

# BEAT INSTRUMENTAL

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AND INTERNATIONAL  
RECORDING STUDIO





# BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

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## Editorial

This month we have a new front page heading for **BEAT INSTRUMENTAL** which includes, for the first time ever, the sub-title 'AND INTERNATIONAL RECORDING STUDIO'.

For some time now we have been giving more and more space to the tremendous activities in British recording studios.

Other publications tend to concentrate on highlighting the personal facts about today's hit makers and top instrumentalists. Our readers, of course, are not teeny-boppers but serious musicians and recording enthusiasts, so we aim to give the facts which go into the making of a hit as well as revealing what happens after a group or instrumentalist has made the charts.

But recording these days must be looked at on an international basis. There is a great deal of interchange between this country and North America, for example. The equipment is often similar and certainly the techniques in this country are studied by North American studios, and vice-versa. That is why we have put the word 'International' before our new sub-title of 'Recording Studio'.

And, as we are starting to operate on a world-wide basis, we are gathering a panel of international correspondents who will relay news and stories from overseas recording studios on a regular basis every month from now on.

I am sure you will agree that all these developments will mean that **BEAT INSTRUMENTAL** and **INTERNATIONAL RECORDING STUDIO** will be even more informative in the years to come than it has been in the past.

# CONTENTS

COVER PIC — KEITH EMERSON

## SPECIAL ARTICLES

	Page
Recording Studio Survey	13
Trade Fair Review	34
Rolling Stones	40

## MONTH'S FEATURES

Fat Mattress	4
Family	5
Bob Dylan	10
Stones	40
Blood, Sweat and Tears	46
Collectors	48
Liverpool Scene	50
Graham Bond	52
Peddlers	53
Blodwyn Pig	54
The Nice	56
Keith Relf Renaissance	57
Jimmy Crawford	58
Groundhogs	62
Ron Geesin	66
Hard Meat	67

## REGULAR FEATURES

Player of the Month—Jack Lancaster	6
Jon Hiseman Column	7
Stateside Report	8
Chart Fax	9
Get Your Group Together	12
Instrumental News	44
Your Queries Answered	59
Profile—Hank Marvin	60
Songwriter's Column	61
A and R Man—Des Champ	61
LP Reviews	64
Letters	65
INDEX TO ADVERTISERS	67



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# Selmer



**T**HIS year has seen the rise of a lot of new bands that have been formed as a result of established groups splitting—and personnel splitting too. There's been Blind Faith, Crosby Stills and Nash, Mick Abrahams' Blodwyn Pig, Humble Pie and now ex-Hendrix bass player Noel Redding and his group Fat Mattress.

Their first Polydor album *Fat Mattress* is already selling well, and you can't miss its unique fold-out cover with a beautiful country scene on the front. The music's good too. But Fat Mattress are already looking ahead to their second album and have been working in Olympic Studios this month with their manager Chas Chandler.

A Fat Mattress session isn't chaotic, but it moves along at a frighteningly fast pace, as tracks are laid down, quick

rehearsals take place, and brief pauses for refreshment crop up. It's hard work, quick work—Fat Mattress usually get a number recorded in a couple of takes—and all great fun as well.

During a quick break for beer and other goodies, Noel told *Beat* how he came to form the group: "I started writing songs with Neil Landon, now our vocalist, when I was still with Jimi Hendrix. The idea was to make demos in order to sell songs. I was going to double on guitar and bass but Jimmy Leverton (bass) and Eric Dillon (drums) who were playing with Engelbert Humperdinck at the time recorded with us, and the first sessions went so well that we recorded an album, though not with any idea of going on the road."

That was back around Christmas, when Hendrix, Mitch Mitchell and

Noel were all going to get groups together for an Albert Hall concert with the Experience. The others didn't do this, but Noel did, and the band went down really well. They did ten out of 20 dates with the Experience in America, with Noel playing with Hendrix as well. "I was going to work with Jimi and play with Fat Mattress in my spare time, and had no intention of splitting," said Noel.

But there was talk of Jimi enlarging his group and getting another bass player, so Noel returned to England and with Chas Chandler's help Fat Mattress became fully operational. Noel now plays lead guitar, not bass, but he is no stranger to lead work, having played this before turning to bass with Hendrix, and the group can change around quite a bit. Noel can also play piano, while Jim plays flute as well as bass, Neil mouth harp and acoustic guitar, and all four of them can sing, which always makes for great flexibility.

The album, recorded back at Christmas time, is generally fairly light, but the group's music is getting heavier and louder, though moving along all the time. It's hard to describe the group's sound, though Chas Chandler calls it "what Crosby, Stills and Nash were trying to be but didn't make." The band are now well ahead on recording schedules and are playing a lot of good gigs. They plan a trip to the States in November once the album has got away there, and Tim Hardin wants to record an album with the group. Tim, incidentally, rates Fat Mattresses' 19-year-old drummer Eric Dillon as the best drummer he's heard in years.

The atmosphere in Fat Mattress is totally different from that in Hendrix's Experience. "We were getting really rich," recalls Noel. "If Jimi didn't do good on a gig we weren't supposed to, and the group became mechanical—not like it was earlier. We had to play his songs, and he'd never consider listening to any of mine. With this band we all work in together on new songs. There is complete togetherness, whereas during the last part of the Experience we were all playing to ourselves."

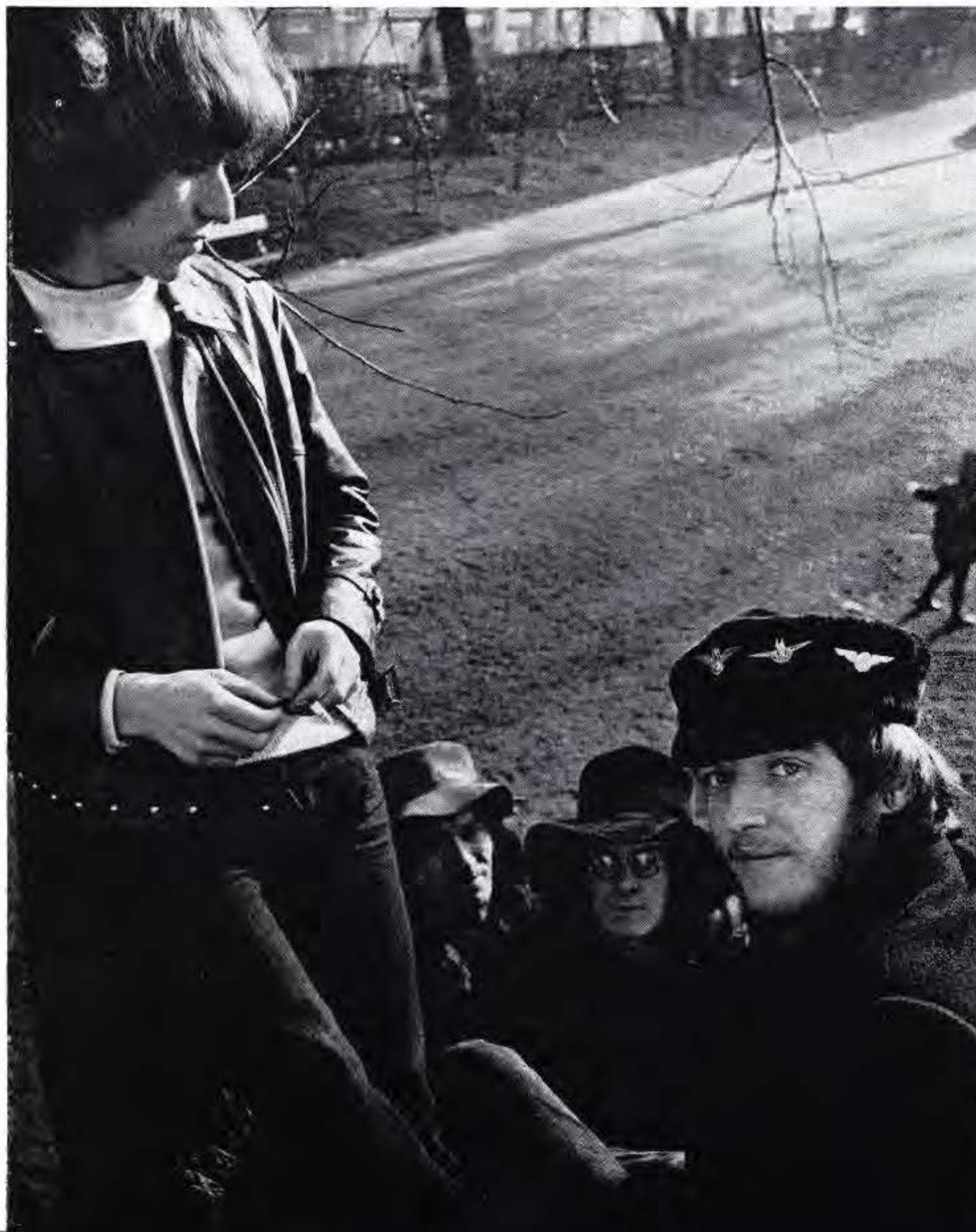
Another difference for Noel is that Fat Mattress tries to keep its recording simple, even though they are using Olympic's new 16-track set up. "It cost \$75,000 to record *Electric Ladyland* because Jimi would perhaps go over one guitar phrase four times, getting too far into it. *Hey Joe* was the result of . . . I don't know . . . maybe 35 takes. But Fat Mattress work fast, and we try and get things done quickly but well."

M.H.

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# FAT MATTRESS

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# NEW LEASE OF LIFE FOR FAMILY



"IT'S hard to say whether Family have been going for two years or four months," says Roger Chapman, the group's lead singer. Family faced something of a mini-crisis when bassist Ric Grech left to join Blind Faith, for they were just starting a tour of the United States when Ric broke the news, but they quickly found a fine replacement in John Weider, and have gone on from there renewed and refreshed.

"Ric split after we'd been in the States for two weeks. We were very confused and hung up with this happening at the beginning of a tour. But Peter Grant, who was handling us in the States, knew John, who was doing session work on the West Coast and asked him if he'd like to join us. John listened to our albums and came over from L.A. to Detroit to hear us play our last gig with Ric. He liked the band, and we had a blow afterwards which was too much.

"John is very happy because he says he's never been in a band where he's been part of a communal thing," Roger added. John, who was playing guitar for Eric Burdon until the Animals split, features his guitar and violin with Family as well as

playing bass.

"We're working in a new environment having a different person in the group," said Roger, "and we've become a lot more aware of ourselves. We lost a bit of security with Ric leaving, but we are now into a lot more things, and although I say it myself we've never been better."

And English audiences seem to agree with that verdict. Family received a really massive ovation at the Plumpton Jazz and Blues Festival this year, and did a thirty-minute encore at this very important venue. "They were a demanding audience," Roger told me, "and I don't blame them because they paid the bread, but when they dug something they really showed it. The organisers said it was the best reception any group had received in ten years of festivals."

A lot of people now feel that Family have really arrived as one of the country's true top-line groups—they are certainly very much in demand and attracting huge audiences—but Roger is reluctant to agree with this. "We've no fixed direction. Once you set yourself a standard and work towards it and finally reach it, where do

you go from there? If your ambition is to go on and on it's much nicer."

And Family will no doubt go on for a long while. "We're not built up on any phoney scenes," explained Roger. "People know us from gigs and we've won our fans from gigging. We've done all the hard working and bad gigs." And this is true enough. The group has built its reputation this way as have most other top underground groups like Jethro Tull, Chicken Shack and Fairport Convention, who have now broken into the singles charts. Family, however, are not concerned to make a mark on the singles market.

"We'd like to have a hit single, but we don't aim at making singles," said Roger. "We go into the studio and just record tracks to the best of our ability. If a track turns out to have a lot of appeal as well as being groovy we might release it as a single, but that's all."

At the present time, Family are doing just this, working in Olympic studios setting down tracks towards their third album. They are recording everything they fancy doing, so that the end result is natural, the performance spontaneous with things happening as they work on a number. They feel they are more in control of their music than ever before and so spontaneity that was not there at all in their first arranged album *Doll's House* and which was developing in *Family Entertainment* can be given full rein.

"*Doll's House* was our first work in a studio, and we had to get down to work. We were nervous and needed someone to show us the way. We relied on Dave Mason to guide us, perhaps a bit too much. We were going to produce *Family Entertainment* ourselves. We recorded so much and wanted to do more, which we planned to do to get the best possible album. We went up North working for about four days and when we came back we found everything had been mixed and put together as *Family Entertainment*. A lot of things that should have been in were left out, so this time we have a completely free hand.

"*Doll's House* was very clean, everything in place with no ups and downs. The new one is just songs we've written and are recording, and I can't say how we're developing. We're just doing naturally what we think is good."

In order to make sure the album is as good as possible, a projected tour of the States for this month has been postponed to January although the group will be going to Europe for a while. They have done television on the Continent, and have something of a reputation in clubs in Paris, Amsterdam and elsewhere in much the same way as the reputation of groups like the Doors, Jefferson Airplane and Buffalo Springfield spread by word of mouth in Britain before they were generally known or had sold many records here.

Roger is hopeful of a good reception in Europe: "When we played the Marquee recently there were a lot of foreigners in the audience and some of them came up afterwards to say how much they liked it. That was really nice, and it makes you want to go over to where they live."

M.H.



# PLAYER OF THE MONTH

## JACK LANCASTER

**J**ACK Lancaster seems at first sight rather too reticent to be the reedman who's had such a big influence on the powerful sound of Blodwyn Pig, but after a few minutes' conversation it soon becomes apparent that his music is one thing he really believes in, and he doesn't mind spreading this idea around.

At 27, Jack can look back on a traditional background as far as blowing is concerned. His first contact with music was as a child when he took lessons on the violin, an instrument he still plays occasionally on stage. From there, he graduated to clarinet, and by the age of 15 was playing in a youth orchestra.

Further grounding in the rudiments and practice of music came with a three-year spell in an army band, and he claims to have done all the usual scenes common to reedmen of a few years ago.

"Yes, I've done the whole thing," he recalls. "Trad bands, palais bands, rock bands—I think the only thing I haven't done is played in the pit for a pantomime."

Jack plays several instruments on stage, including tenor sax, flute, soprano sax, bass clarinet and baritone. Laughing, he told me that he had just "made" a new type of sax, which he calls a phoonhorn.

"This happened recently when I dropped a soprano sax and damaged it so badly that I had to buy a new one. I started messing about with the broken one, and bent it around until I got a new kind of sound." That he does get a new type of sound I was able to judge shortly after our conversation when I saw him play both tenor and phoonhorn simultaneously.

Further evidence of Jack's versatility can be heard on Blodwyn Pig's latest LP *Ahead Rings Out* (reviewed in our last issue) where he scorned the use of session men to create a big reed sound on some tracks. He wrote his own arrangements for these, played all the instruments himself on separate tracks and matched the result to give the sound he wanted.

And what are Jack's influences?

"I like Dexter Gordon, Ornette Coleman, Sonny Rollins and Coltrane, and I think they've all influenced my playing. I like Dexter Gordon's sound particularly, but it's Coltrane who's really given me direction."

"A bit of a farce" is how Jack sees the current publicity surrounding pop/jazz. "It's been going for years," he said. "People like Lionel Hampton, Graham Bond and Dick Heckstall-Smith were playing it ages ago, but they've never got the recognition for it."

Jack's final comment on today's sound came in a statement on sax amplification, a subject he feels extremely strongly about.

"I don't think there's been enough research into this problem. It's about time someone got around to designing a sax amplification system which doesn't distort the instrument's natural tone but can cut through the volume put out by guitars in today's groups."

D.J.M.





## JON HISEMAN COLUMN



# GOOD OUTLOOK FOR CIRCUS

**R**ECOGNITION by the Establishment is usually the last thing today's groups need — or even want — but that's just one of the ambitions of Circus, a four-piece group of outstanding individual talent who have been, albeit modestly, making an impression during their recent residency at London's Marquee Club.

However, it was at the Midnight Court that I first saw Circus when they had the unenviable task of going on stage after Family. That they were able to follow them extremely well was as much a tribute to their choice of programme as to their musical ability.

Instead of attempting to compete with the powerhouse sound of Family, Circus took the music at their own level—"subdued" is perhaps the best description—and, with numbers like *Monday, Monday*, *Gingerbread Boy* and *Pleasure Of A Lifetime*, they succeeded in winning over the Court audience.

Started at the beginning of this year, the group comprises Ian Jelfs, vocals and lead guitar; Mel Collins, tenor and alto saxes and flute "with some vocals"; Kirk Riddle, bass guitar; and Chris Burrows, drums and tabla.

To find out a little more about Circus's type of music, I spoke to them and to Dave Robson, their Liverpool

University-educated manager, and I was told that they "combine the discipline and power of jazz groups with the versatility and dynamics of pop groups."

If that sounds a little confusing, let me just add that Circus, although at the roots a pop outfit, play jazz forms of popular music, drawing their inspiration from people like Jim Hall, Charlie Mingus and Stan Getz.

Although the group do play some originals, their programme is usually made up of established material. As Mel Collins says: "There's so much good stuff about that we prefer to concentrate on that and put our own interpretation on it."

And it's in this field that Circus excel — giving a new lease of life to numbers which deserve more attention. In this respect, I was particularly impressed with the boys' version of *Train And The River*, the Guiffre-Brookmayer-Hall number which was featured so effectively at the beginning of the film *Jazz On A Summer's Day*.

However, on top of this approach to traditional material, Circus do have something to say musically in the progressive field. For example, Ian Jelfs' free-form guitar passages, which he achieves using only a Fender Telecaster and a standard 100-watt Vox amplifier, are one kind of expression never previously associated with the kind of music Circus play. D.J.M.

**A**MERICA, 1st September 1969. Impossible to arrive here with an open mind, but no preconceived ideas could match what one actually finds.

New York—steaming hot at 95 deg. F., and so wet that one walks streets dodging into stores just to keep breathing. Air conditioning is a way of life—leave it and you perish. In the first 24 hours we saw a taxi driver being hauled from his cab and savagely kicked until the police arrived with sirens wailing. In fact, the police sirens just never stopped. It's an odd feeling to see police everywhere wearing guns, knowing them to be loaded—and not button-holstered as in Europe, but in Western gun-belts.

It was a pleasure to move from New York's garbage-filled streets to Boston, one of the few towns in America where you can still walk after sundown with only a small chance of being mugged. Our first American gig there went a storm, and it couldn't have happened in a nicer town. All the New England states are very like old England—the countryside is the same and the weather is very changeable. The people are gentler there than anywhere else in the USA. Everywhere else you shoot first and ask questions afterwards . . . we've often wondered whether the present day American surly arrogant attitude was produced by the movies or vice versa.

San Francisco was cold and misty, while 30 miles inland it was hotter than hell. The kids gave us a great reception at the Fillmore, spoiled only by our realisation that America's drug problem has not been understated. Over 75% of the thousands we played to each night were on something or other. We were frequently stopped in the streets by people offering to sell to us. Though not so open, New York, Detroit and Los Angeles have the same problem. It looks like it could get out of control causing the establishment to crack down, which would not only stop the peddling of drugs (possibly a good thing) but would probably bring about the closure of most of the clubs which are at present so necessary to maintain a healthy musical scene.

Los Angeles is a sprawling centreless town covered by an acrid smog. Our stay there was not so successful—nobody had really heard of us, and they seemed to be well behind 'Frisco and the East Coast in that they're still into the soul and heavy rock scene. The legendary Whisky-A-Go-Go proved to be a drag. It was nothing but a depressing drinking club.

Musically, New York and Detroit were fine, though I feel, and I know this to be a generalisation, America is behind the UK and the rest of Europe.



# STATESIDE REPORT



THE long-awaited first album by Santana, the highly touted young San Francisco band, is destined to become one of the most popular American recordings of the year. It's an interesting debut that is haunting for its involved exotic rhythms and rousing instrumental tightness and drive.

Carlos Santana, lead guitarist and founder of the group, has taken his band through a number of personnel changes during the last two years, and now has guitar, organ, bass, drums, and two conga drums in his sextet's line-up. The group originated as the Santana Blues Band, but the name was shortened when the strong West Indian percussion became instrumental as the nucleus of the group's playing. Previous recordings from studio sessions were abandoned and re-recording was necessary when two new conga drummers replaced their former one.

Santana's best performance is in its instrumental work. *Soul Sacrifice*, *Jingo*, and *Waiting*, three of the five instrumentals on their first Columbia album, are typical of Santana's impelling instrumental delivery. The rhythms are lush and often complex, and the short guitar and organ passages are occasionally brilliant. Carlos Santana plays a rapid, cutting style of guitar, and has a good sense of control when sustaining a note.

Notorious for gimmick recordings, Chess Records' latest sales scheme, *Father And Sons*, has more merit than past projects. This is the new two-record Muddy Waters' LP, with a host of friends (Bloomfield, Butterfield, Spann, Miles, Sam Lay, Don Dunn) sitting in on both the live and studio sessions. For the most part, the recordings are musically brilliant, though there are a few instances where Muddy's original renditions are better.

This record does have one major fault—the material. A large percentage of the selections here are the same ones Muddy has been kicking around



Steppenwolf, recently awarded a gold disc for sales of their last album

for better than a decade on various LPs. It's about time Muddy put down his old standards and recorded a fresh repertoire.

American rock artists meriting gold records (one million dollars in sales) for albums so far this year are Blood, Sweat and Tears (for their second album which is still No. 1), the Iron Butterfly (*In-a-Gadda-da-Vida and Ball*), Steppenwolf (*The Second*), the Rascals (*Freedom Suite*), the Association (*Greatest Hits*), Simon & Garfunkel (*Wednesday Morning 3 AM*), Bob Dylan (*Nashville Skyline*), and Judy Collins (*Wildflowers*). Led Zeppelin, The Who (*Tommy*), Cream (*Goodbye*), the Beatles (*Yellow Submarine* and *The Beatles*), and Donovan (*Greatest Hits*) are the English artists who have achieved gold records in America during the year.

Vault Records, who have been releasing perhaps the most interesting gospel and R & B recordings by the Chambers Brothers over the years, have issued another batch of the Brothers' vintage tapes on a new album titled *Feelin' The Blues*. Merryweather and friends (Musselwhite, Mason, Steve Miller, Howard Roberts), a double album selling for the price of one, is out in America. Love's new Elektra LP, *Four*

*Sail*, features the group as a quartet with Arthur Lee the last of the originals. Moby Grape apparently lives on—with Peter Lewis, Jerry Miller, and Don Stevenson. On their new album, *Truly Fine Citizen*, session man Bobby Moore replaced bassist Bob Mosley, formerly the group's principal singer.

After a short period of disbandment and a long absence from the stage, the Quicksilver Messenger Service has resumed performances with a repertoire of fresh material, and have finished a new album. A condensed version of *Who Do You Love* from their *Happy Trails* album has just been marketed as a single.

## Nicky Hopkins

The group is currently a trio, though Nicky Hopkins accompanied them recently during performances and played keyboard during their recorded studio sessions.

Guitarist Gary Duncan, who left the band a number of months ago, is presently working with folk composer/singer Dino Valente on a new group. One of Valente's songs, *Let's Get Together*, is an American classic that has been recorded by a number of rock groups and folk artists in the last five years.

The song is back on the charts again. This version is a re-release by the Youngbloods, who were also successful with it a couple of years ago.

R & B singer Al Wilson has given John Fogerty's *Lodi* the same treatment Solomon Burke gave his *Proud Mary*, and it is paying off as a national hit. The original *Lodi*, *Bad Moon Rising*, *Commotion*, and five other Fogerty compositions are included on Creedence Clearwater's new album *Green River*.

All the numbers on Nick Gravenites first solo album on Columbia are his own. It's entitled *My Labors*. Most of it is live from performances in San Francisco with Bloomfield, Naftalin, John Kahn, and others. Three of the compositions were recorded in the studio.

Other new albums: the Fugs' *The Belle of Avenue A*, *Trash Talkin'* (Imperial) by Albert Collins, *Clear Spirit* by Spirit, an LP of requested Judy Collins' songs recorded between 1963-65 called *Recollections*, and a collection of early Byrds' songs called *Pre-Flyte*.

Steve Cropper and Buddy Miles got together for the Express's new single *Memphis Train*. Steppenwolf's new single is *Move Over*, and B B King follow-up to his successful *That's Why I Sing The Blues* is *I Want You So Bad*, both included on his new *Live And Well* LP.

Sea Train has undergone a personnel shakeup and new members have been added to the lineup. The group's violinist Richard Greene, has been working with a quartet called The Blue Velvet Band, playing bluegrass-folk-rock material. Their first album, *Sweet Moments*, is on Warner Bros. and has bassist Andy Kulberg and bluesman John Hammond playing as session men. The new Country Joe and the Fish, who have promised to stay together for at least one year, has the following lineup: Joe, vocals and guitar; Barry Melton, vocals and lead guitar; Greg Dewey, drums; Doug Metzner, bass; and Mark Kapner, keyboards.

M.A.



# BI's CHART FAX

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

**Bad Moon Rising** (*John Fogerty*) Creedence Clearwater Revival

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

**Birth** (*Ray Phillips*) The Peddlers

RP—Cyril Smith. MP—Lillian/Carlin.

**Clean Up Your Own Back Yard** (*Strange & Davis*) Elvis Presley

S—American. MP—Gladys Music Inc.

**Cloud 9** (*Norman Whitfield and B. Strong*) Temptations

RP—Norman Whitfield. S—American. MP—Jobete/Carlin.

**Curly** (*Wood*) The Move

RP—Mike Hurst. S—Olympic. E—Vic Smith & Alan O'Duffy. MP—Essex.

**Don't Forget To Remember** (*B. & M. Gibb*) The Bee Gees

RP—Bee Gees & Robert Stigwood. S—IBC. E—John Pantry. MP—Abigail.

**Early In The Morning** (*Leander/Seago*) Vanity Fare

RP—Roger Easterby & Des Champ. S—de Lane Lea. E—Barry Ainsworth. MP—Lowery.

**Good Morning Starshine** (*Rado, Ragni, & MacDormot*) Oliver

RP—Bob Crewe. S—American. MP—United Artists.

**Honky Tonk Woman** (*Jagger/Richard*) The Rolling Stones

RP—Jimmy Miller. S—Olympic. E—Glyn Jones & George Chkiancz. MP—Mirage.

**I'll Never Fall In Love Again** (*Gentry/Bacharach/David*)

Bobbie Gentry

RP—Kelsoe Herstone. S—American. MP—Blue Sea/Jac.

**I'm A Better Man** (*Bacharach/David*) Engelbert Humperdinck

RP—Peter Sullivan. S—West Hampstead. MP—Blue Seas Music.

**In The Year 2525** (*Rick Evans*) Zager & Evans

RP—Zager & Evans. S—American. MP—Essex.

**Je t'Aime . . . Moi Non Plus** (*Gainsbourg*) Jane Birkin & Serge Gainsbourg

RP—Jack Baverstock. S—Phillips. E—David Voyde. MP—Shapiro Bernstein.

**Marrakesh Express** (*Graham Nash*) Crosby, Stills & Nash

RP—Crosby, Stills & Nash. S—American. E—Bill Halverson. MP—Copyright Control.

