

# BEAT INSTRUMENTAL

SEPT.  
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AND INTERNATIONAL  
RECORDING STUDIO



# BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

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## Editorial

**EVERYONE** who sent in a demonstration disc for the 1970 British Song Contest should have received his—or her—disc back by now unless, of course, they were among the writers of the eight songs which have been selected by the initial judging panel to go into the Final to select the winner of the £1000 prize.

Here are the titles of the eight songs which have been selected, together with the names of the writers:

### ***Glad To Be Near You***

by Robin Lucas and Drew McCulloch

### ***No Love From My Love***

by Michael Robinson

### ***It Must Be Summer, Somewhere***

by Dolores Dury

### ***I Want A Taste***

by Bernard Glazier, Malcolm Metcalf and Edward Vaughan

### ***Remember December***

by Miki Antony

### ***Auntie Rene***

by Robert Bloomfield

### ***Along Came The Fat Man***

by May Micaller

### ***Time To Think***

by Pete Bernard and Terry Robins

Next month, we will give details of how the Final will be arranged. It is now possible that we will not be able to hold it in September because satisfactory arrangements cannot be made in time but, as I said, full details next month.

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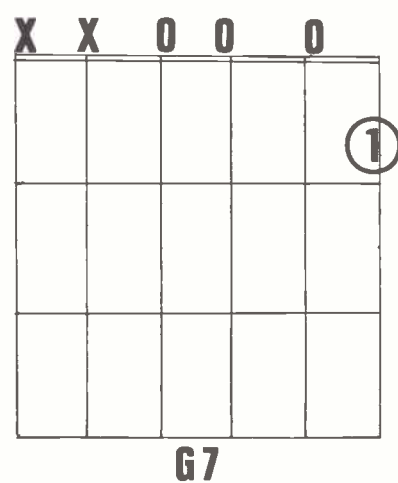
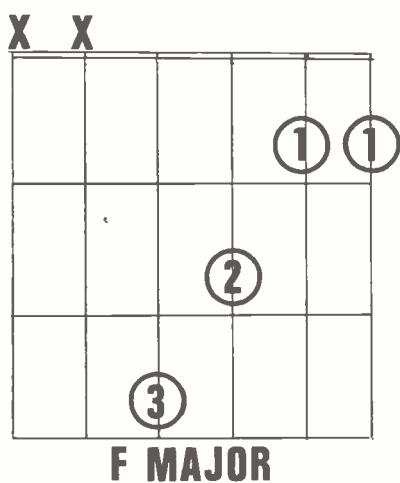
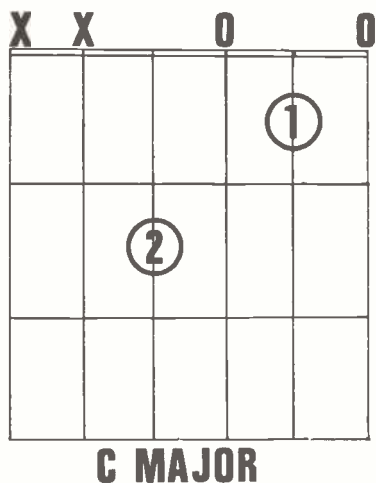


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## 5: Three chord trick

THE almost legendary three chord system is the easiest, and the most widely used, method of guitar accompaniment. It is easy because it means just what it says—that you use only three chords throughout the song you are playing. Many of the old Rock 'n' Roll classics—songs like *Good Golly Miss Molly* and *Whole Lotta Shakin'* are based on the three chord system. These songs are also 12 bar numbers, a song which usually, though not invariably, uses the three chord system. Many songs have a lot more chords, but there are still a large number based on the same three.



Take the key of C Major. This is the easiest key to play in as it has no sharps or flats. The three chords are C (the root chord), F (the subdominant chord), and G7 (the dominant chord).

In the diagrams above, the bold circles represent open strings which are not fingered by the left hand, but are struck with the plectrum. The crosses represent strings which are not fingered or struck. The larger circles represent the strings which are both fingered (the numbers inside give actual finger) and played.

If you wish to play in a different key—you might not be able to sing in C—here is the easiest, and the least technical way to find the necessary chords. First, decide on the key. Say it's A major. The note A is therefore the 'root' note of that particular key. Find it on the fretboard (it's the fifth fret on the first string), and then move your finger up five more frets. This is D. Now move up two more frets, and you are at E. The three chords in the key of A major, D major and E7. Try this in all the major keys, and you will soon know the basic three chords for each.

It's one thing to learn the chord shapes, but considerably harder to put them into use.

You must sometimes have tapped your foot in time with a tune—1 2 3 4, 1 2 3 4, 1 2 3 4—especially when it's a song you really like, and it's just the same with a guitar. For every beat, play a downward stroke across the strings. Try to hit the strings as smoothly as possible, otherwise you'll end up completely across the beat. Study the chord changes carefully, and practise them a bit before actually playing the song. After a bit of practice, you'll be able to 'feel' where the changes come.

If, by any chance, you find any difficulty in the formation of these chords, don't give up. Try and enlist the help of a friend who can already play guitar. Very few people can learn everything from a tutor, so friendly advise is always useful.

# PLAYER OF THE MONTH

## GREG RIDLEY

'I've been fooling around a long time, playing seriously for two or three years. I play bass with a bit of rhythm guitar, I sing and fumble about.'

Greg Ridley is bass player with Humble Pie, and like the group's music, Greg is energetic, outgoing, humorous, and friendly. He started playing at school in Carlisle, half in and half out of several groups of young hopefuls, until at 15 he joined a group called the Ramrods, one of the district's better bands.

'I used to play parish halls and stuff like that, and I wanted to get into a good band. I managed to get into the Ramrods by playing bass—it was all they were short of. I had to learn in a week, and I had the notes stuck down on the side of the guitar neck with sellotape. We played Shadows' material, developing into raw R & B. You make a lot of mistakes, but you learn a lot like that.'

The Ramrods continued, and Greg left school to become a news reporter on the *Carlisle Journal*, a job which lasted until Greg and Mike Harrison (also from Carlisle) decided to form a group and go professional. They called themselves the VIPs, came to London, and played all-nighters at clubs like The Scene in the West End. They had a hard time, but had a single released, *I Wanna Be Free*, that made it big on the continent.

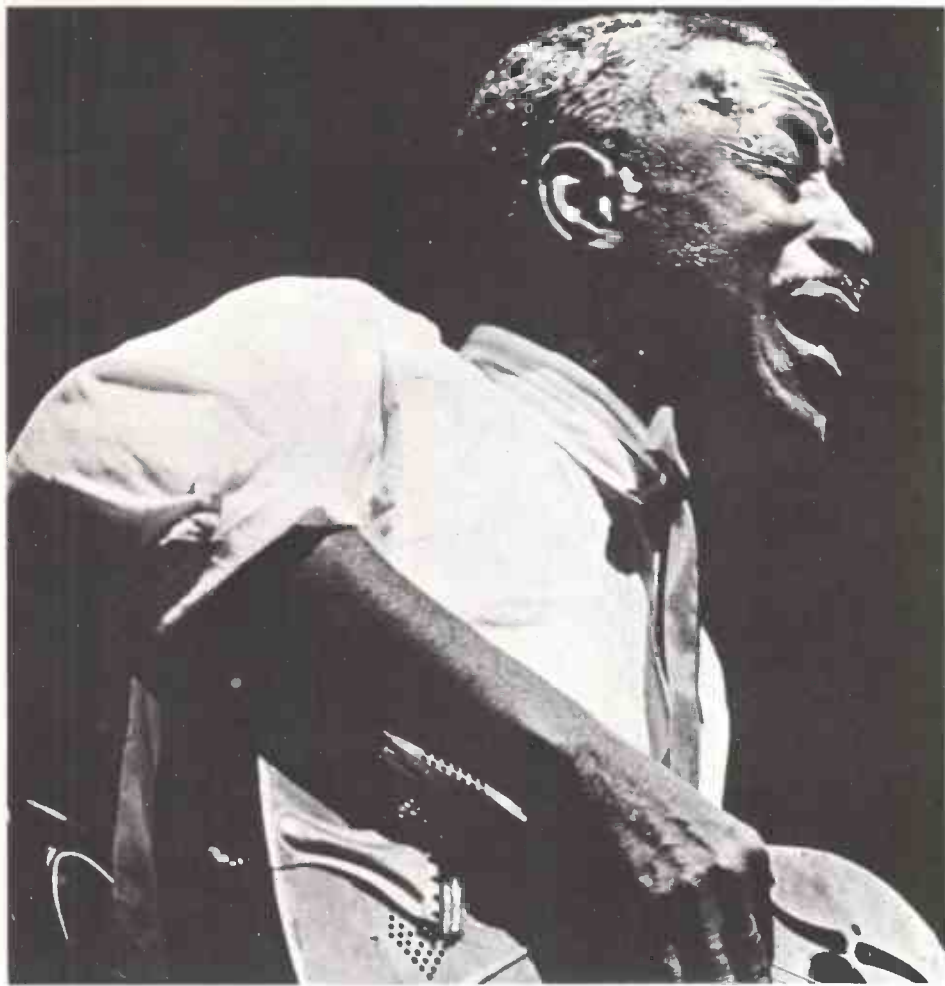
Then came Art, a short-lived band formed from the old VIPs, and which was to prove the genesis of Spooky Tooth. The story of Spooky Tooth is long, and perhaps a little sad, for although at their outset producer Jimmy Miller was to say that they 'had as much potential as Traffic', this potential was never fully realised, and the group never achieved the success that was to be accorded to bands of lesser musical talent. Suffice it to say that they produced three excellent albums before disappearing, and were the springboard for some fine musicians, Greg himself leaving Tooth to help form Humble Pie.

'We had personnel problems inside Spooky Tooth, and then Steve (Marriott) phoned me about Humble Pie, which was just at the right time. I'd known Steve since the old days, he once jammed with the VIPs on harp. Humble Pie seemed a great idea like a lifeline, so we got together in Jerry's house and had a blow.'

Greg started life as a bass player with a Top Twenty replica of a Fender bass, and now plays a Fender proper. 'I've had two Gibsons, both of which got nicked, and I just bought two more basses—an authentic Gibson fiddle bass, and an Epiphone Creswell. The Fender is my favourite though.'

Greg is obviously a happy man these days; happy with the group he's part of, happy with the music he plays and writes. Not, however, complacent. 'I'm glad I went through the earlier scenes, living in cellars and stuff like that,' he said sinking a second banana milk shake. 'It makes you appreciate the good times all the more.'





## SON HOUSE

**E**DDIE 'Son' House is 68. His recent tour of England was his last before retiring. It was a tremendous tour with Son receiving great ovations everywhere he played — a reception fitting to a true father of the blues.

In 1965, he had been induced to pick up the guitar again after 16 years away from the instrument. Three ardent collectors, who had heard some of his old recordings, found him after a long search in Rochester, New York. One of them, Dick Waterman, became his manager and Son started a new career with an appearance at the Newport Folk Festival of 1965.

Son House was born in Clarksdale, Mississippi. He spent his youth there and in Louisiana. His father was a musician and worked in a band which played local dances and for passengers on the steamboats.

'He'd take me along and I'd drink — I must have been no more than nine then,' Son recalled. 'My father never recorded, but one song I remember him singing was *Six Shot Dotsy Shot Poor Dollar Bob*.'

The words of songs in this era often had this built-in rhythm and onomatopoeic quality about them. From Son House's first recorded blues — *My Black Mama* — comes this verse:

I'm goin' to the race track—  
See my pony run,

He's the best in the world,  
Well he's a running son-of-a-gun.

The first music in which Son took an active part, however, was church music.

'You'd work hard every day in the fields, come home, take off what little you had and walk three or four miles to the revival meeting,' he said. 'The preacher's name was Kelly and they played *some* music! Of course, they didn't play any blues in church.'

Blues and church music, in those days, did not mix, Son explained. A lot of people considered the blues to be the music of the Devil and frowned upon people who played it.

Blues, says Son, is from the heart. It's a feeling you have when you've been deceived by a woman. The blues is no happy song.

Many of the songs Son House sang employ traditional words used in countless blues. However, Son can probably claim to have been the first to put a lot of them on record. He was one of several Delta musicians who became friends and swapped ideas. He adopted the use of bottleneck after seeing James McCoy. Other favourites Son remembers were Willie Brown, Willie Wilson and Charlie Patton.

Son House wears the bottleneck on his middle finger. He uses a 'gang of tunings' and

for the last few years has been playing a Stella guitar or a steel model. He attacks the box quite ferociously. This and his powerful voice would seem to be the result of his early experiences of making himself heard—without the aid of amplification—above the noise of a merry juke-joint crowd.

Making records in those days was a rare occurrence. Many fine blues singers must have been unrecorded. Son made one session in 1930 thanks to his friend Charlie Patton. Charlie was going to record for Paramount in Grafton, Wisconsin and took him along with Willie Brown and also a young pianist, Louise Johnson.

Son House made nine sides which were issued on five 78s. Three of these—*My Black Mama*, *Preachin' The Blues*, and *Dry Spell Blues*, each of two parts—have been reissued by the Origin Jazz Library. The other two have never been found. They were cut in 1930 and sold only in the deep south.

### Walking blues

Another legendary blues name — Robert Johnson — also played around the Mississippi Delta area. 'When I first knew him, he was playing harp at the time,' Son remembered. 'He was just a kid — maybe about 27 years old. That would be about in 1935. He switched to guitar later.'

Son remembers warning him of the girls 'who'll come up and pat you on the back'. Robert Johnson reputedly could not resist their charms, however.

Johnson did learn some of his technique from Son House. His song *Walking Blues* was derived from House's *My Black Mama*.

Another pupil was Muddy Waters, Son's junior by 13 years, who lived in Clarksdale in his youth.

Son House recorded again in 1941 and 1942 for the Library of Congress. About half of these recordings have been reissued by Folkways and in this country are available on XTRA 1080, together with some by J. D. Short. The album is titled *Delta Blues* and contains the best recordings of Son House readily available.

Son House could not earn his living from the blues and worked at various jobs: manual work, tractor driving, preaching. In 1943 he moved to Rochester, New York, and worked as a railway porter and later as a cook for the motorway Wimpy Bars — Howard Johnson's. He played less and less during the 1940s.

His rediscovery record, *The Legendary Son House — Father Of Folk Blues*, showed that his voice still had the harsh intensity captured by the earlier sessions. For this one, Son changed some of his old songs and added a couple of spirituals. CBS are going to delete this record in October.

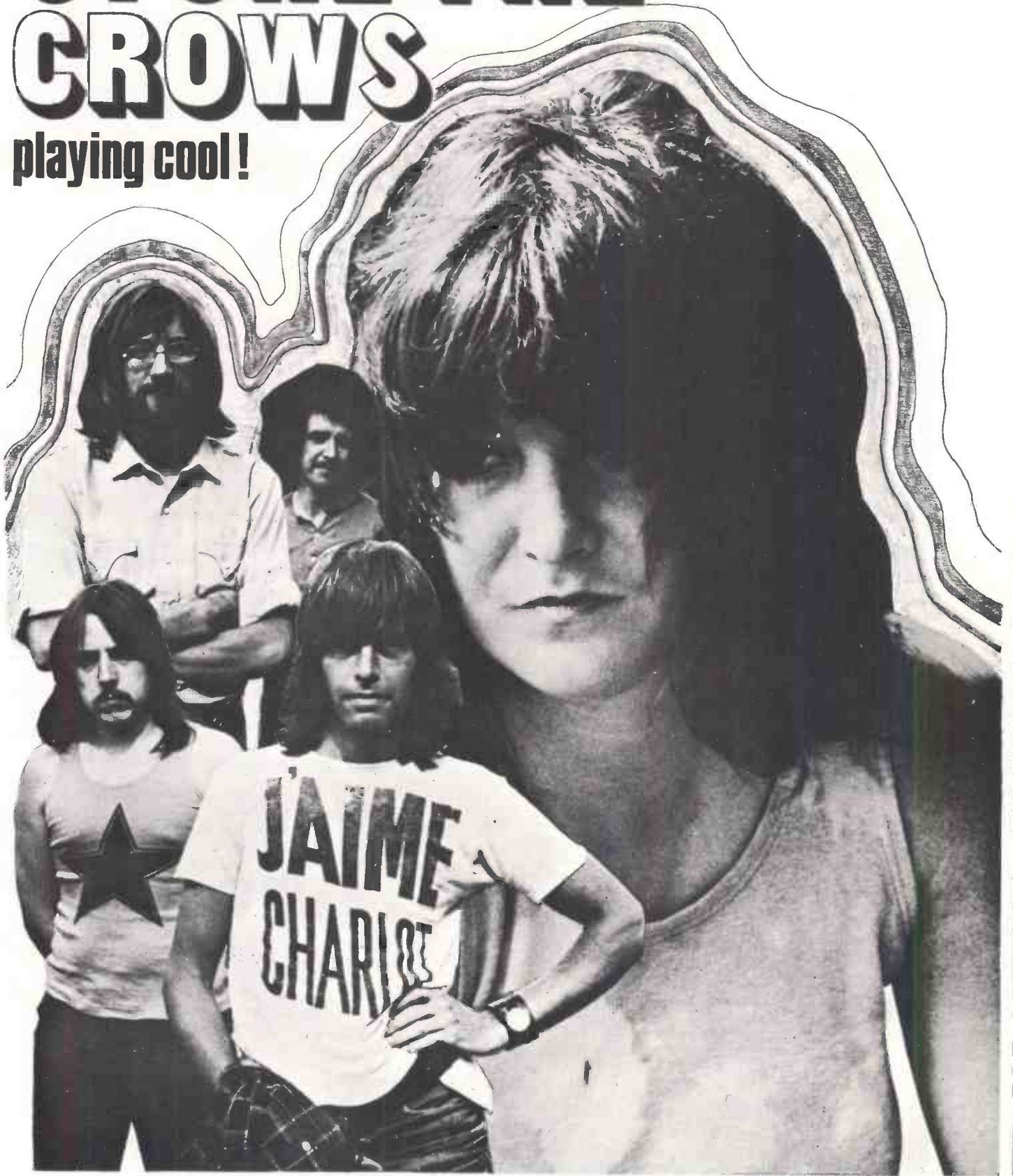
It is possible that a new Son House LP may result from his trip to England. There are also a couple of bootleg recordings on Roots. Apart from that, it's up to somebody to find one of those long-lost 78s.

We wish Son House a long and happy retirement.

(Blues Unlimited published a booklet on Son House which may still be available from them at 38a Sackville Road, Bexhill-on-Sea, Sussex.)

# STONE THE CROWS

playing cool!





**S**HORTLY about to embark on a nationwide tour of the big halls with Taste and Jake Holmes, Stone The Crows are one of the most-talked about of all the many new groups. The ironic thing is that since they split from the Chrysalis agency several months ago, they've hardly been over-exposed as far as live appearances are concerned. With this big tour, their second—they were on the Ten Years After/Blodwyn Pig package just before Christmas—it will at least give their considerable following a chance to see what's been going on in the group during the last few months. For Stone The Crows are being rated very highly indeed. A typical quote, this time from the Melody Maker: 'Without a doubt one of the biggest names that will emerge this year.'

The most immediately striking asset of Stone The Crows is Maggie Bell, the band's amazing lead vocalist. A lot of people have made the mistake of comparing her

to Janis Joplin, but Maggie seems to me to be in a class of her own. An admirer of Aretha Franklin and the under-rated Laura Nyro, Maggie manages to combine her raw power and intensity with a considerable amount of subtlety. She also happens to be one of the most genuine and friendly people around in a scene not noted for easy, straight talking. Perhaps it's something to do with Glasgow, the birth-place of all the band except for drummer Colin Allen.

Lead guitarist Les Harvey, younger brother of the worthy Alex, has also been receiving a lot of acclaim of late. Ever since Maggie lent him her Aretha Franklin records, Les has been a convert. Fittingly, it was he who asked to deputise when Aretha's guitar player missed the plane for her recent European tour. He was offered the job and within an hour was ready to be off to meet her in Spain. Aretha says of him, 'He's too much . . . really groovy and a beautiful person. He swung

right into our music, which means he has ears.'

Jim Dewar, who plays bass, shares the singing with Maggie, and he has a voice which is in no way put in the shade in her company. The whole band is notable for being able to excite without choosing the easy, loud way out. A lot of the credit for this must go to Jim, underpinning everything with taste and guts. He also, in collaboration with Les, writes much of the band's material.

Jim McGinnis on organ used to play with a well-known group from Scotland, but he insisted that the name shouldn't be revealed. When the band went to America earlier this year, unheralded and not sure of what to expect, they found a tremendous reception. But working with such violent bands as the MC5 and the Stooges, the group's strength was shown up. As Jim says, 'All our excitement comes out of our music.' For Stone The Crows don't indulge in throwing organs across the

stage and they don't throw hysterics.

On drums, Colin Allen has played with a lot of good bands in the past. An ex-Bluesbreaker, member of Zoot Money's Big Roll Band and a respected session man, he has found his niche in Stone The Crows. 'They're the best band I've played with,' he says. The group's original drummer left before the band came to London.

The first album, *Stone The Crows*, was released earlier this year on Polydor to unanimous praise. While touring America, it reached their charts, and 'didn't get a bad review anywhere.' With one side devoted to a musical collage called *I Saw America*, the album is indeed a remarkable debut. I was surprised to learn from Maggie that *Fool On The Hill*, an intricate and totally successful arrangement, was entirely created in the studio. Their second album, due to be released in September, should be a considerable treat for jaded, battered ears. R.S.

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**M**OST people either hate or laugh at Jonathan King because of his views and comments—spoken or in print. They either look on him as a self-opinionated guy who talks through his hat most of the time, or accept the fact he is trying to annoy them. King knows this, and goes out of his way to annoy people purely to stimulate them into some sort of creative thought.

King, at 25, has been involved with Decca Records over the past five years: first as a singer and for the last two years in an advisory capacity. He had been at Cambridge University and because of a common background with Decca's chairman, Sir Edward Lewis who had been there too, there was an affiliation. 'I finally persuaded Sir Edward I had a lot to offer Decca behind the scenes as opposed to being in front of the scenes, with regard to product, sales attitudes and promotion and so on,' said King. He agreed, and I joined Decca in a very vague post which is not a full-time one at all. I only spend 50% of my time here but I'm around for anyone in the company to come up to me and ask advice—and this includes the chairman. Also I come up with ideas whenever I like to any department and on any level. The rest of my time is involved in making records, writing and things like that. I'm not really a singer, more a producer. Occasionally I might come across something I like and stick my voice on it as it's as good as anyone's.'

He has definite views on the people around him and although he isn't committed to print very often these days, certain events stir him to write to the musical papers when the mood takes him. King feels a lot of people he refers to as the younger generation, have latched onto the ideas of the older generation and haven't progressed forward. What they have lost is enthusiasm and colour and this has been replaced by a drab greyness.

But whatever you think of King, he is a catalyst. He got to know Sir Edward on a business level and through him was given virtually a free hand in the company. 'What I've been doing has mainly been suggestion,' he said. 'But an awful lot of the suggestions have come to something concrete. When I joined the company two years ago, we had no hit singles and there hadn't been any for some time. Over the last few weeks, we've hit an average as high as 12 out of the top 50. A lot of them haven't been due to me, but because of my position of being basically a catalyst, you could say I've contributed to this change. It's a change in attitudes as well. The chairman is a shrewd man, and I think he saw in me someone who was young and keen on the pop business. So he brought me in and it was like injecting new young blood into the company which had suffered from not having this in high places.'

'I know just about everyone in the company from the sales reps to the tea boys and try to be on nodding terms with them all so everyone can talk to me. They



# JONATHAN KING

## THE MAN

## WHO LIKES

## ANNOYING PEOPLE

know the chairman will see me whenever I want to see him and listen to anything which I think is important. It's possible he had lost touch with some of the far extremities of the company because of its size, and I, on the pop record side, have kept him in touch with a lot of things. I can sense the roots of new things happening which I can tell the chairman about.'

Despite his high position at

Decca, King can't see himself staying there for the rest of his natural. He considers his life is essentially a creative one—mainly on the writing side. 'I love the pop side,' he admitted, 'and love doing what I do. I don't approve of people who are very old being involved with the grass roots floor work in pop—I think you tend to grow out of these things. I can't really see myself here as an executive, but I know one thing—I

wouldn't work for any other record company apart from Decca. There's an incredible family atmosphere here and I'll stay with Decca for as long as they want me and as long as I can be of any use to them.'

As a consultant to Decca, King sometimes works 18 hours a day and on occasions doesn't turn up for weeks at a time. Although he has had offers to become a managing director with American companies who have started up in England, he has turned them down as he doesn't think this is his life and the job would be full-time. Fundamentally lazy, King doesn't like to be tied down. He says he is needed a lot of the time, yet can still manage to slip off for a few weeks holiday abroad whenever he wants knowing the place won't fall down while he's away.

Many of King's ideas have resulted in direct contact with Decca artists. He has become creatively involved with groups and has appeared at many of the Decca artists' concerts. He feels this is important because he represents Decca and also because he has a 'name'.

So what's the next step for friend Jonathan? Will it be producing or repertoire? 'Not really,' he replied. 'Producing you can't do full-time anyway. As a producer, I'm capable because I come up with some very original ideas. For example, *Let It All Hang Out*. I made some good sounds and some good arrangements ideas like the brass at the end which the arranger, Johnny Arthey couldn't understand at all, but it all worked out. And to stick my voice on in that strange American accent was a good production idea. But I don't think I'm a highly talented producer. The biggest thing a producer can have is the ability to pick a hit song when he hears one like Micky Most. I can pick a hit record from the finished product, though I can't pick one from the skeleton. And this is how I fall down as a producer, but I'm probably more creative than Micky is.'

