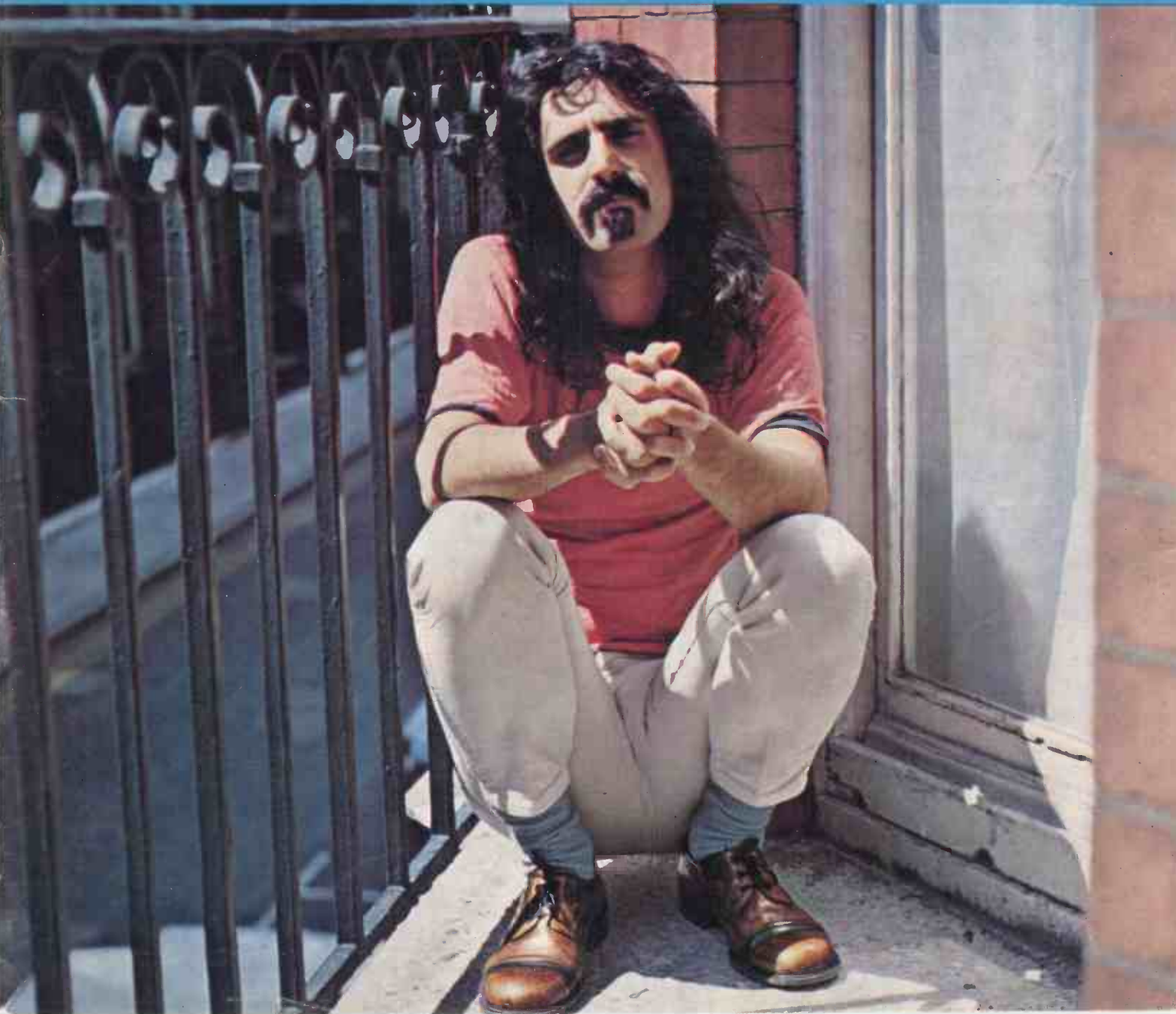


BEAT INSTRUMENTAL

MAY
4/-

AND INTERNATIONAL
RECORDING STUDIO



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Editorial

Running a song-writing competition is a very difficult task, fraught with pitfalls and dangers. But BEAT INSTRUMENTAL & INTERNATIONAL RECORDING STUDIO believes that there should be some way in which the songwriters of the future can get their material into the limelight.

So we have decided to run a BRITISH SONG CONTEST with a prize of £1,000 to the writer (or writers) who submit the best song over the next couple of months. We don't care what type of song or instrumental it is, as long as it's tuneful.

Obviously, if the judges decide that the standard of entries is too low to pick a reasonable selection for the final—and this may well happen if all the best songwriters are already under contract because anyone who is under contract is NOT eligible to enter—then we may have to lower our sights for the future.

This new contest, which we intend to run annually, does offer a golden opportunity for every unknown songwriter in this country so if you reckon you've got something suitable, now's the time to enter.

Do make sure that each song you submit is sent with the official entry form which you must cut out of BEAT INSTRUMENTAL, and please note that NO ENTRIES WILL NORMALLY BE RETURNED (unless you specifically ask us to do so and enclose postage), and, lastly, that the judges cannot enter into any correspondence or answer any telephone calls concerning entries at any time.

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GUITAR TUTOR

1: Introduction

There are a large number of guitar tutors in existence but, unfortunately, many of them are very difficult to follow and very often actually end up by putting a beginner off instead of helping him to learn to play.

Very frequently, the authors use unknown expressions to explain other unknown facts to the reader so that they end up completely in the dark as to what the writer is getting at.

I am going to try and avoid this pitfall by taking you through each step in turn so that, eventually, I do help you to learn to play.

That word 'learn' is important because it is important to realise that it does take a lot of effort and hard work before you can play an instrument.

All too often people see Eric Clapton or even Mary Hopkin apparently playing away with no effort and therefore they believe that it must be quite easy. So, the first time that one picks up an instrument, it's a bit of a shock to discover that all they can get out of it is a jangle of unconnected sounds.

I believe that one of the most important factors in encouraging a beginner to play an instrument is by enabling him, or her, to actually play something—even though it may be a very simple tune—as soon as possible after they have started learning. Because, once a person has actually played something, they feel they are getting somewhere.

One of the big mistakes of the old-fashioned piano teacher, for example, was to sit the pupil down in front of the keyboard and make him practise endless scales—sometimes for months—before he was ever actually allowed to play a tune. No wonder so many of their would-be Chopins became completely fed-up with the whole thing.

O.K., so you've decided you want to play the guitar. The very first step, of course, is to get hold of an instrument. But before you rush out and spend £50 or £100 on a brand new model, you must get as much advice as possible about the sort of guitar you should buy.

If you have any friends who are reasonably competent guitarists, then do ask their advice. They have been through the mill themselves, they have found out the pitfalls and all the simple errors that one can make early on, and their advice, therefore, is invaluable. They may also be willing to help you understand many of the early steps.

If you don't know anyone who plays guitar at all (you really must be living right off the beaten track) then the best thing to do is to take the advice of your local instrument dealer.

Once you have got as much information as you can from any source that is available, you have to decide what type of guitar you are going to play. And the type of guitar that you need depends upon what kind of music you want to play.

The sound on a guitar is produced by plucking a nylon, gut or steel string. If you pluck it, it vibrates. The vibration either resonates through a sort of box or is taken up electronically by a pick-up so there are lots of different types of guitars. But they can all be grouped under two main headings.

If you intend to use the guitar solely as an accompaniment for your own singing, for example, like Dylan, Tim Hardin, Stefan Grossman or Gordon Lightfoot, then you need an acoustic guitar.

The acoustic guitar has a wooden box which acts as a resonating chamber, behind the strings so that the sound from the vibrating string is amplified or made louder when it resonates through it.

If, on the other hand you want to be another Clapton, Hendrix or Page then your instrument will be an electric guitar. Next month we will explain the differences between these types of instruments and describe some applications.



PLAYER OF THE MONTH



JOHN WILSON

JOHN WILSON, 22-year-old drummer with Taste, started on drums in his home town of Belfast at the age of 15, but had been playing cornet and euphonium in a brass band for some four years prior to that.

His decision to change instruments came in rather a roundabout way, for, as he says: 'Guys were starting groups, so I tried to make a guitar, but I failed, and decided that drums would perhaps be better—a decision I've never regretted.'

John's first gigs were with pop groups 'doing Shadows'-type material', then with the inevitable Irish showbands, but the turning point for him, he says, was when he met Eddie Kennedy, Taste's present manager. Eddie got John into Them, the only Irish pop group to achieve chart success over here (remember *Baby, Please Don't Go* and *Here Comes The Night*?).

Van Morrison

'One of the greatest experiences for me at that time,' recalls John, 'was playing with Van Morrison, who even then was doing things people didn't get into.'

'I made an album with Them, which gave me a certain amount of studio experience. After a year, I split and went back to Ireland where I joined a pop group called the Misfits, but it wasn't 'til I was with Derek and the Sounds that I met Richie McCracken, our present bass player. We talked things over, decided to go our own way and formed Cheese. The band didn't have any gigs lined up, but Eddie stepped in again and helped us out.'

As it happened, Cheese and Rory Gallagher's group, Taste, split at almost the same time. So familiar were John and Richie with Rory's programme that they were able to step in immediately and fulfil the gigs already booked.

Basically, John likes freedom in what he plays. 'I hate people who say that I'm sitting all wrong or that I'm not holding the sticks the right way. If it's what I want to do, I don't care if it *is* technically wrong.' And that's what John likes about the US scene, where he feels the public appreciate creativeness more than technique.

Neither does John rate a big band scene, although he professes a liking for 'avant-garde' music, which 'I've only recently come to terms with'. Folk music, too, has its appeal, as witness the work he and the rest of Taste have been doing on an album with Anno Domini, a folk group of Irish students, who are also managed by Eddie Kennedy.

But his ultimate satisfaction he derives from combo work.

'With our size of group, communication is instantaneous, and it happens at the speed I like.'

D.J.M.



Jack Lancaster Column

IN last month's issue I wrote about Jazz's contribution to pop, and stated that the major innovation in rock in the last few years has been vastly improved improvisation—not forgetting considerable improvement in the lyric writing field.

Frightening as it may seem, to many Jazz buffs, pop has a lot to offer to jazz and is indeed being welcomed by certain jazz musicians.

Although I can't say I agree with the notes on the back of Miles' latest album which state 'the present day rock groups dig Miles but here again it will probably be another five to ten years before they really understand his creativity, his compositions, etc.' I don't know how the writer came to that conclusion, as most of Miles's excellent improvisation is played over the top of a heavy modal riff that could have been written by Jack Bruce or a lot of other rock musicians.

Communication and presentation has been a problem to jazz musicians for a long time. It hasn't always been so—listen to Charlie Parker's live recordings, the audience shouts and yells gleefully through most of the concerts, spurring the musicians on to greater heights, and in Gillespie's case, more crowd raising antics. I have been to jazz concerts recently and wondered how on earth the majority of the audience could sit perfectly still during exciting music and then applaud politely.

After coming to this conclusion it would be easy to fault the supercilious attitude of the audiences, but it isn't that alone. Jazz musicians over the last 20 years have decided that their music is art, rather than entertainment and it has become a tradition since the renaissance that an artist must adopt an artistic pose, and not owe anything to the public. So the public—in this case jazz audiences—adopt what they believe to be the proper response to a true artist and indeed adopt their own pose. I think this is why those jazz performers seem stiff and perhaps a little artificial on stage.

Rock performers have broken down a lot of audience barriers and now that pop is being considered an art form by some, have legitimised the visceral response to art. A new era is upon us, I hope rock musicians never adopt a 'PROPER ARTISTIC STANCE'.

JUDAS JUMP

TO many, these seem like troubled times for pop—hardly a week seems to go by without the news that another band is breaking up, or that at least one member is going solo. It's certainly true that the scene is less stable than it used to be, but this has also meant a new freedom for groups—huge jam sessions, and the formation of new and original groups.

Judas Jump sprang into existence when two other groups—Amen Corner and The Herd—were quietly wilting away. Andy Fairweather-Low abandoned Amen Corner to pursue a solo singing career, and Peter Frampton went to help Steve Marriott bake Humble Pie. Alan Jones of Amen Corner meanwhile began thinking of the formation of another group, and mentioned the idea to Henry Spinetti of the Herd, who liked the idea.

From there, it gradually mushroomed, drawing together members of Amen Corner, the Herd and the Mindbenders, until Judas Jump was finally formed in October of last year, with a line up of Trevor Williams, guitar and organ; Alan Jones, flute, tenor and baritone sax; Andrew Bown (ex-Herd), organ and guitar; Charlie Harrison (ex-Mindbenders), bass; Henry Spinetti, drums; and Adrian, lead vocals and guitar.

The group took off to do the by now traditional go-away-to-get-it-together routine, but this time at a deserted holiday camp on the Isle Of Wight!

This lasted until Christmas, with the group working out their music; writing, rehearsing, refining. Although an amalgam of several groups, Judas Jump have their own sound; Terry and Andy write most of the group's material, either together or singly, and Alan also writes.

'We have a strong melody line,' explained Andy Bown, 'with lots of harmony, since everybody in the group sings—the single is a good example of this. Melody appeals to all ages—it makes Rock understandable to mums and dads.'

The group's single, *Run For Your Life*, was released in February, and an LP, called simply *Scorch*, is not far behind. They started playing gigs in March, and embarked on a month-long tour of Europe in April.

'We like playing on stage,' said Trevor, 'everybody was really keen to start gigs again.' Evidently, from the way they move around on stage, Judas Jump are a group that enjoy playing live; and they like to get people dancing: 'It's been uncool too long—you can't play Rock 'n' Roll without scorching it up a bit,' added Andy.

With their European tour this spring, it won't be until May that British audiences get the chance to see the group in action; in the meantime, they've already been booked for the Plumpton festival this summer. Until then, you can be sure that Judas Jump will just be scorching it up.



Judas Jump l. to r., Charlie, Adrian, Alan, Andrew, Trevor, Henry,

WILL PAUL EVER REALLY LEAVE?

PAUL'S announcement that he had no plans to work with the other Beatles again was really just one more episode in a long tale of argument and disagreement which has dogged the group for years.

Beatleatologists (our name for those who study every move of the Beatles with the deepest interest) saw it coming many months ago. In fact, what surprised so many was that it didn't happen sooner, because Paul has had to bear a lot for a very long time.

Many also feel that Paul's move will have a much greater impact on the future of all four, and the future of pop music—because the two are so interwoven—than any of the other events like Brian Epstein's death or John's marriage to Yoko.

When Brian Epstein died, Paul took over his role of deciding what the Beatles should do next. The others, of course, took an equal part in the discussions but Paul became the guiding genius.

But, once they did start to think and discuss their future in great detail, the long inner struggle began. Should they be Beatles 100 per cent through and through? Or should they each start to assert their own true selves?

George was the first to react. He wanted more recognition for his creative abilities.

One really has to go right back to the Cavern days to realise his relationship with the others. John and Paul were always the dominant characters, and the 20 or so girls who were the founder members of their fan club used to compete with each other for John and Paul's attention. George, according to the ones I have spoken to, was very much a third fiddle. He was also very often the butt of John and Paul's mischievous jokes during their act.

For example, one girl recalled a time when Paul sang *Red Sails In The Sunset* whilst he and John piled coats and anything else that came to hand on to George's head.

And so he rebelled. For a time, many thought he would leave the Beatles.

But eventually George won his battle for individual recognition. But with his success John and Paul lost a small portion of their superiority.

And in the end it's doubtful whether George did win anything because, ever since, no matter how much he has tried to play the creative game, he has never in practice been able to equal John and Paul.



Even when they were all promoting the happy Beatle image, Paul still thought deeply about everything they did, as this shot taken during the filming of 'Help' clearly shows.

It is very interesting to compare the Beatles situation with that of the Rolling Stones because they both came into focus around the same time. When one compares the two groups, first read John for Mick, Paul for Keith Richard, George for Brian Jones and Ringo for Bill Wyman and Charlie Watts.

Like George, Brian Jones made a bid for a share of the creative control. But his weakness was shown up during one of the Stones' early American tours when the group played several dates without Brian, who was ill in hospital. This proof that he wasn't essential to their performances on stage, and the fact that his song-writing abilities proved to be very mediocre, meant that Mick and Keith had no difficulty in maintaining their superiority and, as we all know, Brian eventually gave up and left the group before his sad death.

But here the similarity stops. Because, whilst Keith Richard has never been given the proper recognition for his songwriting abilities when in fact he wrote most of the music for the Stones' hit songs, he was content with his situation and didn't fight Mick all the time.

Charlie Watts and Bill Wyman were obviously the 'other' members of the Rolling Stones and Bill's efforts at songwriting have also failed rather dismally. Perhaps Ringo would have been more sensible to have copied Charlie Watts and stuck to his skins.

Far too many people are now saying that Ringo's LP of oldies is a big mistake. But, curiously enough, it does add tremendous prestige to Paul McCartney.

How? Well, most of the material which Ringo has sung on previous Beatle LP's has been written and produced by Paul and the results have been equal to the Beatles' best numbers.

**CHRIS McCLURE
SECTION**

**move to
*Laney***

NOW IT'S YOUR MOVE!

With *A Little Help From My Friends* is a classic example. So how could the same Ringo who recorded that come up with the tracks on *Sentimental Journey*? After all, he did have the assistance of many of the best arrangers in the world. So the answer may well have been that one vital ingredient was missing in the recording studio . . . Paul McCartney.

Although John and Paul have always been the key men in the Beatles line-up, they have played two very different roles. Both provided brilliant songs and creative ideas. But if you go back to any of those original interviews, it was John who made the really cutting, funny remarks. Paul did the smiling, winking, be nice to the fans' routine.

In fact, whenever he has appeared on television by himself, almost every third word has been 'you know'.

Whilst everything was going supremely well for the Beatles, all was well. But once George had made his bid for power, the group was never the same again. And although they have continued to be enormously successful, many of their ideas have never seen the light of day.

Perhaps it was because they were told their music was no good by so many people at the start; and because they had to fight so hard to get a recording contract out of anyone; and because everyone refused to recognise that they had so much talent; and because almost everything that John and Paul wrote was automatically a smash hit, once they did get a release, and because they were the first British pop group to break the American pop curtain, whatever the reason they also began to believe that they knew how most other things worked too.

They knew that making records was simple. And so, at the same time, they seemed to believe that all business was equally simple. If they hired sensible, straightforward, clear-thinking Liverpudlian type minds like theirs and put them in charge of shops, companies and other concerns, everything would go like a bomb. It did go like a bomb . . . off!!

Their *Magical Mystery Tour* was a mess from start to finish. People were told to ring up film studios and book them for the week after next, only to be told that they were full for six months, which was why many scenes ended up being filmed at an aerodrome at West Malling in Kent.

Burt Lancaster and certain top stars with all their experience may be able to shoot a hit film without a script, but the Beatles just proved they couldn't.

The camera-work was not particularly brilliant, depending upon your point of view. And the cutting and editing by Paul and John, with no experience at all, would have been the most amateurish job ever if they hadn't fallen back on technicians who knew their job to help them out.

At the beginning of 1969, the battle lines were being drawn up. Everyone was pretty sure where they stood. John was with Yoko. George was being creative in the recording studio. Paul was still a Beatle, wanting to get the others together, but with the new strong voice of Linda at his side. And Ringo just wished everyone would stop arguing and carry on doing successful things, together if possible.

The cliques within Apple were more numerous and more complicated than in most other large business organisations. I personally know from a long conversation I had with Paul in the early autumn of last year, that at that time he was still trying to keep the Beatles happy and together.

That he has finally admitted failure is, I believe, supremely sad. Now we have four Beatles in apparent competition with each other all trying to prove that they were right.

But there are still grounds for optimism if one remembers the basic Beatles' commandment, 'Thou shalt always contradict thyself every few months, even if you have to wait a couple of years to get round to it.'

I believe they'll get around to it.

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.

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

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

Don't Cry Daddy (*Davis*) Elvis Presley
S—American. MP—Gladys.

Farewell's 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—Geoff Emerick. MP—Share Music.

I Can't Help Myself (*Holland/Dozier/Holland*) The Four Tops
RP—Holland/Dozier. S—Tamla. MP—Jobete/Carlin.

Instant Karma (*Lennon*) Plastic Ono Band
RP—Phil Spector. S—EMI No. 2. E—Geoff Emerick. MP—Northern Songs.

Knock Knock Who's There? (*Carter/Stephens*) Mary Hopkin
RP—Mickie Most. S—EMI. MP—See-Saw.

Let It Be (*Lennon/McCartney*) The Beatles
RP—George Martin. S—Apple. E—Glyn Johns. MP—Northern Songs.

Na Na Hey Hey Kiss Him Goodbye (*De Carlo/Stafhuer/Leka*) Steam
RP—Leka. S—American. MP—United Artists.

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

Something's Burning (*Davis*) Kenny Rogers and The First Edition
RP—Bowen/Rogers. S—American. MP—Carlin.

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

The Same Old Feeling (*Macleod/Macauley*) Picketywitch
RP—Macleod. S—Pye. E—Dave Hunt. MP—Welbeck/Schroeder.

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

Wandrin' Star (*Lerner/Loewe*) Lee Marvin
RP—Mack. S—American. MP—Chappell.

