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RECORDING STUDIO



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Editorial

Anyone who examines today's list of top international pop stars will quickly see that quite a large proportion can hardly be classed as teenage idols any more. The celebrated Elvis is 35. Two of the Beatles are 30 this year. Which leads us to the obvious fact that the time is now ripe for a new generation of young chart-toppers to emerge.

There are undoubtedly many who could, and will, make the grade amongst the tens of thousands who are trying all over the world. But everyone, whether they will eventually make it or not, has the same problem—how to get onto the first rung of the ladder.

Every country seems to work on the same basis. If you have got a record in the charts, then you deserve a television spot. If you get to number one, then Andy Williams or Tom Jones may well invite you to appear on their shows. But if you haven't got a record in the charts or, indeed, have never even had one released yet, then it's tough. This business of tying television appearances to the charts is surely all wrong.

What is really required is an international talent show.

Jack Good, who created the famous "Oh Boy" show in this country, and then went on to America to direct many top pop shows there, had the right idea. He did, of course, book people with records in the charts on his show, but he was also prepared to give lots of new people a chance to show what they could do. And not just on a one-time basis. He would often book a singer or a group for a series, giving them plenty of time to get their personalities and music across.

What about it Jack? I know you have stated that you are not terribly interested in pop these days, but we do need somebody to create the sort of show which you have done many times before, to give new people a chance.

And surely many television companies, both in Europe and America, would benefit if they started a series along these lines, because pop music is truly international these days. The same records top the charts all over the world. What about it, all you TV moguls?

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The Stones in the 'seventies — Mick Taylor still optimistic

FOR six years now the Rolling Stones have been the second most popular group in the world, and during that time they've been attacked and abused more times than anyone would care to count. But when they played live in London at the end of last year it wasn't the Establishment press or outraged spinsters from Nether Wallop who were putting the group down.

For the first time, it was a disappointed section of their own fans, and the prophets of doom, with "pop intellectual" Tony Palmer well to the fore, were soon proclaiming the beginning of the end for the Stones.

In some ways it was an odd time to knock the group, for despite the shock of Brian Jones' death, it was a good year for the Stones. They brought the series of Hyde Park free concerts to a dramatic close with a record crowd turning out to see them in action again. They released *Let It Bleed*, perhaps their best album since *Aftermath*, and their *Through The Past Darkly* collection of past hits shot up the charts. Say "Summer '68" and you can't help but re-

member bopping your brains out to *Honky Tonk Woman* blasting full bore from the record player. And on top of this they completed a highly successful American tour.

Nevertheless, the days of screaming teenage girls trying to take home a piece of Jagger to show their friends are obviously a thing of the past — probably just as well — and despite the backlog of tremendous records and the rebellion they represented, the Stones are now in a different era from the one they started. They have grown older and so have their fans.

The Stones are still by far the best group to dance to, but dancing seems to be passing out of fashion in certain quarters.

So where do the Stones go from here? What can they come up with after all this time at the top?

It's clear that they came down with a bit of a bump returning from their eight-week American tour to a lukewarm reception at London's Savile Theatre. "The audiences were really great in America," said a very subdued and tired Mick Taylor, for whom the tour was the

first time on the road with the Stones. "They weren't as wild as they were when the Stones used to tour — the teeny element isn't as big now — but you always got the feeling they were enjoying it.

"Mind you, we had to work for it. We couldn't just go on and wait for it to happen, which was a good thing, and they were dancing by the end.

Contrasts

"The Savile was a drag. It was one of those sophisticated London audiences, and you got the feeling that a lot of people were there just to see a Stones audience. The Lyceum was much better. There was a freer atmosphere, people were dancing and there was a younger audience. I felt they let go at the Lyceum, whereas they didn't at the Savile. English audiences tend to be a bit reserved, especially when you've just been to America."

But didn't people feel let down after the concerts? "I don't think anyone was let down," replied Mick. "It was all blown up by the press. The audience have

got to give. They shouldn't sit there saying: 'Entertain me, come on', they should be enjoying themselves."

And what of the charges that the Stones have been left behind in the general advances and experiments of pop during the last couple of years? "We can only go on playing the best we can," said Mick. "Things have changed in the three years since the Stones were last on the road. Our music is basically just heavy rock and roll, and it's still evolving in its own vein. There are a lot of more advanced things around now, but people like Tony Palmer are intellectualising too much. Music is just there to be enjoyed, and so much of the music around today is very pretentious and superficial. It hasn't evolved from any roots, and in the end you can only play what you are.

"All we can do is carry on doing live shows, writing songs and recording and hope that people will dig it," Mick continued. "If a group still wants to be a creative entity it's got to get out there and play to people. At first the press said we were getting back on the

road because we needed the money, which was just untrue. It was something we wanted to do.

"Things aren't going to change radically in the future. It's difficult to project what's going to happen and I don't think about it too much."

Future plans

At present the Stones have no definite plans for future live shows although they will certainly be playing more, and it's quite possible that they will tour Europe this year. They go back into the studio this month, but they are not recording with anything specific in mind. "The best way to record is just to go in the studio and play around with ideas. That's how songs grow. Mick might write the melody line, but we'll all contribute to it."

But the Stones appear to have no big schemes or plans afoot. Only Mick Taylor, Mick Jagger and Keith Richard live in London, and

Bill Wyman and Charlie Watts rarely come up from the country these days. "There are probably lots of ideas in Mick's head — he's always getting ideas," said Mick Taylor. "But I don't know. I haven't seen him for three weeks."

Since the highpoints in the history of the Rolling Stones are probably now past, as they are also past for the Beatles, do the group themselves feel they are on the way out, or that they are living to some extent off nostalgia? "No, we're not relying on past successes and reputations," Mick replied. "We haven't considered it, we've just gone and done the things we've wanted to do. You can't stay at a peak forever and eventually you've got to get back to what you're best at."

"Perhaps because people have seen us again at last, the idol image will have been shattered, which is fantastic. Some people need others to tell them what to do because they don't know

themselves. If people are disappointed because of that, all I can say is 'Good!'"

Some people have said that Mick Taylor is not being used to his full potential in the Stones, remembering perhaps the ex-Mayall guitarist tradition of Clapton and Green. Mick plays on only two of the nine tracks on *Let It Bleed* — *Country Honk* and *Live With Me*.

Co-operation

"Most of the album was finished before I joined the group," said Mick. "The Stones are a group and there's no room for guitarists and ego things. The thing is co-operation to produce a good sound. I've always liked the Stones' music and I'm happier playing that than 12-bar blues. No, I didn't consciously start to play differently when I joined them, since they'd had a two year lay-off. So in a way it was a new group."

Haven't there been problems with two lead guitarists

in the group? "There haven't been any, no. Sometimes I play a straight rhythm, and on some others we work together, both taking solos. Sometimes Keith will take a solo, sometimes I will."

Incidentally, since Mick Taylor has joined the Stones, Keith Richard has been reunited with an old guitar of his. "I bought Keith's Les Paul about two years ago, and now it's back in the group. It must have been about the time of *Satanic Majesties* because Keith was wearing an oriental robe then. I usually use the Les Paul on stage or the SG Special, although I like playing a Telecaster. But I can't use it too much on stage because the sound doesn't complement Keith."

So that's what the Stones are doing and going to do — carry on recording and playing live. And when you think about it, what else can they do but carry on playing, and hoping the public will like it? What else can any group do?

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PLAYER OF THE MONTH

HENRY LOWTHER



THERE are only two instruments I can't really write for, that's guitar and harp. I must buy a couple and find out exactly how they work."

And he will, for Henry Lowther is the type of musician that likes to conquer all instruments, and he already plays most with a high degree of proficiency.

Currently knocking out audiences with his incredible horn playing and arranging with the Keef Hartley Band, Henry was destined to be a musician from the start.

"I started playing cornet and then trumpet when I was nine. I played in various brass bands, including the Salvation Army, and when I was about 13 I took up the violin, which led me into classical and chamber music. I was composing classical stuff at 16 or 17, and I was studying for my Music A Level at school, as well as doing musical theory privately with a Doctor of Music."

Henry then played with the Leicester Philharmonic Orchestra for a time before going to the Royal Academy, which he quit after a year "because the system didn't suit me." He then worked in a factory for three years because he was fed up with music.

Frustrated

"I was frustrated because I couldn't write any sort of music that was outside the techniques employed by classical musicians." In 1959 he became interested in Indian music, which gradually reawakened his interest in jazz, and brought him back to music.

"I played with Johnny Dankworth, Mike Westbrook, Manfred Mann, Jon Hiseman, Jack Bruce and John Mayall (where I met Keef), and did a load of session and arranging work, just getting experience. When I first started with Keef I was just doing his arranging and my own freelancing, but it got too much, so I decided to concentrate on the Hartley Band."

He really enjoys playing with Keef because "it's a co-op band. We're nicely together, and we learn a great deal from one another. It's satisfying being in on the pop scene because everybody listens when you play. With us every gig is an experiment, we like to see the music evolve as we go along. I like to hear myself improve on every gig, and see precisely how far I can improvise with my solos without losing control, although I must admit I have lost a couple."

As to the future Henry would eventually like his own band, but he doesn't know if his music would be commercial. But at the moment he is concentrating on studying music and widening his knowledge of instruments in general.

"I really like to get to the core of any instrument I play, and I try and make it and the music live. I want people to be able to 'smell' my music, and I think I'm beginning to succeed."



Jack Lancaster Column

When, over a quiet drink, I was invited to write this column, I accepted immediately, but it only occurred to me later to ask myself: "What do I write about?"

Having recently returned from—if I may say so—an exceedingly successful tour of the States, the problem is not so great. There is no point in recording the less happy face of the American scene. Violence, and drug addiction, have all been done before, so why make it over; it's only a section of the picture anyway.

We did, in fact, have some great times, like when Mick Abrahams read out the national news in a Cockney accent, on a San Francisco radio station, and the whole of the city thought they had been invaded by "Limey Reds".

Other memorable occasions were enjoyable jam sessions in Los Angeles with musicians like John Mayall, Johnny Almond, and Tim Rose; and playing with incredible people like Spirit, Chicago, Joe Cocker, Johnny Winter, Chuck Berry, Country Joe and the Fish.

Mind you, we met some odd people as well. I was approached one night at a Boston party by a Freak, who, incidentally, resembled a certain Californian sex killer. He approached me with an evil glint in his eye, and croaked out the following information—"I've got it all figured out man! The Beatles are planning to take over the whole world. Brian Epstein isn't really dead, but directing from the side lines. He had to die, you see, because he was hindering the Beatles' image—Paul McCartney isn't dead either, but they've killed him off so he could achieve Nirvana in the eyes of millions."

He then went on to say that John Lennon would perform a miracle in public in 1973, and staggered off muttering something about Bob Dylan being mixed up in it somewhere.

Lots of experiences—lots of surprises—a successful night at the Fillmore in New York—Ron Berg gets carried away with the whole thing—jumps up from behind his battery of drums, does a Dervish Dance all over the stage and forgets to play for the rest of the number.

Did I say surprises? That was America—I think we found it!

N.B.—Did you know that Millard Fillmore was 13th President of the USA between 1850-53?



ATOMIC ROOSTER

"I PREDICT we have another Cream on our hands." That confident statement came from Robert Masters, Director of the Robert Stigwood Organisation and it refers to Atomic Rooster, a trio made up of two ex-Crazy World Of Arthur Brown members and a pop "unknown".

Vincent Crane with various degrees in music, is organist and musical brain behind the Rooster. He co-wrote Brown's chart-topper *Fire*, and he teamed up with Carl Palmer, rated by many as one of the best young drummers in the country, to play their own type of music. They needed a bassist, and approached Rick Grech, but he had just signed up with Blind Faith, so they found their "unknown", Nick Graham, who was then an apprentice engineer and had the same musical tastes as them. They locked themselves away in an East End pub for a couple of months before emerging to go on the road and record an album, which is to be released in March.

What is it about these boys and their music that rates the label of "another Cream"?

"Our music can't really be defined, and we don't want it to be. Like most musicians we dislike this trend for slapping labels on music" said Vincent and Carl when I met them both in Denmark Street recently. "About the

only thing we can say about our music is that a lot of it is based on negro rhythms with something new slapped on top. We try and keep everything reasonably simple and direct, but at the same time retaining a high standard of musicianship. On stage we're aggressive and forceful; for we try and whip up an audience, and we seem to be succeeding. We're aiming at entertainment. Many ordinary people can't grab difficult riffs, but they can sing and dance to the simpler stuff. Apathy in an audience is about the worst thing in the world, so we try and make the audience feel as if they are part of the music, as if they have contributed something to it."

On record it is always difficult for artists to generate the same atmosphere as they get on stage, but Rooster have attempted to do this, and they are happy with the results. "On the album we have tried to make the numbers build up to a sort of climax, with each number progressing from the previous one, not just an odd assortment of songs stuck on any old how. We want both sides to be the best we can do, so that people will want to play them both."

Rooster look set for a promising future, but even if they never happened you'd still see them around. "If we were the biggest flops of all time we'd still play just for the kick we get out of it. It's in our souls man!"

STATESIDE REPORT

BIG news for blues fans this month, with the release of the first six albums in Chess records' Vintage series. These LPs feature several previously unavailable tracks, as well as some of the best material Chess has released in the past few years.

Two of the albums are straight re-issues of earlier LPs. *The Best Of Muddy Waters* has been re-packaged as *Sail On*; it includes some of Muddy's best classics, *Rollin' Stone*, *Hoochie Coochie Man* and *Honey Bee* among the 12 gems on this album.

The other re-release is Howlin' Wolf's *Moanin' In The Moonlight*, which has been made over into *Evil*; Wolf's most famous song, *Smokestack Lightnin'*, is included, along with some of his best old material. Both *Sail On* and *Evil* are among the most important blues albums ever released, and if you don't already have them, now's your chance to pick up on them.

Rice Miller, better known as Sonny Boy Williamson, is featured on an album called *Bummer Road*, which includes several new recordings. One track consists of several takes on a song called *Little Village*, in a rare "behind-the-scenes" look into the studio. Sonny Boy always injected a good bit of humour into his songs, and his blues harp work is without peer.

Another master of blues harmonica, Little Walter Jacobs, has his own LP, called *Hate To See You Go*. Little Walter's harp work is a little coarser than Sonny Boy Williamson's, but he has just as much feeling for the blues. Some of his classic performances are on this album, including *Everything's Gonna Be Alright* and *Oh Baby*.

The remaining two albums



Re-issues of LPs by (right) Howlin' Wolf and (left) Muddy Waters contain some of the best Chicago blues ever recorded.

feature two artists apiece. Elmore James shares the spotlight with John Brim on *Whose Muddy Shoes?*, while Otis Rush and Albert King split up *Door To Door*. The James tracks feature more work from the horn section and less of James's famous bottleneck guitar work, but the high point is a slowed-down recording of *Dust My Broom*, undoubtedly his most famous number.

John Brim's five tracks are most welcome, since any recordings by him are rare indeed. Brim is an excellent vocalist, and his guitar work is subtle but very effective.

Albert King's eight cuts on *Door To Door* are among the most interesting things he has ever recorded. They are more relaxed and easy-going than King's recent recordings for Stax, but that old mellow funk is somehow more listenable than King's later work. Similarly, Otis Rush's earlier efforts are more carefree than his later work on Cotillion; these tracks will undoubtedly be welcomed by the many of Rush's fans.

All in all, the first stage of

Chess's Vintage series is most successful, and all these albums are worth the price of admission. Future plans call for albums by Otis Spann, Buddy Guy, Bo Diddley, Chuck Berry, J. B. Lenoir, John Lee Hooker and many others. We'll be covering the new offerings as they are released.

The blues world received quite a shock when it was learned that Samuel Maghett, known to blues fans as Magic Sam, was found dead of a heart attack in Chicago at the age of 32. Sam was one of the most inventive and stylistic blues guitarists of his genre of Chicago bluesmen. He used no picks, preferring to cajole riffs out of the guitar with his thumb and fingers; his sound was wonderfully rhythmic and melodic.

Sam left behind very little recorded material. Although he recorded singles for several labels, he released only two albums, both on Delmark, a small Chicago-based blues label. The first was *West Side Soul*, featuring some of Sam's better swinging material. The second, *Black Magic*, was

released just after his untimely death. It gets a little deeper into blues, though Sam's distinctive guitar still dominates.

Ron Elliott and Sal Valentino, last of the Beau Brummels, have parted company, and both men are now working solo. Elliott has just released his first album on Warner Bros, called *Candlestick Maker*. He was helped by several fine musicians on the album, including Ry Cooder (of Taj Mahal's band) on guitar, and Chris Etheridge (of the Flying Burrito Brothers) on bass. A single, *All Time Green/Deep River Runs Blue*, has been taken from the album.

Elliott has also involved himself in production lately. His latest effort along these lines is an album called *Levitt & McLure*, on Warner Bros. Elliott wrote three songs for the album, and there is one Dylan song, *Tomorrow Is A Long Time*. Meanwhile, Sal Valentino is putting together his first solo album for Warner Bros. in Los Angeles. He has become a prolific songwriter lately, and most of the material for his new

album will be his own compositions.

Duke Ellington's two concerts in England in December were recorded by United Artists for release on an upcoming album. Ellington has also signed for six new albums with Fantasy, including at least two more concert LPs. Ellington's concert at Yale University and portions of his tour of Brazil are on tape, and he is also working on a new Sacred Concert for album release.

Lynne Hughes has left Tongue and Groove, her old band, for the time being, to concentrate on other kinds of music. Her latest album, *Free-way Gypsy*, on Mercury, was produced by Denny Randall in Los Angeles. Lynne is backed by 17 studio musicians for the album, including an 11-man horn section.

Phil Spector has quit A & M Records, and is planning to revive his old label, Philles' Records. The first offering on the rejuvenated label will probably be a re-issue of an old Ronettes' LP.

"Big Mama" Willie Mae Thornton has recorded a live LP in Los Angeles for Mercury, in addition to a "new" single, *Hound Dog/Let's Go Get Stoned*. Both songs have been in her repertoire for many years, but Big Mama is hoping that the old songs will appeal to the new generation of blues fans.

The Allman Brothers' album is currently one of the hottest items in the country. It is basically a blues album by a blues group, but there is a lot of country funk included. The guitar work (chiefly by Duane Allman and Dick Betts) is superb, as is the singing. The six-man band is currently planning to tour the US, and they may be in England later this year.

Eric Von Schmidt has a new album on Smash, called *Who Knocked The Brains Out Of The Sky?* Von Schmidt

was a big influence on Bob Dylan, and you can tell it from listening to this album. Another new LP in the folk bag is *S. David Cohen*, on Reprise. Cohen used to call himself David Blue and previously recorded for Elektra.

Richie Havens' latest offering is called *Stonehenge*, on Stormy Forest Records, a subsidiary of MGM. Unfortunately, Havens' latest single, a cover version of the Beatles' *Rocky Raccoon*, is not included on the new set.

The Rascals' latest album is called *See*, on Atlantic. It includes their latest single, *Seeing*, backed by *Carry Me Back*. Another new LP is Jose Feliciano's two-record set of live recordings on RCA Victor. Feliciano comes across much better in person than he does on record, and this album captures some of the warmth of his concert appearances.

Label changes

Gordon Lightfoot has left United Artists to sign a contract with Reprise for five years (see last month's Instrumental News). Other deals include Dave Mason's signing with Blue Thumb and Charlie Musselwhite's departure from Vanguard to sign with Dot Records. Buddy Guy and Junior Wells have also become dissatisfied with Vanguard, and are now seeking contracts with other labels.

Lonnie Turner, bass guitarist, has left the Steve Miller Band, leaving Steve Miller with the task of trying to reorganise the band. Only Miller and drummer Tim Davis remain from the original outfit.

Eric Anderson has a new album on Warner Bros.; albums have also been released by the Four Tops (Motown), the Loading Zone (RCA Victor), and Linn County (Philips).

BI's CHART FAX

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

All I Have To Do Is Dream (*Bryant*) Bobbie Gentry & Glen Campbell

RP—Gordon deLory. S—American. MP—Acuff Rose.

Come And Get It (*McCartney*) Badfinger

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

Comin' Home (*Bramlett/Radile*) Delaney & Bonnie & Friends

RP—Delbon. S—American. MP—Famous Chappell.

Friends (*Reid*) Arrival

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

Leavin' Durham Town (*Whittaker*) Roger Whittaker

RP—D. Preston. S—Lansdowne. E—John Mackswith. MP—Mecolico.

Melting Pot (*Greenway/Cooke*) Blue Mink

RP—Blue Mink. S—Morgan. E—M. Bobak & R. Quedsted. MP—Cookaway.

Onion Song (*Ashford Simpson*) Marvin Gaye & Tammi Terrell

S—American. MP—Jobete/Carlin.

Play Good Old Rock And Roll (*Various Composers*)

Dave Clark Five

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

Reflections Of My Life (*Campbell/McAlleese*) Marmalade

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

Ruby Don't Take Your Love To Town (*Mel Tillis*) Kenny Rogers & The First Edition

RP—J. Bowen. S—American. MP—Southern.

Seventh Son (*Dickson*) Georgie Fame

RP—A. Price. S—De Lane Lea. E—B. Ainsworth & J. Wood. MP—Jewell.

She Sold Me Magic (*Christie/Herbert*) Lou Christie

RP—Buckman/Vincent. S—American. MP—Carlin.

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

RP—J. Bristol. S—American. MP—Jobete/Carlin.

Sugar Sugar (*Barry/Kim*) The Archies

RP—J. Barry. S—American. MP—Kirshner.

Suspicious Minds (*Mark James*) Elvis Presley

S—American. MP—London Tree.

Tracy (*Vance/Pockris*) Cuff Links

S—American. MP—Peter Maurice.

Two Little Boys (*Morse/Madden*) Rolf Harris

RP—M. Clarke. S—IBC. E—Damon Lyon-Shaw. MP—Herman Darewski.

Winter World Of Love (*Reed/Mason*) Engelbert Humperdinck

RP—M. Clarke. S—Decca No. 2. E—Bill Price. MP—Donna.

Without Love (*Small*) Tom Jones

RP—Sullivan. S—Decca No. 2. E—Bill Pryce. MP—Duchess.

Yester-Me, Yester-You, Yesterday (*Miller/Wells*) Stevie Wonder

RP—Fuqua/Bristol. S—American. MP—Jobete/Carlin.

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

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Get Your Group Together

PART II: CHOOSE PEOPLE YOU GET ON WITH

Two of the biggest areas of disagreement are usually material and arrangements. If one of your outfit is a songwriter, but nobody else likes his songs, he may well get fed up and walk out. Then again, you might have somebody who is mad on country music or jazz. One can end up with a compromise—most things do end up that way, after all—but too much compromise in the field of music and you can easily lose whatever it was you started out to do.

After all, if you do make it on a local scene and then get a recording contract, it will look very bad if one or two of your group openly disagrees with the others in front of a potential manager, A & R man or agent.

Every person who has been in show business for even a year has had all he needs of this sort of trouble. The things that go on behind the scenes in the recording world are incredible sometimes. Would you believe that one well-known female singer lay on the floor and screamed during one of her recording sessions, or that the members of another famous transatlantic outfit disagreed with each other so much that they used to record separately in the studio because they couldn't stand the sight of each other! There are lots of instances. But they're hard to believe when you see those smiling, happy, "we're-all-buddies-together" type photographs in the papers.

Perhaps the two greatest stories of togetherness are the Beatles and the Rolling Stones. But the disagreement with Brian Jones went on for a long

time. It didn't just boil up a short time before he left. But the other members of the Stones have always got on extraordinarily well. Perhaps this is because Mick and Keith have always worked on the creative side while Bill and Charlie have tended to remain further in the background, and even been quite prepared, if not happy, that it should be that way.