**My Chérie Amour** (*Cosby/Wonder/Moy*) Stevie Wonder

RP—Hank Crosby. S—American. MP—Jobete EMI.

**Natural Born Bugie** (*Marriot*) Humble Pie

RP—Humble Pie. S—Morgan. E—Andrew Johns. MP—Immediate.

**Saved By The Bell** (*Gibb*) Robin Gibb

RP—Robin Gibb. S—Chappell. E—John Country. MP—Saharet.

**Soul Days** (*Wayne/Carson/Thompson*) The Box Tops

RP—Tommy Cogbill. E—Chick Moman. S—American. MP—Earl Barton Music.

**Too Busy Thinking About My Baby** (*Whitfield/Bradford*)

Marvin Gaye

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

**Viva Bobby Joe** (*Grant*) The Equals

RP—Edward Kassner. S—Regent A. E—Adrian Ibbotson. MP—Grant Music.

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

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THE changing face — or faces — of Bob Dylan. And he most certainly HAS changed. In just three years, the gap between his appearances here, Dylan has undergone an almost complete re-birth. Except in his taciturn, listless, evasive, non-committal way of dealing with questions.

Three years ago, I sat in a hotel suite at the Savoy Hotel and listened astonished while Dylan almost literally destroyed a bunch of reporters. He flared up at the pertinent questions, glared angrily at the impertinent queries. He seems cooler now, but he has developed a new way of handling them.

Journalists and photographers trooped to the Isle of Wight for a hastily-arranged press conference in a hotel there. About three hours' travelling time each way . . . for ten minutes of "yeps" and "nopes" from the star. Disappointing? Well, yes, but so were some of the questions.

It was the same three years ago. Dylan was constantly asked about where he was born, what was his real name, was he married, what did he think of the Beatles. Dylan snapped: "You guys have biographies. Why doncha do your homework?" In fact, we had done our homework. And found that the stories about his early life, even the date of his birth, varied from hand-out to hand-out.

Dylan carries on his Garbo-type act, if act it be, and we grab for facts about one of the few real super-stars in the world.

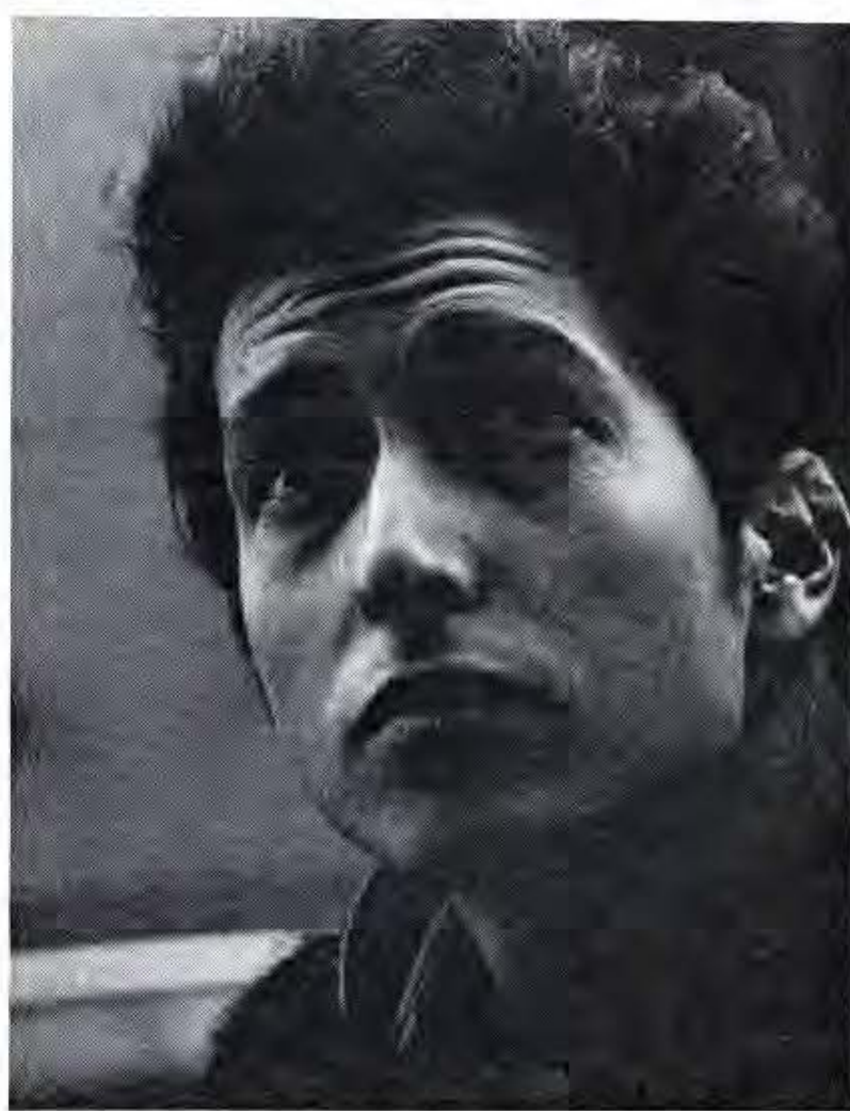
### *Change of dress*

When he was here three years back, Dylan wore bright clothes, had his hair fluffed out, did his extrovert bit, revelled in the title "King of Protest", outlining political beliefs by way of explanation of his songs. Now Dylan appears neat, clean-cut and — yes, sharp! On stage, he wears a dazzling-white suit, open-neck and freshly laundered shirt. The beard is a new addition, but is carefully shaped, if sparse of actual foliage. The hair, which has been cut right back, is also shaped.

Explained Dylan: "I gotta own that the old image was just for publicity. Now I don't need publicity. So I don't do that kind of thing, not now."

And his music? Nowadays he uses what is best described as his "Nashville Skyline" voice. It has brought about a whole range of changes — notably in phrasing, in accent, in actually

# Bob Dylan



## *NOW and THEN*

pointing the lyrics. He used to develop a brash harshness of tone, but now there is a softer, yet powerful, approach.

This has led to complete new arrangements on his old standard songs. They're still instantly recognisable, of course, but as the toughness has gone, so has the overall arrangement.

Musically, he's developed an off-beat maturity and almost a show-biz image. Not too much, naturally — his fans - of - yore would never stand for that — but there is a touch of warmth where before there was cold-eyed protesting hostility. This change showed through on such as *Mr. Tambourine Man*, perhaps the first of the hippy anthems.

And there is a further change in Dylan in that he has finally owned up to being married and having children and generally being enmeshed in a domestic, certificated scene. This was a surprise — Dylan had never been regarded as the marrying kind.

"I guess so," said Dylan, in a longer - than - usual sentence

when asked if this domesticity was the underlying cause for the change in his music and in his appearance.

When one thinks of Dylan's influence on the pop scene, it's easy to think also that he's been around for years and years. He was born on May 24, 1941, but it wasn't until 1961 that he made a name for himself. There was the trek to the bedside of his hero, Woody Guthrie — and the presentation of a song, *A Song To Woody*. There was the signing, that year to CBS, the writing of *Blowin' In The Wind* — a hit initially for Peter, Paul and Mary.

Dylan then tramped stages wearing his black corduroy hat, hair ejecting wildly. He looked rather like a tramp, which was a gimmick, remember. To some reporters, he looked like a folk-singing Charles Chaplin. But his reputation was boosted by the *New York Times*: "This singer is very deeply concerned about the world around him. He cares about war, poverty, injustice and discrimination. Yet

there was not a cliché in any of these topics, which lesser folk composers tend to turn into hollow slogans."

In 1963 came full recognition which is really not all that long ago after all. By 1965 came another change — his appearance at Newport Festival complete with electric guitar and a sort of folk-rock backing group. Pop fans liked it. The folk purists were aghast. Here was a genuine talent, a genuine writer of genuine songs, departing from the tried and trusted paths of pure folk.

But Dylan, ever on the lookout for change, decided *HIS* way was the best way and in no time at all was accepted by both the folk and the rock fans. No small triumph. But it made him bitter, all the same. He was constantly harried by music writers and he grew to detest the way that his musical progress was somehow regarded as "selling out".

His hermit-like inclinations started with the purchase of his estate in Woodstock. This caus-



ed more controversy — and created a bit more bitterness in the already rather unapproachable man. . . .

"How can you believe this guy Dylan?" queried the cynics. "He turns up on stage all poverty-stricken clothes and that — and the guys really wears mohair suits and travels in big limousines and is shackled up in a palace." It wasn't true, not about the mohair suits, but it did a fair job to discredit an artist who DID have specific social messages to get across and did fight for Civil Rights (in his own time, too) and did genuinely care what was going on. He CARED as did Joan Baez, his long-time friend, cared.

But you can care in different ways. Dylan says: "I used to care what people thought of me. I wanted them to appreciate me, to listen, and to stop and notice me on the street. I was geared to that kind of publicity hype. Now I genuinely don't care what people think at all. I don't try to slap a message on them, I just transfer my own thoughts to music and if the point gets across then it's all right by me.

"People try to analyse my image and I don't believe I have

an image at all. I don't jump about on stage because I don't believe it is necessary if my voice is doing what it should be doing. I just tell the truth and if people believe me, then that's what it is all about."

And, believe me, Dylan doesn't care what people think. At the height of his electric guitar thing, he learned for the first time what it felt like to be booed. Headlines of "the big let-down" hit him after an appearance in Dublin. He told people that he WAS a "purist folk singer" when he knew very well that he wasn't and was further than ever away from that tag.

He threatened never to return to Britain. But he came back, after three years, and did his best to sink the Isle of Wight.

On his departure, he said: "It was great — sure I'll be back next year."

But when he landed in America, he said: "Britain was nothing — I'll never return there." With Dylan you have to take your pick of his quotes. He's a great man for providing totally opposite sentences in the space of a few hours. And this, basically, is because he first

learned to distrust newspapermen and finally learned to take no notice, either way, of what was written about him.

The changing faces of Dylan, then, are numerous. At one time, he talked politics incessantly to anyone who would listen. Now he takes a different line. Pestered about exactly where he stood, in relation to Vietnam, to President Nixon, to anything at all, he said: "My job is to play music."

At that all-too-brief press conference, he waited until the questions became more searching and then abruptly vanished. Obviously the radio, TV and newspapermen were brought down. But when Dylan says that's it, that's it.

### Disappointing

For me, the amazing thing was the lack of concern among the crowds at the Isle of Wight when Dylan appeared for what the promoters agreed was "less time than we'd been led to expect". After 65 minutes, he was off stage. There'd been reliable talk about a three-hour concert. True, the band had done an hour but, for me, that made Dylan's personal contri-

bution all the more disappointing.

Where next for Dylan? Well, he says that he now feels himself back in the performing field. He doesn't want Britain, he says, but he does want to get out around the American cities. No, he won't record with the band, but he'll use them on stage. Yes, he wants to have a real tie-up with the Beatles — it is hard to see how, unless he returns to Britain and works in the Apple studios.

Through a stormy career, Dylan has clearly upset a lot of people who don't go for his off-stage personality. But equally clearly he has dominated his own sections of pop music to such an extent that all is forgiven with each successive album.

One wonders where he'll go next, musically speaking. What we're getting right now is a mixture of the same old songs but dressed up in a new way. Dylan is writing constantly, though, and there's a new album virtually finished.

Who knows — one day Dylan may call in the press. And actually make a show of answering some of their questions!

P.G.

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# Get Your Group Together

## PART 7:

### GETTING A RECORDING CONTRACT

Anyone who enters show business to get away from the commercial world is making a very big mistake. The only difference between show business and any other industry is that one is selling one's talents and oneself instead of a product.

When you go to see anyone who can help you get a recording contract, therefore, it is important to remember what you are doing, which is SELLING your talents.

Recording managers come in all shapes and sizes. The only thing they all have in common is the desire to get a hit record. They used to be called A & R men which stood for Artist & Repertoire Managers, which means quite simply that they were responsible for choosing all artists and selecting all the material that those artists would record for their company. There are now a very large number of people who call themselves recording managers, so it's important to sort them out.

A few, like Mickie Most, have a very long list of chart successes to their credit but, obviously, they are very difficult men to get hold of and they are much sought after by even established stars who haven't been having much success in the charts recently.

Most recording managers who

are reasonably well known have had a certain number of successes and a very large number of flops. Naturally, they talk about the former a great deal and forget the others as much as possible.

Once again, like the top A & R men, they are constantly being approached by groups and artists and while they are always on the lookout for star potential, they must give most of their attention to any particular artist they record who is selling records.

The third category of A & R men is perhaps the most interesting because these are mostly unknowns who haven't had any hits to their credit, and therefore are largely ignored. But from their ranks will spring the hit makers of the 'seventies. Unfortunately, they usually have very little money, and so most of their earlier recording is done on a shoe-string unless they have the backing of a publisher or a recording company who has agreed to finance them.

#### Suitable tape

There is another important bunch of recording managers who should be considered very seriously and that is the men who buy masters which have been recorded independently for the record companies. You can only approach them, of course, if you have a tape which is suitable for release, which does mean these days that it must be of a very high quality sound-wise, with no mistakes, fluffs or errors anywhere.

Many groups, of course, decide to be their own recording manager and this can be very rewarding

if they manage to choose the right song and record it in the right way. The finished product is then offered to the master buyers I've just mentioned for release.

When you do come to the actual selling bit, the most important thing to remember is that you must go right through the list. If you have 20 men who you know might give you a recording contract, then you must not get discouraged if you get no's from the first five or seven. You must keep going until you get to the end of your list. This is always the most important thing about selling, to try all available buyers every time. And when you do get in to see a recording manager, always adopt a positive attitude. Remember that there are two ways of saying anything, the optimistic way and the negative way.

Also, make sure that the demo disc and its cover that you give to anyone is in good condition. If you hand them something with a tattered sleeve and a dirty label they will automatically assume that you have already played it to everyone in Tin Pan Alley and been turned down.

If you are wondering who you should try and sell your record to, then all you have to do is study the pages of *Beat Instrumental* every month. In each issue, there are usually at least half a dozen names of managers, recording managers, music publishers, and so on, who might sign you up. Which brings us to the very thorny problem of contracts—when to sign and when not to sign—next month.



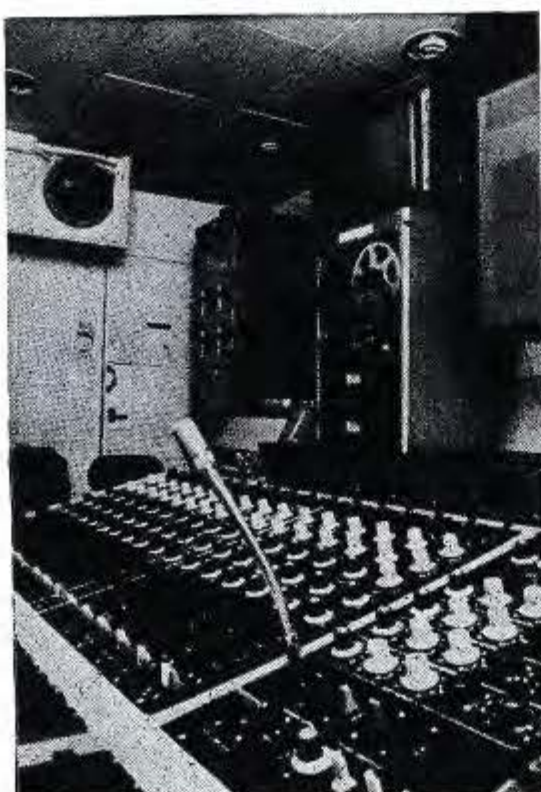
# ★ IN THE STUDIO ★



## GIVING THE FACTS BEHIND THE HITS

**Morgan Studios** in Willesden have rapidly risen in status since their opening last year with many famous names regularly using their facilities. *Blodwyn Pig* recorded their first album *Ahead Rings Out* there and have recently been in to re-mix several tracks on this for the American version of the album, which also includes a number of new tracks. *Walk On The Water*, the group's new single, was produced there, as were the other tracks, by engineer **Andy Johns**. *The Chicken Shack* have been recording new material in Morgan with producer **Mike Vernon**, and *Quintessence*, a group strongly fancied for big things in the future, have been in to record.

*Humble Pie's* album *As Safe As Yesterday Is* and *Natural Born Bugie* were made at Morgan, and the group are



*The control room console at Spot Productions, showing the CCTV receiver which links up with the studio*

doing more work there now. *Jethro Tull* have been recording tracks after their return from America, and *Stevie Winwood* has been doing

some work on his own. Other recent visitors have included *Little Free Rock*, *Kingdom*, *Angel's Pavement*, *Fortes Mentum*, *Blue Mink*, *Red Dirt* and the *New Faces*.

**Spot Productions'** studio in South Molton St. in London's West End has been busy recently with sessions by *Billy Fury*, who has been cutting tracks for an album with producer **Hal Carter**. *Ray Ellington*, the musician who did the music years ago for the *Goons* and lived, has been recording at Spot, as have *John Dankworth* and *Cleo Laine*, *Kenny Lynch* and *Robin Gibb*. *Pete Brown* and his devastating new band *Piblokto!* have been doing some work there. *Cupid's Inspiration* have also been using the studio recently where their last album was made. Chief engineer in the studio is **John Hudson**. His

assistant is **John Howes**.

**Dave Wood's Impulse** studios in Wallsend-on-Tyne have been fully booked for some weeks now, with a lot of time going on their new songwriters' service. Explains Dave: "A lot of people write songs and maybe sing them to friends, and that's as far as it goes. What we are offering is a complete service for these songwriters who don't feel they can put their songs over effectively themselves. They give the song to us and we give them a complete finished record that they can take to record companies without worrying about their own voices."

Apart from this, many groups have been into the studio to make demo records, including *Middle Earth*, a powerful group from New-

*(continued on next page)*

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(continued from previous page)

castle, an Irish group called the Three Days from South Shields, and the Blue Jays Showband from Yorkshire who write all their own material. Songwriter/singer Alan Hull, who has done a lot of work with Impulse in the past, has recently signed up with Transatlantic records, who will shortly be releasing a single from the many tracks already cut. Also recording has been local singer and guitarist Robbie Burns.

In the past, the control room at Impulse has been a little short of space. A new console has now been built which has resulted in greater compactness so it now is quicker and easier to set up for recording, and mixing is made simpler.

Birmingham's **Hollick and Taylor** studios are at present preparing to launch on a big programme of expansion. Planning permission is pending for a big new studio to be built on the back of the present one in Handsworth, which will be about 30 ft. by 40 ft. It is hoped to have the place ready by the end of this year or early next year. An eight-track Leever-Rich tape machine is to be installed and a new 20-channel mixer is presently being built by John Taylor. This mixer will have 16 group outputs in readiness for the not too distant future when it is hoped to install a 16-track tape machine. A projection theatre is also being built, and a new mobile recording mixer is already in operation. Among the latter's recent outings was a trip to Manchester where the Besses O' The Barn brass band were recorded.



Rehearsing with his new band at Regent B studios during the month was (Crazy World) Arthur Brown

This album will be released shortly on the Davjohn label. Anna Dell, at present entertaining the passengers on the *QE2*, is to make a new album shortly, and Graham Dalley recently recorded some music for a Dunlop film. His Saga album *International Sounds* is to be followed by a second record made at Hollick and Taylor.

Bill Farley of **Regent B** studios in Tottenham Court Road told us that a lot of time in the studio had recently been taken by Arthur Brown, who is rehearsing with a new band. Arthur is hoping to get the music sorted out and then take off for America. A group called the Cats have been recording some tracks for the Sonet label under producer Rod Buckle, and Island group, the Last Supper, have been making demos.

Across the road **Pan** have been occupied for almost a month on music for the show *Rumour About Romeo*.

**Tony Pike** studios in Putney have been busy recently with the production of a second album by Tim Hart and Maddy Prior for release on the Tepee label run by Tony Pike. Their first record was very well received by the critics, and the group are gaining enormous popularity through their folk club appearances. Max Romeo, who committed his *Wet Dream* to wax at Pike's, has been doing some more tracks. Shere Khan was the name of the tiger in the *Jungle Book*. It's also the name of a new four-piece group from London who have just finished making a single, their first, for Tepee. Called *Little Louise*, this single is intended to be followed by an album before long. A frequent visitor to the studios is country and western man Dave Travis. He's been doing more work there over the last few weeks.

When we contacted **de Lane Lea**, engineers Dave Siddle and Barry Ainsworth were away in France; Martin Birch told us that nearly all the studio time over the last month has been taken up by Fleetwood Mac, who have been finishing off their first album for Warner - Reprise—*Then Play On*. They've also done a single, a Pete Green composition called *Oh Well, Pts. I and II*. Part I is a heavy rocker; Part II is a big orchestrated piece which Pete has been meaning to do

for some time. Arch-rocker of the group, Jeremy Spencer, has been doing his own song, a driving rock thing called *Linda*, for release this month.

The other thing on which a lot of de Lane Lea's time has been devoted is the Ian Matthews' album referred to last month, featuring his own compositions mixed with songs by Ken Howard and Alan Blakely, who are producing the record. Ian used to be with Fairport Convention; Martin tells us that some members of the group have been helping out instrumentally.

Rosetta Hightower has been working with producer Ian Green on a single and an album for release on CBS. This is reckoned to be a really excellent set of recordings; one big factor may have been that Jack Bruce is playing bass on many numbers and Colin Green is playing guitar. Ashton, Gardner and Dyke have been in the studio to make an album for Hek Enterprises. The group have been co-producing the album along with managers John Collata and Tony Edwards.

## Backing voices

Madeline Bell has done tracks with Chris Raphael producing which were due to be mixed as we spoke to the studio. Adding backing voices on the record — a task at which Miss Bell isn't so high herself — are Rosetta Hightower and Kay Garner. A new album by Deep Purple was due to be commenced soon, and producer Derek Lawrence has been working with Tony Wilson, who has an album and a single ready for release, and has done a single with Country Fever, the group featuring the incredible guitar of Albert Lee. Sessions for CBS of America took place recently on a big orchestra and choir project, and Donnie Elbert has also been working in de Lane Lea. Mike Swain, of **Studio Sound**, a medium-sized studio in Hitchin, Herts., reports a fairly quiet time as the studio prepares for structural altera-

(continued on page 16)

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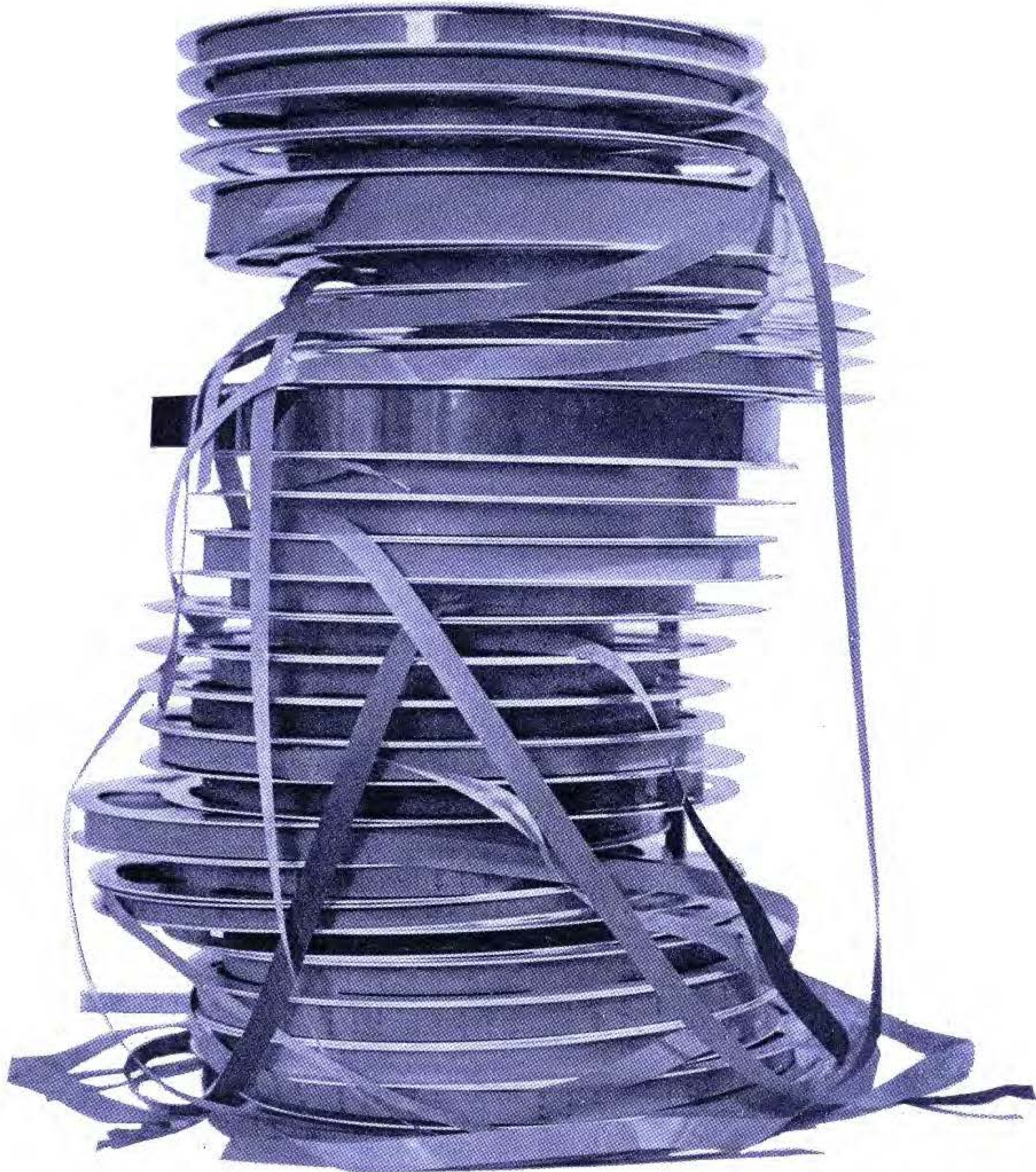


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# PHILIPS



(continued from page 14)

tions. The ground floor of the present building is to be converted into a studio, a job which will take some eight or 10 weeks, though it probably won't be necessary to actually stop operations for more than a few days — a week at most. Among recent visitors to the studio were singer Mike Orberon, who made a single for the Yugoslavian market, a lot of groups doing demo discs, and a couple of Christmas records — one, a Jim Reeves-type number by some of the members of the Alabama Hayriders group called *That's How Christmas Began* and one called *Bethlehem Boy* by Orberon.

Gerry Collins at Marquee studios told us that work has just been finished on a new Desmond Dekker single called *Generosity* which, it is hoped, will continue his run of successes. A lot of time has been taken by the Marvels who have been working on many numbers with producer Graham Goodall. Françoise Hardy has cut three titles from which a single will be



Marquee, whose studio this is, are planning to introduce 16-track recording in the near future

selected — probably a Tony Macaulay song — for release on United Artists.

Keith Potger's New Seekers have spent some time at Marquee making an album. The group consists of three boys and three girls. Potger, who produced on these sessions, is not actually singing or playing. Manfred Mann has booked a lot of time in the studio to record with his new group. Ashley Kozak

has been in, producing tracks by Marc Brierley, whose forthcoming album for release on CBS is made up of his own songs, backed on some by a 22-piece string section. Kozak also is producing a group called Djinn who are doing an album for Polydor. The group is two boys and a girl.

