released two albums, *On The Threshold Of A Dream*, and *To Our Children's Children's Children*, both of which have done well. Although each album has had a progressively looser theme than *Days*, the Moodies' music has become more varied, and they are constantly exploring the possibilities of their line-up.

It may seem impossible, but every instrument heard on a Moodies' album is played by themselves, and between them they play a huge range of instruments, including cello and harpsichord. All of the group are also songwriters—'We all have the chance to do things on an album,' explained Justin, 'and we all write about the same amount. We put things down that we feel at the time.'

Threshold

The Moodies have made giant strides forward musically, but perhaps the most impressive thing about their career is the way in which they have set up their own record company, Threshold. For Threshold has meant that the Moodies have almost total control over their own affairs, from the time they are in the studio to the time their records actually appear in the shops; even down to the design of the record sleeves. 'We needed artistic freedom and control', said Justin. We were taking the time and trouble with our

albums before, so we thought—Why not do it ourselves?' Not only that. The Moodies, like many other artists, had suffered from the vast machinery of the pop world; the myriads of promotion men, agents, arrangers, publicists, managers, and general hustlers, all after their 'cut'. In fact, although *Go Now* sold several million copies, the Moodies themselves received next to nothing in royalties. 'The change has to come', continued Justin, 'the present setup is a hangover from the Rock 'n Roll days. Without the artist there'd be nothing.'

Sixth Moody

Threshold is a company that puts the artist at the centre of its interest. Tony Clarke, who as producer of the Moodies' albums and now production manager at Threshold has earned the title of the 'sixth Moody', put it this way: 'Threshold is professionally run, but is geared to artists' needs. The first thing to consider is whether we get on *as people*—we want to keep Threshold small, like a family. A six-or-eight artist roster is quite enough. The old way is to reduce an artist to a commodity, but these

people are human and we'd sooner extend into the artists' lives. It's an idea that's grown from what we've all been through.'

So far, Threshold have signed only two acts. The first, Trapeze, is a rock group from Birmingham whose first LP will be appearing shortly, and who have made many radio appearances. Timon, the other Threshold signing, is a young folk singer from Merseyside. He writes all his own material, has a single out, *And Now She Says She's Young*, and an LP coming out later in May. 'So many artists like Timon and Trapeze need to be heard,' said Justin. 'Unknown artists tend to get swallowed up in the present system.'

In the meantime, of course, the Moody Blues have to continue their own musical career. With them putting so much time and energy into their company, is there no danger that their music will suffer? 'We are totally involved in the running of Threshold,' said Justin, 'but there's time for everything; there's only as much work as we want to do, and most of the time is taken up with ourselves. Threshold isn't that big.' At

present, the Moodies are halfway through a new album, so far without a title, and they are taking as much trouble with it as they do with all their work. 'We want a studio as well,' said Tony, 'since we spend half our lives in it anyway.'

Whatever the problems of starting and running a new company like Threshold, the Moodies' enormous enthusiasm for the project is obvious. With million sales clicking up for each new album, the Moodies can look forward to a secure recording career, but they prefer to expand and develop their ideas, and certainly all of the group are tremendously excited by the future possibilities of Threshold. 'We're interested in anything that will improve the state of the musical art,' explained Tony. 'Mike Pinder's Mellotron, for example, is totally different to the standard instrument. The limits are ridiculous; the Mellotron is a bottomless pit.' Mike agreed. 'I'm interested in music that is created, not by movement, but by electronics, and that is played by a keyboard. I know the sound I want and I get it in the end.'

In fact, the direction the Moodies are moving towards is a redefinition of sound itself. 'Most people's idea of sound is the BBC,' said Mike, 'but music is a science, and we are interested in the application of sound and music. It can be used for a lot of things.' The Moodies' interests range from electronics to stereo improvements to audiovisual techniques—there's no doubt that the group are in the vanguard of those breaking down the musical barriers. It's difficult to know exactly which path they'll take in the future, but they will almost certainly continue their live performances while Threshold seems destined for success. 'As in music, as in life. That's how strong music is with us,' is how Mike put the Moodies' feelings. 'Music is the greatest force on this planet at present, and it's up to people with the power whether they use it for good or for evil. Threshold is a force for good.'



'Nothing better than playing to a live audience'—Tony

□ THE A & R MEN



SHEL TALMY

SHEL TALMY was born in Chicago on August 11th, 1937, and after studying in his home town, moved on to high school at Fairfax College, Los Angeles, later attending the UCLA college there. After leaving University Shel initially worked for a local TV station, beginning as a page, and as he jokingly says, 'After five months I'd graduated all the way up to the mail room!'

At the age of 24 he decided to come to Britain to follow his chosen career.

'I initially came to Britain for two reasons,' Shel told me. 'The first being that I wanted to see Europe and to get up and do it was the only way. And also at that time England was following the American style recordings. The thing that convinced me most of all to come was meeting a British recording engineer who had done remarkably well in Los Angeles, it occurred to me that nobody had done the same thing in reverse.'

No impact

Shel Talmy had also noticed that British recordings were making little or no impact outside of the island of their origin. He decided that this situation could be rectified and took the incentive to set himself up as an independent record producer. He freely admits that at this point in his career it was entirely 'a shot in the dark', and there was only one man, Bunny Lewis, who independently produced records.

'I must admit,' says Shel. 'I snow-balled myself in by telling all sorts of lies. Everybody here expected Americans to be brash and loud and so that's just what I was. I walked into Decca and said "Here I am", and reeled off a list of hits I'd made. Which of course I hadn't!'

Decca's Dick Rowe was the man who put his faith in Shel Talmy and when he proved to be the first man to use double tracking on a record, and helped the Bachelors to their first hit record with *Charmaine* his faith was justified.

'By then,' says Shel. 'It didn't really matter that they found out I wasn't what I said I was!'

Hit records

He went on to produce three number one hit records, *You've Really Got Me*, *All Day And All Of The Night* and *Tired Of Waiting For You* for the Kinks, who finally moved away from him after four years. As well as million sellers for the Who and Chad Stuart and Jeremy Clyde.

'I still keep in contact with the artists I've worked with,' Shel told me. 'But I can tell you this, artists are the most ungrateful bastards of all time. Before they become stars they think you're God and they'll do anything for you. But as soon as they have a hit they tend to think, who's that idiot sitting over there.'

This is not said with malice, it's merely a fact of the record producer's life which Shel has come to accept. He can laugh things off with a wry sense of humour, though he says quite earnestly that there should be a society to protect record producers. A natural pride and belief in his work has driven him on, despite the constant threat that he will completely lose his sight. It is the people who step in 'with ten bob in their pockets', and call themselves record producers who damage this proud feeling the most, and Shel denounces them all. The people he includes as producers alongside himself are George Martin, Peter Sullivan and Johnny Franz.

'I don't believe in groups who say they can produce themselves. Record producers are necessary,' Shel told me. 'There's almost no group who are producing themselves who are a tremendous success, with the possible exception of Simon and Garfunkel. The Stones tried it for a while, but they had to stop that. And the Beatles have always had hits with George Martin. I don't want to sound like sour grapes, but the Kinks stopped having hits after they left me.'

'I thoroughly enjoyed working with the Kinks, though, especially as we were successful. The only people I don't like working with are "stoned" groups. I personally don't believe you can do good things when you're stoned. I've experienced some situations like that, but now I can be more selective about the artists I choose to work with.'

In fact Shel Talmy is currently working with two vastly different groups, the folk-orientated Pentangle, and heavier group, Rumpelstiltskin. He says with his technical experience he can cope with the change between the two, and adapt himself.

Experience

'I've got so much technical experience, and that's something you can only build over the years. When I came to Britain the best equipment available was a four-track machine. Now they have 16, which is unnecessary most of the time, and it's possible that 20 track will be in use very soon. But I personally believe that eight track is about the best medium.'

It is often thought 'the bigger the better', but for Shel Talmy with the many hits behind him that he has, quality will always take precedence to quantity.

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FROM ALL GOOD MUSICAL MERCHANDISE RETAILERS
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SINCE their first album in 1966, almost immediately acclaimed as the work of an important new talent, the Incredible String Band have released albums at fairly lengthy intervals, played live gigs on and off, and generally gone along their own way with a lot of success, both here and in America. But perhaps because they're so much in a field to themselves, well out of the mainstream of progressive music, folk or any other category, it's been easy to take them for granted. They've almost become an institution, which is often hard to live with.

Any artist has to come up with something strikingly unusual from time to time, and at the beginning of April the Incredibles—Mike Heron, Robin Williamson and Rose and Licorice—emerged from months of Scottish seclusion to present their most ambitious project to date, *U—a surreal parable of love across time and space* with the Stone Monkey dance troupe, at the Roundhouse. Receiving mixed notices, *U* appeared to baffle many critics, though there was high praise for the music. When I spoke to Mike Heron after the first night I found that he, at any rate, was pleased with it.

'Yes,' he said, 'I thought it went very well, though it's hard to tell . . . there were a couple of first night misunderstandings to be sorted out. If anything, the whole thing was a bit too slick. When we do our usual concerts, we used to take ages to tune up, but we felt we'd have to stop all that for *U*, with the result that we lost a lot of the easy pace our concerts used to have. It felt a bit hurried.' Nonetheless, the show lasts for nearly three hours, an impressively constructed piece of work.

'What happened was that we decided upon all the people we'd like to work with—dancers, set designers and so on—and we went up to live in a row of cottages in Scotland round about Christmas. We all sat round and just talked, first of all to get the story line, which had to



be something that would inspire the dancers to dance, give us the inspiration to write the songs. It had to be something we'd all like. After a while, the whole thing just started to emerge.

'We worked quite hard, but it was fun . . . when you work well, it doesn't feel like working, and it all grew very easily, until three or four days before we started performing it, when everything was chaotic.'

It was originally planned to break the show in gently, having the first performances in Edinburgh, the Incredibles' home ground, but this proved impossible. A large theatre was needed—the show calls for two stages side by side, one for the band and the many instruments, and one for Stone Monkey (and from time to time the ISB) to do the dancing—and you can certainly get thousands more people into the Round-



Heron: 'No Heavy Think'

house's huge interior than an ordinary theatre. Also, the show had a fixed run at the Roundhouse, after which it was committed to going to America, to appear at the two Fillmores—four days in New York and three in San Francisco—plus a couple of days in Boston and a day in Cincinnati.

After the London first night, one source of bewilderment to the straight press was the method of presentation: 'The whole thing,' said Mike, 'is supposed to be a balance of attention between the band and the dancers. The dancers are on stage a lot of the time, but not all the time to rivet the audience's attention. It's supposed to all work together, this balance between the band and the dances—some of which are not intended to be high art, just lightly illustrative, on the same level as showing a slide as a backdrop.'