The Beatles are something else. Although one must always remember that the Beatles consisted of John, Paul, George and Pete Best until that first recording contract. Pete Best had been an integral part of the group for years, but he was replaced by Ringo just when success was at last in sight.

But, for the first three to four years, from 1963 to 1966, everything seemed to go very smoothly. I am not saying that they didn't ever argue—everyone does that, even the best of friends. But the first major dissenter was George, who really got fed up with touring in 1966. But he stayed on and, until 1969, things seemed to be running fairly smoothly. But now, once more, it appears that everything in the Beatle garden is not quite as rosy as it should be. In fact, the solo appearances of John at Toronto and the Savile Theatre are obviously an indication of his frustrations with the "no stage shows" decision of the other three.

All that I have said just illustrates the guts of the matter. If you have a nigger in the woodpile — somebody who keeps complaining, groaning getting fed up with things, you can be pretty sure of one thing. He'll be a real monkey on your back if ever you do start to make good money.

So it's most important to make the change while it's easy and doesn't matter that much. Later on, it could be a lot more difficult. And even if you don't ever make any big scene, it's much more pleasant to play your local gigs with people you like and who agree with what you are doing.

Whether you are the Rolling Stones or an unknown group from the North you have the same basic problem.

It must have already hit you dozens of times if you have been a member of a band for even a few months. But it's not so important in the early days as it is later on.

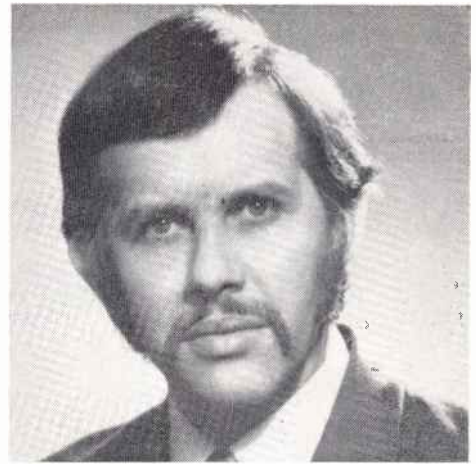
It's amazing how success can change people. There are dozens of examples of this amongst our top groups today. One can go right back to one of the first modern pop groups to hit it in a big way, the Shadows, and then tick off the names that crop up on the way: the Tremeloes, the Who, the Stones, the Hollies, Manfred Mann, Gerry and the Pacemakers, Unit Four Plus Two, the Moody Blues, Blind Faith. The list of outfits that were successful is very long indeed.

But how many have ended the 'sixties with the same people? Very, very few indeed. Only another three or four names immediately come to mind. The reasons for all these changes is very simple . . . people have a habit of disagreeing with each other!

But, the important thing to remember is that there is a great difference between disagreeing with Fred down the road over what numbers you should rehearse for your first gig, and having an argument with him over your second record after your first one has gone into the charts. On the former occasion there is nothing at stake. If you fall out, you can part and try to find somebody else to take his place. But, in the second instance, it is much more serious. Moreover, the musical press will naturally seize on the disagreement, and if Fred left the group after the argument, it would not look good.

So, it is important that you do get on with the people whom you are playing with. Forgetting the future and the long, hard climb to fame and fortune, it's pretty difficult to work with anyone who is constantly carping on about something or other.

□ THE A & R MEN



EDDIE TRE-VETT

“WHEN I get an artist into the studio and I’m producing, what I say goes! The time in the studio is mine!”

Big words—but Eddie Tre-vett has the knowledge and experience to back them up. In his long career he has worked for several major record companies, including CBS and MGM, where he produced a host of artists which included such names as Duane Eddy and Billy J. Kramer. At the moment he has his own music publishing company, Eddie Tre-vett Music, which he runs from Savile Row, and he is the head of the newly formed UPC Record Label, a post which keeps him extremely busy.

Hard task

He has set himself the task of selecting material to be recorded and looking around for an artist to record it, then giving the promotional facilities he can by way of television, radio and press, together with a liaison with record shops. His aim is to back every record to the hilt rather than release a large number in the hope that one of them will be a hit.

Like many in the business, Eddie’s musical training started early when his parents forced him to take piano and clarinet lessons, and from there he switched to drums, playing in a modern jazz combo and doubling as a comedy magician. In 1958 he started promoting his own dances and cabaret, as well as running his own agency and a chain of record shops, but with the advent of the groups in the early ’sixties he switched to management and record production, a field in which he was assisted by the engineers of IBC Studios and with whom he formed a lasting association.

As regards pure production, Eddie has his own system which he sticks to rigidly, and he has priorities in strict

order: (a) Material, (b) Promotion, (c) Artist and (d) Recording.

“The most important thing is the song. A first-class number can result in the success of an unknown act, but an established act can flop on inferior material. If the material has been written by the artist, then a good reliable music publisher, who will work on the record, should always be found.

“I pick the song first, and then I go out and look for an artist to record it. I then go through four numbers with the artist and work everything out, see which number suits him best and whether any arranging needs doing so that we can fix that up, until eventually I know exactly what’s going to happen once we’ve got into the studio. Once there, I work to a very tight schedule and I always record three numbers, concentrating on getting the best possible results in the can. If the artist wants to add anything afterwards, and assuming there’s time, then maybe we’ll try it. But my job is to produce the artist, and that’s what I do.”

Eddie feels strongly that a great deal of talent has gone to waste because it wasn’t presented as well as it should have been initially.

Spoilt chances

“Too many groups spoilt their chances by sending off inferior demos to record companies. The demo should present the group in its best possible light, and extra money spent on getting the best results is well worth it.

“There are a few points all groups should remember if they haven’t had previous studio experience, and they’re really just plain common sense. Arrive at the studio well before time so that the minimum of time is wasted setting up equipment, and always have reliable gear and spare guitar strings, drum sticks, and leads. Make sure your

material is well rehearsed, and don’t rely too much on the engineer. It’s not his job to produce or baby-sit for a group that has never been in a studio before, and more often than not he can’t be bothered. It’s well worth while hiring a producer for the session, and depending on the group’s ability the resulting tape can be used to provide innumerable demos which can be sent to each record company in turn.

“Groups often don’t realise that recording is nothing like playing live.”

Recording a demo-disc is a fairly expensive business and a large step for any group without much money to throw around, so I asked Eddie what the chances were of a record company listening to the demo at all.

Loner

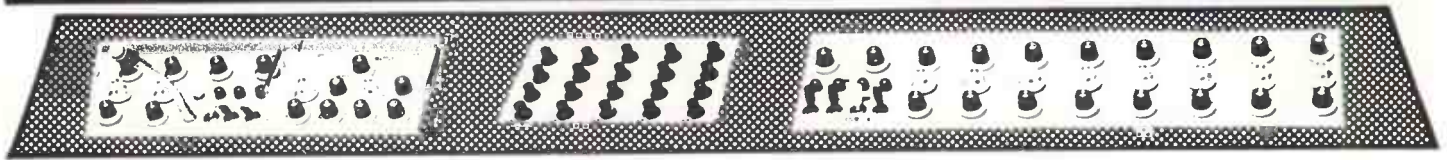
“I can only speak for UPC, and I can assure you that every tape and every demo that comes in is carefully listened to, labelled and filed for future reference. In this business you can’t afford not to listen, because you never know what you may be turning down.”

Eddie is very much a loner, and used to doing his own thinking. He is able to carry his ideas through any opposition, often preferring to do all the work himself rather than let somebody else take the responsibility, and when he does a record he’s with it from recording to promotion.

He often works 16 hours a day, and believes in going out to see and listen to acts all over the country. He’s a regular visitor to Manchester, Newcastle or Plymouth and over the past year has travelled 56,000 miles by car alone.

As I left, Eddie let me into his secret. “I work hard, but I make sure I work in comfort.” He then padded back to his office in a very smart pair of carpet slippers.

studio playback



Some apprehension was evident at **Advision** when the studio had their first session with a big orchestra at their new premises in Gosfield Street, but, according to engineer Gerald Chevin, any fears proved groundless and the session went without a hitch.

During the month, Gerald finished work on the Move's new LP, which features such tracks as *Hello*, *Susie* and *Cherry Blossom Clinic Revisited*. One interesting aspect of this session was that the vocals on one track were recorded in the street, the vocalists wearing cans linked to the backing tracks in the studio.

Norrie Paramor and Peter Vince worked with Cliff Richard on the completion of the latter's next single, *The Joy of Living*, while Gerald's sidekick, Eddie Offord, had been working on a film session with the Pink Floyd, and was also recording a number of tracks for Brian Auger.

On the technical side, **Advision** were due to open up their new dubbing theatre, which has acoustics designed along US lines.

Tangerine studios, located in Dalston, specialise in recording "progressive" groups, according to general manager Freddy St. John Lloyd. Of the three engineers at **Tangerine**, ex-musician Robin Sylvester specialises in "heavy" recording and recent satisfied customers have included **Black Cat Bones**, who finished off an LP started at **Decca**, and produced by David Hitchcock who also worked on **East of Eden's** latest album. **Caravan** had just completed three tracks which they may use on their next LP. The studio is equipped with a **Scully** eight-track machine and a **Studer** which they use for mastering, and a 20-channel mixer. In addition, a **Hammond A 100** is permanently available for use at a "nominal" charge.

IBC studios closed for a

week at the beginning of the year while their new air conditioning equipment was being installed, but despite this break managed to fit in plenty of work. The **Who** were working on their new album produced by **Kit Lambert** and engineered by **Damon Lyon Shaw**, and return visitors included **Jon Hiseman**, the **Peddlers**, the **Rocking Berries**, **Deep Purple** and **Jackie Stewart**. **Barry Ryan** was still working on tracks produced by **Bill Anders**, **Vince Melouney** of the **Bee Gees** was producing **Russell Morris** for **Decca**, as was **Mike Leander** with the **Sir Percy Quintet**.

DJ Jimmy Young worked on some tracks with an orchestra for **Harold Davidson**, while **Paul Williams** was doing tracks for **Immediate**.

The first session for the new **UPC** label was with actress **Barbara Winsor**, produced by **Eddie Tre-vett**, who also produced a single for **Peter** and the **Wolves**. For the

same label, **John Pantry** produced four girls, **Tikki**, **Takki**, **Lies** and **Suzi** on a single.

Chalk Farm studios were closed for two weeks over the holiday period, mainly for servicing and improving existing equipment. **Mike Craig's** new "effects box" is still not completed, for, as he says: "Every time I think it's finished, I find something else to put in it." Despite this, **Tom** assures us that it will still be compact in size. Work at the studio was still mostly on reggae material, with return visits by **Desmond Dekker**, and also by the **Rudies** who were working for **Trojan**. **Vic Keary** had also been engineering on "straight commercial stuff" for **RCA**.

'Busiest'

Pye have had the "busiest Christmas for ages", and could do with another two studios, according to **Pat Godwin**. "Super group" **Judas Jump** had been recording tracks for **Aquarius** engineered by **Terry Evennet**, while **Brian Humphreys** was engineer on **Mighty Baby's** new album for **Head Records**. On the **Young Blood** label, **Miki Dallon**

(continued on page 14)

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(continued from page 12)

produced Julian's Treatment on their first single, engineered by Dave Hunt, and for Decca Larry Bartlett mixed tracks for the Fantastic and Popcorn. Jackie Rae came into the studio to supervise reductions on the Raphael album which was recorded at the Talk of the Town. Other mobile work included the Liverpool Scene at Warwick University, engineered by Vic Maile, and the Led Zeppelin concert at the Albert Hall. Ginger Baker's Airforce concert was also scheduled for the mobile treatment.

John McCloud produced an album for the Flying Machine with Alan Florence engineering, and also another album with the London Pops Orchestra, engineer this time being Ray Prickett.

Pye's demo pack deal, which was mentioned in last month's issue, has been going so well that it has been decided to extend the trial period—originally slated for three months. Although an economy price was offered, people have apparently been paying more to have extra acetates made.

Two of De Lane Lea's old regulars, the Small Faces and Deep Purple, have continued to frequent the studios, with the Faces putting the finishing touches to their now completed album, and Purple



Tony Waldron, director of West of England Sound, pictured working in his Torquay studio. (More details on page 47)

working on their next single, both sessions being self-produced and engineered by Martin Birch.

Like most studios, De Lane Lea was closed over Christmas, but still managed a great deal of work, including an unusual record by Dave Cash, produced by Ian Green, on which Dave reads out a list of Americans killed in Viet Nam to an orchestral and choir backing.

Alexis Korner was in producing an album by Jack Grundsky of material described as folk/blues, and engineering that session was Barry Ainsworth. Two Page One artists, the Troggs and Deep Feeling, are due for a lot of January recording, and Ian Green has also booked a lot more time. De Lane's mobile unit was called out to

a church "somewhere in Chelsea" to record a large choir for some film music, and in the new studio in Dean Street Georgie Fame has been busy recording miscellaneous tracks with engineer John Wood.

U.S. trip

Engineer Martin Birch left for America on January 4th "by special request" to record Fleetwood Mac at Warner Bros. Studios in Hollywood, and he took with him a master tape of the Faces new album which is to be rush-released over there.

Recorded Sound's engineer Mike Weighell has been up to his neck in work as he is now doing all the sessions himself, and has been working lately with all three Gibb

brothers. Maurice Gibb did a single, and Barry was working on several tracks, while Robin Gibb was in working on some tracks for NEMS. Another Stigwood group, Atomic Rooster, have been working on an album. CBS producer John Goodison had just completed an album with the Gun, and continued working with Simple Life. Chicken Shack were doing more recording for Blue Horizon, and Christine Perfect, with her producer Mike Vernon, had also done some more work in the studio. Mike Berry of Spartan Music had been in to produce on a single by Alan Lake, Diana Dors' latest husband, and Decca artist Andy Lee has been hard at work on an LP. Savoy Brown have also booked a lot of time in the studio and will probably be doing an LP.

Due to the recent opening of the new reduction room at Recorded Sound, prices for reductions have been sizeably cut. The price for 8-track reduction has been dropped by £5, and 4-track by £4, making the new rates £15 and £12, respectively.

Kasanetz Katz, the American organisation which runs Buddha Records, had taken over Stockport's Strawberry studios almost exclusively for a great part of January. Richie Calder, who

(continued on page 16)

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wrote *Mony, Mony* and *Gimme Gimme Good Lovin'*, is producing lots of "bubble gum type music" according to Peter Tattersall, who is engineering the session.

Keith Bateson, producer for Radio One Club, had been in with Wayne Fontana working on his next single, and Sid Lawrence was recording an LP to follow his last Glenn Miller one. The recordings in the Manchester Bierkeller have now been got together in an album, which Peter Tattersall hopes will be released soon.

There's been a great deal of very varied work at **Lansdowne** studios, from Peter Sarstedt to the Black and White Minstrels. Peter Sarstedt did a couple of tracks in one session with Ray Singer producing, and the Black and White Minstrels do the tapes for their TV show at Lansdowne. Galt McDermot, the writer of hit musical "Hair", has been doing work on an album of his own material, engineered by Adrian

Kerridge who also does the engineering for the Dave Clark Five. The latter are also booked to do some more work in the studios soon.

Simon Napier Bell and Steve Rowlands have both been in producing for Bell Records, and Penny Lane has been recording an album engineered by John Mackswith. Danny Street recorded some tracks for CBS, and Dan Bailey has been doing some vocal over-dubbing for United Artists. Alan Moorehouse had been arranging the music for some tapes of background music done at the studios, whilst French visitor Jean Kluger, of the Bleu, Blanc, Rouge Record Label has been working on a harmonica album for French release.

Like most studios, **Trident** also closed for a week over Christmas, but still managed to get a lot of work done. The Rolling Stones were in mixing material recorded live at their American concerts, and old regulars Da-Da did some more work on their album, which surely must get finished

soon. Viv Stanshall has been in recording and producing his own solo album, with Barry Sheffield doing the engineering honours. Keef Hartley and his band continued working on their next album, and Procul Harum have finished theirs.

Miscellaneous

Numerous artists have been in recording miscellaneous tracks, including Aynsley Dunbar, Blossom Dearie, Jimmy Cliff, Blodwyn Pig, Van Der Graaf Generator and Daddy Long Legs for Warner Brothers. David Bowie was recording his follow-up single to Space Oddity, and Buddha artists Silver Meter completed an album in a week and a half. More mixing was done on material by the Strawbs, the Fortunes and Peter Sarstedt, and Scaffold were in to record a single. There looks like being no let up for Trident in the future, and among the people that have booked time are the Nice,

Jack Bruce, Françoise Hardy, Cat Stevens, Free and Big Bertha.

At **Orange** studios, Musical Director Tom Parker told us that business had been good during the month. Mickie Clarke, who produced Rolf Harris's last single, was working on demos with him, while Brian Hatt both produced and engineered Brian Chalker's version for the British market of the *Ballad of Ned Kelly* which was due for release at the end of January. Brian also did the honours on a new single by the Selmers vocal harmony group, Len Black produced Annie Ross on some film music and Rosko finished off production on the Bones' album.

A recent performance on "Country Meets Folk" of a Victorian ballad with Tom Parker on keyboard, Red Sullivan and Martin Windsor on vocals and Brian Brocklehurst on bass has prompted Orange to start on an album of similar material with the

(continued on page 18)

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(continued from page 16)

same line-up. Backings, we are told, will be deliberately "horrible" and release will be on the Orange label around the beginning of February. February release is also slated for Contrast's just-completed album.

Other visitors included Della, a new vocalist recording a single of her own material which was described as "soul music"—also for the Orange label—and the Groundhogs.

Another visitor towards the end of the month was Paul Anka, who produced and recorded three original numbers. A result of this session, according to Orange, is that they are "looking forward to a closer association" with the Canadian singer/songwriter.

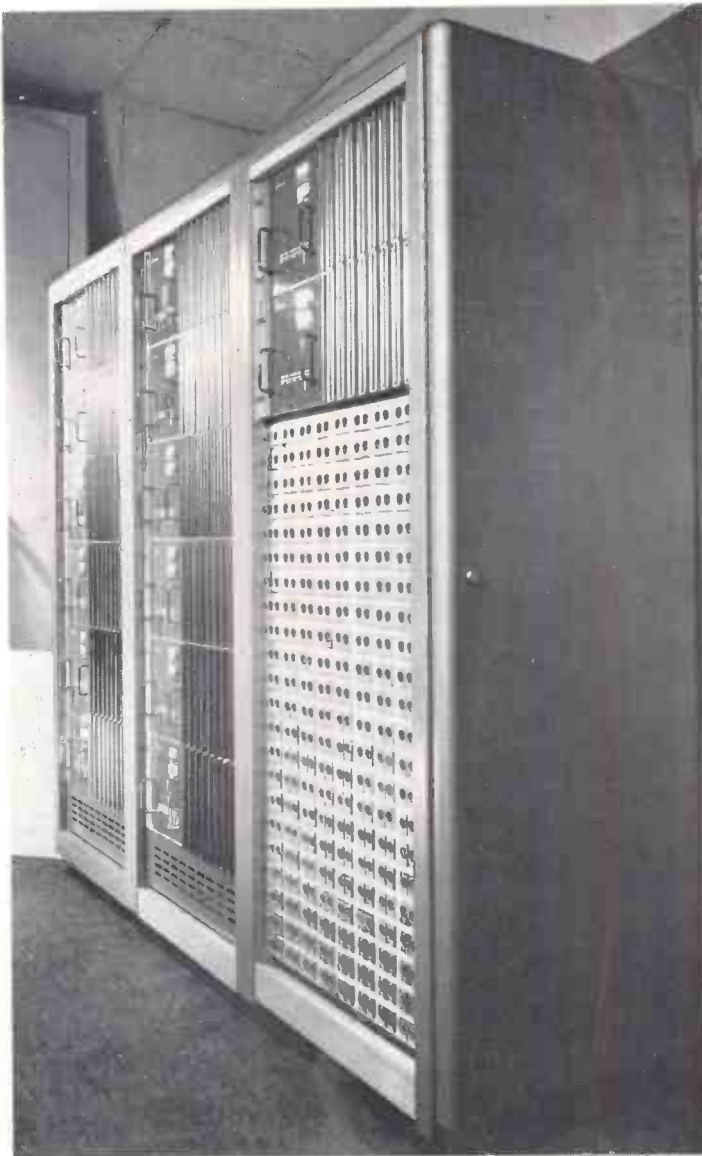
Album work formed the staple diet at Philips during January, starting with a budget version for the Fontana Special label of songs from *Paint Your Wagon*. Syd Lawrence was working on another album of "basically Glenn Miller material" following the success of his last one, which is reported to have sold 50,000 copies.

Bob Downes, on sax and flute, had just finished another album, this time of more "blues-orientated" material, while Jon Hendricks also completed a set of jazz and blues with Ronnie Scott and Harold McNair. The Ronnie Ross Sextet were working on album, while the new Ian Carr group were also in to lay down some tracks.

On the pop side, Tuesday's Children were recording an LP, as were the John Dummer Band, who recorded "not blues, but more bubble-gum type music."

Looking ahead, albums are planned with Tubby Hayes, who is to be recorded live at the Bull's Head in Barnes, and the Graham Collier Sextet.

At Marquee studios, a lot of time was taken up by Alan



The Dolby installation at Trident Studios. They have simultaneous noise reduction facilities on 16- and 8-track recorders. All units are mounted in one rack with control fully remoted to the mixing consoles.

Keen Music finishing off material for Midem. Milly was in to make an album, as was Chris Barber who was working with someone called Pete Duker who intends to cycle round the world. The LP is C & W flavoured and will be about the proposed cycle ride. Island Records were planning a live reggae party session to be recorded at the studio with various artists involved.

## U.S. scene

We've only got room to mention two of the San Francisco studios this month who are currently recording many of the top American groups.

The first is **Coast Recorders**, Folsom Street, San Francisco, Studio Manager is Mel Ryan, and the engineers are Michael Fusaro, Robert Ma thews, Walter Payne and Lloyd Prat. Coast Recorders have two studios—their A studio will take 60 musicians, and the smaller B set-up 20 musicians. They provide organ, piano and vibes free, and most other equipment can be rented.

They also make a speciality of providing session men at short notice—which must strain quite a few blood pressures.

The company is the result of a merger of two studios—Coast Recorders of Bush Street and Commercial Recorders of San Francisco, and they claim to be the largest and most complete studio set-up on the West Coast of America. Since operation started at Folsom Street in September last year, they have recorded Sly and the Family Stone, Creedence Clearwater Revival, Mother Earth, The Grateful Dead, and Quicksilver Messenger Service.

## Pacific High

The second studio we are mentioning this month is **Pacific High**, Brady Street, San Francisco. The Studio Manager here is Richard Olsen and engineers are Phil Sawyer and Bob Schumaker.

The studio will take 40 musicians, and the equipment includes an Ampex 16 track and Scully 2, 4, 8 and 12 tracks. They also have some very expensive noise reducers.

Pacific High was started in 1967 in Sausalito, California, by Peter Weston. In November 1968 the company moved to Brady Street, a small alley a couple of blocks away from Bill Graham's Fillmore West. Richard Olsen was formerly the bass guitarist with the original Charlatans. Since it is run by musicians, Pacific High is rapidly becoming a favourite with San Francisco groups, as well as those who visit at Fillmore West. Groups who have recorded there include the Charlatans (first album) Quicksilver (*Shady Grove*), Sly and the Family Stone (*Stand*), Country Joe and the Fish (*Here We Are Again*) The Grateful Dead (*Aoxomoxoa*), Ali Akbar Khan, and Joan Baez.

The Mellotronics Programme Effects Generator pictured on page 24 of our last issue is installed in the News Dubbing theatre at BBC's White City studios.

**MOVE TO *Laney***



# Videotape bonus at New York's Mirasound

AT Mirasound, right in the centre of New York's Manhattan Island, you get a bonus when you record. You can record yourself on videotape with all the pleasures of instant playback. The engineer can zero in close on a particular musician, checking mike technique.