Marquee are planning for 16-track recording in the fairly near future; their Ampex

M1000 tape machine is an eight-track, but by fitting new heads it can be simply converted to 16. A new reduction suite is to be built, and the whole studio is to be considerably enlarged. A new control system has been set up with all the tape machines in an adjoining room.

Pye studios' Pat Godwin gave us the news of a live recording which was recently carried out at the Shaftesbury Theatre of the London *Hair* production. Cyril Stapleton produced and Howard Barrow engineered. For the new Youngblood label, Miki Dalton has produced singles by Jimmy Powell — one of the country's most underrated singers in our opinion — called *I Can Go Down*. He also produced a single for Don Fardon.

Four days in the Number 2 studio were recently taken up by the Clancy Brothers, without Tommy Makem, who came to England and recorded an album for CBS. Pat tells us there was a bit of trouble with the tapes getting

(continued on page 18)

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(continued from page 16)

lost on the way to CBS in New York; luckily a second set had been made. We have heard tales of messengers who went on the tubes with tapes which got erased, too!

A lot of work has been done for Shapiro-Bernstein's new label, Mother Earth, which is to be made and distributed by Pye. The Arcadians have been in for night sessions and the Writing on the Wall, an Edinburgh rock group with much to offer, have also been at it. Producer on these sessions has been John Marshall, who had just started work with the Egg as we went to press.

Anita Harris, a great favourite in the studios, has been recording tracks with Mike Margolis producing. An American by the name of Gerry Nelson has been spending much time in Pye recording material in a similar vein to the Edwin Hawkins Singers — sacred music with a bit of beat to it.

Good news for all Dylan fans is that Bob Auger, who



The recording booth for drums at Pye's studios, and those for bass and guitar on either side

used to work for Pye, has now got his own independent mobile recording company — **Granada** Recordings — and was down at the Isle-of-Wight on the big day, getting it all down on tape.

**Trident** Studios have recently been engaged on work with the multi-talented David Bowie. His *Space Oddity* was made there, and he's been working with producer Tony Visconti on a new album for

release on Mercury. The Mojos have been in the studio working on new tracks with producer Simon Napier-Bell and Aphrodite's Child have been cutting tracks under Andy Black.

For Liberty, the Spectrum are working on an album with Richard Kerr producing, and Ken Scott who has also been working with Matt Monro. For Blue Horizon records, Sandy Robertson has

been producing on sessions by Christine Perfect, and he's also been working with a group called P.C. Kent for the same company. Hard Meat have been using Trident for their latest recordings, Jethro Tull have been in the studio, and Los Bravos are back, doing a single with producer Roger Baines.

The cataclysmic Bonzo Dog Band came in to Trident to make a single, and Sue and Sunny have been recording a lot of numbers with Bobby Scott producing.

Barry Sheffield told us that Trident's 16-track machine is now installed and fully operational — a 3M machine, it is a later version of the model which was brought over and tested by Trident in March. Dalby systems are fitted throughout to cut out tape noises — which on 16 tracks would normally be quite considerable — and general background muzziness. Also new in the studio is a disc-cutting machine which seems to be giving fine results.

(continued on page 20)

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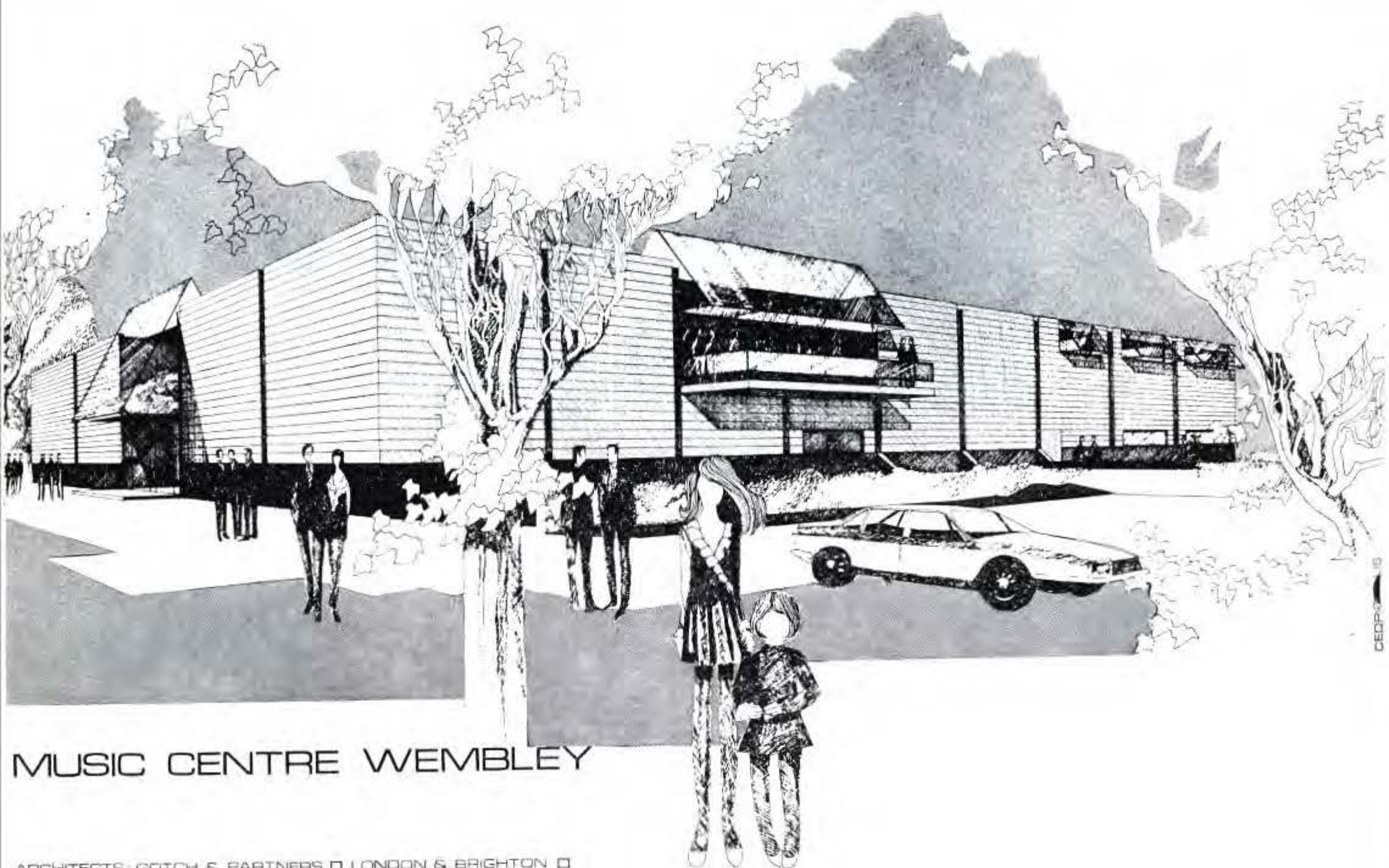
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- Mono Disc Cutting—Masters and Acetates

**De Lane Lea Music, 129 Kingsway, London, W.C.2.**  
 Tel: CHAncery 2743 or 437-4252  
 Director and General Manager—Dave Siddle  
 Engineers—Barry Ainsworth, Martin Birch and Dave Siddle



(continued from page 18)

Country Fever were still working at **Orange** during the month, this time on a new album produced by Gordon Smith and Brian Hatt, while Robin Gibb was also recording "various tracks". Kippington Lodge have just signed with Orange and were do-



Cliff Cooper (right) founder of Orange, seen with studio manager Brian Hatt

ing an album from which a single will be chosen for release.

At **Recorded Sound**, Micky Waller has been producing the Sponge on a new album for Decca, Anita Harris has been finishing off her latest LP, and Mike d'Abo has been putting down some tracks. Faith, Hope and Charity were working on a new single produced by John Christian Dee, and Arthur Greenslade has been working with French singer Michelle Louvain on a single produced by Yvan Dufresne.

Dusty Springfield's new single, *Am I The Same Girl?*, was made at **IBC**, as was a

new Harmony Grass single, which will be released while they are in Canada. Family Dogg, Aardvark and Toast were also working on a few titles from which singles were to be chosen for release. Tony Blackburn was completing an album, while Pentangle have been working on a new Shel Talmy-produced single.

Busy times are ahead at **IBC** for the Peddlers, who are doing 3 a.m. to 7 a.m. sessions for the next few weeks for a new album. Meanwhile, the studio has had bookings until Christmas from the Who and Jon Hiseman, both of whom are working on new albums.

At **Advision**, Brian Auger finished his first solo album, while his former partner Julie Driscoll was just starting hers. Love Sculpture and John Bromley have completed their albums, and Blossom Toes had just finished their new single, *New Days*. Mike D'Abo and Leslie Duncan had also finished singles, and Georgie Fame was putting down some tracks.

Through Feldon, their associate company, **Advision** have just taken delivery of an American Spectrasonics limiter — the first in this country. Said to be completely noiseless and to be the fastest on the market, the new limiter is being hailed as a breakthrough in studio equipment.

**Studio Republic** were taking advantage of a comparatively quiet month by improving their studio equipment, although they have also been working on advertising jingles, music for films and material for the Welsh pop



Tony Blackburn working on an album at IBC

market. Their mobile unit was busy doing work for independent labels, a field in which **Studio Republic** intend to specialise.

At **Lansdowne**, Family Dogg have been working on tracks, as have Harmony Grass, Magnet, the Simple Life and Matchbox, together with French singer Michel Polnarev. Peter Sarstedt and Georgie Fame have also been dropping in for sessions.

**Strawberry Studios** in Stockport have been busy lately, among their recent work being *Sausalito* by the Ohio Express, *Easy Squeeze* by the Fourmost, *Sad And Lonely* by the Garden Odyssey Enterprise and *Half-Time Whistle* by Shep's Banjo Band for the new Ditchburn label.

The Elastic Band were recording their latest album produced by Tony Hiller, and

(continued on page 22)

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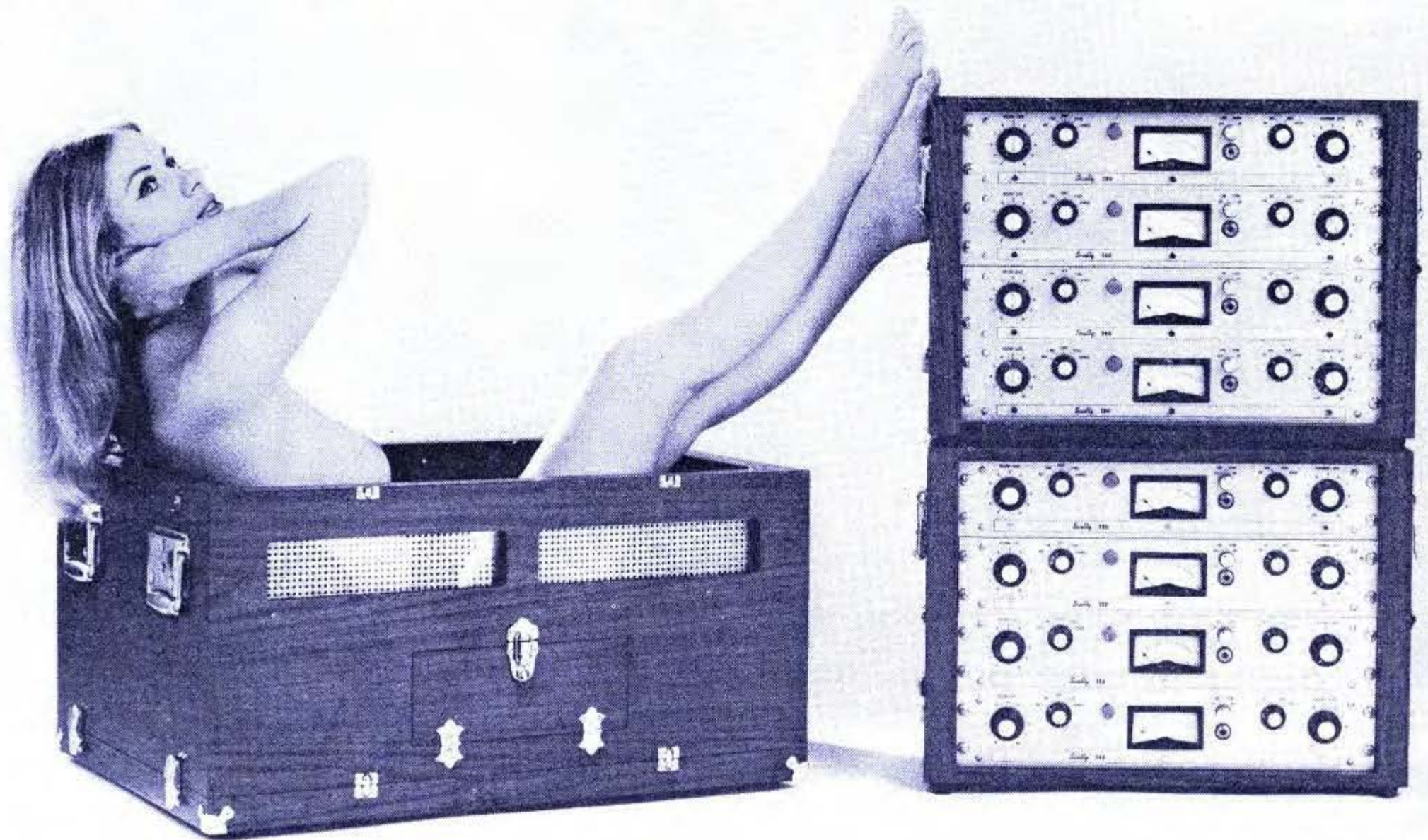
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Telex 28668



(Continued from page 20)

Three Hits and a Miss were working on a pop orchestral piece. Strawberry have also been doing work in the country and western field for Gordon Smith, and were recording Phil Brady and the Ranchers and the Clan.

Groups recently working at Philips studios include Manfred Mann; Dave, Dozey, Beaky, Mick and Titch; Esther and Abi Ofarim; and the Walker Brothers. In addition, an international selection of jazz instrumentalists — and even a crowned head of Europe — have also been putting down tracks.

Philips studio, the first in London to adopt four-track recording, now does eight-track recording, and is large enough to accommodate a full 50-piece orchestra. It is equipped with a large selection of screens to provide complete flexibility in use and is air conditioned — a real boon for long sessions.

Studio manager Tom Stephenson believes meticulous attention to detail is the



Philips' capacious studio at Stanhope Place, which can accommodate up to 50 musicians

key to "live sound" recordings and says: "We have scientifically matched the acoustics between the studio and the reduction room and use two monitor speakers to give the control room the right perspective and to enable us to produce as near as possible a facsimile of the original sound as it will be heard by the buyers of the record."

Zella recording studios, formerly Ladbroke Sound Recording Studios, have re-

cently completely refurnished and expanded the studio to include a new control room, a custom - built mixing console and many features to make the customer feel at home.

During the four years of this studio's existence, they have recorded most of the talent in the Midlands at one time or another, from the Ian Campbell Folk Group to the Idle Race and the Move.

In addition to demo recordings, Zella also supply

many custom pressings for local colleges and societies, and over 10,000 dialogue LPs for a computer company.

They are also responsible for the Ash record label which is mainly folk-based with records from Liverpool's Leesiders, Leicester's Couriers and Birmingham's own singing engine-driver Don Bilston, whose *Songs of Steam* are proving very popular in the folk clubs.

Within easy reach of London at Kingston - upon - Thames, Eden Studios have been extremely busy during the summer, and are looking forward to a boom this winter. Recent work has been mainly on demos, with a succession of progressive groups doing numerous sessions. Recent visitors have been the Muskrats, the Kentuckians and John Christian Dee.

Eden have found a ready market in pressings at £26 for 50, and feel that this type of demand could grow. An added sideline has been the promotion of songs, while work for independent labels has been doing well.

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(Photograph by courtesy of the Decca Record Co.)

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4. Altec monitor speakers ensure accurate monitoring and stereo headphones are available
5. All recording equipment is regularly maintained to N.A.R.T.B. standards by trained engineers
6. A Steinway grand piano is a basic facility and we can hire most instruments for you, including organ, celeste, Mellotron, etc.
7. No parking restrictions outside and there is immediate access to the studio, which is on the ground floor, for heavy instruments
8. We aim for a relaxed atmosphere, and the studio is very pleasant to work in, with sympathetic engineering

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# RECORDING STUDIO FACILITIES & RATES

A 'BEAT INSTRUMENTAL' focus on the charges and facilities offered by a cross-section of leading British studios

## Advision Studios Ltd.

Address: from November 1st, 1969, 23 Gosfield Street, London, W1P 7HB; until November 1st, 1969, 83 New Bond Street, London, W.1

Tel. No.: 01-499 3342; after 1st November 01-580 5707

Studio Manager: Roger Cameron  
Engineers: Roger Cameron, Gerald Chevin, Eddie Offord

Studio Capacity: 50 musicians  
Piano available free of charge

Instruments/equipment available on hire: Any Instruments on 24 hrs. notice. Percussion equipment permanently installed at premises by permission of Percussion Services, Potters Bar

Extra Facilities: Music to Picture £30 per hr. Mobile Recording through their associate company, Feldon.

Rates (per hour):	£	s.	d.
8-track recording	25	0	0
4-track recording	25	0	0
Stereo two-track recording	25	0	0
Mono recording	25	0	0
Reduction	20	0	0
Editing	10	0	0

Tape/disc-7" s/side	1	8	0
7" d/side	1	18	0
12" s/side	2	2	0
plus 2/6 per min.			
12" d/side	2	2	0
plus 2/6 per min.			

Tape copying	10	0	0
Tape cost-per reel 1/4"	6	0	0
per reel 1/2"	10	0	0
per reel 1"	16	0	0
Master cutting rates-12"	7	15	0
10"	7	15	0
E.P.	7	0	0
7" S.P.	6	2	6

Recording hours-24 hrs. per day, 7 days a week  
Overtime rates-£5 per hr. for two engineers  
Cancellation arrangements- within 24 hrs., full rate; 24 to 48 hrs. 50%

## Chalk Farm Studios

Address: 1A Belmont Street, London N.W.1

Tel. No.: 267 1542

Studio Manager: Vic Keary

Engineers: Vic Keary, Mike Craig

Studio Capacity: 20 musicians

Instruments/equipment available free of charge: Steinway Piano

Instruments/equipment available on hire: Any

Extra facilities: 8-track mobile recording; electronic effects

Rates (per hour):	£	s.	d.
8-track recording	15	0	0
4-track recording	15	0	0
Stereo two-track recording	7	10	0
Mono recording	7	10	0

Reduction-  
From 8 or 4 to 2-track 15 0 0  
From 2 to 1 7 10 0

Editing	7	10	0
Tape copying	7	10	0
Tape cost-1" reel	15	0	0
1/2" reel	5	0	0

Recording hours-10 a.m. to midnight

Overtime rates-25% after 6 p.m. and all day Sunday

Cancellation arrangements-50% on less than 48 hrs. notice.

## De Lane Lea Music Ltd.

Address: 129 Kingsway, London, W.C.2

Tel. No.: 01-242 2743/437-4252

Studio Manager: Barry Ainsworth

Engineers: Barry Ainsworth, Martin Birch

Studio Capacity: 35 musicians

Instrument available free of charge: Piano

Instruments/equipment available on hire: Organ, Harpsichord, Celeste, etc.

Rates (per hour):	£	s.	d.
8-track recording	22	0	0
4-track recording	18	0	0
Stereo two-track recording	16	0	0
Mono recording	14	0	0
Reduction	12	0	0
Editing	5	0	0
Tape copying	5	0	0
Tape cost			retail price

Recording hours- 24 hours a day, 7 days a week

Overtime rates-25% extra on Saturdays, Sundays and Bank Holidays  
Cancellation arrangements-if 48 hrs. notice is given, no charge; otherwise 50% of all time booked

## Eden Studios Limited

Address: 11 Eden Street, Kingston-upon-Thames, Surrey

Tel. No.: 01-546 5577

Studio Manager: Philip Love

Engineers: Mike Gardner, Piers Ford-Crush, Philip Love

Studio Capacity: 15 musicians

Piano available free of charge

Instruments/equipment available on hire: Fender Vibrolux Reverb-Amp £2 per session, Full Drum Kit (Premier) £2 per session

Extra Facilities: Immediate tape to disc service, and complete arranging and advertising jingle service

Rates (per hour):	£	s.	d.
Stereo two-track recording-			
8 a.m. to 6 p.m.	4	0	0
6 p.m. to 2 a.m.	5	0	0
Sat. and Sun. per hr.	5	0	0

Mono recording-			
8 a.m. to 6 p.m.	4	0	0
6 p.m. to 2 a.m.	5	0	0
Sat. and Sun. per hr.	5	0	0
Reduction	4	0	0
Editing	3	0	0

Tape/disc-7" s/side	19	6	
7" d/side	1	2	0
12" s/side	1	19	6
12" d/side	2	10	6

Tape copying per hr.	2	0	0
Tape cost-15 i.p.s. per min.	3	0	
10 1/2" reel	5	0	0
7" SP Mono	4	10	0
12" L.P. Mono	7	15	0

Recording hours-7 days a week, 8 a.m. to 2 a.m.

Cancellation arrangements-Less than 48 hrs. notice, 50% of booked time; less than 24 hrs. notice, full rates charged



Studio manager Roger Cameron working at the Advision console

(continued on page 26)



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## Studio Survey—cont.

### Hollick & Taylor Recording Co. Ltd.

Address: 16 Grosvenor Road, Handsworth Wood, Birmingham 20

Tel. No.: 021-356 4246

Studio Manager: John Taylor  
Engineers: John Taylor, Jean Taylor  
Studio Capacity: 18 musicians at present. New studio 35

Equipment available free of charge: Guitar amplifiers

Instruments available on hire: Lowrey Holiday Organ—£5 per session

Extra Facilities: Film lighting in new studio

Rates (per hour):	£	s.	d.
8-track recording (available after November)	16	16	0
4-track recording	11	11	0
Stereo two-track recording	10	10	0
Mono recording	9	9	0
Reduction	8	8	0
Editing	3	3	0
Tape/disc—7" s/side	1	10	0
7" d/side	2	0	0
12" s/side	4	4	0
12" d/side	6	6	0

Tape copying 1/6 per min (minimum charge 1 gn.)

Tape cost: retail prices—  
7" S.P. 3 3 0  
12" L.P. 6 6 0

Recording hours—9 to 6 p.m. Monday to Saturday. Evenings by arrangement

Overtime rates—Time and a half after 9 p.m.

Cancellation arrangements: No charge if advised 1 day in advance

### I.B.C. Sound Recording Studios Ltd.

Address: 35 Portland Place, London W1 N3 AG

Tel. No.: 01-580 2000

Studio Manager: Michael Claydon  
Recording Engineers: Damon Lyon Shaw, John Pantry, Andy Knight, Ted Sharp, Bryan Stott, Brian Carroll, John Holbrook (John Coldwell, Gerry Duffy, juniors)

Technical Engineers: Dennis King, Peter Smith, David Angel, Peter Fautley

Studio Capacity: 44 musicians  
Instruments/equipment available free of charge: Pianos, Multitone

Instruments/equipment available on hire: Hammond M100 Organ £121 2s., Mellotron 300 £12 12s., Celeste £10 10s., Electric Piano £18 18s., Harpsichord £18 18s.

Extra Facilities: Studio B—Voice to track and reductions

Rates (per hour):  
16-track recording

Rates (per hour):	£	s.	d.
16-track recording	24	0	0
8-track recording	20	0	0
4-track recording	18	0	0
3-track recording	15	0	0
Stereo two-track recording	12	0	0
Mono recording	12	0	0
Reduction—			
8-8 track, 8-2, 8-1, 8-3, 8-4	18	0	0
4-4 track, 4-3, 4-2, 4-1	10	0	0
2-2 and 2-1	6	0	0
1-1 (mono)	5	0	0
Editing	5	0	0
Tape/disc—7" s/side mono	1	2	6
7" d/side mono	1	18	6



Recording work in progress at Pye

12" s/side mono	4	12	0
12" d/side mono	5	13	6
Tape copying mono per hr.	5	0	0
Tape cost mono per reel	5	0	0
Master cutting rates—			
Mono L.P. 12"	7	15	0
Stereo L.P. 12"	13	0	0
Recording hours 24			
Overtime rates: team (3) per hr.	5	0	0
Cancellation arrangements—50% of time booked when less than 48 hrs. notice given, 100% when less than 24 hrs. notice given			

### Impulse Sound Recording Studio

Address: 71 High Street East, Wallsend-on-Tyne, Northumberland

Tel. No.: 0632 624999

Studio Manager: David Wood  
Engineers: Colin Foster, David Wood  
Studio Capacity: 10 musicians

Instruments/equipment available free of charge: Piano, Acoustic Guitar, Guitar Amplifiers

Instrument available on hire: Hammond Organ (M100) with Leslie, £4 session

Extra Facilities: Arrangements can be made for session musicians

Rates (per hour):	£	s.	d.
Stereo two-track recording	7	0	0
Mono recording	5	0	0
Reduction (stereo to mono only)	4	0	0
Editing	3	0	0
Tape/disc—7" s/side	1	7	0
7" d/side	1	14	0
12" s/side	3	11	0
12" d/side	4	3	0
Tape copying	3	0	0
Tape cost—1200 ft. 1/2"	2	2	0
Recording hours—9.30 to 6 p.m., Monday to Saturday			
Overtime rates—25% extra for evenings, 50% Sundays			
Cancellation arrangements—48 hrs. notice, no charge; less than 48 hrs., charge 50% of booked time			

### Independent Recording Studio

Address: 39 Harmer Street, Gravesend, Kent

Tel. No.: Gravesend 5687 and 66142

### The Jackson Recording Company Limited

Address: The Studios, Rickmansworth, Herts.

Tel. No.: Rickmansworth 72351

Studio Manager: Malcolm Jackson

Engineers: Malcolm Jackson, Paul Clay

Studio Capacity: 20 musicians

Instruments/equipment available free of charge: Steinway Grand Piano, Celeste, Pedal Tympani

Instruments/equipment available on hire: All makes of organ (including Hammond, Lowrey, Thomas, Baldwin) with Leslie speakers at £15 15s. per day

Extra Facilities: Electronic and specialist sound effects

Rates (per hour):	£	s.	d.
4-track recording	10	10	0
Stereo two-track recording	7	7	0
Mono recording	7	7	0
Reduction (4 tracks to 1)	10	10	0
Editing	5	5	0
Tape/disc—7" s/side	1	5	0
7" d/side	1	15	0
12" s/side	6	0	0
12" d/side	12	0	0

Tape copying 5 5 0  
Tape cost: 1/2" per reel 8 0 0  
1/4" per reel 5 0 0

Master cutting rates—  
7" record per side 7 10 0  
12" record per side 14 0 0

Recording hours—7-day service  
Overtime rates plus 33 1/2%

Cancellation arrangements—details on request

Studio Manager: John W. Oram  
Engineers: John Oram, assisted by Michael Key and Brian Shears

Studio Capacity: 12 musicians

Instruments/equipment available free of charge: Piano, Rogers Drum Kit, Goliath Bass Speaker Cabinet, Selection of all Musical Instruments from Music Store above Studio Premises

Instruments/equipment available on hire: Public Address Equipment for rehearsals and engagements from 5 gns.

