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Get Your Group Together

PART 13: WHERE DO YOU WANT TO GO?

Most young players who have just become deeply interested in the recording scene have a very straightforward idea of what they want to do and where they want to go—make a hit record and see it go to number one in the charts.

Often, many years later, the same players—now older and somewhat wiser—become rather disillusioned with the whole scene and feel that in some way they were not given a fair chance to achieve what they set out to do. If only they had got the breaks, they are quite certain they would have made 'it'.

But all this business of wanting to get into the Top Ten can be frustrating and, indeed, if one is really honest with oneself, and examines the opposition and the big element of luck involved, it is not a very sensible aim in the first place. If you are lucky and talented enough to climb the number one peak very early on, you are immediately faced with doing it again with your second record and a quick glance through the charts of the last couple of years shows you how many have failed.

So, whether you get into the Top Ten once, twice, three times or more, you are always fighting, knowing that, eventually, you must be overtaken by somebody else. Unless you are virtually one of a million, a Beatle or a Tom Jones, with a written guarantee that any new release will make the charts.

But if one just puts aside the business of the Top Ten for a moment and looks at the whole music scene, then a very different picture emerges. Who are the people who seem to benefit most from their musical ability

over a long period? Certainly not many of the names who were in the charts only a few years ago. Many are now back at their old jobs, having spent all their money, with nothing to show for their big success.

Again, big-time stardom has its problems, although many may consider them very pleasant ones. Never being allowed to go anywhere without being mobbed by fans can be very annoying after the first two or three years.

We've all heard of today's top stars who go to extremes to 'try and get away from it all'. At the opposite end of the scale are the stars who feel they are going down-hill if they don't find a crowd of autograph seekers outside every television studio or theatre.

Session musicians

So who does come out of it all best? One very select group must be the session musicians. Although you'd never think so if you listened to them during a recording session or whenever there is a two-minute break between takes. Somebody is always complaining about something. But they do earn very good money. They have none of the problems of having to repeat their chart success every three or four months. They go in, play for two, three or four hours—whatever they are booked for—get their money and depart.

Whether the recording they have worked on is a success or not really doesn't matter at all as far as they are concerned. That's the problem of the artist or producer.

There is also no sweat about getting older. You can be a session musician at 17 or 70. As long as you can sight-read virtually anything that's put in front of you and know the right people to get you into the session musicians' circle which, as everyone knows, is rather a select group, the work just flows in.

The happiest instrumentalist of all is undoubtedly the person who just likes playing for the sake of it. He is not stuck with the business of getting into the charts. He doesn't desire autograph seekers or a large fan club. He can do without a £30,000 house in the stock-broker belt and a chauffeur-driven Rolls and all the other trappings of pop stardom. He just started off playing an instrument because he liked it and kept on going because he found satisfaction from improving his playing. Often he slips into a small group, perhaps on a purely amateur, unpaid basis. As in everything, it is up to you.

Many very talented people are prepared to sweat it out and work hard. The funny thing is, of course, that nobody ever persuaded anyone who has started running in the race that they are not, in fact, going to get into the charts one day.

Indeed, everyone who is going to achieve the big time must have this firm conviction and belief in himself. Otherwise he won't have the stamina to stay the course.

Again, many who started out to get into the Top Ten do branch off into session work or join club groups or orchestras. Others go into different branches of show business—music publishing, recording companies or even open music shops. As I have said before, many others just go on playing because they like it.

It may be a corny way of ending this series but I am absolutely certain that the old saying is true: 'It is better to have run and lost than not to have run at all.' Anyone who starts out to get a group together is entering into one of the most exciting races in the world. Nobody can ever really advise anyone exactly how to go about it. That's impossible. I just hope that some of the things in this series have helped you in some way or other to take another look at what you are doing and perhaps get a different slant on things. But, in the end, it really all depends upon you.

MY guess is that Judith Durham is just about fed up with invariably being called 'nice'. 'Oh, she's such a NICE girl', everybody says. And quite a few headlines proclaim the fact. After all, even NICE girls can have talent—and not half enough emphasis is put on Judith's unique ability to handle a song.

Surely she has one of the purest voices in pop? Then let's hear it said more often. She more definitely was THE voice of the Seekers, that Aussie band of folk-pop stars who not-so-surprisingly split up at the peak of their fame.

Judith now is 26, wise in the ways of the world. She's lost weight; gained experience. And a husband. Plus a new record company — A and M records, bossed genially by Herb Alpert and his cohort Jerry Moss. The switch has given her a new lease of life, music-wise. And she explains.

New identity

'It came like a bolt from the blue, but I went over to Hollywood and met the folk there and I found that they didn't know too much about me. In other words, I was able to throw off the old Seekers' influence and just go about finding my own solo identity. Way back, long before the Seekers, I was in on the gospel field, you know. I'd like to get back, at least to an extent. I listen to the Edwin Hawkins Singers and I think to myself 'Now this is what pop music is about, every bit as much as the sentimental sob-stuff that kind of mopes along.

'I tried to get away on a solo career in England but everybody was lining up to offer me songs that would probably have suited the old Seekers. In the States, I can get into the studio and kick around some ideas and the folk there are happy to help out.

'My first album, for instance, *Gift Of Song*, which is out here now, lets me get at a wide variety of songs—yeah, even Billie Holiday material. It's just great. The A and M studio is there in the film



studios, right where they used to make Chaplin movies.

'There's a very real atmosphere, somehow. But mostly I like the way the company lets the artist get on with it. Sure it helps that Herb Alpert himself is a performer. He built the whole thing up so that he could direct and shape his own career and he has the same kind of understanding when it comes to

dealing with other artists.

'Most times he's too busy, personally, to get involved in the actual production but he has some great characters working for him. My records are produced by Chad Stuart, and again he was a performer. I guess you'll remember Chad and Jeremy and they were very big a few years back. Jeremy is acting in the West End now.

'Anyway, Chad is great on helping build confidence. Remember that splitting from the boys created a few very real problems for me. There I was, one girl with three boys—I was looked after on stage and during rehearsals. Suddenly I'm on my own. It was ME who had to make the announcements in cabaret acts and it took a bit of effort on my part. I needed confidence and I got it from Chad. And from my husband, Ron, of course, and as he's my musical director too I lean very heavily on him.

'Being with the Seekers meant almost having three elder brothers. I know a lot of people think the group shouldn't have broken up, but all good things—you know the saying. It seems a shame that there should now be a NEW Seekers team working around because I just don't see how you can re-create a group that had such a distinctive style.

New single

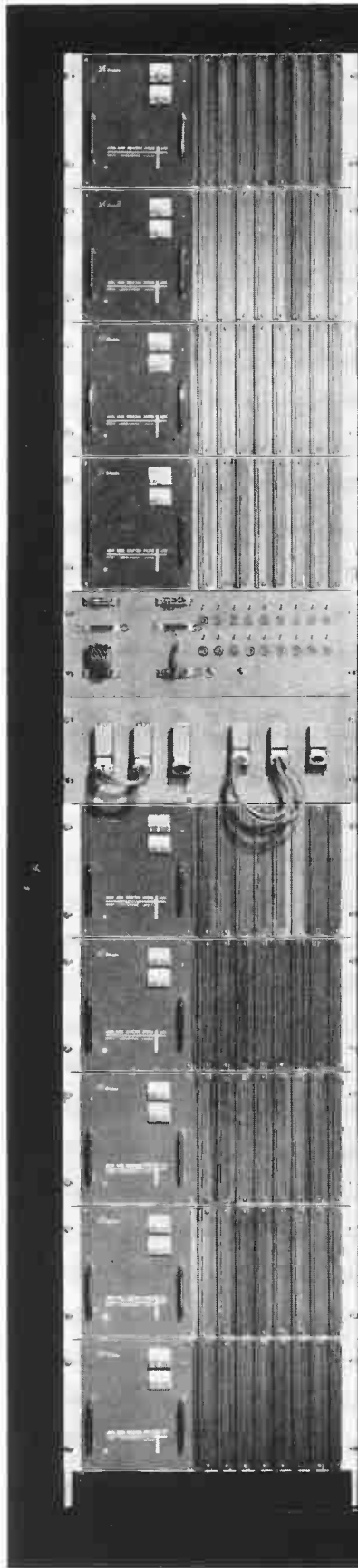
'Still, when I started out with A and M, we worked through all that different material and picked out a single, *The Light Is Dark Enough*. Not all that commercial, I suppose, but it was into a new area for me and I felt that I had quite a lot to prove, being on my own.

'One thing—the musicians in Los Angeles are just great. There's nothing hurried about it and you're not always trying to beat the clock and avoid running into overtime, but all the same we got things moving fast. The album took five weeks altogether, but that really is not long. With the Seekers, we'd have taken longer I think.

'No, I wasn't all that confident when I realised that I was going to go it alone, but a lot of nice people have helped me build up the right mental approach.'

Judith will be splitting her time between America, Britain and Australia. Wherever she goes, she has a stack of admirers and personal friends.

As it should be for such a nice girl. Oh, I DID say it, after all!



KEEPING QUIET ABOUT IT...

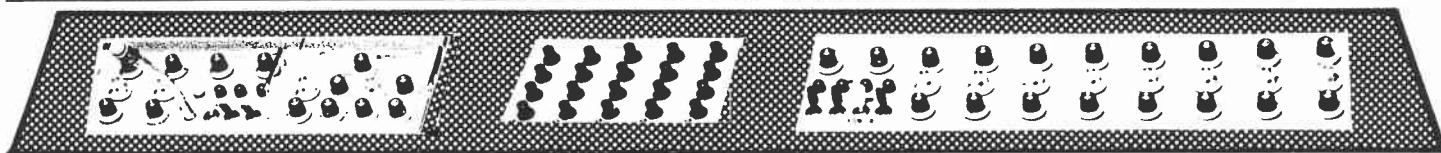
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- DECCA
- GRANADA
- IBC
- ISLAND
- MARQUEE
- MORGAN
- OLYMPIC (installation shown)
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studio playback



The new Moog Synthesiser at **Advision** has been attracting a lot of attention, according to Gerald Chevin, and many customers, having heard it for the first time, have been incorporating it in their recordings. The Norrie Paramor Orchestra were working on an instrumental version of *Randall And Hopkirk* from the television series of the same name, and Norrie himself wrote a part for the Moog (pronounced to rhyme with 'vogue') which is played by Mike Vickers. Gerald had just finished mixing Tony Cox and his Orchestra for Warner Bros., and Martin Rushent worked on material produced by Dave Dee. Martin and Gerald shared the honours on the new Fat Mattress LP, while Gerald did some tracks for Chris Andrews.