The size of the studio, which takes up an entire floor of the Henry Hudson Hotel, makes this a necessity.

"We have 22,000 square feet of space," explains Mirasound boss, Bob Goldman. "We started building it from scratch two years ago when we were forced to move from our old premises—they tore the building down. Actually Mirasound has been in business for 12 years.

"When the decision was made to completely start from scratch we thought a long time about what we wanted. We could have just put together a studio and grabbed the money and ran, but what we decided on was a studio for the future."

## Video cassettes

And the future includes the video cassette—the use of which Goldman predicted some years ago. The video set-up is alongside a console that moves up to 24 tracks with all the current sophistications.

Apart from the obvious advantages to makers of television commercials and movies, the video

has appeal for a group that wants to check out stage appearances, film recording sessions and so on. This they can do easily in the large studio—about a third of the size of EMI's mammoth Abbey Road hangar.

Ceiling height gives fresh dimension to the sound, reckons Goldman. "We have 81,000 cubic feet of air space to fill in our main studio," he says. "That means you can get tremendous volume without overloading."

Residents in the hotel who live above the actual studio never have cause to bang on the ceiling and complain to the manager about noise. The place is firmly sound-proofed with a mixture of cement blocks and plastic, acting as sound buffers.

The \$350,000 Ampex console and attendant equipment weighs three and a half tons and has around 40 miles of wiring inside. Transistorised, it is powered from a single outlet. And the whole complex can be moved forward, on ball bearing wheels on two lengths of track, for repairs and adjustment.

Goldman's studio aims at being as complete as possible. . . "We want to be an artistic medium rather than just a recording studio," he explains.

Apart from the video tape facility, Goldman also has fully equipped premises for cutting masters and doing cassette duplication. Also part of Mirasound is a

photographic lab with complete colour, strobe and projection facilities for the production of trendy record covers.

Groups and artists using the Mirasound facilities have included the fake rock group, Sha Na Na, Vanilla Fudge, Janis Ian, Amboy Dukes and the Ed Hawkins Singers which should give some idea of the scope!

Much of the time is taken up also with commercials work, and post scoring for motion pictures.

And contrary to some opinions — that more and more artists find West Coast studios better to record — Goldman thinks that New York is still where it's at . . . and about to be. "New York studios cannot handle the recording demand," he asserts. "A lot of this I put down to

the growth of the LP over the single. The old days when a singer with pro musicians went into the studio and walked out three hours later with an A and B side are over. Now it's ten to 12 hours at a time over two or three months."

But Goldman does find a lack of good recording engineers, particularly those with professional ability and attitude. "A good man has the technical ability to transform the artistic."

Goldman employs 12 technicians but expects when the studio reaches full potential to have around 60 on the payroll. He expects to have another studio in production in mid-January and a further two will also be completed, filling out that whole floor of the hotel.

And still he expects no hotel residents to complain!



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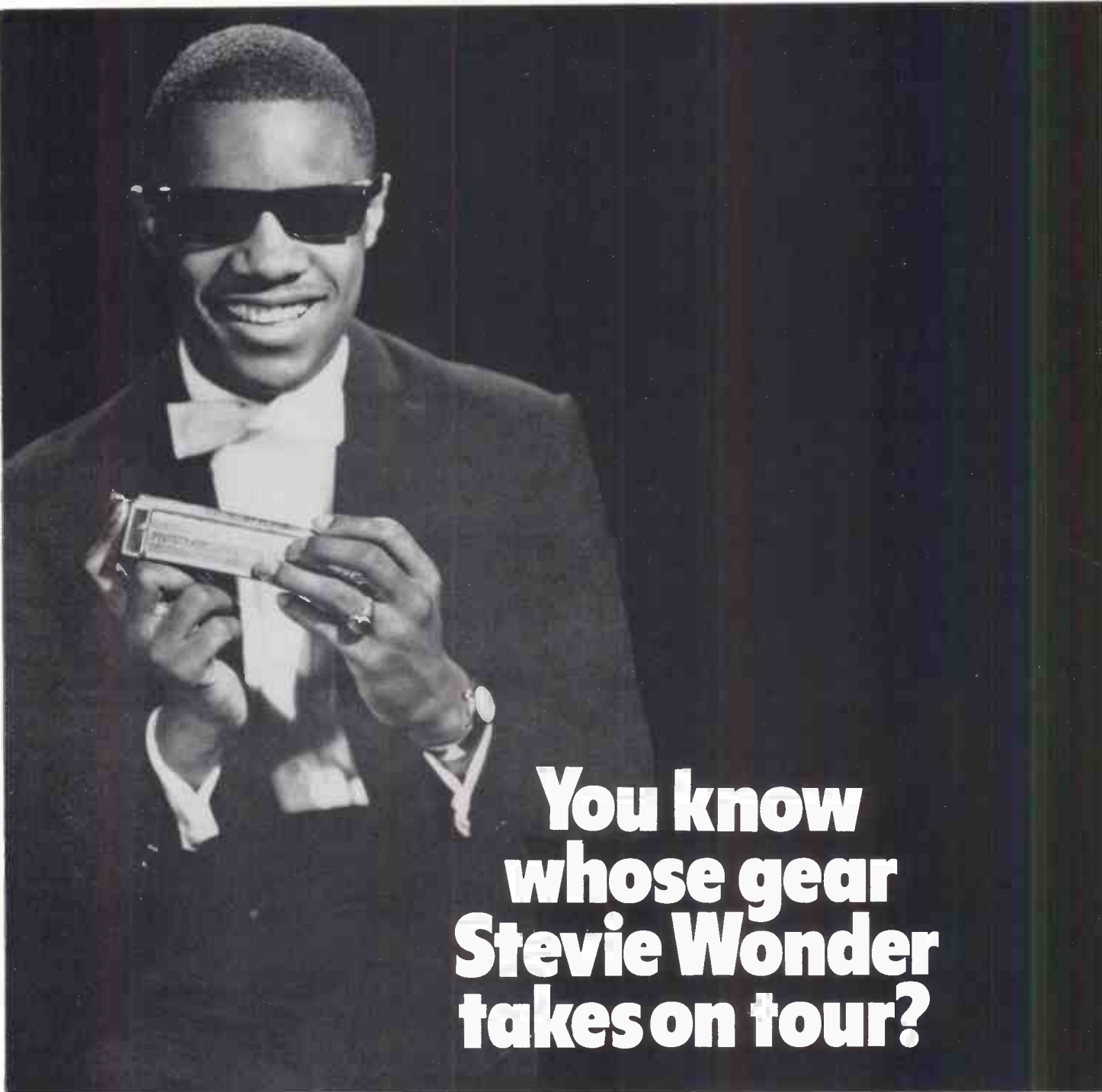
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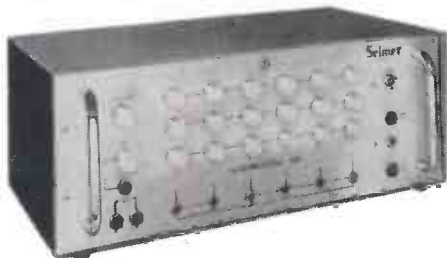
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# FOCUS AMPLIFIERS



**A**LL the equipment manufacturers are constantly striving to improve their products so that you, the instrumentalist, can just plug in and play without any worries.

But, although a large number of our readers know a great deal about amplification and how their equipment works, this Focus will say it again and explain in as simple terms as possible, for the benefit of all those who are just starting to build up their equipment or the many others who have used an amp for years but still don't understand what it is or how it works.

Amplifiers these days come in a bewildering variety of shapes and sizes, using valves or transistors to deliver huge numbers of watts to speaker cabinets.

Even though one hasn't got much knowledge of electronics, it is still possible to understand how that very complicated box of tricks of yours actually works.

One widely misunderstood feature of an amplifier is its power output. This is measured in r.m.s. watts (r.m.s.=root mean square—not so grand as it

sounds, just a mathematical way of expressing the useful power in a signal). But the practical result can be, for example, feeding one hundredth of a watt into a pair of headphones which can be quite deafening, whilst a 10-watt amplifier in a large hall can sound quite insignificant.

Because the sounds we hear are just movements of air around our ears, any amplifier must have enough power to move all the air in the hall, theatre or wherever it is situated, by moving the cone of a relatively tiny speaker. What makes matters worse is that less than a tenth of the electrical power fed to a speaker actually moves the cone—the rest just ends up heating the speaker cabinet. So there is an awful lot of power lost between the amplifier and the listener's ear.

Doubling the power output of an amplifier does not (unfortunately) result in a doubling of the loudness of sound heard in the speakers. The human ear can only just detect a doubling in power; so 60 watts sounds only very slightly louder than 30 watts. The advantage of the bigger amplifiers is

that at normal operating volumes they are just "ticking over" at a level well below that at which bad distortion sets in.

Another advantage of using a powerful amp at low volumes is that it can handle and cleanly reproduce the very large "starting transients" of an electric guitar; when a string of a guitar is plucked, it moves back over the pick-up polepiece at high speed, producing a large electrical spike from the pick-up, which is heard through the amplifier as a loud, powerful click at the start of the note. (This sound is, incidentally, featured by many blues players, and its faithful reproduction is considered very important by some.)

But what goes on inside an amplifier? Why valves rather than transistors or vice-versa? Well, regrettably, a few technical terms must come first to explain all. Let's list them out.

V=Volts, a sort of electrical pressure trying to push electricity around a circuit.

A=Amperes or amps—a "current" or rate of flow of electricity in a wire.

(continued on page 22)

Measured in so many electrical particles (electrons) per second. Rather like water in a hosepipe at so many gallons per minute.

W=Watts, a quantity of electrical power. Can be found by multiplying volts and amps together.

R=Resistance, measured in ohms. Tries to stop current flowing in a circuit. Rather like squeezing a hosepipe to reduce the water flow.

Z=Impedance, more or less the same thing as resistance but its value changes as the frequency of the signal applied to it is changed.

M="milli"—used as a prefix to divide what follows it by 1,000, e.g. 3mV=three thousandths of one volt. Merely used to save a lot of writing and breath when talking about something small.

Now that's over, let's get back to the amplifier, starting at the input socket. An electric guitar, for instance, produces a signal of about 30 mV from its pickup which usually has an impedance of around 5,000 to 10,000 ohms (or 5K to 10K ohms, where K means 1,000). The amplifier input is connected to a low-noise, high input-impedance voltage amplifier, usually comprising one to three valves or transistors.

The high input-impedance (around 100K ohms) is there so as not to load

the pick-up. In this stage of amplification, the voltage is amplified around 100 times, with no real worry about current gain. This is because the sooner the signal gets to a reasonably high voltage level, the less effect noise and hum will have on it. Naturally enough, the first few stages are designed to contribute as little noise and hum as possible to the signal. Any noise is heard as a hiss in the speakers, and soon gets very tiresome and objectionable to listen to.

## Tone controls

Once the signal has been amplified to a level of about 2V, the tone and volume control circuits appear. The tone controls are usually Bass and Treble, and sometimes mid-range. With all the tone controls set to the middle of their adjustment range, all frequencies should be amplified so that they all sound equally loud. The Bass control increases and decreases the volume of frequencies below about 700 Hz (pronounced "Hertz", meaning cycles per second). 700 Hz is around the F, one-and-a-half octaves above middle C, and may be found at the 13th fret, top string of a guitar. The treble control increases and decreases the volume of frequencies above about 700 Hz. The Mid-range

control (if fitted) does the same thing with the mid-frequencies, and makes the effect of the other controls appear to be more or less pronounced.

After the tone controls, there usually comes another stage of voltage amplification, which sometimes incorporates parts of the tone control circuits to make what is called a feedback loop. This merely means feeding part of the signal back to the input of a previous stage through the tone control circuits. The effect is to increase the range of the tone controls, and to make their effect smoother and more progressive.

Up to this stage, there may be more than one channel operating independently, serving other inputs. All the channels are mixed together at the input to the next stage, with, maybe, master tone and volume controls.

The signal has now been amplified to a few volts, but it has very little power to drive anything more than headphones. To get more power drive, the product of the voltage and the current capability of the signal must be increased by increasing one or the other. It is the way this power gain is achieved in the driver and output stages that is the major difference between valve and transistor amplifiers. Though both devices are capable of amplifying both

(continued on page 24)

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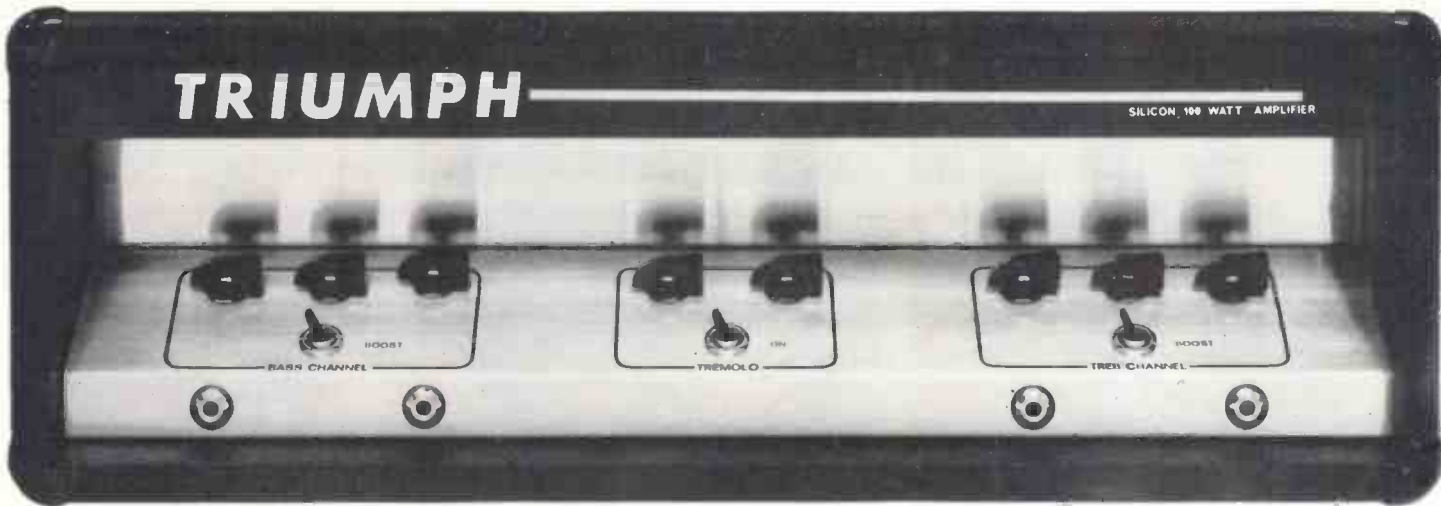
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B12/70

(continued from page 22)

voltage and current to varying degrees, valves work with high voltages and low currents, while transistors are happier at lower voltages and any current from the almost immeasurable to the devastating.

In a valve amplifier, the valves are supplied with a d.c. voltage of a few hundred volts. The low-power signal is voltage amplified and put through a "phase-splitter" circuit. All this does is to make two replicas of the signal, one being upside-down or a mirror image of the other. These signals are then fed to a "push-pull" output stage. This is two valves connected "back to back" and normally turned off, so no current is flowing. One valve amplifies the positive half of one signal, and when that is finished, the other valve amplifies the positive half of the other signal, which is a replica of the negative half of its mirror image.

When the two halves are recombined in the output transformer, an amplified replica of the original signal is seen. The output transformer takes the high voltage low current signal from the output stage and transforms it to a low voltage high current signal to drive the loudspeakers. The reason for the curious "push-pull" output circuit is that valves do not amplify all parts of the signal

equally over the voltage swing, thus creating distortion of the signal, heard as a pronounced roughness in an otherwise clean note. The push-pull circuit amplifies the positive and negative halves of the signal equally, and eliminates a lot of distortion.

In a transistor amplifier, the process is very similar, but the signal is amplified to a lower voltage, and a high current swing. The loudspeaker is usually connected directly to the output stage, no output transformer being required.

### Advantages

The valve vs. transistor amplifier argument still rages. The valve-men claim their amplifiers give a cleaner sound; even if this is true, there are very few people who can detect the difference. Now that engineers have learned to design amplifiers using modern transistors, the results are very good indeed. However, because of the electrical properties of transistors, if something does go wrong, it can wreck quite a few expensive bits which can be difficult to replace. Valve amplifiers, on the other hand, though (theoretically) more prone to failure because of the high voltages and vast amounts of heat generated inside the cabinets, are reasonably

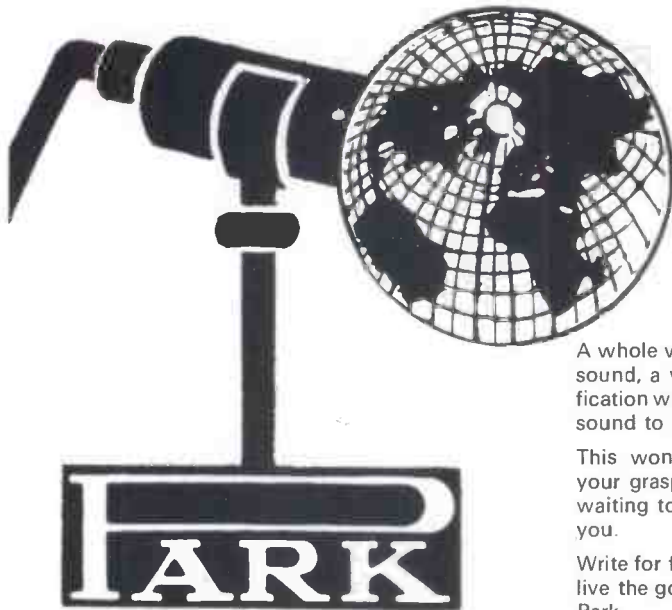
indestructible electrically.

A word now about loudspeakers, which are really just large air pumps. A heavy paper cone is mounted by a flexible collar (surround) to an iron frame, so that it can move back and forth. Fixed to the back of the cone is a cylindrical coil of wire which lives in the air-gap of a very powerful magnet which has one pole (North or South) inside the coil, and the other pole outside. When an output signal from the amplifier is fed to the coil, a current flows in it.

According to one of the ancient laws of physics, when a wire carries current in a magnetic field, a force is produced, and as the magnet is much heavier than the cone, it is the cone that moves. When it moves forwards, it pushes the air in front of it, and the air rushes round the rim of the speaker to behind the cone to fill the space left by the cone's forward movement. This tends to stop a pressure wave being projected in front of the speaker, and reduces the volume of the sound heard. So speakers are always mounted on heavy, rigid baffles, or mounting boards, so that before a pressure wave from the front of the cone has time to get round to the back, it is sucked back by the speaker cone moving backwards. Usually, the

(continued on page 26)

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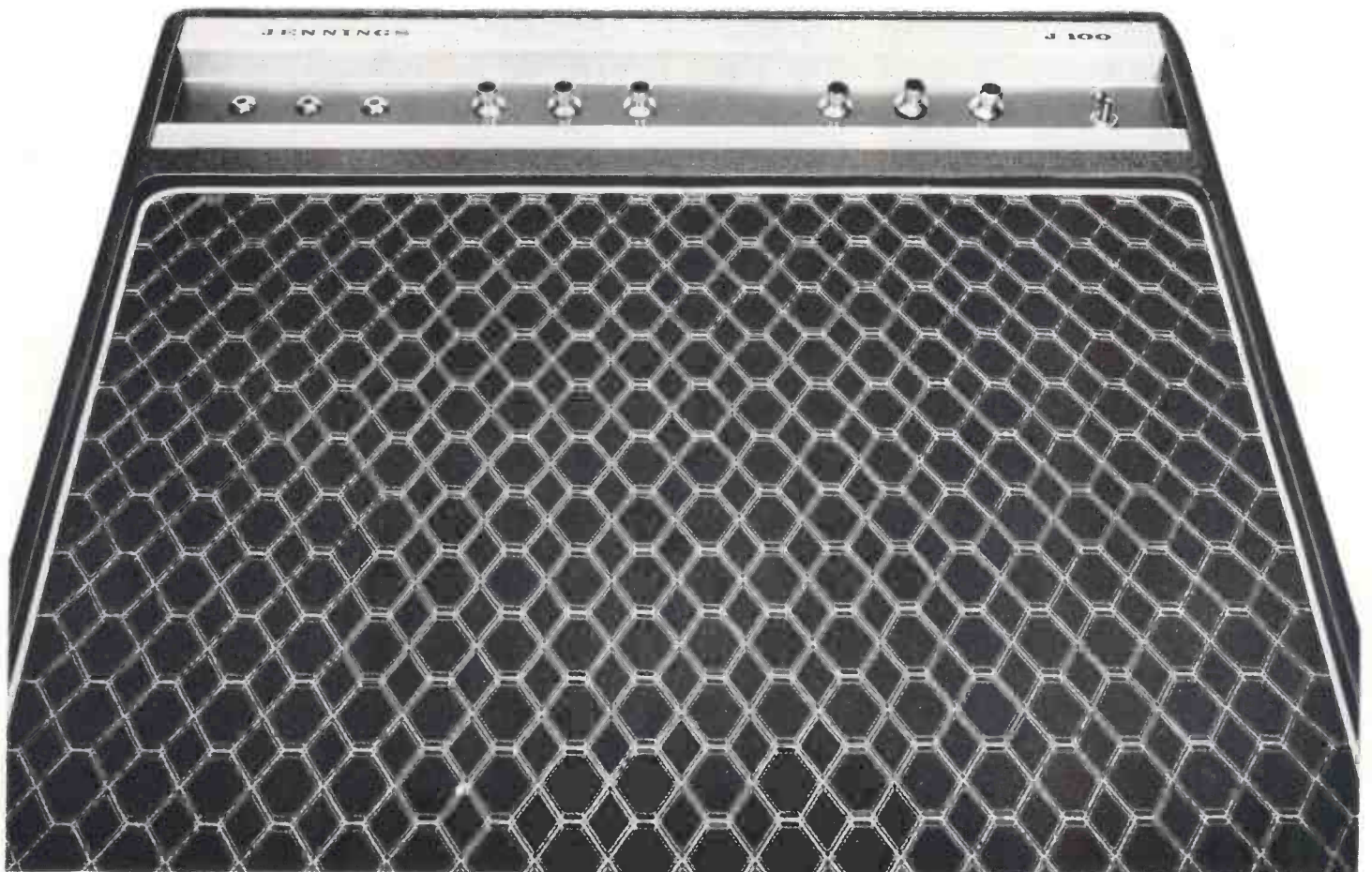
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baffle is extended backwards to make a closed, airtight box, so that the pressure waves from front and back of the cone can never interfere with each other.

The air pressures that appear inside the box do slightly impede the cone's movement at high volumes, but if the box is reasonably large, this choking effect is not too noticeable.

Having dealt briefly with some of the technical points involved in the design of amplifiers, we take a look on the following pages of some of the leading makes currently available.

## Carlsbro

Distributors: Carlsbro Sound Equipment, 45 Sherwood Street, Mansfield, Notts. Telephone: Mansfield 26976.

Carlsbro instrument amplifiers in all output ratings have twin channels with separate function controls and a top cut common to both channels. All controls are also colour-coded for instant identification. Matching speaker cabinets for these amplifiers all have sloping fronts to give better sound distribution, are finished in black leathercloth with white and gold trim and are fitted with castors for easy movement.