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

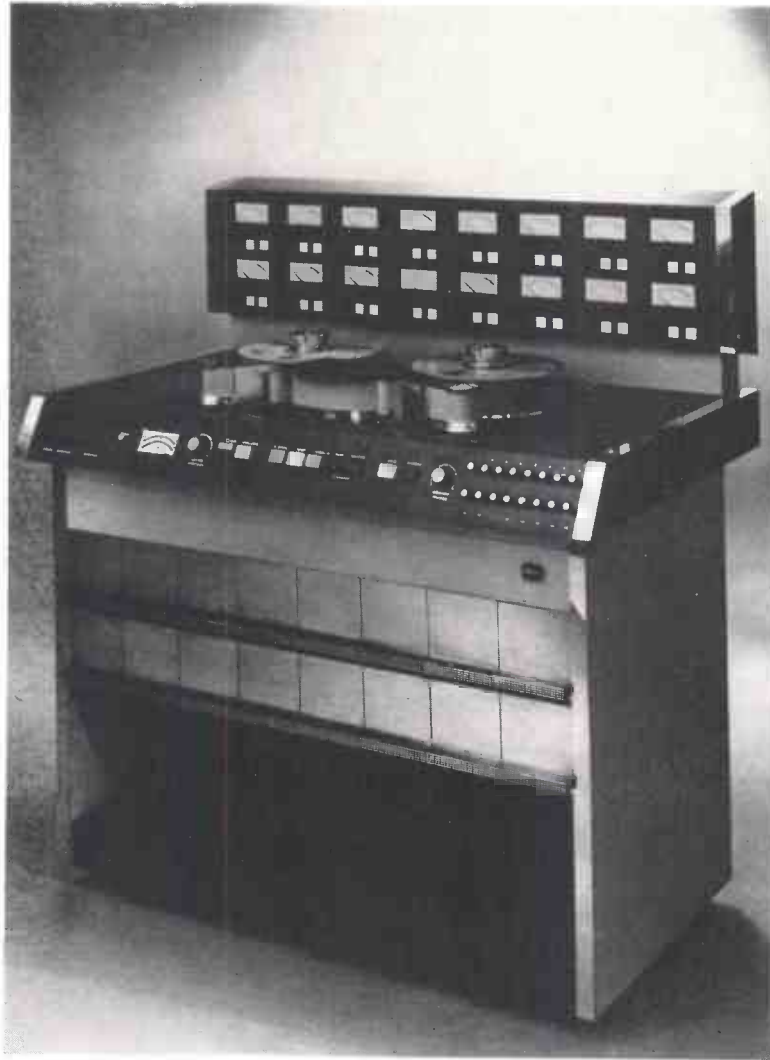
Who Do You Love (*McDaniel*) Juicy Lucy
RP—G. Bron. S—IBC. E—John Pantry. MP—Jewel.

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.

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studio playback

AS far as traffic in groups is concerned, John Taylor of Birmingham's **Hollick & Taylor** felt that the scene was almost what it was two years ago, and the studio were heavily booked with demo sessions. In addition, Graham Dalley's LP which was recorded here had been slated for release all over the Continent, in Japan and Canada, with the possibility of a Stateside outlet.

The album was recorded on the studio's new Leever-Rich eight-track, with which both John and Jean Taylor are 'delighted'. The Ghost had just done a single, and were due to follow up with an album in the course of the month, while Wolverhampton group Trapeze had done several demos of original material, collecting ideas for an LP.

The Royal Shakespeare Company's Wind Band also recorded music for Richard III.

Apple's group Trash visited **Spot Sound** during the month, and were produced by Tony Meehan. Zoot Money came in for Robert Stigwood, and the studio also did a master of Mike d'Abo for MCA. Also for MCA, Mike Leander produced various groups, including White Mule. A recent Leander production recorded at the studio was *Let's Get A Little Sentimental* by the Montanas.

Tim Hollier was again in, this time to produce and record a new Chilean artist, Hector Sepuvela, and com-



Orange's Studio Manager Brian Hatt, pictured with Emile Ford during a run-through at the studio.

poser and producer Mark London was working on various unspecified tracks.

At **Chalk Farm**, Eddie Grant of the Equals had been doing reggae material for his Torpedo label, and also recorded a backing track with two other members of the Equals, co-producer being Hot Rod, who has been mainly associated with the Cimarrons.

Greek artist

Andreas Thomopolous, who had finished his album of Greek music came in again to do another album, this time of folk music in English.

Other reggae visitors were Fir Washington, Dandy, the Pioneers and Count Prince Miller. The studio had its first taste of a large session, with the Gordon Rose Orchestra, doing what was described as 'a cross between

jazz and modern classical.' With their original version of *Young, Gifted And Black* still high in the charts, Chalk Farm had to date recorded four versions of this number, one being of Prince Buster for Melodisc.

Latest equipment news is that the studio has ordered some Dolby noise reduction units.

At **Recorded Sound**, Ken Howard and Alan Blaikley were recording the Ladybirds, well known for their activities as a backing group, but this time on a single in their own right. One of the girls, Gloria, is married to Recorded Sound director George Pastell. Howard and Blaikley also produced a group called Windmill.

Tony Macaulay produced Tony Burrows for the next Edison Lighthouse single, engineer on this being Paul Tregurtha. Maurice Gibb had nearly completed his album,

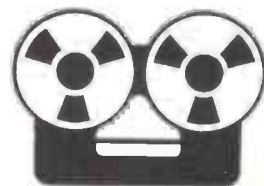
tentatively titled *The Loner*, while on the producing side he handled an LP for Stigwood's of music from the show 'Sing A Rude Song', featuring the original cast, which stars Barbara Winsor.

For Penny Farthing Records, Lincoln Black were doing an album produced by Ben Findon and Peter Shelley, who also produced Love Children on a single for Decca. Paul Tregurtha engineered Bagg on an all-night session, and Eric did more work for Threshold, the Moodies' label, together with Clark-Hutchinson for Decca's Deram Nova label and Big Bertha for United Artists.

Mike Weighell balanced on the Rocking Berries latest album, produced by John Goodison, and on a version of the World Cup Rally Theme by the Zack Lawrence Orchestra. Among other work at the studio was a considerable amount of music for cassettes.

(continued on page 12)

John W. Oram



Independent Recording Studio
 Demonstration Record Production
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(continued from page 11)

As a footnote, Savoy Brown were so pleased with their album engineered by Paul Tregurtha and subsequently mixed in the States that when they return in June they will record their next one at Recorded Sound.

Barry Gibb was still working on his latest album at IBC, while brother Robin was also a frequent visitor for NEMS. Wild Silk were produced by Shel Talmy for Orbit Music, and Mervyn Cohn had been working with Malcolm Anthony on a lot of sessions, and with Dave McKay for Philips.

Soft Machine, who started their new album in January but had to discontinue due to heavy appearance commitments, had returned, Rare Bird did their album, Thunderclap Newman was still in for Track, Shirley Bassey did one session, and the Sir Percy Quintet were recording for MCA.

During the month, IBC will be taking advantage of a long weekend to enlarge their main Studio A, in view of the great amount of large sessions booked.

New 16-track

Extensive modification and renovation at Orange to accommodate the new Ampex 16-track awaiting customs clearance has kept the staff pretty busy, but, despite this, the studio was fully booked throughout the month.

Paul Anka was in again recording material for a new single, and Emile Ford, who has been signed by the Orange label, was doing tracks for a single which will be released in May.

Studio manager at Orange, Brian Hatt, although looking forward to working with the new 16-track his studio has ordered, feels that too much emphasis nowadays is placed on multi-track recording. Brian, a guitar player himself, believes that a lot of the feeling can be lost between musicians when multi-tracking is used improperly.

Brian, who hails from Dartford, and has been responsible for much of the designing and building of Orange studios counts the Beatles as the most



Bullfrog, pictured at De Lane Lea's Kingsway studios between takes of their 'heavy country' album. Left to right: Musical Director Big Jim Sullivan, Chas Hodges, Albert Lee, Ritchie Blackmore, Tony Ashton and Ian Paice.

challenging group to record, but considers the Beach Boys' *Pet Sounds* and Ike and Tina Turner's *River Deep, Mountain High*, as the best engineered album and single, respectively.

Brian's associate, Roger Jeffery, is, as well as an engineer, one half of the recording duo Contrast, and it is no surprise that he rates *Bridge Over Troubled Waters* as a very fine album. He shares Brian's liking for the Beatles' work also, as witness his preference for *Strawberry Fields Forever* as the best engineered single.

On the present scene, Roger feels that, although there have been rapid developments in studio techniques, too few artists have taken the trouble to learn the technical aspects of their business, and, on the other hand, too few engineers can keep up with the musical capabilities of the artists.

Consequently, it is Roger's view that the most successful records from now on will be made by people who regard recording as an art form independent of any other, and can combine musical talent with engineering creativity.

Up in Stockport, Strawberry Studios were engaged in another Syd Lawrence album of big band numbers which occupied a considerable amount of time. 'Very interesting' was how Peter Tattersall described some sessions for Gran-

ada TV's Stable Theatre Company, who were recording music for television programmes, one of them a science fiction play involving a lot of electronic effects.

Herman's Hermits had finished about 50 tracks for future records, and editing was just about to start, while their manager, Harvey Lisberg, recorded a couple of his other groups.

In conjunction with two engineers from Trident, Strawberry did a mobile recording of Shep's Banjo Band at Manchester's Golden Garter Club for Ditchburn.

New group Hot Legs recorded 'an incredible percussion number', *Neanderthal Man*, the three-piece outfit being described as 'very good'. Another challenging session which was scheduled for the next couple of weeks was an album of Cordovox player Mike Timoney.

New studio currently emerging is Kaufman Recording Studios, at 1A Clare Street, Northampton, which are owned and managed by Harvey Kaufman. 'The idea for a studio began 18 months ago when I began to write songs and needed facilities to record them properly,' Harvey told us. 'At first it was to be just a room and a tape recorder, but I ended up spending £700 on a studio, and bought two two-track Revox machines and a TRD one-track.'

Recently Kaufman Studios

have been recording several Midlands artists, demo discs for including two night club acts, the Three Wise Men and Roger Cox, and Coventry folk singer Geoff Smedley. In addition, the Northampton Consort Orchestra and choirs have been in to record for Kaufman Recording Studio's own label, KRS.

In the future, Harvey hopes to attract local Midlands groups as well as groups who wish to stop off to record while on tour, but he hopes to make Kaufman Recording Studios more than just a local studio, and wants to combine his song-writing activities with his studio work in order to have his own publishing and record company.

At De Lane Lea's Kingsway studios, the Groundhogs were putting finishing touches to their album, Deep Purple were working on theirs, and Ian Green was in again with his session musicians group The Greatest Noise Ever and as a producer with Labbi Sifre. Big Jim Sullivan was adding brass to the Bullfrog album of 'heavy country', while Fritz Fryer was adding strings to the Ray Russell Band's *Rock Workshop* album.

Film music

Composer Mark London was in to do music for the film 'First Love', and the studio also did the music for the children's television programme 'Joe', the first of which is being submitted at the Cannes film festival. Des Champ's Orchestra was doing a 'very good' LP of instrumentals and Georgie Fame returned for more tracks, as also did Slade, Fat Mattress, the Hot Chocolate Band and May Blitz.

George Harrison produced Ashton, Gardner and Dyke on an album, while, looking ahead, Cochise was due for a complete weekend and Fleetwood Mac for seven consecutive sessions.

Over in De Lane Lea's Dean Street studios, a constant stream of recording artists included Ringo Starr, doing an album track, John and Yoko with the Plastic Ono Band, Herman's Hermits, Matt Munro, Mapleak, Brinsley Schwarz and Deep Purple.

At Pye studios, main work of the month was a big LP session with Hugo Montenegro and a very large choir of Dylan songs for US release on the Pye Label. The Foundations had been in to lay down some tracks, John Schroeder had been in with John and Lee Heather and Status Quo, and Cyril Ornadel did an album for CBS.

Jack Dorsey came in with a group called John Bull and the Bumbkins, Miki Dallon brought in Elias Hulk for his Youngblood label, and May Blitz did some tracks for their first LP on Philips' Vertigo label.

On the mobile side, Pye were doing Screaming Lord Sutch at the Hampstead Country Club.

'Choc-a-bloc' was how Martin Rushent described work at Advision during the month, which was devoted mainly to album sessions. Martin worked with two blues bands, Gospel Oak and White Mule on albums for MCA and the new Mike Cooper single for Pye produced by Peter Eden. He also engineered the back-

ing tracks for a new LP by Mike d'Abo, and balanced for the Hot Chocolate Band for Apple and May Blitz for Vertigo. Martin also worked with the Moog Synthesiser on Murray Head's *Jesus Christ Superstar*.

Eddie Offord also was engaged in a lot of album work, with Dozy, Beaky, Mick and Tich and with James Litherland's Brotherhood, for Brian Auger's Nasty Productions. Shirley Bassey came in with Tony Colton as producer, and Eddie also worked with the Pink Floyd on film music and finishing work on the new Yes album.

Organist singers seem to find Advision popular, return visits being made by Zoot Money, with whom both Eddie and Gerald Chevin were involved, and Alan Price, whose latest single, *Sunshine and Rain*, was engineered by Gerald. Brian Auger was also in as a performer, this time laying down some tracks, as were skinhead group Slade.

Modification and redecoration at Trident, although on an extensive scale, did little to

interfere with the heavy amount of album work. The remix room has now been doubled in size, and will shortly accommodate another 3M 16-track, Trident's second. The control room was also being modified, and the studio were awaiting four more Dolby units, which brings their total complement to 22.

George Harrison was back in the studio working with the Radha Krishna Temple on their album, while others doing LP work included Andwellas Dream, Elton John, Dozy, Beaky, Mick and Tich for Philips and Tony Newman's May Blitz.

Phil Spector put down a track for Apple. The Nice, in the midst of problems, were trying to finish their album, and plenty of sessions came from the Sir Percy Quintet, P. J. Proby, Hawkwind, Jade, Squirrel for Dick James, and David Bowie.

UFO and producer Doug Flett had been in Jackson studios finishing off tracks for their first LP for Beacon Records, and Michael Lehr

was also finishing his second LP for Reflection Records. The first, *Present Tense*, has sold well in excess of 3,000 copies which at full price is a very good start for a new label.

Ad-rhythm artist Tony Back was in to make his first album in the Hammond Hits series featuring instrumental versions of current pops. Keith Beckingham's recently recorded new single, *Women In Love*, for Ad-Rhythm is due for May release.

There was much jubilation at Abacus Music whose copyright *I Can't Tell The Bottom From The Top*, composed by Guy Fletcher and Doug Flett, is the current Hollies' release. The song was demoed in the Jackson studios.

At Dublin's Trend Studios the new Scully 8 Track has now been installed and is operational. In the studio recently were the Broadsiders folk group recording tracks for an LP. Also recording tracks for LPs have been the Cotton Mill Boys, Aileen Hamilton, and Evangelos Liza from Greece.

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FOCUS ON RECORDING ENGINEERS

(continued from our April issue)

De Lane Lea

Dave Siddle, although nowadays heavily involved in planning for the vast De Lane Lea recording complex, cannot easily forget his engineering background, and, despite substantial commitments on the design side, has still found time recently to sit behind the desk for numbers like Julie Felix's *If I Could*, the Peruvian folk song adapted by Paul Simon on the *Bridge Over Troubled Water* album.

In the past, when Dave was more involved with balancing, he worked on a succession of hits for people like Herman's Hermits, Donovan, Lulu and the Animals, for whom he recorded *House Of The Rising Sun*, which was to set a pattern for longer-than-usual singles.

Although there could be a possibility when organising a large studio set-up of establishing a system which would be remote from the end-product, Dave believes in the idea of marketing a saleable commodity, and thinks the customer—both of the studio and of the finished product—should be given every consideration. Working mainly on music for films, engineer John Wood has been with De Lane Lea for 11 years, for the first eight on dubbing and mixing, then mixing on location round the world. John came to the music side two years ago, and has worked with people like Georgie Fame and Alan Price.

'I enjoy film work,' he says, 'because it's different, and I like working with big bands because you can create a much bigger mood for a film.'

He is currently working on Maximilian Schell's film 'First

Love'.

One of the most recent to qualify as an engineer at the studio is John Stewart, who, prior to joining De Lane Lea last August, had been a member of Hedgehoppers Anonymous and had at one time worked on production for Jonathan King Enterprises.

During his four months' engineering, John has worked with such artists as Matt Munro, Pete Quaife's new group MapleOak, Alexis Korner, Fat Mattress and Slade, and has also recorded music for the film 'First Love'.

Jackson

Brothers John and Malcolm Jackson of Jackson Studios in Rickmansworth, Herts., have long had a connection with music. Both play piano, John also plays trombone and Malcolm trumpet, and together they are the sons of DJ Jack Jackson.

Jackson Studios made their first independent single in 1961, featuring an organ trio. Still wholly independent, Jacksons have come a long way from this and now record for Ad-Rhythm, the leading organ music label, for whom they have done 18 albums for release, with a further 18 currently on the stocks.

Like many other studios, Jacksons started in the midst of the group boom when they recorded such people as the



Pictured at Recorded Sound is engineer Eric David Holand, wrongly described as Paul Tregurtha in our last issue

Zombies who were on their way up.

'When this thinned out,' says Malcolm, 'we had to turn to independent production and record good things quickly. We developed a technique for doing stereo albums quickly. We record on eight track, reducing at the same time using three mixing consoles. I do all the balancing; John, with his musical experience, confines himself mainly to production, and does many of the arrangements on numbers.'

'I believe that, for a small studio, liaison with the client is all-important, and establishing a good working atmosphere is vital.'

The publishing side of the company, Jackson Music, is also very active with several hundred titles already recorded. A major success for the company is the booking of a session by Tony Bennett's recording manager with a 47-piece orchestra doing eight of Jacksons' numbers.

Tony Pike

Established almost 11 years ago as one of the first inde-

pendent recording studios in this country, Tony Pike's organisation has an interesting history in that it came about as a direct result of Tony's activities as one of Britain's leading drummers who has backed such people as Dusty Springfield, Max Bygraves, Del Shannon, Kathy Kirby, Bruce Forsyth, etc.

One of the founder members of the Johnny Howard Orchestra, Tony played all through the early Easy Beat and One O'Clock Jump days and had built up a substantial teaching practice of around 35 pupils. To complement this practice, Tony built a small studio with tape machines, and when Johnny Howard started using this to work out ideas for arrangements, etc., Tony started demo recording in 1961.

'Suddenly I realised there was more to life than playing music,' he says, 'and I took it from there.'

Tony's own label, TeePee, came about almost by accident in 1967. Harry Stoneham, with whom Tony had been playing in the Howard band, had been playing organ in a London pub called the Plough, and Tony made about 500 records for distribution to the customers who used to hear Harry. However, demand exceeded all expectations, and when people started writing in, Tony considered establishing a mail order system to sell the Harry Stoneham album, but even this proved to be inadequate, and there was no alternative but to get a distribution outlet.

Fully occupied with the label side of the business, Tony places most of the board work nowadays in the hands



Harvey Kaufman of Kaufman Recording Studios

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Pye Studios' engineers: Ray Prickett, Technical Manager; Terry Evennett; Howard Barrow, Supervisory Balance Engineer. (Bottom row) Alan Florence; David Hunt; and Vic Maile.



of engineer David Stephens, who came to Tony's 18 months ago from Stagesound. Formerly bass guitarist with a group, David does most of the reggae sessions at the studio, but as a sideline also runs his own small discotheque company.

Strawberry

Strawberry studios have two engineers, Eric Stewart and Peter Tattersall.

Eric has engineered sessions for the Fourmost, Herman's Hermits, Elias Hulk & Kasenetz Katz, while Peter has done sessions for Wayne Fontana, Dave Berry, Elastic Band, Bachelors, Syd Lawrence L.P., Solomon King, Barclay James Harvest and Kasenetz Katz.

The recording that Eric enjoyed doing the most was for Herman's Hermits because 'they amazed me with their versatility,' but Peter's favourite was the Elastic Band session for Decca, 'because they were the first professional progressive group that we had in the studio. Their

musical ability was fantastic, and the difference in the tracks were refreshing as opposed to the run-of-the-mill so-called progressive LPs which are turned out.'

Peter first became interested in recording when he worked with Brian Epstein and used to spend a lot of time in EMI's Abbey Road studio. His taste in music varies from big bands to Country and Western. 'I especially enjoy sessions with string sections because when the strings are added on it makes an ordinary pop number much more exciting.'

Formerly with the Mindbenders, Eric says that 'after recording with them for so long he was often frustrated at not being able to sit down at the desk and get the sounds he wanted. Now I can approach a session with these ideas in mind and use any help and suggestions that are thrown at me. Being a musician I can also go into the studio and explain what I feel is musically wrong, if anything, and many times I sit-in on a session and play while Peter engineers.'

Studio Sound

With its origins in the basement of a record store in Hitchin, Studio Sound came about as a result of the lack of recording facilities in the area, and shortly afterwards had to move to larger premises in the same town.

Mike Swain, studio manager, had for some time been involved with music through the record store and through the large organ and music centre where the studio is now based, and specialises in low cost demos, for which he and fellow engineer Ian Bunting

both supervise sessions.