Altogether there are over 25 new songs in *U*, but credited separately to either Mike or Robin. I wondered how much collaboration there actually had been. 'Well, there's always been collaboration; what happens is that we don't credit the arrangements, and that's where we work together. Nothing is done without collaboration, though we've always written individual

songs . . . it's very hard to write a song together, no matter how close you are. Everyone has a different approach. In *U*, for example, we have 12 people's different tastes to deal with. Even in something like *Hair*, you have one director . . . our whole show is nobody's ideal—though we all like it very much.'

Was the end product as Mike had imagined?

'Oh yes . . . though before we started to actually run through it it was hard to realise what it would be like; it was amazing to watch it all happen. We never actually had any big doubts about it; often it seemed as if it wasn't going to get together but we all really knew it would. We started off with nothing, not even really an idea, with three hours to fill up; but we knew it would happen somehow.'

'Pantomime is the word we use for *U*. There's all this thing of pop operas and so on, and what we wanted was a kind of total entertainment using visuals and sound and all these things. Pantomime is light, it isn't totally serious . . . the whole thing is pretty light really. I mean, we're not stopping anyone who wants to go and take it seriously, but all the implications in our own minds ranged from ecstatic laughter to light mirth. There's no

Heavy Think there.'

The total concept of *U*, which is basically a look at various states of awareness in a somewhat obscure, if jokey, overall context, may have been a bit hard to follow. The songs, however, sounded as good as anything the String Band have done in the past, and fans will be pleased to hear that the band will be recording an album of *U* as soon as they can get in the studio. In the meantime, their most recent album, *I Looked Up*, has just come out.

I asked Mike what he thought of it. 'Ooh, it's fantastic!' Did he see the group's records as a single train of improvement and development? 'No, we go in different directions each time. I do think we have to be getting a little better with all the practice, but I think you've got to move about. There's no point in standing still. People sometimes tell us that we've never done anything better than, say the first album, but it's hard... you have to move or it becomes totally dead.'

'*Changing Horses* was an attempt to get all four of us really working closely together rather than have one of us accompanied by the rest. I liked it, but I don't think it really quite made it. *I Looked Up* is what we were trying to do on *Changing Horses* with a few other bits mixed in. We wanted to become more of a band.'

The fact that they've always called themselves the Incredible String Band, despite being just a twosome for some time, stems from the early days when they were



'We used to be a Country and Western band, playing hoedown'

three. Clive Palmer, who since cropped up on a beautiful album, *Sunshine Possibilities* by the Famous Jug Band, was a member. 'We used to be a country-and-western band then,' said Mike, 'playing hoedown music.'

As far as future directions are concerned, Mike was unwilling to say much: 'Well, it's hard for us to say... it's really up to you to say that. Obviously if you play in a group you can't get too involved in studying yourselves because it's a dead end as far as creativity's concerned. I mean, I do it a lot with other groups, but not with us.' He did, however, say that sometime in the future he has plans for 'things I'd like to do with electric instruments.' Although he used to play in an Edinburgh rock band, he still feels 'a bit of a beginner.' 'I have a lot of ideas, but I haven't managed to get complete communications with all the equipment. I'm really very inexperienced as far as rock goes. And I'm always surprised at the amount of talent in local rock groups. But they don't take into

consideration that they could ever be successful, so they rarely are. They just think, 'well, we've got our jobs to go to during the week,' they see all the groups in the press and they think they haven't got a chance.'

'Also, be it with the String Band or not, I'd like to do LPs with lots of little tracks, 18 songs or so; little songs that just do their thing and that's it. A lot of the things I've been writing recently are like that, one verse, one chorus, an instrumental break and no more. I think I've reached the stage where I can create an atmosphere and say what I have to say in a very short time. And also, I've got other ideas for things I'd like to do live.'

Despite the vast popularity of the String Band, they, like so many others, are more or less ignored by the broadcasting powers. They've appeared on John Peel's radio shows, on TV with Julie Felix, on *Late-Night Line-Up* and that's about all. 'There are two sorts of existing show that we could do,' said Mike. 'There are the Julie Felix sort of thing, which are entire personality shows

built around one person, or else there's *Top Of The Pops*, which is completely aberrated since the BBC thinks it's doing us a favour by plugging our single.'

'We tried to get round the situation by making a film for television which you may have heard of. We did it about three years ago and it hasn't been shown yet; I think they're now going to show it in August or something really ridiculous. The BBC actually financed it, for *Omnibus*, which meant the first half was interviews; but that left us free to do the second half completely by ourselves. The whole thing lasts about 50 minutes. We did some instrumental music for it, which was one of the most satisfying things I've done—that's got to come out on a record too, it's really nice.'

I discovered that the band have about three albums' worth of unreleased material, for which there is no projected plan for release, though *U* provided an outlet for one or two old songs. But there again, there were a lot of new songs written for *U* which had to be left out for one reason or another.



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MAKE no mistake about it. Lord Sutch is back, and in accordance with his own tradition he's there at the right place at the right time with something different.

The new album by the erstwhile Fourth Earl of Harrow features such 'Heavy Friends' as Jimmy Page, John Bonham, Jeff Beck, Nicky Hopkins and Noel Redding, and is an exciting collection of updated rock and roll with new lyrics. He also has another one in the can, recorded live at the Country Club by Pye's Mobile Unit which he contacted by getting in touch with *Beat Instrumental*. He's got enough material down for more than an album with Heavy Friends this time including Ritchie Blackmore, Keith Moon, Matthew Fisher, Carlo Little and Brian Keith.

Sutch has an easy knack of coining apt, snappy little phrases as he talks. He describes himself (amongst other things) as the 'John Mayall of Rock and Roll' having had many famous names pass through his old group Screamin' Lord Sutch and the Savages. Names that include Jimmy Page, Jeff Beck, Mick Abrahams, Nicky Hopkins, Matthew Fisher, Carlo Little (who played drums for the Stones for a while before Charlie Watts), Micky Waller, Ricky Brown, Danny McCulloch, Ritchie Blackmore and Bernie Watson.

'The first of the long-hairs' is another way Sutch describes himself, and he's right. When the Stones first gained a reputation as scruffy long-hairs you could still see their ears, but back in '61 Sutch's locks were grazing his shoulders.

'I always used to leap around because that's the way the music affects me,' he says. 'For a long while I was out because I was too freaky when the cool scene came in. But people have got fed up



SUTCH SCREAMS BACK

with that and they're yearning again for good visual shows and a knees-up. I've come back from the States and I'm snowed under with work.

'Showmanship is missing from the scene today, which is why I'm getting all this work. And I've no competition today. In the old days I had challengers in Johnny Kidd, Nero and the Gladiators, and Joe Brown, but now there's no one else doing it.'

When Sutch was rocking before, he stood out a mile from everyone else.

'It was all Cliff and the Shadows stuff then. All Italian suits and winkle pickers. I was a freak in those days, but when Arthur Brown made it I

began to get some credit.

'I just act the way I feel. I scream and shout and the overall excitement has always come from the visual approach. My hair was an added attraction—I got it insured at Lloyds at one stage. We used to do the fire routine in *Great Balls Of Fire* and I was afraid it would catch light.'

But Sutch had, and still has, good musicians to back him up. His Savages became Cyril Davies' Rand B All Stars and then Long John Baldry's Hoochie Coochie Men when Davies died. 'My act is vaudeville but put into rock and roll' says His Lordship. 'I don't just do out and out '58 rock because they'll come and see you once and that will be the end of it. I rely on good musicians and I make sure that I've got them.

'Rock and roll is evergreen. After all Led Zeppelin is rock, given modern guitar licks and a different approach. The roots are in rock though and a lot of people making it

today came up through rock.

'It's great being out on the road. A lot of people pack it up, but you often find they can't wait to get back again. So people come up and have a blow with the Heavy Friends for the enjoyment; money doesn't come into it.'

It was the old rock that Sutch came up through including a stint at the Two I's coffee bar, and his old records were all rockers. Although they never made the charts, they sold well over a long period and are guarded jealously today by proud owners. (How about re-releasing them, HMV and CBS?) He made a ridiculously fast version of *Good Golly Miss Molly*, and the tremendous *I'm A Hog For You Baby* as well as others including *Monster Man* and *Jack The Ripper*.

Sutch's publicity has always been outlandish—he's never hired a PR man but then he doesn't need to, with his head. His most famous act was standing for Parliament against one H. Wilson and polling 618 votes on a platform of votes for 18-year-olds and commercial radio. Sutch represented his own National Teenage Party, which you could only join if you were under 21—and therefore ineligible to vote.

He'll be standing again at the next election, maybe against Wilson, maybe in London. He'll be campaigning for a Royal College of Beat Music. 'It would pay for itself over and over again in exports of groups and records. You could have people learning about all aspects of the industry as well as forming groups from the people who played well together. I'm sure it would work. If I got into Parliament I'd really freak them out there!'

At present, Lord David Sutch is a busy man with live shows, and recording taking up his time. Soon he'll be back to tour America where the Lord side is laid on really heavily for the people who lap it up. Also on the tour . . . Viv Stanshall. May God deliver the Americans from Sutch and Stanshall, representatives of all that is upright and decent in the British Empire.

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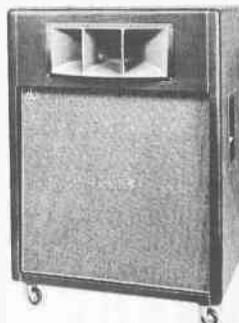
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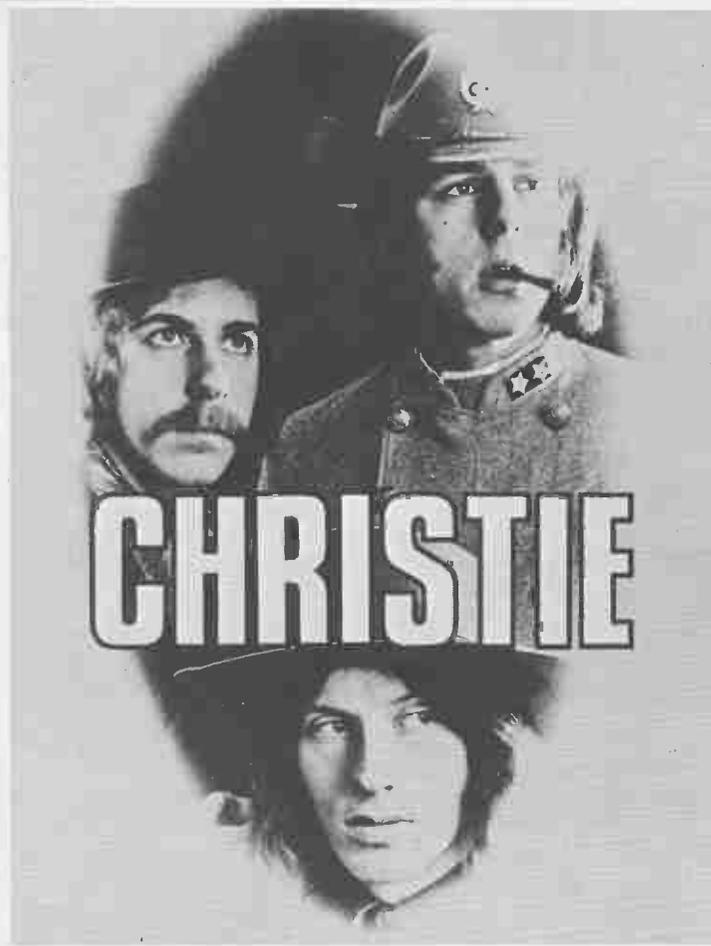
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DESPITE having a successful single in *Yellow River*, Geoff Christie (front man of new group Christie) would have been happier had the group just not been formed. Or so he says right now—though his reaction could obviously change over night.