Gerald and Eddie Offord were also working on stereo spectaculars, one being an instrumental album of Tom Jones numbers for Campbell Connelly and the other a massive percussion line-up with Norrie Paramor and featuring such session men as Judd Proctor and Clem Cattini. Eddie engineered Zoot Money on material produced by Alan Price, and Gerald went back to working with the Moog with Sons and Lovers.

At **Recorded Sound**, Andy Lee's album for Decca had just been completed. Jimmy Horowitz was in producing Graham Bonnet for Stigwood's and Martin Clarke produced Magnet for CBS.

The Westminster Sinfonia were again in the studio doing religious music for release in the States. Mike Leander produced Mike d'Abo on an album and Tony Secunda and Jimmy Miller produced Trev Burton and Denny Laine on an 'acoustic' album, which apparently was completed in a weekend of solid work.

The new Robin Gibb single for NEMS was completed. Rocky Shahan did an LP for Philips of Holland and Mike Stevens recorded for Warner with Ian Samwell. Phil Wainman produced Galliard for Decca's Nova label, Marcel Stillman produced Jeannette Reno — a French-Canadian 'quality' singer — for Decca, and Peter Eden produced Canticle (two acoustic guitars, violin and percussion) for Indian Brandee Music.

Maximum Sound had been concentrating mainly on album work, with studio manager Dave Hadfield producing Manfred Mann Chapter Three on their second LP, as well as Spencer Davis on his new album. The studio were also working on a Nite People album for Page One, the remainder of the time being taken up with television jingles.

A considerable amount of album work was done at **Trident** by such groups and artists as Edison Lighthouse, Doris Troy, Rick Grech, Elton John, the Radha Krishna Temple, Samson, Quintessence, Andwellas Dream and Free, and when

we spoke to Norman Sheffield, Viv Stanshall had just finished his album with Big Grunt.

Other visitors included Barry Gibb, Sue and Sonny, J. Vincent Edward, Affinity, Daddy Longlegs, Cochise, Van der Graaf Generator and the Plastic Ono Band.

Work was also proceeding on mixing and overdubbing of the Stones' live concert in California, and David Bowie had just finished recording his new single.

Structural alterations at Trident include the building of a new cutting suite and the rebuilding of the remix room.

Birmingham

Zella studios in Birmingham witnessed a constant stream of groups, with Boss White, Free Rein, Hobson's Choice and Coventry's Money Jungle all using the studio. The new Idle Race, now minus Jeff Lynn, have reserved some session time, and Magic Box have recorded half a dozen songs by David Morgan.

Well-known Midlands folk artist Harvey Andrews has done some pilot recordings of original material in preparation for a further album to his *Places And Faces* set on Decca's Nova label.

Engineer Ian Parsons, newcomer to Zella, is well on the way to completing a new studio mixing desk as well as familiarising himself with the Birmingham music scene.

It seems that some of the North's 'name' groups prefer to record on home territory. Herman's Hermits have been in to **Strawberry Studios** of Stockport to complete a number of tracks from which an LP will probably be selected, and also in to record has been Freddy Garrity of Dreamers fame, who has now completed his new single. Peter Tattersall told us that there was a big session with strings for the recording of two numbers for Granada TV's 'Coronation Street', and that there is a possibility that these may be released as a single.

Still on home ground, Wayne Fontana has cut four numbers of original material, again for a single, while other sessions have been with Barclay James Harvest and Grisby Dyke. A Stockport group, Elias Hulk, have also been in to record a set for Youngblood Records.

At **Pye**, groups who had been in to lay down new tracks included The Foundations, Judas Jump, and Hook Foot, an English band recording for American Chess Records. Producer Tony Hatch and Engineer Ray Prickett had both been working with Petula Clark on a new album, and Pye studios had also been the scene of a more unusual recording made by . . . The World Cup Football Team!

(continued on page 14)



Savoy Brown pictured at Recorded Sound Studios during the making of their new album *Raw Sienna*

The Pye Mobile Recording Unit have been equally busy. Vic Maile engineered the 'live' recordings of The Who at Leeds and Hull, which will form their new LP, and Pete Townsend has since done the tracking and reducing for this album in the studio. Other 'live' recordings engineered by Terry Yeadon have been Love at the Roundhouse, Coventry, and Waltham; Quintessence at St. Pancras; and Free at St. Pancras Town Hall.

There had been an unusual venture at Philips between film star Rock Hudson and American poet/songwriter Rod McKuen. A single written by Rod and sung by Rock has already been released on Warner Bros., and an album had been in progress at Philips over the last few weeks. Others who had been into the studios included Jon Hiseman's Colosseum, and the newly-formed May Blitz, led by ex-Beck drummer Tony Newman.

Another studio which has seen plenty of action recently is the Tony Pike Studios where

reggae stars the Upsetters and Derek Morgan had been in to record, and so too had the Clouds.

Much activity also centred around folk singer Alex Campbell, currently recording a double album set for the TeePee label. The album will be a complete history of folk music from traditional tunes to modern folk, and includes interviews as well as songs.

Tony Pike himself claimed to have 'completely lost track' of the artists playing with Alex on the record, but they include Dave Cousins of the Strawbs, Gerry Lockland, Brian Brocklehurst and Dave Travis. Actual recording of the record took a solid week, but Tony thought that the final mixing and editing would take considerably longer.

Chalk Farm studios have been embarking on a considerable expansion programme, according to engineer Mike Craig, and sessions had been consequently somewhat curtailed, although a fair amount of reggae material was fitted in, together with a 'politically-

inclined' album of Greek music engineered by Neil Richmond, who recently joined the company from EMI. When we contacted the studio they were celebrating the entry into the charts of their recording of *Young, Gifted And Black*.

New equipment recently installed includes Studer and Leever-Rich two-track recorders, Altec compressors and Sharpe headphones. The mobile eight-track unit is now ready, following modification from 7½ and 15 ips to 15 and 30 ips, and the much-awaited Chalk Farm 'you name it—it does it' effects unit is now said to be 'a.'most ready'.

Plans

Future additions include a Unitrack 16-track scheduled for delivery in August and a new Neumann disc cutter which will be installed some time in April. Chalk Farm will also shortly be building a new reduction room.

In addition to these varied activities, Chalk Farm are launching their own record label, Mushroom, which will reportedly be devoted to 'progressive' music rather than bubblegum.

LP sessions provided the majority of work at IBC, and French group Baba Scholae were still engaged in long eight-track stints. Soft Machine were recording their album for Projection Art, Thunderclap Newman was still working on material for Track Records, and Petula Clark came over from France

to do a session for Disque-Vogue.

Other visitors included Barry Ryan, Lee Grant for Harold Davidson, Murray Kash who produced Malcolm Anthony, the Freshmen for CBS, and Shel Talmy. An off-beat visitor was Peter Ustinov, engaged on music for Romanoff and Juliet, conducted by Alexander Faris.

On the equipment side, IBC have now taken delivery of ten Dolby noise reduction units, installed in the disc cutting channel and the studios.

During John Oram's visit to the Frankfurt Fair he employed design consultants to look at his **Independent Recording** studios in Gravesend, and, as a result, the studio is to be redesigned along 'more artistic' lines. Equipment-wise, John has ordered two special Revox two-track machines with self-syn facilities.

Phil Wainman of April Music had booked several weeks ahead working with a new session rhythm section comprising piano, bass guitar, Phil on drums, and congas. When we contacted John, they were using the time to experiment with sounds and recording some original material.

Tristram Shandy, a new band John Oram is promoting, were recording a song written by the director of a large record company, with whom there will probably be a tie-up. The band is described as 'a bit Motown-influenced'

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(continued from page 14)

with plenty of vocal harmony.

An important visitor to **Spot Productions** studio in South Molton Street was bass player Johnny Hawksworth who was recording nursery rhymes for a film with a line-up comprising trumpet, sax, vibes, glockenspiel and drums. Tim Hollier was working with singer Rick Cuff—'a very clever writer'—on material for Fontana, and the Dubliners had started their new album for Tribune Records. Producer Jimmy Duncan was doing reductions on Cupid's Inspiration's new single, Ron McCreight was producing for Noel Gay and John Coleman was producing Ray Ellington for Sugar Records on blue beat and reggae music.

It had been a busy month for Birmingham's **Hollick and Taylor**. Two members of the Move had been in to use the studios. Rick Price had been making demo discs of his songs, while Carl Wayne has been producing a single for Coventry-born folk singer Elaine Rigby. Also recording

at Hollick and Taylor were the Dave Peace Union and the Graham Alley Band, who have both completed LPs for the Areola label.

A more unusual recording was made by the Royal Shakespeare Company, who wanted the music for *Twelfth Night* and *Winter's Tale* on record for their Australian tour. 'Upbeat Shakespeare with guitars', is how Mrs. Taylor described the music, written by Guy Woolfenden.

New mixer

A completely new mixer has also been installed at the studios. This is a custom-built machine which uses printed circuits and a digital board along the same lines as a computer. Hollick and Taylor hope to be moving into completely new premises at some time in the future when planning permission has been granted.

New recording studios have been established in Gerrard Street, London W.1 **Gooseberry** have taken over the

premises formerly occupied by Studio 19, and for the past month Peter Houghton, Gooseberry's studio manager and engineer, has been busy with alterations and improvements. Apart from redecoration and fresh soundproofing, Gooseberry have also installed new equipment, including a TRD four-track machine and a new mixer, with a further two-track machine to follow.