Extra Facilities: Good parking and refreshments, hotels and musical instrument accessories available

Rates (per hour):	£	s.	d.
Stereo two-track recording	5	5	0
Mono recording	5	5	0
Reduction	1	1	0
Editing	1	1	0
Tape/disc—7" s/side	1	5	0
7" d/side	2	0	0
12" s/side*			
12" d/side*			

\*On request  
Tape copying per hour 3 3 0  
Tape cost per minute 5 0

Master cutting rates by request

Recording hours—Monday, Tuesday, Thursday, Friday, 19.00 to 02.00; Wednesday, Saturday, Sunday, 09.00 to 24.00

Cancellation arrangements by telephone or written within 24 hrs.

### R. G. Jones Studios

Address: Beulah Road, London, S.W.19

Tel. No.: 540 4441

Studio Manager: Geoffrey Jones

Engineers: Geoffrey Jones, Ge Kitchingham

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## Studio Survey —cont.

**Studio Capacity:** 100 musicians  
Piano available free of charge  
Having just transferred their operations from Morden, and installed new equipment, including a Marconi mixer, prices have not yet been fixed. It is expected that the studio will start working 4-track in October, and will shortly go on to 8-track

## Lansdowne Recording Studios

**Address:** Lansdowne House, Lansdowne Road, London, W.11

**Tel. No.:** 727-0041/2/3

**Studio Manager:** Adrian Kerridge

**Engineers:** John Mackswith, Peter Gallen, Mike Weighell, David Baker, Les Cunningham

**Studio Capacity:** 30 musicians

**Instruments available free of charge:**  
Grand Piano, Jangle Piano

**Instruments/equipment available on hire:**

	£	s.	d.
Celeste	5	10	0
Harpsichord	£15	15s.	to £20
Electric Harpsichord	£23	to £25	
Electric Piano	15	15	0
Mellotron	<i>price upon application</i>		

**Rates (per hour):**

	£	s.	d.
8-track recording	24	0	0
4-track recording	20	0	0
Stereo two-track recording	15	0	0



Mono recording	12	0	0
Reduction-8-track	18	0	0
4-track	12	0	0
Editing, per hr.	5	0	0
Tape copying—multi-track, per hr.	10	0	0
— $\frac{1}{4}$ " copying per hr.	5	0	0
Tape cost			
Per reel-1" tape	16	0	0
$\frac{1}{2}$ " tape	8	10	0
$\frac{3}{4}$ " tape	5	0	0
Recording hours—24 hrs. per day, 7 days a week			
Overtime rates—£4 10s. per hr. after 6 p.m. and throughout the week-ends			
Cancellation arrangements—48 hrs. notice, no charge; failing that 50% charge; less than 24 hrs., full charge			

## Marquee Studios

**Address:** 10 Richmond Mews, Richmond Buildings, Dean Street, W.1

**Tel. No.:** Ger. 6731/2

**Studio Director:** Gery Collins

**Engineers:** Gery Collins, Colin Caldwell

**Studio Capacity:** 35 musicians

**Instruments/equipment available free of charge:** Bechstein Piano, Organ, Tambourines

**Extra Facilities:** Direct sound and closed circuit TV links to Marquee Club

<b>Rates (per hour):</b>	£	s.	d.
8-track recording	23	0	0
4-track recording	18	0	0
Stereo two-track recording	15	0	0
Mono recording	12	0	0
Reduction-8-track	16	0	0
4-track	12	0	0
Editing	5	0	0
Tape/disc-7" s/side	1	10	0
7" d/side	2	0	0
12" s/side*			
12" d/side*			

\*Varies according to time, stereo, mono, etc.

Tape copying	5	0	0
Tape cost-1"	16	0	0
$\frac{1}{2}$ "	9	0	0
$\frac{3}{4}$ "	5	0	0

Recording hours—always available  
Overtime rates—25% after 9 p.m., 50% after midnight, 50% after 6 p.m. Saturday and Sunday, 25% all day Saturday and Sunday

Cancellation arrangements—half cost of time booked less than 48 hrs., whole cost less than 24 hrs. notice

## Orange Recording Studio

**Address:** 3-4 New Compton Street, London, W.C.2

**Tel. No.:** 836 8374, 240 0668

**Studio Manager:** Brian Hatt

**Engineers:** Brian Hatt, Roger Jeffery

**Studio Capacity:** 25 to 30 musicians

**Instruments/equipment available free of charge:** Any equipment in Shop

*(continued on next page)*



## TRIDENT STUDIOS

**17 St. Annes Court  
Wardour Street, W.1**

16 Track Recording

8 Track Recording

4 Track Recording

Stereo & Mono Recording

Separate 16 Track Reduction  
Suite

Mono & Stereo Master/Demo  
Cutting

**Tel: 01-734 9901**

## STRAWBERRY STUDIOS

Get it together—Do your own thing—Find out where it's at—Lay it down straight—Keep it cool, etc. etc. etc.

Seriously though, after all the worn out cliches come and see us at Strawberry and let us help you—

Get it together—Do your own thing—Find out where it's at—Lay it down straight—Keep it cool, etc. etc. etc.

**Strawberry Recording Studios  
3 Waterloo Road  
Stockport  
Cheshire  
phone 061-480 9711/2**



## Studio Survey —cont.

including Hammond Organ, Mellotron, Electric Piano, Guitars, Amplifiers, Microphones, Harmonium, Piano, Dolby Noise Reduction System

Rates (per hour):	£	s.	d.
8-track recording	20	0	0
4-track recording	16	0	0
Stereo two-track recording	12	0	0
Mono recording	10	0	0
Reduction (4-track)	10	0	0
Editing	5	0	0
Tape copying	5	0	0
Tape cost— $\frac{1}{4}$ "	8	10	0
Tape cost— $\frac{1}{2}$ "	4	10	0

Recording hours—any time 24 hrs. of day  
Overtimes rates—after 6 p.m. time-and-a-half; after midnight double time

## Pan Sound Studios

Address: 23 Denmark Street, London, W.C.2

Tel. No.: 01-240 2816

Engineer: Mike Cooper

Studio Capacity: 15 musicians, plus vocal booth

Piano available free of charge

Rates (per hour):	£	s.	d.
8-track recording	10	0	0
Stereo two-track recording	10	0	0
Mono recording	10	0	0
Reduction	10	0	0
Editing	5	0	0
Tape copying	5	0	0
Tape cost—2400 ft. $\frac{1}{4}$ "	5	5	0
2400 ft. $\frac{1}{2}$ "	15	15	0

Recording hours—24 hrs. availability  
Overtime rates—£2 to midnight  
Cancellation arrangements—Full fees less than 24 hrs.; half fees less than 48 hrs.

## Philips Recording Studio

Address: Stanhope House, Stanhope Place, London, W.2

Tel. No.: AMB 7788

Studio Manager: Tom Stephenson

Deputy Studio Manager and Senior Engineer: Peter Olliff

Engineers: Roger Wake, Dave Voyda

Team Manager: Ron Godwyn

Studio Capacity: 50 musicians

Instruments/equipment available free of charge: Bechstein Grand Piano

Instruments/equipment available on hire: Any

Extra facilities: Mobile recording unit

Rates (per hour):	£	s.	d.
4-track recording	20	0	0
3-track recording	20	0	0
Stereo two-track recording	18	10	0
Mono recording	16	0	0
Reduction	12	0	0
Editing	6	0	0
Playback	4	0	0

Tape cost, 2400 ft. $\frac{1}{4}$ "	8	5	0
$\frac{1}{2}$ "	5	0	0
Recording hours—24 hrs. a day			
Overtime rates (per hr.)—			
Recording	3	10	0
Reductions	2	10	0
Playback	1	10	0
Editing	1	0	0

## Progressive Sound Studios

Address: 593 High Road, Leyton, E10

Tel. No.: 01-539 5263

Studio Manager: Bob Bloomfield

Engineers: Bob Bloomfield, Chris Hards and Mike Webb

Studio Capacity: 10 to 12 musicians

Instruments/equipment available free of charge: Piano, Electric Guitars, Percussion Instruments, Organ

Instruments/equipment available on hire: anything at 24 hrs. notice

Extra Facilities: special effects generators, large sound effects library, mobile recording, comprehensive all-silicon transistorised mixing console

Rates (per hour):	£	s.	d.
4-track recording will shortly be installed			
Stereo two-track recording, Studer	5	0	0
Mono recording, Studer	5	0	0
Reduction	3	0	0
Editing	2	0	0

Tape/disc—7" s/side	} Details on request
7" d/side	
12" s/side	
17" d/side	

Tape copying	2	0	0
Tape cost—new LGR30 $\frac{1}{4}$ "	2	0	0
Master cutting rates—on application			
Recording hours—24 hrs.			
Overtime rates—no extra charge			
Cancellation arrangements—full rate within 24 hrs. notice			

## Pye Recording Studios

Address: A.T.V. House, Great Cumberland Place, London, W.1

Tel. No.: 262 5502

Studio Manager: Patrick Godwin

Engineers: Ray Prickett, Alan Florence, Howard Barrow, David Hunt, Andy Hendriksen

Studio Capacity: Studio One 45; Studio Two 15

Instruments/equipment available free of charge: Bechstein Grand, Studio One; Steinway Grand, Studio Two; Jangle Piano

Extra Facilities: 2 mobile recording units; Dolby noise reduction system

Rates (per hr.):	Studio 1		Studio 2	
	£	s.	£	s.
8-tr. recording	27	0	22	0
4-tr. recording	23	0	18	0
Stereo 2-tr. recording	16	0	12	0
Mono recording	14	0	11	0
Reduction			15	0
Editing—				
$\frac{1}{4}$ "	5	0		
$\frac{1}{2}$ " and 1"			7	0
	Stereo		Mono	
	£	s.	£	s.

Tape/disc—				
7" s/side	1	15	0	1
7" d/side	2	12	6	1

(continued on page 30)

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# Studio Survey —cont.

12" s/side 8 15 0 6 0 0  
 12" d/side 14 0 0 9 0 0  
 Tape copying—£5 (£10 multitrack)  
 Tape cost—£5/£8/£15  
 Master cutting rates on application  
 Recording hours 24 hours per day,  
 7 days a week  
 Overtime rates—25% after 6 p.m.;  
 33½% after midnight, Saturdays,  
 Sundays, Bank Holidays  
 Cancellation arrangements—50% 48-  
 24 hrs.; 100% less than 24 hrs.

## Recorded Sound Studios Ltd.

Address: 27-31 Bryanston Street,  
 London, W.1  
 Tel. No.: 01-499 4634, 3726, 6594  
 Studio Manager: Philip Wade  
 Engineers: Philip Wade, Roger Wil-  
 kinson, Terry Everett, Harry Day  
 Studio Capacity: 35 musicians  
 Piano available free of charge  
 Extra Facilities: Mobile recording end  
 1969, two vocal boxes

Rates (per hour):	£	s.	d.
8-track recording	24	0	0
4-track recording	20	0	0
Stereo two-track recording	14	0	0
Mono recording	12	0	0
Reduction—8-track	up to 20	0	0
4-track	up to 16	0	0
Editing—¼"	5	0	0
½"	8	0	0
Tape/disc—7" s/side	1	2	6
7" d/side	1	7	6
E.P. s/side	2	0	0
E.P. d/side	2	10	0
12" s/side	3	15	0
12" d/side	5	0	0
Tape copying—mono to mono	5	0	0
stereo to stereo	8	0	0
Tape cost—¼"	2400	4	10
½"	9	0	0
1"	16	0	0

Recording hours—all day and all night  
 Overtime rates—£4 10s. after 6 p.m.,  
 Bank Holidays, Saturdays and Sun-  
 days, min. 3 hrs. at £4 10s.  
 Cancellation arrangements—72 hrs.  
 notice no charge; over 24 hrs 50%;  
 less than 24 hrs. 100%

## Regent A

Address: 164 Tottenham Court Road,  
 London, W.1  
 Tel. No.: 01-387 7604  
 Studio Manager: Adrian Ibbotson  
 Engineers: Adrian Ibbotson, Tom  
 Allom



A view into the studio from the control room at I.B.C.

Studio Capacity: 15 musicians  
 Instruments/equipment available free  
 of charge: Piano  
 Rates (per hour): £ s. d.  
 Stereo two-track recording—  
 10 a.m. to 6 p.m. 12 0 0  
 6 p.m. to 12 p.m. 15 0 0  
 Mono recording—  
 10 a.m. to 6 p.m. 12 0 0  
 6 p.m. to 12 p.m. 15 0 0  
 Reduction—  
 10 a.m. to 6 p.m. 10 0 0  
 6 p.m. to 12 p.m. 15 0 0  
 Editing—  
 10 a.m. to 6 p.m. 10 0 0  
 6 p.m. to 12 p.m. 15 0 0  
 Tape/disc—7" s/side 1 0 0  
 7" d/side 1 10 0  
 12" s/side 2 15 0  
 12" d/side 3 15 0  
 Tape cost—¼" 5 0 0  
 ½" 15 0 0  
 1" 15 0 0  
 Recording hours—24 hours, 7 days  
 a week  
 Overtime rates—From 12 p.m. and  
 Saturday and Sunday, £18  
 Cancellation arrangements—50% of  
 time booked less than 48 hrs. notice;  
 full rate less than 24 hrs. notice

## Regent B

Address: 4 Denmark Street, London,  
 W.C.2  
 Tel. No.: 01-836 6769  
 Studio Manager: Bill Farley  
 Engineers: Glyn Jones, John Farley,  
 Peter Robinson  
 Studio Capacity: 15 musicians  
 Instruments/equipment available free  
 of charge: Piano

Extra Facilities: Over dubbing  
 Rates (per hour): £ s. d.  
 Mono recording—  
 Two musicians:  
 10 a.m. to 6 p.m. 5 0 0  
 6 p.m. to 12 p.m. 7 0 0  
 Over two musicians:  
 10 a.m. to 6 p.m. 6 0 0  
 6 p.m. to 12 p.m. 8 0 0  
 Editing and copying 5 0 0  
 Tape/disc—7" s/side 1 0 0  
 7" d/side 1 10 0  
 12" s/side 2 15 0  
 12" d/side 3 15 0  
 Tape cost—4" 12 6  
 5" 1 5 0  
 7" 2 0 0  
 Recording hours—24 hours, 7 days  
 a week  
 Overtime rates—After 12 p.m. and  
 Saturdays and Sundays £10; less  
 than 48 hours notice, 50% of time  
 booked chargeable; less than 24  
 hours, full rate

## Spot Sound Studios

Address: 64 South Molton Street,  
 London, W.1  
 Tel. No.: 01-499 7173/5  
 Studio Manager: John Hudson  
 Engineers: John Hudson, Bill Dyer,  
 Bob Becker, John Howes  
 Studio Capacity: 20 musicians  
 Instruments/equipment available free  
 of charge: Piano, Musical Tam-  
 bourine, Bongos, (in negotiation)  
 full Drum Kit, Organ

Instruments/equipment available on  
 hire: All other on 24. hr notice.  
 Extra Facilities: Special equalisation  
 and limiting facilities, tape delay  
 system, E.M.T. stereo plates.  
 Rates (per hour): £ s. d.  
 8-track recording 19 19 0  
 4-track recording 15 15 0  
 Stereo two-track recording 12 12 0  
 Mono recording 10 10 0  
 Reduction—8-track 15 0 0  
 4-track 12 12 0  
 Editing and Masters—  
 8-track 6 6 0  
 4-track, etc. 4 4 0  
 Tape/disc—7" s/side, s/cont. 1 8 0  
 7" d/side 2 8 0  
 12" s/side\* 2 2 0  
 12" d/side\* 2 2 0  
 \*per side and 2/6 per min.  
 running time

Tape copying—£5 per hr.  
 Tape cost—  
 LR56 1" £15 per reel  
 LR56 ½" £8 10s. per reel  
 LR56 ¼" £4 10s. per reel  
 Master cutting rates on request  
 Recording hours—24 hours a day,  
 seven days a week  
 Overtime rates—after 6 p.m. 25%;  
 after midnight and Saturdays and  
 Sundays 33%; Bank Holidays by  
 arrangement  
 Cancellation arrangements—less than  
 48 hrs 50% of all time booked; less  
 than 24 hrs. 100%

## Strawberry Studio

Address: Inter-City Studios Ltd.,  
 3 Waterloo Road, Stockport, Ches.  
 Tel. No.: 061-480 9711/2  
 Studio Manager: P. H. Tattersall  
 Engineers: Peter Tattersall, Pauline  
 Renshaw, Eric Stewart  
 Studio Capacity: 45 musicians  
 Grand Piano available free of charge.  
 Instruments/equipment available on  
 hire: Any (prices on request)  
 Rates (per hour): £ s. d.  
 8-track recording (expected  
 installation early 1970)  
 4-track recording 12 12 0  
 Stereo two-track recording 10 10 0  
 Mono recording 8 8 0  
 Reduction 6 6 0  
 Editing 2 2 0  
 Tape/disc—7" s/side 1 1 0  
 7" d/side 1 8 0  
 12" d/side 3 3 0  
 Tape copying (per side) 15 i.p.s.  
 Tape cost—¼" per reel 8 10 0  
 ½" per reel 5 0 0  
 Recording hours—24  
 Overtime rates—1st engineer, 4 gns.  
 per hr.; 2nd engineer, 2 gns. per hr.  
 Cancellation arrangements—More  
 than 48 hrs. notice, no charge; less  
 than 24 hrs. notice, full rate; less  
 than 48 hrs. notice, 50%

# LANSLOWNE

Lansdowne Recording Studios  
 Lansdowne House, Lansdowne Road,  
 London, West Eleven

Tel. 01-727 0041



**"We've got the latest Ampex 8 track machine  
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the West End of  
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**'SO WHAT?'**

We at Orange believe that an eight-track machine doesn't make a good studio. Obviously the recorder is important, but it's the additional facilities and engineers that make the sound. Read through this list of equipment available at Orange Studios.

#### **TAPE RECORDERS**

Eight-track MM.100 ampex, four-track stereo ampex, two-track ampex, plus a Telefunken mono.

#### **ECHO SYSTEMS**

E.M.T. stereo plate system plus ampex T/R and various reverb and delay effects.

We also use a Dolby noise reduction system!

#### **MICROPHONES**

Microphones used are all moving coil and high-grade condenser types.

#### **STUDIO SPACE**

We have air conditioned accommodation for up to 30 musicians, with separate drum and vocal booths. (Overall studio spaces measure 640 sq. ft.). Hot tea and coffee is always available from our machine.

#### **KEYBOARD INSTRUMENTS**

These include a Hammond C.3 with Leslie, Vox organ, Mellotron harmonium, harpsichord, electric piano, chimes.

#### **OTHER INSTRUMENTS**

Our entire stock of instruments is available at no extra cost. Take your pick from Fender, Gibson, Gretsch, Rickenbacker, Guild, etc. There is also an equally wide choice of amplification, Fender, Vox, etc., but we recommend the use of our Orange Studio amps.

#### **SPECIAL FACILITIES**

Audio and design 800 series equalizer units, full compression and limiting facilities, very comprehensive fold back to studio system, including headphone and/or monitor speaker with a 28-way foldback mixer.

There is even closed circuit television, and video recording facilities (ideal for television training).

#### **SERVICE**

We maintain a 24-hour, seven day a week service at moderate terms. Session men are always available and there is a discount for block bookings.

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## Studio Survey —cont.

### Studio Republic

Address: Church Farm, High Street, Pinner

Tel. No.: 01-868 5555

Studio Manager: J. C. Bales

Bookings: Wendy Bales

Engineers: J. C. Bales, W. M. Bales

Studio Capacity: approx. 12/15 musicians.

Instruments available free of charge: Piano/Jangle Piano

Instruments/equipment available on hire

Hammond Organ, etc.

Extra Facilities: Mobile recording

Rates (per hour): £ s. d.

4-track recording 12 10 0

Stereo two-track recording 7 10 0

Mono recording 7 10 0

Reduction—from 4-track 7 0 0

from 2-track 5 0 0

Editing 4 10 0

Tape/disc—7" s/side SP 1 1 6

7" d/side SP 1 6 6

7" s/side EP 1 5 6

7" d/side EP 1 11 6

Tape copying per hr. 4 10 0

Tape cost—

½" Agfa per 525 2400 ft. 4 0 0

¾" Agfa per 525 2400 ft. 7 0 0

Recording hours—10 to 1 p.m.; 2 to

5.30 p.m.; 8 to 11 p.m.; and any

other times by arrangement

Overtime rates—50% on Sundays,

Bank Holidays and after 23.00 hrs.

Cancellation arrangements—48 hrs.

notice must be given. One-third

charge when not less than 24 hrs.'

notice is given. One-half charge when

less than 24 hrs.' notice is given



Albert Lee (centre) on dobro during his recent sessions with Country Fever at Orange. In the background can be seen the vocal (left) and drums booths

Rates (per hour): £ s. d.

4-track recording 5 0 0

Stereo two-track recording 5 0 0

Mono recording 5 0 0

Reduction 5 0 0

Editing 5 0 0

Tape/disc—7" s/side 1 5 0

7" d/side 1 10 0

12" s/side 2 10 0

12" d/side 3 0 0

Tape copying 2 10 0

Tape cost per 2400 ft. ¼" 4 0 0

Recording hours—24 hrs; overtime

after midnight

Cancellation arrangements—2 days no-

tice—no charge

Rates (per hour) £ s. d.

4-track recording 12 12 0

Stereo two-track recording 10 10 0

Mono recording 8 8 0

Reduction 8 8 0

Editing 6 6 0

Tape/disc—7" s/side 1 5 0

7" d/side 1 10 0

12" s/side 3 10 0

12" d/side 4 10 0

Tape copying 6 6 0

Overtime rates—30s. per hr. per

Engineer after 6 p.m. and weekends

Cancellation arrangements—as per

APRS Booking Forms

Rates: under revision. Details on request

Tape/disc—7" s/side £ s. d. 1 5 0

7" d/side 2 6 0

12" s/side 4 10 0

12" d/side 6 0 0

Tape copying—per hour 6 0 0

Tape cost—¼" 5 0 0

½" 8 10 0

¾" 16 0 0

Master cutting rates—

7" mono, per side 5 0 0

7" stereo, per side 7 0 0

12" mono, per side 8 0 0

12" stereo, per side 12 10 0

Recording hours—24-hour service

Overtime rates—£5 per hour after

6 p.m. and weekends

Cancellation arrangements—48 hrs.

before, no charge; less than 48 hrs.,

50%; less than 24 hrs., full rate.

### Zella Recording Studios

(formerly Ladbrooke Sound Studio)

Address: 32 Bristol Street, Birmingham 5

Tel. No.: 021-622 2681

Studio Manager: Johnny Haynes

Studio Capacity: 10 to 12 musicians

Piano available free of charge.

Instruments/equipment available on

hire: Anything, given adequate notice

Rates (per hour): £ s. d.

Stereo two-track recording 5 5 0

Mono recording 5 5 0

Reduction 3 0 0

Editing 2 0 0

Tape/disc—7" s/side 1 12 0

7" d/side all single sides

10% discount

12" s/side 3 10 0

Acetates become cheaper in quantity

up to 25. We have a separate price for

2-5, 6-12, 12-25

Tape copying—12/6, plus 1/6 per

min. at 7½ i.p.s.

Tape cost—Normal retail price 50/-

per 7" reel

Recording hours—24 hrs. by appoint-

ment

Overtime rates—Midnight to 9 a.m.

and Sundays 6 gns. per hr.

Cancellation arrangements—48 hrs.

or 50% cost is charged

### Studio Sound Hitchin

Address: 35 & 36 Hermitage Road, Hitchin, Hertfordshire

Tel. No.: Hitchin 4537

Studio Manager: Mike Swain

Engineers: Mike Swain, Chris Brown,

Ian Bunting

Studio Capacity: 12 musicians

Instruments/equipment available free

of charge: Piano and Lowrey Organ,

and full range of other instruments

### Tony Pike Music Ltd.

Address: 31 Dryburgh Road, Putney, S.W.15.

Tel. No.: 788-4928

Studio Manager: Tony Pike

Engineers: Tony Pike, David Stephens

Studio Capacity: 15 musicians

Instruments/equipment available free

of charge: Piano, Drum Kit

Instruments/equipment available on

hire: can supply

Extra Facilities: production from ses-

sion to pressings

### Trident

Address: 17 St. Anns Court, War-dour Street, London, W.1

Tel. No.: 01-734 9901

Studio Manager: Barry Sheffield

Engineers: Barry Sheffield, Malcolm

Toft, Robin Cable and Ken Scott

Studio Capacity: 35 musicians

Instruments/equipment available free

of charge: Drum Kit, Piano

Instruments/equipment available on

hire: all at the prices at which we

hire them

Extra Facilities: Reduction room

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# B.I. TOURS THE 69

OUR V



**J**APANESE musical instruments and equipment attracted a great deal of attention at this year's British Musical Instrument Trade Fair, held at the Russell and Bloomsbury Centre hotels, but it was British-made equipment which stole the show as far as overseas and domestic customers were concerned.

The accent this year seemed to have been on bigger and better sounds, and many of the larger exhibiting companies showed either mammoth new amplifiers or souped-up versions of existing lines.

## GUITARS

The largest single range of equipment to be shown was of course guitars, and Dallas-Arbiter made an impressive showing at the fair with an attractive display of Fender guitars and bass guitars. The newest in this line was a Telecaster semi-solid, similar to the solid model currently enjoying considerable popularity. Other Fenders on show included the Stratocaster electric, the Palomino acoustic, the Villager 12-string and the Jazz, Precision and Telecaster bass guitars. As agents for Framus, Dallas-Arbiter also showed a selection of this company's guitars and basses.

Selmer's display of the well-known Gibson guitars was to have included two new additions to the range, the Heritage and Blue Ridge jumbo models,

but none of these arrived from the States in time for the show.

However, I can say that these instruments live up to the Gibson tradition. The Heritage, which is available in both six- and twelve-string versions, has an ebony fingerboard, bridge and saddle and a laminated mahogany neck which joins the body at the 14th fret, and a nickel-plated tailpiece and machine heads. The Blue Ridge six-string acoustic has a rosewood fingerboard bridge and saddle.

Other Gibsons on show included the Les Paul Standard, which was introduced at last year's show, the Barney Kessel double-cutaway acoustic electric and the J-200 six-string jumbo, together with a selection of ES 335 semi-acoustic electrics.

Also introduced by Selmer was a large selection of Japanese Yamaha guitars, together with models from the Hofner and Selmer range.

Perhaps the most unusual instrument among the Rosetti range was the Hagstrom eight-string bass guitar, which has each pair of strings tuned in octaves to give a more penetrating sound. Costing 77 gns., this instrument is available in a mahogany sunburst or cherry red finish.

Also shown by Rosetti was their range of Epiphone, Levin and Tatra guitars, together with their own Rosetti models, among these being the Triumph solid electric—a two-pick-up model costing 90 gns.