Why so regretful over a hit record? Well, Geoff wrote *Yellow River* and it was extracted from a pile of tapes in the fond hope that the Tremeloes would record it. In fact, they did, but in Spanish, for release in South America and Spain.

'Actually, I'm choked they didn't record it in Britain and America', said Geoff, a tall, amiable 23-year-old. 'I'm certain it would have done them a lot more good than *By The Way*, and it also would have been a lot better for me.'

Having had it turned down, Geoff could have returned it to the pile of dust-collecting tapes and thought no more about it. But there was considerable interest from managers and agents. So Christie, the group, was formed, pri-

marily for the recording session. But the three members aren't new to pop. Group drummer Mike Blakely is the younger brother of Tremeloes lead guitarist Alan. Mick covered most of Britain working with Vick Elmes, now lead guitarist with Christie, but then with Acid Gallery and the Epics.

'I did have my own group, the Outer Limits, but I broke them up last May', Geoff said. He lives in Leeds, but still concentrates on working in backing bands for visiting cabaret artists.

'But we'll be making live appearances with Christie', he said. 'We've already taped some variety performances, such as for the Mike and Bernie Winters show. But I'll also carry on with the cabaret work. Mike Blakely previously asked me to join the Acid Gallery, but as they couldn't guarantee me a steady wage, I turned them down too.'

What Geoff is concentrating on is an idea for boosting the sound of his three-piece group. 'It's fine in the studios',

he said, 'but on stage you can't double-track things and you have to augment. We're hoping to add someone who can play electric piano. I already play bass, piano and Indian nose flute, but it'll be impossible for me to add all those sounds as well as singing. If we can find a good pianist, though, I'd like to feel freer to move around, featuring different instruments.'

'Vick uses a Fender guitar and Mike, as well as playing Ludwig drums, is trying to learn piano. But apart from maybe augmenting, we've some other ideas for boosting the sound.'

'When I was with Outer Limits, we used an old five-foot high coffin as an amplifier. The father of one of the boys made coffins and that gave us the idea. We fitted it out with speakers and found that the sound was very satisfactory. It gave more depth, somehow. So we'll go on using the coffin with Christie. I've also added to the amplifiers, boarding them in to give a sound boost. And the use of harmony vocals will

help to get as much sound weight as you possibly can from three people.'

But once the group line-up is finally fixed, Christie should have few problems over finding a follow-up song. Over the past year, Geoff has stockpiled over 130 songs and he reckons he has at least 20 more that he hasn't yet taped.

'I used to write music down', he said. 'But now I prefer to tape my compositions. I write the words down and I can hold the melody lines in my head for eight, nine or ten months. Then I get down to taping them. I must get myself more organised, though. I tend to forget exactly what I've got written and where it is.'

He added: 'I don't think people outside the music business take much notice of just one Top Fifty entry, so we've got to come up with the goods next time round. But whatever happens, I won't be able to get out of the business. It got me when I was too young. I've got a younger brother, but I don't think he'll get involved in music. He's got more sense than that.'

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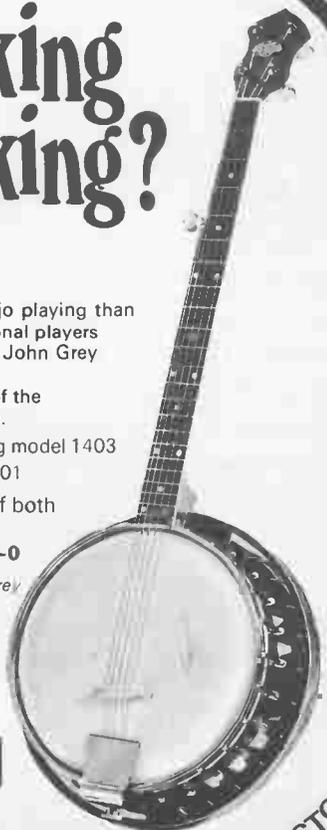
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Are groups killing the scene? asks manager Harry Simmonds

'HOW many new groups made it in 1969? King Crimson are the only genuine brand new name in Britain that is, and for me, as a manager, that's very very worrying. For if the new blood can't get itself onto the market, the scene will stagnate—and it's stagnating already—just like straight pop did.'

That's the personal opinion of Harry Simmonds, a freelance manager working within the framework of the Chrysalis organisation and handling the affairs of Chicken Shack, Savoy Brown and Christine Perfect. Harry is currently very concerned about the state of today's music scene—and vociferously so. This is the problem as he sees it:

'Today the big acts like Led Zeppelin, Jethro Tull, Ten Years After, Family, Nice, and Fleetwood Mac are monopolising the scene. Most of these groups are asking £500 to £1,000 a night now. A few years ago top groups were asking £400, but prices are phenomenal now, and how many clubs can afford the kind of money being asked today?

'The groups are forgetting that the whole thing started in small clubs with the groups playing what they wanted for perhaps £15 a night, and now about 40% of the profit-making clubs have closed. The South Bank Jazz Club in Grimsby, the Candlelight, Scarborough, the Toby Jug at Tolworth, and Klooks Kleek are just a few examples.

'The Marquee isn't what it used to be, and now that

Middle Earth is gone where it is there, leaving colleges aside, that a group can play in London apart from the Albert Hall? How can a club promoter run a programme for three months when any old group is asking £150 to £200 now? When groups charge as much as many do, no one can afford to book them, and because the club scene is dying you can't break any new names.

'Of course these groups make excuses. They say they do 15-day concert tours so that everyone all over the country has a chance to see them. Well, that's junk. The kids who made these groups don't want to pay £1 to see them at the Albert Hall. They'd rather see them in an intimate atmosphere like the Toby Jug for about five bob. That's how it all started. The groups were like the blokes in the audience, and they were in close contact with the kids. Now with these big concerts you can't even see the groups properly.

Unreachable

'The underground isn't underground any more. It's pop now, with big stars who are unreachable up on a floodlit stage.'

There are two main, related points that Harry Simmonds makes. Firstly the really big groups are deserting the fans who made them by not playing the clubs any more, which in turn is causing clubs to close down. Secondly, since the clubs, which previously were the backbone of British

progressive music long before that phrase had been coined, are closing, it is practically impossible for new groups to get off the ground and so managers are reluctant to take on more bands.

I asked Harry if he saw any way out of the vicious circle? 'Yes' he replied. 'Collapse. The underground scene isn't underground any more and there's nothing to take its place. Don't forget that Jethro Tull, Chicken Shack, Ten Years After and all the rest built up their initial following in the clubs.

'When today's big names begin to fail—as they will over the next couple of years—what happens then? Today's scene grew up from clubs that had been going for years as trad jazz clubs that then switched to R and B when groups like the Yardbirds and the Animals were coming up. Out of that came today's blues and progressive scene. Now, after all these years, the clubs are closing, and who knows if they'll ever open up again?

'People within the business have got totally involved in their own little bubble and can't look outside it at what's happening as a whole. Now, who really cares if a club in Middlesbrough closes down? Who really cares? Well they should care. Suppose I get a new group that I want to get playing and I've been refusing these clubs groups in the past, what happens? They won't want to know. The attitude of so many groups and managers is so shortsighted.

'It's like a blood clot that's moving up from your chest towards your brain. It's pushed up as far as the neck right now.

'Look down the columns of the music press and see how many name groups are working. Chicken Shack have the name but they're prepared to



work. So many groups go round saying "We're a name. We've made it in America. We don't need to work any more".'

And it's true enough. Chicken Shack, who certainly could forget the old clubs where they started, still play a fair number of them. I looked over their date sheet and saw names like Greyhound Hotel, Croydon; Alec's Disco, Salisbury; Groovesville, Epping, and so on. True most of their gigs were in colleges, but then there just aren't the number of clubs that there used to be.

Harry points out that the Shack did the Angel Hotel, Godalming, for £75 just before Christmas and that he's not going to turn round demanding an inflexible price for clubs who booked his bands when they were starving. Other bands, including Keef Hartley and the Liverpool Scene, do old haunts similar favours, but far too many bands are killing the club scene by their refusal to charge tolerable prices.

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As well as making it more difficult for new talent to emerge, the present situation is also making for musical stagnation, Harry Simmonds believes. 'English groups have all too often made the mistake of just standing there and playing. Why are groups going back to rock numbers? Because there is a lack of excitement in today's progressive music. The day of the 20 minute number is over, I think, and there are so many groups who just can't control their volume. The lead guitarist cult has gone as far as it can get. It's not over yet but it's coming to an end, and I don't see any massive new guitarists of the stature of Clapton, Page or Alvin Lee coming again.

And why has this potentially choking situation arisen? 'Ego trips,' replied Harry. 'I don't want to see my name in lights saying "Harry Simmonds presents", "a Harry Simmonds production", "executive producer Harry Simmonds" and so forth.

'I've got a different attitude to a lot of managers who came in to make bread. I could take on 30 groups and get 15% of them all in return for doing next to nothing. I started off as Savoy Brown's roadie when my brother found them. I came into the scene because I believed in blues music and wanted to see it popular, because I'd enjoyed it for years. I didn't even know what an agent was when I started. I remember I took on Chicken Shack when no one wanted to know, when everyone was saying that blues would never make it.

'But I think the groups are to blame as well. They don't want to play the small clubs. They say they can't set up their equipment properly, they're too small, they're a drag and so on. The image is put out that the big groups are doing their fans a favour by doing big concerts.

'What chance does a kid in Middlesbrough have of seeing top groups? How can a guy run a club in Manchester

when there's a big concert on at the Free Trade Hall every fortnight?

'I think the kids will soon believe they are being conned when they have to pay £1 to see a group at the Lyceum. How long can you carry on like that when the average kid takes home £10 or £12 a week? Originally kids would go to a club and see a band called Ten Years After which they'd never heard of and they'd go away talking about it. The kids felt they had discovered them themselves. The groups became an "in thing" with a large minority.

'When the new big minority find their new group like the minority at Eel Pie Island found the Stones, these present groups will be forgotten, because they've forgotten the people who made them big.

'But where the new groups are going to come from, I don't know. If I saw a new group I thought were good I'd be frightened to take them on unless they were absolutely fantastic, because there is nowhere for a new

group to play.