Being lambasted, doesn't worry King one iota. In fact, the more he can get people annoyed and irritated, the happier he is. He looks on himself in a way as the pop music answer to Bernard Levin. Strange 'phone calls don't worry him either, though he thinks he might one day come to a sticky end. King has always preferred to provoke an attitude, even if it is hatred rather than a negative type of attitude. He believes the majority of the public has a reaction towards him, even though it is possibly against him.

When it comes to musical choice, his main enjoyment comes from the classics. But of this he prefers the simple themes, and looks on pop music as the closest to the simple themes in the classics. Whether you agree with his views or not, King is someone needed in pop music today. Let's face it, pop gets into a rut now and then. And it's someone who doesn't care if he is ridiculed by the masses who's wanted to kick the complacency out of everyone.

'I've never wanted anything but a co-op group,' says Zoot Money of his new band, 'but my name means more than it used to, so although it isn't co-op in practice, we've got a co-op atmosphere.'

Zoot Money's new line-up, of which he says he doesn't want to be known as 'just a bandleader', is now compacted to just four men: Mick Moody, guitar, Barry Dean, bass guitar, Barry Wilson on drums, and, of course, Zoot himself on vocals and 'the only travelling Fender-Rhodes electric piano in the country.'

'The Big Roll Band finished when I slightly changed musical direction. It was a co-op band, of which there were none in this country at that time. I was quite proud of it, but then I've been proud of every band I've ever formed.'

'Too few people—only the relevant ones—realise that the kind of jazz/rock/blues being played by bands like Chicago is not a new thing. The Big Roll Band was doing virtually the same thing right at the beginning.'

'Basically though, I'm a solo artist; it's never been feasible for me to play with people I want to without being a solo artist. I think—I hope—I'm developing, but I'm not at the same stage of development as some of the new ones on the scene. On the other hand, I couldn't play with any of my contemporaries the way Graham (Bond) has done. I'd like to develop away from a group. I've never thought of myself as a pianist. The idea I always had was to get

**'I'm not just music, I'm theatre,' says**

# ZOOT MONEY

the sound out—pedals, singing, playing.

'That's why with the new quartet I wanted to incorporate the new things that were happening, like lights and so on.'

Records Zoot sees as more for his development as a singer, although he candidly admits that he's never been rated as a singer. As far as playing to audiences is concerned, he likes the concert scene.

'We played a series of concerts with John Mayall, and it was great. I like the atmosphere, people coming just to watch and listen. Colleges are better, but it's not just the music they come to hear, it's the state of the country. The audiences are looking to groups for the answer. That's why it's difficult at times to write things that aren't influenced by current affairs.'

But Zoot is interested in a wider market, 'in

giving people strength, like at the Flamingo. When people are at an emotional low, you make a great impression.

'The Flamingo was great; they accepted us as one of their own. That was a case of getting to people at an emotional low.'

So how does Zoot's outlook differ from his contemporaries?

'I'm not just music, I'm theatre, presentation. It's easy enough to get out in front and sing, but to have produced it all is great.'

With Zoot's reputation and musical experience he shouldn't find any difficulty in widening his horizons. Certainly his new LP won't do him any harm, but, as always, his devotees expect the exuberance and showmanship associated with his live shows.

D.M.





## MORE CHANGES FOR ATOMIC ROOSTER

SINCE Atomic Rooster was first hatched, a three-piece made up of two ex-Crazy World of Arthur Brown musicians, Vince Crane on organ and Carl Palmer on drums, plus bassist Nick Graham, they've been through a lot of changes. Vince Crane, in fact, is the only original member remaining. First to go was Nick. Then Carl found himself involved with Keith Emerson's new band and split. So the Rooster now stands as Vincent on organ, John Cann, who used to play with the excellent but unrewarded Andromeda, on guitar, and taking the lead vocals, with the latest member of the band, Ric Parnell, on drums.

When I met John and Vincent recently in the elegant Robert Stigwood labyrinth in Mayfair, I asked how they'd found Ric. 'Well, this time we didn't have to advertise. The word went round

that Carl was leaving and we wanted a drummer, and we just listened until we heard what we wanted to hear.

'We were just looking for a feel, really . . . you play a number and afterwards you think, that's all right. That's as far as it goes. Ric's playing is a lot different from Carl's. It's a lot more funky if you'll pardon the word. Carl always was a very technical drummer, a Buddy Rich sort of scene, whereas Ric's a thumper. This band's always been meant to move along, and I think with Ric, though he hasn't Carl's technique, it does move along a bit more.'

A lot of groups nowadays tend to over-improvise, with the various instruments tending to block each other out. Vincent sees the danger of this: 'I don't think you need three people freaking out—you've got to have a solid foundation. John

gives me a solid backing for my solos. I do the same for John, but the drummer's not there to shine forth, except in his breaks and if he's doing a solo.'

### Next album

The group's first album, simply entitled *Atomic Rooster*, was released in March on the B and C label with the original line-up (i.e. before guitar replaced bass; bass lines are now played, as he did with Arthur, by Vincent on pedals) and did in fact enter the charts. Said Vincent: 'The first album was good for what it was, in other words, not having a guitar. Until we got a guitar and I realised what a difference it makes, I'd gone by the fact that all the organ and guitar groups I'd heard it seemed that the guitar tended to slice up the organ. It didn't come off as a unit — but with us it does seem to come off,

having got the balance right.

'Our next album should be out by mid-September. I think it gives a much better picture of the band, and also it'll be the same band as we are on gigs. I think a record should stand up simply as a record, because you can do a lot of things on record that you can't on stage and vice-versa, and so I approach them as separate things — but it's still unfortunate that due to circumstances our first doesn't bear much resemblance to the group as it is.'

On the first record the bulk of the composing was Vincent's work, but John is now doing a good deal of writing. Two songs are wholly his, and he collaborated with others. 'I think it's better to share the writing,' says Crane, 'rather than take it all on yourself. I mean, you might not be feeling inspired for a couple of months — which isn't uncommon — and if you're the only writer, what does the group do while you're waiting for inspiration to return?'

### Continent

At the time of the interview, the band had just returned from what they agreed was their best gig ever, at an indoor festival in Munich, where 9,000 fans gave them a fantastic reception. 'John fell over right in the dramatic part of his solo, but he kept on playing. At this point everyone in the audience leapt to their feet — I thought it was very good planning.'

So, a lot of time will probably be spent on the Continent in the future. But the one thing that really interests the group is America. 'We want to get there and have a crack, after we've steamed full pelt into Europe, which will be all good preparation. It's going to seem like a holiday to work hard in England after the States.'

As far as festivals are concerned, though, the group aren't optimistic. 'I think 90 per cent of the festival scene will die next year, when the promoters get sick of losing money. It's inevitable. I went down to Bath and the sound was terrible. You get 2,000 watts of PA and a strong wind, and it sounds just like a merry-go-round, it really does. That's why indoor ones are better; I went to the back of the hall at Munich and the sound was really quite good. But considering the bill at Bath, I was really disappointed. It should have been really mindblowing.'

R.S.

# SKIN ALLEY

I MET Skin Alley in a Maida Vale flat shared by Robert Jones, the group's guitarist, saxophonist, flutist and singer, and Krzysztof (pronounced Kristofv) Henryk-Juskiewicz, the 23-year-old organ/piano/harpsichord/melotron and vocals specialist. The two non-residents present were 20-year-old Thomas Crimble who plays bass and doubles on melotron and vocals and the new percussionist Tony Knight.

Tony was born in Stafford 32 years ago, is married and has two young children. 'I began by playing mouth-organ and drums when I was about 14 but soon came under the influence of jazz. When I was called up in '56 I played with a lot of R.A.F. groups in Germany where I was stationed for two years. It was whilst I was there that I changed to the Louis Armstrong type of sound, I stayed with that for about 18 months. After demob. I opened a Jazz Club in Wolverhampton with the help of a few friends, but shortly afterwards I got "touched" by pop, so I came to London and started a group called the Chess Men, which later became Tony Knight's Chessmen. We were resident in the Wardour Street Flamingo Club for quite a while, playing with people like Georgy Fame, John Mayall, Brian Auger, etc. At the time I was a very keen fan of Graham Bond's Band, which was, I reckon, just about the biggest influence on my music there has ever been. Last year I joined Sweet Water Canal, the best band I had ever been associated with, but due to the hassles it folded this year. Since the break up I have been working as a backing musician in the studios. I did the Mike Snow Album (solo) and backed quite a few famous people—actually I still have one or two commitments to fulfil in the studio.'

Robert James from Birmingham was next to sit in the hot-seat. 'Well I'm 25. I started playing guitar when I was 14 and have played it ever since, but on stage it's about half and half with sax. I worked as an apprentice engineer for a while but I always really wanted a career in music. My favourite people at the moment are probably the same as the other three, Zappa and Graham Bond. A few years ago, I would have said Mayall and Clapton, but I think they are victims of their own good fortune.

'One of my favourite ambitions is to popularise religion—I am no Cliff Richard but I would like to use my fame (if I ever get any), to influence people back to religion.



From left to right: Thomas, Alvin, Krzysztof and Robert . . . Alvin played on both albums but has now joined Hawkwind



New member: Tony Knight

Everybody laughs about it and say that you have to have short hair and wear suits before you can be religious—I would like to use music to enlighten them.'

A short break for a cup of coffee and a discussion about our wonderful British Railway system, then it was Krzysztof's turn, 'I am Polish and have had a classical music training (Trinity College) which I suppose shows through on a few of the tracks on our new album. I wrote a Mass once but being written is as far as it got.

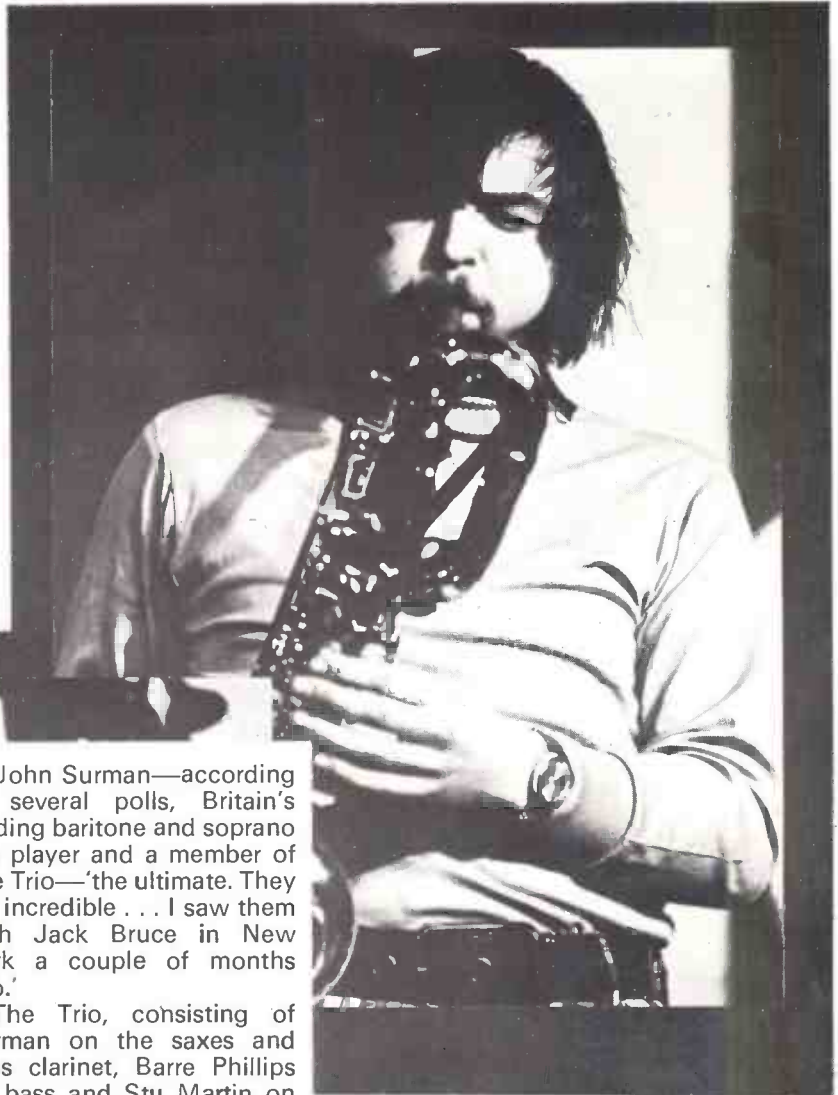
'We recorded the first album in C.B.S. but the one about to be released was made in De Lane Lea on an 8-track with Martin Birch (engineer). I think, eventually I would like to do a live LP or even a double with one side each, you know? A different one of us leading on each side, but with the others backing.

'I knew Tony quite a while ago, so when Alvin our last drummer left I got in touch with Tony and asked him if he would like to join our group. We also advertised and had over 80 replies, some of them were quite big name players, but since we knew Tony and he played well it was him we chose.'

Last but far from least is Thomas Crimble, 'Ultimately I hope to have a band of my own, then I can really put my message across. I have very strong feelings about pollution and that sort of thing. Just look at all those empty beer cans and wrecked cars being thrown all over the country. When I wrote *Easy To Lie* I was trying to get everyone to listen to the words but no one did, I mean the world didn't change, did it? I would like to produce in the future as well, but there is plenty of time for that. We did a gig once in a church in Oxford with a light show, it looked really great in the stained glass window, I would like to have a go at something like that again. Since we can't afford a house in Northern Scotland or Marrakesh we have had to make do with a council house near Bognor where we always go to rehearse and get our new material together. We are trying to specialise in one type of sound a little more now, our last album had bits and pieces of everything, but I think we are beginning to get an original Skin Alley Sound now.'

Krzysztof was the only one who was proud to have made the first album, simply entitled *Skin Alley*, but the entire group are confident that this new one will make their names even more widely known. I hope so, for these are four very serious and genuine gentlemen. S.H.

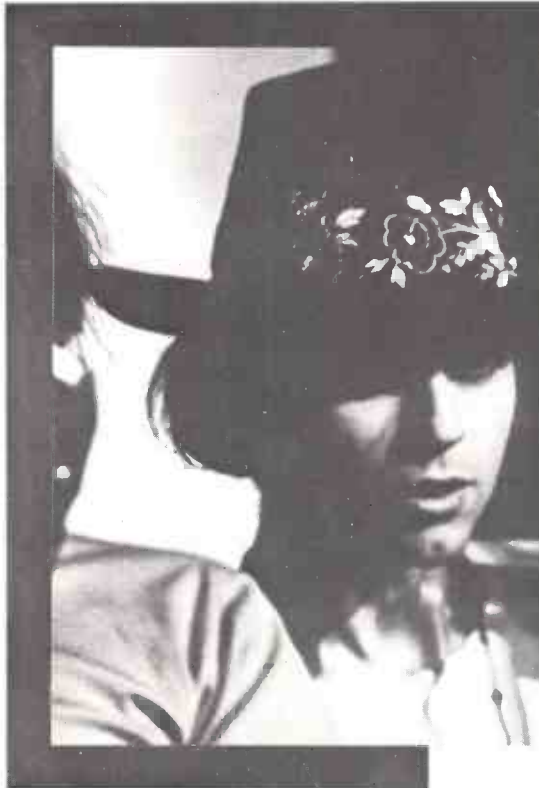
# THE TRIO



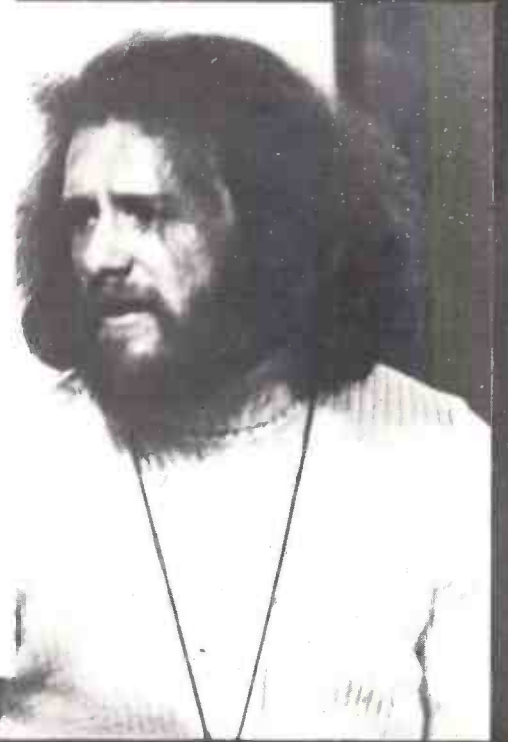
to John Surman—according to several polls, Britain's leading baritone and soprano sax player and a member of The Trio—the ultimate. They are incredible . . . I saw them with Jack Bruce in New York a couple of months ago.'

The Trio, consisting of Surman on the saxes and bass clarinet, Barre Phillips on bass and Stu Martin on drums, are considered to be among the leaders of improvised music, and there are certain signs that they are not aiming themselves solely at the converted jazz public. Things are coming together.

For one thing, their first record, a magnificent double set entitled simply *The Trio*, has appeared on Pye's new Dawn label, alongside the products of Donovan, Mike Cooper and Mungo Jerry. Dawn, then, is supposed to be a progressive label. When I spoke to John recently I asked him if he was aware of an attempt to get his music through to a wider type of public, he said probably yes, but didn't want to dwell on the subject. What he did like



**D**ESPITE all the optimistic talk from musicians and critics alike about musical barriers being broken down and the general dislike of sticking musicians into categories, the fact remains that for most people, rock and jazz are two worlds and the twain only very occasionally meet. Tony Williams' Lifetime (featured in last month's *BI*) are one group who seem to be bridging a lot of yawning gaps. Strangely enough, the Williams band is



were 'the vibrations in the Dawn office'.

The Trio are unable to live in Britain, mainly because of union problems for Stu and Barre, both of whom are American. Living in Belgium, they do a lot of their playing on the Continent, and European audiences seem to find it easier to listen to rock, folk and jazz in the same concert without being too riveted by labels. A result of this attitude has been that the Trio have done a number of big festivals with groups. They've also done work at the Marquee alongside King Crimson where 'the audience was very good'.

'I think the music we play is a very live music, very much a music of today, and so if that's what people want to hear . . . and I know they do . . . it's corny to say it, but it's the old thing about there being two kinds of music—that which is good, and that which isn't happening. I have been disappointed by a lot of the pop groups I've heard at festivals where it seems they've chosen different material than they play on record, and they just go straight ahead to get the crowd.

'In The Trio we are really three independent people, and we wanted the three of us to be equally involved in the music. Nobody has a particular function to fulfil like the drummer keeping time, the bass player playing the bottom notes of a chord or anything like that. We've tried to release ourselves from such a technical approach.'

'The idea is to try and get out to people what's really going on inside. That's what it's all about: to try and figure out what it is that makes Stu want to play, what makes Barre and myself want to play, just what it is that we have to give. In other cases people are involved in what they think other people would like them to be. You see, I don't want to take from them an identity and offer it. I've got to find myself and hope that fulfils

something in the audience.'

John began his musical career when he played in a trad jazz band in native Plymouth about ten years ago. It was through this that he came into contact with Mike Westbrook, with whom he enjoyed a long and fruitful partnership. 'For a long time Westbrook had a small band, an octet, with Mike Osborne, Malcolm Griffiths, and a very good rhythm section. After this, we began to work with suites. One was *Marching Song*, one was *Celebration* and another was *Release*. (John had left the band by the time they did the recent *Earthrise*). They were all suites written for large groups of musicians based around the small group.'

It was during his time with Westbrook that John began to start winning polls and acclaim from all quarters. When the time did come for him to split, he started work with his own octet which lasted for about 18 months. At this time, he formed the Trio. Early on, John had spent four years studying at music college.

So much for history. The Trio, with their album released to delighted reviews everywhere, will be playing a certain number of gigs across Europe, plus a trip to the far east, after which they'll be back in England by December. They'll be playing concerts for the most part, but when I asked John if he'd consider playing at rock clubs, the reply was 'Yeah! I think Peter Eden (record producer of the Trio and the man who got a lot of the new British music on to record in the first place) will be working on the possibilities.'

As far as I'm concerned, I knew practically nothing about the scene involving Surman, Westbrook and others before. Having heard The Trio's album and some of the Surman/Westbrook collaborations, to see such bands getting it on at a rock club would be a very nice thing indeed. As Richard Williams said recently, the music is just so honest.

## BURNIN RED IVANHOE



THE other day I was very fortunate in catching Burnin Red Ivanhoe before they returned to their native Denmark. Ivanhoe have been around the Danish music scene for a long time, both individually and as a group.

The youngest and newest member is Ole Fick (22), who has just joined as lead singer and lead guitarist (Gibson/Sound City), a difficult combination, but Ole tells me that so far he has had no serious problems taking the place of Steen Claesson. 'Clapton is my favourite player, but I think there are many others equally as good, but he has fame and a subtle personality which make him stand out from the others.'

The group have been adventurous ever since they came together, releasing the first-ever double album in Denmark, the production of this album itself typical of the group's character. 'We planned a single album, but when we began recording we just got deeper and deeper into the sounds. One of the tracks which we had rehearsed was supposed to last four minutes ten seconds, but when we stopped we had recorded over ten minutes, so we decided to play some tracks which we had only played once or twice before and therefore release a double album.'

Karsten Vogel was interrupted by the only other Ivanhoe to speak English, Kim Menzer.

'Our LP M144 won't be released here, the production wasn't really up to the English standard. The reason why we came over to London was to see John Peel, who we met at a party in the Revolution

Club in Copenhagen. We were going to record for his Dandelion label when we return to England. Peel is a very nice man—very straightforward and honest.'

Thirty-two year-old Kim began playing slide-trombone when he was 19 and was highly acclaimed for his part in the second International Jazz Festival in Dusseldorf. Since then he has played in many leading bands throughout Europe.

Jess Staehr was born in 1947 and played clarinet until the ripe old age of 17, when he switched to electric-bass (Fender/Marshall). Jess has appeared on Danish television many times and has recorded the scores for two Danish films.

Thomas Bo Thring Anderson (Bo) is 22 and has played drums with numerous famous European jazz groups. 'I played jazz up to '68, then when Ivanhoe was formed I had to try to adapt my style to the pop/rock type of music.'

Karsten has been playing alto-saxophone since the age of 14 and organ from the age of 25. 'I play a Vox Continental. I did have a Hammond once, but I didn't like it — they are such horribly big animals.'

It is difficult to bag Ivanhoe's music; it's loud, it's jazzy, it's very rocky and it's country. In fact the only thing to say is that if you take a group of five intelligent-looking, long-haired Danes, feed them on Blood, Sweat And Tears, Chicago, Hendrix and the Stones, allow them to mature within the music profession for about eight years, you might just be rewarded by a group sounding similar to Burnin Red Ivanhoe.

# CANNED HEAT



**I**N the long freakout summer of 1967, amidst a welter of 'blues' albums and psychedelic record sleeves, there appeared one disc bearing the simple legend 'Canned Heat', and having some treatments of old country blues numbers which made most other blues records sound positively synthetic in comparison. It was the first introduction Britain had to a band that had already been playing for two years on the West Coast of the United States. Three years later, with the great 'blues boom' come and gone, Canned Heat are still bubbling their own brand of the country blues to audiences half the world over, one of the longest surviving blues outfits in existence, and, some would say, one of the best. A few weeks ago they were over in Europe to play the Shepton Mallet and Rotterdam festivals, and one or two other dates. The Heat have made one or two personnel changes in the last year or two, with lead guitarist Henry Vestine leaving and returning to the fold, and

Antonio De La Barreda joining on bass guitar. The other members of the group remain the inimitable Bob 'The Bear' Hite (lead vocals), Al 'Blind Owl' Wilson (slide guitar and harmonica), and Adolfo 'Fito' De La Parra (drums).

I talked to drummer Adolfo De La Parra, better known as Fito, about the blues, blues groups, and about Canned Heat. Fito has been with the group for three years now; 'I used to back groups like the Platters and the Shirelles, that was the game at the time; my early influences are Rock and R & B, altogether I've been playing for 11 years. Canned Heat is R & B and Blues together — there's a lot of blues in it, and the rhythm comes from the people dancing. Most people listen now, but some people dance.'

Although there are those who assert that white men 'don't play no blues', Fito (a Mexican) greeted the suggestion with laughter. 'When people started listening, they rediscovered the blues. It's a cultural exchange — B. B. King plays with white people and announces Michael Bloomfield as a 'great white blues player'—the blues is just an expression.

## 500 concerts

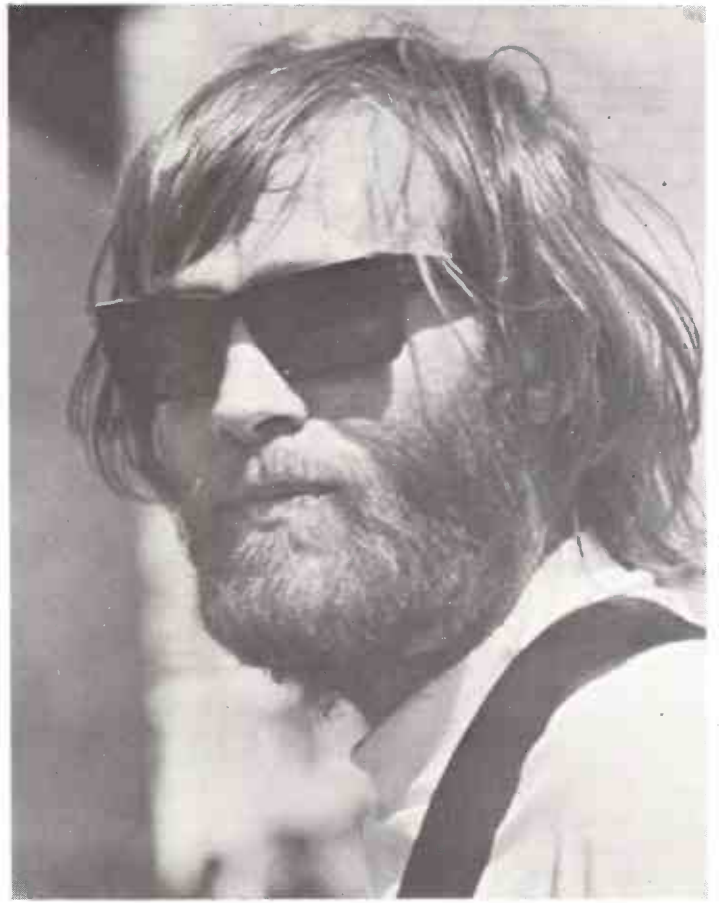
'I like British blues bands. I used to like Fleetwood Mac. We're always happy to play here—it helps for a band not to get stuck in one place and there are a lot of heavy people over here. We get tired of the States, and we come here and get a push—it's like a renewal. The audiences are great.'