Four channels are provided on the 40, 60 and 100 watt PA amplifiers, while there is a version of the latter with eight inputs. All channels can be used with an external echo unit.

| Amplifiers  | Output (Watts) | Recommended Retail Price |
|-------------|----------------|--------------------------|
| All-purpose |                | £ s. d.                  |
| CS 40 TC    | 40             | 65 2 0                   |

|                                             |     |          |
|---------------------------------------------|-----|----------|
| CS 60 TC                                    | 60  | 75 12 0  |
| CS 100 TC                                   | 100 | 103 19 0 |
| <b>Bass reverb models</b>                   |     |          |
| CS 40                                       | 40  | 85 1 0   |
| CS 60                                       | 60  | 96 12 0  |
| CS 100                                      | 100 | 113 18 0 |
| <b>Combination units for lead and organ</b> |     |          |
| Dynamic Twin                                | 40  | 109 4 0  |
| Dynamic Twin                                | 60  | 122 17 0 |
| <b>Public address</b>                       |     |          |
| CS 40 PA                                    | 40  | 66 3 0   |
| CS 60 PA                                    | 60  | 76 13 0  |
| CS 100 PA                                   | 100 | 105 0 0  |
| CS 100/8 PA (8-channel)                     | 100 | 117 12 0 |
| CS 40 PA Reverb                             | 40  | 86 2 0   |
| CS 60 PA Reverb                             | 60  | 97 13 0  |
| CS 100 PA Reverb                            | 100 | 124 19 0 |

| Speaker units           | Capacity (Watts) |          |
|-------------------------|------------------|----------|
| 2 × 12"                 | 60               | 68 0 0   |
| 4 × 12"                 | 120              | 99 15 0  |
| 4 × 12"                 | 120              | 103 19 0 |
| 4 × 12"                 | 80               | 88 4 0   |
| 1 × 18"                 | 100              | 70 7 0   |
| 2 × 18"                 | 200              | 111 6 0  |
| 2 × 15"                 | 100              | 88 4 0   |
| 4 × 15"                 | 200              | 156 9 0  |
| <b>PA speaker units</b> |                  |          |
| 4 × 8"                  | 64               | 67 4 0   |
| 4 × 10"                 | 70               | 98 14 0  |
| 4 × 12"                 | 176              | 156 9 0  |
| 3 × 12"                 | 130              | 131 5 0  |
| 2 × 12"                 | 88               | 92 8 0   |

## Elgen

Distributors: Elgen Products, 37 Queens Road, High Wycombe, Bucks. Telephone: 0494 27094.

Although identical in output and price, the three instrument amplifiers in the Elgen range are designed specifically for use with organ, lead and bass respectively. The organ model is recom-

mended for use with the larger type of organ only, the lead amplifier being more suitable for compact organs.

The PA amplifier has four high gain and four low gain inputs, with four controls for each of its four channels. Soon to be announced is a completely new PA unit, comprising both amplifier and speaker unit, details of which we shall be publishing as soon as they are available.

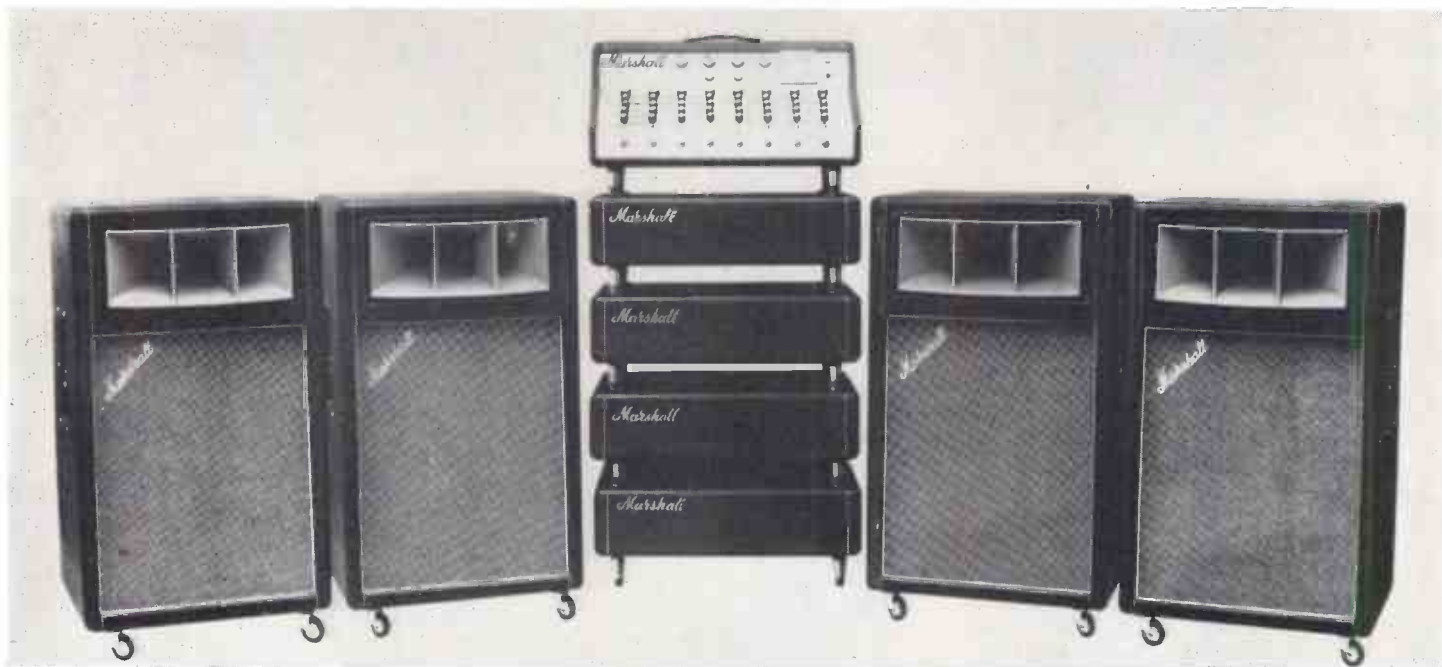
| Amplifiers           | Output (Watts)   | Recommended Retail Price |
|----------------------|------------------|--------------------------|
|                      |                  | £ s. d.                  |
| Organ model          | 100              | 108 3 0                  |
| Lead model           | 100              | 108 3 0                  |
| Bass model           | 100              | 108 3 0                  |
| PA model             | 100              | 117 12 0                 |
| <b>Speaker units</b> |                  |                          |
|                      | Capacity (Watts) |                          |
| LBO 100 (4 × 12")    | 100              | 99 15 0                  |
| LBO 50 (2 × 12")     | 50               | 68 5 0                   |
| PA 100 (4 × 12")     | 100              | 195 6 0                  |

## Fender

Distributors: Dallas Arbiter Ltd., 10-18 Clifton Street, London, E.C.2. Telephone: 01-247 9981.

Fender amplifiers have been popular on the group scene for several years. Each model, with the exception of the solid state Bassman, has dual channels: normal and vibrato. All cabinets are made from  $\frac{3}{4}$  in. wood with lock-joint corners and are finished in black vinyl "Torex" with silver grille cloth. Models are available as complete units, or with amplifier and speakers separate.

(continued on page 28)

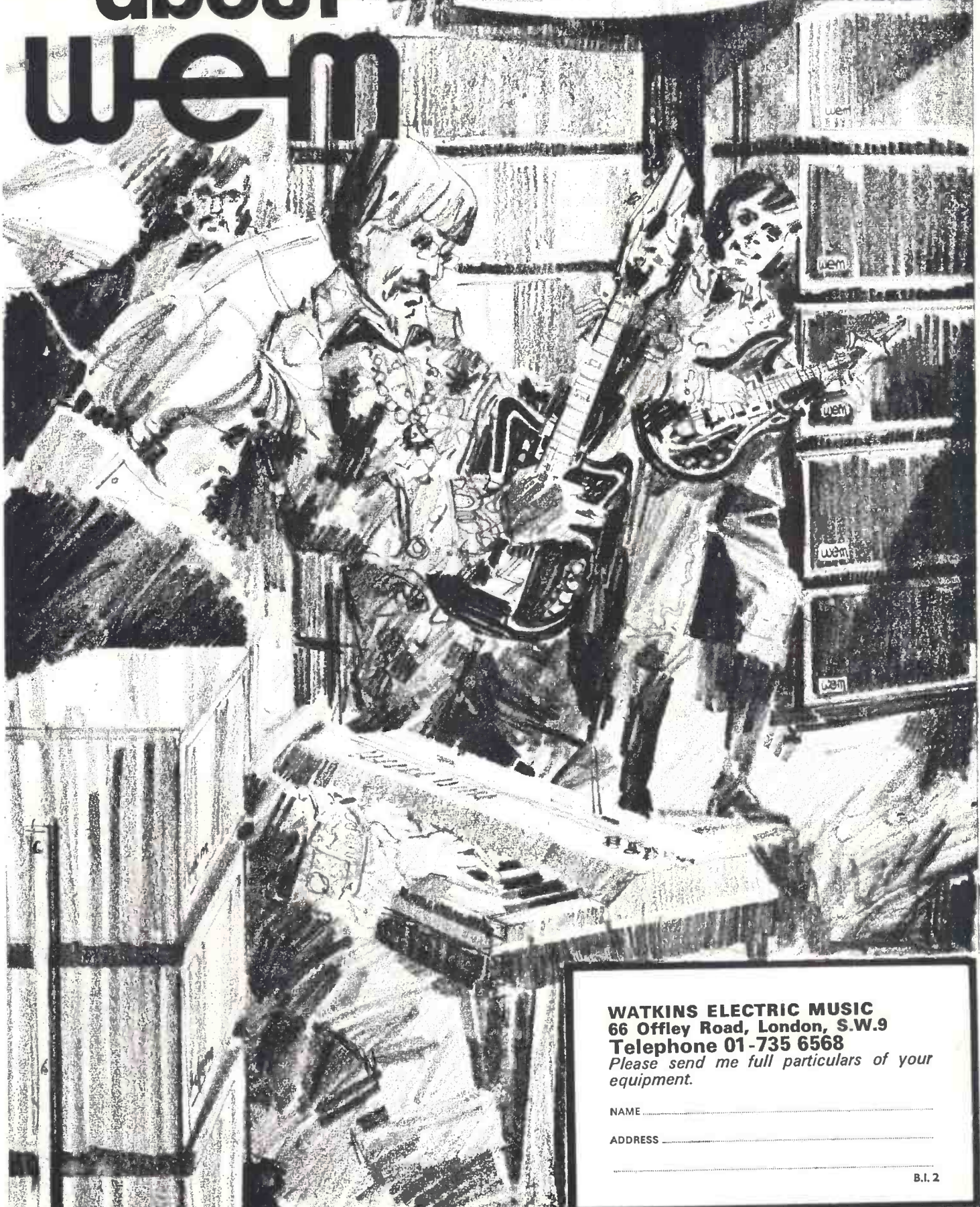


An impressive amplification set up from Marshall, showing (left and right) horn speaker units with (foreground) Model 2030 mixer and accompanying slave amplifiers



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(continued from page 26)

The Fender solid state PA has four high impedance inputs into separate channels, each of which has its own volume and tone control. In addition, a VU meter is provided under the echo switching panel to indicate input signal strength.

Now available with reverb, the Dual Showman is of piggyback design with J. B. Lansing speakers, has two inputs for each channel, and separate volume, treble, bass controls, together with a "bright" switch, and middle, speed and intensity controls for the vibrato channel.

|                                                  |     |     |    |   |
|--------------------------------------------------|-----|-----|----|---|
| Princeton/Reverb (1 × 10")                       | 12  | 90  | 0  | 0 |
| <b>Solid State</b>                               |     |     |    |   |
| Pro/Reverb (2 × 12")                             | 56  | 249 | 0  | 0 |
| Bassman (3 × 12")                                | 105 | 295 | 10 | 0 |
| Twin/Reverb (2 × 12")                            | 105 | 319 | 10 | 0 |
| Vibrolux Reverb (2 × 10")                        | 42  | 238 | 10 | 0 |
| Super/Reverb (4 × 10")                           | 56  | 276 | 0  | 0 |
| <b>Public address</b>                            |     |     |    |   |
| Solid state model with two 4 × 10" speaker units | 105 | 361 | 10 | 0 |

## Hiwatt

Distributors: Hiwatt Amplification Ltd., 171 Malden Way, New Malden, Surrey. Telephone: 01-942 0178.

All Hiwatt instrument amplifiers of all power ratings have two channels (normal and brilliant) and four inputs and controls for normal volume, brilliant volume, bass, treble, middle, presence and master volume. In addition, all models are fitted with a slave link output and half-power switches.

The PA amps, on the other hand, are available in either four- or six-channel versions, each channel having controls for volume, bass and treble. Completing the instrumentation are master presence

|                                      | Output (Watts) | Recommended Retail Price |    |    |
|--------------------------------------|----------------|--------------------------|----|----|
|                                      |                | £                        | s. | d. |
| Dual Showman (with reverb) (1 × 15") | 85             | 492                      | 0  | 0  |
| Bandmaster (with reverb) (2 × 12")   | 40             | 235                      | 10 | 0  |
| Twin/Reverb (2 × 12")                | 85             | 249                      | 0  | 0  |
| Bassman (2 × 12")                    | 50             | 235                      | 10 | 0  |
| Super/Reverb (4 × 10")               | 40             | 211                      | 10 | 0  |
| Pro/Reverb (2 × 12")                 | 40             | 201                      | 0  | 0  |
| Vibrolux/Reverb (2 × 10")            | 35             | 162                      | 0  | 0  |
| Deluxe/Reverb (1 × 12")              | 20             | 135                      | 0  | 0  |

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and volume controls. As well as a slave link output and a half-power switch each amplifier has echo/reverb in-out sockets.

Speaker enclosures with any combination of standard size speakers are available to special order.

|                       | Output (Watts) | Recommended Retail Price |
|-----------------------|----------------|--------------------------|
| <b>All-purpose</b>    |                | £ s. d.                  |
| DR 504                | 50             | 69 0 0                   |
| DR 103                | 100            | 95 5 0                   |
| DR 201                | 200            | 141 9 0                  |
| <b>Slave units</b>    |                |                          |
| STA 50                | 50             | 59 5 0                   |
| STA 100               | 100            | 82 10 0                  |
| STA 200               | 200            | 123 0 0                  |
| <b>Public address</b> |                |                          |
| DR 509                | 50             | 82 10 0                  |
| DR 512                | 50             | 90 12 0                  |
| DR 109                | 100            | 99 15 0                  |
| DR 112                | 100            | 110 5 0                  |
| DR 202                | 200            | 152 5 0                  |
| DR 203                | 200            | 168 0 0                  |

|                         | Capacity (Watts) | Recommended Retail Price |
|-------------------------|------------------|--------------------------|
| <b>Speaker cabinets</b> |                  | £ s. d.                  |
| SE 4121 (4 × 12")       | 50               | 86 5 0                   |
| SE 4122 (4 × 12")       | 100              | 99 0 0                   |
| <b>PA speaker units</b> |                  | Per Pair                 |
| SE 4100 (4 × 10")       | 50               | 86 5 0                   |
| SE 4124 (4 × 12")       | 100              | 99 0 0                   |
| SE 4125 (4 × 12")       | 200              | 195 15 0                 |

All prices are inclusive of mains and speaker leads and covers.

## Hohner Orgaphon

Distributors: M. Hohner Ltd., 11-13 Farringdon Road, London, E.C.1. Telephone 01-405 3056.

Ratings for all Hohner Orgaphon amplifiers are by European music power standards, most of the outfits being combination units. The Orgaphon 33, which was introduced at last year's trade fair, has eight inputs and four channels, each of which has its own separate volume, bass and treble controls.

|                                                        | Output (Watts) | Recommended Retail Price |
|--------------------------------------------------------|----------------|--------------------------|
| <b>Combination units</b>                               |                | £ s. d.                  |
| Orgaphon 33 (1 × 12")                                  | 45             | 135 0 0                  |
| Orgaphon 41 (2 × 12")                                  | 60             | 160 0 0                  |
| Orgaphon 60 (2 × 12")                                  | 80             | 190 0 0                  |
| Orgaphon 75 (amp only)                                 | 100            | 170 0 0                  |
| <b>Speaker cabinet for above with 2 × 12" speakers</b> | 80             | 80 0 0                   |



Jennings J 200 piggy-back amplifier

## Jennings

Distributors: Jennings Electronic Ltd., 117-119 Dartford Road, Kent. Telephone: Dartford 24291/25297.

The new Jennings 1970 series of amplifiers feature solid state electronics which, as a result of their compactness, enable complete units to be kept down in size and weight. The first of these, the J 40, is a two-channel model with a peak output of 50 watts and indepen-

dent volume controls in a cabinet weighing 56 lb. Similar in specification, the J 100 has four 12 in speakers and an output of 100 watts, while its companion model, the J 100D has the amplification stage separate from the speaker cabinet.

The PA 100, which weighs only 16 lb., has six inputs, each with independent mixing facilities for volume, treble and bass, plus a master control and provision for reverb if required.

(continued on page 30)

# IS TO Laney

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

Laney high performance amplifiers give you undistorted power that fills a room from wall to wall with sound. Thoroughly tested circuits are built to last in a cabinet that will keep its smartness through the toughest

road tour. Laney power-packed speaker cabinets give you superb quality sound on everything, even for the loudest rave. And they look as good as they sound, black with white piping matching the amplifiers. See the Laney range at your B & H dealer; he will help you match a rig that's ideally suited to your group. Join the big move with the sound for the seventies.

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

Deansbrook Road  
Edgware, Middlesex



(continued from page 29)

The 50-watt version of this, the PA 50, has four channels with similar mixing facilities. A flat response is a feature of the O 100 organ amplifier which has volume, bass and treble controls only, and can be used for a variety of other amplification applications.

|                          | Output (Watts) | Recommended Retail Price | £  | s. | d. |
|--------------------------|----------------|--------------------------|----|----|----|
| <b>Amplifiers</b>        |                |                          |    |    |    |
| O 50 (organ)             | 50             | 85                       | 0  | 0  | 0  |
| O 100 (organ)            | 100            | 115                      | 0  | 0  | 0  |
| B 50 (bass)              | 50             | 85                       | 0  | 0  | 0  |
| B 100 (bass)             | 100            | 115                      | 0  | 0  | 0  |
| J 100 (lead)             | 100            | 120                      | 0  | 0  | 0  |
| J 200 (lead)             | 200            | 150                      | 0  | 0  | 0  |
| <b>Public address</b>    |                |                          |    |    |    |
| PA 100                   | 100            | 125                      | 0  | 0  | 0  |
| PA 50                    | 50             | 82                       | 10 | 0  | 0  |
| <b>Capacity (Watts)</b>  |                |                          |    |    |    |
| <b>Speaker units</b>     |                |                          |    |    |    |
| T 50 (2 × 12")           | 50             | 65                       | 0  | 0  | 0  |
| B 1 (1 × 18")            | 100            | 95                       | 0  | 0  | 0  |
| B 2 (2 × 15")            | 100            | 100                      | 0  | 0  | 0  |
| B 3 (1 × 15")            | 50             | 65                       | 0  | 0  | 0  |
| D 4 (4 × 12")            | 100            | 105                      | 0  | 0  | 0  |
| <b>PA speakers</b>       |                |                          |    |    |    |
| LS 410 (4 × 10")         | 25             | ea.                      | 46 | 5  | 0  |
| LS 412 (4 × 12")         | 50             | ea.                      | 67 | 0  | 0  |
| <b>Combination units</b> |                |                          |    |    |    |
| J 40 (2 × 12")           | 40             | 130                      | 0  | 0  | 0  |

|                           |     |     |   |   |
|---------------------------|-----|-----|---|---|
| J 100 (4 × 12")           | 100 | 215 | 0 | 0 |
| J 100D (4 × 12" separate) | 100 | 225 | 0 | 0 |
| B 50 (1 × 15" separate)   | 50  | 150 | 0 | 0 |
| B 100 (1 × 18" separate)  | 100 | 210 | 0 | 0 |

## Kelly

Distributors: N.B. Amplification Ltd., 30 Holloway Road, London N.7. Telephone: 01-607 3828 & 01-622 0872

With over 35 years' experience in the manufacture of amplifiers, John Kelly produces a small but all-embracing range of amplification equipment to suit all requirements and will produce individual models to customers' specifications. The 60 watt and 100 watt instrument amplifiers have two channels with separate volume, bass and treble controls, and are designed to be used in conjunction with custom-made speaker units equipped with Rola Celestion speakers. The 100 watt PA amplifier has four channels, and also has separate function controls, with the additional facility of a master volume control. Completing the PA set-up are matched speaker units, each with 4 × 12" speakers and a capacity of 100 watts. In addition to competitive prices,

Kelly claims to offer a fully comprehensive after-sales service.

| Amplifiers           | Output (Watts) | Recommended Retail Price | £ | s. | d. |
|----------------------|----------------|--------------------------|---|----|----|
| 60 watt model        |                | 50                       | 0 | 0  | 0  |
| 100 watt model       |                | 80                       | 0 | 0  | 0  |
| 100 watt PA model    |                | 85                       | 0 | 0  | 0  |
| <b>Speaker Units</b> |                |                          |   |    |    |
| 4 × 12"              | 100            | 80                       | 0 | 0  | 0  |
| 2 × 12"              | 50             | 55                       | 0 | 0  | 0  |
| 4 × 12" PA           | pair           | 130                      | 0 | 0  | 0  |

## Laney

Distributors: Boosey & Hawkes Ltd., Edgware, Middx., EDG 7711.

Two channels and four inputs are standard facilities on all Laney instrument amplifiers, and controls for all these models comprise on/off, standby, presence, bass, middle, treble and gain 1 and 2. The LA 60 and LA 100 PA amplifiers have four channels and four microphone inputs, with an independent gain control on each channel, while the LA 100 Super is a six-channel model with individual controls on each and separate master gain and presence controls and an input for echo connection.

(continued on page 32)



By the time Stevie can reach the controls on this Elgen stack it will probably be obsolete — but as he needs a big sound today we're going to give him a chair to stand on.

Mike Matthewman our sales manager will be pleased to give you further information on the Elgen range.

Give him a ring on (0494) 27094 or drop a line to:

**ELGEN PRODUCTS LTD,**  
QUEENS ROAD, HIGH WYCOMBE, BUCKS.



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So you've made a demo tape. Great.

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Get your group auditioned by a top A & R man at the famous MORGAN RECORDING STUDIOS. Send for latest Marshall brochure - with it will come our booklet - **HOW TO MAKE A DEMO AND GET IT HEARD!**

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

**Rose-Morris**  
SPONSORED PRODUCTS

AMPLIFICATION  
**Marshall**



(continued from page 30)

Speaker cabinets, like the amplifiers, are finished in black leathercloth with white piping, and are fitted with Goodman loudspeakers. A selection of recommended rigs for lead, bass, organ and public address may be obtained on request from the distributors.

|                                  | Output (Watts) | Recommended Retail Price |
|----------------------------------|----------------|--------------------------|
| <b>Amplifiers</b>                |                |                          |
| <b>All-purpose</b>               |                |                          |
| LA 60 BL                         | 60             | 78 10 0                  |
| LA 100 BL                        | 100            | 110 15 0                 |
| LA 200 BL                        | 200            | 153 10 0                 |
| <b>Public address</b>            |                |                          |
| LA 60                            | 60             | 78 10 0                  |
| LA 100                           | 100            | 110 15 0                 |
| LA 100 Super                     | 100            | 131 15 0                 |
| <b>Speaker units</b>             |                |                          |
| <b>All-purpose</b>               |                |                          |
| LC 412 L100 Lead (4 x 12")       | 100            | 100 15 0                 |
| LC 412 B100 Bass/Organ (4 x 12") | 100            | 100 15 0                 |
| LC 118 B50 Bass/Organ (1 x 18")  | 50             | 77 0 0                   |
| LC 118 B100 Bass/Organ (1 x 18") | 100            | 95 15 0                  |
| <b>Combination unit</b>          |                |                          |
| LC 50                            | 50             | 128 10 0                 |

Bass or lead speaker cabinets can be ordered with either angled or straight fronts for bottom or top mounting.