Like everyone else, Harry is hard put to find a way out.

Harry is at present planning to hire the Lyceum ballroom and advertise a concert for Savoy Brown fans. It will cost about five bob and the group give value for money. 'It would be really good if a lot of groups would do this and put on free or cheap shows saying, "here, we're doing this for you, the people who've made us." The groups could afford to do it and everyone would be happy.'

That would undoubtedly be a good idea, and let's hope some groups take notice of this and actually do a *cheap* show for once.

But would Harry Simmonds do the same if Savoy Brown were as big here as they are in America? 'Yes,' he replied emphatically. 'If they were really big here I'd do it for less. I'd charge half a dollar. You can afford to do that for one night. Groups say they don't forget the kids, but the proof of the pudding is in the eating as far as I'm concerned.'

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Late last year, John Mayall's band, Yes, Hard Meat and the more or less unknown Gypsy shared a bill at a Lyceum all-night stomp. At the God-forsaken hour of quarter past five in the morning, Gypsy came out on stage and proceeded to shake the weary audience into giving what was probably the most enthusiastic reception of all. Gypsy were the band to make communication with the massed ravers. The reason was that, in a period when a tendency among groups is to be either technically or metaphysically beyond the comprehension of J. Citizen, Gypsy just went out there and *did* it.

This isn't, of course, to say that Gypsy are lacking in musicianly skills. But they are convinced that enthusiasm and a bit of excitement make for more effective entertainment than finger-perfect introversion on stage.

The group have their roots in Leicester. All the present

members knew each other right from schooldays except for the drummer, Moth Smith, who is a couple of years younger than the others, having joined the band a year ago. (One of his predecessors in the band was Rob Townsend of the Family, also originally a Leicester band.) The line-up is completed with Robin Pizer on guitar, Rod Read also on guitar, John Knapp on 12-string and David McCarthy on bass. At some point in the act everyone but Moth takes lead vocals, and the guitars aren't the usual lead and rhythm. 'We're all lead guitarists,' says Rod Read.

When they left school, all found themselves in jobs of one sort or another, and the actual getting the group together, as we say in the trade, was a casual affair. Nonetheless, a year after leaving, the band went professional, and managed to carve themselves a reasonable living.

After 'a lot of messing

ORIGINAL GYPSY

around', Tamla became the mainstay of their music, and Gypsy—although that wasn't yet their name—built up a solid reputation north of Potter's Bar. A couple of times they came to London to play for the patrons of the Speak-easy, they released a moderately successful single, they had a good time, but it all came to a stop when they found themselves being smothered by various pressures of a business nature. Unlike many other hopefuls, they survived intact.

Presently they are lucky to have for a manager Peter Swales, whose knowledge of the business stems from having been Mick Jagger's general factotum. He and the band have been taking matters relatively easily for the last few months, playing few gigs and concentrating on making a good first album.

They don't want to find themselves trapped in the same futile merry-go-round from which they managed to escape, and have been laying preparations for a full-scale assault on the market.

Swales reasons, 'There are only a few pioneering bands who ever really made it anywhere—the Stones, Who, Beatles, etc.—and in their wake come the hundreds of groups who just follow along. It's up to people to realise that there is absolutely no need to abide with the established system, either on a business or an artistic level, and Gypsy aren't compromising anywhere. They aren't freaky trendies, they aren't a straight pop band. They're just original.'

Part of this planning applies to the group's recording future. Despite my incredulous

protestations, Swales says they've already turned down a six-figure advance from one record company which was considered unsuitable. There have been other offers, and the release of their first album will probably be on an American label. The record is now finished, having been recorded at Olympic with the excellent George Chkiantz engineering 'and really', says Robin Pizer, echoing what others have been saying, 'getting into the feel of what we do. He's a tremendous asset.' Playing on the record, which Swales expected to be released within a month or so, are several friends of Gypsy, including Brian Belshaw of the sadly-defunct Blossom Toes.

Much of Gypsy's strength lies in the quality of their songs. All the four guitarists write; each will compose his number and play it to the rest who make an effort to do more than just go along. Though the writer has the main say, Gypsy see it as up to all of them to add their bit and draw the best out of the raw material.

Many varied influences run through their music, ranging from the soul of the early days through to the West Coast bands. Robin says, 'We're not at all ashamed of the stuff we played in the past. It was something we had to go through to get where we are now.'

The apprenticeship seems to be coming to an end, and all seems poised for Gypsy to make their mark. The signs are favourable. But even if it doesn't come off, 'we'd probably stick at it all the same. We've been through some horror scenes in the past and we never gave up.'

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WHEN Creedence Clearwater Revival made their first whistle-stop tour of Europe recently, they invited Wilbert Harrison to join them.

Creedence music was at the drawing-board stage in 1959 when Wilbert topped the American Hot 100 for a couple of weeks with *Kansas City*. It is precisely this sort of sound that the group has revised and revived. It is music that has an emotional appeal and generally leaves few people behind. This is the tradition of rock music.

In the process of selling over a million copies, *Kansas*

later turning to guitar and bass. Calling themselves the Blue Velvets, they provided the backing to the singing of James Powell for a hit record of 1960 in the Bay area.

On leaving high school the Blue Velvets were signed to the local Fantasy Records where they remain to this day. John's older brother Tom joined the others, although at this time his first instrument was also the piano.

For the next few years the group's progress was slow. In the mid-Sixties, John was called up to do army service, and the Blue Velvets were



WILBERT HARRISON & CREEDENCE CLEARWATER REVIVAL



City gained its share of plays over the San Francisco radio waves and reached the ears of one John Fogerty. On hearing period-pieces of Dale Hawkins, and Little Richard, he was immediately drawn to the idea of being a rock singer.

John Fogerty, aged 14, was not the only musician in his class at school; Doug Clifford was practising drums and Stuart Cook played piano,

rendered fairly inactive.

Wilbert Harrison's fortunes were not much better. In those days, getting a No. 1 record did not necessarily mean a guaranteed return. With an unjust reward from sales of *Kansas City* and trouble in finding a song to follow it, Wilbert drifted out of the public eye, when he had come in the first place.

Wilbert's voice was first

aired in an era of band leaders and star vocalists, and specifically at the time of Frankie Laine's *Mule Train* cry. With this song Wilbert won five or six weeks' talent nights at the Rockland Palace, Miami and was eventually asked to retire, with the suggestion that he turn professional.

'My first job was with W. C. Baker's band in Florida' explained Wilbert. 'This man liked the sound of my voice and I joined him as vocalist. I learned drums, piano and guitar because I used to relieve each one of the guys in the band. Some time later W. C. Baker took me to a record company—Glades—and there I made my first record *This Woman Of Mine* and *Letter Edged In Black*.

'Next I lived in Newark, New Jersey. I recorded for Savoy and a song called *Don't Drop It* made a little noise for me. I stayed with Savoy for five years before moving to New York.'

Wilbert Harrison's voice doesn't owe much to other singers. It bears a slight resemblance perhaps to that of Fats Domino, for its nasal quality. At the same time, Wilbert's voice is higher-pitched.

The New York sessions produced some of his best records. King Curtis played tenor sax on some tracks, and

usually present was a guitarist with a very individual approach, Wild Jimmy Spruill.

'Jimmy Spruill is a good friend of mine and a great guitarist' said Wilbert. 'It's amazing what he can do with the guitar. He lays on the floor and plays it with his teeth. He originated that chunky sound on *Kansas City* which you still hear today on a lot of records. He also played mandolin on *Why Did You Leave?*'

'King Curtis was on *C C Rider* and *Off To Work Again*. On *Cheating Baby* the backing is by the Delacardos, a group out of my home town of Charlotte, North Carolina.'

Throughout the Sixties, Wilbert Harrison recorded for a series of small R & B labels: Fury (for the same man who made Elmore James's last sessions); Neptune; Constellation and Seahorn. Some of these tracks were released in the U.K. by the Island group.

Wilbert's voice wailed high but not up the charts unfortunately. Nevertheless, he determined to continue as an entertainer and has appeared everywhere from a host of small clubs and bars to the Apollo Theatre on the Fillmore East in New York.

It was not until 1969 that Wilbert had another national hit. This was *Let's Work Together*, and while Wilbert's

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171, MALDEN WAY, NEW MALDEN, SURREY.

version had not yet been released in this country Canned Heat's cover went almost to the top.

This song was originally titled *Let's Stick Together* and recorded in 1962. Not for the first time in his career, Wilbert revised one of his songs.

'I thought I'd put some words to it that meant a bit more,' said Wilbert. 'The song was popular on the underground stations first before the pop stations played it. It was issued as parts one and two in America. The label I recorded for now—Sue—is just a small one and *Let's Work Together* was out for about nine months before it became a hit.'

1969 was also a good year for Creedence Clearwater Revival. They earned eight gold records and out-sold everyone else in America.

Creedence Clearwater broke through initially with their revivals of a couple of rock songs from the Fifties; *Suzie Q*, a Dale Hawkins song, and *I Put A Spell On You*. Retaining a similar

sound, they switched to John Fogerty's originals and have never looked back.

C.C.R. have successfully combined the essence of the old rock and rhythm and blues with an all-electric line up. Creedence music has the same simplicity possessed by the material that originally inspired them. It is a basic blues feeling which John Fogerty describe as, for him, 'the most pleasing basic form and the most natural progression.' 'All the notes have been played before, so there's nothing new scientifically,' said Stuart Cook. 'Artistically I feel we've injected something new and with good taste.'

Creedence songs are easily remembered. They have simple melodies which invariably hook the customers and they earn a lot of respect with the insistence of their beat. Abreast of today's pop, they resist labellings of 'bubble gum music,' because no one can chew that fast.

At the Albert Hall their sound was instantly familiar. Driven by the drums of

Doug Clifford, they moved along for the most part at a tremendous pace through a long series of their recorded material faithfully reproduced.

John Fogerty's voice is coarse and hoarse. It is a rasping shout, yet most of the words are audible. His guitar fills in lines like an automatic answering service. He has a large stock of catchy riffs which often end up as integral parts of his songs.

Leisurely

Wilbert Harrison takes his stuff at a more leisurely pace. He puffs loosely into an electrified Marine Band and lets the harmonics fly around the hall before picking up on a bouncy rhythm with his Gibson Les Paul Junior and drums.

Wilbert has not always operated as a one man band. It is something he has learned over the years and has proved useful when times are tough.

Both Creedence Clearwater Revival and Wilbert Harrison have known the ups and downs of being professional musi-

cians. For perseverance and determination they merit awards.

There is no better example of success coming to a group that is 'together'. Tom Fogerty says 'We've been together for ten years, we've got a unity of mind. Our goal has been constant . . . to make it in music, but only after making it together as people.'

Wilbert has earned his living in music for 20 years. He has lately signed as a producer for Mercury Records and returned home to do a session with Jo Ann Gentry. He has his own new album on Sue, which it is to be hoped will appear eventually on London here.