In fact, Canned Heat must be amongst the most travelled groups in the world, and it was right that their first single success in this country was called *On The Road*. 'In the last three years Canned Heat have played over 500 concerts,' said Fito. 'It's a lot of work but it's been worth it. We always get a good reception, even from people who don't buy our records; in fact they don't play our records in the States.

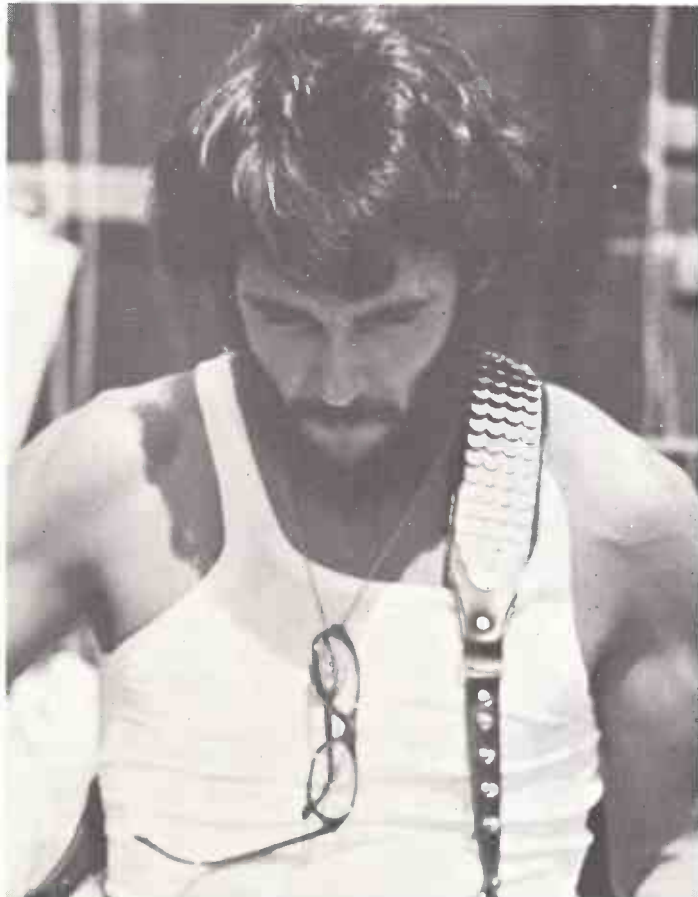




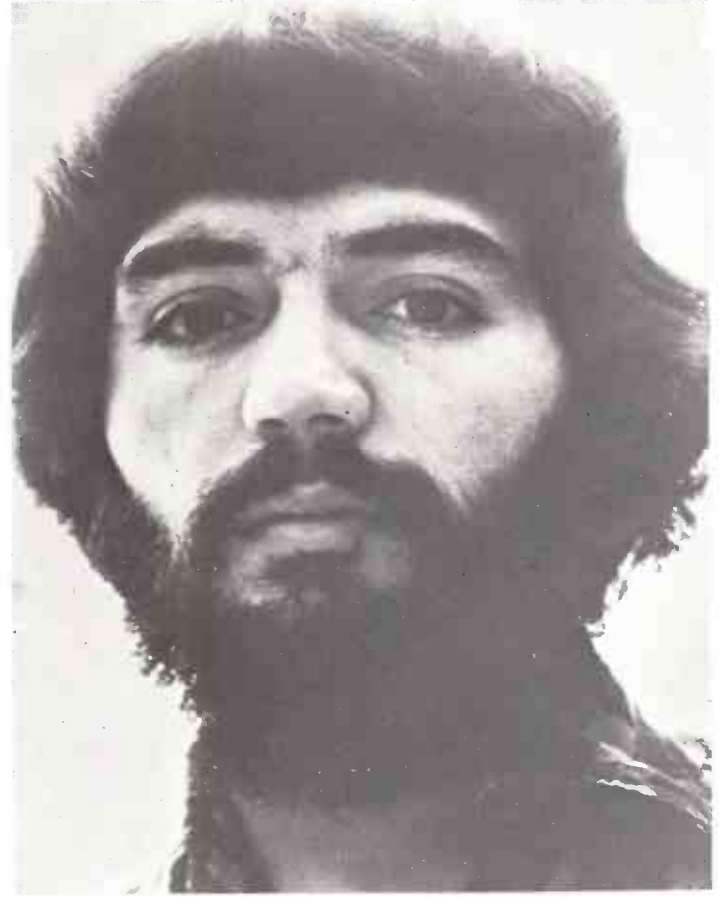
*Henry Vestine, lead guitar, who left the group for a year to play with Albert Ayler amongst others*



*Al 'Blind Owl' Wilson, one of the Heat's original members*



*Antonio De La Barreda, bass player, newest addition to the band*



*Adolfo De La Parra, drummer with the Heat for three years now*



Canned Heat boogie at Shepton Mallet Festival. Due to bad organisation by the festival authorities, Canned Heat didn't get on stage until 6 a.m.

But we try to get away from our records on stage, maybe that's why people follow us. But I'd sure like to sell some more records—we get tired man (smiles).'

If the group do get away from their records on stage, this is now no longer the case with the release of their latest (a double) album, which was made while they toured Europe earlier this year, and which is appropriately entitled *Canned Heat '70*, available on the Liberty label.

Still on the subject of records, Fito talked of the Canned Heat record collection, and in particular of the collection of Bob Hite, who is perhaps the trademark of the group to thousands of people the world over. 'Bob has one of the biggest collections of blues records in the world. 60,000 seventy-

eights, and with forty-fives and LPs, about 100,000. He has the history of blues and R & B from the top to the bottom. But we all collect—Henry has the next biggest collection. My personal preferences are for Elmore James, Little Walter, Fenton Robinson, Robert Johnson, and John Lee Hooker. I always like John Lee, and now we have just done a double album with him.'

Talking of blues men, I asked Fito if he had heard Taj Mahal, surely one of the finest young blues men in the world. 'No, I haven't seen Taj Mahal and his group, but they come from the same club on Topanger Coral, California. Canned Heat came out of that club, and Spirit too. The club's still there, and we still play there for free, it's like a family thing. Topanger

Canyon is the biggest hippie colony in the world, and Laurel Canyon is where the musicians live, but Topanger is where the hippies live, the ones who live off the earth, at least what is left of it in Los Angeles.'

From Topanger Canyon, the conversation drifted to Fito's native Mexico. 'In Mexico, Creedence Clearwater are the biggest group. Canned Heat have played there twice, and they have had a few concerts there like the Byrds and the Doors. Since the Olympics, Mexico would be the best place for pop festivals. There is a stadium for a million people there, but the Mexican pyramids would also be a good place to have a festival. If I ever get a permit from the government, I would like to do that. When we finish in Europe, we're maybe going

to Japan, *Fukyama 70'*, which will be a festival for a million people.'

It isn't every group that still enjoys working as much as Canned Heat. And there certainly can't be many who have done 550 concerts in the space of three years. Anyone who has seen the group will know that the Heat are a band who rely on the energies of the audience for their playing, and it was regrettable that their appearance at Shepton Mallet was again marred by bad organisation on the part of the festival authorities. Not for nothing do they sing *Let's Work Together*. Canned Heat will be playing at a free concert in London's Hyde Park on September 12, and perhaps then everyone will have a chance to *Boogie With Canned Heat*.

N.S.



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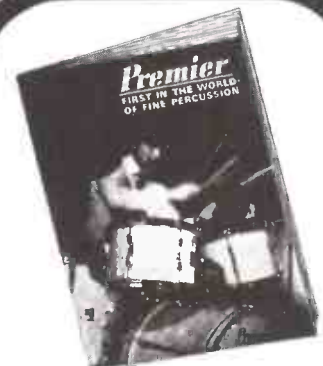
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# COCHISE

JOHN GILBERT  
MICK GRABHAM  
BRIAN COLE  
RICKY WILLS  
WILLIE

had released the album—he wanted to travel the world, so when we finished recording he left.'

Stuart was replaced by North-Easterner John Gilbert, a 25 year old professional guitarist. 'When I left teacher training college in Warrington I joined Mighty Joe Young, quite a popular night-club band on the Northern circuit.'

Fifth member is Brian J. Cole, a 24 year old pedal guitarist from Enfield. He first played acoustic guitar ten years ago, but two years later switched to steel. Brian is now considered to be one of the best steel-players around, having played with Albert Lee and Country Fever before joining Cochise. The rest of the group obviously appreciate this because during my chat with Brian, Willie was looking through another popular music paper and suddenly began reading aloud, 'Brian J. Cole, one of the driving forces behind Cochise has already made plans for a new group . . .'. All eyes turned to Brian then everyone laughed, but it was Brian who replied.

'Obviously at some future date it is possible that we may split up, but to quote me as saying that is absolute bull shit.'

When asked about plans for the future the group were unanimous in that they all wanted to spend at least six months in the studio recording.

Mick made the interview very easy here, 'Beat Instrumental always has bits about engineers, studios and things doesn't it? I suppose you want all the technical stuff? Well, it was great in De Lane Lea, John Stewart engineered all the eight track recordings. By the way I have a set of *B.I.*, complete except for three issues; I have bought it ever since it came out in '63'.

Even people who like *B.I.* have problems, Cochise's single

was released without their approval. 'We wanted to record a different single, or if one of the album tracks had to be used we would rather have replaced it on the LP with another track, it does seem silly to sell two copies of the same song at the same time. The flip-side of *Watch This Space* is also from the album, a Paul Simon song, *59th Street Bridge Song*. This is the only track on the album which we didn't write—we're always being asked why we recorded such a commercial/played-out song, it just happens to be one of the first songs we played together as a group, anyway it's far from being the same as the Harpers' Bizarre version of a couple of years back. Before we took the name of the old Red Indian Chief Cochise we called ourselves Eclipse, but we only did demo tapes then anyway. Dick Taylor, the producer, heard some of these tapes, liked them, and as a result we changed our name and came to Liberty Records.'

A West Coast artist friend of the group took a couple of their publicity posters, featuring Chief Cochise, back to the States with

him and by some strange chance some of the Indian community on Alcatraz saw the posters and as a result Liberty had to send 2,000 more to be distributed amongst them on the island.

'We're going over later this year, but at the moment we have too many commitments in Europe, said Willie. 'A TV show in Amsterdam, followed by a tour of the country, and then back to England and into the studios for a couple of weeks. We have decided that in the future we shall produce quieter music, some music sounds good played really loud but we are determined to gain fans by our music and not by sheer noise; the steel guitar sounds so much better played quietly. As for the material, Brian and Mick will still write our songs, they could be of any type, probably becoming a little more countryfied and harmonious but that's about all we can say about the foreseeable future.'

S.H.

COCHISE are a happy group; what's more they are all individually nice guys, that is the four who turned up for the interview. Ricky Wills, 22 year old bass guitarist had taken advantage of the group's early return from a concert in Leeds to spend a few hours at his home in Cambridge.

Rick began playing guitar in 1958 but switched to bass when he joined Committee five years ago. It was shortly after this, when he joined Jokers Wild, that he met 22 year old Willie (he wouldn't give his surname) the percussionist, but a few months later they again went their separate ways, Ricky to the group Little Women and Willie to Bitter Sweet.

Mick Grabham is also 22 years old, but heralds from Sunderland. 'When I was quite young I started playing guitar with local groups, then a couple of years ago I joined Johnny Duncan and the Blue Grass Boys. Admittedly it was only for the money but overall I quite enjoyed it.

'It was about a year ago that I met Stuart Brown and we began making plans for a new group. Stuart only left us about six weeks ago—just after we

# BI's CHART FAX

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

**All Right Now** (*Frazer/Rodgers*) Free  
RP—Free. S—Island. MP—Blue Mountain.

**Big Yellow Taxi** (*J. Mitchell*) J. Mitchell  
RP—D. Crosby. S—American.

**Goodbye Sam, Hello Samantha** (*Murray/Stephens/Callander*) Cliff Richard  
RP—Paramor. MP—Intune. S—EMI.

**Groovin' With Mr. Bloe** (*Gentry/Nauman/Laguna*) Mr. Bloe  
RP—S. James. MP—Dick James. S—Pye.

**I'll Say Forever My Love** (*Dean/Wetherspoon/Bowder*) Jimmy Ruffin  
RP—Dean/Wetherspoon. S—Tamla Motown. MP—Jobete/Carlin.

**In The Summer Time** (*R. Dorset*) Mungo Jerry  
RP—B. Murray. S—Pye. MP—Our Music.

**It's All In The Game** (*Dawes/Sigman*) Four Tops  
RP—F. Wilson. S—American. MP—Warner Bros.

**Lady D'Arbanville** (*Stevens*) Cat Stevens  
RP—Samwell-Smith. S—Island. MP—Freshwater.

**Lola** (*Davies*) The Kinks  
RP—Davies. S—Pye. MP—Davray/Carlin.

**Love Like A Man** (*Ten Years After*) Ten Years After  
RP—Group. S—American. MP—Chris-a-Lee.

**Love Of The Common People** (*Hurley/Wilkins*). Nicky Thomas  
RP—Gibson. S—Island. MP—London Tree.

**Mr. President** (*Diamond/Davies*) Dozy, Beaky, Mick and Tich  
RP—Group. S—Advision. MP—Pulsar.

**Neanderthal Man** (*Godley/Creme/Stuart*) Hotlegs  
RP—Group. S—Strawberry. MP—Kennedy Street Music.

**Rainbow** (*Campbell/McAlles*) Marmalade  
RP—Campbell. S—Decca. MP—Walrus.

**Something** (*Harrison*) Shirley Bassey  
RP—Coulton. S—Advision. MP—Harrisongs.

**Tears Of A Clown** (*Crosby/Robinson/Wonder*) Smokey Robinson and the Miracles  
S—Tamla Motown. MP—Jobete/Carlin.

**The Love You Save** (*Corporation*) Jackson 5  
RP—Corporation. S—Tamla Motown. MP—Jobete/Carlin.

**The Wonder Of You** (*Barker/Night*) Elvis Presley  
S—American. MP—Leeds Music.

**Up Around The Bend** (*Fogerty*) Creedence Clearwater Revival  
RP—Fogerty. S—American. MP—Burlington.

**Woodstock** (*Mitchell*) Mathew's Southern Comfort  
RP—Group. S—Morgan. MP—MCPS.

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

## Top of the Pops



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B.I. 9/70

**R**EMEMBER *Race With The Devil* a couple of years back? Recorded by the Gun, it got to number six in the national top 50 and became No. 1 in seven European countries and was a hit in many other countries. But what happened to the Gun? Were they just one hit wonders?

The group is still in existence—only the drummer has been changed. Two years ago it was Louis Farrell, now it's 27-year-old Geoff Britton. The two founder members are 26-year-old Paul Curtis who plays bass and acoustic guitars and his brother Adrian, 21, on lead guitar. At the time of their chart success, the Gun made themselves pretty unpopular around the pop business through their somewhat arrogant attitudes toward people. Although pretty popular on the continent, the trio hasn't played a gig in Britain for the past nine months.

Adrian explained the reason for their becoming disliked by the business: 'We always spoke what we thought and what to our minds was the truth and you just can't go round doing that in this business. You have to speak to people how they want to be spoken to and tell them what they want to hear. But Paul and I weren't like that, we used to tell them exactly how it was, and not bow down to anybody. But people shouldn't have taken it so personally whereby they don't talk to you again.'

'People took grudges, particularly those in the BBC, managers and agents. Nobody will book us in this country now because when we toured after having the hit, we had a lot of

equipment. It was just the way we wanted to play our music, not because we wanted to be louder than anyone else. But to play Gun's music, it needed to be loud. The promoters didn't like it but we used to insist. Then we would have half the kids walking out as they weren't ready for it and didn't understand what we were doing. They wanted to hear *Race With The Devil* and anything else we had to offer they didn't want to know about. So consequently we weren't booked again.'

The music the Gun was playing for two years ago, Adrian maintains, is being played by the majority of the groups today. The Gun was ahead of its time. Now the trio do an acoustic set when they go on stage but they have been doing this for the last two years as well. Adrian is very bitter about what hasn't happened to the Gun and thinks if things had gone right the trio could be in much the same position as Led Zeppelin.

'We had three American tours lined up and all the posers and the hippies in the agency world screwed it up. It couldn't have been the group as we'd never been to the States. We had the hit record and we were good

musicians and we'd made our album, so what was stopping us going like every other band?'

'Another reason why hardly anything happened after *Race With The Devil*, is that CBS Records wanted us to do something similar to the hit. We started to record a lot of tracks for the album and knew what we wanted to release as a follow-up but they had different views. So in the end I went away and wrote *Drives You Mad* on the lines of *Race With The Devil*. I wasn't writing a song, it was like writing part two of an existing number. Anyway, it was a major flop.'

So what of the Gun today? 'I wouldn't term our music underground or anything,' said Adrian. 'What we are playing today is music which has grown out of my brother's and my head over the last few years. The fact is we have a new drummer who is so musically like Paul and myself. He left East Of Eden just because he wanted to join us and play our music and fight with us to get it over. But nobody knows what we play like. None of the agents has heard of us, or managers or record companies. When we play in Europe there isn't another group who can

blow us off stage and we're treated like stars. But when we came back to England, it's 'here's the poor old Gun, they missed the boat.' Unfortunately, without England interested in you, nobody is.'

'Naturally we want to play the States. When our album was released over there two years ago it got good reviews, but again it was ahead of the times. It was a heavy album. We were a three-piece and heavier than anyone else. Then Led Zeppelin came along and went out there and made it. But they never would have frightened us off stage.'

'America needs something heavier than Led Zeppelin right now. We are going to go and when we do, I predict we'll be monsters over there. Because I know the Americans want our music.'

Now the Gun is without a record company and are looking forward to playing a London gig and have all the companies to come and see them. Adrian especially, now realises the group's attitude has to change and be more elastic—no more the bombastic act they used to adopt.

The Gun is ready to come back and present their sounds to the public. During their relative obscurity, they have written enough material for two complete albums, a dozen singles, enough for three different concerts and two operas. But at the moment Adrian says nobody will listen.

The group hasn't lost its cause and if they manage to do all Adrian has in mind, should be back as a force to be reckoned with in Britain.

## 'NOBODY LISTENS TO US' SAYS GUN



# □ THE A & R MEN

THE Atlantic Ocean continues to narrow. More English and American groups are making the crossing to play on the other side and it is also becoming more common for independent producers to work both here and in the United States.

Joe Boyd of Witchseason, producer of the Incredible String Band, Fairport Convention, Fotheringay, and John and Beverley Martin amongst others, is one such producer used to making frequent trips to the States to work. While he normally records his groups in England at Sound Techniques, he has taken to mixing a lot of them, including two Incredibles and two Fairport albums, in Vanguard's New York studios, while he recorded John and Beverley Martin's *Storm-bringer* album in two of New York's biggest independent studios.

'Generally I stick to Sound Techniques, and I prefer working in England because the rates are lower. I used the US in the first place for John and Beverley to get at the American studio musicians. They play in a different style over there. The drum-

mers, for instance, are better, they play harder. I used Vanguard's mixing facilities, especially for the Fairports.

'Sound Techniques engineer John Wood and I discovered that they have the most extensive echo set-up. The studio is in an old hotel building and the old ballroom and hallway beneath are used as echo chambers. Yes, that's right, they use actual rooms rather than echo plates.'

This is an instance of a general feature of American studios that differs from Britain: there is a much greater emphasis there on the acoustics of a studio. 'The main difference — and the differences are becoming less and less like in all aspects of music — is that English studios have much more complex boards, but they are dead and take up as little room as possible. Any sound they have comes from the board. American studios, on the other hand, design much "liver" rooms but have what are by English standards very primitive boards.

'I went to the Gold Star studios in Los Angeles where the early Phil Spector records were made,' continued Joe. 'The board was



**JOE BOYD**

like something at the BBC, with virtually no equalisation at all. It taught me a lot about American rock; the sound that is.

'Particularly on the West Coast physical space is not at a premium as it is over here, where economies demand echo plates instead of chambers. There they have so much more space, but here you have to cram everything into as small a space as possible. There's so much more money in America that a studio can just go out and buy a couple of 24-track machines or whatever the latest thing happens to be. The tax structure here means we are behind on that sort of thing, although we are catching up, and it's a difficult thing to decide. From an economic point of view 16-track as opposed to eight-track can be more profitable because it costs more to use. Give a group 16-track and they will use it, doing lots of overdubs and taking up a lot of time. But I think that groups are now getting back to realising that the time taken on overdubs is not as important as good takes.'

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# STUDIO SPOTLIGHT

## SUN-BAR PRODUCTION



Engineer George Semkiw & Jack Richardson, producer for the Guess Who



A recent recording session at Sun Bar with Montreal group 'French Revolution'. Third from the right is Jack Feeny

SUN - BAR Productions was conceived by Mr. George Harrison, Vice-President and General Manager of RCA Canadian record operation, in order to handle the tremendous upswing of Canadian talent. Canadian artists were pushing hard to achieve recognition of their identity, separate from the United States, for their compositions, recordings, etc.

The name 'Sun-Bar' was derived from RCA's two publishing companies—Sunbury / Dunbar Music Canada Ltd. The use of this name enables Sun-Bar Productions to act as an independent production house for many other record labels in addition to RCA.

Heading up Sun-Bar is Jack Feeny, a veteran in the record world, who has considerable experience in all phases of the business. Jack is also an accomplished musician and served in the armed forces (RCAF) entertainment unit throughout the Second World War.

The atmosphere at Toronto Studios is relaxed and happy - go - lucky and employees dress casually; however, all this helps to make clients feel at home and artists seem to give of their best in this environment.

Good engineers are at a premium in Canada, but Sun-Bar has two of the best in George Semkiw and Mark Smith. These two top-notch mixers handle the complex recording console in Studio 'A' with complete dexterity.

Probably the biggest name to record in the Toronto Studios is Harry Belafonte; the studio gals were delighted to play host to Harry last summer and found that he really kept the joint moving with his quick-witted humour.

Other 'names' to use the facilities are Lighthouse, Tony Martin, Bobby Vinton, Rich Little, Gordon Lightfoot, Ian and Sylvia, Randy Bachman (of Guess Who fame) has also produced in Toronto Studios. The Guess Who's own producer Jack Richardson seems to make the Toronto Studios his second home, producing his groups, jingles, etc. Sun-

Bar's staff helped Jack split a bottle of champagne when 'Guess Who' sold their first million for *These Eyes*.

Some of the newer contemporary groups who have recorded for Sun-Bar are Tranquillity Base, Simon Caine (first album due out in Canada and the US in August), Young & Company, the Mingles, Marshmallow Soup Group, Billy Charne (Country & Western singer based in Nashville, Tenn.), Dave Bradstreet (folk singer, very popular on the college circuit in the States), and Canada (a Vancouver group yet to wax their first single).

For all you technical egg-heads, the following information will probably be most interesting. The board in Studio 'A' was designed and built by one of RCA's own engineers and, in short, is designed for flexible monitoring of circuits to allow producers to record multi-tracks dry yet still allow for listening to product with echo before mixing is completed. Its present complement is 18 inputs and 8 outputs, expandable to 24 inputs and 16 outputs. It is also capable of being used as a 16-track mixdown board.

Additional facilities include: Dolby noise reduction system (8-track capability); 4 full-size and one miniature EMT echo units, plus one standard echo chamber; equalisation on each input and each echo facility, plus patch-in equalisers and compressor-limiters for special requirements; echo send level metering; and full facility for recording and/or duplication (1/1) on 1-, 2-, 4- and 8-track machines separately or simultaneously.

Control room monitor speakers are Altec-Lansing 604E Super-Duplex, and studio monitors are Altec Lansing 605B Duplex, both driven by McIntosh MC2100 solid state power amps, with Ward-Beck back-up amps on quick-connect plugs. The studio is equipped almost completely with Neumann and Sennheiser top-quality microphones, environmental lighting (sexy), and portable vari-coloured go-bos to suit any size group.



# studio playback

Island Records' No. 1 studio officially opened this month, with the first four days taken by Led Zeppelin. The studio, which takes up the bulk of the church building in which Island's offices and studios were built, is equipped with 16-track and 8-track machines. It is capable of containing 80 musicians. A dubbing room for editing and copying is also now fully operational.

For the past four months, all recording at Island has been in the company's No. 2 studio, situated in the basement beneath No. 1 studio. Opened in March this year, it has been used for album recording by Steven Stills, Pink Floyd, Led Zeppelin and Traffic, while Eric Clapton and The Band have mixed albums there.