Rose-Morris's display of guitars included the well-known Eko range of acoustic and electric guitars. Attracting considerable attention on this stand also were the Shaftesbury guitars, such





# INSTRUMENT FAIR

VERDICT:



as the Model 3400 solid body, the 3265 semi-solid and matching bass guitar.

New to the show from the **Boosey and Hawkes Group** was a Guild acoustic small-body bass guitar costing £226 3s. 6d. This is a single pick-up model, and it features individual string adjustment for fine tuning by means of movable wooden bridge pieces. Another new guitar shown by this company was the Japanese Angelica country and western six-string model which retails at £28 15s. Hawk, Harmony and Martin guitars were also shown.

Also making their debut at the show were three new guitars from **Vox Sound Equipment**. These were the VG small-body electric—a double-pick-up model costing 50 gns.—the VG jumbo 12-string at £49 19s. 6d., and the VG six-string jumbo which costs £40 3s. 9d.

In conjunction with a separate display at their own showrooms in London, D. H. Baldwin showed a wide selection of guitars. As distributors for Gretsch, they showed the Chet Atkins models of this instrument, including the Nashville, which costs £320, and the Streamliner at £221. Among Baldwin's own range of guitars was the Baby Bison at 84 gns. and the Jazz Regular, which costs 94½ gns., together with the popular Hank Marvin range of guitars with Rez-O-Matic pick-ups and Rezo-Tube string settings.

A representative selection of Contessa guitars was shown on the **Hohner** stand, including single- and double-pick-up six-string guitars and bass guitars.

**Hornby Skewes'** exhibit of guitars included the Japanese Terada range which are catching on in popularity in

this country. These comprise classic, folk and western and acoustic steel-string models, the latter starting with a model at 12 gns.—the C.300—with seven companion models ranging in price up to 16 gns. Folk and western models range from 19 gns. to 34 gns., with a 12-string model at 29 gns. Hornby Skewes also distribute Zenta solid electric and acoustic electric guitars for the beat market, together with Mas Y Mas classic guitars.

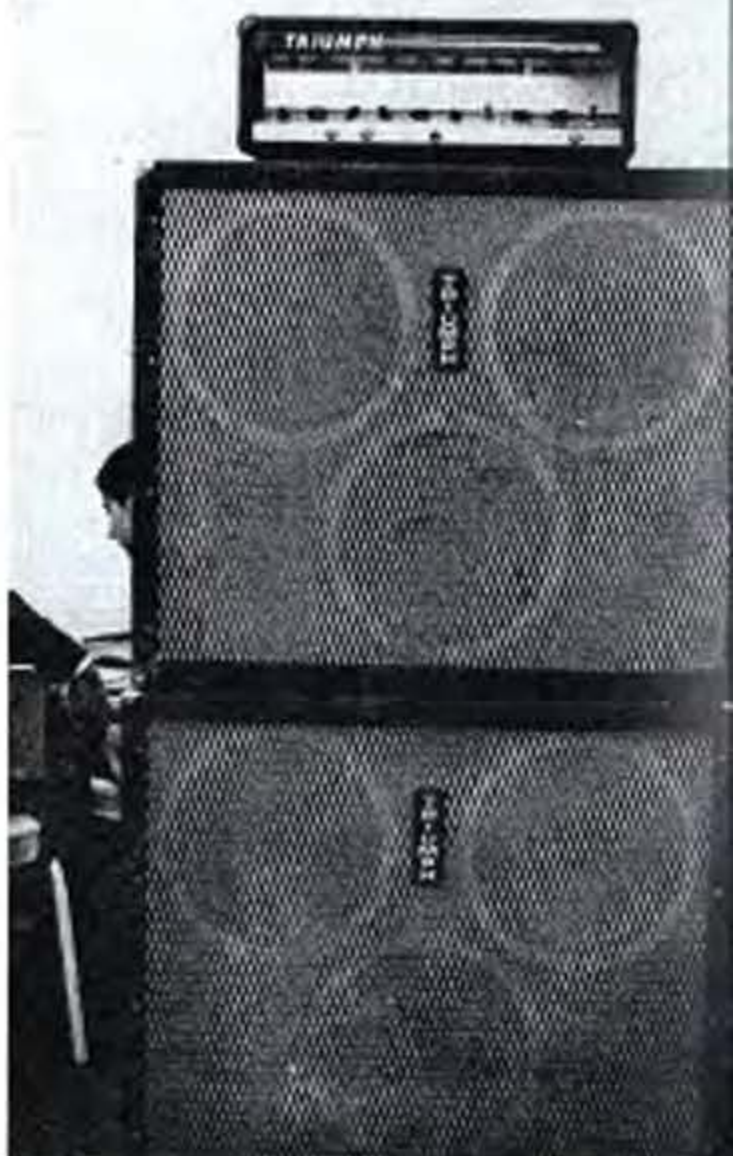
**Cleartone Musical Instruments** introduced their range of Grimshaw guitars, with the emphasis on the GS 30 solid electric and the GB 30 matching bass guitar. An unusual instrument just announced by them is the Grimshaw Twin Neck, a combination six- and twelve-string solid electric guitar.

## AMPLIFIERS

It would be impossible to mention guitars without also treating the subject of amplification, and there was a comprehensive selection on show this year. Solid state electronics featured once again in the construction of many of these units, but by far the majority used valves. An interesting development this year has been the incorporation of horn speakers in some of the larger amplification set-ups, with the idea of giving an improved treble response.

A very large array confronted me on the Selmer stand, the first to catch my eye being the Chieftain—a 200 watt all-purpose wide-frequency unit suitable for guitar, organ or PA use. This is a four-channel eight-input model which has a variety of tonal effects built in,

*(continued on next page)*







(continued from previous page)

together with contacts to external echo on two channels.

Accompanying the Chieftain was a 50 watt horn speaker, two 30 watt 12 in. speakers in a compact cabinet, and four 30 watt 12 in. speakers in a specially designed large cabinet to give a bigger sound.

A number of modified lines also made their appearance on this stand, including an all-purpose 30 watt amplifier, an 18 in. bass speaker cabinet which supersedes the David outfit and is designed for bass guitar and organ, and a version of the TV 100 PA amplifier with the addition of reverb. Incidentally, Selmer also introduced a reverb unit, the Scintillation, which at £19 they hope will be a big seller.

With an eye to stage presentation as well as reliability, Dallas Arbiter's Sound City amplifiers and cabinets are now available in orange, purple and white coverings in addition to the conventional black.

Reverb is now included in this new range of equipment, and it can be controlled for use on any channel or all simultaneously. New to the show were the Mark 3 100 watt custom stereo amplifier at £152, the 200 watt version being priced at £203 15s. In addition, two six-channel mixer units were shown, one a stereo model costing £69, and the other a mono unit at £95.

Sound City Power amplifiers are made in two ratings—100 watt and 200 watt—and in four variations for guitar, bass guitar, all-purpose and PA use—while versions for the 50 watt and 20 watt Studio range of amplifiers, Sound City have introduced new 4 in. x 10 in. speaker units selling at £90 the pair.

Jennings Electronic Industries made a big impact at the show with a complete new range, starting with the J 40 transistorised all-in-one model which has two 12 in. 25 watt speakers. Next came the O 50 organ amp and the B 50 bass guitar unit which, as their numbers suggest, are both 50 watt models.

In the 100 watt range, Jennings showed the J 100 and the J 100D—the difference between these two being that the latter has the amplifier and speaker cabinet separate—and the O 100 for organ and the B 100 for bass guitar. Both 50 watt and 100 watt PA models were shown, used in conjunction with the LS 410 and LS 412 speaker columns. Other models displayed were the rotary speakers RLS 5 for PA use, and the RT 10, which was recently used on record by Hank Marvin. Completing the Jennings line-up was the PO 1 twin-speed pulsation unit for organ which houses two static 12 in heavy duty speakers with a third controlled by an

electric motor to give a pulse at two speeds—slow and fast.

A large selection of Laney equipment was shown by Boosey and Hawkes, including three models for lead, bass and organ—a 60 watt, a 100 watt and a 200 watt costing £78 10s., £110 15s. and £153 10s. respectively. Similar versions of the first two of these for PA use are available at the same price, with the addition of a Super 100 model costing £131 15s. PA cabinets of both 100 watts and 200 watts capacity cost £108 10s. and £192 the pair.

The WEM system of add-on power was demonstrated by Watkins Electric Music. At the other end of the scale, they have re-introduced their Westminster 10 watt amplifier and speaker combination as a result of popular demand. Also shown was the WEM Bass Reflex cabinet which contains two 15 in. heavy duty speakers.

On the Harmonics stand, Simms-Watts were showing all new equipment. The first of these, an all-purpose model, is a 100 watt, two-channel, four-input amplifier which retails at 85 gns., accompanied by a PA amp with four channels and eight inputs costing 90 gns.

## Easy storage

The new speaker columns introduced by the company have been designed with an eye to easy storage in the standard type of group van, and these comprise instrument cabinets at 85 gns. and PA cabinets at 99 gns., both having a capacity of 100 watts.

Pan Musical introduced a new Impact mixer unit which is fully transistorised and has six independently controlled channels with a master volume control. Reverb is fitted as standard, and this can be switched on or off for each channel or for all together as required.

Also on show was the company's range of 60 and 100 watt instrument and PA amplifiers, available with or without reverb, and 20 watt and 60 watt studio amplifiers with matching speakers in two types.

The Rose-Morris amplifier exhibit featured large high-powered Marshall units, the biggest and newest of these being a slave set-up designed to be linked to a new mixer unit. The mixer is a 100 watt model costing £164 18s., and it has eight separate channels with treble, bass, middle and volume controls plus a separate reverb control.

This unit, when used in conjunction with any number of slave amps, which it controls, can be built up to an almost unlimited degree to give as much power as required. Each slave amp, with a power of 100 watts, costs £141.



Shown with these amplifiers were 60 watt and 100 watt PA speaker units, the former containing two 12 in. speakers coupled to a single-drive high frequency treble horn, and the latter having the same horn used with two 15 in. speakers. This horn speaker has a three-position crossover switch to give an improved treble response.

One of the biggest attractions on the Rosetti stand was the Triumph 50 watt lead and bass amplifier which sells for 63 gns. The lead channel has two inputs and controls for volume, treble, bass and treble boost, while the bass model has the first three controls plus a bass boost switch. One hundred watt versions of this, with or without fuzz or reverb, are available at 89 gns., and 100 gns. respectively.

Triumph have restyled their lead and bass speaker cabinets with a vibration-free metal grille to give protection against rough handling. The largest of these cabinets have three 15 in. speakers arranged in an inverted triangle, and cost 117 gns. for the lead model and 122 gns. for the bass version, the latter having a slightly deeper cabinet.

D. H. Baldwin showed three amplifiers—the Custom, the De Luxe and the Bass. The Custom model uses two 12 in. speakers and has a peak output of 125 watts (US), while the bass model, with the same output capacity, has one 12 in. and one 15 in. speaker.

Newcomers to the show were **Kustom Electronics Inc.**, who introduced a complete range of amplifiers and speaker units in 50, 100 and 200 watt ratings. These amps are unusually designed in that they are padded with foam and covered with plastic in a variety of seven bright colours.

## Line-source speakers

Many new models were shown by Vox, including new hinged line-source speakers which can be angled for sound projection. These contain a total of 16 10 in. by 6 in. elliptical speakers and cost £120 a pair. The new Midas organ amps, available in both 50 watt and 100 watt versions, cost £63 and £67 15s. respectively. New Gyrotone cabinets were also shown, and these can be obtained with a built-in 50 watt amplifier for £168, or for £214 10s. with a 100 watt amp included.

Park amplifiers by Cleartone are available in a variety of different sizes and combinations. The 150 watt PA amplifier has four channels and eight inputs, and has 4-, 8- and 16-ohm speaker matching. The lead, bass and organ versions of this amplifier have two channels and four inputs, and these can be used with the matching top and bottom sections which each have four 12 in. speaker units.

## ORGANS

Among the many portable organs at the fair, one which caught my eye was the Diamond 800 by Boosey & Hawkes. This model is of all-metal construction, and has two 49-key keyboards with an additional 60-roller keyboard for *arpeggio/glissando* effects. When the *arpeggio* tab is on, a chord played on the lower keyboard is repeated for the extension of five octaves. When the *glissando* tab is on, the entire chromatic scale is reproduced for the same extension.

The upper keyboard of this model has a voice tabs section, a sustain section, a percussion section and a repeat section. The percussion section has one tab selector to give legato or phrasing effects, and a four-speed selector for percussion time. Each of the four sections on this manual has its own independent volume control.

The lower manual has one tab selector for treble or bass for the first 17 keys, a treble volume control and a bass volume control.

Other features of this instrument are a vibrato tab selector with speed control, an on-off switch with a pilot light and an expression pedal.

The organ and all its accessories folds away conveniently into an attractive compact carrying case, and it costs £395. A bass pedal board is optional.

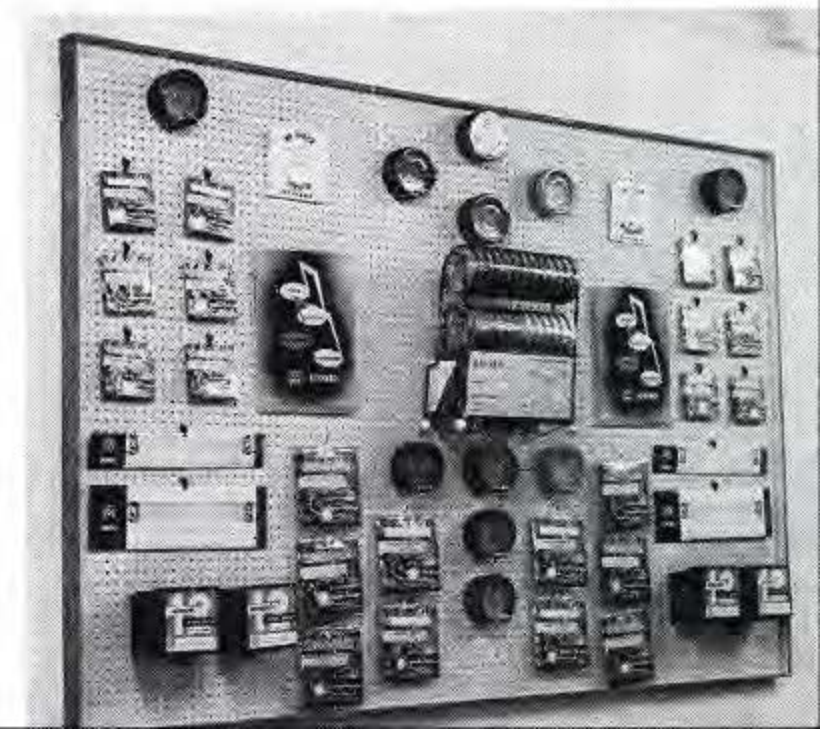
Still in the portable range, a new organ I saw on the Jennings stand has percussion and "band pass" facilities. Available in both two- and three-manual version, these models cost 250 gns and 295 gns. respectively. A wah-wah pedal may be obtained optionally.

Selmer's range of organs designed for the beat market include the Panther 2200—a two-keyboard model in a compact styling—and the Capri Duo, which has a percussion facility fully variable at all pitches on both manuals, and a wah-wah pedal situated conveniently at knee-level.

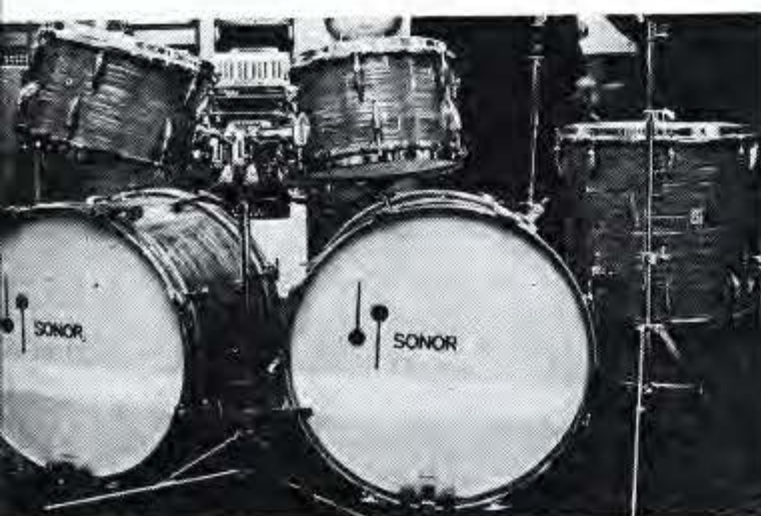
A Hawaiian guitar effect is one of the features of the Harmonics Colt, a single-keyboard four-octave model which for 98 gns. comes complete with a 10 watt internal amplifier feeding a twin-cone high-flux speaker. Also shown by the company was the two-manual PT 75, reviewed in our August issue.

A built-in amplifier and monitor speakers are also included with the recently introduced Hammond portable organ, although for the best effect it is recommended that the Leslie 122 tone cabinet should also be used. This organ has two 44-note manuals with overhanging keys and a 13-note bass

(continued on next page)







(continued from previous page)

pedal board. Tonal controls include nine harmonic drawbars on the upper keyboard, seven on the lower, and one for the pedal board. In addition, there are 10 drawbars for percussion, vibrato, external amplifier, Leslie speaker and Leslie speed. For security, the on/off control on the organ is operated by means of a key. The price of the Hammond portable, finished in either black or red, is £750.

A selection of organs was demonstrated in a soundproof room on the Hohner stand. In addition, the company also showed their range of electric pianos such as the Pianet and the Electra Piano, together with the Clavinet and the Electravox.

The Vox Riviera portable organ models on show are now available in a stately home finish, as mentioned in last month's *Beat*. The Continental model is now complete with percussion and reverb, and will be generally available towards the end of this year.

## DRUMS etc.

My first look at drums was on the Beverley stand, where I was shown the new Panorama 21 outfit, available in a choice of 14 different finishes. Featured with this kit was the Beverley 21 all-metal snare drum which costs £14 10s., and was the subject of considerable interest at the show. This snare drum has a centre-beaded shell with 10 lugs for proper tensioning, and has a 20-strand tie-on snare.

The basic Panorama 21 kit, with five drums, Krut cymbals, stands and accessories, costs £86 14s. 6d., while there is a slightly larger model, the Panorama 22, which has twin bass drums and tom-toms, and costs £118 11s. 6d.

Another new addition shown on this stand was the Cannon 611 outfit, which costs a total of £80 4s. 6d., its companion kit being the Cannon 650, which costs £61 11s. 6d.

Of particular interest on the Premier stand was the new Model 37 snare drum, which has a brushed chromium shell for extra stage effect, and the 303 tom-tom outfit in an "aqua-shimmer" finish. In the Olympic range, the Europa Twin was shown. Already popular on the Continent, this kit has twin tom-toms mounted on the bass drum, and it is expected to make a big impression in this country.

Featured prominently on the Dallas-Arbiter stand were George Hayman drum kits, available in solid silver, gold ingot or midnight blue finishes. There

are four basic models: the 2220 costs £189 19s. 6d.; the 2221 costs £196 6s. 5d.; the 2222 costs £203 10s. 8d.; and the 2219 costs £245 3s. 6d. Paiste Formula 602 cymbals to accompany these kits cost £29 18s. 10d. for one 18 in., and £37 8s. 6d. for a pair of 14 in. hi-hat cymbals. Also shown by the company was the Vibrasonic snare drum costing £34 16s. 3d. and a special keyless tom-tom holder which costs £9 4s.

D. H. Baldwin exhibited a range of Gretsch drums, which can be obtained in a variety of finishes. Also introduced was what the company called "the world's most beautiful drum"—a Gretsch wide-strand snare drum plated with gold and costing £77.

Avedis Zildjian, in one of the show's most attractively designed stands showed a large selection of new cymbals, including the Flat-Top, which has an extra large cup and a reduced ride area to give a hard clean sound. Other new cymbals were the Pang, with a Chinese profile, but flat at the rim, the Trio, with three rivets set close together and designed for studio and combo work, the New Beat hi-hat with a heavy bottom and a light top, and the Kenny Clarke hi-hat which has a 14 in. top and a 15 in. bottom.

An interesting set-up also introduced by the company comprised Crotales, or tuned cymbals. These are sold either in pairs or chromatic octaves.

Visiting the British Music Strings stand, I spoke to Ike Isaacs, the well-known guitarist, about the company's wide range. This includes a type endorsed by him, together with newer John Pearse and Blue Circle strings and the latest Sound City strings.

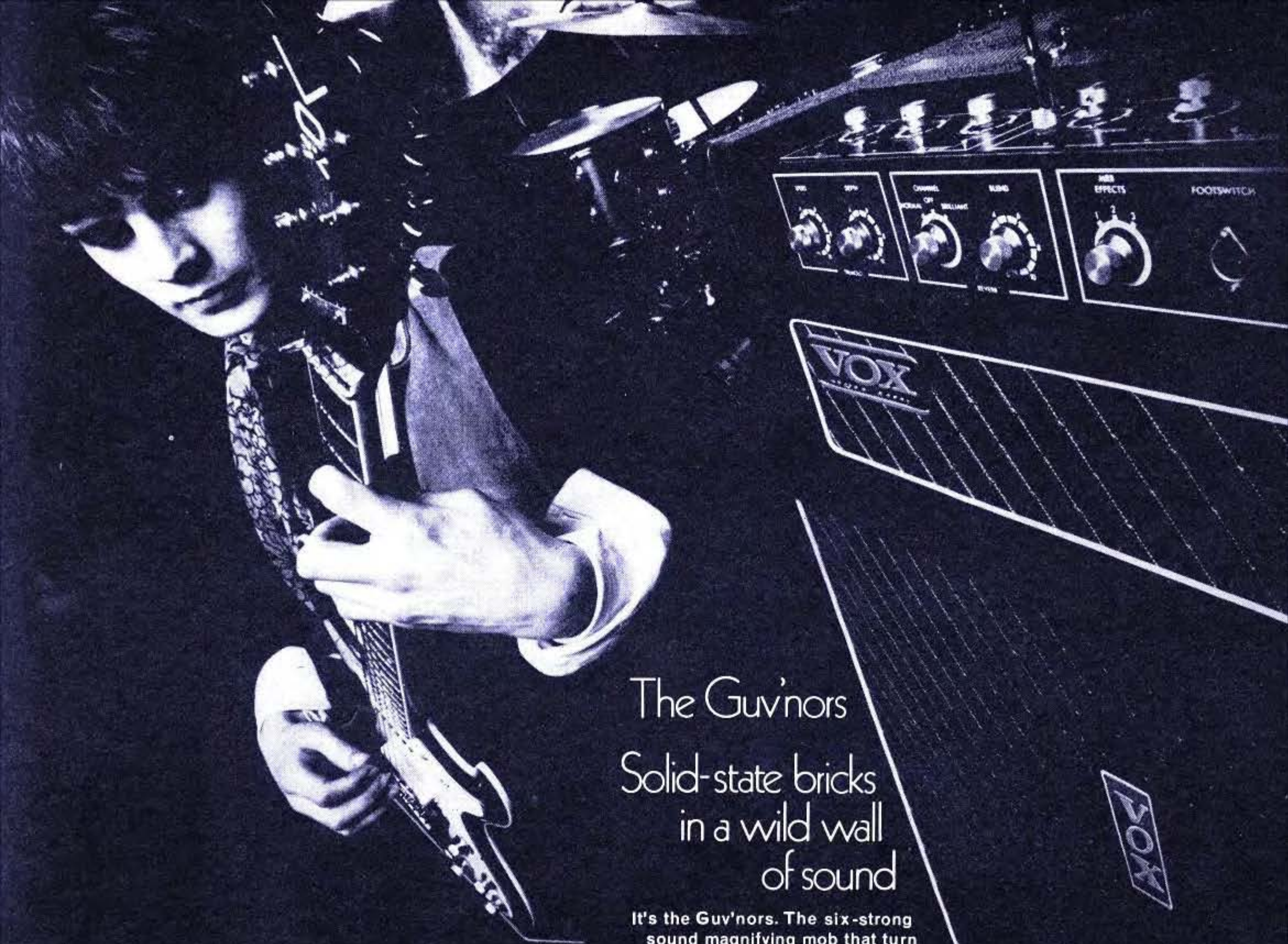
Among the range made by General Music Strings, Picato, Monopole and Ambassador are available in a variety of thicknesses and weights for uses ranging from acoustic guitar to electric and bass guitar.

James How Industries, the sole distributors of Rotosound strings, say they cater for virtually every stringed instrument in existence, producing some 350 types of string.

A variety of different effects was shown by Jennings, including their rotary action foot-operated units which give sounds ranging from fuzz and wah-wah to repeat and treble boost effects.

A variety of new Rotosound lighting effects were shown by James How, the newest of these being the Litesnake—a transparent tube with a travelling light effect—the Jumbo strobe, which is the largest in their range, resembling a miniature searchlight, and the Padlite, a unit which projects light through a rotating disc. For the first time, the company showed colour strobes, available in three varieties.





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# STONES WORKING HARD—AND MICK GOES ON GUITAR

IF you've studied your record covers, then you'll probably be familiar with the name of Ian Stewart. Their equipment manager and mate, he has been working with the Stones right from the start, which has included playing piano on many of their records, such as *Satisfaction*. Accordingly, he is in a unique position to talk about the group, what they're doing and what they intend to do.

When we spoke to him, Ian was at the Stones' studio. The group had been searching for some time for a place where they could play at full volume without having neighbour/noise problems, and they eventually found the present site in Bermondsey. It has been turned into a musician's heaven. A new eight-track Ampex tape machine has been installed, and every type of instrument is available—a C3 Hammond, many guitars, drum kits, amps—you name it.

Not only the Stones use this

basement, the Small Faces, Ian told us, have been in many times, as have the Spencer Davis Group and Noel Redding's Fat Mattress.

Decca are putting out a second album of Stones hits; we asked Ian how the *new* album was coming along.

## Studio time

"They've been working at it on and off from February, rehearsing here, recording at Olympic, and it's now finished as far as we're concerned, except for some of Mick's singing. The reason it took so long was that it was simply a case of taking studio time when it was available. They've always got plenty of songs written, so it's not a problem waiting for that.

"The record is really great, certainly better than *Beggar's Banquet*. The numbers are much stronger and the playing's better, and all the group were really enthusiastic about making it. Sometimes in the

past, if one of the group wasn't needed at a particular session, he wouldn't come. On this one, everyone was there nearly all the time, even on the mixing sessions."

Like *Honky Tonk Woman*, which, according to Ian, was recorded very quickly, the new record is good tough music—a return to the roots for inspiration. Keith Richard is still very much a bluesman. His god is still Robert Johnson, and there will probably be a Johnson track on the recording, although more material has been recorded than could be put on one LP—and there's a good deal of harmonica playing from Mick Jagger. And a song by Bill Wyman too.

Also, Mick has been playing guitar recently. "He's a nice guitarist," says Ian. "His technique is improving rapidly, and he's doing a fair amount of bottleneck stuff. Sometimes his tempos are a bit uncertain, but that's because he's been doing most

of his playing on his own at home. When he plays more with other people, it'll get a lot better."