Creedence's rise to fame has been more dramatic. Says John Fogerty 'Right now I'm where I've wanted to be since I was seven years old. But we've still just scratched the surface. There is so much untapped sound and so many songs waiting to be written. We've studied hard what went before. Only the future can tell us how well we learnt.'

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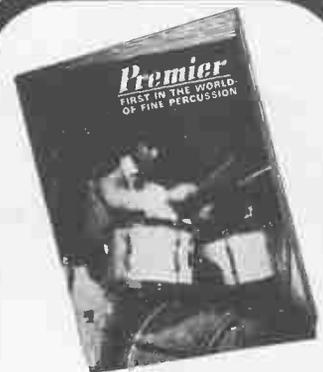
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INSTRUMENTAL NEWS

B & H announce new equipment

The new Supergroup Mk 1 Series of amplification equipment announced by Boosey & Hawkes includes two power simulators, three- and four-horn speaker columns and a range of PA horn columns

and lead, bass and organ horn columns.

Meanwhile, the latest group to use Laney equipment is the Montanas (*Let's Get A Little Sentimental*), pictured during a recent TV film session.



Hiwatt drive

Hiwatt Amplification Ltd have announced the beginning of a new sales drive to cover

England, Europe and the USA. Sales Manager Phil Dudderidge told *Beat*: 'We feel that Hiwatt has now established itself as a respected name in amplification and

its availability in shops should be increased. However, unlike some manufacturers in the past, the growth of the company will not be accompanied by a loss of quality in the product.

'Hiwatt has grown to its present stature with a policy of quality and reliability, and this will not change.'

form the basis of the new PA system, and besides including all studio facilities, the mixers will also incorporate a number of special effects. Allen and Heath are also manufacturing an eight-track switching mixer to use with the above for simultaneous recording of live performances. The Who should take delivery of the system in June.

Who's PA goes quadrophonic

The Who may well be the owners of the first ever quadrophonic PA system. Allen and Heath Ltd, of North Gower Street, London NW1, are currently building two 20-channel four-track mixing units for the group that will

New manager

Rod Hanerford, manager of Rose-Morris' Shaftesbury Avenue showroom, has resigned, due to personal and health reasons. He is succeeded by Dave Wilkinson, who has been promoted within the organisation.

Airplane wing jams in Tuna



Airplane bassist Jack Casady — not leaving

Hot Tuna is perhaps the hottest new addition to the West Coast scene. Heading the quartet, whose music is described as 'electronic jazz', are Jorma Kaukonen and

Jack Casady, Jefferson Airplane musicians who have now divided their attention between JA and Hot Tuna.

The other half of the group is rhythm guitarist Paul Ziegler and drummer Jerry Covington. Although they have expressed no intention of leaving the Airplane, Jorma and Jack are taking their new ensemble seriously, and have already cut an album for RCA Victor.



Berg Larsen

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SOMETIME last summer it looked as though there were going to be a lot of disappointed music fans in Plymouth. Fairport Convention, who had been booked to play there, were unable to make the gig due to the tragic death of their drummer, Martin Lamble, and there was a large gap in the bill.

Enter from the wings one unknown and unnamed folk duo in the shape of Jackie McAuley and Judy Dyble, who promptly proceeded to carry everyone away on their own particular make of musical carpet. It wasn't only the audience who received a pleasant surprise that night;

it was also Jackie and Judy, who were genuinely amazed at the reaction to their music. They acquired their name from DJ John Peel. "Try this for a name", he said. So we tried it on—and we couldn't get out of it," explained Jackie.

Actually, it's a little unfair to say that Jackie and Judy were unknown before this—as Trader Horne perhaps—but both of them have plenty of experience on the musical scene. Judy was singing with Fairport Convention back in '67, is on their first (under-rated) LP, and adds another name to the ever growing roster of groups to emerge

from the perennial Fairports (Matthews Southern Comfort, Fotheringay, Steel Eye Span). Before that, Judy was 'a library lady', and quite a while before that, in 1949 to be exact, Jude was invented.

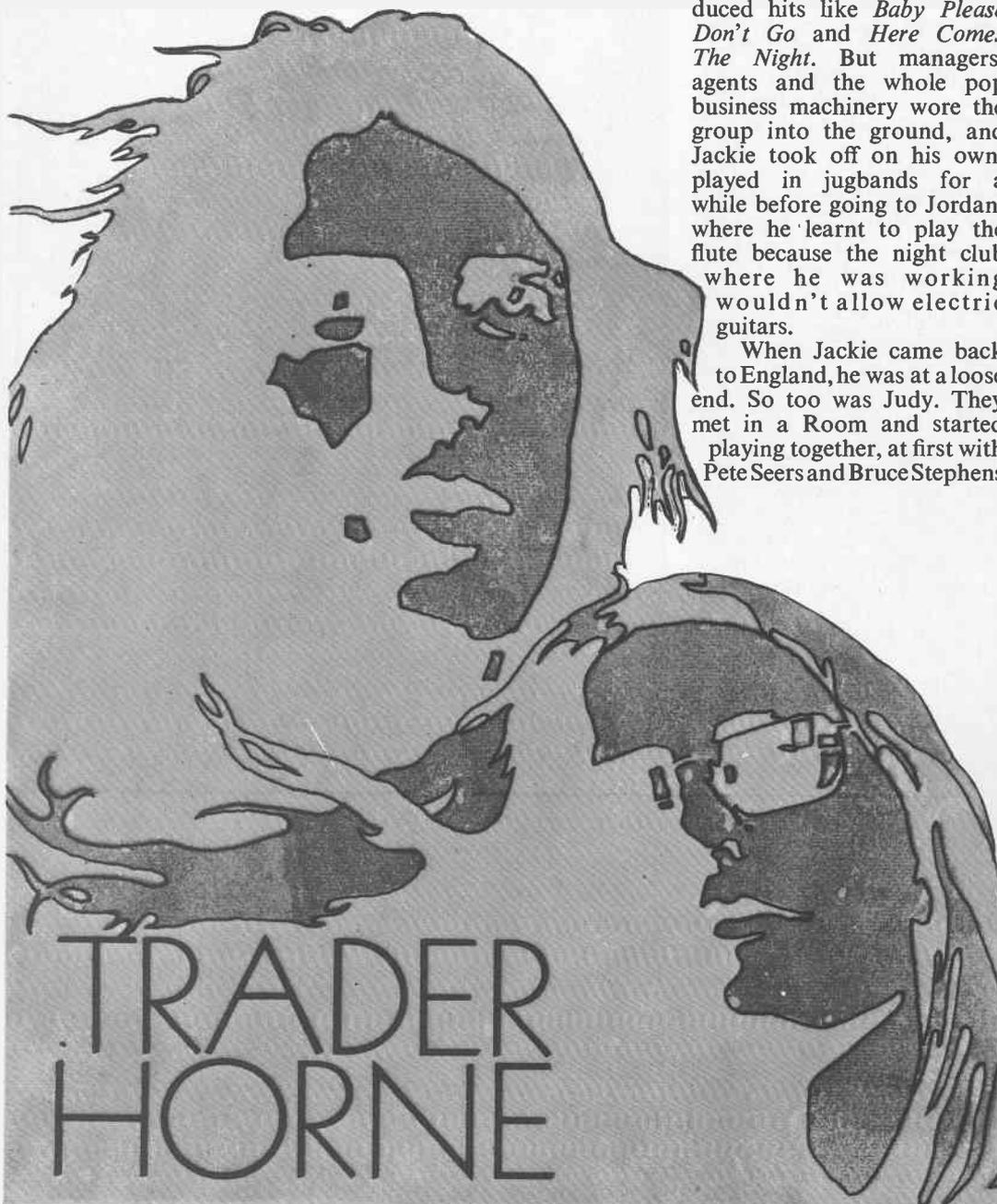
Likewise with Jackie, whose musical career dates back to the time when he and his brother won a talent competition at the local cinema in Ireland. In '65, Jackie and brother joined an Irish group called Them, which also featured a gentleman called Van Morrison as lead vocalist, and which took England by storm; hailed as Ireland's Rolling Stones on *Thank Your Lucky Stars*, they produced hits like *Baby Please Don't Go* and *Here Comes The Night*. But managers, agents and the whole pop business machinery wore the group into the ground, and Jackie took off on his own, played in jugbands for a while before going to Jordan, where he learnt to play the flute because the night club where he was working wouldn't allow electric guitars.

When Jackie came back to England, he was at a loose end. So too was Judy. They met in a Room and started playing together, at first with Pete Seers and Bruce Stephens

(now Blue Cheer), later on their own. This was a year ago, although they still weren't playing 'seriously'; "We were just doing the occasional gig," said Jackie. "With the occasional disaster," added Judy.

Jackie plays guitar (he's just bought a new Japanese acoustic), organ, celeste and flute. He also said that he was perfecting playing four flag-gelets simultaneously, using two for melody and two for harmony. Judy plays auto-harp, and recorders. They both sing, and Judy sings especially well; together they make a joyful noise. When they play, Trader Horne's music flows out—it's a friendly acoustic sound, definitely very unheavy, but with an underlying mesmeric rhythm that will ease you away. They feature vocals prominently, and sing songs about toadstool people, the earth and sky, weaving word patterns over their instruments. 'Half the audience would fall asleep if they could,' said Judy, 'The music carries them away.' Describing their music, Jackie puts it as being 'somewhere between folk and rock. It's music put to lyrics and no gimmicks. We are using ever more instruments to create more variety, and I'm finger picking more than I used to.'

Trader Horne are clipping along quite nicely at present. Some people don't believe that music like theirs has much place in the mad rush of the modern world, but they number among their fans Robert Plant of Led Zeppelin, the heavy band. In any case, Trader Horne have gigs almost every night, playing at clubs, pubs, colleges, and universities. They also have an album out, *Morning Way*, on Dawn records (DNLS 3004), which they in fact made last August, but which wasn't released until this March. Also out is a single, *Here Comes The Rain*, with a long-playing single due for release soon. Other plans for the future? 'We're doing a half-hour television show for Granada,' said Jackie 'and going to the States in August,' added Judy, 'and going to the moon,' said Jackie. They probably will.



your queries answered

Private record

Dear Sir,

Is it possible for me (for my own amusement and at my own expense), to have a record produced from my own tape? This is intended to be used as presents for friends, or even as an audition substitute. Can you tell me who I should contact about this?

JOHN HEWITT,
Derby.

● You can have your tape made into a disc by almost any recording studio. For work like this you would be best advised to use a small, and less expensive, studio, who will charge you a few pounds for this service. The October '69 edition of *B.I.* has a comprehensive guide to studios and their rates, but you should also be able to find a studio in your vicinity who will do this for you.

Song publishing

Dear Sir,

As a regular reader of *B.I.*, I would be most grateful if you could inform me of the best place to send several of the songs that I have composed on piano.