Studio 1 has in-built a range of the most modern and efficient recording equipment, including the Helios Electronics console and a Dolby system as standard usage. A mellotron is available free of charge.

Studio 2 has identical facili-

ties to No. 1, apart from having 20 input channels where the larger studio has 28. In addition to the Steinway grand, No. 2 has a Hammond C3 organ available for free use.

## Jon Hiseman

I.B.C. have had a busy month following the slight slump in early summer. John Hiseman and Richard Barns have both been recorded and produced by Michael Clayton and Gerry Bron. Mick Slowman has again been producing Labi Siffre with Damon Lyon-Shaw engineering. A new group—Laughing Gas, produced by Scott English, have been laying down tracks with engineer John Pantry. John was also responsible for a Sunday session by a group named Sunday. Jackie Edwards has laid down some tracks produced by Andrew Heath, and Damon has recorded tracks by Cressida for their next LP.

The studios will be

closed from September 1 until October 14 due to redecoration. When opened they will be equipped with the very latest in Coca-Cola machines.

Up in Stockport, Cheshire, **Strawberry Studios** are now recording Hotlegs on a LP and a follow-up single to their hit *Neanderthal Man*. Micky Most has been in the studio with Mary Hopkin laying down some tracks. The session was recorded by Eric Stewart, as was the session by comedian John Paul Jones. Toni Christi has been cutting a couple of tracks produced by Mitch Murry and Peter Carlton for MCA Records. Peter Tatersall, the engineer on the MCA session, was also responsible for the Scaffold's sound engineering. Strawberry have hopes for another chart success with *Crickets* by Peter Cowap.

**Recorded Sound Studios** of Bryanton Street have had another busy month. A BBC orchestra used the studio for recording incidental music for the Paul Temple series. Victor

Silvester and his Orchestra have been cutting a few tracks, with guidance from producer Tony Palmer and engineer Mike Weighell. Producer Mike Smith has recorded a future CBS release for Christie. Phil Wayman has been busy producing the Paper Dolls for RCA, Galliard for CBS and a band, so far nameless, for release in the near future. Troy Dante has also been recording a new album, produced by Tony Palmer.

Savoy Brown have now completed recording their new album engineered by Paul Tregurtha.

## West of England

**West of England Sound Ltd.** has been making its presence felt in the west for the last year or more. However, being a company ever pushed forward by its two young energetic directors it has been forced to find wider spheres of influence.

It was for this reason that RA Records was formed. This was a record label (named after the Egyptian sun god with the golden disc as its symbol) which was intended to organise the various stages of record release — from art



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work to MCPS arrangements.

This summer RA Records is releasing its first records. Some of these are being sold by local groups — like Plymouth's Frozen Tear and Brixham's Faraway Folk. Others are being released in the clubs where there are resident bands — Sladnor Park Country Club's Ginger Hobby Horse and the Subdued Hubbub of The Shiphay Manor Club both have LPs in the pipe line, while Torquay's Imperial Hotel's Trevor Burgess Trio has an EP on the way. The interest in these club LPs has caused RA Records to negotiate for national and Continental single releases taken from the LPs.

While RA Records gets sounds in the groove, West of England Sound Ltd ploughs on doing demos for groups from up and down the country including the Westwind, Saf-ron, Mouseproof, Adolphus Rebirth, and Wishbone Ash.

The presence of a recording studio and record label in Torquay seems to have promoted greater interest among musicians to write their own material, combine together in 'rehearsal' bands, and act as each other's session musicians on disc.

LP's have been Trident's chief produce this month. Robin Cable engineered and John Antony has produced two albums, one for Genesis, and the other for Trevor Bilmus. Malcolm Toft and Richard Kerr have completed an album for ex-Rebel Rouser Roy Young. Ken Scott has been working on an album by Paradise Hammer, and Roy Baker has laid down some preliminary tracks by Jeff Beck and Tyrannosaurus Rex. The Fortunes have also been recording, this time with Ken Scott in the control seat.

## Country Joe

Country Joe was backed by numerous friends, including Pete Green and Spencer Davis, when he recorded in De Lane Lea's Kingsway studio this month. The session was produced by Bill Belmont and recorded by Louis Austin. Louis was also the engineer on the Spencer Davis and Noir recordings.

Phil Coulter and Bill Martin produced an album for Beggars Opera which was recorded by Martin Birch. Skin Alley also finished off recording for an upcoming album produced by Fritz Fryer.

The reason we have not heard from Tangerine Studios in Dalston for three months is because they have been inundated with work since they installed new Altec speakers (as reported last issue). In addition to these the entire control room layout was altered, and new equaliser compressors, mike lines and a Revox were installed, incorporated with a complete overhaul of the mixer.

'A nice one' is Robin's comment on a track he engineered for ace producer Stuart Taylor with Colonel Bagshots Incredible Bucket Band, it is called *Is It Me, Is It You* and should be released soon as a single. Singles in fact constituted the bulk of the work in May: amongst others Screaming Lord Sutch made a record *Election Fever* with his Heavy Friends; *Wishful Thinking*, produced by Guy Fletcher and Doug Flett of *Can't Tell The Bottom From The Top* songwriting fame, laid down some very heavy tracks; well known musicians Al Hawkshaw and Al Parker brought in an



Australian group Fancy Pants with a 5th Dimension-type sound, and singer Bobby Holland, both of whom recorded singles; and Almond Marzipan did some titles for Trend records, with engineer Tony Rockcliffe.

A heavy month marked Tangerine's first anniversary in June: Warm Dust began work on their next LP for Trend records. The Mike Westbrook Band recorded of all things a single for Decca; Pierre Tubbs brought in a very progressive group called Kingdom; Ed Welch (also of Liberty/UA) produced an album with Raw Material; John Kongos recorded a very exciting group called Valhalla UK; and Judas Jump recorded some demos of their very commercial sounding songs. A new line for Tangerine this month was a C & W group called Jamie's People who completed an album for Gemini records produced by Peter Dudman, which Robin found enjoyable work.

## Festivals

Pye Record's mobile recording units are building quite an international reputation for themselves, they are off to Athens and Tel Aviv to record a couple of festivals this month. Nearer home, Peter Eden and one of the 8-track mobiles has been recording the new group Heron—in the middle of a field—the group

Photo: Mike McCarthy



*Jeff Beck: Playing again, at Trident Studios this month to lay down preliminary tracks*

wanted to get away from outside pressures. Two 8-track units will be recording at the Isle of Wight festival.

In the studio Howard Barrow has recorded Atlantic Bridge, and the pianist Carmen Cavallero. The M.C.5 have laid down a few tracks for Atlantic Records and Dave Hunt has engineered a new Pickettywitch release. Tam White, Rat Fields and Theorem have also used Pye's facilities this month.

## Wessex Studios re-opens

When Wessex Sound Studios in London's Highbury New Park re-opens for business later this month, an outstanding feature amongst the added Wessex facilities will be a unique 28-channel 24-track desk in the 'Studio A'.

This is the only desk of its kind in the world and it has been specially built for Wessex by Rupert Neve.

During the past few weeks Wessex have been enlarging and modifying their studios to the tune of £175,000. This has included the addition of a second studio with a 16-track desk and tape machines for reduction, overdubbing and small recording sessions.

These changes will leave the main 'Studio A' free for more live recordings. One of the largest independent studios in the country and able to accommodate 70 musicians.

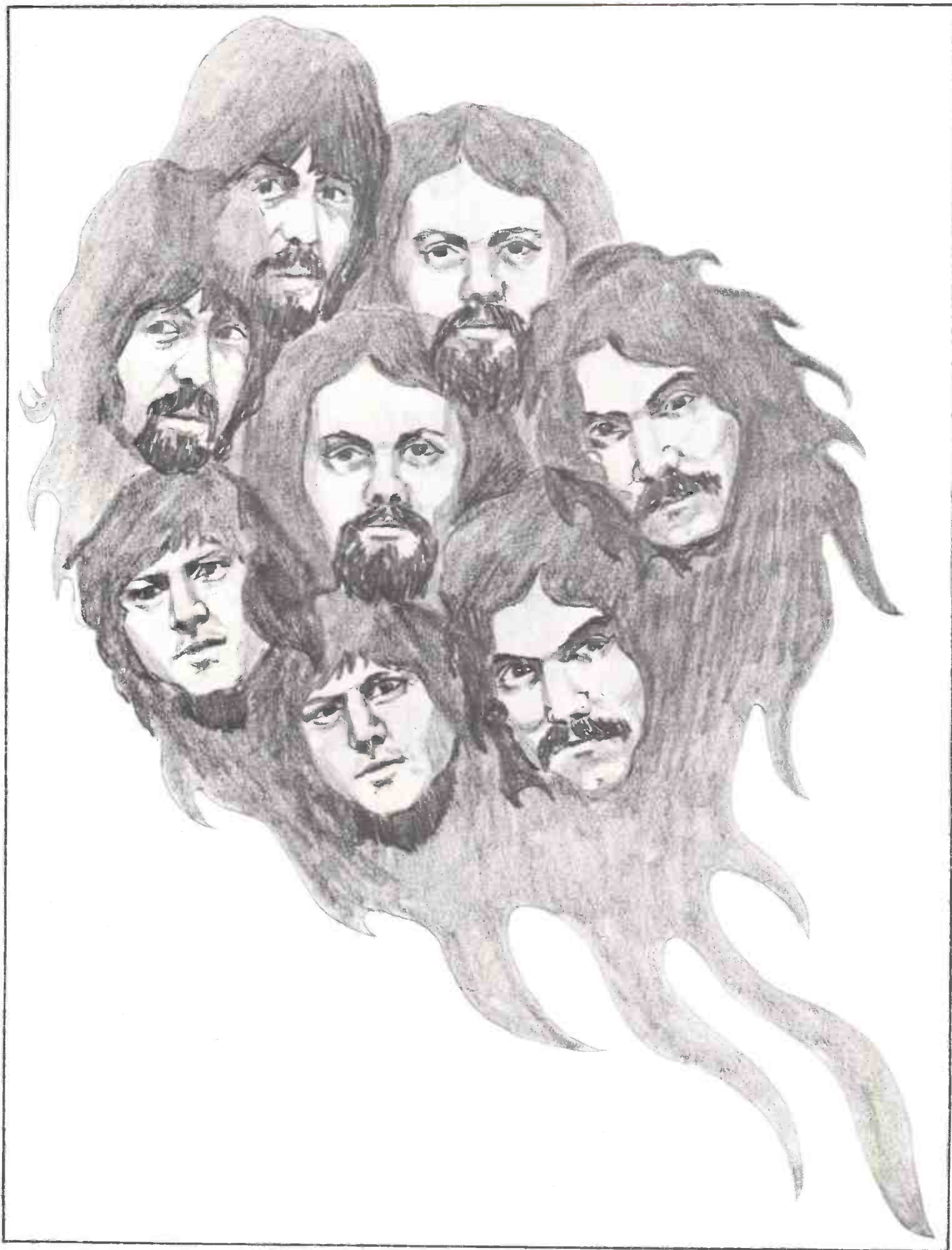
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**BYRDS**

IT would be difficult to imagine how the rock music scene of the last six years would have developed without the guiding presence of the Byrds. Their flight has often been erratic, and the group has changed personnel several times over, the only constant member of the band being Jim McGuinn. No matter—for as Peter Fonda remarked on the liner notes of their last album, *Ballad Of Easy Rider*, 'As long as McGuinn keeps doing it, the Byrds are just alright, Oh Yeah!'

And McGuinn has kept doing it. Although the Byrds have had their off periods (and which groups haven't?) they have been consistently in the vanguard of musical innovation, flying where others thought the air too thin, exploring new peaks of musical style. Electrified folk; gliding electric acid rock; soaring rarified harmonies; rich country and western melodies; solid highway rock; all have been the province of McGuinn and the various combinations of the Byrds (see the April 1970 edition of *B.I.* for a complete guide to the Byrds' history). As the band has changed it has spawned other groups in its wake—Chris Hillman and Gene Clark who formed the Flying Burrito Brothers, and David Crosby who left to help to form first Buffalo Springfield, and then Crosby Stills and Nash. At last the Byrds seem to have stabilised their line-up, and the group is now Clarence White (guitar), Gene Parsons (drums); Skip Battin (bass), and, of course, Jim McGuinn on electric 12 string guitar.

To those who assert that the Byrds are now no more than a group of musicians gathered around McGuinn, it might be said that the present line-up is definitely a *group*, and they think of themselves as 'the new Byrds'; a cohesive unit moulding its own style from the collective head of its four members. White, Parsons, and Battin all have their origins in country music, and it is in this direction that the Byrds now seem to be

working. I talked to Clarence White and Skip Battin about the new Byrds, where they are going and where they are from. I found an easy-going friendliness, modesty, and a certainty that the group's present course is a true one.

Newest member of the band, Skip Battin, was born in Ohio, holds a degree in Physical Education from the University of Arizona, and has lived in Los Angeles for several years, where he first heard the Byrds and played in several small West Coast bands. 'None you would know though,' he added. 'I have done session work, but that's not something I want to get into full time. There are a lot of people I know who have done that, and they all freak out eventually, even though session work carries a lot of money and prestige within the music business.'

'You need some sort of natural involvement. People who do session work usually end up in groups, and I think it's a good thing. Supergroups are a natural involvement from the group scene. Groups as such are coming to an end, and supergroups are a transition to whatever is coming next. It's a peak. It's good for the listener, but pretty tough on the newcomer musician who wants to get into the scene. Now the cards are really stacked against him, but something new will grow out of the frustration of new musicians.'

Clarence White, guitarist *extraordinaire*, also had some enlightening comments to make about the current musical scene. Clarence is a side-player and session man of long standing, and has been playing since the age of six, when his family, with whom music is something of a tradition, taught him to play. 'I've been on the road with the Byrds for two years now, though I've been recording with them for four years, as far back as *Younger Than Yesterday*. I knew all the Byrds through session work. I was friends with Chris Hillman—we used to play bluegrass together. Studio

work isn't such a degrading thing—it's fun to work with people like Arlo Guthrie—but it's good to concentrate on your group, to hear it tight.'

With their roots definitely planted in country and bluegrass music, Skip and Clarence are now helping the Byrds become a very tight country outfit. 'I used to like the Grand Ole Opry stars about 15 years ago,' said Skip, 'people like Hank Williams and Hank Snow. I actually started in country music and switched to electric after I heard Presley. I realised that was the change.'

Similarly with Clarence; 'I started playing at six, and did gigs at ten,' said Clarence. 'When I was 12 years old I formed a group with my brother called the Kentucky Colonels, which played bluegrass and country music at festivals and coffee houses. We could have been one hell of a group, but only 10,000 people could say "That is the best bluegrass group."

'For seven years we wanted to play electrified country music, but Folk Rock developed first. Country music isn't going to go further than it's gone now though.'

Both Byrds were also agreed on the position of the American scene, and thought that the next big musical breakthrough (if there is one) was more likely to come from Britain than America. 'The Byrds opened the doors for West Coast groups like the Grateful Dead and Jefferson Airplane,' said Skip, 'though we're not much alike now. When we're in the West Coast, it all seems different than it does from here. The West Coast music movement was self defense from the Beatles, but it was stimulating.'

'The Beatles scared everybody,' agreed Clarence. 'They're waiting for something else from Britain in the States, and I think you could do it again. You fed us our own garbage—American music—but throwing things back and forth is groovy.'

The Byrds were over in Britain to play the Bath (Shepton Mallet) Festival. Due to many encores for Led Zeppelin, and the general bad organisation of the acts' timings, the Byrds never got on the stage until about six o'clock on Monday morning, by which time many people had been driven away by the rain or the hour. Nevertheless, the group played an extremely fine set, and six, maybe more, encores were called for. 'In the States, we would have gone,' said Clarence. 'But a lot of people came to see us, and we think that the English have always been into good music. Playing at that time was better than walking away.'

'Bath was a unique experience, continued Skip. 'We did an unusual set, an experimental one—this was not by design but by accident. We'd been hanging around since seven that evening, and when we finally got on we had to use acoustic instruments, but we played better than we'd ever done. It was very satisfying. We normally do an acoustic interlude in our act, but we can do everything acoustic—we didn't know that when we started our act at Bath.'

Anyone who has heard the Byrds play will be intrigued by the individual sound of Clarence White's guitar, and he explained that this was achieved by a special device which bends the guitar string, and is attached to the strap. Coupled with Clarence's technique, this allows the guitar to sound like a cross between a steel guitar, a fiddle, and a conventional guitar. 'We put a back on the guitar and patented it in order to protect it,' said Clarence. 'In the end we sat down with Lou Fender and agreed that Fender were to market it. We can trust him.'

For those who missed the Byrds at Bath, and many people must have been disappointed by an organisation that put off one of the world's top bands until 6 a.m., the group will have a new double album out in the autumn, in part live, and in

part studio recorded. It will have tracks by all the members of the band, and it will be interesting to see where the Byrds are flying next.

Said Clarence, 'We just play music, we do whatever is natural, we're not following any trends.'

N.S.

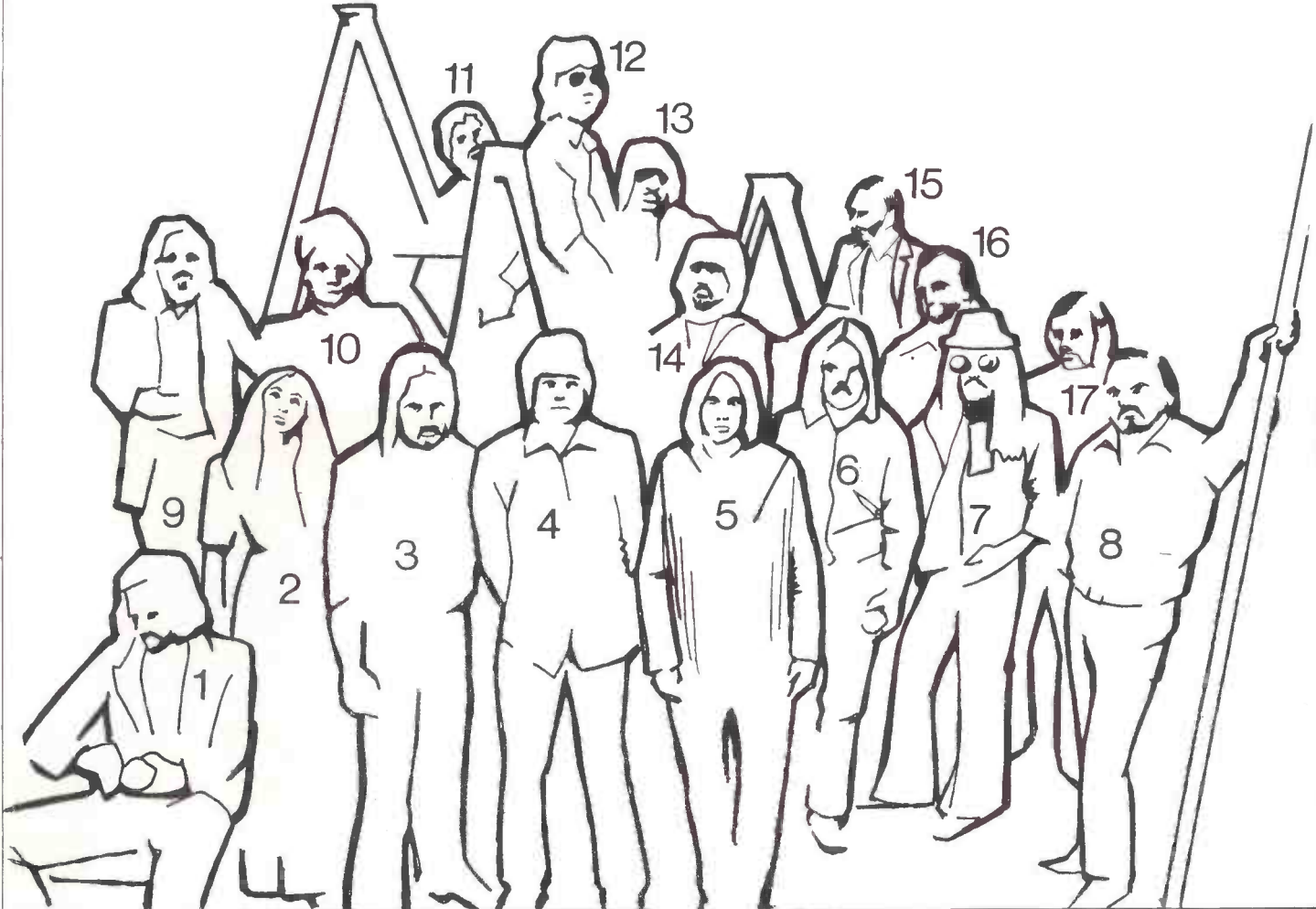


McGuinn when the Byrds first visited Britain in 1966

- |  |  |
|--|--|
| 1. ERIC CLAPTON-GUITAR<br>& LEAD VOCAL | 9. EDDIE-FRIEND•                               |
| 2. RITA COOLIDGE VOCALS                | 10. JIM GORDON-DRUMS                           |
| 3. JIM PRICE-TRUMPET                   | 11. BRUCE McCASKILL-ROAD MGR.                  |
| 4. BOB KEYS-SAX                        | 12. BONNY BRAMLETT-VOCALS                      |
| 5. BOB WHITLOCK-ORGAN & VOCALS         | 13. BILL REED-EQUIPMENT                        |
| 6. CLARK-EQUIPMENT                     | 14. DELANEY BRAMLETT-RHYTHM GUITAR<br>& VOCALS |
| 7. LEON RUSSELL-PIANO                  | 15. CARL RADLE-BASS                            |
| 8. SONNY CURTIS-VOCALS (CRICKETS)      | 16. J. I. ALLISON-VOCALS (CRICKETS)            |
|  | 17. BILL HALVERSON-ENGINEER                    |

2383  
021

ERIC CLAPTON



WHAT now of Eric Clapton, who, three years ago, wanted to go to Chicago and become the only white blues guitarist of any repute? What now of the man who has grown up mentally, and who has a humility lacking in all but a handful of class musicians?

Eric has formed his own band, and with a generous demonstration of modesty, called it Derek and the Dominoes. And it had been coming for a long time. He was no longer the complete blues guitarist when he formed Blind Faith. He said then: 'I went into Cream a blues guitarist, and came out a rock 'n' roll player.'

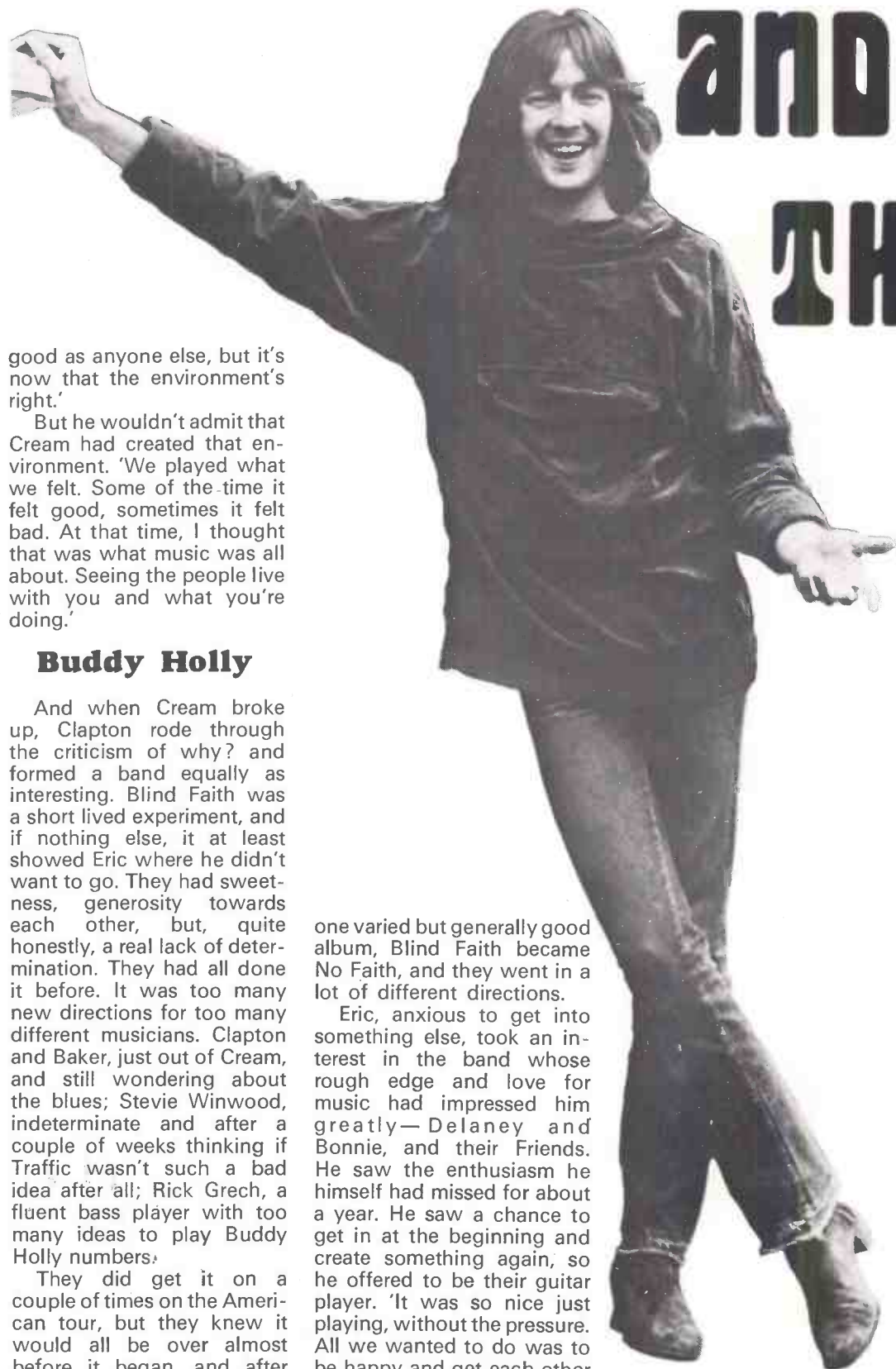
Cream had proved the downfall of his devotion to blues, when he began playing with what blues is all about—feeling. As the only lead instrument, Clapton had to be dominant, lead, and explore. And he took Cream to a lot of new frontiers. They developed pop improvisation, and with either confidence, or the lack of it, played continually to a maximum. Cream didn't get it on time after time, but on a slow night, they were still better than anyone else. Even of those who have a preference for another band's sound, none will deny the greatness of Cream.