The latest addition to Studio Sound's musical service is a new record label, Square Records, which will have its first release in June. This will be an album of bawdy ballads recorded by the Peeping Tom Spasm Band and will be used to finance and promote the specialty of the label, folk and country & western music. Pete Pamerter, who handles sales on the label, is himself a country music artist, and writes a lot of material for this field. A further three albums are scheduled for release before the end of July.



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STUDIO SPOTLIGHT

RECORDING IN HOLLAND



Holland's most popular twins, the Kessler Tweeling

DUTCH pop music has changed. It used to look very much to the Continent for inspiration. Now, many young musicians in The Netherlands are being influenced by the sounds of the English and American groups.

American and English records have long sold well in Holland, of course. The procedure used to be that the hits would be covered with Dutch language versions, and it was a reasonably common way of achieving local success. At some stage, however, buyers preferred the original sound and a change had to come.

The sound itself had to be equalled.

The response was tremendous. Cubie and the Blizzards knew the blues; Ekseption, Shocking Blue, Shuffles, After Tea, Tea Set, Sandy Coast, Cats and Golden Earring took care of the rest.

The studios rose to the occasion. To handle the new music, it was necessary to move in a lot of new equipment. Last year, the first eight-track machine was installed in a Dutch studio. By the end of this year, there should be several others operating.

The biggest studio in Holland is Phonogram, situated at 16 Honigstraat, Hilversum, in a converted church building.

The studio has five recording engineers; Albert Kos, Gerard Beckers, Frans Naber, Jos Ditmars, and Ruud van Lieshout, who is also studio manager.

'The problem for Dutch artistes is that they face more competition from abroad,' he told me. 'By television, people get acquainted with all these artistes and it's the reason they buy the original recordings. It's no longer possible to cover the records in Dutch — although a group called Zen have made a cover of "Hair".'

Most of this studio's work is for Philips - Decca labels, which are one in that country. Phonogram have recorded Caterina Valente, Nana Mouskouri, The Dutch Swing College Band, the Golden Earring, Ekseption,

and Cubie and the Blizzards amongst others.

At the moment, one four-track and three two-track machines are used. On order is an Ampex eight-track.

The main studio has a capacity of 700 cubic metres, which is space enough for 40 to 50 musicians. The control room has a 24-channel console.

'We're also the only studio in Holland using BBC microphones,' Mr. van Lieshout added. 'They are the SDC 4038 type and were recommended to us by Alan Mackenzie, a British engineer, who worked with us for some time.'

Other special features of Phonogram include closed circuit television and a wide range of instruments, including a Hammond organ, a Leslie, a marimba, honky-tonk piano, harpischord, mellotron and vibes.

Phonogram's charges are approximately £12 an hour and slightly less than £15 for use of the eight-track facilities. Instruments are an extra £3 a session and there is a small charge for tapes.

Soundpush is a fairly new studio at Huizerweg 13 in the town of Blaricum.

It was here that Shocking Blue recorded their hits *Venus* and *Mighty Joe*. Other successful bands, After Tea, Tea-Set and Ginger Ale, are also regular visitors.

Two studios are available, the larger housing 35 to 40 musicians, and the smaller taking perhaps ten to 15. At present, both studios are controlled from the same panel, as work on a second control-room is not yet finished.

Jan Audier used to work at Phonogram before joining Soundpush. He was responsible for the design and building of the second studio and this he did with the particular needs of beat music in mind.

'A group can come in and make as much noise as they want to,' he explained. 'I wanted a small studio that would take the loud beat music from amplifiers and not give a dry sound. The reverberation time is less than half a second.'

The studio has almost a living-room appearance. The walls are lined with varnished wood and red and black cushioned squares. At one end there is an old sofa. Coloured lights complete the atmosphere. Nothing of the starkness of a cold grey studio that may unnerve an inexperienced musician.

Jan Audier, also, said that much of the material he records is in the English language.

'Dutch is simply not a nice language to use for singing. It is the same with Danish and Swedish. We are more impressed by the English and American songs, although I still use a German brass sound sometimes.'

Soundpush now uses Sony four-track equipment, although an eight-track machine is on order from the German company Vollmar.

The control room has a 16-channel console and two Tannoy speakers for playback. Two more of the same will be added when the eight-track arrives.

Present charges are under £15 an hour for any time of day or night.

Soundpush is also the home of the Eagle record label, which released Ginger Ale's *The Flood*.

There are comparatively few studio facilities in the city of Amsterdam. We have mentioned that Philips - Decca's studios are at Hilversum, which is less than an hour away by road or rail. The other major record group, EMI, are slightly nearer with their Bovema Studio at Haarlem.

One Amsterdam studio that used to make more records than it does now is Artisound, in the centre of the city at Groenburgwal 24.

'Nowadays, our main business is in making the soundtracks for commercials,' explained Mr. van Tijn, the owner of the studio. 'For this type of work, I need the quality of one- or two-inch tape and few tracks.' The recording machine is a three-track Studer.

At £9 an hour, Artisound is a handy studio to use—especially for demos.

By the end of this year, Mr. van Tijn plans to have moved to new premises with a lot of new equipment.

At The Hague, one of Holland's most progressive studios, Bakker, was the first to get eight-track facilities.

Cubie and the Blizzards, although Philips recording artistes, decided they needed to use the extra tracks and cut their last album at Bakker. Recent visitors include local outfits The Shoes, Motions, Sandy Coast, David Copperfield and Golden Earring. Last month, several days were booked by Larry Page for Britain's *Vanity Fare*.

This studio also has mono and stereo two- and four-track Philips machines, and a 24-channel console.

Much of the equipment has been built or assembled by Gerald Bakker and his son, Erik, one of Holland's leading recording engineers.

The piano in the studio has a microphone inside it. This successfully excluded the sounds of other instruments, but caused initial problems in that the musician could not hear what he was playing. A monitoring system, therefore, had to be devised.

'We can achieve the sound of any type of piano with the filters we use,' Gerald Bakker explained. 'We also tune the drums with other instruments, which some studios will not do.'

Studio rates vary according to the time of day. Standard charge is about £9 an hour. It is half as much again for evenings and Saturdays; double on Sundays. The address is Jan van Naussaustraat 67, Den Haag.

With the emergence of Shocking Blue and other Dutch bands into the international market, popular music from Holland is bound to be taken more seriously.

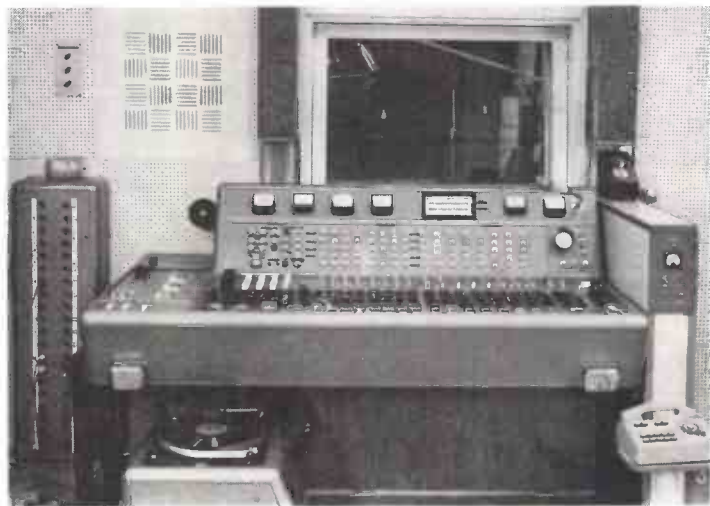
Modernisation of recording equipment and a fresh approach from the engineers is beginning to produce a distinctive sound for records made in The Netherlands. And with prices of studio hire very competitive, it is quite feasible that more English bands may choose to record there.



Ad van den Hoed, one of the Continent's leading jazz saxists, pictured at Phonogram



Jasperine de Yong and Ruud Bos run over a number at Phonogram



Control desk of Bakker Studios in The Hague

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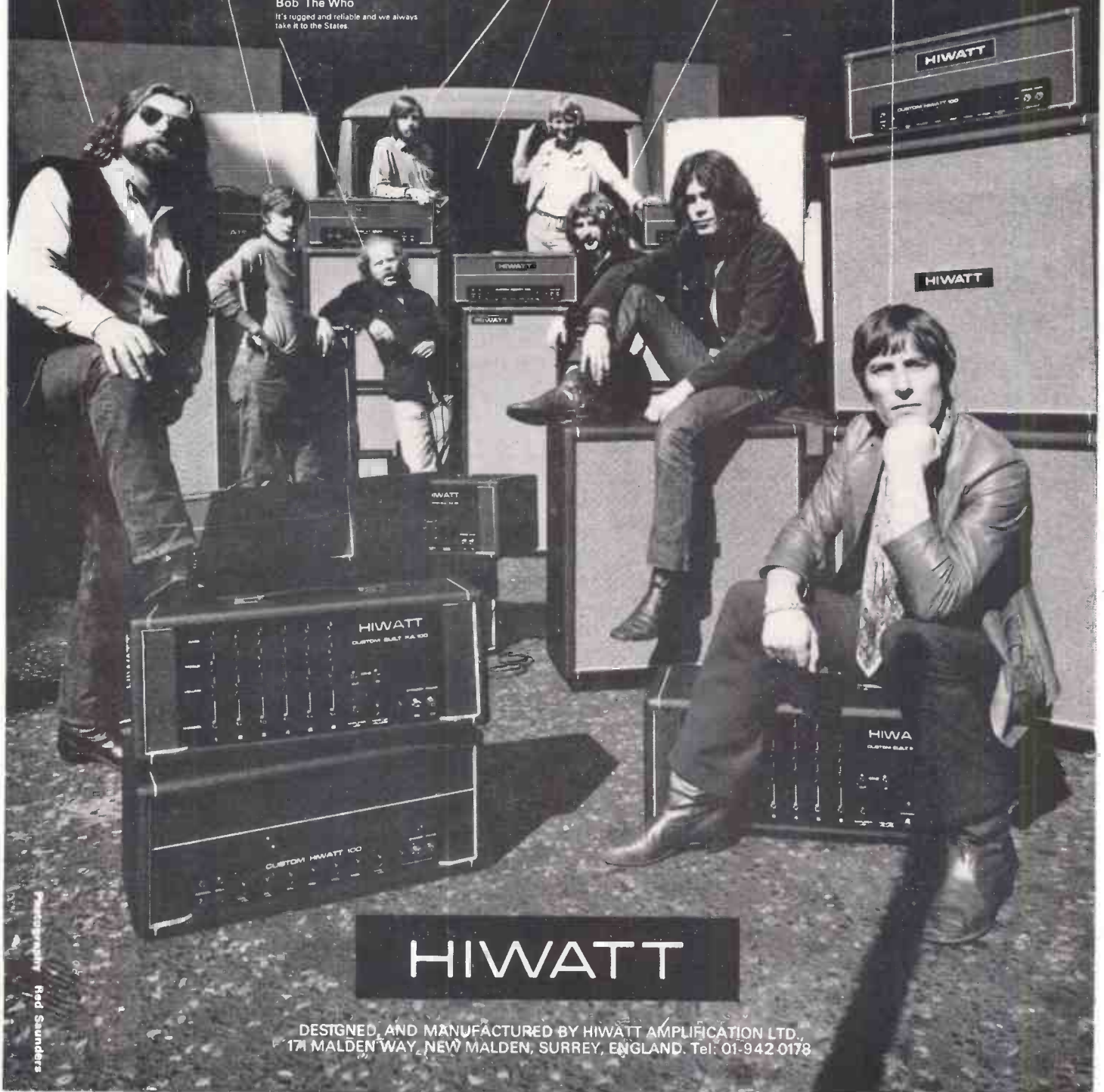
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SHOPPING AROUND

A look at some of Britain's leading music shops

There's always plenty of talk about the goings-on in the recording and group world, but how are the changes there affecting the retail music trade? To find out just what was happening in the vast world of retail musical instrument selling, *Beat* undertook a survey of some of the leading music shops in the country.

Central London is still the headquarters of the musical instrument scene, and our first stop was at **Top Gear**, nestling in the heart of Tin Pan Alley at number five Denmark Street, and where there was an impressive display of second-hand gear. Rod Bradley has been running the shop for just over a year now, taking over from his brother Bob.

'We deal mainly in second-hand gear,' Rod told us, 'although due to our location there is plenty of demand for new instruments like Fenders, Gibsons and Ludwig drums. We have plenty of second-hand drums, but sales of guitars,

drums and amps are roughly equal.'

One of the West End's independent shops, Top Gear have the exclusive West End agency for Carlsbro amps.

'There was a drawback at first,' continued Rod, 'because no one had heard of them this far south, and most of their sales were in the north, but now they are gaining a lot of popularity down here.' With a typical West End clientèle, Top Gear's sales vary from the passing customer to the bigger names around Tin Pan Alley, and besides sales of instruments the shop also offers a repair service.

Around the corner, in Charing Cross Road, are the extensive premises of **Selmers**, who were very busy, and where we spoke to Willy Fari. Selmers have agencies for several major instrument manufacturers, including Gibson guitars, Lowrey organs, Olds brass, and Selmer and Paris woodwinds.

Selmers also have a new

agency with Yamaha, who have now invaded the musical world with a large range of drums, guitars and pianicas. 'We are selling more jumbos and acoustic guitars,' Mr. Fari told us. 'Steel stringed instruments were previously too expensive, but with the advent of low-priced, good quality guitars they have become more popular. In fact, there are a lot of cheaper lines these days, with good jumbos for £30 and organs as low as £45. Selmer also deal in new and second-hand amplification, and, not surprisingly, are agents for Selmer amps.'

Popular

'The most popular is still the Selmer T & B 50,' continued Mr. Fari, 'and also the reverb model, while Hiwatt are another favourite. There is a little less trade in second-hand amplification.'

A new line for Selmers are the Lowrey K model cassette organs, selling from £825 upwards, and which have a

built-in cassette tape recorder which enables you to tape what you play, and which also features preset automatic percussion. They can also be used as normal tape recorders and for tuition. Another new line is in flutes, for which there has been an increased demand, and again it's a Japanese company that's moving into the market, this time Miramatsu. Their flutes start at £143, and are of exceptionally high quality.

Other new lines include the new Gibson guitar models, such as the jumbo Blue Ridge, and the semi-acoustic, 340, and 150 models. With the heavy business that they have, it is perhaps no surprise that Selmers will be completely modifying and redecorating all three floors of their premises in Charing Cross Road.

Further down Charing Cross Road, at number 102, is **Macari's Musical Exchange**, where Larry Macari talked to

(continued on page 20)

(continued from page 19)

us. Macari's deal in both new and second-hand equipment, and sell a large amount of Vox equipment, for which they are the main dealers. Besides carrying a large range of guitars and amplifiers, Macari's also sell their own products, marketed under the name of Sola Sound. Particularly successful are the several effects-pedals that Sola manufacture, and which include the Wah Wah, the Wow Fuzz, the Wow Swell, and the well known Tone Bender, which has bass, treble, and volume controls. A newly introduced pedal is the Colorsound, produced in lightweight metal with a high colour acrylic finish. 'It's light enough to put in your guitar case,' said Mr. Macari, 'and light enough to send Air Mail — 90% of sales on the Colorsound are export.'

Coming the other way into the country is the imported Sola guitar, a big-selling line which retails at 70 gns. with case.

Macari's offer a repair service, specialising in portable electric organs, and Sola products seem likely to be expanding their range of equipment in the future. 'We are developing new lines constantly,' said Mr. Macari, 'and we are working on a new percussion unit at the moment. We are also continuing to produce our Sola amps.'

Just off the Charing Cross Road, at numbers 3-4 New Compton Street, is **Orange**, where John Bates is the manager, and where Rory Gallagher of Taste was trying

out various guitars. 'We deal in Ludwig, Fender, Gibson, Marshall and Orange,' John told us, 'and we also have the biggest stock of second-hand equipment in the West End.' Orange sell guitars, amps, drums, and organs; most of their trade being in the first two. 'Gibsons are big,' went on John, 'and we have had some of the rare Gibsons in the shop. We had the only violin bass in the country, which John Paul Jones of Led Zeppelin now has, and likewise the only Thunderbird Bass, which was owned by Walt Monahan of Freedom until it was stolen from him last week. We also have original Les Pauls, for which everyone comes to us. All models of Orange amps are increasingly popular.'

In addition to their sales, Orange also offer a 24-hour repair service to equipment, and are currently moving into the export market.

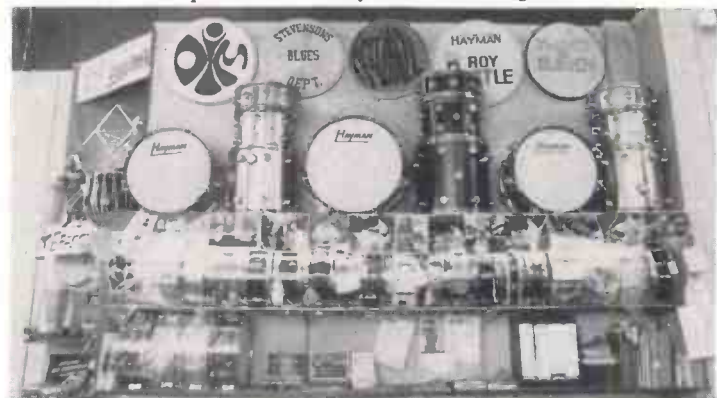
In Charing Cross Road again, at number 128, is **Modern Sound**, one of the three shops owned by Dallas Arbiter, but which are independently managed. We spoke to manager Rod Alexander, who showed us round the shop; upstairs guitars and amps, downstairs the drum department.

Modern Sound have a good range of drums, and besides being agents for Ludwig and Hayman, also carry second-hand kits. Most of their trade, however, is in guitars and amps (they are agents for Fender and Sound City), with guitars having the slight edge.

(continued on page 22)



Top Gear deal mainly in second-hand gear



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(continued from page 20)

'Electric guitars are still doing a bomb,' said Rod. 'People follow what the stars are doing to a great extent; for example, since Jimmy Page was pictured with a Danelectro we've had lots of people in asking for them.' Much of the trade in amps is in second-hand equipment, with 100 watt stacks the most popular. Modern Sound also operate a hire system for equipment, and offer guitar lessons in the studio downstairs.

Adjoining Charing Cross Road is Shaftesbury Avenue, where **Sound City**, another shop in the Dallas Arbiter group, is managed by Doug Ellis. 'The turnover for the size of the shop is tremendous,' said Doug. 'All of our staff have worked in groups and people can come in and talk over their problems with them on an informal basis.'

Trade is again roughly divided between guitars and amps, plus a few organs, and **Sound City** are the main Fender agents, carrying the complete Fender range, including spares. 'The Telecaster is the guitar most in demand,' Doug told us, 'with basses still popular. I find that groups are very selective, and very enlightened, about amps these days, and the **Sound City** range are very popular, being basic and straightforward. In fact, the market is still going strong, I'm pleased to say.' One feature that **Sound City** can boast is that they have their own electronics engineer, John Marriott, on the premises downstairs, and they also offer a limited hire service to

companies who have an account with them.

Just a few doors away, at number 114, is the third of the Dallas Arbiter shops, **Drum City**, which is run by Dave Golding, and which stocks brass and drums. Gradually, however, the brass is being dropped in order to make **Drum City** 'the most comprehensive drum centre in Europe.' **Drum City** stock virtually every make of kit, and have an extensive range of second-hand kits. Dave thinks that there is a definite increased interest in percussion, with the Latin American influence creeping in, and guitarists now picking up percussion instruments to fill in on stage. He also foresees an increase in the number of two-drummer groups. The most popular sticks are Ringo Starrs and Ginger Bakers, while as regards drums, 'Hayman is the winner every time' Dave told us.

Besides offering a complete range of percussion instruments, **Drum City** also has its own drum studio, where tuition is available from resident tutor Bill Wayne for either drum kit or tuned percussion, and **Drum City** have also recently formed their own 'Drummers' Club', which keeps members posted of events in the drum world. All of the sales staff at **Drum City** are professionals and are glad to offer advice to customers.

Above **Drum City** is the City Classic Guitar Centre and Educational Division of Grafton Electrical Musical Industries, the retail outlet of Dallas Arbiter. In charge of

(continued on page 24)



Footes, in Golden Square, with a large stock of drums.

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(continued from page 22)

the Educational Division is Alan Lucas, who explained that the division was set up in order to cater for the spectacular rise in music and instruments in schools. 'It's part of the recognition of the value of arts subjects in schools,' he continued. 'In the primary stages it is percussion and recorders that are used, with guitars and violins further on in the secondary stages. The trade has been very interested in the increased importance of music in schools.'

In addition to supplying all makes of instrument to Local Education Authorities, the Educational division of Grafton also offers a free peripatetic teaching service, and a complete list of tutors for schools.