D. SMITH,
Newcastle-on-Tyne 3.

● You should make tapes/records of your songs, and send these to any publishing company, preferably with return postage. The publishing company will either make you an offer concerning the songs, or return them. Many song-

writers try several companies before being accepted. Good luck.

Bridge adjustment

Dear Sir,

I have a Shaftesbury six-string, semi-acoustic guitar and I am having difficulty tuning it. When I play chords it sounds out of tune, and as I think it is the bridge which needs adjustment, could you please tell me how to go about this?

B. WARD,
Carlisle, Cumberland.

● To adjust the bridge on your guitar you should first see whether there is a fine tuning adjustment on the bridge itself. If there is not, or this is not effective, slacken the strings, and try moving the bridge itself up or down the guitar body. When the guitar is in tune, the harmonic at the twelfth fret should be in tune with the stopped note at the same place.

Cheap lutes

Dear Sir,

Could you tell me if there are any cheap lutes on the market, where I might get one and how much?

Could you also tell me what is the name of the game that is featured on the cover of *Bert And John* (Jansch and Renbourn) on the Transatlantic label?

TOM BLEWITT,
Gateshead.

● The cheapest lute to our knowledge is the Alpha, an Italian instrument that sells at £65, and which is obtainable from Ivor Mairants Music Centre. You may, of course, be able to pick up a second-hand model at considerably less. The name of the game you mention is *GO*, a Chinese counter game, no version of which is available in this country.

Solid Bond

Dear Sir,

I was very interested in your recent article, '1964 and All That', regarding the Yardbirds and Graham Bond era. Could you please tell me if it is still possible to obtain the two Bond LPs, especially *Sound Of '65*, which includes such greats as *Spanish Blues* and *Wade In The Water*.

A. R. MAWHINNEY,
Newtownards,
Co. Down, N. Ireland.

● The two Graham Bond LPs, *Sound Of '65*, and *There's A Bond Between Us*, are still available on the Columbia label, and feature material that makes most 'progressive' groups look backward. On 22nd May Warner Brothers release a double Bond album (WB 3001), which contains much previously unissued early Bond material, and which has playing on it such musicians as Ginger Baker, Jack Bruce, Dick Heckstall-Smith, Jon Hiseman, and Johnny McLaughlin.

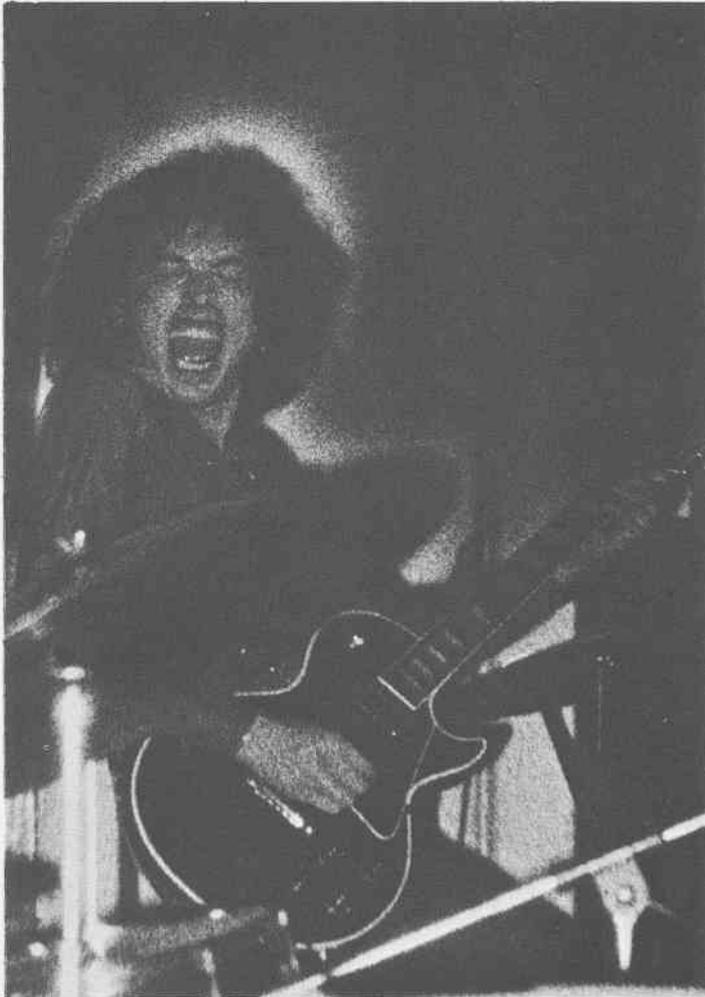


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ON stage, Stan Webb is the leader of the Chicken Shack, but only for purposes of presentation. 'I don't believe in telling other musicians what to do', he says. Nonetheless, he's the songwriter, with organist Paul Raymond collaborating from time to time, the focal point, raconteur and bon viveur, and one of the best and most believable showmen on the scene. More to the point, he's one of our best guitarists.

Stan's first instrument was the tea-chest bass, which he played in a skiffle group when he was 14. When that broke,

he had a long time as a non-musician. It's hard to believe that he didn't take up the guitar until four years ago, a result of his grandmother giving him a second-hand album of the Oscar Peterson trio. Barney Kessel playing guitar was the inspiration which led to Stan getting hold of the cheapest acoustic guitar in the shop. He'd wanted to play drums, but these were too loud for the family's consent. (The £2 10s. guitar was to be used, played bottleneck, on the single *Maudie*.)

Stan's first group was the

Blue Four, operating from Kidderminster, which played such delights as *Around The World* in pubs. Next came the Sounds of Blue, a fun band based in Stourbridge; Stan remembers having Chris Wood and Robert Plant joining in at various times. The emergence of Chicken Shack came when Mike Vernon, on a scouting outing to the Midlands, received a tape by the group. 'The sound was so bad on the tape that he came to find out what we were like' which involved hearing them play in Andy Silvester's back room. The result was a recording contract, and the group came to London, all living, or rather squatting, in a shop with a 'For Sale' sign outside in New Cross, washing and eating with forged meal tickets in Goldsmith's College, and playing perhaps once a fortnight.

Soon after, Harry Simmonds took over management of the group, despite the bad impression that he and Stan initially had on each other, dropped the group's fee—at one time they travelled to Newcastle for £40—and succeeded in getting work seven nights a week. Then *40 Blue Fingers* came out and made the top ten, with the result that before long, the Chicken Shack became one of the biggest draws in the country, playing blues. Much of this success hung on the head of Stan; he's always had the ambition to be a character actor, and the first time he was persuaded to give a bit of patter on stage, the audience fell apart with laughter. It grew into a trademark.

Presently the group have the reputation among bluesers as being the last of the real blues bands in the country, but more and more numbers are being introduced

into the act of a more original nature. This is what Stan and others really want to do. Ever since the beginning, Stan in particular, has been a target for a lot of criticism—his singing, guitar or whatever has been attacked—but he feels that at last he's doing music that he really wants to play. Whereas on recording sessions in the past it's been a case of 'what shall we do now—another 12 bar?', the songs now are composed, arranged, and the new album, *Accept*, Stan feels is the first real Chicken Shack record. There aren't any 12 bars. And it's happened that audiences, even the hard-core blues fiends, are raving over the new stuff. 'I'm prepared to stake everything on the new one', he says.

At the end of July the group go to America, which will be the real test. 'Groups come back from the States and go on about how bad the audiences are, but it just means the group didn't do it. There are so many bands that shouldn't be allowed on the stage at all—audiences anywhere owe you nothing, so it's up to you. That's the reason why I try to get to a gig early, go in the bar rather than hide in the dressing room, and talk to people. I try to read what they're like.'

So, Chicken Shack usually win through to their audience. They've started near-riots in Germany, played a lot of good music, and Stan is known as a personality as much as a musician. Despite the cold-shoulder from the BBC they've successfully completed the first phase of transition from the blues into their own music, and all looks rosy. At last, too, Stan Webb is gaining the respect he so obviously deserves as a fine guitarist and songwriter.



GARY WRIGHT

LACK of opportunity in the producing field for group members who feel they have something more to contribute than just the music they play has prompted many musicians to branch out on their own as producers—some successfully, but the majority with frustrating results.

The latest such aspirant to abandon the road for the producer's chair is Gary Wright, ex-Spooky Tooth, who perhaps stands a better chance than most, in that he has been taken under the wing of established producer Jimmy Miller.

Jimmy, who specialises in 'difficult' groups—i.e. those with a lot of talent who need to be given their heads—had been feeling for some time that there were many guys in groups who, given their heads, could make good producers, but the opportunity was seldom there.

Gary, who was about to split from his group, had been heavily involved in writing, arranging and producing with Spooky Tooth, and he seemed the obvious choice for Jimmy.

'I was dissatisfied with our last US tour,' said Gary. 'I was unhappy with the management and disgusted with our last album which should never have been released. The record was made for a French electronics firm, and wasn't originally intended for release.

We recorded some tracks and the electronics firm spent six months on it adding their own material—it just wasn't representative of Spooky Tooth.

'But most of all I felt I was getting stale and I had no enthusiasm for what I was doing. The next logical step, therefore was to produce, and since Jimmy and I shared the same ideas, we got together. I like his approach, and I'm greatly influenced by him.

'My approach to producing is to work *with* the artist and get their sound across. Too many producers are more intent on getting their own ideas over—not the group's. There's also a tendency for some producers to try and get every sound in the book, not to be tasteful, but to be different. I know how to get sounds on a desk, and I can work faders and use equalisers, but the most important thing is the music.'

Gary has just finished an album of country/rock/blues with Steve Gibbon, whom he describes as 'a very profound writer with a very refreshing style. The album is many facets of his talents, and we've got some good people on the backings—Mike Kelly, Alan White and Albert Lee, for example.'

Currently, Gary is working with Paul and Amy Johnstone, and is also making an album of his own.

'This should give me more scope. Some of the tracks may sound Spooky Tooth-orientated—but I'll certainly expand—there's a wide enough range.'

And what if this album establishes Gary in his own right as a performer? Would he go back to the group scene?

'If I had a lot of success, I might. I'm not afraid of going on the road again.'

SONG- WRITER'S COLUMN

ALMOST every well-known songwriter has been told at some time in his career that his stuff was useless!

I think that it is very important that every would-be tune-smith should realise why this happens. The answer is simple: Very few people are really capable of judging whether or not a song can be made into a hit record. And if anyone doubts that statement then one must recall that almost every recording manager in the business has turned down at least one number which was taken up by somebody else and turned into a hit.

You would think that 'It's Not Unusual' would have been grabbed by the first person who heard it. Not at all. It went the rounds and eventually Tom Jones, who I believe made the original demo disc, asked to record it himself.