It was four years ago when Clapton, Baker, and Bruce got together to stimulate musicians, and confound others. From a bare thread of unity, they survived three years of arguing, shouting, friendship and respect. If they didn't like each other sometimes as people, they loved each other as musicians. They had achieved the ultimate ambition of any rock player; a listening audience, mostly intelligent, and rarely critical, who understood what was going through every one of Clapton's licks, Baker's power, and Bruce's thunder. 'I felt in Cream,' Clapton once said, 'that everybody felt that this was the perfect musical band. It was three guys who could play together, that's all. Look at the bands now. They've been playing for years as

# ERIC, DEREK

# AND

# THE



good as anyone else, but it's now that the environment's right.'

But he wouldn't admit that Cream had created that environment. 'We played what we felt. Some of the time it felt good, sometimes it felt bad. At that time, I thought that was what music was all about. Seeing the people live with you and what you're doing.'

## Buddy Holly

And when Cream broke up, Clapton rode through the criticism of why? and formed a band equally as interesting. Blind Faith was a short lived experiment, and if nothing else, it at least showed Eric where he didn't want to go. They had sweetness, generosity towards each other, but, quite honestly, a real lack of determination. They had all done it before. It was too many new directions for too many different musicians. Clapton and Baker, just out of Cream, and still wondering about the blues; Stevie Winwood, indeterminate and after a couple of weeks thinking if Traffic wasn't such a bad idea after all; Rick Grech, a fluent bass player with too many ideas to play Buddy Holly numbers.

They did get it on a couple of times on the American tour, but they knew it would all be over almost before it began, and after

one varied but generally good album, Blind Faith became No Faith, and they went in a lot of different directions.

Eric, anxious to get into something else, took an interest in the band whose rough edge and love for music had impressed him greatly—Delaney and Bonnie, and their Friends. He saw the enthusiasm he himself had missed for about a year. He saw a chance to get in at the beginning and create something again, so he offered to be their guitar player. 'It was so nice just playing, without the pressure. All we wanted to do was to be happy and get each other



off with the music. And for me, it happened.'

Wanting to get back to England, Eric became a promoter and brought the whole show over for a complete concert tour of England. Everybody knew, but at the time wouldn't admit it, that Clapton was going to draw the crowds in. When the posters went up, Eric became more than just the guitar player, being billed in bigger type than anyone as 'featuring Eric Clapton'. Delaney and Bonnie didn't care. They wanted to play, and Eric was giving them the chance to do it all over the world.

The audiences were fanatical. Clapton was back, and they wanted to tell him, so that the whole Delaney and

Bonnie tour became the pinnacle of acceptance. 'It was so nice, even if it was nearly impossible to stay completely in the background, but with George Harrison, and Dave Mason and the others, it levelled out into what I wanted. A band.'

Eric went back to the States, and began phase six of his career—his own album. Delaney Bramlett had persuaded Eric to sing more, although it's amazing to think that a man who sang *Badge* one of the great Cream sides, should need any kind of boosting. Everybody helped him with his album, but it's too clean to be considered a jam session. If he likes it or not, Clapton was in charge, singing and playing soft or funky rock

music, that has melody and quality. He doesn't play excessive guitar, although it shines on things like *Bottle Of Red Wine* and *Blues Power*—nice to the point songs, and he sings as good as ever on the beautiful *I Don't Know Why*, which was a highlight on the Delaney and Bonnie tour as his only solo number. With the Friends, Dave Mason, Leon Russell, etc., etc., he has at least done something that had to be done—an album with Clapton in prominence.

And that LP led directly to Derek and the Dominoes. When the Friends left Delaney and Bonnie to join Joe Cocker on a better financial offer in Mad Dogs and Englishmen, Eric then realised with whom he wanted to get his own band together. And when the Dogs became too mad, he offered jobs to organist Bobby Whitlock, bass player Carl Radle, and drummer Jim Gordon. They worked out with Eric in England, and it sounded

good, so Eric became Derek and three Friends became Dominoes.

With a spotlight on him again, Eric began talking about all the things he had felt about his, and others' music. 'I like my album, although it doesn't fit into any other direction I've taken. Mine's an odd sort of jigsaw puzzle—not many of the pieces fit. I hope it's accepted, even though it's different. As for my guitar playing, I know I'm learning all the time. There are so many different things happening in guitar playing that I haven't even thought about playing, though it's easy for me to see what's missing. I'm writing more now, as well. It's a sort of basic religious thing. I'm aware I'm here, and able to do what I do, and I'm thanking whoever's responsible.'

And, of course, if Eric's happy, we know that the world's happy with him. Even if he begins another phase tomorrow.

# DOMINOES



# INSTRUMENTAL news

## Enlarged shop for Selmer



Part of one of the redesigned shop floors

Selmer Musical Instruments at 114/116 Charing Cross Road has now been completely modernised with greatly improved display facilities. A newly enlarged department on the ground floor has been allocated to the extensive range of Lowrey Organs with a further department on the ground floor devoted entirely to wood wind and brass. The guitar department has been extended and moved to the lower ground floor where there is also another section devoted entirely to amplification equipment, drums and

portable organs.

Probably the most significant development has been the construction of three new sound-proofed rooms, one on the ground floor and two on the lower ground floor, to enable customers to try out instruments at their leisure without disturbing the shopping pleasure of others.

Repair service facilities have also been rehoused and reorganised in a special department on the 1st floor, to provide speedy and efficient repairs to all kinds of musical instruments.

## Welcome Inferno

This month sees the opening of a new Management, Production and Publishing agency. **Inferno** of 35 Soho Square. Most of the staff are already well-known figures in and around the business. The agency will comprise: Barry Holt and Barry Taylor (Directors); Mick Tobin (concert promotion); Fritz Fryer and Anders Henrikson (Chief Record Producers); Ian Cassie

and Des Taylor (booking agents); Dennis Lunder (USA bookings); Hazel Griffiths (artists publicity). The White Agency of Manchester (Dave Crowe) has also come under the Inferno banner.

Already signed to the company are: Steamhammer, Duster Bennett, Quatermass, Ginhouse, Barklay James Harvest, Rock Workshop, Stackridge, Leaver, Gary Farr

and a new five piece group called Mark Almond, Jon Mark, ex-Mayall player John Almond and three ex-Alan Price Set, ex-Grease Band friends.

## Big Bear Records

The Birmingham-based **Big Bear Records and Management Agency** have been turning out records by some of their top artists this month:

Hannibal have completed recording their first album at

Island Studios, Basing Street. Production was by Rodger Bain and the record is to be released on the B and C label.

Tea and Symphony completed their second Harvest album at Sound Techniques, produced by Tony Cox. Black Sabbath also finished their second album and a single (both entitled *Paranoid*) in June. Recorded at Regent Sound and Island Studios, the sessions were produced by Rodger Bain for release on Vertigo.

## A very Wyrde scene



A new and different band have been making their appearance in and around their home town of Newcastle, a city that has also produced Eric Burdon and Newcastle Brown Ale. They are Wyrde, and offer a mixture of music, poetry, and insanity from their collective head. Left to right in the above photo are Mick Dickson (guitar), Ian Tait (guitar), Den Straughan (poet), Paul Cabby (flute, clarinet, recorders), and Trev Hopper (poet). The group have played several colleges in the area, besides being featured at the Newcastle

Festival and at the People's Theatre. Comparable to, but not really like, the Liverpool Scene, their repertoire includes some fairly lengthy acoustic pieces, beside such poetic interludes as *The Ancient Song Of Retarded Silence*, a number which has apparently been known to cause whole audiences to fall about in helpless mirth! Altogether, the band has about two hours of material for their performances, and hope to widen their sphere of gigs in the future. Wyrde are also looking around to make an album with somebody.



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## Doing their thing

Deep Purple have completed filming a London Weekend special 'South Bank Summer' to be transmitted on September 6. The group have also recorded a 35-minute film 'Doing Their Thing', produced by Johnny Hamp for release in the autumn by Granada TV.

## Beach Boys film

Two new films have come on the market this month from Vic Kettle Studios. Both are semi-documentaries, the first featuring two recent European tours by the Beach Boys, and the second is based on a tour by American Country

and Western star, Buck Owens. Of their type both pictures are very good and will probably be televised in the near future.

## New studio

Latest in the growing list of London recording studios is Majestic Recordings, based at 146 Clapham High Street, S.W.4. The proprietor, Mike Morton has converted the upper circle of a cinema into a 2,000sq. ft. 8-track studio with fully licensed bar and buffet. Mike is also in the fortunate position of owning the entire theatre and has intentions to use it for filming, TV and variety shows. Already 16 mikes and closed circuit TV have been installed.

## Mick splits Pig—new members



Mick Abrahams has officially split from Blodwyn Pig. This news was given to *B.I.* by Jack Lancaster only a day after the group returned from their American tour. Pete Banks, guitarist with Yes, will be joining the new group, and so too will Barry Reynolds, guitarist and vocalist with Pacific Drift. Jack Lancaster is also a former member of Pacific Drift.

'We've got all the people,

and we know what we want to do,' said Jack. 'It's just a matter of getting it together.' The new group, which will probably change its name to Blodwyn, will begin gigs on September 14 in Newcastle, and will play the provinces before their debut in London. There will be a radio performance before this, however.

Mick Abrahams will also be forming a new band.

**MANFRED MANN**  
**CHAPTER 3 HIWATT**

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# ROCK AND ROLL

# GIANTS



**THE COASTERS**

IT'S a cliché to say that funny records just aren't by the time you come to play them for the third or fourth time. The Coasters had a whole string of hits in the late '50s and early '60s—such gems as *Poison Ivy*, *Charlie Brown*, *Yakety Yak*, *I'm A Hog For You*—and they still sound great, just as good as ever. It's still hard to keep a straight face a decade later.

The Coasters had a lot of things going for them. For one thing, they weren't just being comical. Everything they sang was about a recognisably real situation. Satire, teenage protest, the whole thing was there, in much the same way that Eddie Cochran took a look at the grown-ups from the adolescent point of view, in *Teenage Heaven* and *Summertime Blues*. The gloomy voice from the vaults—'you can't have the car 'cause you didn't work late'—was pure Coasters, looking back.

In addition to having some of the best lyrics of rock, the Coasters had the original Mr. Bass Man figuring prominently in nearly all their hits. Their singing was as good as any vocal harmony group of the time, and their backings were the definitive rock music.

And, as Nik Cohn says in *AWopbop-alobop AlopBamBoom* (the best rock book of them all), 'They had the most sly-sounding lead singer in the business . . . Carl Gardner played the school bad boy. He sang like he had some bubblegum stashed away inside his cheek and everything he did was sneaky, pretty hip . . . he was a loud mouth, a natural-born hustler and all

the time the bass groaned and grumbled below him, the voice of his conscience speaking. The lead took no blind notice.'

All the chord progressions, bass lines and wah-wahs were pure rock 'n' roll typified. In fact, on the B-side of *Along Came Jones*, the reactions of a bored teenager to idiot westerns on every TV channel, was a thing called *That Is Rock And Roll*, which came about as near as I've heard to telling just what it was that made rock so special; that particular wailing sax, that particular guitar break that just gets you. It's all down there.

So, however accurate they may have been, the Coasters were refreshingly jokey about all the frustrations and hang-ups of their audience. They were anything but mean, moody and magnificent, but they were no lightweights.

## Lieber & Stoller

Funnily enough, throughout their career the Coasters had the same songwriters who produced hits for the meanest and most magnificent of them all, Elvis Presley. They were the famous Jerry Lieber and Mike Stoller, who Cohn calls 'the most prolific song-writers in rock . . . a partnership that shifted upwards of 30,000,000 records in five years.'

Lieber and Stoller didn't just write the songs for the Coasters; it was a lot closer than that. Still teenagers themselves when they wrote *Down In Mexico*, the first Coasters hit in 1956, they were the guiding geniuses for the group. They arranged the songs,

rehearsed the group and produced the recording sessions.

When the Coasters started to lose ground, Lieber and Stoller moved on to do for the Drifters what they'd already done for the former, and have recently, along with writing pop songs, gone into writing for Broadway and Hollywood musical productions, according to a sleeve note on *The Coasters' Great All-Time Hits*. Ah, well.

## Still grooving

Released as an Atlantic special in 1967, this album features everything the Coasters did in their successful period—*Poison Ivy*, *Along Came Jones*, *Down In Mexico*, *The Shadow Knows*, *I'm A Hog For You*, *Charlie Brown*, *Yakety Yak*, *That Is Rock And Roll*, *Young Blood* and *Searchin'*. Also on the album are two very untypical efforts, straight songs which appeared on B-sides, *Zing! Went The Strings Of My Heart* and *Sweet Georgia Brown*, but they aren't too bad.

Though they haven't had any hits for a good many years, the Coasters are still grooving along. From time to time they release a single, and apparently are doing quite well in the rock and roll revival scene in the States. But, despite the fact that a lot of their songs were revived by such groups as the Stones and Hollies, and that they really were good by any standards, the Coasters couldn't belong anywhere but in the golden days of 1956 to '59. It's a pity they should try and resuscitate a legend. R.S.

# your queries answered

## Mellotrons

Dear Sir,

We are always hearing about Mellotrons in the Pop Press, but since they are never advertised it is very difficult to find any information about them; for instance: How many models are there? How much are they? And where can I find out more about them?

J. F. TOMPSON,  
Knock, Belfast 8.

● Information on Mellotrons may be obtained from Mellotronics Ltd., 28-30 Market Place, Oxford Circus, W1. At present there is one model available, the Mellotron 300 selling at £871 10s. 0d., or £813 15s. 0d. without built-in amp and speaker. A new model designed for group use is to be launched in the autumn. This will be a lighter, smaller unit without built-in rhythm and selling for £450.

## King Crimson

Dear Sir,

The other day I heard Robert Fripp of King Crimson talking about his music in a radio interview. He said that he was experimenting with a British instrument comparable with the existing Moog Synthesiser, but more compact and far cheaper. Could you please find out for me where these things are made and distributed.

RICHARD WRIGHT,  
Bromley, Kent.

● The electronic instrument which Robert Fripp referred to in his radio

interview was in fact a Putney VCF3, manufactured by Electronic Music Studios of London. As this is still in its early stages of development, it has not yet been released to the public. 'Beat Instrumental' will, however, have some further information in the next edition.

## Pedal steel guitars

Dear Sir,

I have been recently converted to the sound of the steel guitar, but when I enquire about them in music shops around here I am always told that what I am looking for is an Hawaiian guitar. It isn't. I want a steel guitar with pedals. Where can I get one and who makes them?

P. J. MARSH,  
Maidstone, Kent.

● Pedal steel guitars are having a boom period at present, which makes it very surprising that your music shop has not heard of them; perhaps they have lots of Hawaiian guitars in stock.

Rotosound of 22 Denmark St., London, WC2 usually have a showroom full of pedal guitars at various prices, and you should call or write.

## Sharp plain third

Dear Sir,

I own a Fender Stratocaster which I have slack strung. I have used most types of strings but never can get the plain third exactly in tune. For instance, I can play the chord of A in the barred position on the fifth fret and the whole

chord will be in tune, but if I play A flat minor the plain third string will be slightly out of tune. Is this a common complaint or is it a fault with my guitar?

G. BRADLEY,  
Doncaster, Yorks.

● This is not a fault with your guitar, but is in fact due to the different pressures created by the fingers on the upper parts of the guitar neck, as the hand gets further away from the body the fingers tend to pull the strings downward instead of simply pressing them, resulting in a sharper note. The only real solution is to try and reach a compromise when tuning; this will throw the chord off very slightly, but not to an appreciable degree.

## Information

Dear Sir,

In a recent reply to a query in *BI* you mentioned the *Kemp's Year Book* as being the best place to get information on agents, studios, etc. I have been trying to get hold of this book, but it doesn't seem to be published for sale in South Africa.

ADRIAN MORRIS,  
Randburg, South Africa.

● *Kemp's Year Book* is indeed a very popular source of information on agents, etc., and is available from Kemp's Printing & Publishing Co. Ltd., 299-301 Gray's Inn Rd., London, WC1. The price is £3 5s. for the hardback and £2 5s. for the paperback version.



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# PROFILE

## RICK WAKEMAN



IT all started after the Strawbs' first major concert at the Queen Elizabeth Hall a little over a month ago. *The Times*, the *Guardian*, even the *Financial Times* published remarkable re-

views; but the main subject of the acclaim was the group's keyboard player, 21-year-old Rick Wakeman.

The Strawbs have been playing for a long time. Their original folk and bluegrass roots

have, over the years, given way to a less ethnic approach. The final step came some four months ago when Rick joined the band, after having played on their records, along with John Hudson and John Ford from the Velvet Opera. 'When I joined,' said Rick, who'd come smiling through a week of his first experience of interviews, 'they were still really a folk band.' But on his first gig with the group, there was no piano, so he used Piblokto!'s organ.

'Dave Cousins asked if I had an organ, after that. I said yes, and so we got a Transit and two roadies, and I was playing through a 50-watt PA. It was still more or less an acoustic band. Then suddenly we got louder, though we're not overwhelming compared with some rock bands. We've got a 200-watt PA, and I'm playing through a 150-watt stack, with wah-wah and some odds and ends I put together.' This includes Rick's celebrated plank. Studded with screws, this implement is put on the keyboard to give a chord, leaving his two hands free to play lead.

### Discovery

Rick has suddenly been latched on by the Press as a new discovery sensation, but he's been playing since he was six, starting with piano lessons. 'I had a very good teacher, and eventually went through all the eight graded exams on piano and theory, got my O and A levels in music, and went to the Royal College of Music, where I stayed for 18 months. I was on a teaching course, but I didn't think I'd make a good teacher, and the people at the college were very narrow-minded. You get aimed in one direction only, and if you like all forms of music, as I did, playing in a jazz band, a dance band, a group, and so on, they couldn't quite see my point of view.'

Having already done some sessions during his time at college, Rick left and found himself doing a good deal of arranging and playing, largely as a result of meeting Tony Visconti. 'I didn't do anything really startling, though I was on David Bowie's *Space Oddity* and on records by Junior's Eyes and Magna Carta — also the Strawbs' stuff.'

Playing with bands continued. 'I joined the Top Rank circuit, big palais bands, worked in Reading and Watford, got married and went to live in Ilford. There I had a job playing in a pub for £40 a week, seven nights a week and Sunday lunchtimes. It was no life at all. Then Dave rang up and asked me if I'd like to go on my honeymoon as the Strawbs' organist, which I did.'

### Solo things

While the Strawbs look as if they're really going to make it at last, Rick still has some solo things to be done. 'I'd love to do a solo LP, but I haven't got the money even to get the people I want and make a demo. I've got it all written — a pop symphony, jazz suites, and other things — but none of it's been performed yet.'

Some reviewers felt that Rick's career would shortly develop away from the Strawbs. But he knows a good thing when he's in it: 'We really are a ridiculously happy band, and we're getting through to people more and more. I think we've got a very good sound that's all our own, and I'm sure it'll happen for us.'

One factor could be that the Strawbs, unlike many bands, tend to have friends rather than fans. 'Out on gigs you can always find us in the bar talking to people. I think that's good. We all love meeting the people who are supplying us with a living.'

R.S.



## Gracious !!

**G**RACIOUS were conceived about two years ago. They were discovered by Nick Ingman of the Norrie Paramor Record Company while on tour with Arthur Brown and the Who in November '68. Consequently they became the first group to sign a direct recording contract with the Paramor people.

Sandy Davis (22) and Alan Cowdroy (23) met at a Surrey Public School where they played guitars in the school's R and B group. Alan left school and worked with an insurance broker for three years prior to rejoining Sandy, Martin Kitkat (23) was next on the recruiting list adding the dimensions of an electric piano (he now plays a Mellotron). The penultimate member was Tim Wheatley (20) on bass and last to swell the ranks was drummer Robert Lipson (21) who joined in March this year.

It was in fact Robert who spoke with most conviction about the group's ideas and influences. 'None of us like to admit that we are keen fans of any other musicians; sure we like lots of people, Dave Brubeck, Mitch Mitchell and Albert King to name but 12, but to say we like a sound then go out to produce it is wrong, we are all too darned egotistical to do that. It is virtually impossible to write an entire album of new material the way Sandy and Martin did with *Gracious!!* without somebody saying at some stage that they recognise a chord sequence or something.'

Tim Wheatley continued to describe the group's latest aims. 'Well, for a start we are determined to leave behind the image of that '68 tour and the only other record that the original group made—*Beautiful* in May '69. We all consider ourselves a new group—progressive in that we have moved on from the scene of a year or so ago. We set out to produce an album of music to sit down to listen to, and I think we have

succeeded in this. I suppose it all began with the idea of opposites—take two opposing things and define them musically—and what is more obvious than heaven and hell. We spent 50 hours in Pye's studio in early May. Hugh Murphy our producer was so good about the music that he left most of the final production to us.'

Surprisingly the group are not madly keen about promoting the album and single, which is in fact a condensed version of one of the album tracks. 'We didn't want to edit it just so that Auntie BBC would give it a play, I mean this rule about singles being under five minutes long is absolutely stupid.'

At long last Alan Cowdroy spoke. 'We don't really want to spend lots of time promoting a record, it's all up to the Disc Jockeys here anyway. A couple of plays on *What's New* are a reasonably safe bet, maybe even a play on *Top Gear* or something. The people who will buy our records are the audiences from things like the Isle of Wight Festival and the university gigs we do. We also do dates in London but the colleges are our real scene. In Leeds for instance we had a reception as big as the Moody Blues who were on the same bill. In November we are going to the States for eight weeks, I think with the Moody's again. The album is released over there on the Capitol label. It's funny really but we have had more response from Stateside DJ's than we have had here in our homeland.'

Robert spoke for all again when he said that the record was good, 'we all like it very much, we aren't complacent or anything, I mean all we really want to do now is go back in the studio and record again, I don't think the next one will be quite so classically inclined but again will probably have classical undertones.'

S.H.

## SONG- WRITER'S COLUMN

**I**T's always a big disappointment when you enter a competition and lose. I know because I am one of those people who never win anything.

So I know how the writers who had entered songs for the 1970 British Song Contest must have felt when they found their demonstration discs had been returned at the end of July. Of course, it's rough. But every songwriter must exist on hope to a certain extent. Hope that one day he will write a song which does get into the Hit Parade. At the same time, any now-famous-song-writer will tell you, you have got to be prepared to fail many times if you ever hope to succeed.

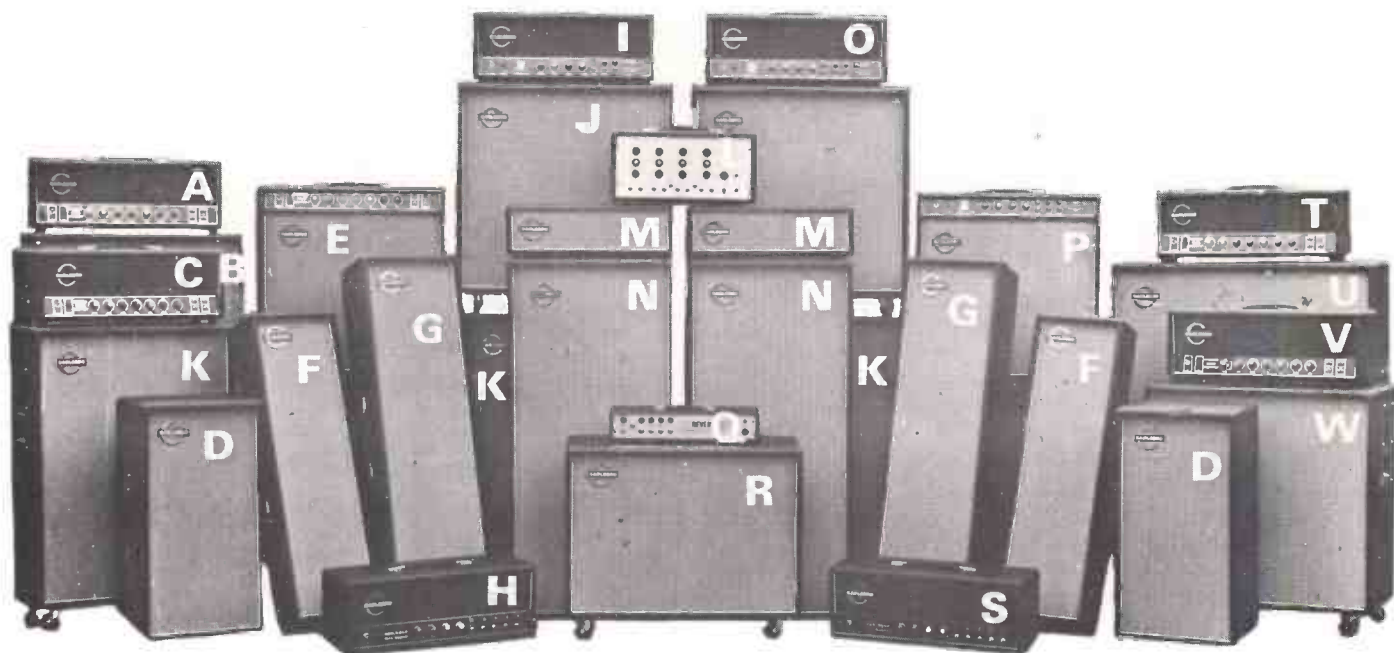
Two of our judges, Mitch Murray and Peter Callendar, have had a couple of dozen hits over the past ten years and one would have thought that they would have faced no difficulty when they tried to sell new songs to recording managers but they assure me that they still fail some of the time.