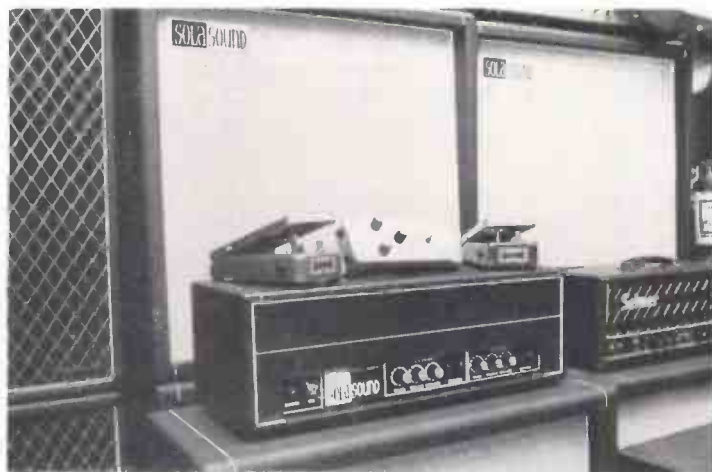
Still in Shaftesbury Avenue, Rose-Morris, where the man in charge is Rod Hanerford. With impressive showrooms and no less than seven staff, all of whom are musicians, Rose-Morris has been open for three years now, and

offers a complete range of musical instruments and equipment. They are agents for Marshall, and besides importing and distributing Slingerland drums, they also manufacture and sell Rose-Morris kits. Carrying the complete range of electric and Spanish guitars, Rose-Morris also offer a very fine line in classical guitars, with Aria, Suzuki and Tatay topping the popularity poll. The shop also has the range of Gemini organs available.

'The trend now is on a broader front,' said Rod, 'with woodwind, saxes and reeds becoming more popular. It's a very healthy scene.' Rose-Morris also deal in second-hand equipment and are always glad to consider part-exchanges.

Crossing Shaftesbury Ave. is Wardour Street, in the lower part of which you can find Pan Musical Instruments on the second floor of 33-37 Wardour Street. Now open for seven years, Pan deals exclusively in second-hand bargains.

(continued on page 26)



Macari's in Charing Cross Road, manufacture several effects pedals



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'We stock a complete range of musical instruments,' said manager Paddy Chapman, 'with the accent on group equipment, although the woodwind side has picked up recently.' Guitars, keyboards, and amplification go to make up the rest of Pan's sales. 'Pan is popular with the public,' continued Paddy, 'because it hasn't got the usual shop atmosphere—it's more intimate.'

On Shaftesbury Ave. again is Pan's sister shop, **Take Five**, at number 107. Again, the accent is on second-hand equipment, although **Take Five** also stock new instruments, and is also the retail outlet for **Impact Amplification**. In addition, **Take Five** also has a large second-hand stock of amplifiers.

Off the other side of Shaftesbury Avenue is **Archer Street**, where you will find **L. W. Hunt Drum Company**, better known as **Doc Hunt's**, the percussionist's paradise. **Doc Hunt's** are agents for **Premier**, of which they sell most, but can get any make, and there's interest in **Slingerland**, **Hayman**, and **Yamaha**, as well as the more expensive American drums.

Adjoining the shop itself is an impressive workshop where repairs of all shapes and sizes are done, not only to kits, but to all types of drums, including military instruments. Recently, the accent at **Doc Hunt's** has shifted, with more emphasis being given to group requirements, although **Doc's** hiring service has not been affected and continues to supply large amounts of percussion instruments of all sorts, including congas, talking drums, gongs and klaxons.

Further into Soho, at number 17 Golden Square, is **Footes**, where **Ray Fouldes** told us about the shop. **Footes** are agents for **Boosey and Hawkes**, and also **Premier** drums. 'We have a large stock of new and second-hand drums,' **Ray** told us, 'and the most popular kit is **Premier**. We also have an enormous selection of sticks, with over 100 different grades.'

Footes also have some of the more unusual percussion instruments, and **Ray** showed

us congas, bongos, and even some African percussion instruments. Much of the shop's trade is, however, in bass guitars and double basses, for which they are the largest dealers in the country.

'A lot of double bass players now play bass guitar as well,' **Ray** told us, 'and we stock bass amplifiers, although that is the only amplification that we do. We have a good sale in classic and folk guitars as well, with instruments up to two or three hundred pounds, plus strings and the usual accessories.'

Footes also import some equipment directly, including **Giardinelli** brass mouthpieces, Chinese gongs, and Latin percussion. Another feature of the shop is their hire service, mostly to educational authorities and orchestral musicians, and this includes timpanis, tubular bells, and a bell tree. Having moved from their previous premises in **Denman Street**, **Footes** can now also offer easier parking and the use of drum studios.

Wide range

Back on to the main West End thoroughfare again, this time the upper part of **Regent Street**, where **Boosey and Hawkes** have their shop at number 253, and where we spoke to **Mr. Brett**. Here there is a wide range of instruments, geared mostly to the non-group scene. Orchestral instruments, such as violin, cello and bass are much in evidence, and there is also a flourishing woodwind department, with a wide range of clarinets, flute, trumpet, and trombones.

'We do get Irish showbands in here,' **Mr. Brett** told us, 'mostly for violins which are featured prominently in their traditional music.' **Boosey and Hawkes** also have a wide selection of classical guitars.

Around the corner from the main shop is the **Cavendish Organ Centre**, in **Cavendish Place**, where we saw a very large range of **Hammond** organs. Again, the accent is on the non-group scene, with much of the custom being in home organs, although the **Cavendish Organ Centre** caters for all needs.

At 218 Great Portland Street is **The London Music Shop**, the retail outlet for **Hohner**. We spoke to **Mr. Jupp**, who told us that the shop was mainly concerned with the orchestral side of the retail music business.

The **London Music Shop** stocks all the **Hohner** lines, which we saw at their wholesale showrooms at 11 Farringdon Road, EC1, and which includes harmonicas, piano accordians, organs, pianets, and **Sonor** drums.

The shop also has a range of classical and folk guitars, a woodwind and brass department, and a wide variety of books, biographies, sheet music, and records.

Another short walk along **Oxford Street**, back towards **Tin Pan Alley**, will bring you to **Rathbone Place**, the home of **Ivor Mairants Music Centre**. **Ivor** himself showed us round the large range of stringed instruments in stock, beginning with concert and folk guitars; and here the choice is really comprehensive.

Exclusive to **Ivor Mairants** are several makes of Japanese

(continued on page 28)



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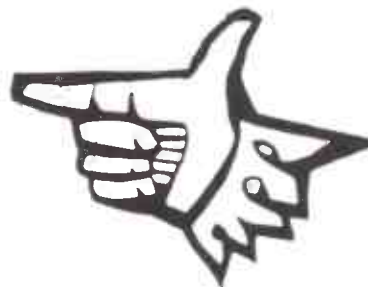
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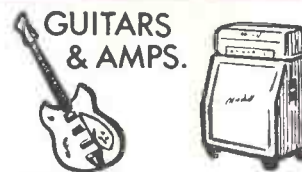
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CONN Tenor and Case	85 gns
PENNSYLVANIA Alto	38 gns
Mark VI Tenor	150 gns
DEARMAN Tenor	58 gns

(continued from page 24)

guitar, one of which is Sakura, who offer three folk models at £18, £21, and £25, plus a special wide-necked model at £30, as well as a range of nylon stringed models from £16 to £45. Likewise, Mitsuma guitars, both folk and classic, which run from £12 to £150. Yairi guitars are made by a Japanese family halfway up a mountain where humidity is perfect for their construction, and run from £25 upwards. Still Japanese, but not exclusive, are the Yamaha range, which Ivor told us are proving very popular. On to Spanish guitars, where again there are several exclusive ranges, including British made R.E. Spain guitars, and Mas Y Mas, imported directly from Spain starting at only £10. The list continues, going all

the way up to instruments by masters such as Jose Ramirez, and Mauru Kohno, whose model number 20 sells at £500.

Besides guitars Ivor Mairants sells all manner of stringed instruments, such as banjo, ukulele, and the baroque instruments, as well as a large range of accessories, including pickups for acoustic models by Bridge and Wyatt, and 60 different makes of strings. There is also an extensive choice of tutors and catalogues on sale. Ivor also finds room for a number of electric guitars, woodwind instruments and drums, all of which are available new and second-hand.

Back to within hailing distance of Tin Pan Alley, at St. Giles High Street, are two music shops. The first, Baldwin, is at number 20, where

we talked to Phil Archer, and which sells organs, guitars, and amps. 'We deal mainly in organs,' said Phil, 'and we claim the greatest floor of organs in the West End, all of them plugged-in, ready to be played. We sell all types, but we do manufacture our own range of organs for the professional musician, with 18 models running from 325 gns. to 2,781 gns. for the PR200 model.'

Besides their new instruments, Baldwin also specialise in the second-hand 'hot-snip', and are very proud of their organ club, which boasts 280 members. The club has a named artist celebrity at the monthly meeting, and offers class tuition.

Also at Baldwins is a range of amps, new and second hand, specialising in Watkins equipment, and guitars, including Baldwin guitars. One feature of the shop's service is their credit terms; 'We have the lowest interest rates around at only 10% per annum,' Phil told us.

Next door to Baldwins is the St. Giles Music Centre, where our tour of the West End came to a close. Bill Lee showed us round both floors of the shop—downstairs first, where guitars, organs, and amps are on sale. Here the accent is definitely on organs, with a large display of Hammonds and Leslie tone cabinets for both of which St. Giles are agents.

'Leslies are in big demand,' said Bill, 'as are the bigger models of Hammond like the C3 and A100, as well as the portable model. Most studios nowadays are featuring electric pianos, and the Wurlitzer



The genial Bargain Centre staff



Take Five in Shaftesbury Avenue



Hunt's the percussionist's paradise

and Hohner are both going well."

Upstairs is the drum and bass department, where Rod Frost is in charge. St. Giles are agents for Premier, Ajax and

(continued on page 30)

BALDWIN

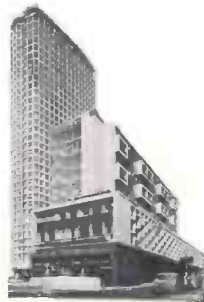
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Selmer

(continued from page 28)

Rogers, and also stock Latin percussion and drum accessories. On the brass front, the shop sells to brass bands, though there is a definite movement in the group scene toward brass and woodwind, Rod told us. St. Giles are also agents for Laney amplification, and deal in second-hand equipment and repairs.

Out from the West End, but still in London, is **J. & T. Marshall**, where the shopper is greeted by an impressive display of equipment. Chris Sherwin is the manager and talked to us about the shop. Marshall sell the usual range of instruments, and are agents for Lowrey and Farfisa organs, Premier drums, and, of course, Marshall amplifiers. On the guitar front, the Japanese classical guitars, Suzuki and Yamaha, are selling well, while the shop still offers a solid range of woodwind and brass from Selmer and Cohn. 'Marshall amps are still very big,' reported Chris, 'and we had Ginger Baker in last week to buy seven stacks of Marshall 1,000 watt units for Airforce. We also supply Jethro Tull



In New Compton Street, Orange



Marshall's in Ealing, have a large stock

and Deep Purple.'

Marshall have plenty of second-hand equipment in stock, offer a repair service, and now stock Latin American percussion as well. Trends? 'People are moving back to echo a bit,' said Chris.

Marshall also have a shop out at Bletchley in Buckinghamshire at 146-148 Queensway to be exact, where John McCann has been in charge for the last five years, and where the trade is somewhat different. The main business is with schools here, with books and sheet music selling well. There is also more passing trade, with sales of instruments like ukeleles to the casual caller.

Still in the West London area, at 181 South Ealing Road, is the **Bargain Centre**, where we were greeted by Jimmy St. Pierre and some stunning decorative work in the shop itself. As you might expect from the name, the Bargain Centre specialises in second-hand gear, and sells guitars, organs, and a small range of drums, but the most popular line is in amplification.

Although it is no longer

sound sense -Laney

It's important that you consider both cost and quality when buying instruments; you get sound quality at sensible prices when you choose: **Laney** amplifiers and speakers—built to take the knocks of life on the road and still come over with power performance: They won't start playing you up, so you won't be paying all the time. **Diamond 800**—a great organ: very versatile, well built and really portable. **Ajax** drums—the right beat at the right price. **Harmony** guitars—goodlooking guitars that sound good too.

All sound quality, all sensibly priced; see them at your Boosey & Hawkes dealer.



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manufactured there, the Simms-Watts range of amplification still figures large in the shop's sales, retailing at roughly the same price new as much second-hand equipment. An all-purpose amplifier, the new Super 150, seems destined to become a firm favourite, is capable of developing a pure 150 watts, and will in fact go up to 220 watts. The super PA amp costs £155, and a pair of super 4 × 12 column speakers £217. An auxiliary power unit is also available to slave the unit up to 1,000 watts, this costing £146.

The Bargain Centre offers Simms-Watts discotheque equipment, and will also do repairs to equipment. 'We have good credit facilities,' said Jimmy, 'and we like to give our customers free coffee and toilet facilities, not to mention free playing!' That really is a bargain.

On our way back from Ealing we called at the **King Street Music Stores**, a shop which has been open now for seven years, and which has been recently redecorated.

The shop has built up a large stock of second-hand

equipment of all types, and is in addition the West London retail outlet for Impact amplification, and carries a certain amount of new instruments, mostly guitars.

We called at **NB Amplification**, up at 30 Holloway Road, N7, where Pat Nolan and Norman Williams run the business.

'We deal mainly in amps, with a few instruments,' Pat told us. At NB, the accent is on value for money, and NB manufacture their own range of equipment, Nolan amps and speakers, of which Pat says: 'It's first class gear at realistic prices, and it's sold as fast as we can make it.' NB are also the official suppliers of Kelly amplification, who 'make a fine range at down-to-earth prices.' Although modest in size, NB is invariably well stocked with many types of second-hand amps and speaker units, and further back lie the factory and workshops, where Nolan gear is made, and repairs handled.

'We also supply discotheque units,' added Norman,

(continued on page 32)

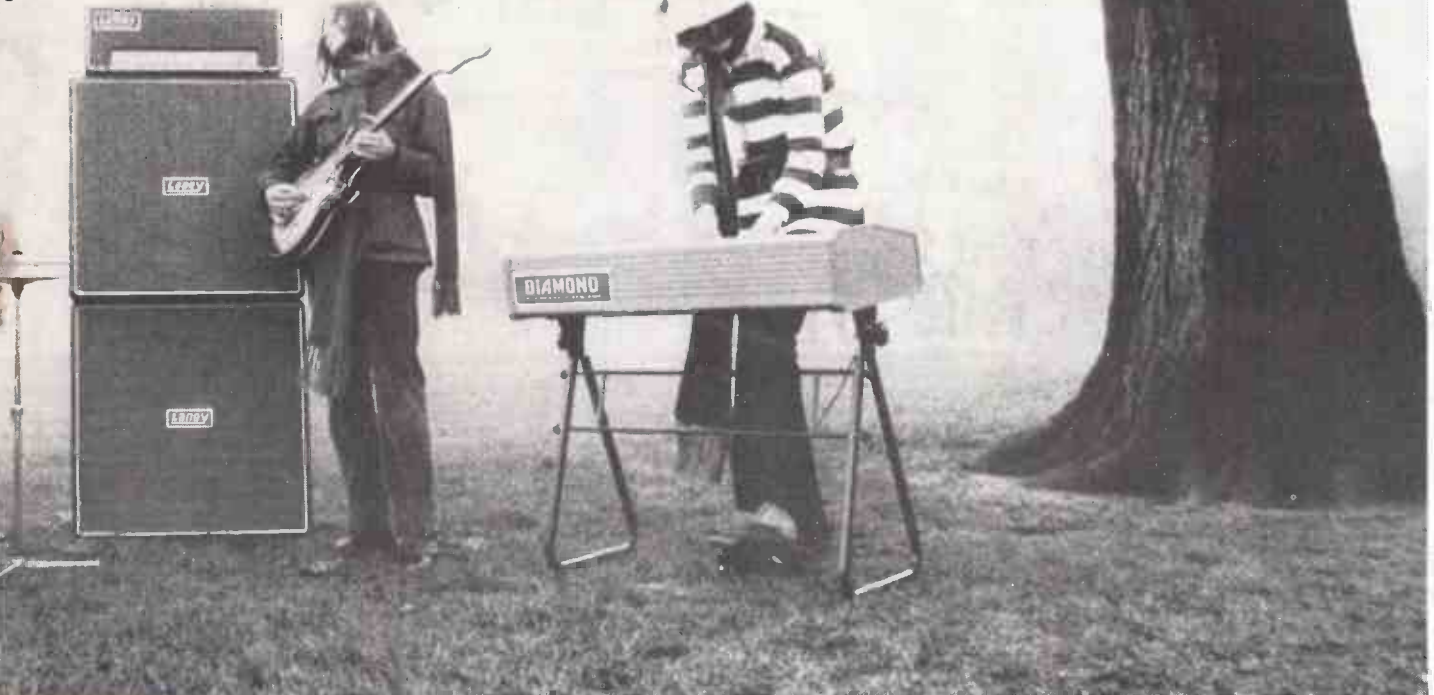


A huge selection of guitars at Ivor Mairants



A corner of the Hohner showroom in Farringdon Road

y. Diamond. Ajax. Harmony



(continued from page 31)

'in fact we try to give the customer what he wants.' As regards trends, Pat and Norman agree that people are fed up with paying for a name, and are now looking for value for money.

Last port of call for us was Campbells, at 604 Lee Bridge Road, out at Leyton, E10, where Mr. Duckett, the manager, spoke to us.

The shop floor space was well covered by organs of various sizes and shapes, and besides group organs, there were also several home organs, as well as a large and impressive church organ.

Campbells are agents for Compton, Baldwin, Farfisa, Wurlitzer, Thomas, and Yamaha, and had the impressive new Yamaha E3 model on display in the shop. Campbells also sell amplification, and are currently starting to manufacture their own amplifiers and speakers, which will function as slave units. A few guitars went to complete the

shop's stock, and as with organs and amps, come in new and second-hand.

Above the shop also are rehearsal rooms, where you might sometimes hear groups like Sam Apple Pie and Stevie Marriott's new band, Key, practising. Over the next few months Campbells hope to redecorate their premises at Leyton to make full use of the space available. They also have a shop at South Woodford, in St. George's Lane, where the accent is more on electric guitars and group equipment.

Completely off the well-beaten London circuit is the Carlsbro Sound Centre up at Mansfield in Nottinghamshire. The shop has been open for four years now, and offers a complete range of amplification. Besides being the home of Carlsbro amps, the centre is also an agency for Marshall, although, as Keith Woodcock told us, they can supply any make of amplifier. Carlsbro also sell instruments, mostly new and secondhand Fenders and Gibsons in the guitar field, along with Gretsch. They are also dealers for Ludwig and Hayman drums, and have second-hand kits in stock. A few organs, mostly Vox, plus 'a tremendous range of strings.'

The shop is the biggest centre for microphones in the Midlands, and stocks all the Shure mikes, again offering equipment secondhand, and also retails Carlsbro stroboscopes.



The new Lowrey Cassette Organ on display at Selmers.



The Drum Studio is downstairs at Modern Sound.



The Baldwin's team at the shop in St. Giles High St.

Although Carlsbro was once a large hi-fi centre, this side of the business has diminished somewhat with all the room needed for the amplification and instrumental side.

'More groups are wanting better equipment,' Keith told us, 'and we are selling more new guitars, although there is still a big turnover in the

secondhand side.' One hundred watt PA systems are again popular, and much of Carlsbro's custom here comes from cabaret acts who play the many clubs in the North. 'There are two of us here, and we both play,' continued Keith. 'We keep up with the changing demands, like, for example, there has been a run on solid Gibsons recently.'



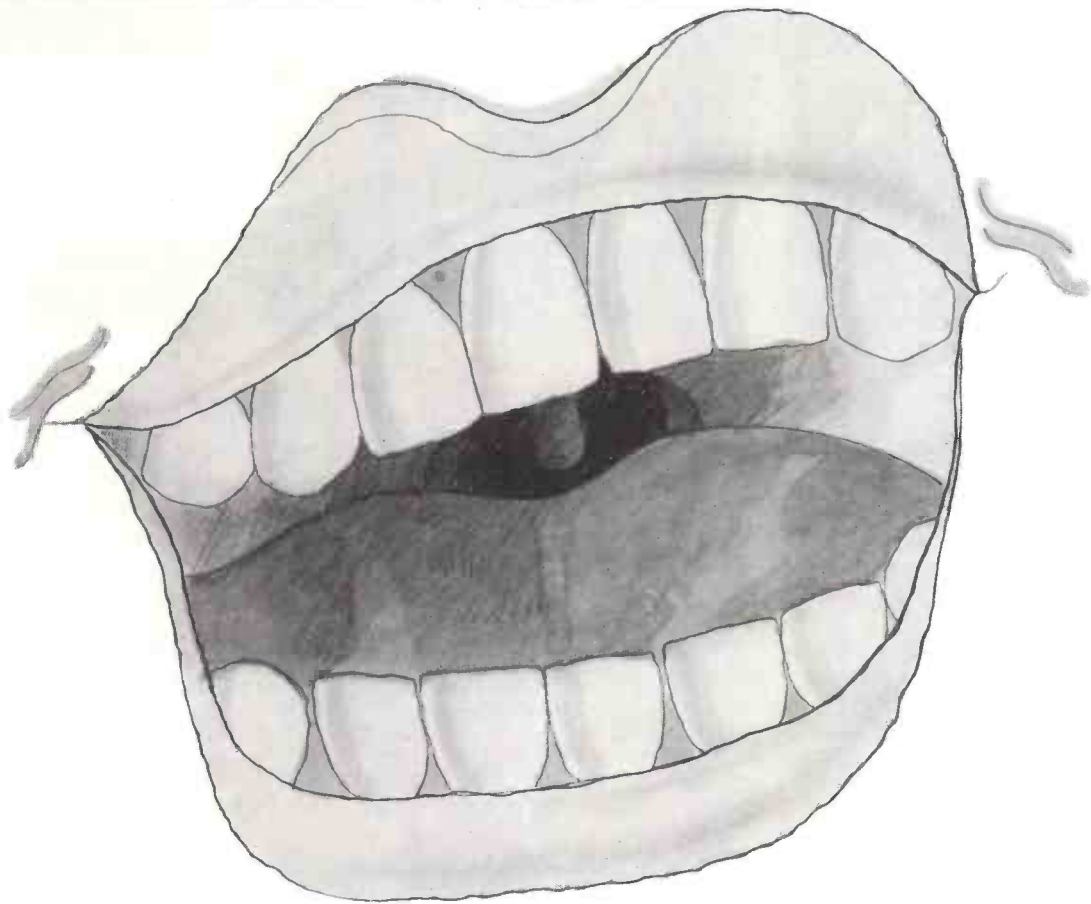
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Temawotazaye

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If you've any notions of becoming a top group, it would, we think, be a good idea to kit yourself out with the best gear around.