An outstanding feature of the new studios is the Mellotron which is currently being installed. Rates for four-track recording are economic at £5 per hour, and in addition, anyone hiring the studios for four hours or more receives a free disc and tapes of the session.

Sutton Sound's studio in Soho Square, which was opened in January 1969, had been doing a lot of beat work when we spoke to them, together with a lot of work for other studios. With a Unitrack eight-track on order, Sutton Sound were awaiting a large batch of work from the USA, and are planning expansion into larger premises.

Tago Reeve has been appointed studio manager of Sutton with added responsibility for promotion, advertising and sales.

Tangerine's reputed heavy sound is still going strong, with Caravan continuing the recording of their LP for Decca. This brings their total of recording hours up to 75, and we were told by engineer Robin Sylvester that the LP is really good and getting more and more complex every week.

Trend Records had done an 'exciting' LP with Warmdust, and Tony Rockliffe, who engineered this, was very excited by the group and the sound. Samson had done some demos for Aquarius, who also did a track with a group called Wilfred, produced by Alan Jones of Judas Jump.

David Hitchcock of Decca brought in Mandragon, a very interesting duo. Bill Landis had been in twice, once with Tony Blackburn, and Dandelion brought in the most nostalgic session of the month,

with a genuine rock and roll band called Lee Tracy & The Tributes.

In addition to these, Robin was pleased about an album completed by Roy Budd for Jack Fishman, and also about a very exciting single by continental stars Peter & Alix produced by Emile Dean.

The studios were due to close for a couple of days to install new Altec speakers, and to make some structural and layout alterations to the control room.

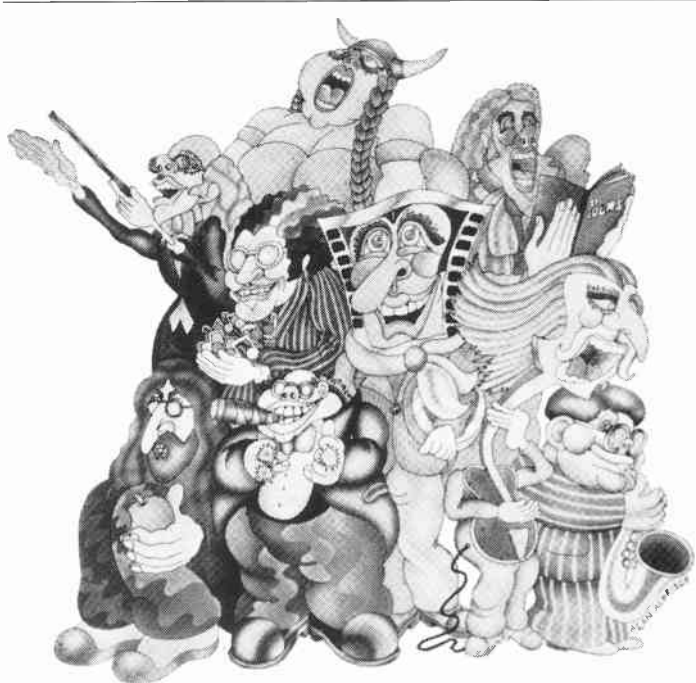
'Heavy country'

A number of groups and artists have been keeping **De Lane Lea** studios busy over the last few weeks. Big Jim Sullivan has been doing the arranging for a group that he got together to make an LP of 'heavy country' music, and which he calls Bullfrog. Albert Lee, Tony Gardner of Ashton Garner and Dyke, and two members of Deep Purple, Ian Paice and Ritchie Blackmore, have been playing on the Bullfrog session, and brass is now being dubbed on to the album.

Other LPs which promise to be exciting and which have been recorded at these studios are the Groundhogs album and the new Deep Purple album. Julie Felix has also been in to record a new single, which will be a track off the Simon and Garfunkel album *Bridge Over Troubled Water*. Other groups into the studios include Steamhammer, Flaming Youth, who have made a single, and a new band, Brave New World.

Ex-Ivy League member Perry Ford has been producing tracks for a singing duet, Peter and Marilyn London, and blues man Alexis Korner has been kept busy producing an LP for Jim James and Rafael Callaghan, an ensemble from Liverpool. Several other artists have been recording; among them are Georgie Fame, Labbi Sifre, The Hot Chocolate Band, and the Des Champ Orchestra.

Fleetwood Mac have also been into De Lane Lea to go over tapes recorded on their tour of the States, and which will go to make up their



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forthcoming *Live LP*. Martin Birch, engineer with De Lane Lea, was flown over to America especially to make the tapes, and he is now mixing them down.

Finland

In Finland's Scandia studio singer Danny recorded for rush-release his version of *The Taste Of Grapes* and *Raindrops Keep Falling On My Head* in a session by Jaakko Salo and Esko Linnavalli for the Scandia label.

Ernos beat group were in the studio doing a live studio album *Lekaa Otsaan* for Finnlevy, produced and A & R'd by the group leader Erno Lindani. The album consists of old rock 'n' roll favourites and some Paul McCartney/John Lennon and Brian Wilson songs. Seldom does Finnlevy record for its own family of labels in any other studio than Finnvox. RCA Victor's Eero recorded an album *Eero's LP* of blues

favourites in sessions produced by Johan Vikstedt.

Jukka Kuoppamäki recorded his first album for EMI's Parlophone label at Finnvox studios. The LP, called *On The Rocks*, has backing by session musicians on one side and Jukka Kuoppamäki's own group Candy on the other side. The sessions were A & R'd by Seppo 'the Baron' Paakkunainen, engineered by Antti Joki and produced by Reino Bäckman.

Sammy Babitsin recorded *If I Thought You'd Ever Change Your Mind* for a single release on the Columbia label. *Please Don't Go* backed with *High Noon* were recorded by Pasi Kaunisto for Decca. The sessions were again A & R'd by the Baron. Also in the studio were Top Voice's Katri-Helena and Philips' Kai Hyttinen for singles sessions.

The Heikki Sarmanto Big Band had been recording a jazz album produced by Suomen Jazzliitto-Finnish Jazz Association. The recording is sponsored by the Finnish Government.



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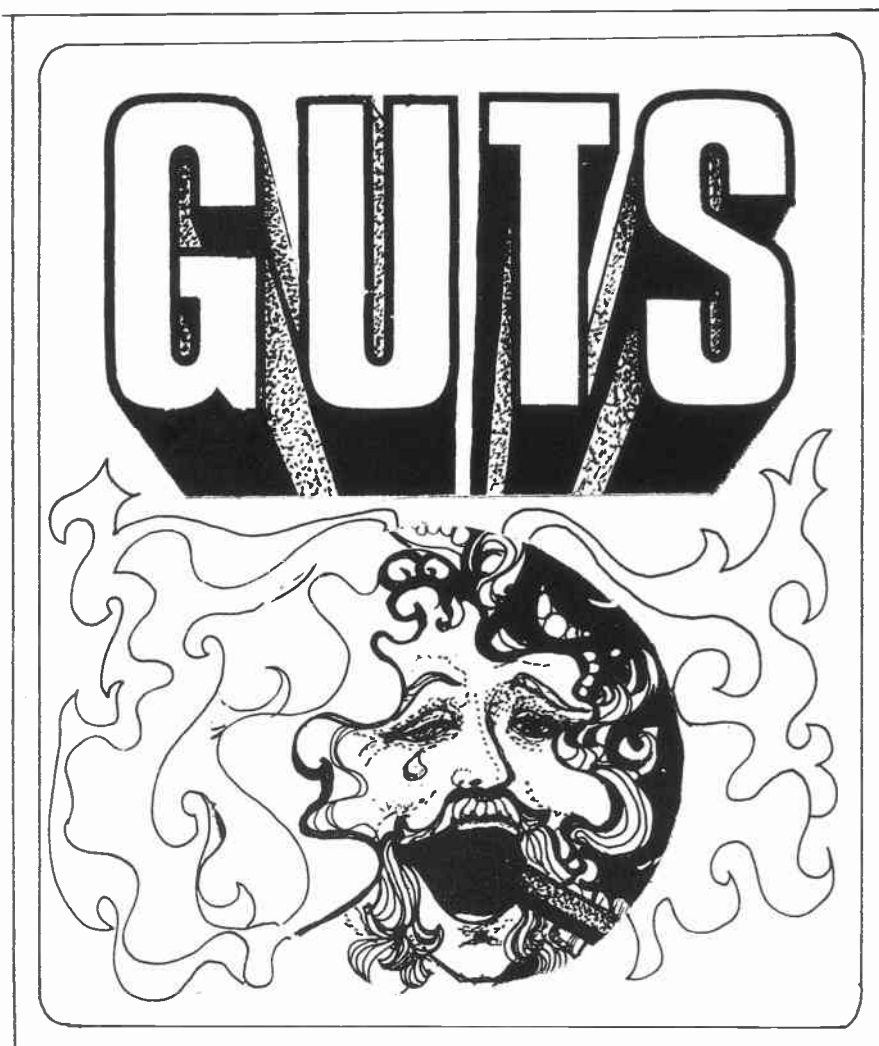
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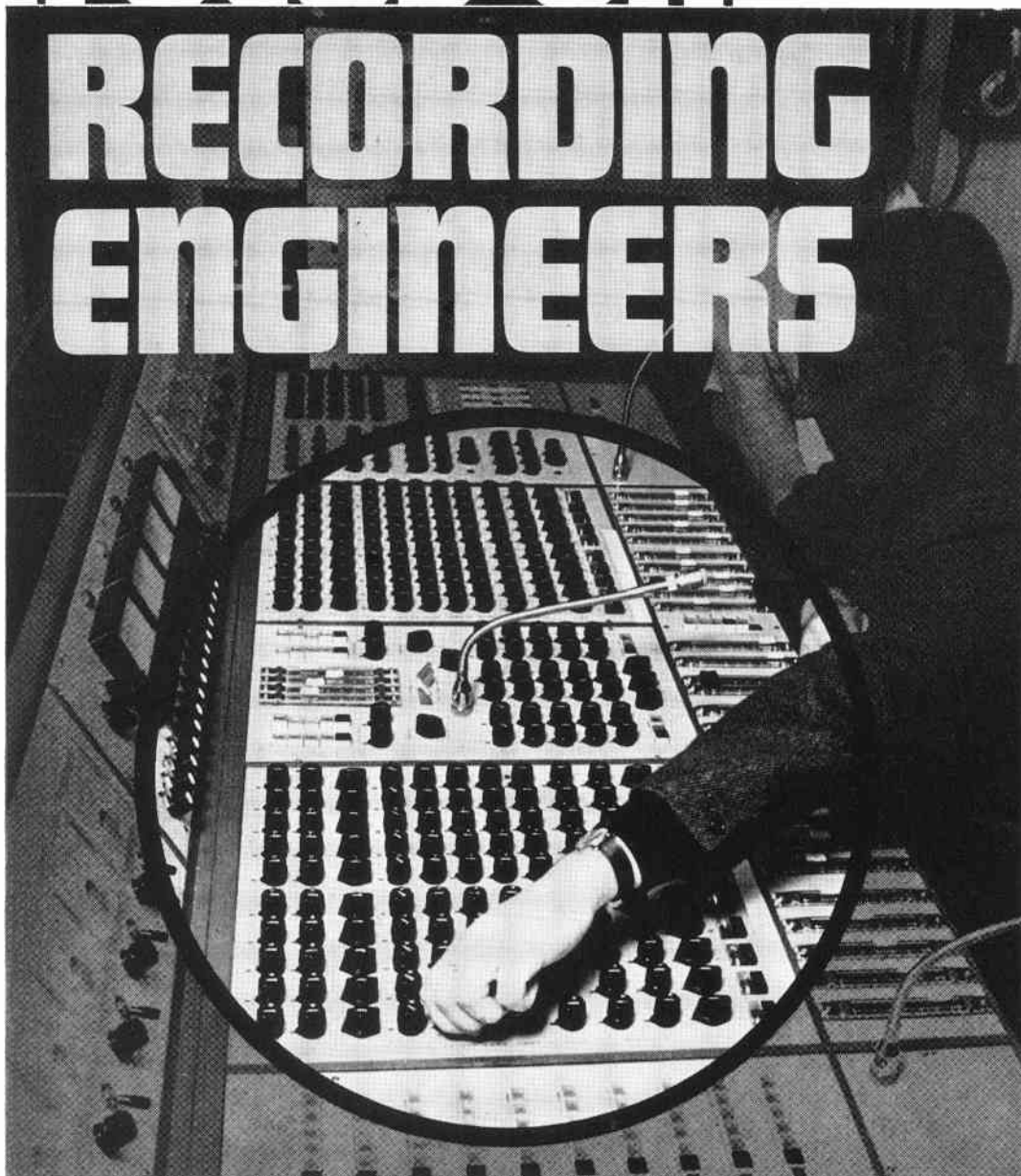
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Advison