That's why it is so important that every songwriter should have faith in his material. This is particularly important when he comes to make a demo disc, as I hope many of you are now doing so that you can enter for the £1,000 British Song Contest. All too often, the songwriter has to rely upon somebody else—a friend or a group who has just been hired for the occasion to actually record his material—and very frequently the singer and instrumentalist involved will turn round and suggest changes. The commonest suggestion that is made is for the number to be done like one of the songs in the Hit Parade.

It may well be a good idea, but on the other hand, it could ruin the whole concept of the song. So it is most important that the songwriter does form a very definite idea of what he intends the song to sound like before he goes into a studio to make a demo. And he should stick to his own ideas unless, of course, the suggestions from other quarters are very much better.

The one exception to this rule is on the lyric side. Some singers just cannot get round certain words and it is a very foolish songwriter who insists they try.

Some songwriters regard everything they have done as sacred and if anyone suggests changing even one word, they start getting upset

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ROCK AND ROLL

GIANTS



JERRY LEE LEWIS

ROCK is more popular now than it has been for years, and it's allowed a number of the original American rock stars to come back onto the scene. Elvis, Gene Vincent and Little Richard have all-reappeared, while groups from the Wild Angels to Fleetwood Mac feature rock numbers on stage. Record companies are falling over each other in their haste to bring out old recordings (unfortunately often badly 're-processed' for stereo) and Tony Blackburn (even) plays rock on the radio.

So you would expect Jerry Lee Lewis to zoom back into the public eye on the crest of the rock wave, but it hasn't happened, at least not in the way you might have expected. For Jerry Lee is now recording and performing country and western material, with his new albums doing well in the United States C. and W. charts.

The exclusively rocking, bopping, wild singer and piano player now takes his songs at a much steadier pace and with a more controlled voice. True he still features his old hits like *Whole Lotta Shakin'* and *Mean Woman Blues*, but as at his Toronto Festival show where rock greats including Chuck Berry, Bo Diddley and Little Richard appeared as well as the Plastic Ono Band, Jerry Lee is firmly into the country scene, singing songs with titles like *Sing Me A Song I Can Cry To* with hillbilly violin instead of twanging guitar and piano.

Of course Jerry Lee has always had a strong country feel about his music and it was the field he started off in before rock and roll came around. He made his first public appearance at Natchez in Texas as far back as 1947 when he was 12 years old. Born at Ferriday, Louisiana, on 29 September

1935, he was expelled from the Waxahatchie, Texas, Bible Institute, where he was studying to be a preacher, for (so the story goes anyway) bopping up the accompaniment to a hymn.

He was given a piano at the age of nine and soon became proficient on that instrument, adding drums, violin, guitar and accordion within a few years, being influenced by both country and gospel backgrounds. In 1955 he signed with Sam Phillips' legendary Sun Records and chalked up a treble million seller with *Whole Lotta Shakin' Goin' On* which was released in 1957, a vintage year for rock and roll. Listening to that record again today it doesn't seem as full or punchy as it did at the time, and as with a lot of early rock records, it sounds more boogie woogie than rock. With the echoed voice and rather distant piano it isn't as well recorded as most Jerry Lee sides, some of which are outstanding and equalled only by the Everly Brothers recording standards.

Bobby sox bride

More hits followed *Whole Lotta Shakin'* including million sellers *Breathless* and—one of the top records of '58 in Britain—*Great Balls Of Fire*. Also in 1958 came the gold-disc *High School Confidential* from the film in which Jerry Lee appeared playing his piano on the back of a lorry. Later recordings included *Mean Woman Blues* and in 1961 a great version of the Ray Charles classic *What Did I Say* that is really well recorded and stands up alongside Ray Charles' original.

Jerry Lee has made a number of tours in Britain but none as famous as his disastrous debut visit when the papers picked up the story that Jerry Lee

had a 14-year-old bride who was also his cousin. The press whipped up a tide of hysteria about 'the rock star and the bobby-sox bride' and the tour had to be cut short, for even the fans were affected by the bride sensation. The whole sad affair meant that next time Jerry Lee didn't have a grand tour arranged, but a lot of people would like to see him over here again today.

After leaving Sun of Memphis, Jerry Lee made a number of pretty fair to down-right-awful re-recordings of his old hits and Little Richard numbers like *Jenny Jenny* and *Long Tall Sally* as well as a live at the Star Club Hamburg album. In the States Sun have recently put out a *Rocking Rhythm And Blues* LP of previously unreleased material including *Johnny B. Goode*, *Good Rocking Tonight*, and unissued versions of *Sweet Little Sixteen* and *Hello Josephine*. Other tracks include *See See Rider* and *Little Queenie*.

Now he records for the American Smash label, doing exclusively C. and W. material. He now maintains (of course!) that he's been a country singer all along: the only difference being that he's a little more serious about it now. It's true that the country influence has always been there, but it seems like bending the past to fit the present nevertheless.

Although Jerry Lee would almost certainly have to play rock if he came to England again, he's achieved something that few other rockers have done. He's moved very successfully into a different field of music and proved his ability and selling power all over again ten years after his initial success. Who knows, we may yet see him recording alongside well-known cowboy crooner Bobby Dylan.

LETTERS

Free radio

Dear Sir,

I was delighted to read your April editorial about Radio North Sea International, and to see you support it. I agree entirely—this country needs a good, and above all a free, radio station. North Sea International provides good pop music throughout the day, and many good, progressive records by lesser known artists are given airplay.

For instance, RNI was shouting the praises of Norman Greenbaum's *Spirit In The Sky* weeks before it entered the BBC chart. Now it is being plugged, but would it ever have been if it had not been in the charts? I doubt it.

Let us hope RNI is here to stay, and that some day free radio will be here to replace the mediocre Radio One.

H. M. Joy,
Hornsea, East Yorks.

Geronimo

Dear Sir,

'Needle Time'. The two dreaded words of the broadcasting business which has caused British radio to do some stupid things. We have senseless jibbering by idiotic DJs and jingles which make you want to give up buying batteries for ever: but, streaking through the barriers like a surging knight is GERONIMO, the greatest Radio Station ever. No jingles,

no senseless tongue-wagging DJs, just pure good solid music for the mind and body. Music ranging from blues to jazz to rock to classics. In the words of Marty Feldman, 'Radio One is a load of fun like migraine headaches.'

Alan Shelbourn,
Grantham, Lincs.
P.S. Except for Peel of course.

See articles in this issue on *Radio Geronimo* and on *Rosko*.

Hank Marvin . . .

Dear Sir,

While Reading *B.I.* this month I noticed a letter from J. Graham of Falkirk (*B.I.*, April), who was commenting on the *B.I.* Poll. By the names of the persons he thought should have been placed in the poll, I assumed he was a Shadows fan. I myself like the Shads, but was surprised at his remarks.

He in one instance referred to the voted top guitarists as players who were there not on merit, but on 'sound effects, loud amplification, and as

many unintelligible semi-quaver runs in as few bars as possible.' If he casts his mind back to the single made by Cliff and Hank recently, he will notice quite a lot of help was given to Hank's guitar by fuzz etc.

Referring to McCartney as a 'comedian' in respect of his bass playing is piffle.

Peter D. Lewis,
Wrexham.

. . . and Clapton

Dear Sir,

In reply to Jim Graham's letter concerning the degeneration of pop music in the April edition of *B.I.*, first, that statement that Hank B. Marvin is the best guitarist. What rubbish! In his own field of cabaret he may be considered good, but how can he be rated to Eric 'Lightning' Clapton (for that matter how can anyone?) In a recent issue he, that is Hank B., said that many young players he knew years ago now play much better than he.

R. D. Sheridan,
Ilford, Essex.

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RECORDS



MONA BONE JAKON CAT STEVENS ISLAND ILPS 9118



Cat Stevens was responsible for a number of big hits a couple of years ago—*Matthew And Son* and *I Love My Dog* among them—and has now re-emerged from seclusion a changed man and a happier one. Again, a collection of original songs, with the Cat backing himself on guitar and piano. The range is wide, going from the quiet yearnings of *Katmandu* to the considered feelings of *Maybe You're Right*, while *Pop Star* is an ironic dig at the pop industry. All the songs here have a refreshingly human quality and Cat's singing carries a wealth of meaning. If *Mona Bone Jakon* is anything to go by, Cat Stevens will not be disappearing again for a long time.

MICHAEL GIBBS DERAM SML 1063

The gap between jazz and rock has been steadily narrowing, even without all those

attempts at a 'jazz-rock fusion.' If people can dig the Floyd and all that Spoonful stuff that the Cream did (which had pretty much no relation to Spoonful by the end of the jam), they then shouldn't find too much difficulty with Miles, Kirk, and Company. This album by Michael Gibbs is a good example of the sort of jazz that will appeal to rock enthusiasts; it's free but it rocks, and the musicians playing here include king saxophonist John Surman, Alan Skidmore, Jack Bruce, and



Henry Lowther, with Gibbs himself conducting, and production by Peter Glen. There are things hard and soft here—it may not be your bag, but give it a listen.

JOHN B. SEBASTIAN REPRISE RSLP 6379

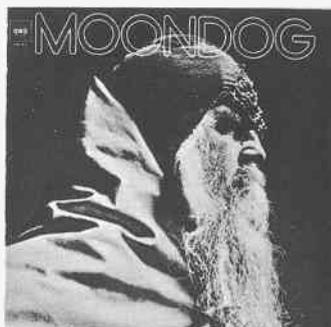
John Sebastian, the moving force behind the Loving Spoonful, bounces back with a disc of his own, though ably assisted by Crosby, Stills, Nash, and one or two other notables. As might be expected,



much of the record is reminiscent of the Spoonful sound, and tracks like *She's A Lady* have the same gentle lyrical approach, while *You're A Big Boy Now* is Sebastian at his best. Sometimes, however, his delicacy degenerates into indigestible American high-school tongue-in-cheek cuteness, as on *How Have You Been* (my darling children). Ugh! Nevertheless, this is a pleasant enough album, and one which proves that Sebastian still has plenty of talent.

MOONDOG CBS 63906

Moondog is a 54-year-old blind composer from New York, and while he is ostensibly



a classical musician, his music really has no boundaries. The music here uses the usual classical modes, but it obviously has influences from the popular and jazz sounds of the time, and certainly strains of Gershwin are evident. Most of the pieces have a nice bopping beat to them, like *Stomping Ground*, and the various sections of the orchestra interplay in a most groovable fashion. The album was produced by James William Guercio (of Chicago fame), and for a complete change of listening, *Moondog* is recommended.

SIREN DANDELION 63755



If, like John Peel, you're fed-up with superstars, pretension, 'art-rock', and quasi-mystical hoggery, then you could do worse to give this merry little platter a spin. Siren are a neat blues group who rock along in a very pleasing fashion, and while there's nothing particularly original here, the friendly sound is infectious.