(It's an idea that seems to have done something for The Air Force, The Tremeloes, Eire Apparent, Sam Gopal

and almost everyone else in the charts).

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There's our leaflet 'How to make a demo' (just in case you've got what it takes).

And our brochure - which is a little something we use to help sound you out.

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Address _____

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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.

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 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 and release it 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

SIDE B

Song Title

Song Title

Writer/s Name/s.....

Writer/s Name/s.....

(All the names of anyone who contributed to 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.....

Name.....

Address

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 B

Side A

.....

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.

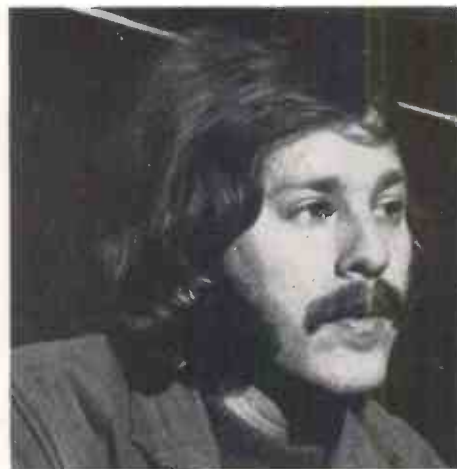
RULES AND REGULATIONS

- 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.

CUT HERE

□ THE A & R MEN



TONY REEVES

PRODUCER AND PLAYER

'A PRODUCER'S job shouldn't be to interfere with the artist or group he's involved with; his function should be to advise and tie up loose ends.'

One of the few group musicians with a training in production, Tony Reeves studied double bass at school, and at weekends played with Jon Hiseman and Dave Greenslade, later to form the nucleus of Colosseum.

Tony first started in the record industry at Decca working on record quality control. Three years later he was transferred to the A & R department, where for a year he worked with Tony d'Amato as an assistant producer on Phase Four stereo recordings, mainly for the US market.

'I also did a few sessions on my own, and it was valuable training on big-budget album work.

'During these four years, I had heard the entire album output of the Decca group, and I wanted to get into pop singles, so I left and went to Pye, this time on production control.'

Cast Your Fate

His entry into producing at Pye came about through a meeting with John Schroeder who was planning to produce *Parchman Farm*, but hadn't heard Mose Allison's version. Tony brought a copy for him to hear, and also drew John's attention to a Vince Guaraldi number, *Cast Your Fate To The Winds*.

'Although I had heard it as a jazz number, I suggested that, if it was played "straight" with strings added, it might sell to the popular market.'

Although it didn't take off immediately, Radio Caroline picked it up and it snowballed. The record started to sell, Tony got Pye to work on plugging it, and it turned out a hit. Tony himself played bass on the record.

'As a result of this, Tony Hatch, who knew I wanted to produce singles, approached Louis Benjamin and told him he wanted to take me under his wing. I worked for two or three months with him, then did singles on my own for about 15 months, during which time I produced such people as Alan Bown, Episode Six, Tammy St. John and Cartoone.'

However, various political aspects of the job Tony was doing didn't appeal to him, and, as a result, he quit the company to go freelance with his own production company, working for such labels as Polydor, MGM and CBS.

Why not?

While all this had been going on, despite his occasional involvement with session work, Tony had more or less neglected his bass playing, but a new interest arose when, in settlement of a debt, he bought an Epiphone bass guitar for £50.

'At that time, John Mayall was splitting with Keef Hartley and his bass player. Jon Hiseman took over the drumming spot and asked Mayall: "What about Tony Reeves as bass player?" Although I'd just been introduced to the bass guitar, I thought "Why not?" I felt I could still keep my production work going as well.'

Although that Mayall lineup lasted only three months, Tony fitted in a US

tour with the band, and also helped record *Bare Wires*. Also in that band was Dick Heckstall-Smith, and when Mayall broke up the band, Jon Hiseman got together with Dick and Tony and asked them to go with him. 'When the question of an organist came up, I remembered Dave Greenslade from our schooldays. At this point he was playing with Geno Washington. We then needed a guitar player, and out of what seemed like hundreds of applicants we picked James Litherland, lately replaced in Colosseum by Dave Clempson.'

Colosseum

Being with Colosseum, with their strenuous work schedule, has obviously curtailed Tony's producing activities, but of course he did, in conjunction with Gerry Bron, produce both Colosseum's albums, *Morituri Te Salutant* and *Valentyne Suite*, and is currently working on their latest.

'Gerry is the only producer who has the same ideas as I have—I couldn't work with him otherwise. When he first started he didn't know much, but he's learnt a lot now. It's particularly useful in that, when I'm playing with Colosseum he's in the box doing exactly what I'd be doing.

'Colosseum are particularly difficult to produce, because you've got five guys who are all competent and intelligent with their own ideas.'

However, just when it seemed that Tony would be lost to the production world due to his heavy commitments with Colosseum, he recently announced his decision to leave the band when a suitable replacement is found.

Tony had felt for some time that his double bass playing had been neglected, but also he intends to involve himself once more in producing other artists.

THERE seems to be an increasing number of groups who take themselves off to a cottage in darkest Surrey to do the proverbial 'getting it together', before re-emerging to stagger the musical world, but there can't be many groups who have got their music together while living in tents in the New Mexico mountains!

That, however, is exactly what Daddy Longlegs were doing at one stage in their career. Now, the group are comfortably resident in Fulham, and their music is reaching a wider audience than the occasional inquisitive squirrel.

Daddy Longlegs are three American musicians who came to this country last July. Before this, the group had been together in the States for two years, living first on a farm in New York State, later in New Mexico, and finally in Denver, Colorado.

In all, the band completed only 30 gigs in those two years, 'and even that became a bit much at times,' added bass player Kurt. 'We don't like playing in cities,' he went on to explain. 'The country is better for playing—in fact, better for anything.' That explains why Daddy Longlegs spent several months in the mountains with their drumkit in a field.

Another reason—one gig they played, at Chicago's Palace Theatre, ended in a riot. 'The greasers didn't dig what we were playing,' said Kurt. Eventually, however, the group came down from the mountains to go electric again (they'd been playing acoustic because they had no electricity), and soon after they arrived in England, where they promptly settled in a cottage in Somerset for three months

DADDY LONGLEGS



Stretching out, L. to r.: Steve, Clif and Kurt in Berkshire to rehearse.

Now, for the past five months, Daddy Longlegs have been playing the college/club circuit with the same three-man line-up. Lead guitarist is Steve Hayton, whose style is a mixture of country finger picking, Indian raga, and straight rock. Clif Carrison, drums, who once played with Chicago Slim's Blues Band,

and Kurt Palomaki, on bass, clarinet, and sax, go to make up the other four legs of the band.

The group have already built up a strong following through their personal appearances, and seem to be one of the top bands in South Wales, where they recently played a festival at Newport. One of the reasons for their

popularity might just be that, as their name suggests, Daddy Longlegs are a group you can dance to. 'We like playing music that people can move to,' said Kurt. 'When the audience is sitting down, the only energy around is mental; when they're dancing you can pick up the energy and put it back through the amps.'

In fact, we might be witnessing the beginning of a return to dancing, as opposed to sitting and staring. Kurt certainly feels that dancing has been too long neglected. 'Complex, well worked-out music is only one branch,' he remarked, 'it's concert music, or sitting at home or in the concert hall and listening to. Dance bands don't play as well technically, but that isn't where it's at as far as we're concerned.'

With a country guitarist, a blues drummer, and a jazz bassist, the music of Daddy Longlegs is peculiar to themselves. They write their own material, and besides producing sounds that are danceable they also play them at a volume noticeably below that of the usual rock band. 'You can't play complex music loud, and you can't hear the words either,' continued Kurt. As an afterthought, he added that amplifier sales in the States are falling rapidly enough to cause concern around the directors' tables of the big amplifier companies.

With gigs going well, Daddy Longlegs seem set to stride ahead. They played at the Paris pop festival at Easter, and they have an album out on Warner Bros. on April 24th. If their live performances are anything to judge by, there'll be plenty of floors cleared for the occasion.

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ONE MAN SCENE ANDY ROBERTS



BBEST-KNOWN as a member of the Liverpool Scene, for whom he plays a large assortment of guitars, violin, penny whistle, and sings, Andy Roberts has just seen the release of his first solo album, *Home Grown*, on RCA.

It's a very good record indeed, though bearing few similarities to anything the Scene have ever done, being a mixture of Andy's songs and new versions of the traditional *John the Revelator* (with one of the nicest guitar breaks ever), Spider John Koerner's *Creepy John* and Peter, Paul and Mary's *Autumn to May*. Backing him are Mighty Baby and, on steel guitar, Gordon Huntley.

Having done a lot of session work himself, Andy was rather worried when he started the record: 'I didn't have any clear idea of what the end result was going to be. I didn't know if it would be an abysmal failure or what, but it was something I'd wanted to do for some time. I did two sessions on my own, laying down the basic acoustic tracks, and then we started doing the band things . . . I wasn't only in a position of playing with people I didn't know but I was thinking: "What if they think the songs

are awful or if they can't play them.'" Luckily, it all clicked. I've worked with them a lot on sessions since then, and we get on so well together.'

The first reaction when a group member makes a solo record is that there's another band breaking up. But the Liverpool Scene is in no danger. 'The group's slowing down a bit in terms of gigs because it costs more to book us, which is really an ideal situation. It's diversifying—I'm doing sessions, I did *Home Grown*, and I'm doing another LP—which means that at last I've got an outlet for everything I write which I don't have with the Scene. That's the problem . . . with everyone writing so much, we produce two albums a year and nobody gets enough time to do what they want. Also, when you're working seven nights a week there's no time to rehearse and things.'

Andy hasn't any plans to play solo gigs. 'I haven't done up to now, though it may happen. The album's boosted my confidence, but I've worked with the Liverpool Scene so long I've probably lost the technique of a solo artist. I don't want anyone to think there's any question of me splitting up

the group for the sake of going solo, because I'm not a solo-trip type. I think some people are nature's accompanists.'

Making his own record, however, has helped to pinpoint what was amiss with *Amazing Adventures Of and Bread On The Night*. 'They were faithful studio recordings of what we do on stage, and having recorded them after playing them for about six months, it's all a bit lifeless. I always thought that's how the Scene should record, but when I was in America, I started to revise my opinions . . . I got the blinding realisation that recording records really is a completely different art form from performing on stage. Recording's an unnatural thing, so you've got to find another way round to produce the same effect you have on stage.'

Background

Andy's musical background is a wide one. He originally learned violin under a revolutionary music master at school and ended up playing in orchestras, his final fling in this field being 'slogging through Haydn's *Creation* in Southwark Cathedral'. But his violin playing took him to the Edinburgh Festival where he met the Scaffold—after some time at Liverpool University, where he got a degree in law, he began backing them and appeared on the remarkable

McGough and McGear album which featured, apart from Roger and Mike, Jimi Hendrix, Paul McCartney, Dave Mason, Graham Nash, Paul Samwell-Smith and ex-Liverpool Scene Mike Hart (who also has a solo album just out).

Andy also spent many lunatic months with the Blues en Noir—'we were *immensely* successful. We had a residency at the Eros Club, Piccadilly Circus and played at parties in Earl's Court. We never made any money but it was nice being free of school and growing our hair.' He wrote the music and performed it for a play at the Traverse theatre in Edinburgh, and is a leading member of the John Koerner Preservation Society, of which the writer is proud to be a member.

And presently, he's writing 'more and better songs than ever. I used to write two songs a year, which was about how often I felt I needed a new one. Now I'm actually writing more stuff than I can handle myself, which means I can place it with other people with a bit of luck.'

He has reservations about *Home Grown*—'I don't think it's complete; it tends to be a one-man Liverpool Scene in that it flits from one thing to another and never really settles in one groove . . . but it was great fun to make'. Hopefully there'll be another album from him soon that he, as well as many others, will be satisfied with.

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HARD

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Laney

NOW IT'S YOUR MOVE!

LETTERS

Session men

Dear Sir,

While agreeing with a reader's comment in your April issue about the absence of session musicians from your poll, I feel it is only fair to point out that few of these musicians — Jim Sullivan being one of them — actually make any live appearances, and as such are probably unknown to the majority of the public.

If, for example, the BBC were to feature these musicians on programmes like 'Top of the Pops' and 'Disco Two', I'm sure that they would command a following to be envied by many pop stars.

Timothy Wright,
Portsmouth.

Rock and roll

Dear Sir,

At last we rock and roll fans are getting some coverage for our music. The series on Rock and Roll Giants is the best thing you have printed for years, and it's about time people realised the debt that Fleetwood Mac, etc., owe to the 'greats' of the 1950s. Let's have more coverage of the great all-time rockers like Carl Perkins, Gene Vincent and Jerry Lee Lewis.

Yours Rockingly,
Nick Farrell,
Northampton.

Folk music

Dear Sir,

I have read *Beat* for some years now, and although I realise that it is not beat music, I would like to see

more features on folk singers and groups.

For example, there are lots of talented young singers around like Al Stewart, Roy Harper and Raymond Froggatt, about whom we never hear, although many club-goers have been enjoying their music for years. If you printed more articles about them, I'm sure that a lot more people would realise what good talent there is about.

Yours,
Barbara Weston,
Edgbaston, Birmingham.

Blues groups

Dear Sir,

I am a regular reader of *Beat*, but just lately I have noticed that you don't publish so much about Blues groups. The Blues is still the best and most exciting music, and although some good blues bands have packed up, like Aynsley Dunbar, there's still groups like the Taste and John Mayall who are singing and playing the blues.

Also, you could write something about the old Bluesmen like J. B. Lenoir, and Elmore James. There are many, many blues fans everywhere in this country, and the world, and unless you put more things about blues in I shall stop reading your magazine.

Yours,
Trevor Stredwick,
Bootle.

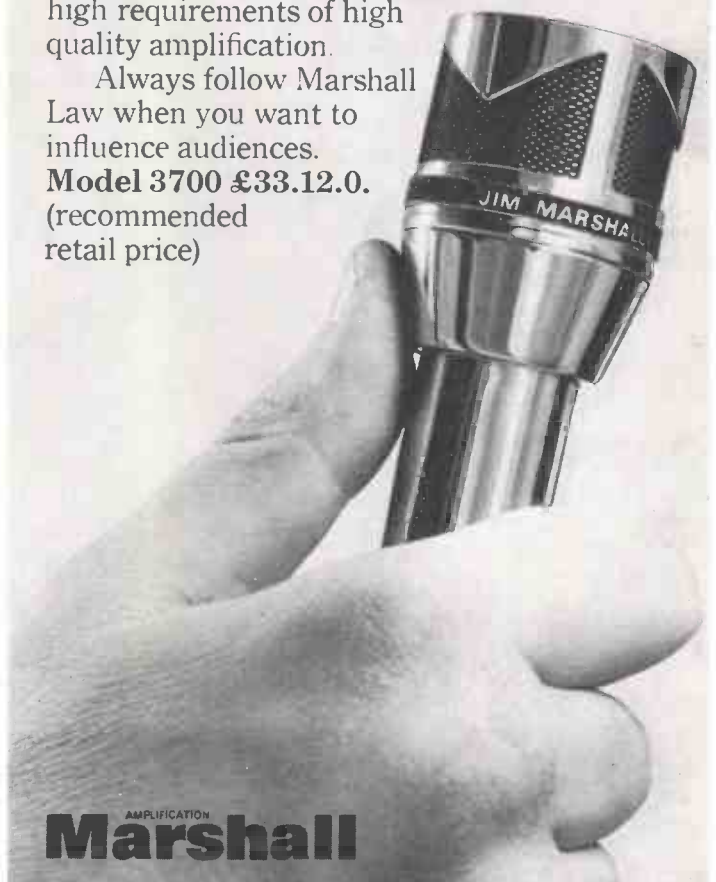
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TYRANNOSAURUS

JUST over two years ago, John Peel introduced the public, as is his wont, to one of the most startlingly unusual groups ever to make it on the pop scene. Marc Bolan and Steve Peregrine Took, playing an oriental-tinged brand of sophisticated skiffle, quickly found themselves occupying a leading position in the pop hierarchy as Tyrannosaurus Rex, much to the surprise of the music business. Bolan, the composer of all Rex's material, wasn't so surprised. 'Funnily enough, I never doubted that we would work out well. It wasn't so much my ego as the gigs we were doing; you can tell when something's going to go. You know and you *feel* it, and it's got little to do with whether you're good or not . . . it's what's *happening*.'

Since that time, T. Rex have had a couple of hit singles, *Deborah* and *One Inch Rock* doing best, and four albums, *My People Were Fair* and *Had Stars In Their Hair*, etc., *Prophets, Seers and Sages, Unicorn* and most recently, *Beard Of Stars*, made by the new T. Rex, Marc Bolan and drummer Micky Finn, Steve and Marc having parted company late in 1969. 'We spent longer recording *Beard Of Stars* than the other albums, but a lot of this time was spent re-recording three of the numbers I did with Steve . . . for legal reasons, we couldn't have Steve on.'

The album is actually a considerable development, musically speaking, on previous work. It's largely electric, with a fair amount of studio wizardry of a more subtle kind than before, and a lot of the songs could be called heavy without any qualification at all. Marc says, 'There's an incredible difference from what we did with the old line-up. Micky's much more of a rock and roll drummer . . . a lot of the numbers on the new record didn't

start as riffy as they ended up; they grew into heavier things. Suddenly there was a rhythm section behind me.'

Much of this difference in the sound and feel can be traced to Marc's new, improved guitar playing which bears a resemblance to the Clapton school: 'I know we and Eric have played together a couple of times, which was probably what initially got me into seriously playing lead again. I played lead on *Desdemona* by Jon's Children, but it put me back into it. I became very free about it.' Marc has recently been playing lead on David Bowie's new single, *Prettiest Star*.

Beard Of Stars was recorded about five months ago, at Trident, and it was the first music for public consumption made with Micky. He joined Marc just after the group had returned from their American tour. It seems he was fated to join; Marc had put an advert in the Musical Press for a new drummer, for which he got over 300 applications, but on the day the ad was printed, he met Micky.

At the time, he felt 'ripped apart by the time changes, as a result of coming back from the States — I was there, I was here, I had no group and no money and everyone was saying forget it, Marc, go away—which always happens when you're trying to get something new together—but I couldn't really see any problems. I was going to get a new guy—I'd got all the songs which I'd been rehearsing by myself for what I presumed would be the next album.'

'Being in America was part of it; it's such a freaky place. We were there for three months, and I came back, having played pretty well every night, and got all those letters. Had I not met Micky, I don't know what would have actually happened. It might



REX

have all fallen to bits. There were management problems. The whole sordid reality bit came about with nobody knowing what was happening, nobody having faith in you. Except yourself and maybe your chick, and funnily enough about 20,000 kids from whom you're isolated. There were bills to pay, things to get sorted out, a whole mess. So I just dragged Micky away to Wales, where we spent a month letting things get together.

'After about a week back, we went to record. Nobody could get it straight, because I went and said "It's all together" and they said "What? You just broke up!" and I'd say, "No, we've got a new group. Here we are."'

It was fairly hard going at the start of the new phase, but Tyrannosaurus Rex are now playing about three or four nights a week, rehearsing frequently — 'Nearly every day. I've got a little studio set up in the flat, and Micky comes over on his 650 cc Triumph and we just blow for a couple of hours. It's all very relaxed . . . we play together very naturally.'

Stratocaster

As far as the music's concerned, Marc has thoughts of what to do next, which direction to follow. 'I think we'll have a bass player at some point, but not just yet. At the moment we're playing sets of about two hours, and that's leaving out half the numbers we'd like to do, so I couldn't fit anyone else in yet. But as my ambitions guitarwise expand and Micky gets to drum more—he's using a small kit now, not just bongos—there'll come a point where if I want to do a long guitar solo . . . or just allow something to happen like that, then we'll need a bass player for that number. I know some people who'd like to do it; we'll see if it works

out.'