## Marshall

Rose Morris & Co. Ltd., 32-34 Gordon House Road, London N.W.5. Telephone: GUL 9511

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

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

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

|                        | Output (Watts) | Recommended Retail Price |
|------------------------|----------------|--------------------------|
| <b>Lead models</b>     |                |                          |
| 1967                   | 200            | 161 15 0                 |
| 1959                   | 100            | 113 18 0                 |
| 1987                   | 50             | 78 12 0                  |
| <b>Bass</b>            |                |                          |
| 1978                   | 200            | 161 15 0                 |
| 1992                   | 100            | 113 18 0                 |
| 1986                   | 50             | 78 12 0                  |
| <b>Organ</b>           |                |                          |
| 1989                   | 50             | 78 12 0                  |
| <b>Public Address</b>  |                |                          |
| 1966                   | 200            | 180 0 0                  |
| 1968                   | 100            | 113 18 0                 |
| 2003                   | 100            | 118 10 0                 |
| 1963                   | 50             | 96 16 0                  |
| 1985                   | 50             | 78 12 0                  |
| 2002                   | 50             | 104 16 0                 |
| <b>Mixer unit</b>      |                |                          |
| 2030                   | 100            | 164 18 0                 |
| <b>Slave amplifier</b> |                |                          |
| 2031                   | 100            | 141 0 0                  |

| Speaker units                              | Capacity (Watts) |
|--------------------------------------------|------------------|
| 1982 & 1982B (4 x 12")                     | 100 124 4 0      |
| 1990 (8 x 10")                             | 80 101 8 0       |
| 1960 & 1960B (4 x 12")                     | 75 101 8 0       |
| 1935 & 1935B (4 x 12")                     | 75 101 8 0       |
| 1988 (1 x 18")                             | 50 77 9 0        |
| 2032 (4 x 12")                             | 80 101 8 0       |
| 2033 (4 x 12")                             | 100 128 0 0      |
| 2034 (8 x 10")                             | 100 128 0 0      |
| <b>Public address</b>                      |                  |
| 1976 (4 x 12")                             | 200 236 19 0     |
| 1969 (4 x 12")                             | 160 191 7 0      |
| 1983 (2 x 12")                             | 80 105 19 0      |
| 1991 (4 x 10")                             | 80 91 2 0        |
| <b>Horn Speaker units PA</b>               |                  |
| 2027 (one horn) (2 x 12")                  | 60 130 4 0       |
| 2029 (twin horn) (2 x 15")                 | 100 175 11 0     |
| <b>Horn speaker units (Lead and Organ)</b> |                  |
| 2035B (4 x 12") one horn                   | 75 156 5 0       |
| 2036B (4 x 12") twin horn                  | 100 192 0 0      |

## Park

Distributors: Cleartone Musical Instruments Ltd., 28 Severn Street, Birmingham. Telephone: 021-643 0947.

The new range of Park amplification and speaker units has been completely restyled with blue speaker cloth, stainless steel control panels and knobs, recessed cabinet handles and full-length aluminium skids on all cabinets to give protection against rough handling.

The Park 150 watt PA amplifier has four channels, each with two inputs, separate volume, bass, middle, treble

(continued on page 34)



# HOHNER ORGAPHON 41 MH

Universal heavy-duty, general-purpose amplifier with 70 watts peak power.

The HOHNER ORGAPHON 41 MH is a superbly designed full-power amplifier, representing the very latest addition to the Hohner range of electronic instruments.

There are two channels with four inputs; each channel has separate bass and treble controls, with reverberation and tremolo, and volume control.

In smart two-tone case with attractive covering. This new high-power HOHNER amplifier fully meets today's need for volume and perfect reproduction.

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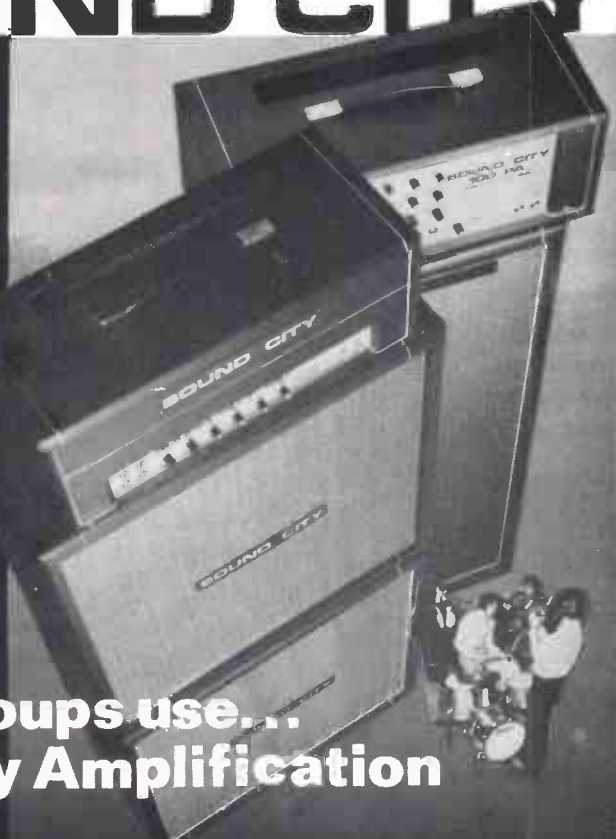


# SOUND CITY

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

Used in the musical 'Hair' also on the Nina Simone tour and the Janis Joplin concert

## Star Groups use... Sound City Amplification



|                                    |                     |
|------------------------------------|---------------------|
| *L 200, B 200 or A.P 200 Amplifier | 154.10. 0.          |
| L 100 or B 100                     |                     |
| Speaker Cabinet 4 x 12"            | 120. 0. 0.          |
| L 100 or B 100                     |                     |
| Speaker Cabinet 4 x 12"            | 120. 0. 0.          |
| <b>Total</b>                       | <b>£ 394.10. 0.</b> |

|                                    |                     |
|------------------------------------|---------------------|
| *L 100, B 100 or A.P 100 Amplifier | 108. 0. 0.          |
| L 80 or B 80                       |                     |
| Speaker Cabinet 4 x 12"            | 97.10. 0.           |
| L 80 or B 80                       |                     |
| Speaker Cabinet 4 x 12"            | 97.10. 0.           |
| <b>Total</b>                       | <b>£ 213. 0. 0.</b> |

|                   |                     |
|-------------------|---------------------|
| P.A 200 Amplifier |                     |
| 6 Channel         | 172.10. 0.          |
| One Pair          |                     |
| P.A. Columns      |                     |
| 200 watts         | 228. 0. 0.          |
| <b>Total</b>      | <b>£ 400.10. 0.</b> |

|                   |                     |
|-------------------|---------------------|
| A.P 200 Amplifier | 154.10. 0.          |
| One Pair          |                     |
| P.A. Columns      |                     |
| 200 watts         | 228. 0. 0.          |
| <b>Total</b>      | <b>£ 382.10. 0.</b> |

|                    |                     |
|--------------------|---------------------|
| P.A 100 Amplifier  |                     |
| 6 Channel          | 117. 0. 0.          |
| One Pair P.A.      |                     |
| One Pair           |                     |
| P.A. Columns       |                     |
| 160 watts per pair | 183. 0. 0.          |
| <b>Total</b>       | <b>£ 300. 0. 0.</b> |

|              |                     |
|--------------|---------------------|
| A.P 100 Amp  | 108. 0. 0.          |
| One Pair     |                     |
| P.A. Columns |                     |
| 160 watts    | 183. 0. 0.          |
| <b>Total</b> | <b>£ 291. 0. 0.</b> |



**DA** 10-18 CLIFTON STREET, LONDON E.C.2. 01-247 9981

Please send details of  
**SOUND CITY AMPLIFIERS**  
Name.....  
Address.....

Enclose 1s. in stamps to cover p. & p.

(continued from page 32)

and brightness controls, and comes complete with cover and leads. The 75 watt model is also available in bass, lead and organ versions, and has two channels, each with two inputs.

| All-purpose                      | Recommended Retail Price |    |    |
|----------------------------------|--------------------------|----|----|
|                                  | £                        | s. | d. |
| 150 watt model                   | 137                      | 0  | 0  |
| 75 watt model (also PA)          | 76                       | 2  | 0  |
| <b>Public address</b>            |                          |    |    |
| 150 watt model                   | 143                      | 0  | 0  |
| <b>Speaker units</b>             |                          |    |    |
| 4 × 12"                          | 186                      | 6  | 3  |
| 8 × 10"                          | 205                      | 1  | 4  |
| 2 × 12"                          | 102                      | 12 | 3  |
| 8 × 10"                          | 102                      | 10 | 8  |
| 4 × 12"                          | 97                       | 6  | 10 |
| 2 × 15"                          | 93                       | 8  | 5  |
| 1 × 18"                          | 71                       | 12 | 3  |
| Combination 50 watt amp          | 134                      | 5  | 4  |
| 4 × 12" with two horns           | 129                      | 0  | 0  |
| 4 × 12" columns with three horns | 107                      | 0  | 0  |

## Selmer

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

The latest addition to the Selmer range of amplification equipment is the Chieftain 200, which has two general purpose channels and two instrument channels. Both channels each have two inputs with volume, bass and treble controls, the general purpose channels being connected to echo sockets for external echo units.

The instrument channels also have six push button tone controls which give selection of a wide variety of sounds by means of tuned filters. The Chieftain is designed for use with two speaker enclosures, the first a 100 watt horn unit which also has two 12 in. speakers, and the second a 100 watt bass cabinet containing four 12 in. speakers. Bought as a complete set up with speakers, the Chieftain outfit costs £429.

Also new from Selmer is the Scintillation transistorised reverb unit which can be used with any amp and speakers.

| All-purpose          | Output (Watts) | Recommended Retail Price |    |    |
|----------------------|----------------|--------------------------|----|----|
|                      |                | £                        | s. | d. |
| Chieftain            | 200            | 155                      | 0  | 0  |
| Zenith 100 Reverb    | 100            | 112                      | 0  | 0  |
| Zenith 50 Reverb     | 50             | 101                      | 0  | 0  |
| Super Zodiac 100     | 100            | 99                       | 0  | 0  |
| Super Zodiac 50      | 50             | 87                       | 0  | 0  |
| Treble 'n' Bass 100  | 100            | 102                      | 0  | 0  |
| " " " 50             | 50             | 65                       | 10 | 0  |
| " " " 50             | 50             | 79                       | 0  | 0  |
| <b>PA amplifiers</b> |                |                          |    |    |
| PA 100/Reverb        | 100            | 142                      | 0  | 0  |
| TV 100               | 100            | 104                      | 0  | 0  |

| Speaker units                   | Capacity (Watts) |     |    |   |
|---------------------------------|------------------|-----|----|---|
| Chieftain Horn unit             | 100              | 137 | 0  | 0 |
| Chieftain all-purpose           | 150              | 145 | 0  | 0 |
| All-purpose 100 (4 × 12")       | 100              | 119 | 0  | 0 |
| All-purpose 50 (2 × 12")        | 50               | 70  | 0  | 0 |
| Universal 50 (1 × 18")          | 50               | 69  | 0  | 0 |
| Goliath 100 (1 × 18" & 1 × 12") | 100              | 98  | 0  | 0 |
| Goliath 50 (1 × 18")            | 50               | 83  | 0  | 0 |
| <b>PA speaker units</b>         |                  |     |    |   |
| TV 4 × 12"                      | 60 ea.           | 79  | 10 | 0 |
| TV 4 × 10"                      | 35 ea.           | 49  | 0  | 0 |
| TV 4 × 8"                       | 25 pair          | 51  | 0  | 0 |

## Simms-Watts

Distributors: 181 South Ealing Road, W.5. Telephone: 01-560 0520.

Designed to fit into the standard type of group van, Simms-Watts instrument speaker cabinets are 32 in. square by 13 in. deep, and are fitted with four 50 watt 12 in. speakers. Sold singly, they are suitable for lead, bass or organ use, and come complete with covers.

For public address use, the PA 100 amp has four channels with two inputs per channel and individual treble, bass and volume controls with separate master volume and presence controls.

| All-purpose amplifiers           | £        | s. | d. |
|----------------------------------|----------|----|----|
| 100 watt model                   | 99       | 4  | 0  |
| <b>Public address amplifiers</b> |          |    |    |
| 100 watt model                   | 105      | 8  | 0  |
| <b>Speaker units</b>             |          |    |    |
| 100 watts 4 × 12" model          | 99       | 4  | 0  |
| <b>Public address</b>            |          |    |    |
| 100 watt 4 × 12" model           | pair 125 | 11 | 0  |

## Sola

Distributors: Macari's Musical Exchange, 102 Charing Cross Road, London W.C.2. Telephone: 01-836 2856/7.

Brand new from SOLA SOUND is a 100 watts RMS amplifier incorporating new tone control circuits. The treble channel has two inputs, with volume, bass, middle and treble controls, while the bass channel has volume, bass and middle controls on its two inputs. The speaker units are in "stack" form and comprise two 4 × 12" columns, each with four Rola Celestion speakers capable of handling a total of 200 watts.

## Sound City

Distributors: Dallas Arbitrator.

Sound City Power amplifiers are made in two ratings—100 watt and 200 watt—with four variations within each output rating: lead, bass, all-purpose and PA. All models have a general frequency response which can be altered by the four tone controls,

bass, middle, treble and presence.

The L100 has one brilliant and one normal channel with separate controls for each, as has the B100 with the addition of an extended bass response. The PA100 has six channels with separate volume, treble and bass controls for each channel and a master volume control.

| Lead amplifier        | Output (Watts)   | Recommended Retail Price |    |    |
|-----------------------|------------------|--------------------------|----|----|
|                       |                  | £                        | s. | d. |
| L100                  | 100              | 108                      | 0  | 0  |
| L200                  | 200              | 154                      | 10 | 0  |
| <b>Bass</b>           |                  |                          |    |    |
| B100                  | 100              | 108                      | 0  | 0  |
| B200                  | 200              | 154                      | 0  | 0  |
| <b>Public address</b> |                  |                          |    |    |
| PA 100                | 100              | 117                      | 0  | 0  |
| PA 200                | 200              | 172                      | 10 | 0  |
|                       | Capacity (Watts) |                          |    |    |
| <b>Speaker units</b>  |                  |                          |    |    |
| L80 (4 × 12")         | 80               | 97                       | 10 | 0  |

## Triumph

Distributors: Rosetti, 138 Old Street, London E.C.1.

Silicon solid state devices are used exclusively in the Triumph range of amplifiers. The 50 watt lead and bass model has two channels with two inputs each for the required frequency and controls for volume, treble and bass. In addition, the lead channel has a treble boost switch and the bass channel a bass boost switch.

The 100 watt version of this amplifier is available with or without fuzz, while tremolo is fitted as standard with speed and depth controls and provision for footswitch operation.

The Triumph 100 watt PA amplifier has six inputs, each with separate bass, treble and volume controls, plus a master volume control and an optional reverb control. Two jack sockets at the rear of the unit enable echo to be inserted between the mixer and the power amplifier to give the extra effect on all channels simultaneously from a single echo unit.

| All-purpose             | Output (Watts) | Recommended Retail Price |    |    |
|-------------------------|----------------|--------------------------|----|----|
|                         |                | £                        | s. | d. |
| RA/50LB                 | 50             | 68                       | 3  | 0  |
| RA/50LBT (with tremolo) | 50             | 72                       | 9  | 0  |
| RA/100F (with fuzz)     | 100            | 98                       | 14 | 0  |
| RA/100LB                | 100            | 98                       | 14 | 0  |
| RA/100REV (with reverb) | 100            | 106                      | 1  | 0  |
| <b>Public address</b>   |                |                          |    |    |
| R/100PA                 | 100            | 129                      | 3  | 0  |
| R/100PA/Reverb          | 100            | 139                      | 13 | 0  |
| <b>Slave units</b>      |                |                          |    |    |
| R/Slave                 | 100            | 59                       | 17 | 0  |
| R/Slave/Master          | 100            | 97                       | 13 | 0  |



| Combination unit     |                  |     |    |   |
|----------------------|------------------|-----|----|---|
| Leo (1 × 8")         | 7                | 21  | 0  | 0 |
| Leo/T (with tremolo) | 7                | 24  | 3  | 0 |
|                      | Capacity (Watts) |     |    |   |
| Speaker units        |                  |     |    |   |
| R/COL/50L (2 × 12")  | 50               | 86  | 2  | 0 |
| R/COL/50B (2 × 12")  | 50               | 90  | 6  | 0 |
| R/COL 100L (3 × 15") | 100              | 131 | 5  | 0 |
| R/COL/100B (3 × 15") | 100              | 135 | 9  | 0 |
| R/COL (4 × 12")      | 50               | 82  | 19 | 0 |
| R/COL/4/10           | 25               | 57  | 15 | 0 |

## Wallace

Distributors: Wallace Amplifiers Ltd., 4 Soho Street, London W1. Telephone: 01-734 2467

The undistorted output ratings of the new series of Wallace amplifiers, which are based on the successful XT range, have been substantially increased. All models are fitted with voltage selection facilities from 110 to 250 volts, while output matching facilities cover 4, 8 and 16 ohms. All instrument amplifiers can be supplied with fuzz and tremulant.

Two standard PA models are available, the first of these being the AC 5075/PA/4 with four channels, each with its own volume, bass and treble control, and a master volume control.

### Amplifiers All-purpose

| Output (Watts)                           | Recommended Retail Price | £   | s. | d. |
|------------------------------------------|--------------------------|-----|----|----|
| AC 3000 XT Super-plus                    | 35                       | 90  | 0  | 0  |
| AC 5075 XT                               | 75                       | 115 | 0  | 0  |
| AC 100 XT-Plus (Organ version available) | 100                      | 150 | 0  | 0  |
| Public Address                           |                          |     |    |    |
| AC 5075/PA/4                             | 75                       | 130 | 0  | 0  |
| AC 100/PA/4                              | 100                      | 175 | 0  | 0  |

## WEM

Distributors: Watkins Electric Music Ltd, 66 Offley Road, London SW9. Telephone 01-735 6568-9-0.

WEM produce a range of high-powered PA equipment of up to 2,000 watts capacity for professional and studio use, and these are often a feature of today's group concerts, but the major portion of the company's sales are of the 40 watt series of amplifiers for PA, organ and guitar use. These amplifiers are extremely compact, but have two channels and four inputs, with separate gain, bass and treble controls for each channel.

100 watt amplifier  
Speaker cabinet

| Output (Watts) | Recommended Retail Price | £  | s. | d. |
|----------------|--------------------------|----|----|----|
|                |                          | 99 | 15 | 0  |
|                |                          | 94 | 10 | 0  |

### Amplifiers

|                |     | £  | s. | d. |
|----------------|-----|----|----|----|
| ER 40          | 40  | 56 | 0  | 0  |
| ER 100         | 100 | 91 | 10 | 0  |
| Monitor amp    | 40  | 56 | 0  | 0  |
| PA 40          | 40  | 56 | 0  | 0  |
| PA 100         | 100 | 91 | 10 | 0  |
| SL 100 (slave) | 100 | 79 | 10 | 0  |

### Speaker units

|                            |     |    |   |
|----------------------------|-----|----|---|
| Dual Twelve                | 46  | 0  | 0 |
| Super Dual Twelve          | 54  | 10 | 0 |
| Super Forty                | 48  | 0  | 0 |
| Starfinder Bass            | 70  | 0  | 0 |
| Starfinder Twin (2 × 15")  | 79  | 0  | 0 |
| Super Starfinder (4 × 12") | 112 | 0  | 0 |
| X 40 Reflex Bass           | 133 | 0  | 0 |
| Monitor (1 × 12")          | 31  | 10 | 0 |
| Column (2 × 10")           | 28  | 10 | 0 |
| Column (4 × 10")           | 41  | 10 | 0 |
| Column (6 × 8")            | 43  | 10 | 0 |
| Column (6 × 10")           | 62  | 0  | 0 |
| Column A (4 × 12")         | 73  | 10 | 0 |
| Column A Super (4 × 12")   | 86  | 0  | 0 |
| Column B (4 × 12")         | 108 | 0  | 0 |
| Column C (4 × 12")         | 102 | 0  | 0 |
| Column B (2 × 12")         | 59  | 0  | 0 |
| X 32 Horn Column           | 57  | 10 | 0 |
| X 29 Stack                 | 225 | 0  | 0 |

| Combination units | Output (Watts) | £  | s. | d. |
|-------------------|----------------|----|----|----|
| Clubman           | 6              | 20 | 0  | 0  |
| Westminster       | 10             | 30 | 10 | 0  |
| Dominator         | 15             | 51 | 10 | 0  |
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# ROCK AND ROLL

# GIANTS



**BUDDY HOLLY**

**B**UDDY Holly made his first record in 1953. International fame and popularity reached out and grabbed him fast. But by 1959, Buddy was dead . . . killed in a plane crash.

He left behind a stack of unreleased records and a pile of memories. Holly was a rocker, but he changed the whole formula. His was a wavering, almost hesitantly stuttering style. The voice was high-pitched and the backing-tracks latterly were based on a staccato-string sort of sound.

Where Elvis was rough, tough and blatantly sexy, the rather shy Buddy was almost sophisticated. The effect, however, was much the same. From the time he really hit it big, Buddy was a scream-raiser who dominated audiences, despite barely moving his near six-foot, pencil-slim frame.

## Fresh appeal

Holly was, at the peak of his fame, a young man, and he looked even younger. His was a fresh appeal, and, as with Presley, he was copied by many other singers.

A sort of pop gift to cartoonists and caricaturists with his heavy-rimmed glasses, Holly was big enough to induce many perfect-sighted performers to wear similar glasses. One of these was Brian Poole, who, with the Tremeloes, had a series of hits back at the start of the beat boom.

Brian told me then that he had always idolised Buddy Holly. "I like his image and his style. I don't sing like him, but I see nothing wrong in looking like him." In the end, Brian ditched his

glasses. But there were always plenty of others in on the Holly kick.

When a pop star dies at the height of his fame, he triggers off a guessing game. Fans wonder how he would have fared in such a competitive field and he lived on. Holly, I'd say, was sufficiently progressive-thinking and talented in a distinctive way to have enjoyed as long a career as the Elvis Presley who was such an early influence on him.

Holly was born Charles Hardin Holley—on September 7, 1938, in Lubbock, Texas. By the age of four, he was scraping out the odd tune on a violin and hammering the daylights out of the family piano, but by seven, he had decided that guitar was the best showcase for his undoubted and untutored musical skill. At High School, he sang on local radio shows, and worked in local clubs.

Buddy visited Britain and I remember chatting with him backstage at the London Palladium. He talked a lot about Elvis. In fact, *Baby, I Don't Care* was a big hit for [Holly, and Buddy regarded it as a tribute to the "King".

And he added: "First time I ever saw Elvis was in a show down South. Elvis sent the kids wild with that hip-swivelling routine of his. Elvis was so new, so unusual. Anyway, the management let Elvis finish his act then, just as a gag, asked if anybody would come up from the audience and try to do an imitation of the Presley style. I figured I had nothing to lose, so up I went and really let myself go. It wasn't hard to do. Elvis had the knack of building up a fantastic atmosphere. . . ."

In fact, there was a talent spotter in

the audience, and that led to talks about Buddy's future. He'd been working with a group called the Three Tunes, doing mostly country music, but that was the basis of the chart-busting act of Buddy Holly and the Crickets.

Buddy recorded first in Clovis, New Mexico. Of his style, he said: "It owes so much to different forms of music. To Elvis, to a Texas-Mexican sound which was popular in my home-town, to new country material and, I believe, to Negro Gospel music.

*That'll Be The Day* was the breakthrough. Just Buddy with drummer Jerry Allison, guitarist Niki Sullivan and bassist Joe Mauldin.

## Norman Petty

The number was written by Buddy, Jerry and a recording manager named Norman Petty. Norman was perhaps the most important backroom boy in the building of the Holly image. He, too, was a frequent visitor to Britain and he worked hard to preserve that image long after Holly died in that snow-hindered light aircraft.