One important point about the British Song Contest, of course, was that everyone didn't fail. Eight of the songs sent in were chosen to go into the final to select the winner of the £1,000 prize.

Show business always has been tough but big disappointments must always go with the possibility of big rewards.

One thing that did surprise the judges of the competition was the lack of Rock and Roll entries. There was only a very small number of entries which could be classed under this category. It's very odd, really, because Rock and Roll is one of the easiest of all types of music to play. The chords don't require a tremendous degree of instrumental expertise to get round and even an average R & R number can sound quite good if it is performed reasonably well. One hopes that next year will see a lot more Rock in the competition.

# carlsbro



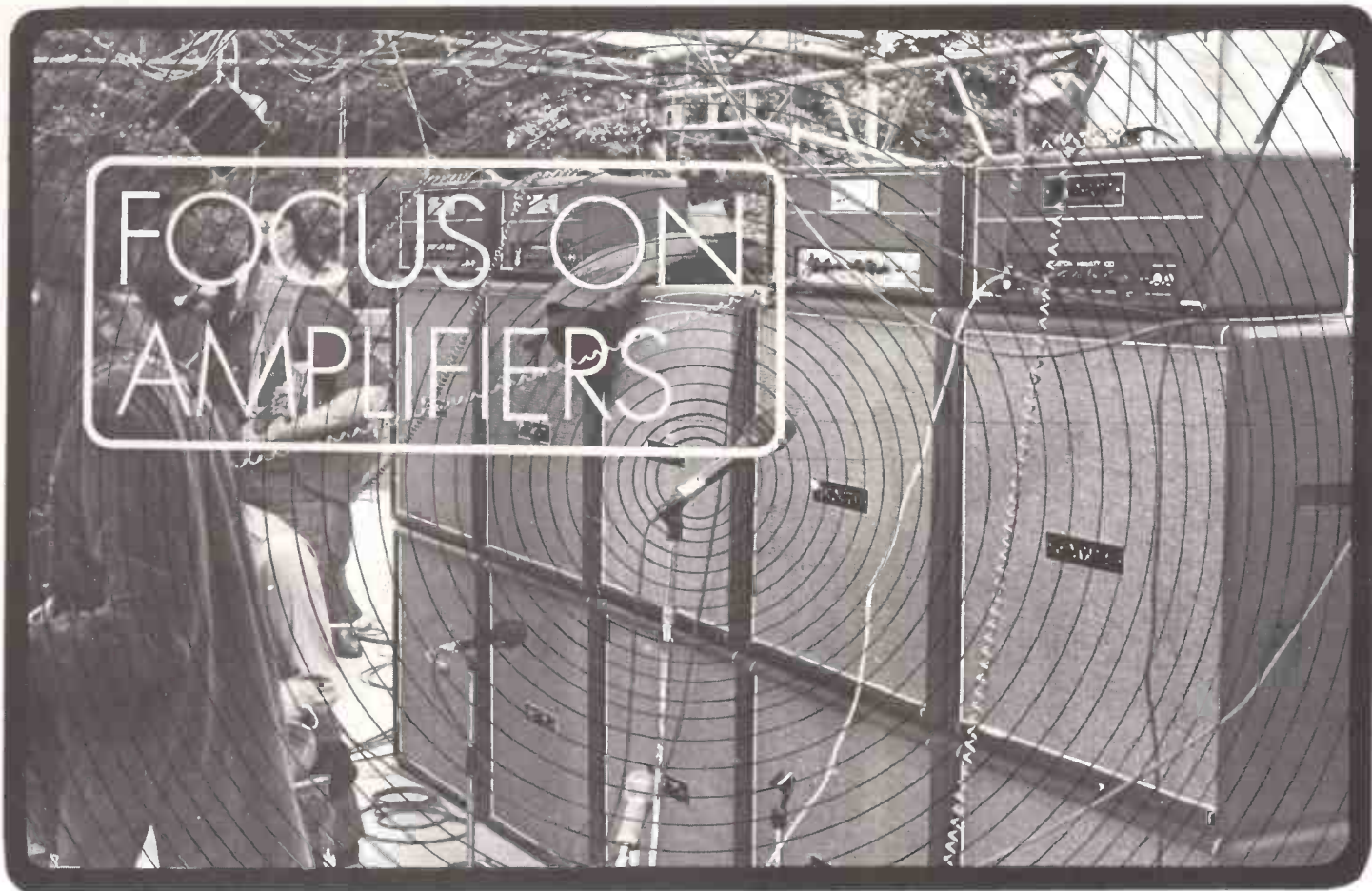
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speakers-130w) H 40 PA Amplifier (40w. Also available in 60 & 100w outputs)  
I 100TR Amplifier (100w) J 4x12" Small Speaker Cabinet (100w, Also available  
with 60w speakers.) K 4x12" Large Speaker Cabinet (100w. Also available with  
60w speakers) L 100/8 PA Amplifier (100w) M Horns (60w) N 4x12" Staggered  
PA Columns (176w) O 60TR Amplifier (60w) P TR40 Twin (40w.. Also available  
in 60w version) Q Reverb Unit R 2x12" Speaker Cabinet (60w) S 40PA Reverb  
Amplifier (40w. Also available with 60 & 100w outputs) T 60TC Amplifier (60w)  
U 4x15" Speaker Cabinet (200w) V 40TC Amplifier (40w) W 1x18" Speaker  
Cabinet (100w)

*Further details available from*

**CARLSBRO SOUND EQUIPMENT**  
**45 Sherwood Street Mansfield Notts England**





With the incredible increase in the number of sounds which groups demand nowadays, be it the long sustained howls of Jimi Hendrix or the simple fluency of John Renbourn, amplifiers and speakers are the means of transporting the sound from the instrument to the ears of the audience.

Amplifiers take an electrical impulse created by a cone of 'air turbulence', caused by a vibrating string, hitting a pick-up. This impulse is so small that it needs enlargement, or amplification, before it is strong enough to drive a speaker. Despite the popular belief that bigger amplifiers are better amplifiers, it is not so in a great many cases—in fact doubling the power output will not nearly double the volume. The advantage of bigger amplifiers is that at normal operating volumes they are not being over taxed, and are not therefore distorting the sound in the way a smaller model would if it were set to give the same overall volume.

Another advantage of using a powerful amp at low volumes is that it can handle and cleanly reproduce the very large 'starting transients' of an electric guitar; when a string of a guitar is plucked, it moves back over the pick-up polepiece at high speed, producing a large electrical spike from the pick-up, which is heard through the amplifier as a loud,

powerful click at the start of the note. (This sound is, incidentally, featured by many blues players, and its faithful reproduction is considered very important by some.)

Public Address (PA) systems have been remodelled more over the last few months than most other types of amplifiers. The tendency now is to play an instrument through an amplifier with a PA microphone in front, thus all instruments and vocals are heard through one set of PA speakers.

We have tried in this review to mention most of the newer models on the market, but due to the numbers available we have been forced to enter the already established units in list form.

## MARSHALL

**Rose Morris & Co. Ltd.,  
32-34 Gordon House Road,  
London, NW5. Tel.: 01-485 9511.**

Marshall have recently gained a great deal of publicity from festivals and concerts, the towers of speakers being particularly impressive.

Featured by many of today's top groups, Marshall amplification equipment is available in a variety of models to cater for most requirements, ranging from 50-watt models up to combinations giving an almost unlimited

amount of power. Most recent in the latter selection is the set-up using the Model 2930 100-watt mixer model which can be used in conjunction with one or more 100-watt slave amplifiers to build up to a really impressive power output. The mixer unit has eight separate channels, each with its own treble / middle / bass and volume controls plus a separate reverb control, all of these being mixed to master function controls.

Newest in the speaker field are the high frequency horn units for both lead and public address applications, biggest of these being the Model 2029 100-watt cabinet with two 15 in. speakers and a twin-drive horn which incorporates a three-position switch to give three separate frequencies. Companion model to this is the 60-watt version with two 12 in. speakers and a single-drive horn.

Type	Output (Watts)	Recommended retail price £ s. d.
<i>Lead models</i>		
1967	200	165 17 0
1959	100	116 16 0
1987	50	80 12 0
<i>Bass</i>		
1978	200	165 17 0
1992	100	116 16 0
1986	50	80 12 0
<i>Organ</i>		
1989	50	80 12 0

Type	Capacity (Watts)	Recommended retail price £ s. d.
<i>Public Address</i>		
1966	200	184 9 0
1968	100	116 16 0
2003	100	121 11 0
1963	50	99 6 0
1985	50	80 12 0
2002	50	107 8 0
<i>Mixer unit</i>		
2030	100	164 18 0
<i>Slave amplifier</i>		
2031	100	141 0 0
<i>Speaker units</i>		
1982 & 1982B (4 × 12")	100	127 5 0
1990 (8 × 10")	80	103 19 0
1960 & 1960B (4 × 12")	75	103 19 0
1935 & 1935B (4 × 12")	75	103 19 0
1988 (1 × 18")	50	79 9 0
2032 (4 × 12")	80	101 8 0
2033 (4 × 12")	100	128 0 0
2034 (8 × 10")	100	128 0 0
<i>Public address</i>		
1976 (4 × 12")	200	242 19 0
1969 (4 × 12")	160	196 3 0
1983 (2 × 12")	80	108 16 0
1991 (4 × 10")	80	93 9 0
<i>Horn speaker units PA</i>		
2027 (one horn) (2 × 12")	60	103 4 0
2029 (twin horn) (2 × 15")	100	175 11 0
<i>Horn speaker units (lead and organ)</i>		
2035B (one horn) (4 × 12")	75	156 5 0
2036B (twin horn) (4 × 12")	100	192 0 0

## HORNBY SKEWES

Hornby Skewes, of Garforth, Nr. Leeds, distribute amplifiers and speakers under the names of Keletron, Zoom and Zenta.

The Zenta CI has a 3-watt output amp, with three inputs, tone and volume controls, a solid state circuit and a 6½" speaker, this model sells for £13 19s. 11d. A similar unit is the Zenta KUA-5S, selling for £17 17s. 0d. with an output of 6 watts. Next up the scale but at the same price is the 3S-TK6S, a 6-watt unit with three inputs and an 8" speaker. The Zenta TK-15S is the largest amp in the range, with a total of 15 watts output through two 8" speakers, Reverb and Tremolo controls are independent and the unit sells for £33 12s. 0d.

Two amplifiers are sold under the heading of D.J. models. The D.J. 105: a 30-watt, four channel unit selling for £51 13s. 3d. A similar model is the D.J. 106, selling for £79 17s. 0d. and giving 70 watts output.

There are two P.A. column speakers, the PAC 580 (£31) giving 30 watts through five 8" speakers, and the

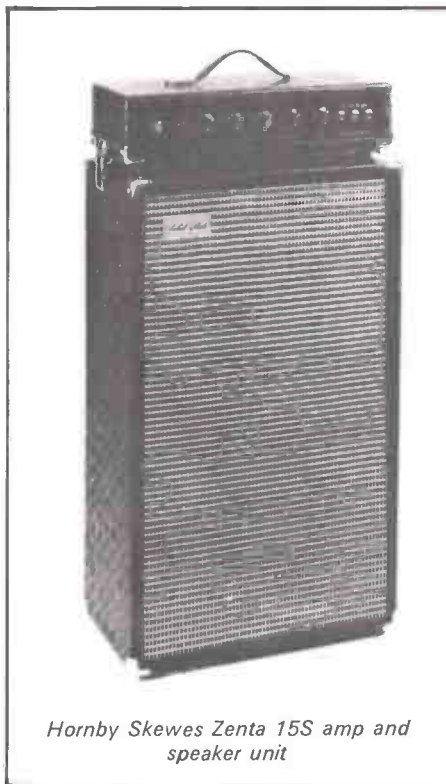


*Marshall 400-watt Mixer PA Set-Up, with 2030 100-watt mixer unit, four 2031 slave amps, four 2029 PA twin horn 100-watt speaker units*

£59 17s. 8d. PAC 412 handling 80 watts through four 12" speakers.

Hornby Skewes also distribute a large selection of 'Add On' units, such as the Shatter Box (£14 14s. 0d.), Zonk Machine (£10 15s. 0d.) and various mixer controls, Reverb and echo units.

RSV and PA 100/4 SV. All of which make use of valves. All of Selmer's cabinet sizes have been standardised and the switch/socket layout has been modernised. The Compact 50 SV Reverb is a single unit containing two 12 in. heavy-duty speakers (in a sealed-off compartment); two chan-

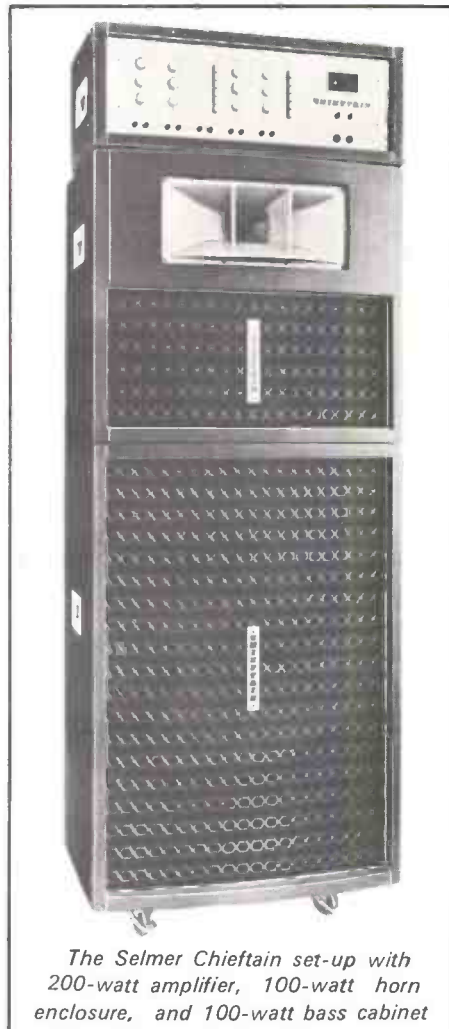


*Hornby Skewes Zenta 15S amp and speaker unit*

## SELMER

Selmer amplifiers are distributed by Henri Selmer Ltd., Woolpack Lane, Braintree, Essex. Tel.: Braintree 2191.

Recent additions to the range have been the Treble 'N' Bass 50 SV; Treble 'N' Bass 100 SV; Treble 'N' Bass 50



*The Selmer Chieftain set-up with 200-watt amplifier, 100-watt horn enclosure, and 100-watt bass cabinet*

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- INCREASED POWER ● FULL FREQUENCY RESPONSE TONE CIRCUITS
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TWO OF EACH



Sound City  
L.50 Plus, B.50 Plus  
or O.50 Plus amplifier  
L.60, B.60 or O.60  
with Speaker enclosure  
containing  
2 x 12" speakers  
each 40 watts, and  
twin ports.

Sound City  
P.A. 200 Plus  
amplifier using  
4 x P.A. 140 column  
speaker cabinets.  
Each column has a  
total handling capacity  
of 140 watts.



Sound City  
L.120, B.120 or  
O.120 amplifier  
with two each of  
either L.110, B.110,  
or O.110 speaker  
enclosures containing  
4 x 12" speakers  
each 30 watts.

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twin amplifier  
normal and brilliant  
channels, 40 watts  
output, 2 heavy  
duty 12" speakers,  
40 watts handling  
each speaker.



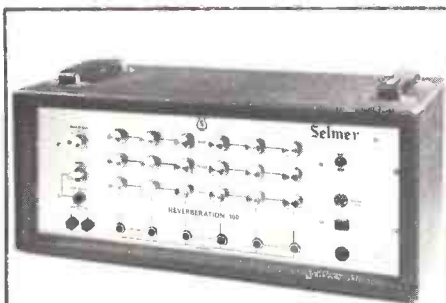
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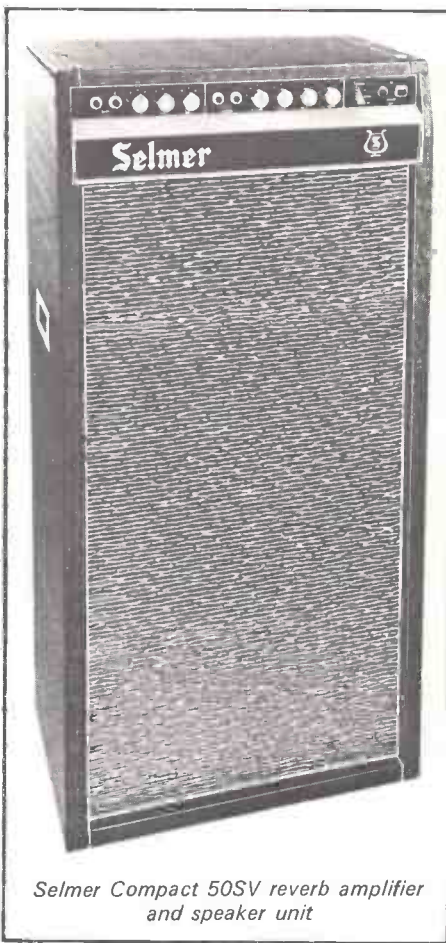


Selmer PA 100/6SV reverb amplifier unit



Selmer All-Purpose 100-watt speaker unit

Compact 50 SV Reverb (including two 12" speakers)	50	149	0	0
Scintillation Reverberation unit		25	10	0
Treble 'n' Bass 50 SV	50	74	0	0
Treble 'n' Bass 50 SV Reverb	50	88	0	0
Treble 'n' Bass 100 SV	100	99	0	0
<b>Speakers</b>				
All-purpose 50 (2 x 12" speakers)		75	0	0
All-purpose 100 (4 x 12" speakers)		122	0	0
Goliath 100 (1 x 18" & 1 x 12" speakers)		95	0	0
Goliath 50 (1 x 18" speaker)		80	0	0
Chieftain 100 (horn + 2 x 12" speakers)		136	0	0
Chieftain 100 Bass (4 x 12" speakers)		140	0	0



Selmer Compact 50SV reverb amplifier and speaker unit

nels (bass and normal); two high impedance inputs per channel; separate volume, bass and treble controls on each channel; the normal channel has variable depth reverberation, operated by a remote foot switch.

There are three Chieftain units designed to be used together or in conjunction with other Selmer amplifiers. A 200-watt amplifier (two general purpose and two instrumental channels); a 100-watt Horn Enclosure with two 12 in. speakers and a 100-watt Bass cabinet. The complete unit retails for £475.

Type	Output (Watts)	Recommended retail price £ s. d.
<i>PA amplifiers</i>		
PA 100/4SV	100	116 0 0
PA 100/6SV	100	157 0 0
<i>Multi-purpose</i>		
Chieftain 200	200	199 0 0
Zodiac 50 SV	50	86 10 0
Twin 30	30	89 10 0

## NOLAN

N.B. Amplification is a comparatively new company, being in existence for just over two years. Situated in North London at 30 Holloway Road, N7, they are rapidly becoming a big name in the amplification business.



Nolan 60-watt amplifier

The most popular model of the N.B. range is the Nolan, a 60-watt amp which retails for £65. Another popular model is a 60 watt, 8 input PA amp, and a 100-watt version of the same thing. Speakers and amplifiers are also made to special order. In fact it is 'custom' building which takes up the large proportion of N.B.'s time.

## TRIUMPH

Triumph amplifiers are manufactured by Rosetti Ltd., of 138 Old Street, EC1.

Thermionic is the world they use to describe their valve amps; these are rather more robust than the usual valve models, but still require more care than the equivalent solid-state type, but give a rather better tone.

There are two versions of the Triumph 100-watt Bass and Lead Amplifier. One with fuzz with 19 Silicon Solid State Devices; the controls are fully illuminated.

The other version, without fuzz, has been designed for use with Lead or Bass Guitar.

They also produce a 100-watt PA Amplifier with six inputs, and the Triumph Slave/Master Unit which reduces the pre-amplifier of the RA/100 to a small master unit which may be fixed to any surface using the Velcro backing.



**BOOSEY & HAWKES  
(SALES) LIMITED**  
Deansbrook Road  
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# WHEN WAS THE LAST TIME YOU CAME OVER ALL FUNNY?

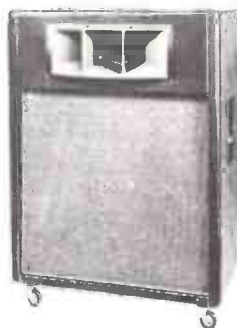
Could be an embarrassing situation. Especially in front of an audience. In fact you could lose a lot of friends and a lot of bread that way.

Take a look at any top group (like The Soft Machine, Jeff Beck, Blind Faith, The Toast and virtually everyone else) and you'll see them using Marshall amplifiers.

Write us and we'll send you a few items that'll explain why the top groups get their volume and tone with no distortion. There's our "How to make a demo" leaflet - for those who've got what it takes.

And our brochure - which is what we use to help sound you out.

And the nearest address where you can hear how *you* sound on Marshall.



New! 120w HF Horn Speaker Cabinet

Next time you play and come over all funny, just look on it as a little step backwards in your career. And don't worry.

To Rose, Morris & Co. Ltd., (Dept A),  
32-34 Gordon House Road, London N.W.5.  
Please send me Marshall Brochure, Demo-Hint Folder  
and tell me where I can hear myself for real, the  
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Name \_\_\_\_\_

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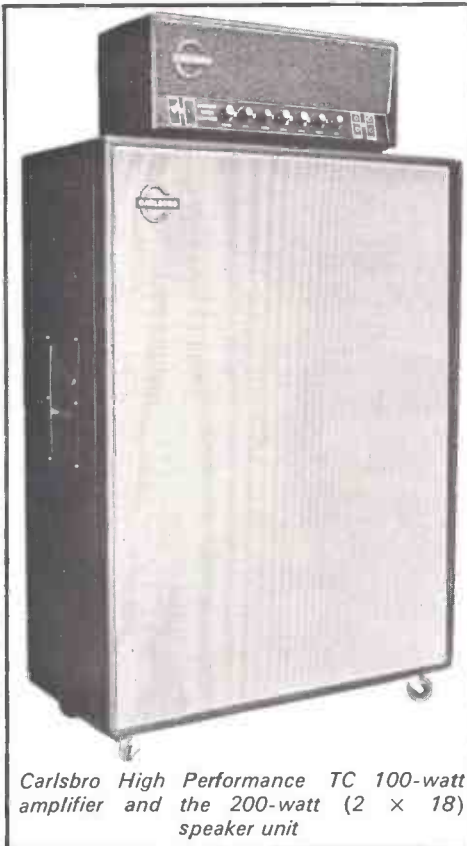
The Triumph RA L13V 100-watt amplifier, and the R/COL/100L 100-watt speaker unit



The Triumph R/COL/50L 50-watt speaker, and Triumph 50-watt lead and bass amp

Rosetti also produce six column speakers.

Type	Recommended retail price £ s. d.
100-watt lead and bass (valve)	100 15 0
100-watt lead and bass (silicon) (with fuzz)	98 15 0
100-watt lead and bass	98 15 0
100-watt lead and bass (with reverb)	105 10 0
50-watt lead and bass (valve)	74 10 0
50-watt lead and bass (silicon)	68 5 0
Solid state slave master	97 10 0
100-watt slave and organ (solid state)	60 5 0
<i>Staggered speaker columns</i>	
100-watt lead	131 15 0
100-watt bass	136 0 0
50-watt lead	86 15 0
50-watt bass	91 0 0
4 × 12" PA speaker	67 10 0
2 × 12" PA speaker	47 15 0
100-watt PA amp (valve)	110 0 0
100-watt PA amp (solid state)	129 0 0
100-watt PA amp (solid state and reverb)	140 0 0
50-watt PA amp (valve and reverb)	98 0 0



Carlsbro High Performance TC 100-watt amplifier and the 200-watt (2 × 18) speaker unit

## CARLSBRO

Carlsbro of Mansfield have a range of 17 amplifiers, 15 speaker units and one reverb unit.

Amplifiers range from the 40 TC; a two-channel model with volume, bass, treble, top cut-out and two high impedance inputs per channel. At the other end of the scale is the 60 TR twin; a combination of one 40- and one 60-watt, 12 in. speaker with tremolo and reverberation.

Carlsbro also make a comprehensive range of speakers for bass, lead, organ and public address. The cheapest is a 12 in. cabinet retailing at £63 and the most expensive is a 4 × 15 in. cabinet selling at £156 9s. Between these two are many quality column and cabinet units for virtually every purpose. A Horn unit (£81 18s.) and a Reverb (£42) are also included.