'I always seem to have ideas long before I can carry them out. I mean, T. Rex has sounded like *Beard Of Stars* to me for two years. I was *always* going to do it, you know what I mean? Even when we did *Deborah*, it was always 'Next week I'll plug my Stratocaster in'. But I couldn't play well enough then to make the noises that I wanted to hear.'

BBC Singles

Since the early hits, singles haven't been as successful as the albums, and although there seems to be little doubt that Tyrannosaurus Rex could easily make their way into the charts again, Marc is fairly well disillusioned. 'Well, since the BBC didn't play the last one at all—it was called *Magical Moon*—I've completely given up. It had four plays in eight weeks. Considering this it sold very well; I think it did about 10,000, which was nice. But . . . I think our time for singles may well come again.

'The previous single, *Pewter Suitor*, was simply wrong to release. I never thought it was suitable, but a lot of people did, so we put it out. I've only done that once and I'd never do it again. Luckily we've got total say as to what goes on the records and what doesn't. But presently, although I've got so many songs that would be good as singles, I'm frightened to put them out because the BBC simply won't play them.'

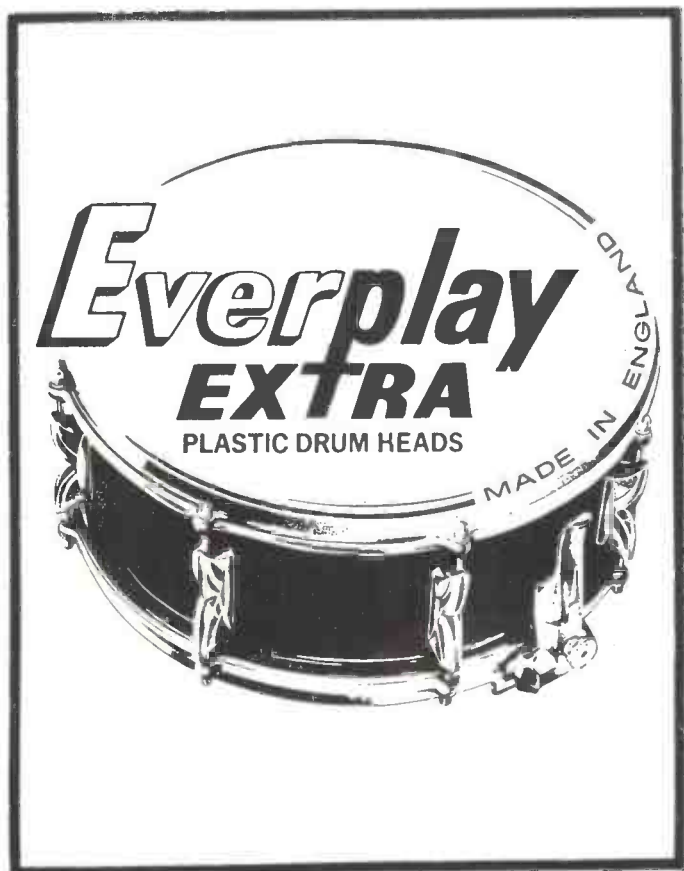
The business side of the music scene is not a thing that greatly appeals to Marc. In the past he's been pushed around and generally been screwed a number of times, but now he has exactly as much control as he thinks necessary over the activities of Tyrannosaurus Rex. There aren't a horde of grey-suited gentlemen with fingers in the pie, and the relationship with the group's management, John Gaydon and David Endhoven, is ideal. They take care of arrangements 'because it's hard to do that and be an artist at the same time. I make sure I know what's going on—the whole business structure of

the music world is basically pretty corrupt, I think. I do tend to trust people, but everybody cheats somewhere along the line. Mind you, it seems to me harder to go through with all the hassles of lying . . . being afraid to answer the phone and all that sort of thing. It all gives me the horrors.'

To a lot of people, Marc Bolan represents the epitome of what used to be called the love generation. He sings of other worlds of beautiful maidens and witches and legend. What does he think happened to the loving revolutionaries? 'I'm very aware that there's no-one around who's mentally and physically equipped to cope with a real youth revolution. It's the same sort of thing that happened with the initial 1967 underground thing; as soon as people got a taste of money they instantly became breadheads, which isn't a bad thing if you're a businessman. But if you claim not to be, then that's something else. But I never looked to these people in the first place so it's no surprise to me.'

'The kids do seem so much nicer now. They're more aware; music is more important than it was. They're really in there, understanding what it's all about. Things have changed, and had T. Rex stayed exactly the same I can see that it would have been very hard for people like us and, say, the Pink Floyd. But people do seem to have changed . . . like the Beatles and the Plastic Ono Band in particular. All the new, incredible sounds that come from John Lennon—*Cold Turkey* I thought was a gas. It all happened on sessions. In the past, I've never been like that; I've always gone into the studio with an idea. But it all changed . . . suddenly I found myself playing solos and things like that. Our new things are rock and roll . . . all 12 bars. It's very strange.'

'I tried to work out why it was that Tyrannosaurus Rex became successful. I still don't know, but there seems to be a magic behind it that's not me at all . . . there are elements that hold us together and I don't have anything to do with them at all.'



ONE of our most original groups that has not yet achieved the recognition it deserves is the Strawbs. They stand out instantly for being an acoustic group with roots on the folk scene where they have built up a very substantial following. Now, we are happy to report, the Strawbs are finding a wider audience and greater acceptance that could make their second A and M album *Dragonfly* the successful venture it should be.

'We're not doing folk clubs now,' said the group's leader, the bearded and friendly Dave Cousins. 'We're playing what I suppose you'd call the progressive pop clubs like Mothers. We're the first acoustic group to have gone into a lot of these places I think. I talk to the audience because that's what I've always done playing in folk clubs and pubs, and they respond to it because other group's don't bother.'

'Groups don't pay enough attention to entertainment, because audiences want to feel a part of the whole evening, and you can make them feel that if you just talk to them. We turned up at the Ritz ballroom in Bournemouth while a local group was on dying a death. We went on in some trepidation and to our surprise the audience laughed, applauded and listened to us. They even cheered at the end.'

'I think that this heavy thing is going out because people are getting fed up with it, when you can't ever hear the lyrics. Ours is quiet music and the lyrics are fairly obvious, not obscure, so it goes down.'

Dave Cousins is of course the mainstay of the Strawbs—he writes most of their material and also manages the group, as well as singing and playing acoustic guitar, piano and dulcimer. Also banjo, a hangover from the days of three years ago when the Strawbs were a bluegrass group.

'I still use banjo, because it keeps my fingers in trim,' says Cousins.

After starting off singing by himself in folk clubs doing Jack Elliot sort of material,



Dave became more and more influenced by traditional English folk music, an influence which has stayed with him as you can hear for yourself on *Dragonfly*, especially on the track that takes up most of side two, *The Vision Of the Lady Of The Lake*.

Then Dave heard banjo played in Scruggs style and he started to learn it, playing with Tony Hopper (also of the Strawbs) and doing quite well. Then they started writing their own material and the Strawbs as they are today began to take shape, their most recent addition being pianist Rick Wakeman who has recorded with them but now comes into the group.

Once offered a job with the New Christy Minstrels, Dave has recorded with the Clancy Brothers as well as playing

TV and radio sessions with such artists as Leonard Cohen and Joni Mitchell. He is now extending his activities to record production and management. 'We were playing in Oswestry in Shropshire one night and we were in the bar when we heard this singing floating in through the door. One bloke was playing guitar and the other was hitting saucepans because he couldn't afford bongos.'

Dave was sufficiently knocked out to approach the group—Paper Bubble—and offer to record them which he did. Their album, *Scenery*, is out on Deram and is a collection of very pleasing, harmonious songs. Dave also runs Strawberry Music, which publishes Strawbs and Paper Bubble material, as well as having the rights on Sandy Denny's *Who Knows Where The Time Goes*.

On top of this, Cousins also runs a weekly folk club at the White Bear, Hounslow, in West London, and a fortnightly arts lab at the same pub. Both have become flourishing enterprises, with the arts lab, the only such effort running in South West London, booking names like Edgar Broughton and David Bowie. Dave also runs Sunday lunchtime free folk sessions at the White Bear, which get about 150 people in.

As if this wasn't enough to fill one man's time, he also puts together a weekly show for radio in Denmark, which was where the Strawbs recorded *Dragonfly*. 'Yes, I think I have got to cut down,' admitted Dave, but he clearly enjoys being on the go the whole time.

Departure

As well as the album, the Strawbs also have a single on release called *Forever* which is a bit of a departure from the Strawbs' usual style. 'The song was put down the same time as we did the LP,' said Dave. 'But we decided that it sounded a commercial possibility, so we left it off. We decided it needed drums and cello, and so we added these to get a full sound, but it wasn't full enough, so we put on organ and kept building up to get it as we wanted.'

Even that didn't prove enough and before the recording was finished, six vocal tracks, a few strings, French horn and oboe had all been added. It's a bigger sound than we usually have,' remarked Dave laconically.

With so many people saying that they are fed up to the back teeth and beyond with heavy music and with something like a trend towards sweeter sounds being established by the Fairports and their various offspring Fotheringay, Matthews Southern Comfort and Trader Horne, the Strawbs could well find themselves with a greater audience and greater appreciation in 1970 than they have previously achieved. And if they do find themselves in that pleasant situation, no one can say it's undeserved.



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ALONG with Chicken Shack and Fleetwood Mac, Jethro Tull were among the first 'progressive' groups to break into the top 20 singles charts. Their chart success led to appearances on Top of the Pops and helped break down the old idea that an 'underground' group must be selling out if their singles get in the charts.

It came as a bit of a surprise, therefore, to hear Tull's guitarist Martin Barre say 'It's quite probable that we won't make another single. Although hit singles get you on to television, they didn't get us on to Radio One. So we didn't get across to new people. *Witch's Promise* was a dismal failure. It sold a lot in the first two weeks to our fans and then did nothing.

'They never played *Teacher* on the radio, so I don't think it works putting singles out. We're not going to compromise and neither are the BBC, so that's the end of it. We wasted a week making a single, whereas it could have gone towards an LP. Albums are much better value anyway.'

Although Martin thinks that Top of the Pops is a bit of a farce, he admits that they helped open it up to other non-straight groups, and that despite miming to records it can be an exciting show. 'Visually it's way ahead of Europe, and America from what I've seen. And I think it will come round to being a live show. It's just a question of when they go live.'

Meanwhile Jethro's new LP *Benefit* is upon us and the group will be featuring numbers from the album on their American tour. 'It'll be like starting again—musically—in the States,' said Martin. 'This time, apart from one or two numbers from *Stand Up*, everything will be new, and songs don't hit an audience when they hear them first

TULL DROP POPS



Tull's guitar man Martin Barre

time. But the album's coming out early there, so they should have got into them a bit.

'We're taking a bit of a risk, but it gets a drag doing the same numbers for a year. It takes about six months until you play a number really well. By that time you know the techniques that make it sound best. Instead of experimenting you just play the same solos every time.

'I got in the state there I'd come on stage, stick the lead in the hole, half volume for rhythm, full for solos. It was fun but there's more to it than that.'

The group are now featuring a couple of quiet numbers from the new *Benefit* album. On *Reasons For Waiting* Martin and Ian Anderson switch instruments—Martin on flute, and Ian playing acoustic guitar amplified through the PA system. 'On another one,' Martin added, 'Ian starts off playing acoustic through a cabinet, with a very distant vocal. Then it builds up and I take over the guitar part and it starts hollering.

'It's very difficult amplifying an acoustic. I get the mike right in front of the sound box and play finger style, but you can get enough volume if you play quietly and carefully.'

Tull have also made changes with their stage sound set up and will be taking their own sound engineer with them to America and to Germany for the two dates preceding their Stateside visit. 'We're using smaller amps now, with a

monster PA system with echo and everything. John Burns, who is a recording engineer, will be coming with us mixing on the PA. Some things need echo, things come up loud and go right down, so you need someone who's a musician who knows what it's all about to operate it. He's got a more difficult job than we have.

'We're getting a really tight spread-out sound now. Everything but bass will be going through the PA to get rid of the distortion you get with amps. It needs a lot of thought though, or else it's a dead loss. PA's a weird thing.'

However it will be a while before British fans hear the new stage set up. 'When we play in England,' explained Martin, 'people think "They'd better be good—or else"'. We get that pop star stuff like "They're big, so prove it." If we did a concert now, we'd never do the same numbers as last time that much better. But in six months' time, with the new material it should be OK.'

'Last year we never felt 100 per cent secure. There was the pressure of concerts and a lot of worry. We were afraid of making mistakes and felt we had to impress because we were Jethro Tull. But now the pressure is off, people have seen us, and we don't have to prove things. We've got a lot more confidence, and we're not letting anyone rush us about. We've cancelled a tour to Germany so we can have time to rehearse. It's a temptation to go out and make as much bread as you can while you can, but I know we've done the right thing in taking time off.

'We can rehearse, sit back, and think about what we're playing. That might mean another year of better music. And I love playing more than I ever have done. It's down to what you get out of playing live. If you stop, I think you're only half a musician.'

Are they afraid of getting forgotten before they play in England again? 'If we get forgotten in the papers, it doesn't matter too much,' replied Martin. 'The big thing is to see that our next concert tour sells out. If it doesn't, that's our fault.'

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BLACK SABBATH

'THINGS have been quite rough at times, but it's finally all paid off,' said Black Sabbath's bass guitarist Geezer Butler. 'It's a sort of dream-come-true thing for us.'

The group were almost as surprised as everyone else when their first album on Vertigo appeared in the top 20 album charts immediately after release. For there has been no massive 'Black Sabbath are the greatest thing since digital computers' sort of publicity campaign, and the group have not become a London underground fad. Their success has come after a lot of hard work building up a reputation in the Midlands and the North-West.

'We've been going for about 18 months,' said Geezer. 'Originally we were called Earth and we all played in various Birmingham blues groups before coming together. We started off playing in the few places in Birmingham which ran blues. We had a residency at Henry's Blues House and we've played a few times at Mothers, which was the first really big club in Birmingham and has done a lot for the scene there.'

Then the group started touring round Britain, gaining a big following in Cumberland where lead guitarist Tony

Iommy and drummer Bill Ward once had a group. It was these followers of the band who shifted the album in vast quantities, although the size of the following only revealed itself when the album came out.

Reaction

'We have been going down really well in places we've played,' said Geezer, 'and people were always asking when our album was coming out. I think Vertigo's advertising helped, and Tony's guitar playing makes us stand out.' Tony Iommy left the group for a short while to play with Jethro Tull when Mick Abrahams split to form Blodwyn Pig, but Tony soon returned to Black Sabbath. He plays flute as well, while another extra instrument comes from vocalist Ozzy Osborne who also plays mouth harp.

The album was recorded at the end of October last year at Regent Sound and Trident for Tony Hall Enterprises who hawked it round the companies. In fact it is their second album, for they recorded one last June but scrapped it because they didn't like the tapes at the end. All but two of the numbers on the album were written by Black Sab-



Sabbath—Hard work building a reputation

bath, who have been dubbed a black magic group which they are a bit annoyed with.

'We're fed up with all this black magic fuss,' Geezer told us. 'We had no intention of being that when we called ourselves Black Sabbath—we just liked the sound of the name.'

No gimmicks

But people like us because they want to listen to our music, not because of any black magic gimmicks. We only do two numbers about black magic in fact, and they are both warnings against it. The others are supernatural things about cosmic dreams and astral planes which have nothing to do with black magic.

'Everyone writes songs about love, and we thought it would make a change to write about the supernatural.'

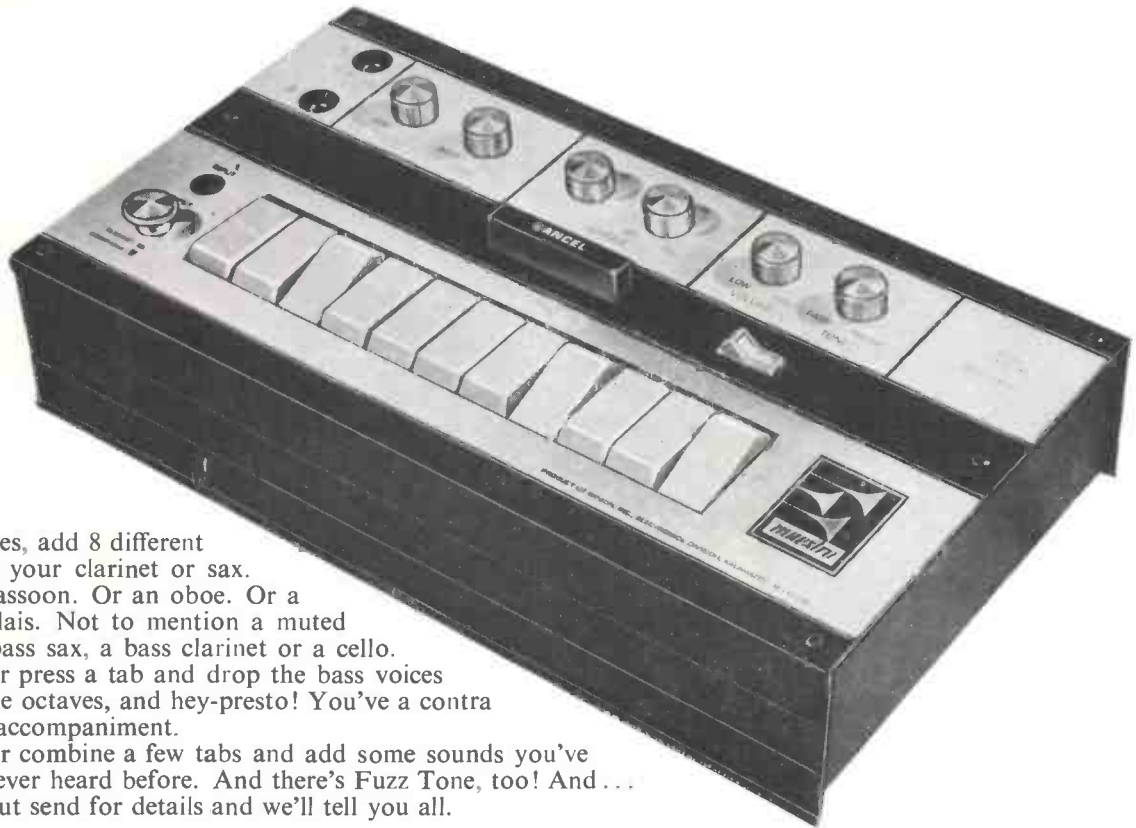
Now, after a lot of hard

times when people wouldn't take a chance on booking an unknown group, Black Sabbath find themselves with a healthy full date sheet that includes the Plumpton and Keele festivals with the possibility of more to come. They are off to play at the Hamburg Festival, at Essen and do television in Brussels, following a lengthy spell of playing on the Continent last year. And in July they make the semi-obligatory journey for all successful groups . . . they are off to tour the USA to coincide with the release of the album.

So now, after the long hard slog, Black Sabbath have hit the good times and no one can say that a group that's come up the good old-fashioned way doesn't deserve success. Let's hope that Black Sabbath can build on what they've already achieved and stay around for a long time to come.

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THE big question hanging over the heads of the Four Tops, Tamla Motown's long-running stars, is just how much they are going to miss the influence of the great writing team of Holland-Bozier-Holland, who now have their own record company in Detroit.

That's the big question. Getting it answered is another thing, for the Four Tops appear totally immersed in rehearsing, gagging among themselves or playing cards. However, persistence pays and in the end Levi Stubbs, that amiable lead voice, allowed himself to be cornered. A lavish corner, in a suite at the Mayfair Hotel.

He'd had trouble with the British police, a matter which was *sub judice* . . . and 'anyway I don't wanna talk about it', said he.

Then he got into music. 'See, we started with Motown back in 1963. We had the Holland, Dozier and Holland songs for us right from the start, so the relationship got to be like a marriage that sure wasn't heading for the divorce courts. We had a rock-it-to-'em, sock-it-to-'em reputation and those writers kept us going just fine. But you can't blame the guys for wanting to do their own thing.

'Me—I like all kinds of music. Maybe, when things are settled, it'll be a good thing, because we can do different things, and anyway we're giving opportunities to be heard to about 50 other writers.'

Music first

Those original hits included such illustrious samples of Tamla as *It's The Same Old Song*, *Shake Me, Wake Me, Reach Out I'll Be There* . . . the latter just about top favourite with the Tops themselves. Levi seemed pretty shattered that, to coincide with the boys' visit to the Continent, the single out was *I Can't Help Myself*, backed with their very first *Baby I Need Your Loving*.

Said Levi: 'Obviously the company has reasons. But we had *Barbara's Boy* in mind, but that's the way it is. What we *do* find, though, is that when we go back to one of the

FOUR TOPS REACH OUT



THE TOPS — ACCENT ON LOVE AND PEACE

old numbers we can always find something fresh from it.'

Predictably, the boys record always in the Tamla studios, but they foster an atmosphere which is amazingly informal, even by that company's relaxed attitude. Says Levi: 'We figure that you should never lose a chance if there is an idea there. Say one of us is up late, maybe enjoying a party, and somebody comes up with an idea . . . well, be sure he'll be on the telephone to all the others and we'll troop right off to the studios. It could be 4 a.m. or dawn, or whatever. What comes first with us is our music.'