For the best part of two years after his death, Holly figured in the charts. Petty constantly unearthed new material—much of it simply a vocal track by Buddy, to which he had to add backing sounds. Fans felt that much of the old Cricket-type magic was lost by this kind of thing, but Holly was a legend and anything by way of nostalgia was better than nothing.

By the time *Peggy Sue* had sold a million in 1957, a song written by Petty and Allison, it looked very much



as if Buddy could be even more important in pop music than Elvis. A quiet sort of man who sometimes flared up into violent outbursts of sheer bad temper, Holly was ever the perfectionist. He constantly worried about sound equipment, was hard to handle in the studios, and spent ages rewriting songs that everybody else thought were already good enough to be smash hits. Though he helped write *Maybe Baby* with Norman Petty, he was against it being released—but, to his surprise and near-horror, it went on to be another million seller for the Crickets.

*It Doesn't Matter Any More*, which was copied by so many artists the world over, was written by Canadian star Paul Anka, who normally recorded his own material but was easily persuaded that this one was absolutely right for the light 'n' easy Holly touch.

Adam Faith was one British top-liner who clearly followed Holly records with interest, particularly in getting that pizzicato string-type backing, which was a characteristic of his later recordings.

Those who watched Holly regularly on stage say that he had one of the most moving acts of any top star . . . yet he achieved that boyish aura of emotion without really doing much moving. Holly always figured he looked

insignificant up there in the spotlight—he weighed around ten stone only, with narrow shoulders and spindly limbs. In fact, he had the knack of generating drama without really trying.

One thing is certain—that plane crash had many implications in the world of pop. The loss of Holly was great enough, but in the same plane was the exciting Ritchie Valens and the Big Bopper, alias J. P. Richardson, who had hit the charts here with *Chantilly Lace*. For all three to perish at the same moment was a serious blow for the development of rock 'n' roll.

## Reaction

Artists in America did a lot of flying, to overcome sometimes days of travelling from gig to gig. Jim Reeves was another to die in a light aircraft. There was no doubt that flying took a nosedive in popularity for a long time after Buddy's death.

Ironically, that crash was to help a brand-new, chart-topping artist on the way to fame. The organisers of the concert, due to be held at Fargo, decided to go ahead and try and stage a show but using local talent. Four boys turned up for the audition, a so-so group who weren't particularly bothered whether they got through or not.

But the 15-year-old guitarist with the team was clearly very impressive.

Through that show, he was signed to a big-promotion career. His name was Robert Velline. But we knew him better as . . . Bobby Vee.

As I was saying earlier, one just cannot assess how popular Buddy Holly would have been had he lived. But he was part of a very shrewd business organisation and it's hard to see how he could have failed. And the name of Norman Petty could have become as well-known in the management world as that of Colonel Tom Parker.

There were songs written about the air crash . . . songs which helped perpetuate the Holly legend even if they made most of us feel like throwing up. There were the Memorial albums and the re-issues and the new songs dressed up differently.

In the end there was no more. But even then there was a macabre story put round that Holly was not dead, just hopelessly disfigured—and was living on some lonely mountain top, writing songs under another name.

Well, I had several letters from his mother. She was upset at the stories. But she was delighted to know that, years after his death, so many British fans admired, remembered and respected the name of Charles Hardin Holl (e)y, alias just plain Buddy.

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## FLOCK



## BREAD



## NEW YORK ROCK & ROLL ENSEMBLE

# American Groups in 1970

ONLY one thing is certain in the ever-changing world of music, and that is change itself. Every year sees the arrival of new names upon the scene and the departure of old familiar ones.

This is particularly true of the giant American scene with its thousands of groups dotted all over the country. By no means all those who make it in America get known over here as well, but every year new American names are suddenly on everyone's turntables. A few people hear a new US band and word spreads that there is something different worth listening to, until eventually the group is widely acclaimed. This is just the way that groups like The Doors, The Mothers of Invention, Delaney and Bonnie, The Band, Country Joe and many others achieved success over here.

And which American groups will rise to fame in the months ahead? Of course, no one can answer that one, but we can have a look at some of the groups America has in store for us. Elsewhere in this issue, we feature Chicago who are already establishing themselves in Britain as a result of their first tour and their highly successful first album. Here we look at three US groups you may or may not have heard who could make themselves felt in Britain in 1970.

The first name that springs to mind is The Flock, whose music so moved John Mayall when he first heard them at Aaron Russo's Kinetic Playground in Chicago last summer that, in his own words, "I got close to going berserk over their prodigious and varied musical talent, as a whole and individually." And Mayall is not prone to making rash enthusiastic outbursts.

The group's first CBS album "The Flock" is on release in Britain and a nucleus of Flock enthusiasts already exists, including influential deejay John

Peel. And what sort of music do the Flock play?

The group themselves once tried to put it into words but didn't make a brilliant job of it, although they came up with "The Flock is a cross between every group you've ever heard and a group you've never heard." That's true enough but not very helpful unless you've heard them, in which case you don't need their music described to you! John Mayall's verdict after hearing the group only three times was that "It is in the process of presenting to us all an exciting new direction in contemporary music: a subtle fusion of sounds drawn from the bedrock of blues, jazz, gospel, rock, country, and many other sources."

The difficulty in talking about the Flock is that their music is at the same time wide-ranging but instantly identifiable. Basically, the Chicago-based band are a sophisticated rock/blues group with a brass section comprising Rick Canoff and Tom Webb on tenors and Frank Posa on trumpet—plus one wild electric violin freak instead of the usual wild guitar freak. Although there is some excellent electric guitar from singer/guitarist Fred Glickstein, the long, tension-filled solos come from Jerry Goodman's amazing violin. Of course groups like Family and Blodwyn Pig have used violin, but not in the way that the Flock use theirs.

Listen to Flock's 15-minute album track *Truth*. It starts out as a slow blues, spins round a long and exciting violin solo where you'd expect a guitar solo, passes through a fast jazzy section where the saxes are out front, returns to the slow blues song, and concludes on a way-out screeching violin piece that grows into a cacophony from the whole group.

But while the violin can be wild and searing, it can also be plaintive and melancholy as at the beginning of *Introduction*, where the violin and acoustic



guitar run in and out of each other in beautiful fashion, both on the slow passages and on the skipalong interludes.

These tracks are superb, but the best of all is Flock's version of the Kinks' *Tired Of Waiting* which the violin starts off, making you wonder how on earth it's going to grow into the familiar song. But it does, and a beaty soulful sound, sometimes reminiscent of Delaney and Bonnie (somewhere) is built up, only to wind down and relax, to build up again. This track also includes a fuzzy heavy guitar solo and lots of punchy sock-it-to-me brass in the best Stax tradition.

It sounds as if Flock's music should add up to an awful, overdone, confused, pretentious mess, and any other put-down words you can think of. But it really works, revealing Flock as probably the most exciting and original band around. Sometimes the brass is a little overpowering, but the whole product is so well put together, a combination of so many influences, of arranged music and free form improvisation which retains spontaneity and excitement, that it just can't fail. It won't be long before the Flock's talent is fully recognised in this country.

## Fusion

Another American group which uses strings and wind along with a basic rock sound, though in a very different way from Flock, is the New York Rock And Roll Ensemble. When I first heard the name I thought they must be some kind of rock-and-roll revival show, but I was very, very wrong.

A lot has been written about the fusion of classical music and rock, but who has actually done anything about it? The Nice's Keith Emerson is of course influenced by the classics and his group recorded their interpretations of Karelia and Brandenburg. Deep Purple recorded with the Royal Philharmonic Orchestra live in the Albert Hall, Keith Relf's Renaissance has elements of classical inspiration, and a lot of bass guitarists say they listen to a lot of Bach.

But the New York Rock and Roll Ensemble are the first people I've heard who actually work together classical and pop strains to produce a new kind of music, which has been dubbed a blend of baroque and rock. The reason for this is that the group itself is just such a blend. Three of them studied at the Juilliard

Music School and moved from there slowly into rock, while the other two members were rockers from the start.

On stage the three classically-trained members start off with perfectly straight renditions of classical pieces, with Michael Kamen and Martin Fulterman on oboes and Dorian Rudnytsky playing cello. This element of their repertoire is represented on their Atlantic album *Faithful Friends* by Bach's Trio Sonata No. 2 in G Major and an aria by the English Renaissance composer Thomas Morley.

## 'Chamber rock'

Then the group, dressed in starched shirts and evening dress, switches to rock. "Rock and roll," claims Michael Kamen, "is chamber music, the twentieth century's equivalent of the chamber quartet." Michael puts down his oboe and turns to the keyboard, while Martin switches to drums and Dorian picks up a bass guitar. And in come Brian Corrigan on rhythm guitar while Cliff Nivison takes lead.

The group is just as much at home on a medium rock number like *I'm Too Busy* which pushes the organ to the forefront as it is on Hendrix's *Wait Until Tomorrow*, both of which are on the album, which is superbly produced by Adrian Barber & Bruce Terjesen. But the two tracks which really show the group's originality and fusion of classical and pop are the title track *Faithful Friends* and *Brandenburg*.

*Faithful Friends* features the baroque element of the group used behind the melody line of an attractive beaty song, punctuating it between verses, and playing a highly-arranged very formal string and woodwind break. But somehow the classical and the rock exist side by side in the same song and work in with each other. The Ensemble's interpretation of Brandenburg is very different from that of the Nice, since they use Bach's piece as a starting-off point for the oboes and cello, but have added their own lyrics, and turn to a heavy rock sound during the piece with harpsichord and woodwinds weaving in and out. The result is something totally individual, which still retains the feel of the original work.

It should be noted that the group has the whole-hearted backing of composer Leonard Bernstein, who wasn't exactly chuffed at the Nice's brilliant version of his *America* from

'West Side Story'. The Ensemble played Bernstein's 50th birthday party in a plush New York restaurant, but most of their concerts take place in colleges or rock venues like the Fillmore East.

Composer and oboeist Martin Fulterman says that he came slowly into rock after believing for a long time that it was "hogwash". "But now I find that rock is incredibly creative," he says. "It gives me a chance to write and perform things that classical music doesn't allow.

"It's very hard to do what we do, really," he continued. "Rock is rock and it'll always be what it is. We do that but something else too. At first we tried to imitate the Beatles a lot and tried to make everything as smart-pants as possible. I thought rock was a snap. It wasn't until later that I realised you had to be terribly proficient to write so it sounds *unclean*.

"You need experience to expand the emotional possibilities of rock. And to learn just how loud it must be—we never get as loud as Blue Cheer or Sly and the Family Stone. That's all a lot of extramusical acid bull."

## British visit

We should be seeing the New York Rock and Roll Ensemble playing live in Britain this spring, when for the first time we'll hear what happens when rock really meets the classics.

On a completely different, very melodic kick are Bread, a three-man group of ex-session men who worked in Los Angeles. They have an album out on Elektra called *Bread* which maintains the high standard of musicianship and production you'd expect from both session players and Elektra.

Bread consists of David Gates, who usually plays bass or keyboard, but who is also featured on violin, viola, moog, guitar and percussion; Robb Rayer on guitar plus piano, bass, recorder, flute and percussion; and James Griffin who plays drums and guitar. David and Jimmy sing together while Robb and James usually write together, with David writing songs by himself.

Bread originates from the time when Robb, then aged 19,

bought a guitar to impress a girl at college. The old, old story: "It didn't impress the girl but I liked the guitar." Robb then formed a group which made a record with David producing, and around the same time he got to know Jimmy through his sister.


## Metamorphosed

"Jimmy and I started palling around together," explains Robb, "and writing songs together. Then David came up and said 'Listen, why don't we do a concept album. You know, all these groups are writing their own songs. The business isn't what it used to be where you write a song and lay it on an artist, because the artists are sort of metamorphosed to the point where they're writing their own songs.'

Unlike a lot of groups, Bread's accent is not on moving forward musical barriers and getting into a lot of improvisation, it's on vocal harmony and crisp, clean production. Robb says that when David and James first sang a song together he was amazed at the closeness. The inflections and phrasing of the two of them were completely together, as you can hear on the album, which is made up of Bread's own songs and which they produced themselves.

It's not a shatteringly fantastic record that makes you drop your paper and stand up yelling "My God, who on earth is that!" But the album is fresh, pleasant and enjoyable and the singing sometimes sounds like the Hollies/Crosby, Stills and Nash. But tracks like the pounding *Move Over* with its catchy repetitive guitar phrase running right through it, *London Bridge* which reflects on that bridge's journey to its American resting place, and the quiet *Could I?* featuring a relaxed acoustic guitar, give more than an inkling of what the group is capable of.

Maybe Bread won't knock out Western Europe at one fell swoop with their album, but a lot of people will grow to like it. And a whole lot more will be digging their next, which they are currently working on. Look out for Bread, they're going to make a lot of it. And make some very good records.

|                                                                                                                  |                                                                                                                                                                                                                                                                    |
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*Pictured at a recent Decca reception celebrating Arrival's entry into the charts with Friends are (back row, left to right) Barbara Scott (publicist), Tony O'Malley (organ), Paddy McHugh (vocals), Frank Collins (vocals), Don Hume (bass guitar), Alex Murray (producer of Friends) and Dick Rowe (Decca executive). In the front row are Carroll Carter (vocals), Tony Hall, Dyan Birch (vocals) and Frank Rodgers (Decca). Missing is Lloyd Courteney, Arrival's drummer.*

# After 21 years Tony Hall is still ahead

TONY HALL, with his twenty-first anniversary in popular music coming up, has done just about every job associated with the industry. He flopped disastrously in his one audition as a singer, but in most other things he's found himself way ahead of his time.

From modern jazz, both as producer and compere, to the pop-personality days built up through "Oh, Boy!" on television in the Jack Good era, to his own boss... a dedicated character in search of the best and most advanced in pop. Twenty crowded years, starting long before the Beatles boom, with a future that, he hopes, will last at least another 21 years.

He talks fluently, foraging

for ideas. The ideas come. Let's eavesdrop as he's in nostalgic mood.

"First music I ever heard was some Bach—my father was a classics fan. It made me cry. Then, at school, I got into dance music, then jazz—at that time the Dixieland and Chicago styles. I ran what we called a rhythm club at Lancing College... oh yes, and I played drums in a prep school dance band."

Then into the Army. At Catterick he started compering the shows and dances of a fine eight-piece brass band. Musicians like Bobby Pratt and Eddie Blair, and arrangers like Alan Braden, were all in that big-swinging outfit.

Tony had become addicted

to modern jazz, when he went, at 15, to the Feldman Club in London. Out of the Army and encouraged by Steve Race and Jack Marshall, he ended up compering there. "All those sharp dressers... me, an unknown in a demob suit. Later I went to Studio 51, then the Flamingo. Did the musical side of the Flamingo for 12 years. We presented jazzmen such as Tubby Hayes, Dizzy Reece, and Don Rendell.

"All my life, I've believed in the FEEL rather than technical perfection. It's the same now, in pop."

Tony next moved to pop record reviewing, then to Decca where he ran the Capitol label for a while. He was there, on Decca promotional work, for 13 years. He produced jazz for the Tempo label. "Twenty-five modern jazz albums," he recalls. "Along with Denis Preston, I was committing to tape the British jazz scene of the late 1950s. Played some

of them recently — and they sound ruddy good.

"Actually I was the first to tackle an extended track. We put the lights out in the studio, got a bunch of jazzmen together, gave them some drinks — and came up with a 14-minute blues track.

"Then came one of the greatest compliments ever paid me. It was an offer, via Art Blakey, for me to go and work as assistant to Alfred Lyon on the Blue Note label. Fantastic — the greatest jazz label of 'em all. And me, a white English cat. Really a compliment. But I didn't go. I'd just about had enough of junky musicians with chips on their shoulders."

Anyway, Tony met up with Tony King at Decca, who taught him a great deal about what was good and what was bad in the pop scene. And Tony moved into "Oh, Boy" for Jack Good, on BBC-TV, compering and introducing the bright new hopes. Like Cliff Richard...

"But I didn't really dig the music. That old rock 'n' roll — pretty sterile, musically. Okay, it was exciting vocally and visually, but the music — no. Bill Haley and all that. I listen to those old revived 78s and my view hasn't changed. Pop now is a lot more valid."

## Top DJ

Tony was broadcasting on the jazz scene, too. And he wanted to become a disc-jockey — and, judging from popularity poll results, was certainly the top semi-professional dee-jay. "That was on just a quarter-of-an-hour a week," he recalls.

"But I had no freedom at all. I wrote a column for a weekly paper but had no freedom, either. Politics controlled the column and the BBC controlled the programmes. If only people had had trust in me... really, given a free hand, a lot of good could have come out of it.

"I had this style as a dee-jay. People criticised me, but guys like Johnnie Walker say now that I was a pre-pirate style-setter. Don't make this

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sound big-time, but I know that I have always been years ahead of my time. Now I can encourage people who come up with new ideas. Some may not work out, but at least I can give them a chance. It wasn't that way for me."

In the end, frustrated and bored, Tony left Decca. He set up his own company, THE — Tony Hall Enterprises. That was in July, 1967. "I wanted to conquer the world overnight," he admits. "I wanted to change the musical standards — wanted to try unconventional things. But it couldn't be done. I was green. I had artists snatched away from me BECAUSE I was so green."

## Breakthrough

But Tony discovered Joe Cocker. That was a breakthrough.

Now he has a roster of some 20 artists. Through EMI he came up with two big hits . . . *Love At First Sight*, by Sounds Nice, and *Rudi's In Love*, by the Locomotive.

"Actually I'd done 007 before that. That was way ahead of its time, you know. I just figured that with so many West Indians in this country, they must have an effect on the music. Today's reggae material is an extension merely of 007."

Tony has a very real regard for the welfare of his artists. He talks of Tea and Symphony — a completely "freaky" outfit, again years ahead of their time. "Could be a couple of years before they are really accepted. And there is Black Sabbath, my first signing through Philips. I have Marsha Hunt for singles.

"And then there's Arrival. They've made the charts. That was a strange meeting. These kids had come down from Liverpool to see an Aretha Franklin concert. They came along clutching their tape — they specifically wanted me to listen to it. Well, I was at that Aretha show and Johnnie Walker gave me a plug on stage — and outside these kids saw me talking to Tony Secunda. Up they came, gave me the tape — and fled.

"That tape was good. But you know something? — 80 per cent of groups get out on records before they are ready. We waited a year before we found *Friends for Arrival*. That very day they'd come to see me and say they were going back home — to their old jobs. That year cost me money — four singers and three musicians — but it paid off by waiting for the right moment."

## Excitement

Tony recalled the excitement of promoting Atlantic artists — such as Otis Redding on *My Girl*. Maybe his biggest triumph: pushing the Righteous Brothers' *You've Lost That Lovin' Feelin'* up to the top even though Cilla Black had had a wide Top Ten start on the number. And there was his work on *River Deep, Mountain High*.

He says: "Just rattling through all the different aspects of 20-odd years in the business brings back the excitement. There really WERE

thrills in those early jazz days . . . the days when we didn't have rock or rhythm and blues. But when I look ahead, I don't think I've really ever started.

"Music now is really progressing fast. There is so much talent about, but you simply can't rush it. Many a career has failed because people are in too much of a hurry."

It's been a long haul from listening to Bach on a cat's-whisker radio to promoting some of the world's biggest pop names. All that gripes Tony is when politics, the inner business politics, get in the way of him putting across his musical message.

Inevitably he had a tip for the top in maybe a year or so. He said, conspiratorially: "A name to remember — The Shape Of The Rain. That's the group, and I'm sure they are going to become one of the most important musical groups in the world. But we'll take it slowly. They have time on their side."

P.G.

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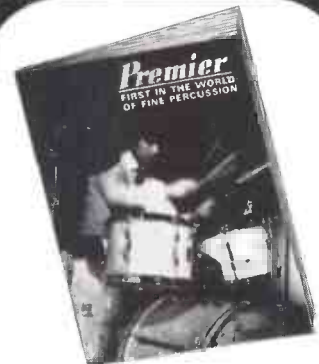
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**I**F there is a new era of pure rock building up, it could be on the strength of brand-new artists. Or, alternatively, it could be on the revived interest in the old rockers like Haley, the Everlys, Perkins and Vincent.

Really you pays your money and you takes your choice. We were told there would be a rock 'n' roll revival way back in 1968, but it was pretty much a manufactured thing and it really didn't take off. Ah well, we thought . . . at least it gave us the chance to hear and see dear old Bill Haley again.

And then, in recent weeks, Dave Clark and the lads got into the charts with their value-for-money collection of golden oldies—*Play Good Old Rock 'n' Roll*. A pretty innocuous release, we thought. Pretty good to start the stomping at a Christmas party. But it went into the Top Ten and triggered off the usual blast-off from the rock brigade.

Basically the complaint came from the Wild Angels, a hard-core rock brigade. "Dave Clark is a fraud", is roughly what they said. "He's not playing real rock and roll, just using the material. We hereby challenge him to a battle of the bands on any stage anywhere and we'll guarantee to blow him off the stage. We'll blow him out of sight."

Naturally the much-criticised Dave Clark took no notice. After all, he'd made a commercial record which sold, and his next one might be a nursery rhyme if he felt it would make the grade.

But the Wild Angels, London-based, did get across the point that they were convinced a real rock revival is now on. Hear their spokesman: "We've proved our point by going into London clubs, places where the progressive groups used to play, and we've broken all attendance records.

"How come? Simply that the other groups tended to lose the fans. They got too complex. We go on and just let 'em have the lot. It's music with guts. It's easy to take, easy to dance to and



Gene Vincent

## Will there be a rock revival in 1970?

much gutsier than reggae. What people want is excitement and a big beat."

Now the Wild Angels' record didn't make the charts, but it did build useful sales. Look a bit deeper at the rock revival trend and you come up with names like Shakin' Stevens and the Sunsets, a Welsh group who shook things up more than somewhat at a recent Rolling Stone show at London's Saville Theatre; like the Housebreakers; like Something Else; like Lee Tracey and the Tributes; like the Impalas; like the Rock 'n' Roll Trio. And you have stalwart rock addicts like Earl Sheridan booking big halls, putting in these not-so-well-known groups, and cramming in capacity audiences.

In America, there is the Rock And Roll Revival Show, with the fast-rising Sha Na Na, and Bill Haley, and Chuck Berry . . . hurrying on a package tour round the States and then destined for Japan and Europe. They advertise the good old rock and they get the audiences. Yet so

many of the "progressives", have pulled out of the touring scene because of "lack of response."

Carl Perkins has been to Britain and said: "For me, it's back to the rock. Farewell country-style material. The kids want hard rock. So do I."

Haley has been highly vocal about a "comeback" for a form of music he says has never been away. The Everlys called in and said: "Rock is returning—but we just hope they don't get to re-release our old records. We'll give the fans new stuff."

Not so long ago, as the trend started, albeit faintly, we had a flurry of "contrived" rockers making contrived records. Former balladeers like Gerry Temple turned to rock simply because it looked a promising trend. It's not surprising that most of these simply crawled out and died.

Elvis came out with *Guitar Man*, and the Beatles came out with *Lady Madonna*—someone said it sounded like Jerry Lee Lewis playing in

the background on piano.

More recently Gene Vincent arrived. Predictably it wasn't a smooth journey for the one-time great—he went back home before the tour was over. Not because of lack of interest, but because he ran into his usual personal problems. But his revamped *Be Bop A Lulu* caused a lot of interest. And Gene said: "Like it or not, the rock and roll revival has hit the States like crazy. Little Richard, Haley, Chuck, myself . . . we're working all the time and I can tell you that a lot of the groups are turning over to the hard-core rock."

For Gene it was just like before . . . like 13 or so years before. Fans turned up to see, having dusted off the old drape jackets and thick-sole shoes and bootlace ties and so on. One fan even went to the extent of having an old drape suit specially made for the occasion at a cost of thirty quid.