Type	Recommended retail price £ s. d.	
<i>Bass, lead, organ</i>		
40 TC	65 2 0	
60 TC	75 12 0	
100 TC	103 19 0	
40 TR	93 9 0	
60 TR	103 19 0	
100 TR	132 6 0	
40 TC twin	109 4 0	
60 TC twin	122 17 0	
40 TR twin	137 11 0	
60 TR twin	151 4 0	
<i>Public Address</i>		
40 PA	66 3 0	
60 PA	76 13 0	
100 PA	105 0 0	
100/8 PA	117 12 0	
40 PA reverb	86 2 0	
60 PA reverb	97 13 0	
100 PA reverb	124 19 0	
<i>Effects</i>		
Reverb unit	42 0 0	
<i>Bass, lead, organ</i>		
2 × 12"	63 0 0	
4 × 12" (small, 60 watt)	84 0 0	
4 × 12" (small, 100 watt)	99 15 0	
4 × 12" (large, 60 watt)	88 4 0	
4 × 12" (large, 100 watt)	103 19 0	
1 × 18"	70 7 0	
2 × 18"	111 6 0	
2 × 15"	88 4 0	
4 × 15"	156 9 0	



Carlsbro 60 TR Twin amplifier and speaker unit



Carlsbro 100-watt PA reverb amplifier

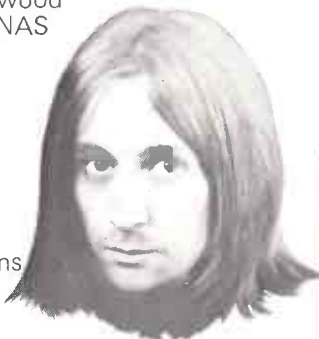
# MOVE WITH THE *Laney* PROFESSIONALS



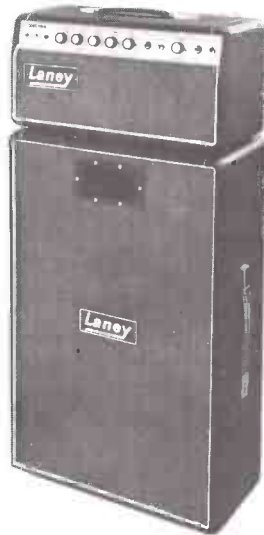
Melville Galley  
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IDLE RACE



Hartley Kain  
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Tony Iommi  
BLACK SABBATH



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When you're a professional, you live by the sounds you play. You need equipment whose quality will do justice to those sounds, and won't let you down, even after a long hard tour on the road. Professionals like Clem Clempson, Tony Iommi, Mike Hopkins, Melville Galley, Hartley Kain, Will Haywood, all play Laney. It's got punch, it's got versatility, it's got everything—and at a price that you won't be able to better anywhere else. See the complete Laney range, including the Session Stack, and, of course, the new Supergroup series at your B & H dealer: he'll help you to match up a rig that's ideally suited to your group. But see him today, and move with the professionals tomorrow.

**BOOSEY & HAWKES (SALES) LTD.**

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Please send me full details of Laney amplification and my FREE 'I'm a Laney Professional' badge

Name .....

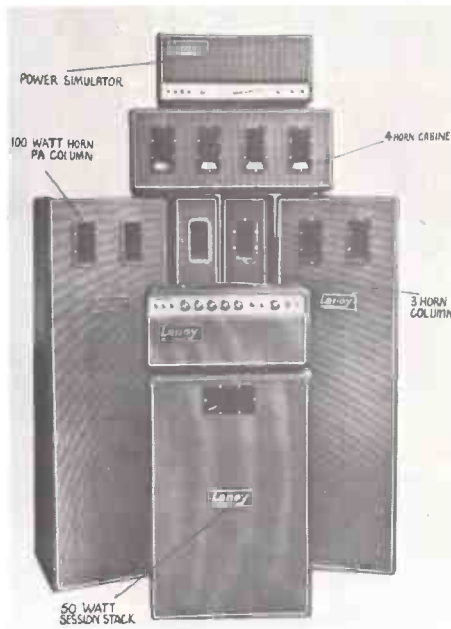
Address .....

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# LANEY

Boosey & Hawkes (Sales) Ltd. are the sole world distributors of Laney amplification equipment, manufactured by Laney Sound Ltd., of Birmingham.

These British-built units comprise lead, bass, organ, Public Address speaker and amplifiers, and are capable of from 20 to 200 watts peak power output through 12 in. and 18 in. heavy Goodman speakers, and are available singly or in combinations of 'rigs' of amplifiers and speaker cabinets. The range includes a combined amplifier and speaker unit which is ideal for the smaller group, and the 'Session Stack', a professional rig comprising 50-watt 'Horn', speaker cabinet and 50-watt amplifier. A recent addition to the Laney range is the 'Supergroup' series, consisting of two power simulators, three and four horn speaker columns, together with PA horn columns and lead, bass and organ horn columns.



Output (Watts)	Recommended retail price
	£ s. d.
<i>Amplifiers, all-purpose</i>	
LA 60 BL 60	78 10 0
LA 100 BL 100	110 15 0
LA 200 BL 200	153 10 0

Capacity (Watts)	Recommended retail price
	£ s. d.
<i>Public address</i>	
LA 60 60	78 10 0
LA 100 100	110 15 0
LA 100 Super 100	131 15 0
<i>Speaker units, all-purpose</i>	
LC 412 L100 Lead (4 x 12") 100	100 15 0
LC 412 B100 Bass/Organ (4 x 12") 100	100 15 0

Capacity (Watts)	Recommended retail price
	£ s. d.
<i>Supergroup series</i>	
LS 100 BL	
Power Simulator	97 0 0
3 Horn Column	75 19 0
Session Stack 50	150 0 0
LC 4H 100 (4-horn cabinet)	93 0 0
Reverb Unit LVII	No price yet available
LC 118 B50 Bass/Organ (1 x 18") 50	77 10 0
LC 118 B100 Bass/Organ (1 x 18") 100	95 15 0
<i>Combination unit</i>	
LC 50 50	128 10 0
Bass or lead speaker cabinets can be ordered with either angled or straight fronts for bottom or top mounting.	

# LESLIE

The new transistorised Leslie Model 900 is equipped with an amplification system about twice as powerful as any of the standard single-channel Leslie speakers at present on the market. There are three independent channels of amplification — Treble, Bass and Reverb. When all three are utilised, the total continuous undistorted power would exceed 100 watts r.m.s. The equivalent factor for peak output would be approximately double this figure.

TONY IOMMI uses a JOHN BIRCH PICK-UP on

Black Sabbath's latest recordings 'Paranoid' single, LP. You can join him and scores of other leading pros and semi-pros such as the Move, Raymond Froggatt, Fortunes, Life, Conway Twitty, Slade, etc., in 'benefitting' from the 100% service offered by

## JOHN BIRCH GUITARS

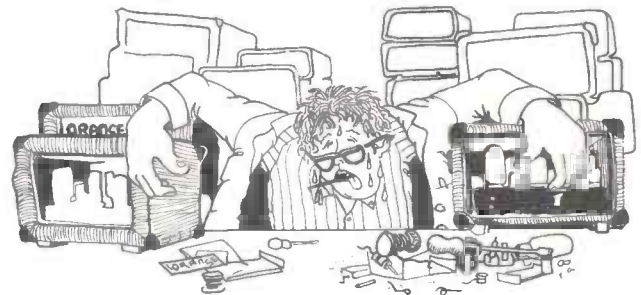
Howl-free, non-microphonic, maximum sustain pick-ups to replace all Gibson, Fender, Gretsch, Guild, Vox, Hofner, Japanese, etc. Distortion-free, reinforced necks can be fitted to most guitars—low camber types available for all Fenders to permit easy string 'Bending'. Complete overhauls including two-pack resprays, re-fretting, stereo-wiring, customising and one-off custom built jobs a speciality. Replacement spares and accessories for many American instruments such as Machine Heads, Roller-Bridges, etc. Chrome and gold-plating of highest quality.

A stainless-steel, *INDIVIDUALLY ADJUSTABLE* for height and reach, Bridge/Anchorage Unit for all Gibson models available shortly.

Send for further information to:

**JOHN BIRCH GUITARS**  
33 Innage Road, Northfield, Birmingham  
Tel.: 021-475 6179

if I were to tell you  
"Orange amps are lousy . . ."



maybe then you'd stop ordering them!

I CAN'T KEEP UP THE PACE!!  
ORDERS ARE FLOODING IN.  
SO GIVE US A BREAK PLEASE,  
I MEAN ORANGE AMPS ARE SO UNRELIABLE  
THEY'VE GOT SUCH A LIMITED TONE RANGE,  
THEY'RE BADLY BUILT,  
THEY'VE GOT A LOUSY SOUND,  
THE SPEAKERS CRACKLE,  
THE LEADS FALL OUT,  
THEY AREN'T SUPPLIED WITH COVERS,  
THERE'S NO AFTER-SALES SERVICE,  
THEY TAKE AGES TO DELIVER THEM,  
— AND WHAT A STUPID COLOUR FOR AN AMPLIFIER —  
IT'S NO GOOD, I CAN TELL YOU DON'T BELIEVE ME!

Anyway I believe ORANGE STUDIOS have time available and like the amps I build they are very very good.

Listen to "GETTING READY FOR LOVE" on YOUNG BLOOD by "PAINT BOX" or "LAZY RIVER" on A & M by "MOONDANCE"



3 New Compton St. WC2D 0F 836 7811



The ideal amp is powerful, distortion free, versatile, reliable, and easy to move around.



New All-purpose  
Twin 30



New P.A. 100/6  
with reverb.



New P.A. 100 S.V.



New Treble "N"  
Bass 100 S.V.

The ideal amp is therefore a 1970 Selmer.

Please send me a free  
Amplification Brochure

Name .....

Address .....

My usual Selmer Dealer is:  
.....

Henri Selmer & Co. Ltd.,  
Woolpack Lane,  
Braintree, Essex.  
Telephone: Braintree 2191



B.I. 9/70

Using an electronic 'cross-over network' to separate high and low frequencies, the treble and bass are independently amplified to achieve greater separation. The reverb has its own amplification system and generator.

This Leslie was designed for easy transportation. The cabinet can be disconnected and separated into two sections. The top portion contains the horn rotor system, tremolo generator and reverb speakers. The lower section contains the bass speaker, bass rotor, reverb generator, pre amplifier, electronic cross-over, and three main amplifiers.

The Leslie 825 is a smaller single rotor, single channel and much cheaper one-piece unit, with a maximum output of 70 watts.

## VAMPOWER

A new name on the amplifier scene, Vampower of Elliott Road, Bromley, Kent, have recently released a range of two amps and three speaker units.

Both amps have an output of 100 watts, the Multi-amp has two bass and treble (4 inputs), 5 Jack-socket outputs, volume-bass-mid and treble-bite on the lead channel and



The Vampower 100-watt multi-amp and 4x12 cabinets

volume-bass and treble-boost on the bass channel.

The PA amp has similar features but incorporates a disc input with extra bass. Custom-built 200- and 300-watt amps are also available. All the speaker cabinets are solid backed pressurised units.

Type	Recommended retail price £ s. d.
100-watt multi-amp	97 10 0
100-watt PA	117 0 0
100-watt speaker cabinet (4 x 12")	104 5 0
100-watt PA column (4 x 12")	99 15 0
100-watt heavy-duty cabinet (2 x 15")	108 15 0

## WEM

WEM are manufactured by Watkins Electric Music Ltd., of 66 Offley Road, SW9. There are so many models in the WEM range that it is impossible to even mention them all here. The smallest amplifier and speaker combination is the Clubman which has a 6-watt output from its single 8 in. speaker. One of the most impressive stacks in the business also comes from Watkins, this is the X 29 Multi-Horn Balanced Enclosure Mk. II, consisting

# PERFORMANCE + RELIABILITY = WALLACE

\***WALLACE** Amplifiers are customised and built to Laboratory standards, and carry a comprehensive 12 months guarantee.

\*\*All wattages quoted are **R.M.S. Undistorted**.

\*\*\*Full range covers all Instruments and PA. 30-100 watts R.M.S.

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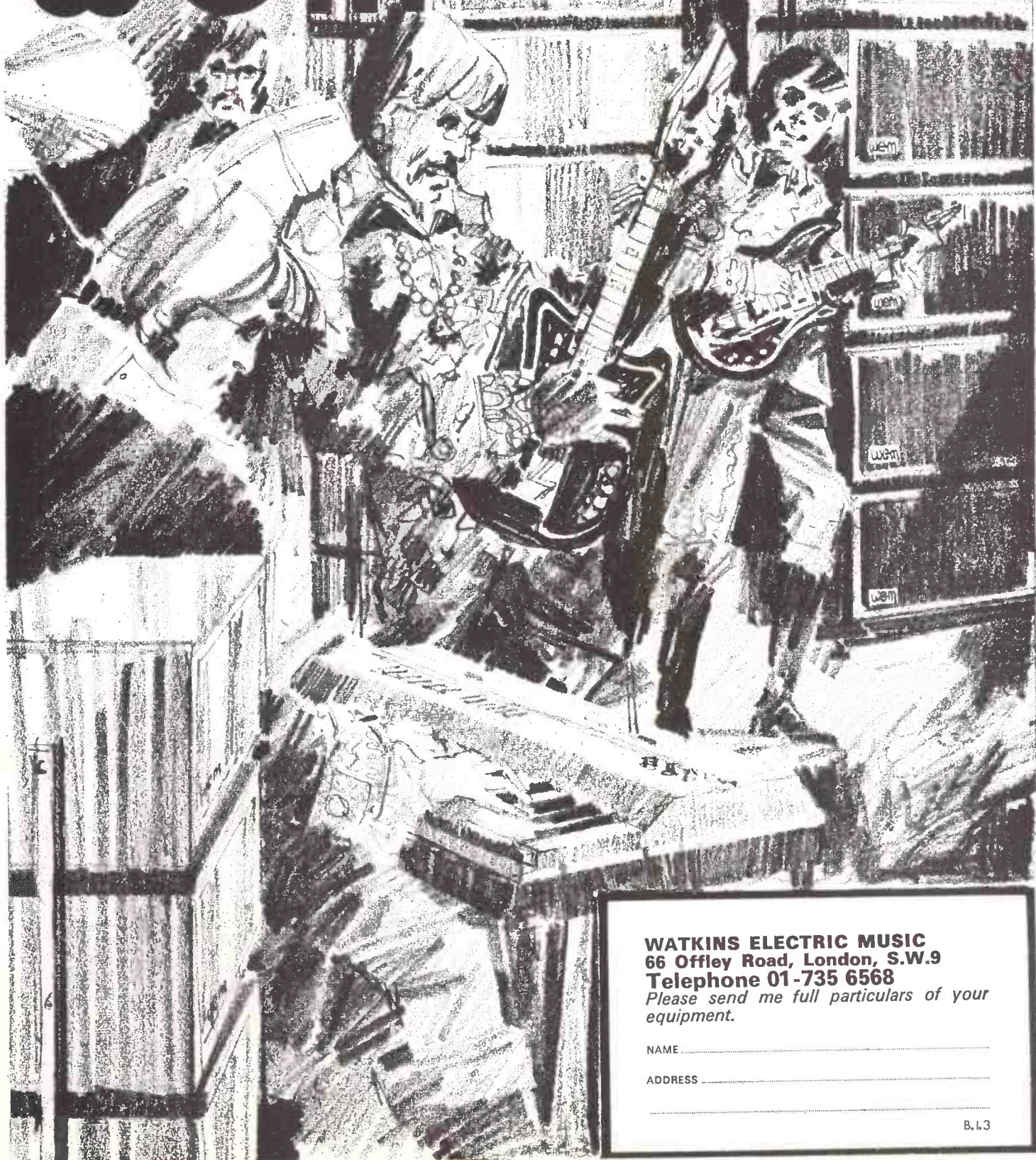
We occasionally have a few secondhand models which have been completely re-conditioned and are fully guaranteed for 6 months. These are sold at reasonable prices for cash.

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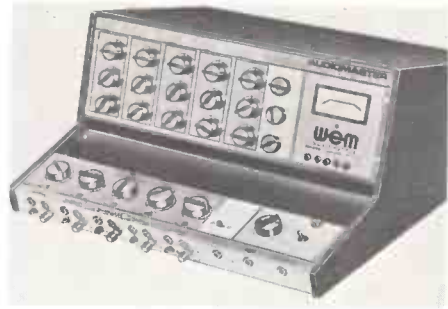


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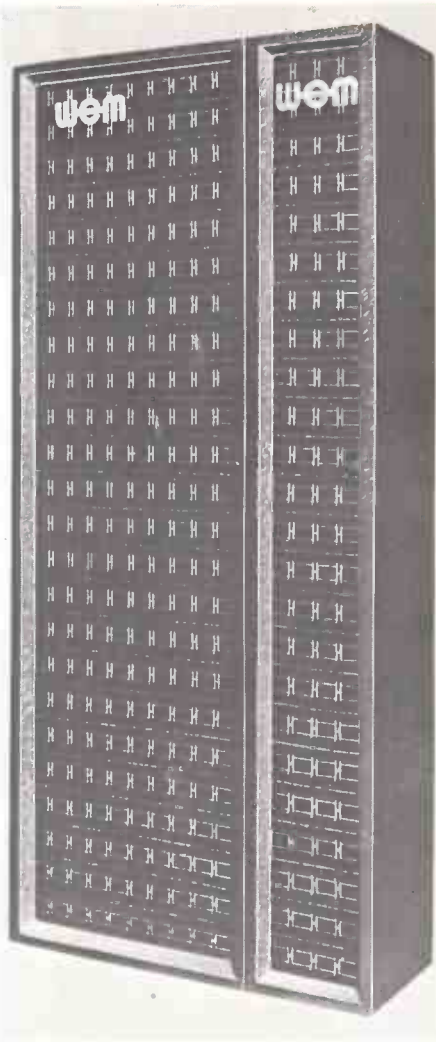
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Above: WEM echo unit and mixer

of four 15 in. speakers loaded in two cabinets, and four horns with heavy drivers. These stacks are designed to be used in pairs, each one being powered by a 100-watt amplifier, or as an alternative, one being powered by a slave unit. Between these two units come a host of PAs, mixers, monitor speakers, etc., all made to Watkins' high standards.

Type	Recommended retail price		
	£	s.	d.
Clubman	20	0	0
Westminster	30	10	0
Dominator	51	10	0
Power Musette	51	10	0
ER 40	56	0	0
Dual Twelve	46	0	0
Super Dual Twelve	54	10	0
Super Forty	48	0	0
Starfinder 100 bass	70	0	0
Starfinder 100 twin 15	79	0	0
ER 100	91	10	0
Super Starfinder 4 x 12"	112	0	0
X 40 reflex bass	133	0	0
Sennheiser microphone	35	10	0
40-watt monitor amp	56	0	0
1 x 12" monitor speaker	31	10	0
PA 40	56	0	0
PA 100	91	10	0
SL 40 (slave)	49	0	0
SL 100 (slave)	79	10	0
Audiomaster mixer	184	0	0
2 x 10" column	28	10	0
4 x 10" column	41	10	0
6 x 8" column	43	10	0
6 x 10" column	62	0	0
4 x 12" 'A' column	73	10	0
4 x 12" 'A' super	86	0	0
4 x 12" 'B' column	108	0	0
4 x 12" 'C' column	102	0	0
2 x 12" 'B' column	59	0	0
X 32 horn column	57	10	0
X 29 stack, complete	225	0	0



4x12 column and horn unit

## WALLACE

The new range of equipment marketed under the Wallace brand show improved specification and increased outputs over their predecessors. All models are now standardised with a fully International mains voltage range of 110-250 volts, and speaker outputs are adjustable for 4, 8 and 16 ohms. All equipments carry a fully comprehensive 12 months guarantee.

The Instrument Amplifiers now comprise 4 Main models, but variations can be effected to suit individual requirements with corresponding price adjustments.

Type AC.3500XT. For guitar, bass, organ, etc., Incorporates the Wallace XT Tone mixing system. The circuit incorporates a single input amplifier with an advanced tone control circuit and high efficiency output stage. Undistorted output 35 watts r.m.s. International Voltage range and full speaker Impedance adjustment with two speaker outlets. Detachable Mains lead, Dual fusing circuits, etc. £90.



Wallace 100-watt amplifier



Professional mixer type AC/PM GEM

AC.5075XT/Mk.11 (£125). A newcomer to the Wallace range which replaces the AC.5000XT. Specification similar to the AC.3500XT, but output increased to 70 watts r.m.s. undistorted. Capable of even higher output with nominal distortion.

Type AC.100XT/Plus. (£160). Giving 100 watts r.m.s. undistorted output, and capable of considerably more with marginal distortion. Output sockets for up to four assemblies, and full matching facilities. In addition to full safety features, an artificial earthing switch is incorporated which is of particular value on the Continent and in the U.S.A.

Type AC.100/XTFV. (£200). As above, but has built-in Fuzz (fully controllable) and Vibrato with Speed and Depth controls, and is supplied with a dual Foot-switch.

AC.100PA/4. (£185). A full professional PA Unit, comprising integrated Mixer/Pre Amp for four Channels (Low-impedance standard. Variations on this to suit user) with independent Volume, Bass and Treble controls for each channel Plus Master Volume control. Main description as for AC.100XT/PLUS.

AC.100/6 PA. (£200). As above, but with six channels, all fully independent. A full range of Speaker assemblies of all types are available to suit specific requirements, quotations for these on application.

The latter two models are also available in 5075 Pattern viz: AC.5075 PA 4—£150; AC 5075 PA 6—£165.

## ORANGE

The retail side of Orange is based at 3-4 New Compton Street, WC2. The shop and most of the products are recognisable by their bright orange

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B.I. 9/70

colour.

The lead amp is a 250-watt, 5-channel (each with its own mid-lift, treble, bass, reverb and volume controls). Each of the 5 channels on the 250-watt PA amp have their own independent mid-lift, treble, bass, reverb and volume controls. A socket for direct tape recording and a set of headphones are included in the £310 price, or £265 without reverb. A 200-watt slave amp is next on the list, selling for £185. A new 100-watt transistor amp (the only transistor model in the Orange range) is to be launched this month, no price has yet been announced.

Orange give a life-long guarantee and a log-book with each purchase. The log-book is part of an effort to make thieves' lives a little more difficult.

Type	Output (watts)	Recommended retail price		
		£	s.	d.
<i>Speaker units</i>				
Lead and Bass (2 × 12")	50	75	0	0
Lead and Bass (4 × 12")	100	130	0	0
Monitor (2 × 12")	50	75	0	0
Bass Reflex (2 × 15")	100	145	0	0
Horn unit		40	0	0
PA (4 × 12") column	100	120	0	0

PA Mini (4 × 12")

cabinet	100	115	0	0
Valve amp	50	95	0	0
Valve amp	100	125	0	0



Orange 200-watt amps 12" speaker unit

## HOHNER

Hohner amplifiers are sold under the brand name of Hohner Orgaphone, and range from the 30 watt 24MH to the Super Reverb 61.

The 24MH has five inputs, with separate regulators for volume, treble, bass and reverberation. The 33MH gives 45 watts peak music power through a 12" speaker. The unit has eight inputs. The 60MH is similar to the 80 watt Super Reverb 61, two 12" speakers and nine inputs being common to both. The Super Reverb 61 has as its name implies independent reverb with intensity and time regulators.

Speaker cabinets are also available from Hohner: The OTS 100 is the largest and has a capacity of 100 watts, through two 12" speakers. The Box 80 also has two 12" speakers, but with a total output of 80 watts.

## SOLA-SOUND

Sola Sound Amplifiers are distributed by Marcari's Musical Exchange, 102 Charing Cross Road, W.C.2.

The SS50 is suitable for guitar, organ or PA. It has two inputs and independent volume, bass and treble



# Vamp

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# stand back

## You'll need to!

The PRO 900. The 825: Two new speakers from Leslie. The 825 punches out 70 watts continuous undistorted sound, the PRO 900, a stunning 100 watts. So don't get too close: these two are dynamite.

The PRO 900 and 825 look pretty good, but they're not soft. The toughened cabinets and rugged components will take a big pounding on the road. They're equipped with recessed handles and castors, so it's no sweat moving them from one gig to the next.

But there's more to Leslie speakers than sheer muscle: spinning rotors project your music horizontally in all directions, creating a dazzling 'sound in motion' effect; 3-speed motor control produces an amazing range of tonal variations. The Leslie 825, with solid state amplifier and heavy duty extended range speaker, all in a portable package; the PRO 900, if you're really in earnest - get these tremendous speakers on your side. But be warned: they could bring the house down.

Please rush me the name and address of my nearest Leslie dealer.

Name \_\_\_\_\_

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**Leslie Speaker Division,  
Hammond Organ (UK) Limited,  
Deansbrook Road, Edgware, Middx.**

B.I. 9/70



The New 825 and the PRO 900 from

**Leslie®**

L4

controls on both the treble and bass channels. The SS100, is a solid state 100 watt amp for bass guitar or organ, again with independent controls for each of the two channels.

A new transistorised pedal unit designed to boost treble, treble cut, bass boost and bass cut has also recently been introduced by Sola.

Model	Output (Watts)	Recommended retail price
		£ s. d.
SS50	50	57 15 0
SS100	100	99 15 0
4 x 12" speaker cabinets (stacking)		94 10 0
PA columns (4 x 12") per pair		135 0 0
PA columns (4 x 10") per pair		95 0 0
Pedal Unit		12 12 0

## HIWATT

The Hiwatt range covers instrument amplification and PA systems,

both for the retail market and custom built to order. In the retail range 50-, 100- and 200-watt amps and speaker cabinets are available. The amplifiers having two channels with individual master, bass, treble, middle, presence and volume controls. PA systems also range from 50 to 200 watts, with 4 or 6 channels, each one having independent treble, bass and volume controls. A headphone monitoring facility is also incorporated. 100- and 200-watt slave amps and 50- and 100-watt column speakers complete the range.

The 'Made to Order' section covers 200-watt speaker cabinets for instruments, 8 channel mixers and 200-watt PA columns. A new development in the Hiwatt range is a 200-watt column, containing speakers and horns covering from 30 Hz to 18,000 Hz. Hiwatt have a free demonstration service, operating in the London area, and their equipment may be seen on alternate Sundays at Implosion in the Roundhouse.