Jimmy Miller has been the group's record producer for some time now. How does he and the group operate in the studio? "It's nothing like it used to be with Andrew Oldham," says Ian. "Andrew would walk in and take over everything. Jimmy is more of a link man between the group and the control room—engineers on the last album were Glyn Johns and Vic and George from Olympic—and he's great. Mick usually sits in the studio itself—he prefers it like that—otherwise he'd probably be producing it himself. It works very well. Jimmy knows what they want."

Despite the powerful noise on the Stones' records, Ian informed us that they usually use very small amplifiers in the studio—on this album a mixture of 15-watt Watkins amps, an early Vox AC30 and some Fender models. Bill has long been associated with his Framus bass. Apparently the rest of the group are forever trying to hide the venerable old instrument and get him to use a more sophisticated model, but he won't have it, so that's what's on record. Bill plays it through a Hi-Watt amplifier.

The group were all very happy about their famous Hyde Park appearance. We wondered what concerts they might be doing in the future

## No fixed plans

"There aren't many fixed plans at the moment," says Ian. "They want to do some playing in America in October, but there are problems. Certain cities still won't allow the Stones to play there, and it's hard enough to find a suitable place anyway. But they're all well-pleased with playing publicly again, and they want to do more."

"Even though Mick's doing very well as a film actor, music is far and away the main thing. Everybody's playing is getting better, and they're really keen again. Everything's going very well indeed."

R.S.



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## Vox prizewinner presentation



Pictured on the left (above) is Graeme Wright, who won our July competition by choosing 10 outstanding bass parts from a variety of records. Graeme, who is still at school, but plays bass guitar with a South London group known as the Side Effects, received his prize of a Vox Foundation bass amplifier and speaker unit from Sean O'Mahony, Managing Editor of *Beat Instrumental*, at a special presentation at Macari's Musical Exchange, Charing Cross Road, London W.1.

Seen below are: Rick Desmond, *B.I.*; David Mulrine, Editor, *B.I.*; Reg Clark, Director, Vox Sound Equipment; Graeme Wright; Sean O'Mahony; Mr. C. Windiate, Managing Director of Vox; Larry Macari and Charles Woods, *B.I.*



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# INSTRUMENTAL NEWS

## Flying visit for Beatles

Ringo Starr and George Harrison hired helicopters which landed in the gardens of their respective homes in Weybridge and Tittenhurst Park and took them straight to the Isle of Wight for the festival. During their stay they played with Dylan in the barn of the farm where he was staying before he appeared on stage.

## SONGWRITER TURNED SINGER



Earl Okin, who until recently specialised in songwriting, made his debut as a vocalist in September with *Stop And You Will Become Aware* on the CBS label. Earl, who has written for some of this country's top singers,

plays guitar and piano, his particular interests being jazz and opera.

His songwriting speciality is usually the ballad type of number with an emphasis on the bossa nova style.

## Bown contract

The Alan Bown have signed a three-year recording contract with Decca, estimated to be worth around £40,000. Releases will be on the Deram label, with Mike Hurst continuing as the group's producer.

## New outlet for Beyer microphones

The Beyer microphone company of West Germany have formed a new distribution company in the U.K., as they feel that demand for their products in this country justifies a separate organisation to cater for it. The new company, Beyer Dynamic (G.B.) Ltd., will operate from 1 Clair Road, Haywards Heath, Sussex. Telephone number is Haywards Heath 51003.

## Double release

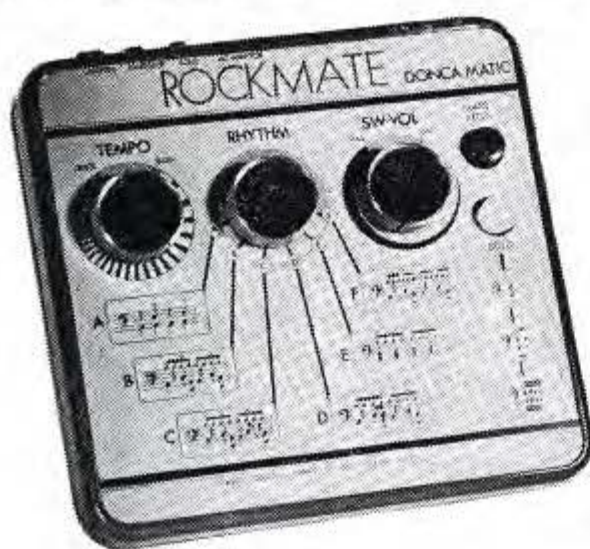
To celebrate the launch of his new rock group, Coyne-Clague, on the Dandelion label, John Peel released two singles on the same date. The first features two songs by Kevin Coyne and David Clague, *The Stride and I, Mandy Lee* and a traditional blues called *Bottle Up And Go*.

## No sweat for Dry Ice



Formed originally as a Creedence Clearwater-type group, Dry Ice, whose first single *Walking Up Down Street* was written by Hard Meat, have developed an interesting sound of their own, featuring the use of two lead guitars, played by Paul Gardner and Chris Hyrenewicz. In addition, the sound on this single has been augmented by paper and comb, played by drummer Terry Sullivan. The group is completed by Jeff Novak, vocals, and John Gibson, bass guitar.

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## PUTTING ON THE STYLE



One group who believe in doing it in style when they are on tour is the Peppermint Circus, pictured with Emma, their AEC diesel coach, which is fully equipped with beds, washing facilities and a radio control unit.

Peppermint Circus are A & M Record's second British signing, and their first release is *One Thing Can Lead To Another*. Line-up of the group is: Paul Thomas, lead singer; Clive Hartley, keyboard; John Roddis, lead guitar; Alan Tallis, bass; and Allan Langer, drums.

## Orange run festival

A five-day festival of progressive pop, jazz and classical music is to be presented at Les Halles in Paris by Byg Records of France from 24 to 29 October.

Groups expected to appear include Blind Faith, Jon Hiseman, Keith Relf, Fat Mattress, Pink Floyd, John Mayall, Ten Years After, Yes, and Freedom.

Orange are supplying all the amplification.

## Joe Morello drum clinics

Joe Morello will begin his largest ever tour of drum clinics in this country at Andertons, Guildford, on October 1.

Sponsored by the U.K. agents of Ludwig of Chicago, Dallas Arbiter, in conjunction with local dealers, the clinics will be held at 14 different shops throughout the country.

## Anti-feedback PA columns

Reduced feedback from PA systems is claimed for a new speaker cabinet which was shown by Vox Sound Equipment at the recent trade fair (see page 37).

Each unit comprises two triangular sections hinged together vertically, one unit being used on either side of the stage in the usual way. In use, the two sections are opened out to any required angle to suit the acoustics of the room in which it is being played. If they are opened to a wide angle, the sound is spread over a much wider area than possible with conventional cabinets.

If the two sections are opened to a small angle, the sound is accused into a tight beam, which is directed into the audience and away from the microphones, enabling high volume without feedback to be obtained.

The cabinets also have vents which, according to the manufacturers, give a smooth extended frequency response so that they reproduce music as effectively as voices.



The new line-up of Santana, the up and coming San Francisco group, whose strong West Indian style has put them in great demand, and assured a best-selling place for their first album. (See page 8).

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# BLOOD, SWEAT AND TEARS

**T**HE trouble is simply a matter of definition. Blood, Sweat and Tears don't regard themselves as a specifically commercial group . . . but their fusion of pop ideas and jazz interpretation has given them two massive-selling albums here — and hoisted them into the singles scene, too, in the States.

Yet they suffer from the old British failing of insisting on pigeon-holing different types of music. Jazz critics have been only lukewarm about B, S and T music—pop critics have been keen enough, but wonder whether the group is not over-reaching itself, musically.

The personnel of the group tends to change often. But there are several "stable" members, and one of the most talkative is David Clayton-Thomas, lead singer, now 25, born near London, enrolled in the group from work in Canada.

He says: "People ask questions about our music, and we wonder why the hell they just don't listen to the albums. It's all explained there. We emerged from the East Coast and that's it. People ask if we're not missing out on a direct commercial appeal—and I say how can we be purely a commercial group if

we have eight or nine members. You form a pure commercial group with that many members and you stand less than a dog's chance of making enough to eat.

"In Canada, we worked as me and the Bossmen and we picked up Gold Discs and I've tried most things, like drums, then bass, then a sort of night-club ballad act. But Blood, Sweat and Tears is the one.

"Not many white singers are really into the blues thing. They think blues is supposed to bring you down. I don't think it's like that at all. Blues is like getting up in the morning and sticking your foot in the toilet. It's terrible when it happens, but it's somehow funny later on."

And there is Steve Katz, who, with David, writes a lot of the group's material. "I couldn't find a way, musically, until I got to New York. The city developed me. The jazz orientation of the band has a lot to do with the jazz orientation of the city itself. We're a New York band—and that's it. It's very romantic, almost melodramatic, rather than spaced out or so-called psychedelic. My feelings as a New York person, my feelings about the city, my romantic involvement in it, can be

expressed in these terms, in these almost Gershwin-esque terms."

Back to David Clayton-Thomas. "We're against those bands who play only their own material—we have to have a feeling of musical diversity and one writer, or two, would restrict that. But you sometimes have to play along with the guys who stick tabs on you. I hate being identified with other people as a singer. Okay, I've been influenced by Ray Charles, but also by Lou Rawls and Bobby Bland. That's only a basic, though. I don't work out a stage routine, not in the usual way. I just get up there and close my eyes and let it happen.

When one considers Blood, Sweat and Tears one must remember Al Kooper. Often hailed as a genius, Al was the organist at the Dylan concert in Hollywood Bowl back in 1965—and he got B, S and T together before deciding to go off on his own. Originally a four-piece, they planned a farewell concert tour but found they were so successful that they had to keep going. And they went to those albums, *Child Is Father To The Man* and *Blood, Sweat and Tears*.

They augmented. And they rehearsed.

Drummer Bobby Colomby sums it up. He says: "Jazz is good, but there are restrictions. The younger musicians—and I was one of them—were held back in some ways so they couldn't come up with anything different. Jazz had reached a point of diminishing returns. We needed to get out of the established jazz bag and combine with other forms of music.

"I grew up with jazz. My folks tell me that I could identify Dizzy and Bird when I was only seven. I used to have a drum kit that belonged to Max Roach." He also gained a BA degree in psychology which helps him, he reckons, in coping with the different aspects of modern music!

It is in the integration of different styles that Blood, Sweat and Tears make their impact. They admit it is a slow process, building an acceptance at any one of five or six different levels.

Certainly they are one of the most talked-about groups in the modern scene, particularly by other musicians. Every week or so there is a rumour-headline about them visiting Britain. The latest is stronger than most, suggesting they'll be here around January next year. P.G.





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# THE COLLECTORS

## and sophisticated rock

NOW that the group thing is settling down, it's relatively rare to have one new group that immediately gets across to the public in traditional super-sensational fashion.

This doesn't mean, however, that tremendous groups aren't turning up, both here and in America, at the same rate as a few years ago. Sadly, a large proportion of these groups just don't make it as they undoubtedly would have done before—there are too many of them.

One band in particular which we at *Beat* are much impressed with comes from Canada, and is as yet unknown to the majority of fans. They are the Collectors, with two albums to their credit: the first, entitled simply *The Collectors*, has not been released in this country; the second, *Wild Grass And Strawberries*, has just been put out here by Warner Bros.—but even the record company seem to know little about the group, and it seems quite likely that the record, however good it certainly is, may sink into the pile of forgotten records.

### The line-up

The members of the Collectors are Howie Vickers on lead vocals and trombone. He began singing nine years ago in a vocal quartet that "excelled in Four Freshmen and Hi-Lo type material", and studied music at the University of British Columbia. Bill Henderson, who studied music at the same college as Vickers, sings and plays guitar, recorder and 12-string. He also teaches guitar.

Clair Lawrence, the third member, is not female, despite his name, and is also a teacher. Among the many instruments at which he excels are organ, saxophone, flute and mouth organ.

The drummer is Ross Turney, whose experience includes playing in R. & B. bands, Latin American and Greek folk groups. Finally, there's Glenn Miller, who doubles on bass and guitar, and does much of the singing. Like Clair and Bill,

Glenn has taught music for over two years, and has a solid background in radio and television work and band concerts.

Looking at all these accomplishments, one might be tempted to think of the Collectors as the sort of professional musicians who can play everything reasonably well, but who also probably wouldn't have the rock background which seems to be necessary to play good hard stuff.

But they've got long hair—so there's one point in their favour! And their first record—in my opinion, the better—does actually combine many of the different musical forms to come up with something original and very very good. There are traces of jazz, folk, country and western, European classical, all fused into sophisticated rock.

On many tracks, the Collectors bear a strong resemblance to the semi-orchestral Steve Miller Band masterpieces; but their music stands repeated listening better than Miller's, since they have so many sub-currents flashing back and forth underneath the overall sound that first hits you. Like Miller, they are at their best with long pieces which give a chance to develop a theme, change it, follow a new track, everything being interconnected. On the first album, the second side is given entirely to an impressive 19-minute number called *What Love (Suite)*.

*Wild Grass And Strawberries*, recorded in 1968, which although perhaps lacking the initial impact of individual songs on *The Collectors*, is one of the most ambitious complete works ever attempted by a rock group.

The Canadian Film Board, notable for the quality of their productions, have used *What Love* as the background music for one of their films. The Collectors are doing the music "for a total audio-visual experience" at the Japan World Expo in Osaka next year for the Canadian pavilion.

So although the group is not yet well-known here, across the Atlantic they are regarded as one of the best of the pioneering progressive bands.



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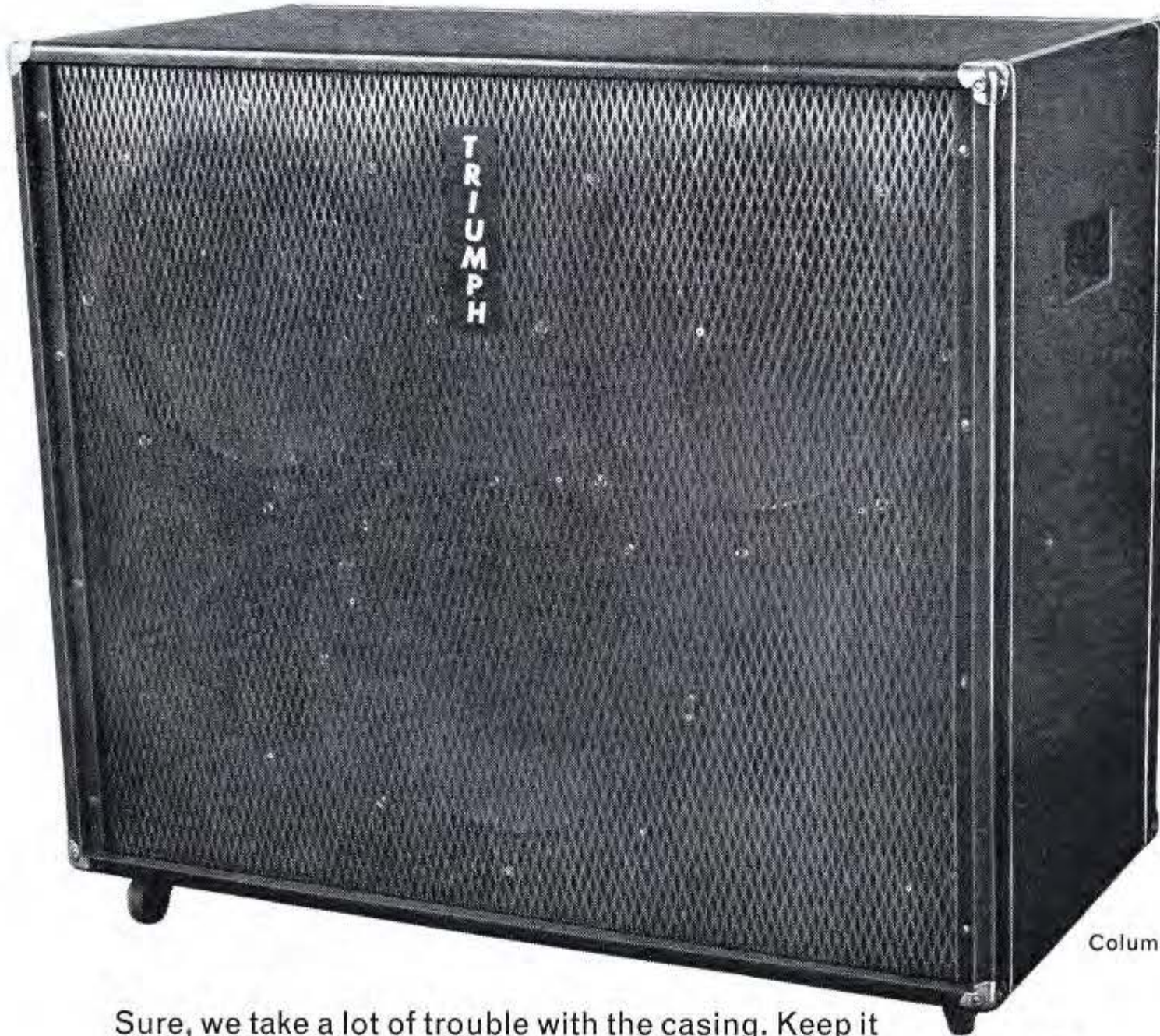
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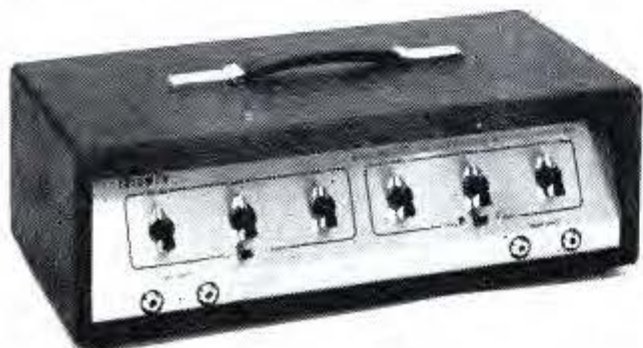


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# LIVERPOOL SCENE — THE COMMON TOUCH



"THE Liverpool Scene," said Adrian Henri, just before leaving for the Isle of Wight, "started out as a pretty esoteric sort of group. We were reasonably entertaining, but it was very much the sort of thing that appeals to students. The act was composed of two very separate elements — the poetry and guitar stuff and rock. But it's merged now, with the result that we can play in ballrooms and not in any way feel ashamed of what we're doing. We have broadened, and so have the audiences."

## Working hard

Last summer when the universities were closed, the group, which at the time was Adrian, Andy Roberts, Mike Hart, Mike Evans, Percy Jones and Brian Dodson, had practically no work until they opened again in October. This year they had time to take two weeks' holiday; apart from that respite they continued working every night right through the summer. They do play ballrooms, and are regular fixtures at many clubs — "There seems to be an underground sort of place in every town now. You get things you wouldn't expect, like a Fillmore in Sunderland and Rambling Jack's Blues Loft in Bishop's Stortford. The names are wonderful!"

Mother's in Birmingham is typical; the group have played there on average once a month for some time. With near-resident status, they use

the gig for trying out new numbers. It's a similar thing to the Tuesday sessions they used to do every week at O'Connor's pub in Liverpool — that's where the photo on the front of *Amazing Adventures Of*, their first album, was taken.

Since June, new drummer Pete Clarke has taken over from Brian Dodson, who is in hospital recovering from TB, which has meant some changes in the group's music. "Pete's fitting in very well," said Adrian, "though obviously we're doing some things differently now."

The big thing for the group at the moment is their first American tour, which will end in mid-November. Andy and Adrian left ten days before the rest of the group in order to have a look at America and find out what alterations the group will have to make. A fair proportion of the group's material at present would mystify American audiences, and so the two of them will probably be writing new songs with more relevance to the New World and its ways.

*Amazing Adventures Of* was released there some weeks before the arrival of the Scene, and Adrian was happy to report that there seemed to be a lot of early interest in the group. They had a very good review in *Cashbox*, and people are beginning to ask questions about this strange new group.

The tour at present is just a skeleton, as is usual for the first time. Two gigs a week

are already settled, with the hope and expectation that more will come as people get to know the group and exactly what they can do.

The album doesn't give a really true picture of their capabilities as they now stand. For one thing, Mike Hart's three songs — *Palms, Gliders And Parks* and *Happy Burial* — are still on the recently-released US version, even though it's a long time since he split with the band. Even pieces like Mike Evans' *Tramcar To Frankenstein* have changed into something a lot heavier than the recorded version; the group is refining and shifting its material as part of a continual process. It just happens that way when you have so much imaginative talent in one band.

Adrian is a highly-rated poet — he has a new book out in November when they get back called *City* — he is working on his painting after a lapse of some months, and

he's collaborating with Michael Kustow of the ICA on a children's play/happening. Andy Roberts is receiving more and more acclaim for his guitar work, which is more versatile than any other group guitarist I know. Percy, on bass, is among the top three or four in the country, though he has an alarmingly low opinion of himself, and Mike Evans has just had his first book of poems published — *The City and the Slumgoddess* — which has been well-received.

## Album ready

The Scene recorded their new album many months ago, with the result that many of the tracks had to be re-done, being out of date. This re-recording took place in May so it's been a ridiculously long wait to get the album in the shops. But as you read this, copies of it — *Bread On The Night* — should be available. R.S.



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**G**RAHAM BOND is satisfied. After spending the last eighteen months in the States, he returned to England, auditioned 300 musicians and picked himself six. They join Diane Stuart and Graham to become the Graham Bond Initiation.

"Take a breath," said Graham, as he started to list the new band and the instruments they will be using.

Dave Usher: vocals, trumpet, tenor, flute, clarinet, guitar and bass guitar.

Keith Bailey: double Ludwig drum kit, gongs and bells.

Graham Bond: Hammond organ, alto and vocals and maybe "a Moog synthesizer in a few months".

Diane Stewart: hand drums, vocals, dancing, and stylophone which is played through a 100 watt amp.

Dave Howard will be on sitar, alto sax and bass, while Des Sheehan will play tablas, congas and African talking drums.

An impressive array of instruments. But how many can be played at any one time?

"Oh, man, you can't have seen the old band playing..." replied Graham. "I have developed a technique whereby I can play all I want to on the Hammond using one hand and play alto with the other. I play a lot of organ and alto in unison. . . . Yes, I think a lot of people are going to be surprised by the new group."

It was several years ago when Graham had his first band. His Organization was one of the outfits to play the Ricky-Tick-Crawdaddy clubs of the Thames Basin circuit, along with the Yardbirds, Stones, Alexis Korner and Auger Trinity. With him then was Ginger Baker, beating at his wildest. Jon Hiseman and Jack Bruce were with Graham at some stage.

Like the Organization, the Initiation's aim is to be known for its personal appearances.

"I believe the band should sweat," declared Graham. "Some people have called me a slavedriver, but I work very hard, so I believe everyone else should work hard. A musician can play up or down to an audience but whatever



## THE RETURN OF GRAHAM BOND

you do, they deserve something.

"We'll try to play something the audience can catch and feel."

Graham Bond has always used the Hammond organ. "I was the first one to be taking the Hammond around the country except for people like Harold Smart. I pioneered the splitting of the Hammond. It was necessary to do it to get around in those days.

"Most people don't realise the power of the Hammond. It's more of a musical computer than an instrument. I'd never play anything else.

"I'm using a big one now—the 3C or the X77. It has 11 drawbars. With these, you can blend your own tones completely. They usually have nine, but this gives you two extra harmonies."

While in America, Graham,

with no work permit, did few gigs. During the stay, however, he wrote between 50 and 60 new songs with Diane Stewart. About 30 of these were recorded on a couple of albums. The rest of the time was spent in restoring health and studying some of the wider aspects of music.

Graham is interested in the idea of light-sound equivalents. The musical notes ABCDEFG correspond to the seven primary colours of the spectrum. Starting with C, the colour of the note would be red. D would approximate to orange and so on.

"When I say C, I mean middle C on the piano," he explained. "The lowest C is more of a dark maroon and the top C is a pink."

The implication is that a piece of music played in a certain key can be streng-

thened by lighting of an appropriate colour.

"Our show will be lit," said Graham, choosing his words carefully. "The lights will reinforce the music. We won't have a light show that distracts from the impact of the music.

"But to improvise, you really need to know what you are doing," he said. "I don't believe in submitting an audience to sheets of sound.

"I just trust my ear. There's no such thing for me as a completely tight arrangement. The Big Pink Band are great improvisers. They are so loose as to be tight." Graham's personal system is play, don't think about anything and endeavour to become a channel through which the music can pass.

His only ambition is "to leave good music" wherever he plays. "An artist has to be more concerned with what he can put into the music rather than what he can get out of it. I couldn't give a damn about getting the lion's share of the bread. Music has kept me very well but it's a question of choice. Most people who can play can also do something else. Some people get to my age—I'm 31—and believe they've done everything they can do with music, but, for me, the horizon gets bigger."

This time around, Graham anticipates his band's sound will be "guttural, hard-driving, blues-based but progressive" and reflecting his own experiences with jazz and classical music. He does not expect too much difficulty in joining today's scene, as the musical trends of today are those his own band helped create a few years ago.

The Initiation are set to make their first appearance at the Albert Hall on October 17th. In addition, some of Graham's old friends have promised to appear for a jam session in the second half of the show.

It's impossible to predict the actions of any six human beings. . . . But one thing is certain. Between now and their first appearance, Graham Bond will be putting a lot of energy into increasing the chances of success.





# Rebirth of the PEDDLERS

**BIRTH** — a record, a single, that has done more than any other to get the Peddlers across to the public as chart-potential artists. And a song, written by organist-singer Roy Phillips, which came pretty easy...

Said Roy: "It came about just like making a demo record. At the time, we had a lot of recording to do for an album, but I'd been listening to the news and suddenly this idea for a song hit me. I wrote it at tea-time and we were in the studios recording it by eight o'clock that evening.

"The only thing we had organised is where it goes into tempo. But the other boys came in with ideas and it just came out right. It's funny when one judges the reaction. One critic said it must be a number one — and the next said it wouldn't make it in a month of Sundays.

"But the song itself came because, listening to the news, I suddenly felt terribly upset at humanity itself. It has no ruddy message, but it just occurred to me that Christianity didn't mean much any more. People killing each other — okay, so the song is a little bit religious, but it was meant to be. It just brings out a family pouring

out their feelings at the different sides to the news.

"I took the song into the studios and played it over first to our manager, Mervyn Conn. He didn't say anything — except: 'Record it — and now'.

"Right now, we're working on a double-pack album for the end of October, with lots of original material on it. It is amazing how we go on, breaking house records in some of the biggest dates in the business, yet have somehow missed out on the big hit single. I mean, if we'd HAD a hit, I'd not be running round in a tatty old Bentley — I'd have a Rolls-Royce.

"But seriously, everything we do is aimed at the charts. Of course, we want a number one, because it would open up all sorts of new fields for us. It's just stupid to say we don't have to care about hit records.

"On the next album, we're doing one thing that lasts for 11 minutes. It's a colossal thing — all the National Anthems of the world are included, and the drummer has a long piece to himself.