Roger Cameron, studio manager and director of Advison, conducts a policy at the studio designed to cater for all types of music, and in the ten years of his association with the company has striven to provide the best possible equipment for all kinds of sessions.

Involved himself mainly in the engineering of film music and other large sessions, Roger sees the studio's acquisition of a Moog Synthesiser—owned and played on most

sessions by Mike Vickers—as a breakthrough in recorded sound.

Engineer Gerald Chevin has taken a particular interest in the Moog, which he can 'programme' for customers to play, and it is not surprising that he is a great admirer of Walter Carlos and his work with the Moog on records such as the *Well-Tempered Synthesiser*. Gerald foresees a huge growth in the use of eight-track mobile recording, with overdubbing being added in the studio. He also believes that 4 in. tape is

not practical and that 16-track recording could well be done on $\frac{1}{4}$ in. tape in the relatively near future.

Chalk Farm

Vic Keary and Mike Craig of Chalk Farm Studios first came together when the former was with Maximum Sound following a spell at Lansdowne, but they didn't join forces at their present studio until last year.

Mike, who spent some time at Tannoy, is involved very

much in technical developments at Chalk Farm. Also a disc jockey, Mike has made discotheque equipment, and at one time made a small mixing desk for the then Small Faces 'just for mucking around on'.

'Multi-tracking had to happen,' says Mike, 'but I can't see it going much above 24-track.' Mike also feels that cassette tapes could catch on here the way they have in the States.

The most recent addition to the Chalk Farm complement is Neil Richmond. Formerly a second engineer at EMI's Abbey Road studio, Neil came to Chalk Farm after seeing an article on the studio in *Beat Instrumental*.

Hollick & Taylor

One of the few female engineers in the recording field is Jean Taylor, who, with husband John Taylor, does the sound balancing at Hollick & Taylor's Birmingham studios. Recording on a modest scale for much of the local talent, Jean has worked with such groups as the Cheetahs, the Dave Peace Union and the Wolves, and counts *Button Down Brass* as her favourite album.

Husband John, on the other hand, favours the type of music exemplified by *Percussive Jazz*. John, who plays piano and organ, has engineered such varied sounds as Jimmy Powell, Alan Randall, and the Coventry Cathedral Choir, and is pleased to see that, with the improvement in domestic playback equipment, the higher standards of professional recording can be better appreciated by everyone.

IBC

There are five engineers working for IBC at their West End Studios, almost all of whom have worked with some of today's top bands.

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BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

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Editorial

Many ingredients go towards making a successful record: the tune, singer, instrumentalists, arrangement. All these are obvious because they are actually heard on the finished disc. But there are other factors which are sometimes overlooked and two of the most important are the recording studio in which the record was made and the engineer on the session.

The more one talks to record producers, the more one realises how much they value the services of a good engineer.

And, like the members of a group who develop an understanding of each other's style and approach by playing together over a long period, so recording managers and engineers often form a sort of creative technical team, and once the team has been successful, it would be foolish to break it up. So many A & R men will actually go with an engineer when he changes studios if they particularly value his contribution.

In this issue, we are featuring some of Britain's best-known recording engineers so that you can get to know a few of the faces behind the hits. In future issues, we will, of course, be looking at engineers in overseas countries.

Welcome to Radio North Sea International! Let's hope that the heavy hand of beurocracy doesn't scuttle this brave new venture. It's crazy for any government to refuse to allow commercial radio stations to be set up in Great Britain when, in fact, we have had commercial radio beamed from Radio Luxembourg for the past 30 years.

If any Government official can explain the difference between Radio Luxembourg and, for example, Radio London, I would love to hear it.

New names cropped up all the time when Radio London, Caroline and the others were in existence. Nowadays, it's the same old faces. Not that I don't admire the Kenny Everetts and Emperor Roskos of the DJ world but even they, I am sure, would like to have more than one potential employer in this country, and it would do the BBC a lot of good to have some real competition in the pop field once again.

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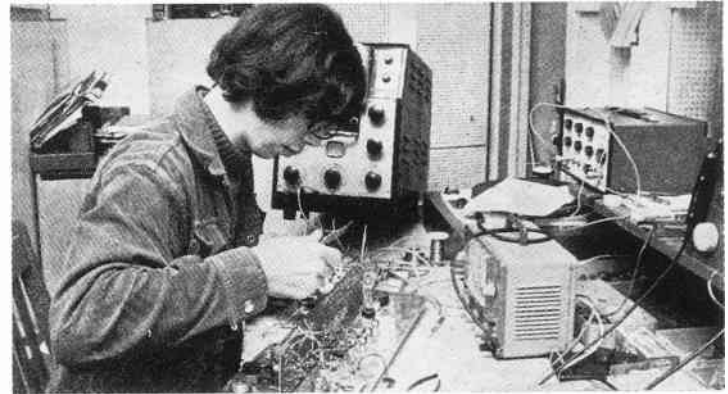
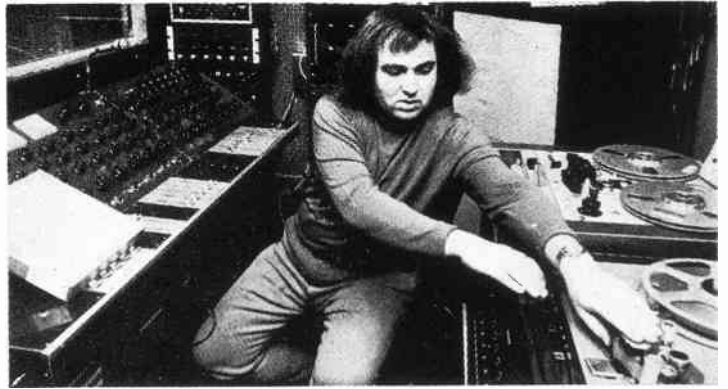
John Pantry is no exception—he recorded the Small Faces' first album and three of their early hits; Juicy Jones's album; and also Jon Hiseman's second album, *Valentyne Suite*, which he considers his most successful recording to date. Crosby, Stills and Nash are the group that John would most like to record, while *Tommy* and *Pinball Wizard* occupy the place of honour as the best engineered discs.

In fact, *Pinball Wizard* and *Tommy* are something of a favourite with the engineers at IBC, and it is no surprise to learn that they were recorded there by first engineer Damon Lyon-Shaw. It's quite something to have engineered an LP as big as *Tommy* turned out to be, and Damon is also the man who engineered Cream's *Goodbye*, the Pentangle LPs, and one of the surprise hits of last year, Thunderclap Newman's *Something In The Air*. Damon himself plays guitar, bass and drums and would like to

engineer for Blood, Sweat and Tears.

Another admirer of Blood, Sweat and Tears is nineteen-year-old Edward Sharp. Edward can boast Paul Jones and John Walker among his recording successes, and Edward has also recorded for the Bee Gees. Most of the Bee Gees hits, including *Massachusetts*, were recorded by Michael Claydon, who is studio director at IBC. Some of the other hits for which Michael has been responsible are the Marbles' *Only One Woman*, and Barry Ryan's *Eloise*, and Michael also numbers the Peddlers' LP *Birthday* and Al Stewart's album *Bedsitter Images* among his successes. While *Sergeant Pepper* represents a high in engineering standards for Michael, the artiste he would like to record is Barbra Streisand.