But it could be that even now it's all a false start. Maybe there is a flickering spasm of interest in the old-style rock—maybe it'll come back. But there is no doubt that it provides a suitable sort of antidote to some of the pretentious group sounds going the rounds right now.

Said Gene Vincent: "It depends on how you choose to describe any type of music. Guys said that Chuck Berry was the number one rocker and he took it and he said that he didn't care what anybody wanted to call the music just so long as they listened to it and grooved along with it.

"I have been astonished at the way I've been received these past three months or so. Fans kinda greet me with open arms. We know where you're at, they say. You see, pop music was getting to a stage where the beat was out and it was hard to understand what was going on.

"But we'll have a mixture of the old-timers, like me, and some of the newer fellows. Like you had Tommy Steele. Now he's in square musicals for the cinema. If rock and roll really hits back, as I figure, then you couldn't call



him out of retirement.”

I went into this whole question of rock's future very carefully indeed. I believe that some of the great old rockers will return, both in terms of material and performers. But if the rockers really are all that dedicated, what's the point of complaining about a success-disc like that of Dave Clark. After all, if numbers like *Good Golly Miss Molly* are heard by fans and the excitement is there—then surely it's all to the good. It's helpful even if *Tutti Frutti* is recorded by a chamber music outfit, just so long as they swing.

Certainly in Britain there are bands who deck themselves out with the black leather, who unashamedly live in the musical “past” and are making money. They're pulling back the 30-plus age-bracket, but what impresses the bands is that the youngsters are coming in, too.

Many of the old-days rockers are okay in that they've hardly changed. Bill Haley has found it tough



*The Wild Angels, pictured signing a three-year recording contract with B + C Records. Left to right are: Bill Kingston (piano); Rod Cotter (bass guitar); Bob O'Connor (drums); Douglas Mew (executive producer, B + C); Mal Gray (vocals); Paddy Lynn (promoter); and John Hawkins (lead guitar)*

getting through to the younger fans mainly because of his appearance. He looks old and he looks dated. The music IS dated, and deliberately so, but it does provide a change from the current run of pop.

Rock is simply swinging entertainment. There is no pretentiousness about the lyrics and the basic rhythm is easy to lay down. That the revival of interest in rock is being put down in so many quarters is simply that some

people think it's going to destroy the image of pop music as an “art form”, a creative folk area of sound.

Lyricaly, rock was mostly rubbish. But it was earthy and tough, and it was pretty instant in the way it grabbed audiences.

A warning, though, from Gene Vincent. “It could be that new groups, using new recording techniques, will kick much of the excitement out of rock. We used to get a song down in one take, mistakes and all. Now you could go too much into finding perfection.”

My own view is that the old rock standards remain as pretty well perfect examples of pop as it was. If any current trends get too complex, at any time, then there'll certainly be a reversal to the power of simple rock.

And it could happen this very year. Don't say you weren't warned. And don't let the progressives try to kill it off by pouring scorn on it. Rock and rockers laid the first golden egg in pop.



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**T**HIS time last year Mick Abrahams was getting together with Jack Lancaster working out ideas for forming a new group. Before long, Blodwyn Pig was born and had to start earning its living.

Blodwyn Pig could have had the massive hype, the super star launching, and all the rest, for Mick had become an instantly recognisable figure through his days with Jethro Tull. But they didn't work it like that. They started playing quietly round the clubs building up a reputation on the basis of how they went down at their gigs. They could have been locked up in a recording studio for months and months and only let out when they had a beautifully synthetic album with a carefully market-researched cover to show for their labours. But Blodwyn Pig recorded their first album *Ahead Rings Out* only a few weeks after they were formed and it is an honest representation of the band on stage at that time. There are a few rough edges, but it's got a feeling of immediacy, four blokes sitting down and playing together.

After a few months of hard work they had already become a big draw and word went round the country that Blodwyn Pig was a "b— good band, mate". They played the big summer pop festivals, including the Isle of Wight, they did concert tours and then went off to America for two months' more hard work, returning just before Christmas to tour with Ten Years After and Stone The Crows.



*Mick Abrahams: "I honestly didn't think we would be this big"*

## Progress report on Blodwyn Pig

Not bad going for one year! And Mick Abrahams is naturally pretty pleased with the way things have turned out. "I never envisaged the band being as big as it has become," said Mick Abrahams, when I spoke to him over a cup of lukewarm coffee (courtesy of

Chrysalis Ltd.). "A year ago I just wanted to be able to do what I wanted, just make a living playing. I honestly didn't think we would be this big and it has resulted in a lot more responsibility to be shouldered on my part.

"Looking back from now to

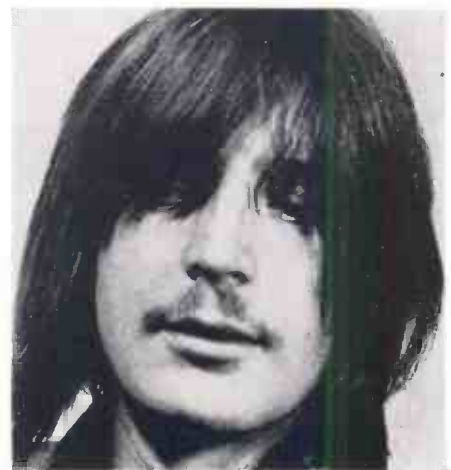
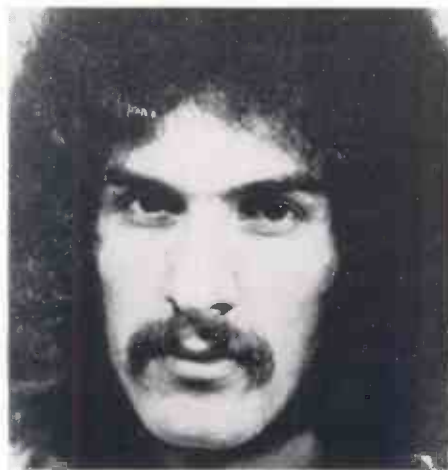
then, it confirms that what I thought at the time was the right move. The way everyone in the band sees it is that we're doing what we want and so there's no harm riding along the crest of the wave."

The wave has now swept over the Atlantic and right across the United States where Blodwyn Pig worked their way from the West Coast over to the East—the reverse of the normal group route.

"We started with four days at the Fillmore in San Francisco and then moved on to the Whisky in L.A., which was a drag, but we did some jamming with Mayall there which was great. I like the West Coast as a place but I didn't feel at ease as much as in the East. The audiences in the West are on to the super cool thing; the 'we'll wait for you to do it before we make a move'. That means you have to work harder, which I suppose is a good thing.

"Then we went East through Chicago, Boston, and so on over to New York; in these places the receptions were fantastic. We got much better as we went along. There's a difference in technique for getting across to American audiences. You might say something that's humorous to an English person but it comes out as a stupid remark over there. But we rapped with American kids and felt our way as we went along."

The group were very pleased with the organisation that went into the concerts over there and were also knocked out by the light shows. "We've never been able to work with them



*Left to right: Jack Lancaster (saxes), Ron Berg (drums), and Andy Pyle (bass guitar)*



over here, because they've confused rather than enhanced the music, but they're really good there. Some light people don't comprehend what a group is into, but, at least where we played, they are more with it in the States. I stood watching Johnny Winter play and the lights did a thing that communicated rock and roll, picking up the patterns he was playing with lights instead of a psychedelic thing. Great.

"I'm not criticising the English music scene, because I am part of it and you would never move me to America, but I think there are instances where we could get it together rather more."

The group are now working on their second LP which should be ready for release in February. "We want to take things a step further from *Ahead Rings Out*," said Mick. "I don't dislike it now, but I think it's lacking in places and there are ideas that have come now that we could have put in if we had tried. Things have moved on from there. We play most of the material from the album but the band has got much tighter now and we are in to slightly different arrangements. But there are four or five things on the new album that we won't be doing on stage. We're going to take more time over this one and are using a 16-track studio.

"I want to use three or four violins with perhaps tablas on one number, which would be a good effect, but on others I want to get back to simplicity, to stuff that can't be messed around, and which retains the stage feel on record. Jack will be using his phoon-horn on it."

As well as the new album, Blodwyn Pig might be releasing another single which they hope will fare better than their previous two, although in my opinion *Dear Jill* was one of the best singles to show its face in 1969.

"I've written a number specially for single release," Mick told me. "We wouldn't be worried if we had a single in the charts and were doing 'Top of the Pops' and all that

because to a point the singles market is an integral part of the scene. I prefer LPs because you've got more of a chance to put down to the public different aspects of what you are doing but with this one I've put down what I want to say in three - and - a - half minutes or whatever it is.

"I think it's bad that a group with integrity — like Fleetwood Mac — can get a hit and then be faced with all the sold-out thing. In the States they take your music for what it's worth and that's the way it should be."

## Future plans

And what of the future for Blodwyn? "In terms of sticking together we'll carry on as long as we continue to find our happy medium between ourselves, which we are doing. I suppose we could make LPs individually if we could do that without hampering the progress of the band. But I still really dig doing gigs and recording, although I'd like to go into producing eventually perhaps.

"When we were mixing the album, there was just me and Andy Johns there and I was watching what he was doing and found it really fascinating. I might ask him to teach me how to twiddle the knobs. He's a really good bloke. You can say to Andy 'That's what we want' and he'll give his unbiased opinion on it which we take as gospel."

We talked about the importance of communicating with an audience — an obvious enough point but one which a lot of groups seem to overlook. Mick Abrahams, however, believes in playing for the people who've coughed up, and in involving them as much as possible.

"I think too many bands," he said, "take a holier-than-thou attitude to audiences. They've got the super star thing hanging over them and they worry about it. But the only way I am different from the people who listen is that I've got a bit of musical knowledge. Some groups treat their audiences as fools and I get sick with bands who take that attitude.

"I've been accused of being under-pretentious on stage, but I don't think that's a bad way to be, although I believe wholeheartedly in professionalism. Last night I watched the Tom Jones' Show all the way through for the first time and I think his professionalism is really good. I respect him as a singer even though I don't respect his material or his views on the scene. But I couldn't knock his professionalism."

We also talked about violence in America and England. Although Blodwyn Pig didn't get any "bovver" when they were in the States, they couldn't help but be aware of the violent atmosphere, especially in Detroit. "I was talking to this bloke in a motor - cycle gang. He patted his back pocket and said:

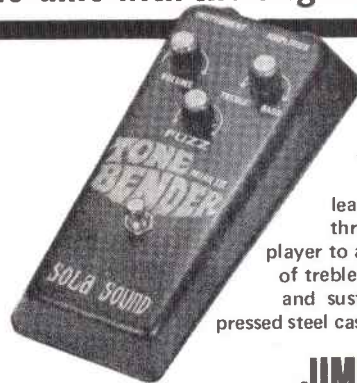
'That's my .38 with six slugs ready'.

"I asked him why and he explained that there was massive gang warfare, and snipers wandering round in cars taking pot shots at motor cyclists, whether they were violent or not. So they all carry guns and this guy assured me that if anyone went for him he'd make sure he fired first."

That makes the British papers' current preoccupation with skinheads and cherry-red boots seem a little tame (for which we can breathe a sigh of relief), but Mick is not against the skinheads. "No, I'm not against them. I did a gig at the Marquee wearing a suit and big boots. Those boots really are great for dancing in, but I wouldn't know about kicking people's heads in with them."

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# INSTRUMENTAL NEWS

## British artists on UNI label

The first British artists to be signed to MCA's American UNI label are Matthews' Southern Comfort, led by ex-Fairport Convention vocalist Ian Matthews who left the music scene over a year ago to "get reorganised". One track which has already been released as a single is *Colorado Springs Eternal*.

## Orange supply US tours

Following the success of the recent European tour by Chicago, Orange are supplying all the amplification for the next three major tours promoted by Arthur Howes and featuring American acts. These include the Sam and Dave Show (with Arthur Conley, Joe Tex and Clarence

Carter) the Blood, Sweat and Tears tour and the Booker T & the MGs show.

Orange are also supplying equipment to Fat Mattress and Stevie Winwood, and are providing a complete range for Radio Bremen for their monthly television pop spectacular, "Beat Room".

Rosko has now doubled the output of his PA to 3,000 watts, and Humble Pie are having a custom Orange PA made to Steve Marriott's own specifications with an output of 1,000 watts and incorporating a special mixer unit. Expected cost will be around £2,000.

In last month's *Focus on Studio Equipment*, it was mentioned that the Ampex MM-1000 could be converted from  $\frac{1}{2}$ -in. to  $\frac{1}{4}$ -in. operation. This was an error, and should have read "can be converted from one-in. to two-in. operation".

## Cathedral buy Laney



Birmingham-based group Cathedral celebrated the signing of a £25,000 contract with Don Arden's Aquarius by buying £1,000 worth of Laney equipment. In our picture, Pete Oliver (left), manager of Birmingham's Wasp music store, looks on as the cheque is made out by the members of Cathedral—(left to right) Jon Fox (bass), Ron Godwin (lead guitar) and Des Kendricks (drums).

Laney amplification equipment was also used by The Smoke in their attempt to beat the world record for non-stop playing, believed to be the 76 hours achieved by a Chilean group last year.

Boosey & Hawkes are sup-

plying the four-piece group with three Laney set-ups: a 100 watt lead; a 100 watt bass; and a 100 watt PA. In addition, The Smoke will use Harmony bass and lead guitars supplied by Boosey & Hawkes, who will be staging a series of Laney "clinics" throughout the country this year.

An Angelica guitar autographed by Manitas de Plata was donated by B & H at a Christmas party for old people as part of a campaign to raise £300,000 for the new Albany Centre. The guitar, which was formally presented to Princess Alice, President of the Albany, will subsequently be auctioned.

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## Blue Horizon represent Nashville label

From the beginning of this year, Blue Horizon Records have become sole representatives in the UK for the Nashville-based Excello label, which handles such artists as Slim Harpo, Lazy Lester and Lightnin' Slim. The first release, which is scheduled for 6 February, will be *Folsom Prison Blues* by Slim Harpo,

followed by an album, *Slim Harpo—King Bee*.

The first album in Blue Horizon's Post-War Masters series was released at the beginning of the year, and features Otis Rush on *This One's A Good 'Un* with a total of 19 tracks, including some drawn from the Chicago-based Cobra label,

# MOVE TO Laney



# Unitrack launch 16-track

Unitrack Equipment Limited recently announced their Uni 16—an all-British, 16-track, 2" studio tape machine with many advanced features and a competitive price.

Virtually everything in the machine is almost instantly replaceable. The precision-bored baseplate for the deck ensures interchangeability of all the mechanical items to do with tape transport; in fact the deck is easily convertible to 24-track operation by the direct replacement of a minimum of components.

The machine's electronic functions are housed in 16 identical plug-in modules, each one controlling the record, playback and sync functions for each track. Each function is on a plug-in printed circuit board, and the three available equalisations (NAB, IEC and CCIR) may be changed by plugging in alternative boards.

Unitrack have a team of at least six servicing engineers on a 24-hour call, and as nearly everything in the machine is pluggable, a repair

usually means just changing the right box.

Quiver Records have given Unitrack a contract to supply all the equipment for their new recording complex near Shaftesbury Avenue. There will be studios for 8-track, 16-track and 24-track recording, as well as reduction rooms, cutting rooms and a film dubbing suite.

## New AKG distributors

Politechna (London) Ltd., UK agents for AKG microphones and headphones, have announced the formation of AKG Equipment Ltd. in association with AKG Vienna to take over the marketing of AKG products in Britain, Eire, the Republic of South Africa, Australia and New Zealand.

The new company will become the sole distributor of these products from 1 April 1970, and will be at Eardley House, 182/184 Campden Hill Road, London W8. Telephone: 01-229 3695.

## WEST OF ENGLAND SOUND

In early 1968 Phil Dunne and Tony Waldron realised that there was not one recording studio in South West England, and that most recording was done in London, so they set about building their own studio in Torquay, which officially opened in October 1968, but business was hardly booming—mainly the odd weekend session.

At the start, customers were obtained through word-of-mouth advertising, but the potential was there, and things improved. New equipment was added, and with an increase in work the studio became a limited company. It was now a full time job, not just a paying hobby.

In the 1970s, having established itself securely, the studio plans to expand in three major directions. The first task is to find new premises, but they

won't move until exactly the right place turns up. Secondly an association started with Ra Records in November 1969 will be coming more to the foreground. Post-production services, such as sleeves, promotion and local publicity, and the whole organisation in general, are going to be improved.

Thirdly, West Of England Sound has made a name for itself by selling a Moog Synthesiser to the music department of Darlington Hall College, and it is hoped that the company will become the top distributors of specialised musical and hi-fi equipment to the West Country.

With the advent of local radio the studio hopes for broader horizons and sound on film is also under consideration, since it is almost unheard of outside London.

## Christmas Competition Prizewinner

The winner of our Christmas Competition for a £250 Beverley Panorama 22 professional drum kit is AL STRETCH, 79 Kenninghall Drive, Sheffield S2 3WL.

Al, who plays drums with Champion Jack Dupree's Premonition, gave the winning choice as follows:

1—Rolling Stones; 2—Jethro Tull; 3—Equals; 4—Fleetwood Mac; 5—Jon Hiseman Colosseum; 6—Scaffold; 7—Bonzo Dog Band; 8—Family; 9—Hollies; 10—Beatles.

In the second and third parts of our competition Al named his favourite colour for a drum kit as black, and judged that a drummer's ability to read music in today's scene was important.

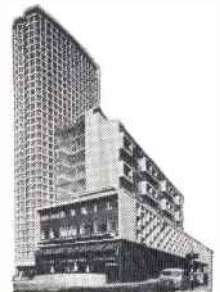
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Left to right: John Wilson, Richie McCracken, Rory Gallagher

## Taste poised for breakthrough

"WE believe in sheer hard work rather than publicity to get ourselves known," says Rory Gallagher, 21-year-old leader of Taste, and the measure of this claim may be judged by the fact that, despite their conspicuous absence from the columns of today's musical Press, the three-piece from Ireland have a following to be envied by many of the current range of super groups.

Although Taste in their present form have been in existence only since May 1968, in that short space of time they can boast proudly that they are constantly in work at top prices, both here and on the Continent where they have been achieving the honour hitherto denied them in their own country.

Since their first visit to Denmark in late 1968, Taste have played all over Europe to packed audiences, had their first album in the charts on the Continent and the States, and are likely to

achieve even more success with their second, *On The Boards*, which was released this month by Polydor.

Founder-member Rory hails from Cork in Eire, and, like his partners, has experienced the usual hard-road-to-success business of playing with unknown groups. Of his days with Irish showbands, he is surprisingly non-committal: "The only thing I can say is that the 'over-professionalism' we experienced might have rubbed off and done us some good."

John Wilson, Taste's 23-year-old drummer, comes from Belfast. Unlike the other two members, John has had a brief taste of fame in that he played with Them and with one of the bigger Irish showbands.

John's contribution to Taste has been commanding considerable respect in musical circles, and one well-known musical pundit has forecast that 1970 will see him emerge as one of the

world's top drummers.

Completing the trio is Omagh-born Richie McCracken, bass, who is perhaps the most reticent of the three when it comes to talking about his music. As he puts it: "I prefer to play."

The Year of the Taste may well be 1970, on the strength both of their current album and of a return tour of the States. Their first, with Blind Faith in July 1969, gave them their first opportunity of playing to huge audiences, and established a coast-to-coast appreciation for their style of playing.

"Basically we're blues-influenced," says Rory, "and we play things we feel close to—Muddy Waters, B B King, etc.—but although these are the people we listen to, we use our own style. For example, standards like *Catfish* we do almost as if they were originals.

"Singles are not part of our way of thinking—albums are our scene. Even if you do make a good single and it happens to get into the charts, the follow-up would undoubtedly be influenced by the success of the original. But we can listen to and enjoy good singles without going in the same direction."

Explaining how Taste manage to give a fresh treatment to their programme on each performance, Rory said: "In our size of group, everything works faster, so we can experiment rather more than a larger outfit. We have a very close communication with each other on stage, and we're musically more together."

On stage, Rory is the most dynamic of the three, and "dynamics" are something the group depend on very greatly in their act. Using only an old Vox AC 30, Rory wrings the most improbable sounds out of his old battered Fender, covering the whole volume spectrum. In fact, during one performance I witnessed, John and Richie dropped out while Rory gradually reduced volume until he was playing the solid guitar completely unamplified. And it was a tribute to the attentiveness of the packed audience that his playing could actually be heard.

Yet another facet of Rory's prodigious talent may be heard on the new album. As well as writing all the material and singing and playing guitar and harmonica, he also plays alto sax, an instrument he adopted only a few months ago.

The title of the album, *On The Boards*, is perhaps indicative of the group's policy for, according to Rory, all their recorded material is done with live performance in mind.

### Alto debut

Of particular note on this album is *It's Happened Before, It'll Happen Again*, which has a strong West Coast jazz influence and features extremely good bass work from Richie. It also marks Rory's debut on alto. *If The Day Was Any Longer* is very folk flavoured, Rory's plaintive vocal being complemented by his excellent mellow harmonica playing, while *Eat My Words* features Rory on slide guitar.

For sheer variety alone, the album is first class, and should make a substantial contribution towards giving Taste the success they deserve.

MOVE TO **Laney**



# your queries answered

## Sitar strings

Dear Sir,

I have a sitar and I am having great difficulty in obtaining the correct gauge wire to replace the strings, can you help? Also, where can I get a sitar pick?

J. P. HAYES,  
Mansfield, Notts.

● As these strings are not in general production we cannot give a set price, but write to Ron How, James How Industries Ltd., 20 Upland Road, Bexleyheath, Kent, giving full details of the gauges, lengths, etc., you require. For the sitar pick write to Indiacraft Ltd., Handicrafts, Marble Arch, 533 Oxford Street, London W1.

## Violin bass

Dear Sir,

I wish to purchase a bass guitar which has a fingerboard as near as possible to a violin, i.e., narrow and curved. Are there any makes obtainable?

W. WILLIAMS,  
Port Talbot, Glam.

● Most bass guitars are made with flat fingerboards, but Hofner produce a guitar with a slim cambered fingerboard called the Professional Solid Bass. For further information contact Selmer, Woolpack Lane, Braintree, Essex, who will do their best to help you.

## Musicians Union

Dear Sir,

Could you please tell me how I join the Musicians Union, and what are the advantages of being a member.

ALAN HAYWOOD,  
Tamworth, Staffs.

● The Union is a registered trade union and its function is to protect the interests

of all musicians. They make sure that the pay is fair, check contracts and conditions of work, provide illness benefits, and arrange free insurance for equipment worth up to £150, among many other things. All musicians are eligible, providing they are earning money from their music. For more information write to The Musicians Union, 29 Catherine Place, London, SW1. Tel: 01-842 1348.

## Goose-neck stand

Dear Sir,

Could you please tell me where I can get a goose-neck mike adapter for a Beyer M260 mike as shown on the front cover of December's "B.I."?

W. HALLIGAN,  
Liverpool, Lancs.

● Your nearest stockist in Liverpool is Frank Hessy Ltd., 62 Stanley Street. However if you have further difficulty in obtaining an adapter write to Beyer Dynamics (Great Britain) Ltd., 1 Clair Road, Haywards Heath, Sussex.

## Song copyright

Dear Sir,

I am a member of a group who have written some original songs, two of which we are going to put on a demo disc. We wish to know how to get copyright on them.

C. O'BRIEN,  
Frenchway, Bristol.

● The moment any original material is written it automatically becomes copyright. However, as an additional safeguard, it is as well to date the manuscript, tape or demo and lodge it with your bank manager or solicitor who will be able to advise you further. If the song is a hit it is as well to enlist the help of The Perform-

ing Rights Society, who will keep track of your song and make sure that you receive all royalties due to you. For further details write to The Registrar, Performing Rights Society, 29/33 Berners Street, London W1.