'But when you lose the writers you depend on, you have to make changes. We're into the college circuit thing now, rather than cabaret. Don't ask me why it is . . . just that the audiences seem that much more real. But we don't have to change the material. We do a lot of show-tunes, for instance, as well as original material from guys like Norman Whitfield and Frank Wilson. But there's a limit to how often you can keep coming up with the old hits, so you can say that we're very much in an experimental stage.'

Change at Tamla

'The thing is that Tamla is getting so big that it can stand losing guys like Holland, Dozier and Holland, but we felt it more than most of the others. What I'd say is that there is a change running right through the company. Put it down to experience, I guess, but the guys there just aren't relying on the old formulas.'

So how, specifically, is it changing?

'Well, I'd say it is that much more subtle. Not so much of the sock-it-to-'em, at all levels through the company. I guess some of it is based on the old concept, but a whole lot more is happening that you really have to listen to closely otherwise you miss out on where it's at.'

Then Levi became very thoughtful. 'We're still looking . . . I'll tell you that. But you should hear our new album *Still Waters Run Deep*,

because there's a story-line running through it and we think it's very unusual and also puts the accent on love and peace throughout the world.'

Not particularly original, as a theme, but this is the dominant thing in the group-life right now. Renaldo and Lawrence and Abdul arrived as Levi went on: 'We're backing the International Union for Harmony, and we're enlisting support from the music industry just wherever we go. It's not for money. It's just inviting people to show initiative in helping others, be they children or old folk.'

Held back

'You see, we know how lucky we have been to make progress in a world where so many people are deliberately held back. We owe a lot. People like Diana Ross are, for sure, behind us, and we'll be back, here and there, putting on shows where this message can get across. Don't

put it down as a Negro-inspired thing . . . it's for everybody.'

The others nodded, serious-faced. Anyway, once the 'plug' was over, Levi got back to music. 'I really believe the country music thing is about as big as it can be in the States', he said. 'It's growing all the time, but I don't see it getting really big anywhere else.'

Beatles

'I just don't know what else, though. What a lot of us in America do is wait to see where the Beatles are going . . . and that gives a guide on what most other people will be thinking. People say that we're a completely professional act, and we believe that to be true, but the Beatles so often trigger off a whole new thing which alters the course of the whole recording industry.'

'Of course they have this ability to create their own material, exclusively. Mind, we have started writing more, as individuals and sometimes together, but it takes time to

get into that bag. Thing is that the Beatles, finally, had to give up touring, whereas we seem to be busier than ever in this field.'

'But don't ever think that Tamla is making less of a contribution. We all look for new talent and recommend it to the label. The studios there, the approach the musicians have, can bring out the best in a group. But of all the ones who go for a hearing, only a few come through. And one in a million gets going like the Jackson Five, who really have got it all. We're kinda like the elder statesmen, or the senior citizens as we'd say back home . . . so people will listen to what we say.'

Understanding

'We've been together for 17 years, so you'll appreciate that the Motown people actually lifted us right out of the cradle. That's a long time to build up an understanding. So you can forget any rumour that we might break up. We'd be lost, baby

. . . lost without each other turning up for a game of cards or a sing-through.'

And on the relative importance of singles . . . 'Look, we been working for a couple of years now to get just the right material. We know we have to change. You can say that albums are more important right now, but once you've been up there at the top of the Hot Fifty . . . well, it's something you don't get out of your system.'

The future

'Sure there's an argument that it's wrong to keep bringing out album tracks as singles. But if you just don't have the same fantastic service from the writers, as we did with Holland, Dozier and Holland, then you've got a problem.'

'Like I was saying, losing them was like ending a marriage, but who knows what could happen in the future?'

But let no-one say that Tamla Motown is fading. Not in the normally genial presence of the Four Tops.

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INSTRUMENTAL NEWS

New Jennings Portable Electric Organs

Jennings Electronic Industries, who have been building organs since 1950 and who have recently introduced two new portable models — one of them a three-manual — are introducing a console-type model shortly.

All three instruments cover the entire frequency range from 16' to 1' pitch including all fractional footages. Operation of the pitch is controlled

by drawbars. A 'walking bass' is built into the bottom octave of the lower manual.

The instruments also have band-pass filters to change the tonal character, together with independent footage selection of attack percussion.

There is also provision for manual control of a dual-speed pulsation unit to obtain chorale and normal vibrato, manual control of internally generated vibrato and a separate one for tremulant. Apart from the drawbars, all manual controls are operated by flick tabs.

Canned Music—Ambrosia Style



Almost 900 musical tins were on display at the final of the Ambrosia Canned Music Competition held at Baker Street, London on April 1st.

Sixteen musical inventions were exhibited, including four organs, a euphonium, and 12 stringed instruments, all constructed from tin cans, cut, squashed, twisted or welded.

The first prize of 150 gns. was awarded by Roy Castle to a seven-piece Exmouth band (pictured above), with a second prize of 90 gns. going to a Brixton architectural student for his organ, and 50 gns. third prize for the euphonium constructed by the leader of group Friendly Persuasion. Other prizes included one of a set of balloon powered bagpipes.

Orange branches out

Orange now have a branch in Germany. Based in Frankfurt, the German Orange, GmbH, is mainly concerned with the manufacture and distribution of Orange amplifiers, and, at a later date, Orange records. Orange also hope to have a branch in Sweden in the near future.

Other Orange ventures include the completion of the Mark Two Orange Stockcar, which is about to take to the tracks with BBC disc-jockey Johnny Walker at the wheel, and the offer of an Orange beach-buggy for £660. The beach-buggy features 14-in. racing tyres, leather seats, and a stereo radio.

On the amplification side, Orange's Black Face range are proving very popular, and Orange have also recently completed their second record deck, which has been bought by DJ Phil Jay, and which can be used as a player, a PA, or for recording. A 500 watt unit, the deck can easily be slaved up to 2,000 watts.

New Elgen 100 watt unit

Elgen Products have announced a new 100-watt PA unit, the PA 701, which has three channels, six inputs, separate volume and tone controls on each channel, and master volume, treble and bass controls. This model costs 87 gns., while a unit with built-in reverb, the 701R, will sell at 93 gns.

To accompany these amplifiers, Elgen also make PA columns, Model 702, which

comprise two 4 × 12 in. units with a capacity of 120 watts and selling at 122 gns. the pair.

In addition, Elgen will be showing a total of eight new lines at the Musical Ride Exhibition in Manchester on May 12.

Scotch Tapes

The range of Scotch magnetic tape cassettes has been expanded to include a two-hour version. The new cassette, the C-120, avoids the problems usually associated with ultra-thin tape—binding and jamming—by using a special shim material which also reduces frictional drag and helps increase battery life. The Scotch C-120 sells at 33/6d.

Zabriskie Track

A record of the soundtrack of Antonioni's new film, *Zabriskie Point*, is to be released in this country shortly. The soundtrack features previously unissued tracks by the Pink Floyd, as well as numbers by the Rolling Stones, Grateful Dead, Jerry Garcia, and Kaleidoscope.

Hiwatt used by more

Hiwatt are supplying 1,000 watts worth of PA equipment for the Bath outdoor music festival on 23rd May, at which Fleetwood Mac, will be among the groups appearing.

Hiwatt also completely equipped the recent Love tour, and Jethro Tull used all Hiwatt PA on their German tour, as a result of which they have ordered a 1,200 watts system.

Groups now using Hiwatt equipment include Procol Harum, Manfred Mann Chapter Three, the Moody Blues, the Faces, Stone the Crows, Sam Apple Pie, Trapeze, Gypsy, Vanity Fare, Mighty Baby, May Blitz and Renaissance.

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Winter here this Spring



All set for Pop Proms

The 1970 Pop Proms will be held at London's Roundhouse between the 20th and 25th April. The Proms have been moved from last year's venue at the Albert Hall to provide a more informal set-

ting for the event, and there will be no actual seating for each night's 2,000-strong crowd. There will, however, be shops selling posters, records, etc., as well as films between acts and firework displays.

Hosting each three-hour performance will be John Peel, and the line-up includes: on Monday, 20th April:

Traffic, Mott the Hoople, Bronco; Tuesday, 21st: T. Rex, Pretty Things, Elton John, Heavy Jelly; Wednesday, 22nd: Johnny Winter, Juicy Lucy, Quintessence; Thursday, 23rd: Fairport Convention, Fotheringay, Matthews Southern Comfort; Friday, 24th: Fleetwood Mac, Mighty Baby, Hookfoot; Saturday, 25th: Airforce, Zoot Money, Toe Fat, Jody Grind.

CBS bring in their Heavies

CBS present two concerts at the Albert Hall on Friday, 17th and Saturday, 18th April to promote their 'Sounds of the Seventies' campaign, in association with the Robert Patterson agency.

Due to play on the 17th are Texan albino bluesman Johnny Winter, together with

jazz-rock group the Flock, and Steamhammer, the only British band playing at the concerts.

On the 18th the bill is shared by It's A Beautiful Day, a West Coast group currently attracting big audiences in the States; Santana, another American band who use heavy Latin American percussion, and bluesman Taj Mahal.


Quaife's group

Ex-Kinks bass player, Pete Quaife, has finally formed his own group, Mapleoak. Besides Pete are three Canadians: Martin Fisher, piano; Gordon MacBain, drums; and Stan Endersby, guitar. Described as 'relaxed and self-sufficient', Mapleoak have their first single, *Son Of A Gun*, released shortly on Decca.

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ROCK AND ROLL

GIANTS



GENE VINCENT

FOURTEEN years ago Capitol Records ran a talent contest for budding rock stars. Elvis and Jerry Lee Lewis were already making it in a big way, but the mighty Capitol organisation had not yet got in on the growing rock and roll explosion, and they were naturally anxious to get their share of the dollars.

Out of 200 entrants, Capitol picked one Gene Vincent Craddock, a greasy haired rock and roller with little experience who hailed from Norfolk, Virginia. They knocked the Craddock off his name, put him and his group the Bluecaps into a studio and released the resultant record *Be Bop A Lula*. And suddenly, a new rock star and one of the most fascinating and tragic figures of the rock era grabbed the attention of the public.

Be Bop A Lula, part composed by Vincent himself, sold a million and more and was the first of a number of hits for him, including *Bluejean Bop*, *Wear My Ring, Say Mama*, *Wild Cat* and *Pistol Packin' Momma*. But *Be Bop A Lula* remains Vincent's greatest record, and the song for which he is remembered.

Unlike Elvis, Jerry Lee or Buddy Holly, Gene Vincent had only been singing a short while when he had his big break in 1956. In fact it was only in that year that Gene, then 21 years of age, first sang in public at a Virginia county fair following his release from the U.S. Navy. But there was no doubt he was a natural. His voice was instantly recognisable, with a great range and good control. His group was exceptionally good, including a fine guitarist in Cliff Gallop and in his successor Johnny Meaks.

But Vincent quickly acquired the

aura of teen-hero in the same way as James Dean had done. He appeared on stage in a black leather jacket, leather jeans and a heavy silver medallion round his neck, and soon gained notoriety for his sexual encounters and writhings with stand microphones. His powerful act and his compelling image soon established him as a cult figure with every rocking schoolboy who really wanted to steal hub caps and crash a Cadillac.

In 1959 Vincent made his first trip to England, where he was already a hero through his records and his appearance in the classic rock film *The Girl Can't Help It*. He made his British TV debut on 'Boy Meets Girl' and did the usual round of public appearances and a set on BBC Radio's 'Saturday Club'.

He took an instant liking to England, married an English girl and declared he would make this country his home. He was also impressed by the British music scene, particularly rating Joe Brown and the Shadows.

Then at Easter weekend 1960, Gene was travelling in a car with his best friend Eddie Cochran when the car crashed. Cochran was killed and Vincent escaped with a very serious leg injury that was to torture him physically and mentally ever after.

He was soon forgotten in America, almost forgotten in England, but remained a top attraction on the Continent, especially in Germany and France. Despite some indifferent recordings, in which Vincent did some ballad-type material, his rocker reputation lived on nostalgically in England.

Then in 1965 Gene appeared in England again, after one of his characteristic disappearance periods. He played a number of shows, including a great performance at London Univer-

sity's Glad Rag Ball along with the Rolling Stones and the Animals. After this English tour he went to South Africa but had to cut this short due to his leg. Again there was the possibility of an amputation, but after treatment in Los Angeles his condition improved.

Once again Vincent disappeared, apparently forgotten forever except among rock-devotees with 12-year memories. Then last year the name Gene Vincent re-emerged. He appeared at Toronto with John and Yoko, the Doors offered to play with him, and John Peel recorded him for Dandelion. The Dandelion *I'm Back And I'm Proud* album marks a change of style for Vincent, with a large country flavour coming into some of his songs, although the rock remains in other tracks. Recorded in the States at Elektra's studios, with ex-Bluecap Johnny Meaks on guitar, the album brought Gene firmly back into the public eye and he started playing again in the States and toured England.

But what everyone was waiting to hear was *Be Bop A Lula '69*. What would he do with this, given modern recording techniques? Sadly, *Be Bop A Lula '69* doesn't come near the original, and Gene seems to have fallen into the classic rock-trap of re-recording old hits.

Be Bop A Lula to Be Bop A Lula '69 is the Gene Vincent story, and, like Little Richard, it seems unlikely that Gene Vincent will recapture his old rock and rolling self. He stands today as one of the rock greats, and you can hear him at his best on the still-available *Best Of Gene Vincent* albums from Capitol. But who's to say that Vincent won't make yet another comeback this year, next year or the year after?

your queries answered

Solid basses

Dear Sir,

I have noticed that nearly all British pop bassists use solid guitars instead of acoustics. I am soon going to buy an electric bass, but I don't know which to select and would like to know your opinion.

HAYDAR EMSE,
Ankara, Turkey.

● The preference for solids is strictly personal, and it just happens that solids are in vogue at present. A semi-acoustic bass gives a more resonant sound than the solid, which is better able to produce a staccato effect.

Jack's sax

Dear Sir,

Can you tell me what make is Jack Lancaster's tenor saxophone, and what type lay is his mouthpiece?

DAVID OXLEY,
Newcastle-on-Tyne.

● Jack plays a Selmer Mk. VI tenor

saxophone, with Rico No. 5 reeds, using a 100 over 20 lay. Jack adds that while this is his own personal preference, he would not necessarily recommend it for other players.

Light shows

Dear Sir,

In recent months I have been very interested in the light shows that augment many pop concerts, and was very interested in the article you published on the Joshua Light Show which accompanied the Chambers Brothers concert in 1969. I would be most grateful if you could give me any information on light shows, projectors, etc., as I would very much like to use these with my group.

D. J. KLINKER,
Ilford, Essex.

● Since their flowering in 1967, a number of light shows have been marketed by various manufacturers. The most elaborate, as used by groups like the Pink

Floyd, are expensive and complex, and use effects that are kept guarded secrets by their operators. There are, however, several smaller 'kits' on the market, and these are advertised in various musical newspapers and in the Underground Press.

Speaker units

Dear Sir,

Could you recommend a booklet dealing with information and ideas on group equipment, e.g. connecting up extra speakers, a simple way to make a speaker cabinet, etc.

Could you also give me the address of Gibson Inc. as I need a new pickup.

R. TINDALE,
Luton, Beds.

● Goodmans Industry Ltd., Lancelot Road, Wembley, Middlesex, publish a variety of informative literature about hi-fi and group equipment problems such as you mention. The Service Department of Gibson is at 225 Parsons Street, Kalamazoo, Michigan 49007, U.S.A.

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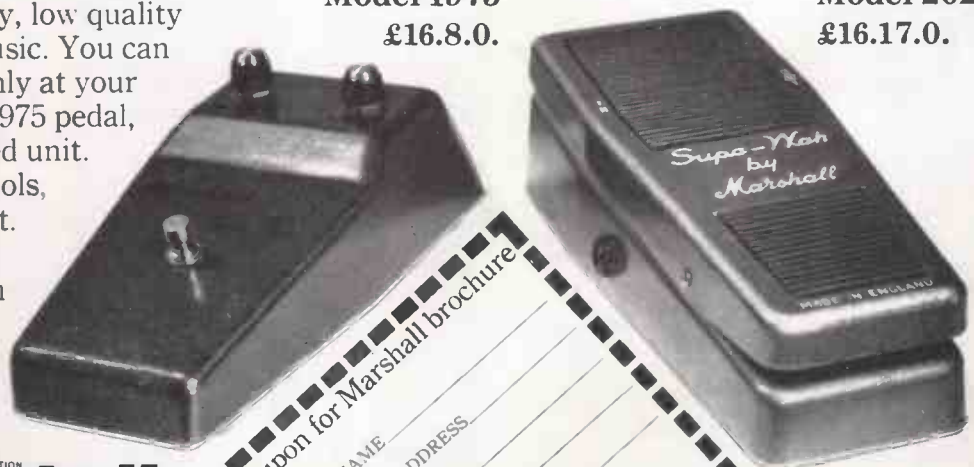
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PROFILE

Christine Perfect



FIVE years ago, an art student called Christine Perfect met a guitarist called Stan Webb. As a result of that meeting an R and B group called Shades of Blue came into being and existed in a haphazard sort of way until Christine passed her college exams and came down to see what openings London could offer a young sculptress.

The answer was 'none' and she found herself working as a window dresser for a while until she heard that Stan had started another group called Chicken Shack which needed a pianist. Christine wrote, offering her services and joined the group, which turned full-time professional shortly afterwards.

'I couldn't play blues on the piano at first,' recalled Christine. 'They were going to sack me at one point in fact, but I listened to a lot of blues and gradually developed my own style. I've been playing for about 15 years, but I had to get rid of all the technique I'd learned from a classical background.'

'I started singing a bit and writing my own songs. I was doing this in a small way with Chicken Shack—taking over on three or four numbers a night when Stan was exhausted.'

Then a year ago came the news that Christine was leaving the group, since she was seeing so little of bass-player husband John McVie. 'I left after

Fleetwood Mac had finished a long American tour, because I wanted to see John. On occasions it was literally a case of passing each other on the doorstep as he came in and I went out. But it happened that I left just as *I'd Rather Go Blind* was released, which became a big hit for the group.

'I wanted to do LPs in my own time, but then I won a Number One Girl Singer Award, so I went back on the road, but not six nights a week. I did a Drury Lane concert with P. J. Proby, but I was topping the bill. Anyone who'd ever liked me must have thought I'd gone all commercial because no blues fans turned up. I had to go on at the end in front of all Proby's little fans who just wanted him. It was a complete disaster and I felt like giving up, but since then things have got much better.'

Christine now has her own group, but she is quick to point out that they are not just a backing group. 'We are a group,' she said, 'and I want them to be just as important as me.' The group consists of Top Topham on lead guitar who records by himself for Blue Horizon as well as working with Christine, Rick Haywood, also on lead guitar but playing in a very different style from Top, Martin Dunsford on bass and Chris Harding on drums.

'I sing and also play piano on a few

numbers,' Christine added. 'We're doing much the same sort of material as I was with Chicken Shack. We do our own bluesy numbers but it's hard to describe the direction we've found ourselves going in. It's sort of quiet but funky, soft rock. I'm fed up with 10,000 watt amplifiers; all that's happening is the amplification business is having a boom. You don't need great volume to get a good sound.'

Christine has completed her first album—called just *Christine Perfect*—which is due for release about the same time as this issue of *Beat Instrumental*. It includes eight numbers recorded with the new band, including Ike and Tina Turner's *Crazy 'Bout You Baby* on which Christine plays electric piano, as well as tracks recorded with Chicken Shack such as *I'd Rather Go Blind* and and the B side of Christine's first solo single *When I Say*.

Christine is very happy when working in the studio and is getting more interested in the production side of things. 'Instead of recording specifically for an album,' she said, 'I want to do it regularly and then select what I want to go out on record. I really love recording. I could spend 24 hours upon 24 hours in the studio. I like to get involved in the technical side, in the whole thing, rather than just being a singer. Recording is something I'm really at home with.'

Christine did in fact produce the album, which was recorded at CBS Studios in Bond Street, with Blue Horizon's Mike Vernon. 'It's the first time I've actually had a hand in production.'

Christine is off on a two week promotion tour of the United States when the album comes out there in May. 'I won't be doing any live shows, just radio and interviews to get a bit known over there. For the Americans a girl coming over from Britain with her own band will be something new, I think.'

Meanwhile Christine plays the colleges and clubs in this country and is unduly afraid that her experience at the Drury Lane concert has clouded everyone's view of her. So she says quite simply: 'I hope people do come to see me. When they do hear me they may be pleasantly surprised.'



JOHN AND BEVERLEY MARTYN

JOE BOYD has been responsible for bringing to our attention a number of brilliant musicians. People don't talk much about 'discovering' artists these days, but that's what Boyd did for the Incredible String Band and Fairport Convention. His latest venture has been to produce the first album by John and Beverley Martyn, *Stormbringer!*, a record which has been hailed by the discerning as one of the best to emerge this year.

John and Beverley, happily married with a young son, have been playing separately for some time, each receiving a good deal of acclaim. John, originally from Scotland, began to make his way in the folk clubs around Kingston and Richmond, playing a mixture of blues and his own songs, and soon found himself with two albums, as much work as he wanted, and numerous bewildered young guitarists trying to follow his fingers wherever he played.