## SOUND CITY

The new series of Sound City Mark 4 amplifiers have been designed with the accent on increased power and sensitivity. New tonal circuits, bass, middle, treble and presence, not only operate for full frequency tone change, but also separate volume on each frequency can be obtained. Thus an ever changing variety of tone colours are available.

Because of the increased power of the amplifiers, the handling capacity of each of the matching speaker enclosures has also been increased.

	Output (Watts)	Recommended retail price
		£ s. d.
<b>Amplifiers</b>		
Concord amp and speaker	40	108 10 0
Plus (lead, bass or organ)	50	80 12 0
120 (lead, bass or organ)	120	116 5 0
200 Plus (lead, bass or organ)	200	161 4 0
PA 20	20	31 0 0
PA 50 Plus	50	99 4 0
PA 120	120	124 0 0
PA 200	200	179 16 0
<b>Speakers</b>		
Lead, bass or organ	60	77 10 0
Lead, bass or organ	110	108 10 0
Lead, bass or organ	140	131 15 0
PA 10	20	17 0 0
PA 60	60	46 10 0
PA 110	120	94 11 0
PA 140	160	117 10 0



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There are 21 models of Terada Guitars, ranging in price from 14 gns to 39 gns. The illustrated model (the guitar we mean!) is No. 1200 Classic at 34 gns. retail. Terada Guitars are stocked by over 500 music shops.

**To: Hornby Skewes, Garforth, Nr. Leeds**  
 Please send me: (Tick as required)

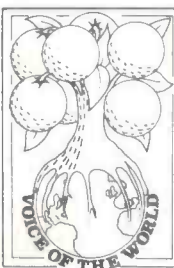
Classic Guitar Catalogue

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Steel Strung Acoustic Guitar Catalogue

I enclose 1/- in stamps for each full coloured catalogue. Name \_\_\_\_\_

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**ORANGE MUSIC**

Due to the recent big increases in the costs of both paper and printing, which have risen by between 20% and 25% in the last nine months, we regret that we are forced to raise the price of **BEAT INSTRUMENTAL** and **INTERNATIONAL RECORDING STUDIO** to five shillings as from next month (October).



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This unit will give your amp all the latest funky sounds and overload effects. The colour sound pedal will convert your amp into a power house of sound.

BY SOLA SOUND



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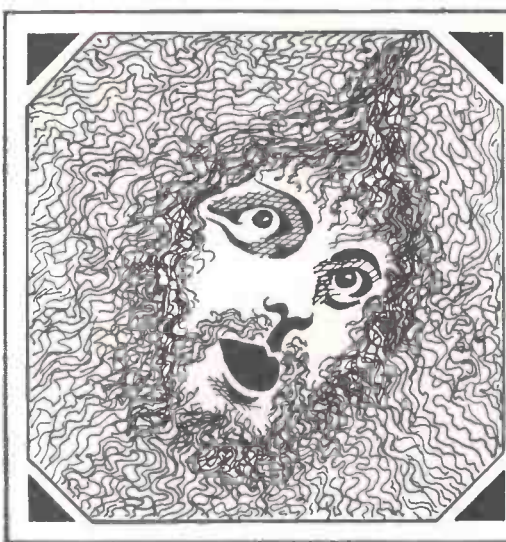
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# RECORDS



## MUNGO JERRY DAWN DNLS 3008

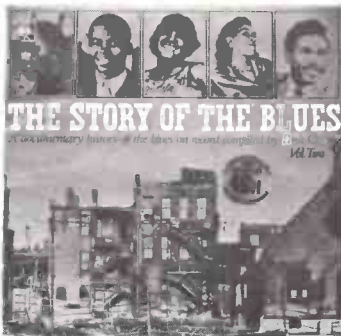


Fears that Mungo Jerry would prove a brief summer sparkler soon to burn out must surely be allayed by the release of this original and invigorating album. The four-piece outfit prove that they can really play when they want to, and the range of material covered is far wider than their single hinted at, from an amazing version of the old Elvis number *Baby, Let's Play House*, through Jesse Fuller's *San Francisco Bay Blues*, to their own varied compositions. Ray Dorset's numbers all have that infectious 'rooten-tootywompastomp' sound, while Paul King proves himself a songwriter of no mean proportions with the thoughtful and sensitive *Tramp* and *Movin' On*. If you want a breath of fresh warm air through your head and body, buy this album; it's friendly down to the liner notes.

## THE STORY OF THE BLUES VOL. II CBS 66232

Second Volume of an anthology selected by Paul

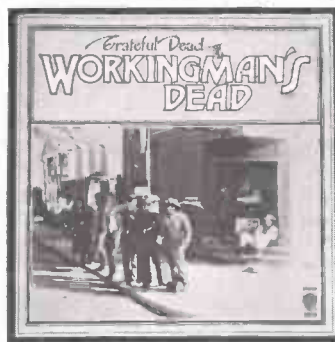
Oliver, who is also responsible for an excellent book of the same name. The emphasis in this volume is on the lesser-known names of the blues, and the four sides are divided into Guitar Pickers, Piano Players, Blues Girls, and Blues groups. The range is enormous, and there are examples of the various styles and development of playing in all the above fields, from the country moans of Emery Glen to the slick urban blues of J. B. Lenoir. Also represented are such names as



Son House, Victoria Spivey, Cripple Clarence Lofton, and a host of others. Either or both of these sensibly-priced anthologies should be in the collection of any blues enthusiast.

## WORKINGMAN'S DEAD THE GRATEFUL DEAD WARNER BROS. WS 1869

Considerably different from anything the group have previously put on to disc, *Workingman's Dead* is exactly what it says — an album to play when you get home in the evening. It's also the Dead's most mature offering to date, and the eight country-styled



songs here find the group steaming along in a solid but relaxed groove that allows Jerry Garcia to give play to his considerable talents on guitar, pedal steel, and banjo. The emphasis is on togetherness, however, and there are harmonies in abundance; heavy electric Dead freaks may be disappointed, but the group never lose their raw edge and they can't resist the temptation to weighten it up a bit on some of the cuts, like *Ballin' The Jack* and the irresistible *Casey Jones*. Robert Hunter's fine lyrics also help give the album a rare dimension of warmth and humanity.

## THE LAST PUFF SPOOKY TOOTH ISLAND ILPS 9117

A fine band of intelligent



musicians, the break-up of Spooky Tooth is to be much regretted, and by way of a final offering, Island have released this collection of material from the vaults. It's a rather uneven selection of tracks — the title track and *Son Of Your Father* are both good examples of the group's tight and chunky Band-like sound, but *I Am The Walrus* has little going for it. A nice gesture at least.

## THE BEST OF THE BONZO'S LIBERTY LBS 3332

For years the world thrilled to the throb of the Bonzo Dog's music, from Warrington to Yeovil and back again.



Now they are gone, but their music lives on, a fitting tribute to a band who supplied a welcome antidote to the excesses of the rock world. Their direction was uncertain, their aim erratic, but no one who witnessed one of their live performances will easily forget the spectacle. This album charts the Bonzo's progress from their roots in music hall and traditional jazz through their satirical digs at rockdom to their final experiments in pop.

## JOHN BARLEYCORN MUST DIE

TRAFFIC  
ISLAND ILPS 9116



Traffic are rolling again, and with a new album to prove the fact. Stevie Winwood, Jim Capaldi, and Chris Wood are clearly three musicians who know what 'getting it together' means, and they play here with admirable fluidity and rapport. The group have changed their direction since reforming (without Dave Mason), and their offerings here are mostly in a lighter and more melodic vein, instrumental work predominating, although the familiar Traffic sound is still untarnished. Two of the six tracks are without Chris Wood, but Winwood's multi-instrumental work shines through, and *Every Mother's Son* is among the stronger tracks on the album. Perhaps not as stunning as their earlier albums, *John Barleycorn* augers well for Traffic's future, together with Winwood's announcement that he intends to make the group up to a four- or five-piece outfit.

## FLY ON STRANGWAYS

JADE  
DJM RECORDS DJLPS 407

Jade are Dave Waite, Rod Edwards, and Marian Segal, who is also the composer of all the songs. Marian has a pure, strong voice which leads the other two through some



very pretty lyrics, and the album also has some nice country-flavoured fiddle on it. Well produced, sounding a little like Peter, Paul and Mary in places, Jade nevertheless display enough talent to make this an original LP, and stand out tracks are *Raven*, *Amongst Anenemies*, and the title track.

## THE WORLDS SMALLEST BIG BAND

HARDIN & YORK  
SBLL 136

Hardin and York, two ex-members of the Spencer Davies Group, create big noise considering they are the only two people on this album.



Side Two is instrumental and Side One is vocal. Edward Hardin's gutsy voice works wonders with the old ravers *Jail House Rock* and *Mean Women Blues*. Going to the other extreme on the ballad *Love Song For You* he employs a cool gentle voice. On Side Two the boys show their supreme skill on organ and percussion respectively, all three tracks, *Lady Madonna*, *Norwegian Wood* and *The Pike* are played with driving rhythms and demonstrate the boys' great musical abilities.

## HUMBLE PIE

A & M  
AMIS 986

Humble Pie are a group of rare quality—meaning not that Steve Marriott can solo better than Clapton or anything of the sort, but that they play together with feeling and rapport, not to mention humour; a rare quality in music these days. *Humble Pie* shows them in a more favourable light than their previous two albums, and there is variety and talent here in large amounts—from the earthy soul of *Live With Me* to the throw away laughs of



*Only A Roach* to the chunky powerpacked *I'm Ready*. All the group write, all the group sing, and Steve Marriott's vocal style in particular has always been underrated. Moreover, the Pie know how to get it on as a foursome, and do so on this rich and enjoyable album.

## TIME AND A WORD

YES  
ATLANTIC 2400 006

Yes have been a sadly underrated group in the past, and though anyone who has seen their live performances will not need further proof of their talent, they have not captured it on disc to date. *Time And A Word*, however, does them admirable justice,



and the group's natural exuberance and drive shine through in a range of intelligent and subtle material. It's mostly up-tempo and weighty, without being contrivedly 'heavy', but the group know the value of easing things off at times. Excellent production by Tony Colton and the use of some apt orchestration make this one of the best of the month's releases.

**BEFOUR**  
BRIAN AUGER AND THE  
TRINITY  
RCA VICTOR SF8011

Brian Auger has always played one of the more solid and enjoyable varieties of Rhythm and Blues, without ever making any highflown

claims about it. This album is no exception—a solid no messing funky groove from first to last. Side one has four meaty tracks, while side two has *Listen Here*, an experiment in rhythm section using no less than four drummers and two basses. As Brian remarks on the liner notes, 'As an Experiment it doesn't come off too badly at all!'



The playing, as might be expected, is clean and together, and other cuts include *No Time To Live*, and Herbie Hancock's *Maiden Voyage*.

## THIRD SOFT MACHINE

CBS 66250



No one plays music like the Soft Machine. Their third album finds them continuing in the vein of their last, and we are presented with four side-length tracks of ethereal and exhilarating music which fits into no single musical category. The Softs now sport a healthy brass section in their eight-piece line-up, and overlay a labyrinth of sound over the solid drumwork of Rob Wyatt. It's still the eerie and often maniacal organ of Mike Ratledge that supplies the basis of their music, however, and on this album he uses more electronic effects than previously. Particularly stunning is *Out-Bloody-Rageous*, which swells from nowhere into a powerful recital with neo-classical overtones. Those who like plotting directions in popular music will need this.

## ROCK AND ROLL IS HERE TO STAY

SHA NA NA  
KAMA SUTRA 2361 001



Who said it wasn't? Sha Na Na are the 12 strong group of 1950s high school rockheads who appeared at Woodstock singing *At The Hop*, and here they croon their way through 14 raves from the grave, including such memorables as *Teenager In Love*, *Chantilly Lace* and *Heartbreak Hotel*. They do them admirably, complete with booming bass man and shoobydoobywopbop falsettos, though in no case does the production reach the scratchy level of the originals. If you long for the music you slashed cinema seats to, or you're young enough not to remember the originals and want to catch up on your rock history, then this should serve admirably. Details and words of the songs are also included on the cover. Shoop-doop.

## BITCHES BREW

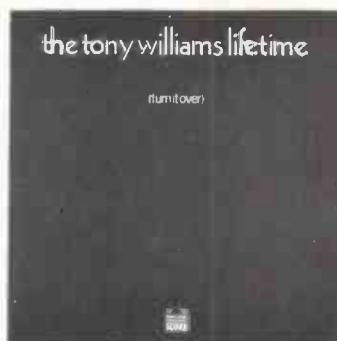
MILES DAVIS  
CBS 66236

As Ralph J. Gleason remarks in the liner notes; 'There is much to say about this music.' Impossible here, even if desirable, to enter into the technicalities of the music—enough to say that Miles' music is among the most revolutionary currently being played, whatever bag you decide to fit it in. The title is perhaps the best description for it—a veritable broth of



musical spices, so subtly mixed that it takes many listenings to discover all the tastes. The quality of playing is superb (Wayne Shorter, John McLaughlin, Chick Corea, etc.), the blending of the parts the mastery of Miles. Beautiful and frightening, hard and soft, beguiling and repulsive, it's all in the brew.

**TURN IT OVER**  
THE TONY WILLIAMS  
LIFETIME  
POLYDOR 2425 019



A formidable quartet of Williams, Larry Young, John McLaughlin, and Jack Bruce play some awesome music. It's not really hard to listen to, though it's powerful enough if you do as the liner notes suggest and *play it very loud*. Something between Cream, John Coltrane, and the Velvet Underground, the Lifetime are no slouches when they want to play some heavy stuff—it's a pity they didn't concentrate solely on this and leave out the rather flat pieces of poetry (all 'dustbins of your mind' stuff). If you want real ripoff music, listen to *Big Nick*.

The myth of Woodstock has already overtaken the reality. It has become a hallowed and sacred word, a symbol of the aspirations of the younger generation on both sides of the Atlantic; how much this mythical Woodstock has to do with what went on at Max Yasgur's farm last August is, of course, something else. For Woodstock has also become a highly commercial proposition, and ever since Woodstock happened, people have been busy selling it back to the people who created it in the form of magazines, books, T-shirts, films, records and the like, not to mention the various sick attempts to create 'another Woodstock'. All the peace, love, music, and good vibes are reduced to an easily consummable piece of PRODUCT.

So what is this record—a six-sided 150s. ripoff? Or a fine three-record archive of one of the most memorable events ever to emerge from the youth/rock subculture? Judged in musical terms it certainly isn't that special; recording quality is good, but the performances are on the whole, not stunning, though they might have been if you were there. The exceptions are the Who and Crosby Stills and Co., both of whom put in polished sets, and Joe Cocker, who gives a really phenomenal version of *With A Little Help From My Friends*. The star of this set, though, is undoubtedly Jimi Hendrix, whose 12 minutes of free form electronic talking guitar makes most other things simply pall in comparison. Of the rest, one might enquire why Joan Baez is here and neither the Band or Creedence Clearwater.

But the value of the record *Woodstock* should be measured not so much in terms of musical value per pound—if you want that, buy three or four albums for the same price—but as a historical record, both of the music of 1969, and of the occasion that expressed so much of the spirit and aspiration of the young generation.

**WOODSTOCK**  
ATLANTIC 2663 001



**SELF PORTRAIT**  
BOB DYLAN  
CBS 66250



Called *Self Portrait*, the album nevertheless begins with a richly orchestrated track (*All The Tired Horses*), on which Dylan neither sings or apparently plays. This sets the tone for the rest of the album, and at first it is difficult to believe that this is really Dylan singing here. The choice of material is strange for an album called *Self Portrait*—there is virtually no new material, and for the most part it's old Dylan numbers from last year's Isle of Wight concert; other people's songs (Everly Brothers, Gordon Lightfoot, Paul Simon amongst others); and some traditional tunes reworked and now credited to Dylan.

It's nevertheless an honest album. One of Dylan's greatest assets as a songwriter and spokesman (he is a spokesman willy nilly) is his ability to state where he is at in both musical and lyrical terms. This he has done on *Self Portrait*, and that is why he can give the record that title. These days he is living out in the country with his family, far away from Kent State shootings, and it would be false if he were to pretend otherwise. Thus he presents us with expansive musical orchestrations in keeping with the rich open countryside of his surroundings, punctuated by tender (sickly?) love croons, and by songs which hark back to the cultural tradition of America, in a way that many of the Band's songs do. It is this last category of songs—*Days Of 49*, *In Search Of Little Sadie*, *Alberta*, *Minstrel Boy*, and *Copper Kettle*—which are the most outstanding of the album, and those which are most obviously in keeping with his previous work. Significantly, it is these songs which enable Dylan to retain the *persona* of the outlaw or outsider, a character to which he has adhered from the very outset of his career, e.g. in *Only A Hobo*.

The main argument against Dylan singing such standards as *Early Morning Rain*, and *Take A Message To Mary*, is that he doesn't do them well. *Take Me As I Am*, for example, is positively listless, and so too is *I Forgot More Than You'll Ever Know*. *Blue Moon* and *It Hurts Me Too* work because he sounds like he means them; they could be real situations. *The Boxer* is the album's joke track.

The album is nonetheless a little disappointing, for if this is truly where Dylan is at now, then he seems to have abdicated from the position to which records like *Bringing It All Back Home* and *Highway 61* elevated him. *Self Portrait* is more of a gesture than a piece of work whose relevance lies in the songs themselves, say like *John Wesley Harding*. Hopefully, Dylan is still capable of writing songs like those on the bootleg basement tapes (*Wheel's On Fire*, *Million Dollar Bash*, *Mighty Quinn*, *I Shall Be Released*, etc.) though there's little enough evidence on this album for supposing that. Perhaps it's a proclamation that no one man is that important, that Dylan's songs are only part of a far longer and wider musical tradition that embodies not only the songs of people like the Everlies, but of the unsung heroes who have helped form the great sector of American culture.

QUINTESSENCE

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# LETTERS

## Help! Music . . .

Dear Sir,

Amid the growling and grinding of innumerable Stratocasters, and the incessant thumping of a 1,000 drum kits, I hear a small voice calling for help from the musical wilderness. It says 'HELP! I cannot take any more of this super - heavy, super - hyped, supercharged music.

And do I hear any answering voice? Again, faintly, but swelling ever louder, I hear the strains of a happy, care-free music coming from the lips and hands of a small but happy throng of minstrel chappies. Lo! they carry not electric guitars, and do not have vast double drum kits.

And lo! they have names like Mungo Jerry, Brett Marvin and the Thunderbolts, the Incredible String Band, the Occasional Word, Tyrannosaurus Rex, and the Famous Jug Band. Heavy Rock Music is Dead! All power to natural-made music!

Yours simply,  
Simon Grassstone,  
Blowton, Northants.

## British bands

Dear Sir,

Over the past six months it has become increasingly apparent that the musical scales have tilted, and that the bulk of top musical talent is now to be found Stateside. We have witnessed the break-up of an increasing number of British bands; the Beatles,

the Nice, Blind Faith, Fleetwood Mac, Bonzo Dog, etc. etc. Meanwhile, the music scene in the States has been getting it together and sending over such immaculate groups as Chicago, Flock, Johny Winter, and Canned Heat.

A few years ago it was Britain that had the topline talent; at this rate all these shores will have will be a couple of dozen second-rate blues groups. Just to make things worse, many of our best musicians seem to desert to American shores where their talents are rewarded by vast amounts of dollars. Surely the fans deserve better treatment than this. Come on. British groups, make an effort.

P. Desmond,  
Stybury, Wilts.

## Tom, Cliff and B.I.

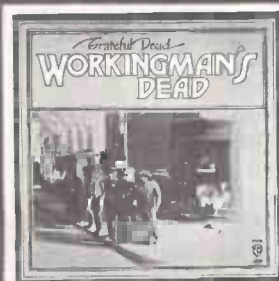
Dear Sir,

I am a very keen reader of *BI*, but would like to know why, when records by people such as Tom Jones and Cliff Richard get high in the hit parade, there is never any article about them in your

magazine. *Chart Fax* and *Studio Playback* do mention other types of musicians, but that's all. I was under the impression that *BI* was designed to cater for the pop music industry — not just that part of the industry which produces Underground or Progressive music. If, for example, Surf music were popular, would it not be in your scope to cover it, even if you didn't happen to like it?

G. R. Lowe,  
Redcar, Yorkshire.

Beat Instrumental, as its name suggests, is concerned primarily with musicians, and while Tom and Cliff may be excellent artists in their own field of cabaret and television, neither of them play a musical instrument. In any case, it is not true that *BI* concentrates solely on Progressive music — in the last few months there have been features on such artists as Judith Durham, the Tremeloes, the Hollies, Christie and Hank Marvin, as well as jazz and folk artists. And if you read the last *BI* Reader's Poll, it's the Progressive groups and musicians that top the poll.



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# DR. JOHN & MR. REBENACK



WHEN Dr. John (*The Night Tripper*) flew into Britain from sunny California a little over a month ago, the rain was falling over London Airport. A few days later, at a press reception on the south coast, the weather was again wet and windy, and a week or so after this, at the Shepton Mallet festival, it had already been raining all night before Dr. John and his troupe finally took the stage to bring the festival to a close. When the mysterious Doctor was beginning his very own 'supersession' at London's Trident Studios shortly after the festival, the first thunderstorm of a hot close summer was rumbling overhead. Finally, a few days after this session, when Dr. John was to be found sitting at a piano entertaining a score or so of journalists, the rain was once again falling on sleepy London town. Coincidence? Or verification of Dr. John's claim that wherever he goes he 'brings the rain'?

Whatever the truth about his rain-bringing powers, it's no mystery that the doctor is a very fine piano player, a singer with a style all his own, and an arranger and session man *par excellence*. Better known as (Mr.) Mac Rebennack to his friends and accomplices, Dr. John is in fact a session player of long standing in the States, and has played on discs by Sonny and Cher, Delaney and Bonnie, and Phil Spector's productions amongst others. A few years ago, however, Mac Rebennack session man emerged as Dr. John the Night Tripper, a performer in his own right with his own backing group of musicians and songstresses, and with his own music. His work as Dr. John is probably best known to the British rock public through his albums, two of which, *Gris Gris* and *Babylon*, have been out sometime on the Atlantic label, with a third, *Remedies*, released on Atlantic shortly.

As Dr. John, Mac Rebennack is the reincarnation of a Louisiana gris-gris man, a practitioner of 'white' (or 'good') voodoo, and he dresses and acts accordingly. When he was passing through the customs into Britain, the officers took away for examination certain substances that the doctor carries with him as part of his doctor's

bag—substances like his Gris Gris, his Red Telephone Elixir, his Absynthe, and other of his strange concoctions—although the customs men did leave the doctor his snakeskin robes, together with his paints and feathers, all of which are necessary for Mac to take on the full personality of Dr. John, which he does on stage at least. Doctor John is a separate person from Mac Rebennack in as much as Mac is quite capable of talking about Dr. John as another individual altogether, which in a sense he is.

But it is his music as much as his evasive identity that makes Dr. John such a remarkable phenomenon. Like the music of Creedence Clearwater Revival and Tony Joe White, it has been labelled 'Swamp Rock', although it bears little resemblance to the tight clipped rhythms of the former, or the drawled non-chalance of the latter. Dr. John's music has a dirty, low, funky sound, which creeps up like a strange smell to perplex your nostrils, run up and down the ridges of your brain, and set your feet shifting in time to the Southern swamp rhythms. Much of his music employs elements that are distinctly Southern—the cajun rhythms, and the overtones of voodoo chanting and ritual, while Dr. John's voice has the tang of the French south. It's also a very stark sound, often only voices and percussion with Mac's piano to guide it along. Listen to *Gris Gris* for the standard Dr. John, *Babylon* for the lyrics, and *Remedies* for the use of the raw brass sound that can still be heard from the New Orleans street bands.

Through his albums and stage appearances, Mr. Rebennack and Dr. John have built up a small but sure following on both sides of the Atlantic, but it is perhaps amongst musicians that his reputation is the strongest, and when the good doctor entered Trident Studios recently to lay down tracks for a fourth album, he inspired some of rockdom's top names to accompany him on the session—names like Mick Jagger, Eric Clapton and Graham Bond. Also playing on this session were Chris Wood of Traffic (who played with Dr. John for a time in America), Ray Draper (a jazz horn player

and ex-sideman of John Coltrane), P. P. Arnold, and Shirley Goodman and Joni Jones, both of whom are the Doctor's regular backing vocalists. There were also unnumbered names standing on the sidelines—Lee Jackson for example—and in the centre of it all was the good doctor himself, Mr. Rebennack, playing his solid down-home piano and churning out his strange esoteric lyrics in a meatgrinder of a voice. The results of the session was a selection of cuts lasting between seven and 30 minutes, spontaneous and improvised pieces with names like *The Sun* and *The Moon*. Jagger was one voice among many, blending in with the black vocal harmonies and quavering gospel chanting that form the base of much of the music, together with the rattling of chains and banging of African drums and percussion. The players all had a chance to show their talents, and one listener was heard to remark that it was 'good to know that Clapton can still play that well.' Altogether the session filled 12 sides of 16 track tape, and it is probable that Atlantic will release a specially priced triple album of the session so that none of the music will be lost. Something to look forward to indeed.

Mac Rebennack is a complex phenomenon, a brilliant musician who may or may not be what he claims—one thing is sure; that he is a musician of talent who can also inspire others to lend an ear, a mouth, or a hand to the formation of his music, itself a weird mixture of musical sources, all coming together to form a sound that will surely be more widely acclaimed in the months and years to come.

N.S.



'They call me a Gris Gris man'

# 'It's in the bag'

## says Kenny Clarke

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