"Instrumentally, we're not really adding anything, just doing things that come within our normal reach. But I think

we'll add vibes soon, and we've got lots of percussion ideas that we are experimenting with. On the organ, I'm adding a wah-wah pedal, which isn't necessarily new, but which will add a lot of things. And a fuzz-tone. But generally I suppose you can say that we're a bit staid and oldie.

"This progression, this progressive music, really is mind-boggling. It just isn't for us. We hear some of these groups and really it's unbelievable. I'm sure they are earning a fortune, and so on, but really what they come out with is just mind-boggling. I just don't get it. They hide away in a country cottage somewhere for six months and then come out with it. And it's hard to believe...

"It leaves people like us in the shade. However, we are adding a Fender electric piano, which is what I've always wanted. Often, as with things like *Birth*, you go into a club and find you have a piano that is all black. We had to work in one place

where we didn't have time to rehearse and struck up those opening notes on the piano there — and it was dreadful. Drummer Trevor Morais and bassist Tab Martin — they just collapsed with laughter at the distortion and horrible harmonics."

## Embarrassed

And Roy, definitely the voice of the Peddlers, added: "I feel embarrassed when we use a full orchestra on a record when we've done just a little bit for the record. After all, we work so much on our own. So we try to stick to instruments that we can use on stage — that we can re-create in person."

A summary from Roy on what the Peddlers play: "It's blues based, with a touch of rock and jazz. Maybe even influenced by the swing era. It's not really jazz and not really pop. Sort of something down the middle. We are trying to set trends. But that progressive stuff...no!" P.G

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## Full Ahead For Pig

**M**Y first encounter with Blodwyn Pig was hearing their single, *Dear Jill*, when a friend came round to tell me about the wonder group. I knew of their existence, but having heard nothing, had no opinion. *Dear Jill* changed that; at the time I thought it was probably the best single of the year and had no doubt that it would be a massive hit.

As it turned out, it wasn't. It was over four minutes long and therefore was not played on the radio more than a few times; yet another example of the unhealthy tyranny of the programmers. It happens that sales are rising again on the strength of *Ahead Rings out*, their first album, which is some consolation.

Funnily enough, the group

are not fond of the record, as I discovered when I went to see Jack Lancaster, the sax and flute player in the band, at his flat in Dulwich. "An awful record," he says. "It has a sound which hits you and that's all. You can't get any more out of it."

### Promising

*Ahead Rings Out* has had a long run in the album charts, but there again, the group aren't happy with it. There are few artists who are ever completely satisfied; there is always something that could have been improved. But Blodwyn haven't been together a year yet, and if they keep their standards as high as they are at present we'll be hearing some truly remarkable things from them soon.

The group are going to America in October after a short tour of the Scandinavian countries, treading the well-established Chrysalis trail set up by Ten Years After, Jethro Tull, Savoy Brown and Led Zeppelin. The album will be coming out over there while the group are in the country, which will promote sales, but it won't be the same record that we've been buying by the thousand in England.

Several tracks have been taken off and replaced by new numbers, including *Walk On The Water*, the new single — one record which the group do actually like. The existing tracks have all been re-mixed for the US version, and they consider them much improved. They give a lot of credit to Andy Johns, younger brother

of the celebrated Glyn, who both produced and engineered on all sessions at Morgan studios and Olympic.

One factor which may well jeopardise some of the group's plans is the sorry state of lunatic drummer Ron Berg's stomach. The night when I saw the group play for the first time at the Marquee, he was bashing away in grand style. What the audience didn't know, until the compere made an announcement, was that Ron had a suspected stomach ulcer and was playing on regardless. A couple of days later, Ron's doctor prescribed two complete weeks of rest. But only a week was taken.

"Ron's like that," said Mick Abrahams. "He really won't do anything that he thinks would be letting the group down. He should have had it seen to before, but he keeps on and might easily do himself some real damage. I hope he gets it done once and for all." Jim Capaldi was ready to deputise for the ailing Ron for as long as it took to recover, but in the event it wasn't necessary.

Blodwyn Pig are a hard-working band, and they enjoy what they're doing with so much success. After the Marquee gig I suggested to Jack that the audience had been a pretty good one. They'd been packed like sweaty sardines in a hot airless dungeon, and yet had demanded a couple of encores. "They didn't clap as much as they usually do," said Jack, without the slightest conceit — just a simple statement.

On stage, the noise of the Pig is tough. It's got all the power and guts of rock and roll plus a considerable number of more sophisticated elements which I suspect may be in part a result of the group's interest in jazz. When asked who his heroes were, Jack's instant reply was John Coltrane. Mick is fond of Kenny Burrell's guitar work. Andy and Ron weren't there to be asked, but both of them are deceptively simple musicians. There is far more going on than one might at first be led to believe.

Blood, Sweat and Tears



became cult figures on the strength of their second album, which, so we are told, combines the immediacy of pop with the more refined things of jazz, man. Surely Blodwyn do it far better; Jack's brass arrangements are far less static and posed than the B.S.T. massed horns. He did in fact go out and buy the B.S.T. album, but "I hardly play it now. I don't think it's *that* good." On stage, Jack stands like the traditional rock saxman — like the Pinky & Perky frog — but what he's playing is probably beyond the capabilities of all but a very few rock musicians.

## Rock background

Talking of rock, Blodwyn all grew up on it, as was borne out by one of their encores at the Marquee. The audience were shouting for *Dear Jill*; what they got was an impromptu rendition of Larry Williams' *Slow Down*. There had been no intention of doing it before they went on, and indeed the band hadn't done it before. The re-

sult was a return to the good old days with a slightly different arrangement from the original — just to show that pop's moved on, you know, but we can still rave. And it was great.

Part of the group's appeal on stage is their anti-pretentiousness. They're down-to-earth characters with a well-developed sense of humour, and Mick was at one time notable for his colourful chat between numbers. He sounds like a couldn't-care-less Herbert who just happened to find himself in the spotlight, effing and blinding with gusto.

Manager Chris Wright encouraged this swearing — some sort of gimmick — but now Mick is thinking twice. He's a fearsome-looking figure with his wild hair and he looks far bigger than he actually is for some reason. Add the cursing, and people really do think of him as some kind of psychopathic bruiser, when he is emphatically a self-owned coward. He doesn't want people to get the wrong impression.

He is in fact tremendous

company. Jokes come tumbling out — the whole group are fans of Don Martin. Ron Berg, apart from speaking his own language which he skilfully mixes with English so for a while you think he's talking sense and it's your fault you can't understand, as an interviewer from an out-and-out pop magazine found to his embarrassment, does funny things. He once dismembered a stuffed owl on stage to the dismay of Jack, the proud owner.

## Outside interests

Many members of our top groups have interests outside their own bands. Jack, before joining Mick, was in a group called Sponge, and he's keeping up the association. "They're an unknown group, but I don't think it'll be for long, considering what they're doing now. They're recording an album; there are a couple of my songs that they're doing."

Blodwyn Pig have reached the stage where they are one of the best-liked groups with-

in the business. There's a sort of triumvirate between them, Led Zeppelin and the Liverpool Scene ever since the big concert tour they did together. They all appreciate each other's music highly, and Blodwyn hope to play dates with them, as they'll all be in the States at the same time — which would seem to be the sort of package to offer the very best of British groups.

Like the other two bands, Blodwyn's members have all been playing in various bands for years — the Toggery Five from Manchester was largely Blodwyn Pig — and they've all been building up experience of the best kind when they finally got together in the group.

They've been through periods of starvation, gigs with an amazing number of bands — did you know Mick once played with the incredible Screaming Lord Sutch? — and success hasn't been instant. It's good to see people like this making their name. By making music that's happy, intelligent, and 100 per cent original. R.S.



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## THE SOUND OF THE NICE

**D**EFINING music is an extremely difficult task, particularly where today's sounds are concerned, but one musician who succeeds more than most at attempting to explain his own brand of music is Keith Emerson, organist with The Nice.

En route to a gig on the outskirts of London, Keith told me a great deal about what goes into The Nice's type of music, currently getting raves from all quarters for its originality.

"Basically we feel that there are elements of music which are dying out in the sense that they're becoming less popular—jazz and classical music in some forms are in danger of dying because they don't relate to the things of today. We're taking these elements, adapting them to our own style and

joining them together to make a new kind of music.

"Some of the things we've done in the past we've revived. We do them differently, but, still bearing in mind what the composer had to say in the first place, we've made it more the music of today."

It was this fusion of different music forms, Keith told me, that resulted in numbers like *America*.

Still on this theme, Keith quoted Dylan's music as being one of their inspirations. "His music is very pliable—you can bend it loads of different ways. We even put together *Country Pie* with Bach's Brandenburg Concerto, the Beatles and Tim Hardin."

Keith has the most varied background and possibly the greatest amount of

musical training of any of his group, but, he emphasised, their playing is essentially a joint contribution.

"We all work out the ideas for the band. We get an idea for a piece of music and we just get together and work on it till it comes out right."

With five years in the business behind him, Keith has had a variety of experience in different scenes. At one time, he told me, he was playing simultaneously in a swing band, an R. and B. outfit, a rock and roll band and a trio which was "basically jazz".

On his experiences with the swing band, Keith maintained that this had taught him musical discipline. "In an outfit like that, with everybody reading, it's even more important that you play right. You don't really need to have this discipline to the same extent in a band of our size, but it helps to have had that background.

"Reading is an advantage—very much so. Some people who are readers can't tackle anything involving spontaneity, but I've developed a technique where it doesn't affect me."

On stage, Keith's normally quiet manner disappears when he starts to play, and he becomes aggressive and forceful in his music. I asked him about the big sound generated by The Nice, and I wasn't surprised to hear that he uses three Leslies on stage with his two Hammond organs—one a C3 and the other an L100—and, just for good measure, there's a 100 watt Marshall and a 4 × 12 speaker cabinet.

The musician Keith admires most is pianist Frederick Goulder. "He mixes classical with jazz, and he is the only one who can play the two perfectly."

Of his taste in classical music which he listens to a lot he agrees that this gives direction to his music; on the other hand, he says the jazz things which generally get through to him at all from a European source.

Prospects for The Nice look good, with another tour of the States in the offing, but before that there is their new album out now (see LP reviews), which promises to lift them still higher in appreciation. D.J.M.

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# KEITH RELF

## Renaissance

—an interweaving of classical and pop lines with exciting improvisation. Completing the line-up are ex-Yardbirds drummer Jim McCarty and Keith's sister Jane who sings backing vocals but is doing more and more singing as the group goes on.

"I only joined for a joke," said Jane. "When Keith was starting the group I said 'If you want a girl singer you know whom to ask' not meaning it at all. Then when they were rehearsing they phoned me up and asked me to go over, and it worked out. I was worried about how girls in the audience would react to me, but they seem to accept me all right."

The group is currently working on an album for Elektra which they are making independently and selling to the company. The album should be out in the U.S. late this month and is being produced by Paul Samwell-Smith, bass player with the old Yardbirds.

The Yardbirds were very big in America, and so many British groups are currently staying for long periods in the States that we're bound to wonder whether Renaissance

will be aiming at America first.

But one thing Renaissance are not restricted in is musical originality. To be part of a packed crowd in the Marquee club straining to see and hear Renaissance playing so well and with such enthusiasm was a great experience. For once a London audience forgot its preoccupation with staying cool and actually responded genuinely and enthusiastically. The reason was simple—for once they were listening to truly original music.

### Originality

"Jim and I lived in the States for a long time," Keith told me, "and they are a turned on lot—genuinely—on the West Coast. You tend to aim where your music is received better. I don't really know what to expect here, but it's gone down very well virtually unpublicised.

"Everything is larger than life in America, and you come home and feel confined. Depression sets in when you're back to the semi in the suburbs, and you feel very restricted." M.H.

"THESE boys have a totally original sound." That is one of the pop PR man's stock phrases, overworked and therefore very rarely true. Once in a while though, a truly original sound does come along, and when it does it's because the group approaches its music in a different way from all the others.

The Keith Relf Renaissance is one such unit. They don't play a series of numbers on a gig but some half-dozen movements during an hour-long spot, and they have broken away from the traditional pushing lead guitar. The instruments that come to the fore are the bass and piano with vocal harmonies that are something else as male and female voices blend, while the whole show is linked with pre-recorded electronic sounds.

Obviously this is no run-of-the-mill group, but something very special, yet Keith is deliberately avoiding a massive publicity build-up, preferring the name to get around by word of mouth. "The idea started just after Christmas, and it's still evolving as we

play," says Keith, singer with the old Yardbirds throughout that group's life. "We've been playing since the beginning of July, but I'd rather sneak back in instead of making a big splash. I couldn't take the Humble Pie bit; I think I'd blow it on the night."

Keith left the Yardbirds around June last year. "We were on our eighth tour of the States with our fourth lead guitarist and we'd lost direction. There were really two directions in the Yardbirds: the lead guitar and the vocal harmonising like on *Still I'm Sad* which is the side that's coming out in Renaissance.

"We're trying to paint pictures in sound, and melody is very important. We start from a basic structure and improvise on this, building up a concert feel."

The Renaissance features Keith on lead vocals and guitar, with ex-Nashville Teen John Hawken on piano and Louis Cennamo on bass. Both John and Louis are classical trained, and this is the essential element that makes the distinctive Renaissance sound



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# JIMMY CRAWFORD

## Northern Club Pro.

TALK to most southerners about the northern night club circuit and you'll be greeted with a condescending smile and "Oh, yes, those places where the have-beens die their deaths." To the northerner remarks like that just show how little people south of the Midlands know about the large part of Britain towards the top of the map.

The north is different from the south—people work

harder and play harder up there for one thing, and it's a very important thing for groups to remember. There is a flourishing collection of literally thousands of working men's clubs in the north of England and south Wales, all potential places of work for an adventurous group that is prepared to put a lot into its act—and stray from current pop trends.

One fellow who's discovered

this is Jimmy Crawford who comes from Sheffield, also the home of Joe Cocker and Dave Berry. He's been playing in groups for about seven years and now leads his own Jimmy Crawford Four, a name that means very little in the south but a lot in the north. His band plays alongside such names as Count Basie who visits these clubs, and Jimmy earns upwards of £500 a week, even though he's not nationally known.

Jimmy told *Beat* all about the northern club scene. "Groups need these working men's clubs now," he said. "There used to be beat clubs, dance halls and so on to work in, but a good 50% of these places are gone now with the spread of discotheques. The Moss Empire circuit was the place where groups used to learn the business, but now this applies to working men's clubs.

"These are the places to serve your musical apprenticeship. They're tough to play, but you can get them quiet enough to hear a pin drop. It all depends on you. Someone will ring the bell and get the lads to shut up and put down their pints for a while, then it's up to you."

Jimmy Crawford explained the attitude of the people in these clubs: "They've been working hard in the steel-works or down the pit and if they see you are working hard too you'll get across. You can't try a smooth woolly approach with these lads, they want to see something for their money. The people who fail are the guys with a kilowatt of sound and nothing else to offer. They'll think it's fab, but the clubs don't want to know about that. You have to have an act."

Jimmy Crawford's band has an act, and a good one, using a lot of visual comedy, comedy impressions of Elvis, P. J. Proby, the Stones, or a hammed-up version of time-worn numbers like *Granada* that every other singer in these clubs features. Maybe the group will fool around while Jimmy sings a straight ballad, whatever they feel like, but always combining music with entertainment.

Although these clubs are

visited by people of all ages, from 17 to 75, groups have to forget about playing straight beat music, let alone progressive music or blues. The audiences like their entertainment straight—dead straight—and they know what they like and don't want anything else.

If the thought of playing such dates makes you wince, then forget it, the people in the clubs will see you aren't with them. But if you work at an act and put it across with enthusiasm — forgetting all about playing normal pop and progressive music and moving towards variety and comedy—then you'll go down well whether you are a Yorkshireman or a Cornishman.

### Material

"We used to play reproducing the pops, but not any more. It all stems from learning your trade—treating music as a trade as much as engineering," says Jimmy. "A lot of people fail through bad choice of material. The nearest you can get to a pop sound in these places is reproducing the Four Tops stuff.

"Another thing is dress. You have to dress as well if not better than the fellows in the club."

Through working these clubs Jimmy Crawford has gained a recording contract with CBS and has an album *Love Wonderful Love* on release at present. It may not make the charts, or even be considered pop music by hip Londoners, but it is selling in the north.

So the Northern Clubs are there waiting for your group. If you've lived in the north you will know the different atmosphere and understand what's going on. They may not be part of the pop scene but they provide a lot of work for young musicians and adventurous groups. As Jimmy says, "You'll find there's a common denominator among the groups that go down well—that's talent. These clubs are not a graveyard—they're a breeding ground for new talent."

And Jimmy Crawford, ex-engineering draughtsman now established entertainer, should know. M.H.



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# your queries answered

## Gear insurance

Dear Gary,

I manage a group, and I am having difficulty obtaining insurance cover for our equipment. Could you suggest any insurance companies who handle this type of business.

JOHN MYERSCOUGH,  
Southport.

● Most reputable insurance companies will be prepared to quote you a price for insuring your equipment, so it's just a matter of shopping around until you find a policy that suits you. For a list of companies who handle this type of business, contact an association such as the Corporation of Insurance Brokers, 15 St. Helen's Place, London E.C.3. Telephone: 01-588 4387.

## Lee Jackson

Dear Gary,

Which guitar and what type of strings does Lee Jackson, bass guitarist with the Nice, use on record? Would you also tell me what, if any, effects pedals, etc., he used on *Diamond Hard Blue Apples Of The Moon* (1967).

J. A. CRANSTON,  
London W.C.1.

● Lee plays a left-handed Vox Wyman bass guitar. The first string, on which he occasionally uses a bowing technique, is a Rotosound flat wound, while the others

are Rotosound round wound. Lee says he didn't use any special effects on the number you mention, but just "played it straight".

## Speaker repair

Dear Gary,

I have a Fender Bassman set-up, and the speakers are in need of repair. Could you tell me where I can get this done without losing too much time.

D. RIXON,  
Princes Risboro'.

● Jennings Electronic Industries Ltd., 117-119 Dartford Road, Dartford, Kent, offer a no-waiting repair service for all types of amplifiers and speakers.

## Jazz guitar

Dear Gary,

I have been a blues guitarist for three years, and would like to move on to jazz, but I am held back by my inability to read music. I have learned all the rudiments of music and all the notes on the staff, but I still find difficulty playing as I read. Could you give some advice on this.

J. DAMON,  
Hounslow, Middx.

● This is a common enough problem, but basically the answer is to practise as much as possible relating the musical notes to positions on the guitar without having to look at the fingerboard. There

is no royal road to learning, but there are ways of making it easier. The discipline of a group or band who are all reading helps in that it throws you in at the deep end where you must sink or swim. If you can join such a musical combination, that, plus practice on your own, should help. Another invaluable way of learning to read is by writing music as much as possible. Presumably, in the past you have been accustomed to taking down riffs, solos, etc., from record. Why not try to write these out. At first it may appear painstaking and slow, but this method will help to get music thoroughly ingrained into your mind.

## Krishna society

Dear Gary,

As a young student who is very interested in the International Society for Krishna Consciousness, I would be grateful for some information on this sect.

R. POUNDER,  
Co. Durham.

● The society was formed in Britain three years ago. According to the devotees, who are the followers of Krishna, the main aim of the society is "to train men and women in the process of self-purification, which is necessary to find out how to love God". They do not eat meat, gamble, or take intoxicants (which includes tea or cigarettes). They may be contacted in London at 01-242 0394.



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IT'S an interesting fact that Hank Marvin, as one of the greatest influences on guitar players in this country, still admits to being influenced himself by "almost everyone and everything musical", and he is delighted that some of those he made an impression on in the early days are making names for themselves now.

Recalling those early days in his career, Hank told me the story behind the first hit which was to establish him as a guitar player and keep him at the top for over 10 years.

The number, of course, was the Jerry Lordan composition *Apache*. Originally written for Bert Weedon, who had recorded it but decided not to release it, the number found its way to the Shadows—then known as the Drifters. They had been looking for a number to back *Quatermasses' Stores*, and, after working out the arrangement, they were very pleased with the result.

"Then came the blow," said Hank. "We heard that Bert Weedon, who was a much more established artist than us at that time, had decided to re-

lease his version after all, and we were absolutely shattered."

The rest of the story is well known. It was the Shadows' version of *Apache* which hit the Number One spot, both here and in several other countries, and with follow-up successes like *The Savage* and *Man Of Mystery* Hank's reputation as a guitarist was established.

Funnily enough, that version of *Apache* didn't make it in the States. "This was in the days before there was any plugging for English groups," Hank explained, "and a U.S. cover version based almost exactly on our arrangement was the one which was a hit over there.

"Nevertheless, it was a big milestone in our careers when *Apache* got to No. 1 over here, but we had even bigger thrills ahead of us, like when, for the first time in musical history for any performers, Cliff and the Shadows had a No. 1 single, a No. 1 and a No. 2 EP and a No. 1 LP in the charts at the same time."

Of course, any review of Hank's career would be incomplete without mentioning Cliff Richard, as the two

have been inseparable on countless records and live performances. Hank's recent split with the Shadows seemed to forebode that the famous team would never play together again, but recent television appearances have dispelled any such illusions. In addition, of course, there is the new Hank-Cliff single *Throw Down A Line*.

In fact, it is popular demand that is making it impossible for them to split up, and Hank assured me that Cliff and the Shadows will still be playing together now and again, both in this country and overseas.

For these tours, I understand the lineup of the group will be Hank, John Rostill, Alan Hawkshaw and Brian Bennett.

## New album

Meanwhile, Hank is continuing with his songwriting through Shadows' Music, and he has just finished an album which is due for release soon.

"It's an extension of the Shadows," he told me. "It has a variety of different types of numbers and sounds on it, including things like *Georgia On My Mind* and *The Big Country*."

Of all the questions *Beat Instrumental* is asked, the one which crops up most often is: What equipment does Hank use to get his sound?

The guitar he uses most often is a Baldwin, which was designed according to his own specifications. On this, he uses Gibson Sonomatic strings for conventional playing, and Fender Rock and Roll strings for de-tuned work.

Hank also has a Gibson 12-string and a Ramirez flamenco guitar, which he used on his recordings of *Sacha* and *Guitar Tango*.

And what does Hank think of the present generation of players?

"A lot of the musicians today are producing very good music—but there is a lot of pretentiousness about. A lot of people are beginning to look down on established fields, and the majority of these are producing an inferior quality of music."

With characteristic modesty, Hank told me ruefully that many of the young players he knew years ago now could play much better than he.

Be that as it may, I wonder how many of them will be remembered for having made any significant contribution to the music of this half of the twentieth century.

D.J.M.



# THE A & R MEN

## DES CHAMP



**"THE standard of musicianship in Britain has never been higher. It's as good as in the States—and that means it's as good as anything in the world."**

The speaker: producer, musician, arranger, song-writer Des Champ, 39, North London-born, and currently one of the busiest characters in the business. He's had a life-time in music, even though he was side-tracked a little in the early years.

"At school I had piano lessons and played a lot of boogie-woogie—from which stemmed an interest in R and B and soul. I did semi-pro work, gigs. Then went as a lab assistant for the Ministry of Supply—still managed to earn a few bob from smokers and army bases and so on."

But at 18, he joined the Army as a regular. For three years, he was a weapon training and drill instructor. Then for three years he was in Malaya with the Army Education Corps. Back to Britain and the band of the Coldstream Guards. Though not actually at the same time as Des, current stars like Tony Hatch, Bob Leaper, Laurie Johnson were also in the band.

Then he accompanied Ruby Murray, having bought himself out of the Army—"that was when she had five records in the Top Twenty in one week. Then I had a spell in West End clubs as pianist, then went to Filmusic, the Rank company, as musical director and arranger."

And soon he switched over part-time to production. His first was *Witches Brew*, by Janie Jones, which hit the charts. He also worked with Jim Economides for a time, then went with CBS.

Since then, either alone or with Roger Easterby, he's had a long run of varied productions—Kevin King Lear, Vanity Fare, Dorian Gray and, in terms of sales, a disappointment but highly rated, Rob and Dean Douglas on *I Can Make It With You*. He's tackled novelty pieces like *I Love*

*Georgie Best*, by a group known briefly as the Devoted—and albums, via Page One, by such as the Sentimental String Chorale.

Of his production work, Des says: "First you must have enthusiasm—and treat it as a job which lasts for 24 hours a day. Then the most important thing is to get exactly the right studio and the right engineer. Which is where I'd like to mention Barry Ainsworth, a really helpful engineer.

"You have to watch all facets of music. If somebody sends me a tape, or an acetate, I'll play it and that's a promise. You never know what future big star you may be passing over. There's a girl called Louisa Jane White—tremendous. I've produced her new one, her second, and she simply must be big.

"But in the studio, there are two ways to work. To be a complete dictator, or to get results by persuasion. The important thing for me is to be persuasive . . . and to do my homework. Have the whole thing planned in advance, get the arrangement going unless it's a group doing its own—get a clear-cut idea of exactly what you want. Even then, you must be prepared to make changes if a thing doesn't work.

"If anything, I think I've modelled myself on Bob Crewe, from America. Never met him, but I'd like to.

"When you look ahead, it's hard to see a direction. Not so much a fusion of jazz and pop, I'd say, but more soul and R and B influence on the scene. I also believe there's more emphasis on a strong melody . . . then, of course, up come the Stones with the barely melodic *Honky Tonk Woman*—and they stay at the top of the charts for several weeks. But that is the exception, I'd say.

### 'British is best'

"Certainly I believe that the British recording industry leads the world. Since the Beatles—and I suppose everybody says this—they've leaned on our influences and ideas. The Monkees, for example, born right out of the Beatles.

"The job of a producer is an exciting one but it's also exacting. One is responsible for the projection of an artist—the singer may be great but if the record falls short, then the artist can be killed off."

At home, Des listens to music. Constantly broadening his own ideas—his personal favourites are rather outside the type of work he does in the studio. He likes the Four Tops, Blood, Sweat and Tears, Electric Flag, Henry Mancini, Count Basie. Among British groups he likes the Hollies . . . "and anything that Tom Jones does is all right by me."

And he ended: "It's the standard of musicianship here that excites me. We talk of Detroit and Memphis and so on. But I do a lot of arranging, MD-ing and so on for the BBC—and you should hear stars like Jimmy Ruffin raving about the quality of our session men." P.G.

## SONG- WRITER'S COLUMN

We get quite a number of letters from songwriters asking whether they should accept offers by various unknown companies and promoters to record their songs, provided that the writer is prepared to pay an amount, usually between £5 and £10, towards the cost of recording.

As a general rule the answer must always be no. Virtually anyone can get a group together, hire a small studio and record song after song and make a profit out of it.

The songwriter eventually receives a very poor quality tape for his money, which bears little resemblance to his original number.

Of course, it could be a good idea if it was done properly, but the sums usually asked for can only mean that the end product will be poor.

No publishing company, record company or agent of any repute would ever ask a songwriter to put up the money to record a song if he was really interested. As we have said so many times before in *Beat Instrumental*, everyone in the whole recording industry is always on the look-out for hit songs. They are difficult to recognise, of course, but anyone with a good potential is always taken very seriously.

This does bring up a very important point. Many people start writing songs with the object of selling them and so making a lot of money. But they seem to believe that all this can be achieved without any expense on their part.