Beverley had been singing with the Levee Breakers, a remarkably good blues trio that made one record with George Martin for Parlophone, and had been among the first of Denny Cordell's artists to appear on the Deram label when it started, with a driving song called *Happy New Year*, and had since dropped out of singing around the clubs, and gone to America, a result of general disillusion with the scene and the difficulty of finding the right musicians to back her.

After some time in limbo back in London, Joe Boyd signed her up to Witchseason, she and John married, and plans were made to record. *Stormbringer!* was made in A and R studios in New York late last year. Among the musicians assembled around them were such figures as Levon

Helm of the Band, Billy Mundi, ex-Mothers and presently of Rhinoceros, and Herbie Lovell on drums, Harvey Brooks on bass, John Simon on harpsichord, and behind the arrangements and playing piano and organ, Paul Harris. John and Beverley wrote the songs, sang and played guitars. 'They were all friends of ours,' says John. 'We worked out the arrangements in the studio.' Most of the Witchseason recordings have been engineered by John Wood of Sound Techniques in London, who was flown out to engineer the sessions. 'It's really him that holds everything together,' says John, smiling.

They stayed in America for three months, playing privately with various people and seeing what there was to see.

As for *Stormbringer!*, it's deceptive. Relaxed it may be, but the more you listen to it, the more its muscles are revealed, the deeper you can go. John's singing is a big improvement on his earlier albums, and his guitar work is more controlled and telling. Beverley's voice, however, has never ceased to amaze and excite me, right from her days as a blues shouter. She too, is more restrained than previously, and the whole thing hangs together beautifully.

Following the release of the record, they've done few gigs. There were two big concerts, one in Bristol and one at the Festival Hall, which were marred, the London one particularly, by unsympathetic backing musicians, though the unaccompanied numbers were fine. Generally speaking though, they won't be playing much in public. John feels he's changed a lot since he was doing the endless round of one-nighters.

'I used to be very ambitious, even if it was unconsciously, and was out to become a virtuoso performer. I wanted to be the best at everything instead of just playing music, and it's easy if you're a solo performer to lose your sense of direction and perspective'. He has now come to the conclusion that the performer shouldn't be essentially any more important than his audience—all thoughts of an ego-trip have gone. John also believes he's making good music for the first time as a result of changing his point of view, perhaps of getting some roots with a family. Perhaps as a result of playing with other musicians.

Witchseason are taking care of the three of them. Paid a regular wage, the family are about to leave their present Hampstead flat for the traditional house in the country, arranged by the company, and will be surfacing only occasionally to play and record. The set-up is perfect for John and Beverley: 'I know it's a cop-out to leave the city, but it's going to be really incredible out in Hampshire.'

One of the nice things about life now for the Martyns is that in the past both have suffered considerably at the hands of greedy people who wanted to turn them into something they weren't. Beverley nearly became a girl pop star, and John was given the same treatment on the folk scene. At last they've been given a chance to make a record they're really happy with and to feel as if they're doing something honest for a living. Like the record, their way of life has a relaxed, gentle feel to it.

SONG- WRITER'S COLUMN

The publisher of this magazine is taking a big step in launching an annual British Song Contest, especially when he is limiting entries to unknown songwriters.

It is much easier to select the six songs to go into the television programme from which our Eurovision entry is picked, for example, because so many of the writers have been associated with previous chart entries.

Geoff Stevens, Les Reed, Phil Coulter and all the other well-known writers are obviously very competent tunesmiths. Anything they produce must be considered very seriously by any judging panel. But, despite all the obvious pitfalls, this publication has decided to stick its neck out and offer a £1,000 cash prize to the winner.

Discs only

I did ask the judges why they wouldn't consider tapes or sheet music. The answer was that you can only really compare like with like. Therefore, they rejected sheet music because, unless the actual writer is there to play the tune, he cannot put across 'the idea' of the song.

They also rejected tapes because any tape, of course, can be transferred to a '45 demo disc. If one does accept tapes as entries people tend to send in thirty songs or so on each spool and say 'please listen to number seven or eight'. In addition, the speeds are often assorted so the judges decided that all entries must be in the same form, i.e. 45 rpm demo discs.

The judges have got a tough job. Every number has got to be played at least three times and they consider the only way they can give every entry proper consideration is if they are all on disc.

But, the potential is tremendous because if your entry does get into the final list, then it will be submitted to a large number of leading recording managers and, you never know, Tom Jones may decide to make it his next single!

I would not worry if the number you send in has been turned down by two or three publishers or recording managers. Some of the biggest hits ever were turned down by almost everyone before they were finally released.

Final closing date to send in your demo discs is the end of June, so do make sure that your entry is in on time.

Best of luck and may the best writer win!



RECORDS



EMPTY ROOMS JOHN MAYALL POLYDOR 583 580



Second album from Mayall's 11th band finds him in a predominantly quiet mood. There are no outstanding developments from what he showed us on the live *Turning Point* album, but Mayall plays and sings the blues as well as ever. The absence of a drummer makes for a rather stark sound, but there's no lack of rhythm from this well-integrated band, with some clean playing from Johnny Almond's sax. John is still travelling a hard road, although his love-lorn songs make way for some fatherly advice on planning your revolution on one track. The record also includes a large fold-out poster with bags of pics and info. Mayall fans shouldn't be disappointed.

JAKE HOLMES POLYDOR 583 578

Jake Holmes is a young American musician who has written songs for such great names as Eartha Kitt, the Four Seasons, and Frank Sinatra. However, don't let that put

you off... this is a brilliant album. It has a friendly country sound, with Jake being backed by some of Nashville's top session men, including Kenny Buttrey (drums), and Weldon Myrick (steel), and together they rock along in best funky fashion. Stand-out tracks are *How Are You* and the explosive *Emily's Vacation*, although the slower material has plenty to offer also. Excellently produced on 16 track equipment, *Jake Holmes* is a good example of



the sort of quality music coming out of the States these days.

BURNT WEENY SANDWICH THE MOTHERS OF INVENTION BIZARRE/REPRISE PSLP 6370

Zappa's final album with the Mothers of Invention, this may be considered as somewhere between *Uncle Meat* and *Hot Rats*. Basically the sandwich is two thin slices of 1950's High School Bop placed at either end of a large helping of Zappa's own peculiar brand of music—what-



ever category you want to put it into. His liking for elaborate, gothic structures in his music is fully apparent here, and though it doesn't match up to the excitement and fluidity of *Hot Rats*, *Burnt Weeny Sandwich* has some hard blowing solos from Sugar Cane Harris on violin, Ian Underwood on sax and keyboards, and Don Preston on piano, not forgetting Zappa himself on guitar and production.

MOONDANCE VAN MORRISON WARNER BROS WS 1835

Van Morrison's first album, *Astral Weeks*, won him great



acclaim on a small scale, and although *Moondance* has been highly acclaimed in the States it is difficult to understand what all the fuss is about. Backed now by a lively electric/brass group, Van works his way through a dozen of his own songs, and though his remarkable and expressive voice is never really in doubt, most tracks just don't have the weight to make any impression. There are notable exceptions—*Into The Mystic* and *Glad Tidings* are both heartfelt expressions of the sort that made *Astral Weeks* so impressive, but somewhere Morrison seems to have lost direction. *Moondance* will appeal to many, but hear before buying.

BRETT MARVIN AND THE THUNDERBOLTS SONET SNTF 616



If you want to escape from 'progressive' pretention, recording studio gimmickry and general musical hype, then this old-time blues platter may be your bag. Brett Marvin and the Thunderbolts are six

busking bluesters who bring zest and enthusiasm to the recreation of that ethnic third-shack - from - the - left sound, and numbers like *Dust My Broom* and *Walking Blues* are given their stomping streetman's treatment, with thumping bassdrum, throbbing harmonica and a raw guitar sound. Guaranteed to make granny sit up and click her knitting needles in time.

GETTING TO THIS

**BLODWYN PIG
CHRYSALIS ILPS 9122**



It's been a year since Blodwyn Pig's last album, *Ahead Rings Out*, but *Getting To This* is well worth the wait. The Pig's speciality is hard heavy rock, and here they blast their way through numbers like *The Squirreling Must Go On* and *Drive Me* with unfaltering ease. Mick Abraham's guitar playing continues to improve, whatever he says, and some of his slide work here is really excellent. There are reflective moments too, and Jack Lancaster's suite, *San Francisco Sketches*, shows the band's other side.

Production is imaginative—a 16 track machine was used—and adds to the generally weighty feel of this very fine British album.

SWEET BABY JAMES

**JAMES TAYLOR
WARNER BROS WS 1843**

James Taylor is a huge and largely unrecognised talent. His first album for Apple was sadly ignored, and it must be hoped that this Warner Brothers release receives more attention. Taylor writes great songs, beautiful happy/sad music that he sings with a wistful



and forceful voice, and which feature some of the best lyrics being written today. Tracks are given various treatments, but the general sound is acoustic and restrained, although with a strong funky country influence. On one or two cuts a brass section appears incredibly to turn the song into something entirely different, and there is also steel guitar and fiddle on some tracks. An unusual and refreshingly relaxed record, this is ideal for taking it easy to.

YAZOO BASIN BOOGIE

**STEFAN GROSSMAN
TRANSATLANTIC
TRA 217**

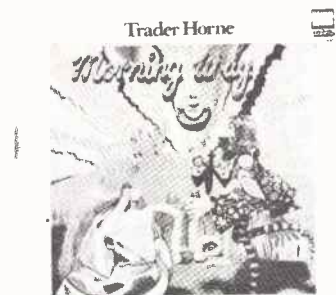
Unable to countenance the sterile atmosphere of a recording studio, Stefan Grossman



recorded this 18-strong anthology of blues, boogie, rags and down home guitar in his own home, and this perhaps explains the immediate charm of the album and makes one forget the mammoth technique required. The tracks are carefully annotated on the sleeve with background notes and explanations of different tunings employed. Definitely a must for devotees and for students needing an introduction to Grossman's sympathetic mastery of the different facets of the flat-top guitar.

MORNING WAY TRADER HORNE DAWN DNLS 3004

Promising debut album from Jacky McCauley and Judy Dyle, who have brought together their various musical backgrounds (including Them and Fairport Convention) to form Trader Horne, aided here by bass and drums. Trader Horne's music is somewhere beyond folk and not into rock — insistent but gentle; rhythmic, with plenty



of fine vocalising. The record errs on the side of being precious, but the music has magic (of the good sort) in it, and the better numbers, like *Mixed Up Kind*, can easily catch you up and whisk you off. Unusually pleasant listening.

MORRISON HOTEL THE DOORS ELEKTRA EKS 75007

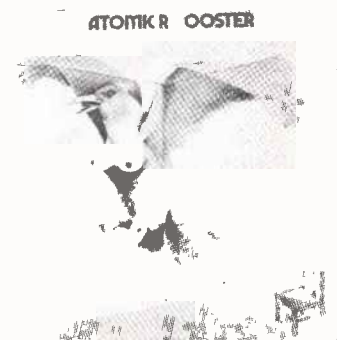
The Doors have been generally out of favour in this country since they played two disastrous gigs at the Roundhouse in September '68, and their last album, *The Soft Parade*, did nothing to improve their standing. *Morrison Hotel*, then, is a welcome return to their earlier style, which produced rock masterpieces like *Light My Fire*, and for the most part the group rocks along in tight, punchy



style. Jim Morrison's tendency to self-indulgence is still much in evidence in some of the lyrics, but if the Doors' weaknesses are here, so too are their strengths, with some fine work from the band itself. Should help put the Doors back on the musical map, and revive their flagging following.

ATOMIC ROOSTER B&C CAS 1010

An exciting and powerful first album from a group who have been building up a solid reputation for themselves on the club/college circuit. The Atomic trio are a tight and attacking band who put their music across with force and precision. Carl Palmer's drumwork is fast and sharp, Vincent Crane continues to pound some amazing sounds from his organ, and Nick Graham does the honours on bass, flute, and vocals. Vincent's compositions are unusually structured, suggesting his classical training, and are

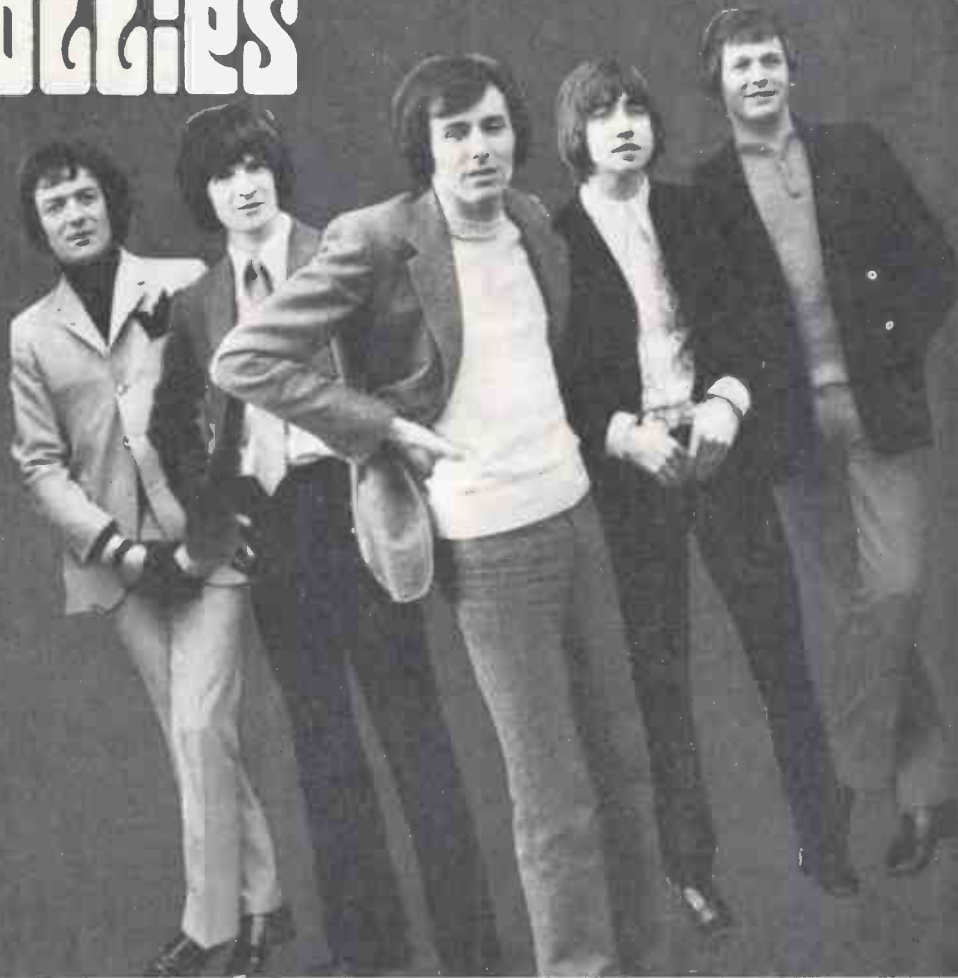


sometimes reminiscent of his work with Arthur Brown, but this is still a mighty first egg from the rooster.

AT THE REVOLUTION THE WILD ANGELS B & C BCM 101

The Wild Angels are five South London greasers who have been playing Rock 'n' Roll ever since it crashed into Britain on a tidal wave of Brylcreem and crepe-soled bopping boots. *Jailhouse Rock*, *Long Tall Sally*, *Whole Lotta Shaking*, they're all here, played with nostalgia, and a surprising competence. At 19s. 11d., this record is a must for anyone who wants to recapture the frantic sweaty atmosphere of a Saturday night youth club hop.

The HOLLIES



Hollies: 'It's surprising how many groups are copying and following'

THEY record in the same studios, hit after hit. They are part of the 'establishment' of pop, but with less personal conflict than any of the other establishmentarians. They reckon to 'conquer' a new country every year. They experiment only in terms of source of material. They are the Hollies.

Fair enough. They are five rich young men who can pick and choose their work, insist on contracts with the maximum of star-treatment clauses, but they remain five essentially nice blokes.

Yet . . . are they becoming complacent? Do they regard the outside development of pop as just something for other groups, other musicians?

We talked this over. Robin Britten, their manager, mentor and mate. And the boys . . .

'Complacent, no. Satisfied, yes'—that was the summing-

up of Robin. And he developed the theme that the Hollies insisted on certain things, whatever was happening in other departments of pop music. They insisted on perfecting an act that was good to look at, believing that their lasting popularity stems from that as much as from records.

'We cart our own equipment from country to country and we have technicians who make sure the sound is exactly right. Other groups can look how they like, but we stick to a neat and tidy appearance and try to behave like stars. What's more, it's surprising how many other groups are now copying and following.'

Said Allan Clarke: 'We could have recorded in America or on the continent—experimented, if you like. But it's not being complacent wanting to stick with EMI's Abbey Road studios, because

we've never yet come unstuck with the sounds we've got there. We now use eight-track, and extra musicians and so on, but Abbey Road is right for us.

'Besides, when other people go for a change of country or studio, it's often a panic measure. They move when a record doesn't properly make it. They think there must be something wrong with the old studio. And ignore the fact that it could easily be their performance or choice of record.'

And again, the Hollies have stuck with the same recording manager, a youthful-but-greying former publisher named Ron Richards. Again, they say, why change? Ron fully understands the range of Hollies' talent and they trust him implicitly when it comes to choosing material.

He Ain't Heavy, He's My Brother was a bit of a slow-

mover and knockers reckoned it heralded the end of the Hollies' top-ten consistency. Instead it picked up ground fast, raced up the charts and was a million-seller in the States. Their last album, named after that hit, also was a giant seller in the States.

Said Robin: 'The Hollies did, to an extent, go through the kaftan and beads era, but they outgrew it.'

We talked on. About how Allan was rated highly among group lead singers, about how Bobby Elliott even draws praise from jazz drummers who normally don't rate the group scene at all, about how Tony Hicks is a lead guitarist in 10,000. And the versatility of Bernie Calvert, now contributing a beautiful piano instrumental to the stage act; how Terry Silvester has fitted perfectly into the high-voice bit, plays steady rhythm and is coming along nicely as a song-writer.

Frustrating

Yet, I felt, it must be frustrating that this sort of musical talent figures hardly at all in the individual popularity polls, while wilder figures come up and dominate. Was this, in fact, a form of complacency among Hollies' fans . . . and a reaction against the group being so much a part of the 'establishment'.

Well, the boys agreed, their fans were probably from 18 upwards—a good bit upwards when they are doing their cabaret stints. The screams have gone, but they don't see that as a problem—more a triumph.

Said Tony Hicks: 'From the crowd hysteria thing, you have got to move on. That is if you want to stay at the top. You can play up the hysteria only to a certain point. In the end it dies away, and you can't drum it up any more and that's it. Unless you have something to offer.'

In recent months, the Hollies have worked cabaret in Australia, have undertaken their first major tour of Germany (with a 12-piece band as a backing unit) and returned to America, where

they are big money-earners on the college circuit.

'Result is that we've learned to feel audiences all round the world. If you want to be an entertainment unit, then you can't just go out there and ram what YOU want down the throats of audiences. You have to learn to feel what they want and then give it to them.'

But back to the musical-appreciation side. It doesn't much worry the boys if they don't figure in the individual poll results, simply because they regard themselves as a unit. It can be galling when some bright new star emerges and takes the honours, but they stand or fall by what they sound like in the studio and on stage.

More compact

Among the 'voting public', as it were, it could be that the Hollies are overlooked. But as each year passes, they become more compact in their own group activity . . . and there's more than one way of judging musicianship.

As for the creation of super-groups and the constant headlines of groups splitting up—well, it all clearly leaves the Hollies cold. They spent, or rather lost, £30,000 in hard cash to ensure that Terry Silvester was just the right man to replace Graham Nash . . . they simply wouldn't undertake gigs until the problem was properly solved.

'Does that look as if we're complacent?' they asked. 'There was never any question of us thinking that anybody would do.'

And the care with which each foreign trip is planned proves that they are looking towards a very long career. Breaking up, in fact, is just never discussed. And by working in spasms, they don't get into the petty-argument and feuding position.

Explained Robin Britten: 'We go to America and fit in

maybe 14 dates in roughly the same number of days. We fly everywhere, are met by limousines, have Press receptions so that the maximum impact can be gained all over the country. Then we come home and take some time off'. The Hollies don't live in each other's pockets all the time and that's the secret.

They each have their outside interests and they are encouraged to follow them. So when they get back together in the studio, or on a plane to travel, it's rather like a reunion.

From a recording point of view, the Hollies have generally been primarily a vocal group. Those high-set harmonies are instantly recognisable. 'After 15 seconds, you can tell it's the Hollies,' said Robin. 'That is the secret of the lasting popularity.'

And the accent on the vocal side is another reason why they are sometimes forgotten in instrumental popularity contests. They also refuse to do those 15-minute marathon blows on stage. They'll switch the mood, but deliver the goods in short and sharp blasts.

All the same, 'complacent' is a word often used about the Hollies. Clearly it's a wrong description. Material on their singles, like the latest *Can't Tell The Bottom From The Top*, is a substantial change from the *Bus-Stop*, *Sorry Suzanne* days, but the sound is still instantly recognisable.

Addition of different instruments, way-out clothes, use of recording studio gimmicks are, they feel, all very well . . . IF you are struggling to hit the top.

But if you're making it comfortably your own way, and they've done it through 20-odd single hits, then you can leave the worry and the experiments to others.

Which is more common-sense than complacent.

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