LEON RUSSELL
A & M RECORDS
AMS 982



This record is dedicated to among others, names like Clapton, Starr, Harrison, Winwood, Wyman, Watts, Cocker and Stainton, all of whom are present, although exactly where is pure guesswork. Despite the formidable line-up of heavies, it's still indisputably Leon Russell's album, and it's his raw Southern voice and down-home piano which characterise every cut. Russell is no newcomer; he's played for Phil Spector, Delaney and Bonnie (also present here), and Joe Cocker, besides being vice-president of a small record company. The tracks are diverse, ranging from the tremulous and soulful *A Song For You*, on which Russell is alone, to the full-blooded gospel holler, *Give Peace A Chance* (not the Lennon number). In between there's a wealth of material, including *Delta Lady*, which Russell wrote for Joe Cocker, and *Shoot Out On The Plantation*, which really shows what funk is about. The production, by Denny Cordell and Leon, helps give the record its exuberant atmosphere and balances the instruments beautifully. Certainly one of the best albums to emerge this year and one which should be in everybody's collection.

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LIVERPOOL SCENE
RCA VICTOR SF8100

Liverpool Scene go heavy . . . well, almost. At least, they are in a fairly tough mood on this album. Side One is a lengthy musical

collage of the group's impressions of America, and the group are to be complimented on what is surely a considerable recording achievement, and a surprisingly competent musical outing. Side Two finds the Scene performing 'live' at Warwick University, with varying success. Adrian Henri's brazenly eclectic poetry doesn't always make it (if ever), but the storming *Baby*, a 15 minute hate-rock number about Enoch Powell, is something no other band could have done. Easily their best offering to date, *St.*



Adrian's release coincides with the group's announcement that they will shortly break up.

FILL YOUR HEAD WITH ROCK

VARIOUS ARTISTS
CBS SPR 39/40

Since CBS put out *The Rock Machine Turns You On* two years ago, cut-price 'samplers' have become a way of life with record companies and listeners alike. Unfortunately, the majority of them have been sad affairs, featuring tracks which are either unrepresentative of the artists, or else from worn-out albums that the company is trying to move, with one or two big-names thrown in for luck. *Fill Your Head With Rock*, the first double LP sampler,



avoids these pitfalls. Most of the CBS Stateside heavies are here, including Flock, Chicago, Byrds, Santana, Taj Mahal and Johnny Winter, together with some British bands like Steamhammer, totalling 23 tracks in all. Each side has an unusual cohesion for a sampler, with tracks of similar material (blues, hard rock etc.) grouped together, and making up a lot of listening for the very low sum of 29/11d.

BENEFIT

JETHRO TULL
CHRYSALIS ILPS 9123

Third album from the phenomenal Tull, and sure to be an immediate smash-hit, *Benefit* is nevertheless a little disappointing. It's all Ian Anderson material here, good solid stuff, but the group seem to be relying a little too heavily on the same formula for success, and their overall sound isn't quite so fresh. Jethro are nevertheless a very together band, and *Benefit* includes some top standard playing on tracks like *To Cry You A Song* and the nicely freaky *Play In Time*.



12 SONGS

RANDY NEWMAN
REPRISE RSLP 6373

Randy Newman isn't as well known in this country as he should be; he is a true musical talent, and this album presents him in fine form with 11 of his own highly original songs, plus an oldie but goodie. Backed by Byrds Clarence White (guitar) and Gene Parsons (drums), Randy's funky-up piano rolls along nice and easy, with some true blue hungup vocals. Not all the tracks are downers however, and on *Old Kentucky Home*, it's an exuberant



country sound, while *Have You Seen My Baby* is a tight little rocking number. Definitely one worth the money.

ELTON JOHN

DJM RECORDS
DJLPS 406

Another strong musical talent emerging on to the



scene, this time from our own shores, happily enough. Elton John has come up with a collection of thoughtful and moving songs, written in conjunction with Bernie Taupin, and performed here with feeling and conviction. Supplementing his own piano playing, Elton has a small tight group and a tastefully arranged string section, with his voice carrying shades of Feliciano and Van Morrison though still different enough to be distinctive.

CLASSICAL HEADS

CHARISMA CAS 1008

Forty minutes of classical goodies, selected, arranged, conducted, and produced by Joseph Eger, who is best known for his work with the Nice. Berlioz, Prokofiev, Stravinsky and the gang who have written some pleasantly weighty material, which is performed well enough here, with electronic phasing added in parts. Nice introduction to some of the oldtime superstars, but only an introduction.

TEN YEARS AFTER

ONE interesting feature of group music over the past three years is that musicians have taken an increasing interest in record production and spent quite a bit of their free time playing around with home studio set ups.

Alvin Lee of Ten Years After is one such case. Alvin is credited with responsibility for 'links and electronics' on the group's latest album, *Cricklewood Green*, which they produced themselves. Alvin writes in a sleeve note, 'Together with Andy Johns, engineer and together head, we have recorded this album in layers of sound rather than absolute separations. Thus giving separation to the varying frequencies as opposed to each instrument.'

When asked to amplify that note, Alvin said, 'There's nothing to add really. We've just tried to fill in gaps in the frequency range. I've always wanted to record at Olympic, where we did *Cricklewood Green*, because about three years ago all the sounds I was digging were coming from there.'

'The album has been made with those who've got good sound systems in mind. You really need stereo for it, preferably headphones.'

'I've not much else to say about it, because it should speak for itself. As far as I'm concerned, once it's in the can it's dead. I've learned from experience that, once I've heard it in the reduction room, it might not sound so good if I hear it on a different system.'

Alvin is also working at home when he gets the time: 'I've got a couple of Revoxes

and various gadgets, but I really need an eight track to put it all together. I do it for pleasure, just as a hobby, although I suppose some if it might be used if it was good enough. But I'm limited because I can't record drums properly, for instance, at the moment.'

During Ten Years After's last US tour—I wonder how many they've done now?—Alvin visited the legendary Les Paul at his studio-home 15 miles south of New York. 'It's a fantastic studio,' said Alvin, 'much better than most professional ones. He was the guy that really got recording on tape together. He's still got his original eight-track with a Cadillac fly-wheel as the drive unit.'

Also while in the States, Alvin got to see the film of the Woodstock festival: 'It lasts for about three hours and has got four-track stereo, split screens and so on. It really brings out the atmosphere of the festival, so that

you almost relive the experience.'

The pattern of Ten Years After's Stateside visits is changing now: 'They're getting shorter and more frequent,' said Alvin. 'We're doing four a year now.'

'It's hard to gauge our popularity in the States, although we are really popular there, because it's so big. But we are also big on the Continent. For instance, our last album did better in Germany than it did here, and it went to number one in Spain of all places. We've never even been to Spain.'

Although Alvin would never settle in the States, he likes a number of things about the country, including the radio and the way concerts are organised.

'It would be great if in England you could sit in a place like the Fillmore East with its really comfortable seats and back-projected lights

and one of the best sound systems I've ever heard. The Fillmores have set the basic requirements for rock clubs over there, whereas in Britain you can still book a town hall, hire a group and get people paying to come and see them. It shouldn't be like that because it's not good for performers or audiences.'

'We have been accused of over-quoting, but there are some places that we would just rather not play and that's why we do it.'

'In the position we've obtained, our concern is not for more bread, and so we do things ourselves. We can put clauses in contracts, have a say in record sleeves and so on. We now hire our own studio and hand over the tapes to Decca, and even watch how they press the records. But we had to get this far to do it, and unfortunately there's a definite dividing line between groups who can do this sort of thing and those who can't.'



Photographs:
Alan Johnson

LITHER- LAND'S BROTHER- HOOD

'WE might not make any money out of it but we'll laugh ourselves to death,' quipped Mike Rosen of Brotherhood, the group formed by guitarist Jim Litherland after quitting John Hiseman's Colosseum.

Of course, Brotherhood do hope to make some money, but the point is that they are really enjoying playing together and, unlike many groups, they enjoy a particularly good relationship with their management set-up, Omnibus. 'We are really happy with them,' said Mike. 'They've got confidence in us and being, in a happy situation, everyone's playing so much better.'

Mike himself has been through a long series of ups and



downs since he came to England from Toronto (via Ohio where he was at college) and became part of the highly-rated but ill-fated Eclection. 'After Eclection I got involved with a management deal that didn't work out and I lost all my confidence. I was just about ready to pack up and return home when I ran into Jim and rehearsed with him. There was

nothing there at all and I got cold feet.

'Then a couple of months later I saw him again and played again. He was with different people this time and it really worked. It's taken a couple of months for us all to get used to each other, and there are six of us in the band, which means six opinions. But we all feel it's been well-worth waiting for.'

The line-up of Brotherhood features the increasingly popular use of a brass section. Mike Rosen plays trumpet and guitar, Jim Litherland handles guitar and vocals, John Whetton bass and vocals, Roger Ball baritone, alto and soprano, Malcolm Duncan tenor, soprano and flute, with ex-Glass Menagerie drummer Bill Atkinson completing the team.

'We haven't really got any premeditated conception of what we're after,' said Mike. 'But we're not trying to be fancy at all. Obviously we are going to be compared with other groups using brass, but that doesn't worry us, because we didn't put brass in for the sake of it. Standards generally have risen tremendously, and there's only so much scope for a three-piece band. I agree that brass is a fad at the moment, but that's the way we express our music.'

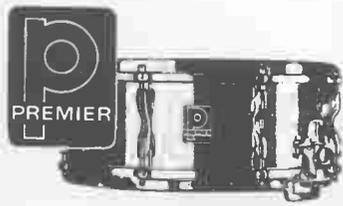
'Unlike Blood, Sweat and Tears, our music is rough and only arranged up to a point. In all the tunes there are sections that are completely free. We were really knocked out when we saw Chicago, but the brass solos were all the same as on the record. Ours are completely improvised.'

'Also the brass blows with the rhythm section in Brotherhood rather than against it, so the whole thing goes swinging along instead of different sections fighting against each other.'

Brotherhood are unlikely to get stuck in a samey rut, for they can all swop around instruments to vary the sound, and they are all writing material. Jim Litherland, in particular, has been writing a lot in conjunction with bandleader-poet-songwriter - African drummer Pete Brown.

So the future looks bright for Brotherhood who have been playing for a spell recently in the territory of the other Brotherhood, the Mafia. They had a fortnight playing in a club in Sicily before returning to start work on their album which will be produced by Brian Auger.

'The thing is a good-time band,' Mike enthused. 'It really is fun, and if a bit of that rubs off on the audience...'



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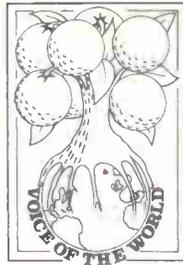
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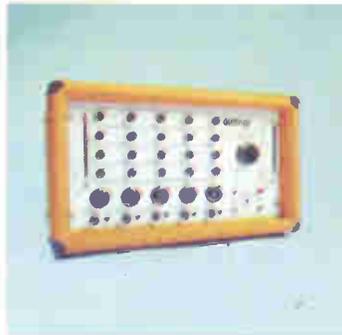


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