Well, miracles do happen! But, they are pretty few and far between, and songwriting, like any other business, involves a lot of work, effort and expense on the part of the writer if there is to be any hope of financial return.

No one is suggesting that songwriters must immediately spend every last penny they possess on recording their material.—But, if they are seriously trying to sell their songs, there really is no other way.

The best idea of all is to form a partnership with a local group or artist and work with them to get your songs performed in the right sort of way. This, of course, is what makes a nonsense of those "offers" to record unknown songwriters' material. Unless the writer is present while the recording is being done, how can he tell the instrumentalists and vocalists how the number should really go?



# GROUNDHOGS

## a new direction



WHEN a group decides that it's time for a change of musical direction, it inevitably chances losing one section of fans in order to win another. It's one of the calculated risks that bands are sometimes called upon to take if they want to develop their

music. But for blues bands the problem is always more acute for there's always a section of enthusiasts with one eye on the lookout for "sell-outs" and groups that have "gone commercial".

But if a blues band feels it needs to move on, then move

it must, and this is just what Tony McPhee's Groundhogs, one of the country's longest-standing blues names, have done. Yet no one is likely to accuse them of selling out, in spite of the title of their new Liberty album—*Blues Obituary*. For the name Tony McPhee has always been connected with quality music, and things will stay that way, but with a greater range of material.

"I'm getting away from basic straight blues," Tony told me over a cup of coffee. "Most things I've done have been connected with the blues, but there's more variation on our new album—and I've always enjoyed a certain amount of freak. *Blues Obituary* is all based on specific numbers with new words and different arrangements. For instance there's *Light Was The Day*, based on the old Blind Willie Johnson song *Dark Was The Night*, which tends towards Indian since it's played on a nine-string tuned to get an Eastern-type drone."

There is generally more variety on this album than on the group's last straight blues LP, although it's all played by the three-man Groundhogs, who also produced and reduced it themselves using a lot of panning for stereo effects, and double tracking as well. "We are not saying this is how we are on stage, that's not what we are trying to do. I don't plan to enlarge the band, because we're into something wider now. Improvisation is coming more and more important in the group.

The present Groundhogs

have been going for exactly one year now, but over the years the name has always been associated with bluesmen, often through backing visiting U.S. artists. Tony McPhee himself is one of our most respected blues guitarists and has done a lot of work for the blues here. Why then do the Groundhogs feel the need to broaden out?

Partly because of this image of being a group for backing American bluesmen, partly because of the natural urge to progress, and partly because the tag "blues band" now loses you work in Britain instead of gaining it as was the case a while ago.

"As soon as blues starts coming up it's dying," said Tony. "I like playing it and when it came up it was great because it gave us the chance to play it, but when we went into it we didn't call ourselves a bluesband because of the inevitable wane of blues.

"But we have become known as a blues group, and promoters feel that won't draw a crowd any more.

Hence the name *Blues Obituary* for the album, with an appropriate cover showing Tony as a priest performing last rites at a mock funeral on Karl Marx's grave in Highgate Cemetery—with the rest of the group in mourning dress, of course. Not the sort of cover that you expect from an ethnic blues group, and that's how the band feels too. It's time to leave this place, for somewhere better beckons although no one is quite sure what it is that calls. One thing is certain—it's not death for the Groundhogs.

M.H.

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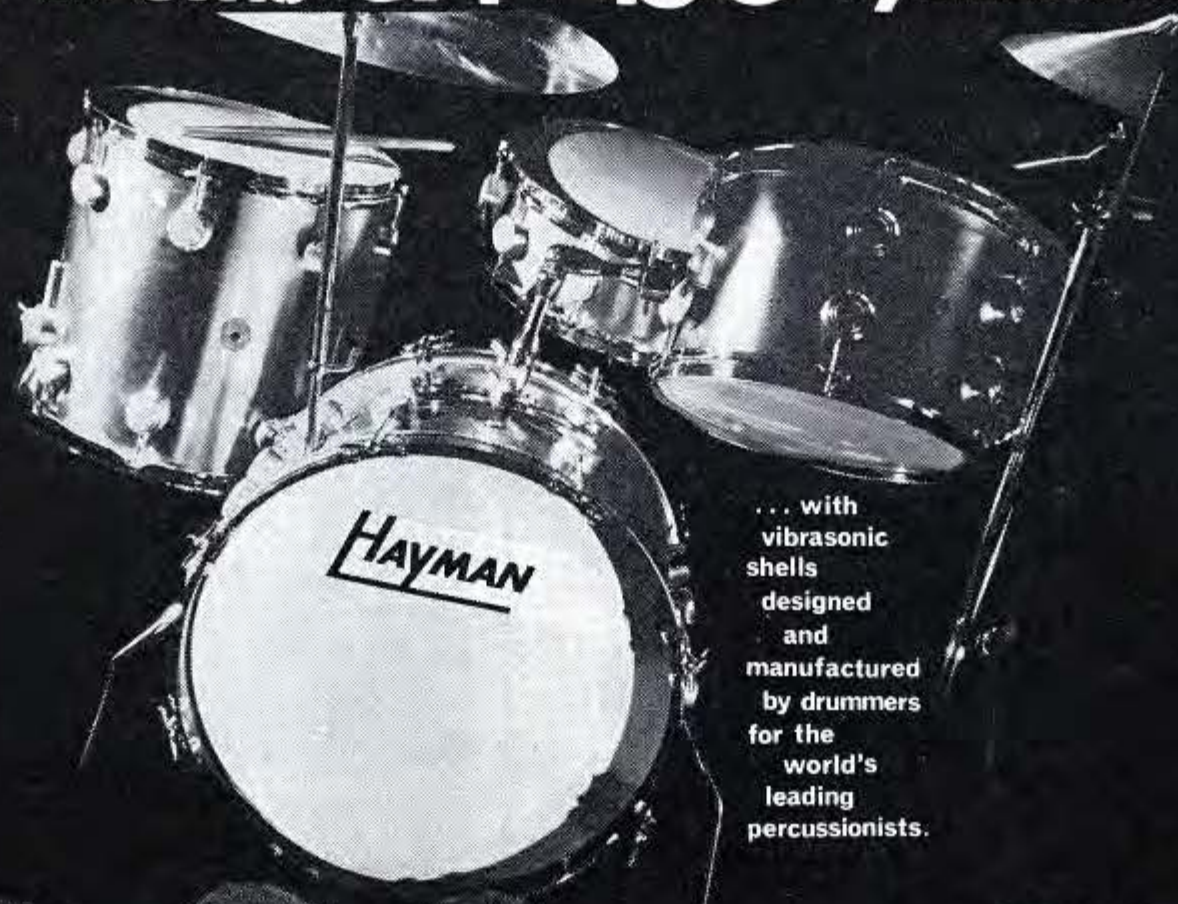


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# L.P. REVIEWS

## CHICAGO TRANSIT AUTHORITY



CHICAGO TRANSIT AUTHORITY  
CBS S63688

The CTA, like Blood, Sweat and Tears, are the proteges of James William Guercio, and it goes without saying that this is a very fine set, which, as a double album, sells for just over £2. Of particular note is *Questions 67 And 68*, which is certainly the most commercial track, starting with a pounding slow beat and breaking into a double-tempo passage reminiscent of *It's Not Unusual* before returning to the original meter. Instrumentally, the six-strong outfit are superb. Guitarist Terry Kath is, in Guercio's own words, "a real monster". Definitely good value.

Side One: Introduction; Does Anybody Really Know What Time It Is?; Beginnings.  
Side Two: Questions 67 And 68; Listen; Poem 58.  
Side Three: Free Form Guitar; South California Purples; I'm A Man.  
Side Four: Prologue, August 29, 1968; Someday; Liberation.

## RIDE A HUSTLER'S DREAM



VELVET OPERA  
CBS S 63692

This is a very promising album featuring a variety of sounds and styles — both vocal and instrumental — from the hoe-down atmosphere of *Anne Dance Square* to the almost mocking humour of *Raga And Lime*. Although the vocals on this set are more than adequate, it is in their instrumental efforts that the group exceed the realms of mere competence, and they display a feeling for a melodic line more than most of their contemporaries. Perhaps not in the forefront of progressive music, but pleasant listening for all that. If the group keep up this standard we should be hearing more about them.

Side One: Ride A Hustler's Dream; Statesboro' Blues; Money By; Black Jack Davey; Raise The Light; Raga And Lime.  
Side Two: Anna Dance Square; Depression; Don't You Realise; Warm Day In July; Eleanor Rigby.

## ARE YOU SAMSON?



SAMSON  
INSTANT INSP 004

That Samson have a basically classical background is the first thought that occurs on listening to this album, although there is also much in the way of conventional pop. Instrumentally, the line-up offers a little more scope than usual, with instruments like French horn and flugel horn lending an aura of respectability to what might have been rather dull ballads. Side Two is an ambitious attempt at recreating the mood of Holst's *Planets*. Unfortunately, the set doesn't capture any of the atmosphere Samson work up during a live performance.

Side One: Traffic; Sleep; Journey; Fair; The End Song.  
Side Two: Mars; Venus; Saturn; Poem For Sam.

## ASTRAL WEEKS

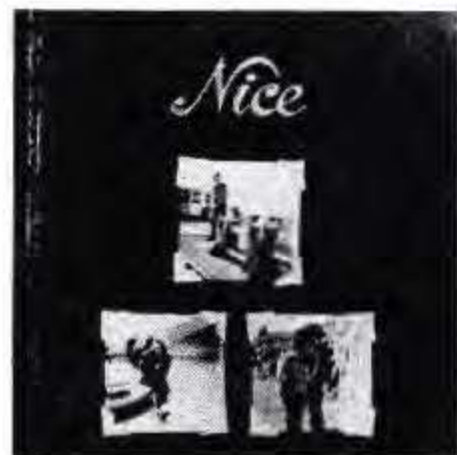


VAN MORRISON  
WARNER BROS WS 1768

Making his second solo venture on this album, Van Morrison was formerly the lead singer with the Northern Ireland group Them. The material on this is in quite a different vein, most of the numbers being rather Dylanesque. The best of this set is *Cyprus Avenue*, with a throbbing double bass line, flute, guitar and what sounds like a harpsichord mingling with a gypsy violin on a basic 12-bar blues with a Josh White feel to it. However, the remainder of this set is lacking in originality, and there is a good deal of monotony about it.

Side One: Astral Weeks; Beside Sweet Thing; Cyprus Avenue  
Side Two: Young Lovers Do; Madame George; Ballerina; Slim Slow Slider.

## NICE



THE NICE  
IMMEDIATE IMSP 028

Comprising two parts, one side of which was recorded during a live performance at the Fillmore East, and the other in a studio over here, this latest set from the Nice is representative of their individual talents, but in fairness it must be said that the live side is the one which comes across slightly better. Keith Emerson excels on *Rondo 69*, and one can just imagine him getting up to his usual gymnastics as the fever of this number builds up. As a contrast, Keith displays a lighter side in his almost classical version of Tim Hardin's *Hang On To A Dream*.

Side One: Azrael Revisited; Hang On To A Dream; Diary Of An Empty Day; For Example.  
Side Two: Rondo 69; She Belongs to Me.

## SONG CYCLE



VAN DYKE PARKS  
WARNER BROS WS 1727

Listening to the blue-grass banjo picking on *Vine Street*, the opening track on this album, it would appear that country music is the forte of Van Dyke Parks, but a further listening elicits some more meaty material in the form of message-type numbers, released some time ago in the States. With the exception of two numbers, one of which is Donovan's *Colours*, all the tracks are originals, but while the arrangements are superb and the tunes well written, the lyrics seem rather pretentious and badly matched to the feel of the music.

Side One: Vine Street; Palm Desert; Widow's Walk; Laurel Canyon Boulevard; The All Golden; Van Dyke Parks.  
Side Two: Public Domain; Colours; The Attic; Laurel Canyon Boulevard; By The People; Pot Pourri.



# LETTERS

## Classical renaissance

Dear Sir,  
With the modern trend towards listening to groups rather than dancing to them, doesn't this open up interesting possibilities for a greater appreciation of classical music, where the audience has a deeper involvement in the performance?

The magnificent work done by groups like Deep Purple, the Nice and Samson in combining beat and classical music could well pave the way for a renaissance of so-called serious music, and give some respectability to the often-maligned beat player.

Mary Witherington,  
Cardiff.

## Why no instrumentals?

Dear Sir,  
I can't understand why there are so few instrumental discs released these days. With all the players in this country, you would have thought that some guitarist or keyboard player would have emerged with the right type of backing and arrangement to get into the charts.

Is it because instrumentalists aren't bothering to make this sort of record any more

or are the record companies just refusing to release this type of disc?

It's not that I don't like vocals but surely we have got somebody in this country who can compete with Herb Albert and repeat the success of the Shadows.

Why did the Shadows break up, anyway?

B. Thomas,  
London, N.16.

## Pop groups v. progressives

Dear Sir,  
I have just read the letter in your September issue in which G. Clifton suggested that pop groups surpass progressive groups both vocally and instrumentally.

May I suggest that he listens to a number by, say, the late Cream, Jethro Tull or Free, and then compare it to a number by the Marmalade or The Equals. Maybe some of these groups can shout or harmonise better than others, but I'm certain they don't come anywhere near the musical standard.

As for the statement on long hair—has anyone seen Dick Heckstall-Smith with long hair?

L. Reed,  
Doncaster.

## Don't forget the public!

Dear Sir,  
Why do so many groups seem to think they are playing down to their audiences? We're always hearing that such and such a group won't play commercial music because they've "outgrown" it. They seem to forget that they have a duty to the people who put them where they are to play what the public wants. Without the public's support, many of them wouldn't be able to choose the kind of music they wanted to play.

Andrew Gormley,  
Knightsbridge.

## Bent Frame replacement

Dear Sir,  
As an ardent follower of The Who for a number of years, I would like to thank you for your excellent article on the boys (September issue).

However, there is one small point in the story about Thunderclap Newman and Bent Frame. The member who joined Thunderclap from Bent Frame was Jimmy McCulloch's brother Jack, who is a drummer; Jimmy is a guitarist. Jack has since left Thunderclap to form a rock group with Jim Pitman-Avery.

But this is just a small complaint about an otherwise excellent article showing that The Who have always been our top group and always will be.

Linda Theaker,  
Sheffield.

## Rock revival needed

So John Lennon wants to appear on stage again. Thank goodness at least one of the top stars has the good sense to realise that stage appearances are the life and blood of pop, and that Rock & Roll is the greatest music of them all.

Too many of our top groups today seem to want to hide away in some out-of-the-way spot so that no-one can get near them. I think they're daft because if they keep out of the public eye for long enough,

then eventually they will be forgotten.

I also don't like the way a jazz influence is creeping into pop music these days. Once the Beatles have produced an LP single, everyone else seems to think they must produce a five minute epic too. The trouble is that most of them are very boring.

I hope John is going to head a Rock & Roll revival which will start to fill all the halls again. At least it will cause a lot of excitement and that's what I and all my friends really want to see again. He can come up here and give us a show anytime. What about it, John?

C. R. Thornton,  
Leeds.

## Superior engineers?

Dear Sir,  
I wish some recording engineers weren't so superior. In one studio we used, the bloke who handled everything stuck his nose in the air instead of helping us to get a good sound. Okay, so we haven't done much recording, but there is still no need for them to put us down.

We did find out that that studio was the exception, though. We have since recorded in two others and they couldn't have been more helpful, including turning a blind eye when we went 10 minutes over our time.

Everyone's got to start somewhere and studio time isn't cheap by any means.

Perhaps the bloke we came up against was the odd one out. I certainly hope so.

Kevin Summerdown,  
Swindon.

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# The many faces of Ron Geesin

ONE of the good effects of the psychedelic explosion, the birth of progressive rock—not to mention John Peel's pioneering radio shows, was that the entertainment field was opened right out. People became willing to give anything a listen, no matter how weird or wonderful, and the way was opened up for entertainers who would normally have had only the proverbial snowball in hell's chance of getting a reasonable hearing.

One person who could never have really fitted into any established category is a magnificently inventive Scot, Ron Geesin, who consequently has had to make his own way, with a good deal of success.

It's hard to describe exactly what Ron does, as his activities encompass many allied fields, but his stuff can be more or less separated into two areas. First, there are his tape compositions. Geesin "discovered" the tape recorder some years ago, when he was working as a pianist in the Original Downtown Syncopators. He left the group and built up his own home studio, experimenting with sounds, words and anything else that could be committed to tape.

The results of this work can be heard

on his record (recorded completely at his home), *A Raise Of Eyebrows* on Transatlantic, and he is shortly to record three pieces for a forthcoming *Top Gear* album. These pieces on tape are what could be called the permanent relics of Geesin; the other side is demonstrated in his live performances at clubs and colleges, which are among the most startling events now being presented. Ron's act consists of music—either his incredibly dexterous romps over the keyboard, the banjo or the harmonica—interspersed with exclamations, poems, noises from his red petrol can, his cymbals or simply whatever happens to be in the vicinity. The whole thing is improvised. Ron projects himself, sees what effect this has on the audience, draws conclusions, does something else. He says: "What I'm doing is not strictly music . . . sometimes it's intentional non-music. I might decide in the middle of a piece that it would be better to shout and stamp my feet. "That's why sometimes I don't do an actual performance from the stage, but get some drunk bloke in the audience to perform—or get the audience to perform. Mind you, it sometimes backfires if I'm not skilful

enough". At one time, Ron was very sceptical of rock and roll and what he calls "electric beating groups", though now he's becoming interested in pop. "I didn't go through the rock scene," says Ron, "but now I've ended up meeting a lot of pop people who've arrived at a similar sort of thing to myself. They're doing less big scene pop star stuff and more thinking of new creations . . . all commenting on the state of now." Ron started performing on his own nearly four years ago.

"I didn't know what to do, but I had some reason to believe I could make a living. I used to play intervals in jazz clubs, because that's all I knew, having been in a jazz band. Luckily, more and more people are getting to know and appreciate Ron's apparently lunatic work. He's doing a sound environment at Expo '70 in Japan, he's been doing soundtracks for films and he hopes to start work shortly on a new LP.

But at the root of everything he does is a desire to waken people up to their possibilities. "I just *know* there's something amazing ahead for everybody. I reckon if everybody was more alert all over the world, it would just be a better state."

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**HARD MEAT** is two brothers from Birmingham and a drummer from Devon. Steve and Mike Dolan play bass and lead, and the drummer is Mick Carless.

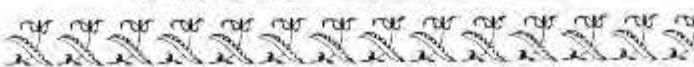
Lead, bass and drums—a now-traditional line-up, sanctified by Hendrix, the Cream, the Taste and a host of others. But this electric trio go a step further, because Steve doubles on string bass, and Mike on acoustic guitar. And when they swap instruments on stage, people sit down, shut up and listen because it's worth it.

In its present form, the group has been together only since April, but has already built up a considerable following around the country. All the more credit to them, because while it's difficult enough in these uncertain days to get reasonable gigs at all, Hard Meat has done a lot of pioneering work in venues previously the preserves of soul or purely commercial pop. In the comparative safety of their publicist's flat, Mick explained some of the hazards: "At first we seemed to specialise in getting gigs at places where it's all blue suits and Brylcreem. Sometimes we were shaking in their shoes, but usually when we started playing we found that people accepted us. Often places we were wary of at first turned out to be really nice scenes."

This has probably got something to do with the fact that the band plays unflashy, thoughtful material that is nevertheless comprehensible and—dare I say it—musical. Mike contributes a solid, individualistic lead which is well supported by the bass and drums, while vocals are shared according to the style of the number



## HARD MEAT



being played. Their new single, the Lennon and McCartney composition *Rain* shows one side of their musical nature, but the "B" side, *Release*, which the group wrote themselves, is more representative of their output. By the time this article appears in print, their first LP should have been released—it contains some surprises.

The group shows a happy unity when talking about musical aims: "We hate being labelled as blues, pop or soul—we like to say we just play contemporary music." Steve pointed out that the music they play is in a constant state of flux:

"If we play a new number, six weeks later it may be completely different. There again, we get a feeling the whole time of change and development—but although we're changing we don't know how we're going to end up at all".

By using acoustic instruments on stage, the group have opened up a whole new area for themselves. But the idea has brought its own difficulties. Most groups are either electric or acoustic—not many interchange during the act, and those that do find that the audience gets used to one level of sound and is difficult to quieten down when gut strings are being used. The group feel that the field of "acoustic amplification" is neglected by equipment manufacturers: "We haven't really found an efficient system for amplifying the Spanish guitar yet—and it's virtually impossible to get a pick-up for string bass. Eventually we had to get one made specially." Nevertheless, acoustic numbers are going down well.

Steve, Mike and Mick are intelligent but humorous people who see popular music as having a definite role in modern society. They would like to see musicians being given more scope as far as record production and distribution is concerned: "The ideal is for there to be more concerns run on the lines of Apple, where almost unlimited studio time is available for those involved, so that everyone gets a chance to stretch out a little. Things should be more of a communal effort, with musicians taking a more active part in all the processes."

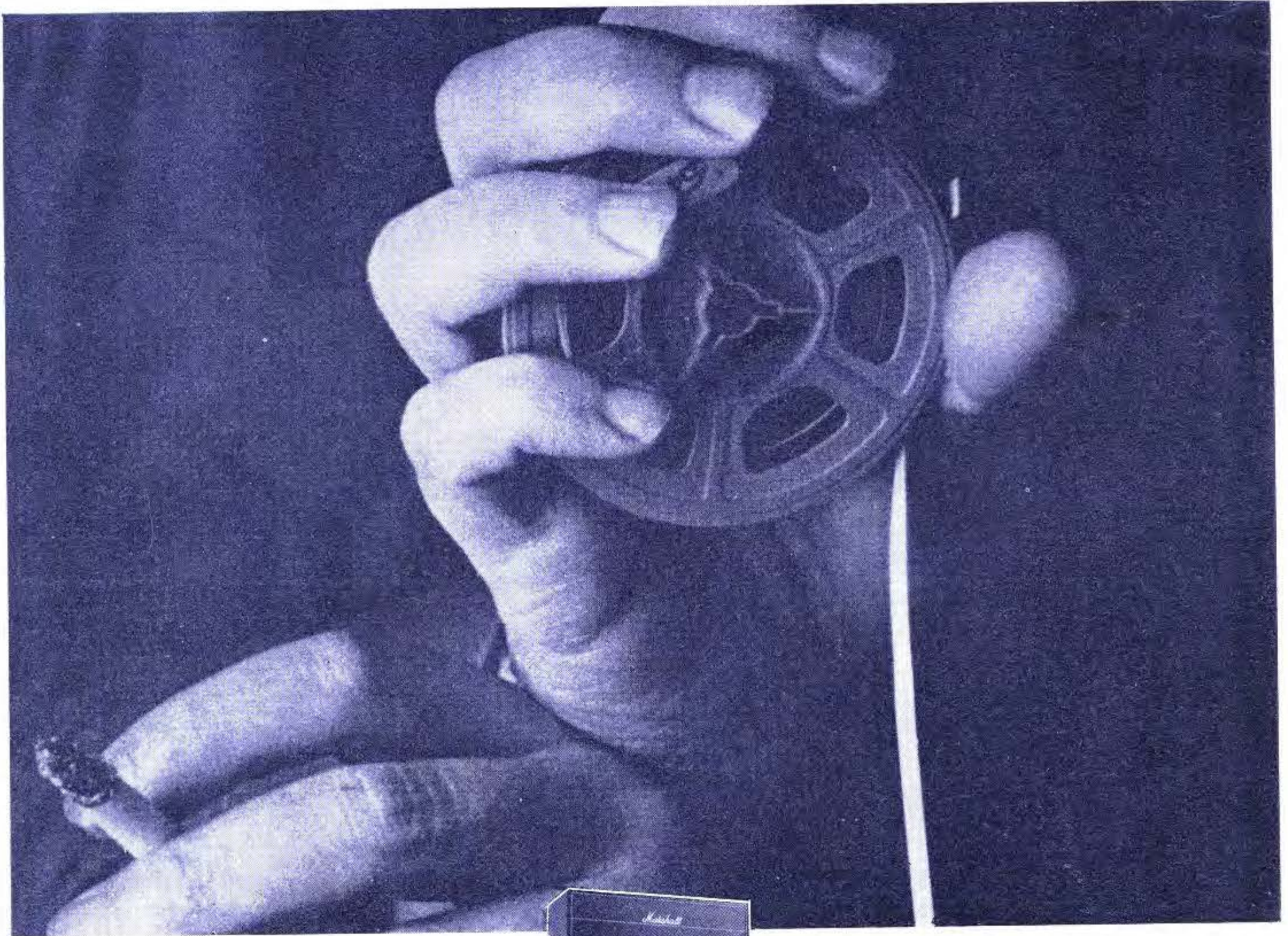
C.H.T.

## INDEX TO ADVERTISERS

A.K.G. Microphones Politechna (London) Ltd.	29	Jones, R. G. . . . .	27
Advision . . . . .	25	Lansdowne Recording Studios . . . . .	30
Baldwin . . . . .	62	Marquee Electronics Ltd. . . . .	13
Bauch, F.W.O. Ltd. . . . .	23	Macari's Musical Exchange . . . . .	42
British Music Strings Ltd. . . . .	66	Orange Recording Studios . . . . .	31
Cam Records Ltd. . . . .	65	Pan Sound Studios . . . . .	16
Cardiff Music String Co. Ltd., The . . . . .	47	Philips Records Ltd. . . . .	15
Carlsbro Sound Equipment . . . . .	41	Pike, Tony, Music Ltd. . . . .	22
Chalk Farm Studios . . . . .	23	Premier Drum Co. Ltd., The . . . . .	45, 47 55
Dallas Arbiter Ltd. . . . .	11, 63	Pye Recording Studios . . . . .	27
De Lane Lea Music . . . . .	19	Regent Sound Ltd. . . . .	16
Eden Studios Ltd. . . . .	20	Rose, Morris & Co. Ltd. . . . .	9, 44, 47, 53, 56
Feldon Recording Ltd. . . . .	21	Rosetti . . . . .	48, 49
General Music Strings Ltd. . . . .	41	Selmer, Henri & Co. Ltd. . . . .	3
Hohner, M., Ltd. . . . .	59	Shure Electronics Ltd. . . . .	43
Hollick & Taylor Recording Co. Ltd. . . . .	22	Simms-Watts Sounds . . . . .	63
Hornby Skewes . . . . .	45	Spot Productions Ltd. . . . .	18
How, James, Industries Ltd. . . . .	44, 50, 57, 58	Strawberry Studio . . . . .	28
I.B.C. Recording Studios . . . . .	33	Studio Republic . . . . .	32
Impulse Sound Recording Studio . . . . .	32	Studio Sound Recording Studios . . . . .	20
Independent Recording Studio . . . . .	22	Trident Studios . . . . .	28
Jackson Studios . . . . .	14	Unitrack Equipment Ltd. . . . .	17
Jennings Electronic Industries Ltd. . . . .	51	Vox Sound Equipment Ltd. . . . .	39
		Zella (Records) Birmingham Ltd. . . . .	26



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