## Record sleeves

Dear Sir,

I am doing a special study on record sleeves as part of an art course and I would be grateful if you would tell me where I can obtain information on their design and manufacture.

JANET BIRCH,  
Bangor, Wales.

● Most record companies do their own sleeve design, and we suggest you write to the companies direct. Here are the names of people at two companies who will be glad to help: Ron Dunton, Record Manager, EMI Records, EMI House, 20 Manchester Square, London W1; John Deacon, A & M Records Ltd., 1/2 St. George Street, Mayfair, London, W1.

## Drum tuition

Dear Sir,

Could you please advise me of any LPs concerning drum tuition, and where I can obtain them?

IAN POWELL,  
Glasgow.

● There are many good records in this field, and they can be obtained through most music shops. The Music Minus One series is very good and can be obtained from Bill Lewington Ltd., 164 Shaftesbury Avenue, London WC2. Drum City at 114 Shaftesbury Avenue, London W1 have in stock a helpful record called *26 American Rudiments*, and they can advise you further on a wide range of similar records.

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"WHERE shall I start?" asked Jethro Tull's singer-man.

"At the beginning," I suggested.

"Well, I went through the usual things, a pretty unspectacular childhood of primary school, grammar school, O-levels and so on. Then I began to be aware of music which represented something immediate, pulsating and lively.

"Early Beatles and Stones was the first pop music I had any sympathy with. From there I went to Jimmy Reed, Howlin' Wolf and so on. I really dug Alexis Korner, and he led me to Mingus and Ornette Coleman. I also enjoyed Zoot Money and Graham Bond, although at the time I didn't realise how profound Bond's music was. But looking back now I can see it was just as important to me as the Stones or Beatles."

Ian started learning guitar and began singing with a semi-pro group

in his native Blackpool. This lasted for about a year before Ian came down to London, Luton to be exact. There he met Mick Abrahams and Clive Bunker, while Glen Cornick had come down with him from the North. Within a week Jethro Tull was in existence, and they got a few gigs through Chris Wright whom Ian knew vaguely from Lancashire. At this time Clive and Mick still had full time jobs—Mick was humping meat—and Ian too had to take a temporary job to stay alive.

"I took a job as a professional vacuum cleaner in a cinema in Luton," he revealed. "That's where I wrote the songs that I later put on the first album. I worked in that cinema for about a month, cleaned it very thoroughly twice, and then didn't clean it anymore. I'd start the machine up and sit down in the back stalls in a strategic position where I could see

all the doors open before the manager could see me."

Then Ian and the others packed in their jobs as the band started working in small blues clubs up and down the country, which they found hard going at first. "We were enthusiastic but not very good," Ian recalled. "It took two or three times in a place before people liked us. I think the Marquee was the first place we got any acclaim, where we could say we had a following." But through playing the Sunbury Festival in the summer of 1968, Jethro Tull became established. There were all the people who'd seen them in the small clubs and the reception was fantastic. "At Sunbury we saw that all the little clubs—which seemed to add up to nothing very much—meant something altogether."

## Humour

From there Jethro Tull went from strength to strength, with Ian, dressed in a huge army greatcoat, adding humour to the act at a time when progressive groups were taking themselves very very seriously so that people would know they were underground and not mohair and frills.

"Then we had problems with Mick," Ian continued. "We started writing very different songs and we couldn't play each other's material. Mick didn't want to travel abroad or work more than four nights a week—which the rest of us did. So we parted, not particularly amicably, but it wasn't too bad. I think it was by far the best decision as far as Mick's concerned. He has a lot of very good ideas of his own and he needs the right people to work with. Having found them, I think he's achieved a lot more personal satisfaction."

And so Jethro Tull continued with new guitarist Martin Barre, and last year found themselves in the Top Twenty with *Living In The Past* and *Sweet Dream*. As a result of these hits, it became a familiar sight to see Ian leaping around on Top of the Pops, which inevitably upset some of the group's old fans, who declared that Ian and Co. had sold out to the teeny boppers.





Jethro Tull in action on stage. Left to right: Ian Anderson, Glenn Cornick, Clive Bunker and Martin Barre

"There is an interest in our music among the younger kids and I'm glad to see it," commented Ian. "But I'm sure the people who come to see us are, for the most part, people who bought the albums and saw us at Sunbury. There are others who wouldn't have bought the *Stand Up* albums because they say we're a pop group. Well of course we're a pop group but I don't think they'll find any deviation from our attitude of playing music for people who'll listen.

"Doing Top of the Pops is important because, however plastic and phoney it is, it does give people a chance to see us. I hope people get a kick out of seeing us there miming away. If you can ever switch on your set and see an hour of the Nice or the Family, then I'd like to think that we helped bring that situation about by appearing on Top of the Pops.

"The fault isn't with the Top of the Pops people, but the BBC itself, because it won't take any chances. But the situation can only improve until the 'underground' becomes a socially accepted thing. Then it'll find its place on TV and radio."

But with two hit singles behind him Ian is not worrying about how to turn out a string of follow-ups. "It's difficult to come up with anything representative of us that lasts only three minutes. You have to concoct a song for a single rather than coming up with one that means anything to you." And so they aren't really bothered whether their new single *The Witch's Promise/Teacher* makes the charts or not.

"It's just a couple of tracks," said Ian. "There's no A or B side. There's a lot of pressure to follow up hits and people might say, 'Jethro Tull didn't have a hit', but so what? They're just two songs we're putting out to bridge the gap before the next album. It

would be nice if people are still playing them in six months' time, like an album."

One consequence of the two hits has been the emergence of Ian Anderson, Pop Star, in the news media. Well respected gentlemen reportedly feel personally affronted when they see the hairy Anderson on their goggle boxes. "The image thing makes me laugh," is Ian's reaction. "It amuses me when I see headlines like 'Mr. Entertainment Heads For America' and all that stuff. The image is me on stage, the way I act in front of a lot of people. I read things and it doesn't seem as if they are written about me."

## Songwriting

The group are planning to take things easier this year, spending more time on recording, more time for thought about their music. "In the past we've had to write ten songs in 20 hotel bedrooms in various countries which isn't very good. The songs haven't been what they could have been. We need to record and play live, and it takes a long time to get where you can utilise your time properly and not waste it.

"We want to choose where we can play, not in front of monster crowds, but in good places in front of two to five thousand people, although I suppose there'll be festivals to do this summer. But they're not very satisfying for the musicians or the audience really.

"I think that by midsummer we'll have changed a lot musically. We should get a lot better through having more time to rehearse. We just want to take it easy for a bit. We think we've been doing ourselves in rushing around entertaining other people and now we want a bit of time to enjoy ourselves while we still can."

# SONG- WRITER'S COLUMN

It has always been a mystery to me why recording managers and music publishers don't advertise the fact that they are looking for certain types of songs.

I have asked many and the answer is invariably the same. "I don't want thousands of things coming at me through the post. It would take me weeks of doing nothing but sitting in my office listening to them to go through them all."

But surely this is just what they are there for? If they are only going to listen to the established writers, how on earth are they going to find the new songwriters in the future?

I don't want to be unfair to many hard-working managers and publishers who do devote a lot of their time looking for new material. What I am trying to say is that I don't understand the attitude of those who don't accept that it's part and parcel of their job to wade through thousands of new songs.

It's rather upsetting to see the same old names appearing under the credits for the Eurovision songs each year, I am not saying that these people are not good songwriters. They certainly are for this competition. But surely the whole object of a song contest is to enable "anyone" to send in an entry and not limit it to those songwriters who are already well in with many artists and managers who are only too happy to listen to any new number they have to offer.

## Persistence

I have talked a lot about the fact that anyone who wants to become a professional songwriter has to stick at it often for many years before they do gain acceptance in Tin Pan Alley. But I should add that I have been tremendously impressed by many young songwriters I have met recently who have done just this. Despite all the difficulties and disappointments, they do keep going, regularly producing new material, getting it demo'ed—often at great expense and then going out and playing it to all the publishers and recording managers that they can get in to see.

If one goes back ten years, one can remember when many of today's top writers were doing just the same. Often existing on just a few pounds a week so that they were able to get around the BBC, recording studios, record companies and publishers until their big break came. May the same success come to all today's talented young triers!

# L.P. REVIEWS

## ROMAN WALL BLUES



ALEX HARVEY  
FONTANA STL 5534

A very, very good album from Alex Harvey, with everything being of the highest quality. It shouldn't really be called blues at all because it makes you feel so good when you listen to it. The vocals are distinctive and forceful, emphasised in parts by double-tracking, and the backing of solid brass and guitar is very well arranged. All the guitar work is very good, and on the track *Broken Hearted Fairytale* there is an incredible musical exchange between banjo and guitar, and even a song like *Jumping Jack Flash* takes on a new perspective. The songs have an enormous amount of vitality which comes over well, and a great deal of variety. This is one record that will never let you down.

Side One: Midnight Moses; Hello L.A.; Goodbye Birmingham; Broken Hearted Fairytale; Donna; Roman Wall Blues.

Side Two: Jumping Jack Flash; Hammer Song; Let My Bluebird Sing; Maxine; (Down At) Bart's Place; Candy.

## BRIGHT LIGHTS



DUSTER BENNETT  
BLUE HORIZON  
S 7-63221

Duster Bennett is one of Britain's most admired and revered blues artists, who joined John Mayall's band at the end of January. Playing guitar, hi-hat, bass drum and harmonica simultaneously Duster sings his blues. The album is recorded live before a very enthusiastic audience, who really add to the atmosphere, and it is of a very high standard, both in the actual recording of it, and Duster's playing. His blues moves, he keeps thumping it out, but he is equally adept at doing the beautiful slow sad songs, and both types are performed really well on the LP.

Side One: God Save The Queen; She Lived Her Life Too Fast; Just Like A Fish; What A Dream; Just Like I Treat You; Talk To Me.

Side Two: I'm The One; I Wonder If You Know; My Babe; Honest I Do; Bright Lights, Big City.

## SUPER HITS



THE BOX TOPS  
BELL-MBL 129

Including their only British chart success *The Letter*, and near misses *Neon Rainbow* and *Cry Like A Baby*, this is a collection of undemanding sounds from the Box Tops, who manage to make a song like *Whiter Shade Of Pale* sound boring. They are not really distinctive or interesting enough to carry an album, and the arrangements on the LP leave the listener unsatisfied, although some good organ work tries to save the music, but it's kept too far in the background for most of the record. The sound balance also seems a little off for a lot of the time and as a result many of the tracks sound a bit scrappy. This really is a loose and sub-standard album.

Side One: The Letter; Neon Rainbow; Everything I Am; Cry Like A Baby; A Whiter Shade Of Pale; Choo Choo Train. Side Two: I Met Her In Church; Sandman; Sweet Cream Ladies; Forward March; Soul Deep; I Shall Be Released; Turn On A Dream.

## THE MADCAP LAUGHS



SYD BARRETT  
HARVEST SHVL 765

Syd Barrett, ex-member of Pink Floyd, has produced this beautiful solo album. The sound is relaxed and quiet, and kept relatively simple, like on the first track which comprises vocals, guitar and washboard only, making late night music. The lyrics are not only audible, but well worth a serious listen in their own right, and the guitar is played with feeling rather than technical brilliance. The use of drums on some tracks definitely heightens the atmosphere, for even though they're pounding out they never get frantic, and there's also some very nice electric piano backing. Although Syd's voice is not exceptional, it is pleasant, and he doesn't try anything out of his range.

Side One: Terrapin; No Good Trying; Love You; No Man's Land; Dark Globe; Here I Go.

Side Two: Octopus; Golden Hair; Long Gone; She Took A Long Cold Look; Feel; If It's In You; Late Night.

## SPACE HYMN



LOTHAR AND THE  
HAND PEOPLE  
EMI E-ST 247

From the first track, a quiet harmony song with solo guitar backing, this album has a mesmerising effect, making one want to hear more. The tracks are varied, with the vocal sound changing from song to song, and very good use is made of weird electric sounds, rather like Doctor Who's theme music. There's a sort of electric jews-harp sound, and these "instrumental" breaks are very hypnotic, but always remain within the realms of music, unlike some of the freaky sounds on record at the moment.

Side One: Yes I Love You; Today Is Only Yesterday's Tomorrow; Midnight Ranger; Sister Lonely; Wedding Night For Those Who Love.

Side Two: Heat Wave; Say "I Do"; What Grows On Your Head?; Sdrawkcab (Backwards); Standing On The Moon (Space Hymn).

## MONSTER



STEPPENWOLF  
STATESIDE SSL 5021

Steppenwolf are an American group fast gaining recognition in Britain on the strength of their albums, but this unfortunately is not one of their best. The music is often very clever, with some inspiring guitar playing, but the sound has so many influences that you keep wondering where you heard it before. The vocals are harsh, but well got together. The tempo (fast and furious) is maintained with some infectious beats, but the numbers all sound very much the same and tend to become monotonous. Perhaps Steppenwolf are good live, but there's no atmosphere or excitement on the record, and it needed it badly.

Side One: Monster; Suicide; America; Draft Resister; Power Play. Side Two: Move Over; Fag; What Would You Do (If I Did That To You); From Here To There Eventually.



## BY JOHN FORD

### ONE STEP ON



JODY GRIND  
TRANSATLANTIC  
TRA 210

A very modern jazz-rock sound from Jody Grind, with the opening of some above-average brass and organ work, leading to a fine guitar break, setting the pattern for the whole album. The drumming is tight and keeps the whole thing moving well, which is particularly important in this case, as the recording is a continuous performance, not broken up into tracks. One is reminded very much of the Keef Hartley Band by the sound, which can only be good. The solos by organ and guitar are crisp and sharp, and each number builds up to a good climax which never lets the listener down. There is only one criticism to level, and that's at a drum solo, which although good is far too long for a record. A rocking, moving, excellent LP.

Side One: Little Message; Night Today; U.S.A.; Rock 'n' Roll Man.  
Side Two: In My Mind; Nothing At All; Interaction; Paint It Black.

### THERAPHOSA BLONDI



THE WEB  
DERAM SML-R 1058

The title is the name of a large and deadly spider, and the record is pretty deadly in its own right. The Web have the same sort of sound as Jody Grind, with great brass, drum and guitar work, and the music has a very jazzy feel to it in many places, especially on one of the sax solos, which is backed by some very intelligent bass playing. The vocals are brought to the fore, with good balance between them and the instrumentation, giving the whole thing solidarity, and there is plenty of variety to maintain one's interest throughout.

Side One: Like The Man Said; Sunshine Of Your Love; Till I Come Home Again Once More.  
Side Two: Bewala; 1,000 Miles Away; Blues For Two T's; Kilimaniaro; Tobacco Road; America.

### CHANGING HORSES



THE INCREDIBLE  
STRING BAND  
ELEKTRA EKS 74057

Featuring their latest single *Big Ted*, this offering from The Incredible String Band is a bit of a let-down. Sometimes very pretty, the record often becomes downright monotonous and boring. There is the minimum of instrumentation, but what little exists is sometimes good, including great comb and paper playing. However the emphasis is on the chanting vocals, which are neither attractive nor scintillating, nor of any merit whatsoever. The best track is without any doubt *Big Ted*, for it has an infectious chorus and fascinating words. This LP is great if you're stoned out of your mind, but otherwise it's nothing to write to your MP about.

Side One: Big Ted; White Bird; Dust Be Diamonds.  
Side Two: Sleepers Awake; Mr. & Mrs.; Creation.

# LETTERS

## Studio news

Dear Sir,

As an engineer in a comparatively small out-of-London studio, I feel that news of developments in the recording industry do not always come to my notice until some time after they have been announced. Accordingly, I wonder if it would be possible for you to publish this type of information. I would also be interested to hear of technical developments at any of the major studios.

James Buchanan,  
Manchester.

*Ed.—In future we hope to be publishing more information of this nature.*

## Who feature

Dear Sir,

Congratulations on your feature on the Who in your January edition. They are a brilliant group who have a most original sound and have been together longer than most groups without a change in personnel.

Could we please see a feature soon on Canned Heat, one of the very best white blues groups?

F. Semple,  
Liverpool.

## 'White' blues

Dear Sir,

Regarding P. Mancor's letter (January), everyone can sing the blues—white, black, or even yellow for that matter. Everyone gets the blues—maybe not the cottonfield American Negro type blues, but that feeling aroused by

financial difficulty, mistreatment or even "love."

As for saying that John Mayall can't sing the blues, I suggest that Mr. Mancor hide his head in shame, or listen to *Turning Point*.

Mayall's blues is not in background or environment, but in society, the law (*The Laws Must Change*) and love (*Room To Move*).

Everyone gets the blues. It isn't just a negro expression of racial and cottonfield issues.

Derek Smith,  
Reading.

PS I've got the blues.

## Fair play?

Dear Sir,

With the amount of British groups now doing such fantastic business in the States and on the Continent, isn't there almost a case for setting aside a special department for them at the Board of Trade?

T. Hennessy,  
London, W3.

## Jack Bruce

Dear Sir,

I have only just discovered your excellent publication, and was delighted to read a "serious" magazine instead of the more usual "gossipy" type of paper.

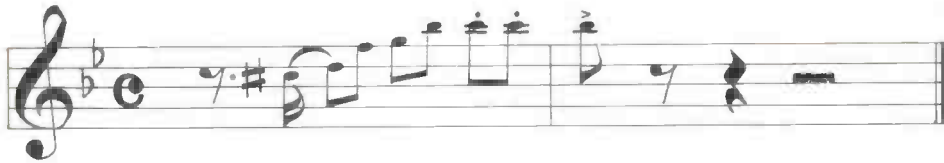
Could you tell me if there has been a feature on Jack Bruce in a recent issue?

Claire Springett,  
West Wickham, Kent.

*Ed.—Thank you for your compliments. We published a feature on Jack Bruce in our November issue.*

# MOVE TO Laney

# Introduction to...



# Chicago



JIM PANKOW

“ROCK and roll is a legitimate musical form which deserves advancement”, according to Jim Pankow, trombonist and chief horn arranger with Chicago, the jazz-based rock band who took Britain by storm during their tour at the end of last year.

Previously unheard of this side of the Atlantic, Chicago crept quietly on to the British scene half way through 1969 via a double album, *Chicago Transit Authority*, and people everywhere began to realise just what could be done to make rock and roll an acceptable musical form.

For the story behind Chicago, it's necessary to go back a few years to De Paul University in the city of Chicago where Jim Guercio studied music in company with some students later destined to become part of the Chicago band.

Some time later, after Jim's success with Blood, Sweat and Tears, he contacted his old classmates, who had since teamed up with some other musicians, and he invited them to come and stay in

Los Angeles at his expense with the idea of working on an album which he would produce. The result, of course, was *CTA*.

The boys who went to De Paul were drummer Dan Seraphine, who studied percussion, Walt Parazaider, who earned a degree in orchestral clarinet and now plays woodwinds in the band, Lee Loughnane on trumpet and flügel horn, who also studied at the Chicago Conservatory College, and Jim Pankow.

Robert Lamm studied piano and composition at Roosevelt University, and now sings and plays keyboards with Chicago. Along with guitarist/singer Terry Kath, Lamm writes most of Chicago's material. Completing the lineup is bass guitarist Pete Cetera, also on vocals, who started on accordion at the age of 12, but for the six years before joining Chicago had been playing with one of the city's top groups.

Listening to Chicago on record, one gets the impression that either there are more than seven members in the band, or that multi-tracking

techniques must have been employed to give Chicago their full hard-blowing sound.

But this was refuted by Jim Pankow when I talked to him about the band.

“It's all a matter of correct voicings,” said the quietly spoken trombonist who looks as if he would be more at home behind a desk than at the front of a band.



“The concept of harmony nowadays is not so much concerned with chords as with ‘tone clusters’. It's easier to arrange for a large outfit because you've got all the tools you need to say what you want. With a smaller horn ensemble, the problem is finding what to *leave out* and still have the same things to say.

“It's largely a matter of trial and error, but once you've mastered voicing

you've got it all sewn up—you can arrange for three or 33.”

Jim supplemented his musical studies at De Paul by attending musical theory camps where he learnt the rudiments of arranging.

“At college I really got into it, and I felt the need to learn a chordal instrument, so I took up piano. I'm not a piano player, but I can plonk out just about any chord.”

Armed with this knowledge, which he describes as “a simple grasp of chord structures”, Jim started his first experiments in arranging. In those early days, Jim formed a Jazz Crusaders-type outfit with two horns and a rhythm section, and went on to further his musical experience by playing with Bill Russo and the Ted Weems Orchestra.

Of his first arrangements, he is modest, if not sceptical. “I made a lot of mistakes, but gradually started to make some progress. I started with elementary chords, then went on to four-part voicing with 6ths and 7ths and then other extensions like 9ths and 11ths.



It was just a matter of applying what I felt was right. So many times I had to tell myself that, just because a thing was technically right, it wouldn't necessarily *sound* right.

"The popular way to arrange is to start by putting the root in the bass. Now, if you've got only a three-piece horn section but you want to play a four-note chord, the obvious thing to do is to omit the root, as that's probably already being played by the rhythm section. This works right along the line, but obviously you've got more of a problem with, say, a six-note chord.



Chicago (left to right): Pete Cetera; Jim Pankow; Walt Parazaider; Terry Kath; Lee Loughnane; Dan Seraphine and Robert Lamm



"If, for example, I want the horns to play a 9th chord, whatever notes I leave out I'll always make sure that the 7th is included. From there it's just a matter of trial and error to see which instruments playing which notes sound most effective. Often I've been trying for ages to find out what was wrong with a particular voicing only to discover that what was needed was for me to change parts with one of the other horns.

"Voicing also determines the mood of a song. I work on the basic premise that major—happy, minor—sad or mean—augmented—scary, and diminished—distant. But this is the kind of thing any student of theory learns right at the start.

"On our new album we do a country-style number called *In the Country*, and to get the right mood for this I've attempted to create a real Dylanesque funky sound for the horns."

Another factor in the arranging technique behind Chicago is their fantastic command of rhythm, sustained throughout even the most complex tempo changes. Pete Cetera's bass figures establish a melody line of their own without in any way

detracting from the driving rhythms laid down by Terry Kath and Danny Seraphine.

When I commented on the extraordinary meter change at the beginning of *Introduction*, the first track on the *CTA* album, Jim said: "Oh that's a 19/8 thing I got from Don Ellis. I was so knocked out when I first heard it that I just had to get something in that tempo on our set."

On whether there is currently a rock revival in progress, Jim was quite positive. He feels that rock has made a definite contribution to music, and that more and more jazz and classical musicians are having no alternative but to participate.

And for a last word: "Everybody's trying to find a

new direction, so who can say what will happen in 10-15 years' time? Electronics is surely a factor in the music of tomorrow, and we're certainly not going to be left behind. Two New York engineers are building us a custom PA with multi-mixing facilities and a monitoring system controlled by the drummer who'll wear earphones during the performance. That way we'll have much more control over our sound."

At the time this article went to press, an optimistic sign for Chicago was the entry into the BBC charts of their version of Stevie Winwood's *I'm A Man*, a belatedly released track from their *CTA* album. Edited by Jim Guercio, the number nevertheless takes up two

sides of the single, opening with a percussion theme laid down by Danny and the horn section playing an assortment of claves, cowbells, Coke bottles, etc, and gradually builds up to a tremendous climax with a driving guitar solo by Terry Kath.



Chicago, you've given us only a sample so far. We look forward to hearing your next album, but let's see you back here soon.

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Dick King Crimson

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Dave Reeves

I make it

Bob The Who

It's rugged and reliable and we always take it to the States.

Roy Jethro Tull

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Pete Moody Blues

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Chapter 3

Hank Manfred Mann

This is the only gear versatile enough to handle any instrument/the P.A. has a knock out sound.

Wimpy (Peter Webber)

Ex Roadie 'I sell it'



Photography Red Saunders

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