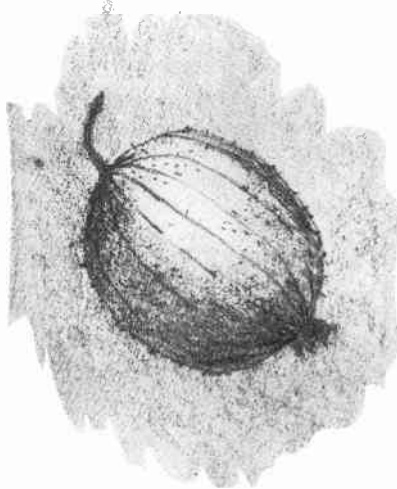
The group that engineer Andy Knight would most like to record are The Band, who in fact do the engineering and producing of their records themselves. *Rag Mama Rag* represents the best engineered



Vic Keary (top) and Mike Craig of Chalk Farm Studios

single for Andy, and while among such distinguished company at IBC. hits, it surely can't be long

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"The Seventh Son"	Georgie Fame
"Here Comes the Star"	Herman's Hermits
"Hitchin a Ride"	Vanity Fair
"I'm a Tiger"	Lulu

Independent Recording

John Oram, a Member of the Institute of Electronic and Radio Engineers, has been running Independent Recording Studios at Gravesend for two years, specialising in low-cost demos.

As a former member of Vox's and now Jennings' design team 21-year-old John has been responsible for many technical developments, including Jennings organs, add-on attack percussion units, tremulant and reverb units and low-noise input circuits for studio applications.

John himself plays all percussion instruments as well as piano and organ, and considers the *Blood, Sweat And Tears* album the best engineered. His choice of single is *Head To Toe* by the Escorts.

Recording technique in the pop field John sees as geared more to electronic instru-



Mike Weighell (top) and Paul Tregurtha of Recorded Sound Studios

ments, the idea of 'flat response' channels being restricted to classical music. Consequently, he believes that domestic sound reproduction equipment must improve to handle the increased technical developments in the control room.

Marquee

Colin Caldwell, balance engineer at London's Marquee studios, believes that nowadays recording techniques are advancing so fast that they are overtaking the capabilities of many engineers, and that, to combat this, there should be a system devised for a general exchange of ideas within the industry.

Having worked with such artists as David Bowie, Ginger Baker, Rick Grech, Aynsley Dunbar, Keef Hartley and Doris Troy, Colin is acquainted with a wide variety of music. He considers the Moody Blues' *On The Threshold Of A Dream* to be a fine example of good engineering

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today, and would like to record soul singer Aretha Franklin.

As a further comment on current balancing procedures, Colin feels that some form of programming or computerisation could be applied to recording where multi-tracking techniques are employed.

Maximum Sound

One of the few engineer/producers in the business, Dave Hadfield of Maximum Sound in London's East End started the studio just over two years ago, since when it has expanded and improved its facilities at a cost of around £30,000. Equipment now includes eight-track and four-track Scully machines. In partnership with John Harper, Dave also runs his own record label, Revolution.

Dave, a former drummer, had his first breakthrough when an instrumental he re-recorded with a group called

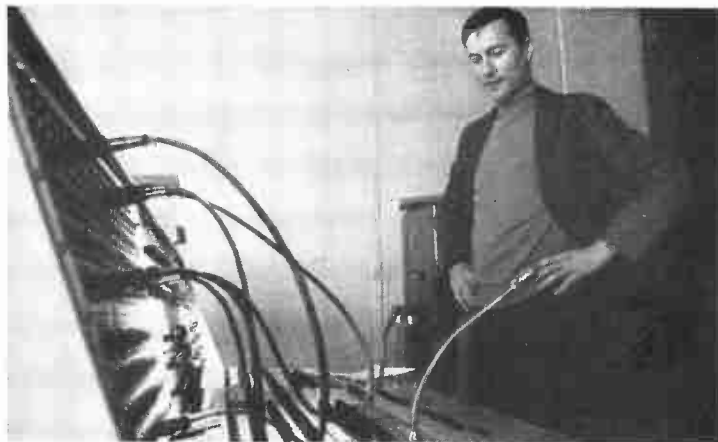
the Quick came to the attention of Tony Hall, and the studio is nowadays extremely busy. A regular customer is Manfred Mann, who makes most of his television commercials there, and is currently working with Chapter Three on an album produced by Dave. Other people Dave has worked with include the Stones and the Amen Corner.

Assisting Dave in the studio is 21-year-old Roger Wilkinson.

Pye

Pye have six engineers working for them in their West End studios. At 19, Terry Evennett is the youngest, but it looks as though he could be at the start of a successful engineering career; Terry has already engineered the new Judas Jump single *Run For Your Life*, as well as the Philip Lebarge LP with the Pretty Things. Although, for Terry, the Beatles' *Eleanor Rigby* and *Sergeant Pepper*

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Advision's Roger Cameron (top) and Gerald Chevin

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represent the best engineered records he's heard, the artist he'd most like to record is Frank Sinatra!

Alan Florence already has a history of engineering hit singles. Chris Farlowe's *Out Of Time*, P. J. Proby's *Hold Me*, the Foundations' *Bad Bad Old Days*; Alan engineered them all, as well as Status Quo's *Ice In The Sun* and *Pictures of Matchstick Men*, which Alan thinks is his best recording. Alan was also responsible for recording and editing for the original Mellotron.

Dave Hunt and Howard Barrow would both like to record famous big bands if they had the chance, although very different ones. Dave would like to engineer for a Quincy Jones LP, while Howard's choice would be Sergio Mendes. Howard has engineered two hit singles and an LP for Dorothy Squires, and albums for Anita Harris and Eddie Mitchell. Dave's engineering successes include the Pickettywitch single *Same Old Feeling*, and LPs for Hookfoot and Julian's Treatment.

Ray Prickett is Technical Manager at Pye, and has an impressive list of engineering successes behind him. Ray engineered all the Searchers' hits, starting with *Sweets For My Sweet*, and it was also Ray who was responsible for recording the Rolling Stones concert in Hyde Park last summer for the TV programme *Stones In The Park*. Ray feels that his greatest success so far has been with

Pet Clark and her massive hit *Down Town*.

Pye's Mobile Engineer is Vic Maile, and Vic's travels have taken him to record some of the Rock scene's biggest stars. Vic recorded the soundtrack to the *Supersession* film, which includes Led Zeppelin, Eric Clapton, Steve Stills, and Colosseum, and Vic feels that his best recording was another film soundtrack, *Jimi Hendrix Live at the Albert Hall*. *Live LPs* which Vic has recorded include those by the Who, the Settlers and the Liverpool Scene. Evidently Vic is a great Rock enthusiast; not only does he think that the Delaney and Bonnie album is an example of good engineering, but the artist he'd most like to record is Carl Perkins, the man who helped start it all with *Blue Suede Shoes*.

Recorded Sound

Blood Sweat And Tears and *Indo-Jazz Fusions* may not at first sight seem to have much in common, but together they form the favourite 'recorded sounds' of Mike Weighell. This, coming from an engineer whose past experience has included working with the Stones, Georgie Fame, the Move, Soft Machine, Stan Tracy, Maurice and Robin Gibb, etc., is high praise indeed.

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Ronnie Waters (top) and Roger Jeffery of Cliff Cooper's Orange Studios



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Bryanston Street, London, Mike is ably assisted by young Paul Tregurtha, who so impressed Savoy Brown on a recent visit that they specifically asked for him to engineer subsequent sessions. Paul, whose all-time favourite record is *Strawberry Fields Forever*, only recently joined Recorded Sound, but has since built up quite a reputation with groups like Canticle and Simple Life. Completing the studio's trio of balance engineers is 19-year-old Eric Holand, another new addition to the staff, while 24-year-old David Hawkins, the Chief Electronics Engineer, has been responsible for much of the behind-the-scenes development there. Coming from The Royal Melbourne Institute of Technology, David has worked at Pye and with Radio London.

Spot Sound

John Hudson is the Chief Balance Engineer for Spot

Sound Studios in South Molton Street. The road to Recording Engineer began for John with a Ministry of Technology apprenticeship in electronics, and from there took him to the BBC for three months' training and a job as an engineer at their TV centre.

To John, a good recording engineer is one who has the technical knowledge to overcome the problems that he encounters, and John himself has been busy working on a system that will dispense with the use of Pan-Pots when reducing multi-tracks down to stereo. More emphasis on stereophonic recording in the studio is how recording should develop, thinks John, and it is not surprising to learn that he would like to record the Pink Floyd if he had the chance. John himself plays several instruments, including piano, organ and bass.

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Spot Productions' John Hudson



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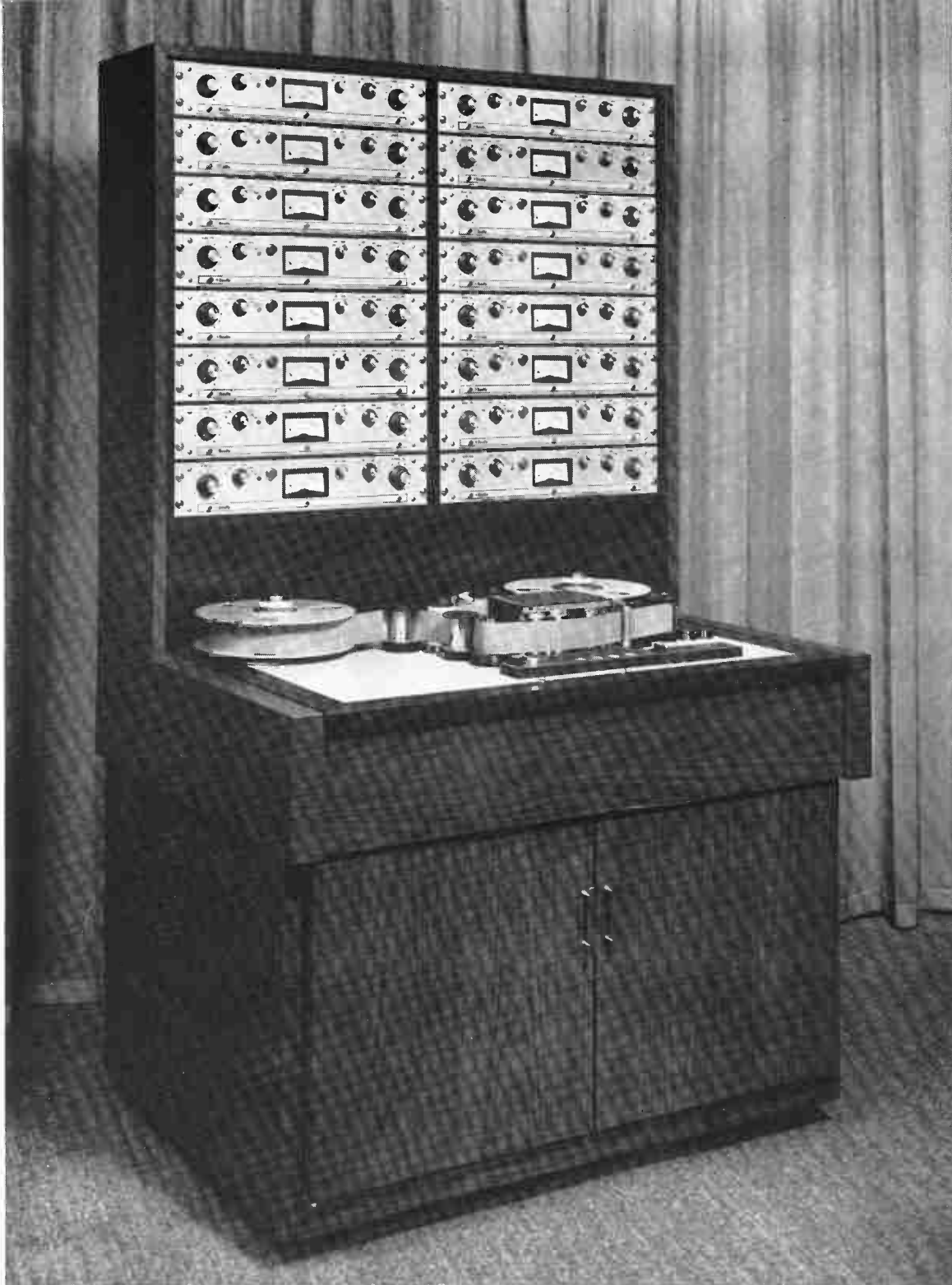
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(continued from page 26)

West of England

Having decided that the South West was in need of a recording studio, Tony Waldron and Phil Dunne promptly went about establishing one, and they now own and engineer West of England studios in Torquay.

Previous to starting West of England, Tony was a musician, and had spent many hours on the other side of the studio glass playing piano, organ and guitar. He now feels that it is a definite advantage, when dealing with musicians, to be one yourself. Tony is also glad to see that the ‘brassy’ sound is coming back into pop, and the groups he’d most like to record are, not surprisingly, Chicago and Alan Price. One thing Tony is not so happy about, though, is the current fad for multi-multi-track recording — eight tracks are enough, thinks Tony.

Phil Dunne, who has

worked at Advision as well as West of England, has been a tape (and film) enthusiast for a long time, and used to sell hi-fi equipment before he took to using it in the studio. Phil engineered the Julie Driscoll/Brian Auger LP *Street Noise*, and the Blossom Toes album *If Only For A Moment*, and admires the production the Beatles achieved on *Abbey Road*. He has also designed a speaker suspension unit.

Both Phil and Tony believe that the role of the engineer is becoming increasingly important, and that the engineer now has to be more than a technician—an artist in fact. They also believe that with the ever rising cost of recording in inner London, outer London and provincial studios will become more important. ‘Just hope they can keep the standards up,’ says Phil.

Zella

Up in Birmingham’s Zella studios, Johnny Haynes and

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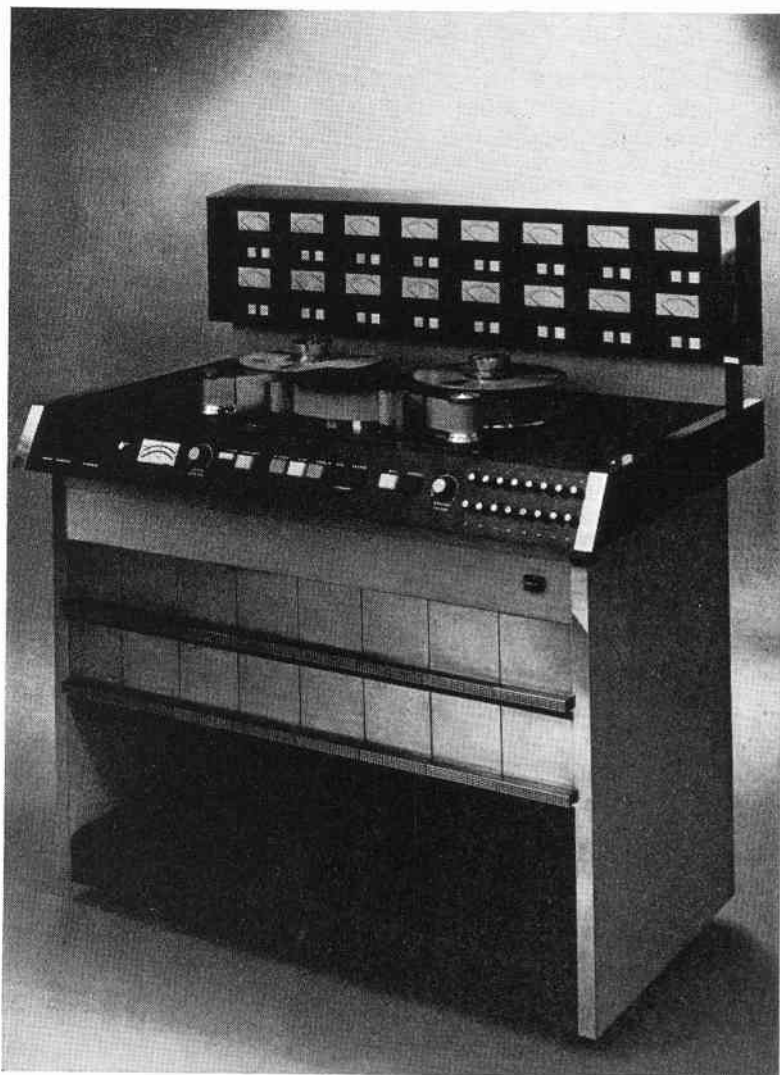
Colin Caldwell of Marquee Studio.



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(continued from page 28)

Ian Parsons handle a fair amount of work from local talent, but also have customers from further afield. Ex-schoolteacher Johnny sees today's scene as offering a tremendous challenge with increasing competitiveness, and thinks it refreshing that, despite the increased volume of material, originality in both sound production and musical form is as evident as ever in many chart entries.

Johnny rates all the Simon and Garfunkel material and thinks *River Deep, Mountain*

High by Ike and Tina Turner the best engineered yet. The sorry part about today's music scene he thinks is the absence of commercial radio in this country, which, well-organised, could have an enormous effect.

Johnny's partner Ian plays drums, and has rather different ideas about music, as witness his preference for *Abbey Road* as being the best LP, and *Son Of A Preacher Man* as the best single. On the technical side, Ian has made a 20-channel mixer, group amplification and discotheque equipment.



IBC's engineering complement (back row): Damon Lyon-Shaw, Andy Knight, Dennis Blackham, Kevin Barry. (Front): Ted Sharp, Brian Carroll (disc cutting); John Pantry, and John Caldwell. Missing are Studio Director Mike Claydon and Senior Engineer Bryan Stott



Left: Tony Waldron of West of England studios with Gerry Pope of GP Electronics, Right: West of England's Phil Dunne



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Sandy Denny

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Like a number of other 'second generation groups', Fotheringay grew out of a recording venture. 'Originally, Sandy and I were going to do an EP. We asked Albert Lee to do the sessions and we needed a bass player as well. Pat Donaldson, who played bass in Poet with Albert, came in, and Gerry Conway, who drummed for Election. 'The result sounded so nice

we decided to keep it together as a band. Albert couldn't see himself packing off to America for three months, and he dropped out early on, as it wouldn't be fair for him to be on the record and someone else to play live. But he introduced us to Jerry Donahue from Poet who is now our lead guitarist. He's American, virtually completely unknown, and a gas.'

And so the band set to work, rehearsing in Sandy's Fulham flat in a sound-proofed room. When we spoke to Fotheringay, they had yet to play their first gig, and they were a little nervous, especially since they plan to play concerts only. Small clubs with bad acoustics are out, but not from any arrogant

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'super group' pose. 'There are so few clubs that will allow the sort of sound we want to produce,' said Trevor. You need an enormous PA to get voice and acoustic guitars which Sandy and I will be playing to compete with the electric. There are clubs like Mothers and Plymouth's Vandyke that we'd love to do, but which would be very difficult to set up in.

Communication

'But we hope to make the concerts intimate. As soon as you put an audience in seats it stops them talking. Even if they don't like it they will be quiet. The thing is to bridge that gap and get the feeling going across to them.'

Is Fotheringay's decision to stay away from clubs part of the general trend towards more clubs closing? 'There should always be new groups coming up,' said Trevor. 'The clubs scene's the same as it's always been. I've never met a folk club organiser who is in it to make money. They are often frustrated players and

singers, and they are always on the breadline. The good clubs will keep going and the bad ones will discontinue. . . .'

Fotheringay are using quite a novel sound system . . . they are putting everything through the PA, miking up little Fender amps on stage. 'The basic trouble with most bands is that they are too loud,' said Trevor. 'You don't have to be loud to be heavy. Big Bill Broonzy was one of the heaviest guitarists ever, and he never plugged-in in his life. This is, of course, another reason for doing concerts.'

And how does Sandy see the direction of the new group? 'Well, I'm obviously influenced by everything that I've done. I was with Fairport Convention for two years, which is a long time. Ideas have rubbed off from them, and I've learnt a lot from them as well. I used to be a folk singer, doing songs for one guitar, and this influence will be in Fotheringay. I'll be doing some songs on my own, and singing some with

Trevor. There will be our songs, and odd ones that other people have written.'

The group have been recording their first album in Island's new studio in Notting Hill, West London.

The smaller of the two studios at Island has now opened and the group are very pleased with their sessions there, under the direction of producer Joe Boyd. They have also been doing some work at Sound Techniques. They are aiming to achieve a similar sound on stage to the record, and the Fairport, Poet and Election background of tasteful, understated music is sure to come across in the new band.

Rehearsing

The group have been rehearsing more or less daily over the past five months, working out arrangements and composing new material, and they adopt a critical approach not only to the music produced, but to the lyrics of their material. 'We've

scrapped a couple of songs that we'd completely arranged because we didn't like the words,' said Trevor. 'Songs are the number one important thing; the music is the method of getting that across to people, and I hope that other people get it together to produce a nice sound, with audible things, so you can listen to everything.'

'We pay a lot of attention to words. It's most important that they are good.'

And so we look forward to hearing what Sandy and Trevor have got in store for us all, both live and on record. There seems little doubt that Fotheringay is destined to enjoy a reputation approaching that of the Fairports, although no doubt the group aren't looking for such comparisons.

But why call the band Fotheringay? 'It's named after a castle in Scotland where Mary Queen of Scots was beheaded,' said Sandy. 'I'm very interested in her and I like the sound of the word. So Fotheringay it was.'

ey. Diamond. Ajax. Harmony



STUDIO SPOTLIGHT

PACIFIC HIGH RECORDERS

by Ray Rezos

PACIFIC High Recorders was started in late 1966 as a small three-track studio in Sausalito, a suburb of San Francisco.

Its founder and owner, Peter Weston, has devoted his entire life to recorded sound. 'I got my first tape recorder back around 1950, when I was just a kid,' says Weston, 'and I just sort of went on from there.'

He went on to earn his Master's Degree in Audiology at Washington University, and subsequently settled in Sausalito, where he turned his 'hobby' into a full-time occupation with the opening of Pacific High Recorders.

Eventually, though, the little three-track proved to be too small for Weston's growing needs, and he decided to relocate in San Francisco. He found a suitable location in an old warehouse at 60 Brady Street, and by November 1968 he was fully equipped up to 16-track recording.

The first album to be recorded at the new studio was *The Charlatans*, on Philips. The Charlatans spent almost five months in the studio,

even though they had already decided to break up after recording the album. It was at this point that bass guitarist Richard Olsen decided he needed a new gig and took over as studio manager and chief engineer at PHR.

'I was doing an LP,' says Olsen, 'and I really got interested in the engineering side of it. I felt that, being a musician, I would have a better idea of what musicians want in a studio.'

This is the basis upon which PHR operates today: that the studio is for the musicians. Besides providing the best recording equipment and facilities, a studio must provide a good atmosphere for recording.

Pacific High is wonderfully relaxed. The office is furnished in 'funky Victorian', including several overstuffed chairs and sofas.

Downstairs in the studio itself, the scene is more modern, but no less friendly. The engineers are experts; they know how to provide the musicians with every service needed for top-quality recording. Yet the sessions are as relaxed and free as a get-together of old friends. Nobody worries about clock



PHR studio manager Richard Olsen pictured in front of the converted warehouse which now forms the studio

Photographs in this feature were taken by R. Steven Yancey

watching or meal times; everyone is relaxed and the recordings come easy.

Of course that good environment would be wasted if PHR didn't have the best equipment to capture whatever is put down in the studio; and fortunately PHR has that equipment. The main control board was designed and built by Peter Weston; it's a 20-input record board with 12 busses out, feeding eight or 12 track Scully machines or the 16-track Ampex MM 1000 recorder. The main board also serves as a 16-track mixdown board, fully EQ'd, with echo capability and pan pot capabilities on all 16 tracks. Monitoring in full stereo is also possible through the mixdown board.

One of the most important features of the studio is the complete 14-unit Dolby System which makes Pacific High one of the few studios in the country with this equipment.

PHR also has one of the better echo chambers in the country according to Glyn Johns, who was a recent visitor to the studio. This is a new EMT.

The studio itself is a roomy 50 ft. by 50 ft. Some groups, including Jefferson Airplane, are interested in the idea of recording 'live' in the studio with a PA system, and inviting their friends to come along to provide background noise.

So far, about seven complete LPs have been recorded at PHR. After the Charlatans finished their sessions in February 1969, Sly and the Family Stone came in to record *Stand*, for Epic Records. At about the same time Country Joe and the Fish put together their album for Vanguard, *Here I Go*

Again. The Grateful Dead did *Aoxomoxoa* for Warner Bros at PHR in April, and the following month Marvin and the Uptights, a soul group, did their album for Uni Records. *Shady Grove*, the latest album by Quicksilver Messenger Service was recorded at PHR in the autumn months of 1969, and the Grateful Dead came back to mix *Live Dead* in November.

As 1970 moved in, PHR found its schedule getting tighter. It's *A Beautiful Day* were booked throughout most of January, working on an album for Columbia. (It is interesting to note that *Beautiful Day* could have got studio time quite a bit cheaper at another studio but they preferred doing their recording at Pacific High.)

Cat Mother and the All-Night Newsboys, from New York, were booked in for much of February, doing an LP for Polydor; during the same month the good old Grateful Dead were back once again.

Although Pacific High Recorders is one of the newest studios in the San Francisco Bay area, it is fast developing into one of the most important. Most musicians like the easy-going recording techniques, and just about everybody that tries it comes back for more. Present plans for expansion call for another smaller studio to be added on at the same location, with perhaps another full-size one to be built later.

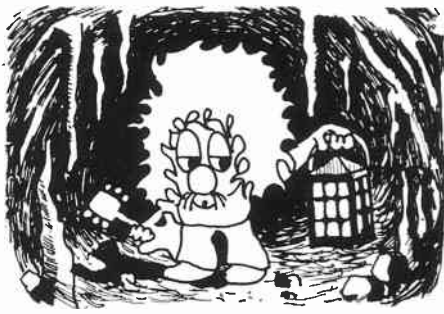
For now, PHR is just getting things going. They're located just a few blocks from the Fillmore West; if you're ever in the area, drop by and say hello. You just might like what you find at Pacific High.



The custom-built control board. *BI* is a popular item in the studio



Richard Olsen listens to a playback. Behind him, to the left is the Dolby noise reduction system; on the right is the Ampex 16-track



PLOUGHING THE MIDLANDS UNDERGROUND

THE WHO



SOFT MACHINE



CANNED HEAT



CHICAGO



THE NICE



TRYING to define the 'Midlands' is like trying to define the 'underground' and so it can be appreciated that to define the Midlands underground is extremely difficult.

Even the complete geographical idiot would appreciate that Birmingham is in the Midlands, and that a club that features groups such as Ten Years After, Canned Heat, Soft Machine, Jethro Tull, Chicago, Who, Nice, King Crimson, etc. are not putting on local hops to raise money for a new church organ. Therefore, it can be safely said that Mothers Club of High Street, Erdington, Birmingham, are on the Midlands underground scene.

In fact, I'd go as far as to say that it *is* the Midlands underground scene and with a membership now of over 34,000, regular visitors from London and even further, plus many foreign visitors it would be difficult to over-estimate its national importance.

With the demise of UFO in Tottenham Court Road and the subsequent rise and fall of Middle Earth, the underground has evaporated into the respectability of the Lyceum and seems to have lost its focal point. Mothers Club, although over a hundred-mile motorway trip from London, is already pulling music appreciators from the metropolis and is putting on the much-needed consistent attractions.

The club started as the Carlton Club seven years ago, but has been Mothers for the past two years. Although there had been blues club scenes and back-of-pub freak-outs in Birmingham, there was no permanent scene for aspiring Middle Earthers. John Taylor and Phil Myatt who are now the full-time half of Mother's four directors saw the potential for a club in Birmingham which would not only draw from the city itself but become a national attraction, and along with John Singer and Gary Surman they have turned what was once a ballroom dancing school into a shrine of progressive music.

Without them Birmingham rock fans would have to be content with the concerts put on at the town hall in rather un-progressive conditions or back to the pint-in-the-hand elbow-in-the-face existence offered by the Elephant & Earwig on Sunday nights.

The artists that have appeared at Mothers are as impressive a list as any of the Fillmores so it's almost down to listing who haven't appeared there.

Well, there are the Beatles, the Monkees. . . .

Outside Birmingham the scene is very much like the Motherless one just described. Frank Freeman doing things in Kidderminster, the tours which grace our ABCs and Odeons once in a while, and Radio One.

In conclusion, it's not surprising that there is a lack of a permanent scene in places outside of Birmingham. London has always been a magnet for groups who want to 'make it' with the obvious benefits of studios, etc. Of course, to the fan, it means losing his local group as soon as they're about to make the grade. But on the other hand you have Mothers, whose experience it is that fame wins over talent in the popularity stakes; and who can afford to lose his money on an unwise venture, however dedicated and anti-capitalist he may be?

The Midland rock fan, however, feels he's being cheated, and that groups have a prejudice against audiences in the outback. The fact is that to merely cover expenses in many cases requires an audience of some size. An audience not to be found in most Midland towns as the Badge Club in Northampton found out. Here audiences and money trickled away until the club had to close.

Some nights the club looked like a party due to start in three hours. It must be a saddening experience to start a club in a supposedly scene-craving town of pseudo art students and drop-outs to find they'll only come in if they can slip the doorman. Maybe a lot of the hip talk about groups is all just a trendy whim, and active participation is limited to borrowing the last but one LP by The Plastic Flying Bedstead. If you doubt me and you live in the Midlands—start your own scene. Even UFO was conceived in a human being's head.

According to my 1944 edition of Cassell's New English Dictionary 'underground scene' would be interpreted as 'landscape beneath the surface of the earth'. Maybe to find it you've really gotta dig it!!

□ THE A & R MEN



ADRIAN BARBER

A SCOUSE IN NEW YORK

‘WHATEVER happened to so and so’ is always a question that crops up about hundreds of performers over the years. A group is in the limelight for a while and then it disappears and who knows what happens to the once-successful musicians? So it’s always a pleasant surprise when an old name crops up again in a new musical context, as with Liverpudlian Adrian Barber, at one time a member of that highly rated group the Big Three, and now an up and coming producer with Atlantic Records in New York.

The Big Three very nearly became firmly established in Britain when the Mersey Sound swept the country, being distinctive for producing an unbelievably heavy sound for the day. Yet, there were (for most of the time at any rate) only three people on stage. That loud sound was very much the work of Adrian, who built the group’s amplification himself, as well as building equipment for the Beatles.

Changes

The Big Three were, however, the victims of constant changes in line-up, perhaps one of the reasons why they never quite clicked as they seemed destined to do. It was on one of their trips to the Star Club, Hamburg, where the Big Three were a constant top attraction, that the band lost Adrian Barber.

His electrical talents hadn’t gone unnoticed, and he stayed on at the club as stage and lighting manager. He designed and built the club’s sound system, aiming at a powerful but clear sound where vocals and instrumental parts could be heard clearly.

Then in 1965, Joey Dee and the Starlighters were playing in Hamburg and took Adrian with them to the United States. He eventually settled in New York and got a job at Atlantic, working as an engineer. For three years he engineered on sessions by such people as the Rascals, Aretha Franklin, the Bee Gees and Led Zeppelin, as well as working with top names in the jazz field like King Curtis, Herbie Mann, Roland Kirk, Yusef Lateef and many others. He also worked on 23 Atlantic gospel albums.

Wild scene

‘That’s a wild scene, by the way,’ says Adrian. ‘The great gospel choirs come in, bringing a full band with them. They always bless the studio before getting to work, and there is an amazing atmosphere of peace and serenity on these sessions. There is nothing uptight about them at all, and you feel completely at home even though you might be the only white man in the studio. They really are fantastic to work with.’

‘At the same time as engineering,’ says Adrian, ‘I was producing in my spare time for Atlantic, so I got to be a sort of engineer/producer’. Then about a year ago he started working officially as engineer/producer, the first results of this work being *Mr. Flood’s Party*, which never took off, and *The New York Rock and Roll Ensemble’s Faithful Friends*.

Following this he became full time producer, doing the Vanilla Fudge album *Rock And Roll* with sales knocking on 200,000 and an American album-chart entry *The Allman Brothers Band*.

The New York Rock and Roll Ensemble is Adrian’s main interest at the moment, and he recently visited Britain to fix up their first European tour. Also involved in the NYRRE is Manos Hadjidakis, the Greek composer of *Never On Sunday* now an involuntary emigré from his country. Manos and Adrian are good friends and worked together on the Ensemble’s Atco release *Reflections*.

A long time in America inevitably shows in even the most Liverpudlian of accents, and American phrases and mannerisms mix strangely with Scouse as Adrian talks. But his outlook is more and more American, as one would expect, and he follows developments in recording with the keen eye of a professional.

Multi-tracking

Most studios in the States now have 16 track facilities, and a studio without eight track is more or less out of it now. Adrian sees the increase in the number of tracks used in studios as coming to a halt soon, since there is only so much you can put on any one record. ‘The thing is to use the studio as another instrument,’ he says. ‘It’s a mistake to treat a studio as just a machine. Like a guitar or an organ, you have to learn how to use it, to really get into it. So there has to be a really close thing between the musicians and the producer or engineer. Or else it doesn’t work.’

HIGH FLYING

IT was in the summer of '65 that the Byrds' recording of Dylan's *Mr. Tambourine Man* shot up to the very top of the singles charts on both sides of the Atlantic, chalking up million-plus sales with their first ever release.

Until Dylan's fourth album and the advent of the Byrds, the very notion of a group of folk singers strengthening their sound with electric instruments was unthinkable. Folk was pure, rock was sordidly commercial. Folk rock was given a massive boost with that first Byrds' single, which led to fantastic record sales, Beatles-type mobbings, and a thousand groups imitating them.

But from England in 1965 the picture looked rather different. There was no denying that, despite the fact the Byrds had jettisoned most of Dylan's lyrics, *Mr. Tambourine Man* was a great record, but could they follow it up?

Dylan covers

The Byrds looked like a flash in the pan, for at that time all kinds of people were recording Dylan songs like mad, hoping for chart success.

The covers ranged from boring to diabolical—remember Heinz's attempted comeback with *It Ain't Me Babe?*—and it seemed doubtful whether the Byrds would be around a year later.

However, five years and nine albums later, they are still with us, one of the most consistently successful groups of all time, despite a turbulent history of internal haggling and constant personnel changes. Yet through all this, and various shifts in musical direction, the Byrds have managed to retain and develop a distinctive sound.

The man who must take most of the credit for that is the group's leader Roger (Jim) McGuin who owns the band's name and in fact the only original member left. Born in Chicago, McGuin played lead guitar for the Chad Mitchell Trio and Bobby Darin—now a fan of the Byrds—before the group came into being in 1964. One of the first pop personalities to speak his



BYRDS

mind in public and to be capable of uttering coherent sentences.

McGuin had done the usual round of solo folk spots in Greenwich Village, breeding ground for Dylan, Judy Collins and so many other singers, before moving out to the West Coast. He was singing one night when Gene Clark, who had played with the New Christy Minstrels for a year, approached him about forming a group.

Soon they were together with three other musicians—David Crosby (rhythm guitar), Chris Hillman (bass) and Mike Clarke on drums—rehearsing away like mad for nine months before they appeared on stage together. During that time *Mr. Tambourine Man* was recorded, and released to coincide with their first gig in March '65

at Ciro's, an unfashionable club on Hollywood's Sunset Strip, where they received 30 dollars for their time.

They quickly transformed the club into a successful concern, and their rise to national fame was rapid. But their first gig was almost total disaster . . . amps broke down, their miking was bad, and the overall sound was shockingly balanced.

Much the same thing happened on their British debut gigs, when they came over in '65 with *Mr. Tambourine Man* high in the charts. After a disappointing show at London's Flamingo Club, promoter Rik Gunnell had to come on stage and promise 'It won't happen again.' At that time *Beat Instrumental* commented, 'How this will affect their future singles remains to be seen.'

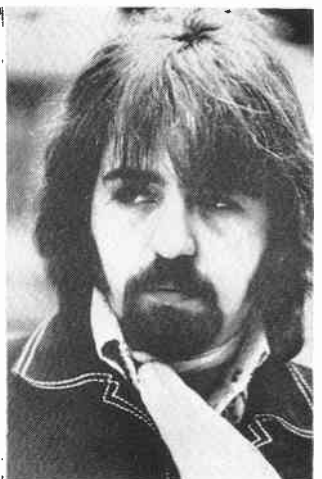
But they were a letdown in the flesh at other gigs as well, and in a note to the English group the Birds from West Drayton—which included Faces guitarist and ex-Beck bass player Ron Wood by the way—*Beat* said, 'Your American counterparts may be able to beat you on disc, but not it seems on stage.'

The Byrds' record company CBS had not intended to release *Mr. Tambourine Man* in Britain (although it was a number one in America) and only did so after it had been played constantly on Radio Caroline. However, after that came further successes with Dylan's *All I Really Want To Do*, another big hit, but seen by many people to confirm their opinion that the Byrds could only do Dylan numbers.

Their first two albums *Mr. Tambourine Man* and *Turn Turn Turn* both sold very well, and the single *Turn Turn Turn* was a million seller—and remains one of the best records they have ever made. But their reputation in Britain was not as high as it should have been, for much of the album material was indifferent.

Yet, in the midst of all this they created *Fifth Dimension*, without a doubt the best of their first four albums, which showed what the Byrds were capable of. By this time McGuin's hang-up with jet planes was becoming apparent, and the group had moved from folk/rock to acid-rock. *Eight Miles High* was banned by US radio who saw it as part of the creeping menace of drugdom though McGuin always maintained it was about a dream in a high-flying jet plane. Not surprisingly those who were only too eager to see references to drugs in almost any song that had the word 'high' in it, missed *5D* on the album, a well-written unsensational account of feelings on drugs.

Then came an indecisive period with the *Younger Than Yesterday* album, although it did include two really star tracks *Why* and *So You Star To Be A Rock And Roll Star*, featuring beautiful vocal harmonies and good lyrics, always a strongpoint of the Byrds at



The Byrds (left to right): Roger McGuin, Skip Battin, Gene Parsons and Clarence White

their best.

By the time of 'Notorious Byrds Brothers', the band had been through a near-crippling series of personnel changes. Late in 1965 Gene Clark had left the group, after, so legend has it, getting the 'horrors' when about to step into an airliner. He said he couldn't fly with the group. Jet-freak McGuin's reply was straightforward: 'Man, if you're a Byrd, you fly.'

Clark didn't and the group continued as a foursome. Drummer Mike Clarke was replaced by Kevin Kelley (later to give way for Gene Parsons). Although Dave Crosby left as well, McGuin and Hillman kept going and came up with *Notorious Byrd Brothers* with a little help from their friends.

Breakthrough

The result was phenomenal, a real breakthrough for the group, which got them right out of the doldrums, through tracks like *Going Back, I Wasn't Born To Follow*, recently revived for the film 'Easy Rider', and the very accurate *Artificial Energy*.

Although they had been left behind by the 'psychedelic upsurge' of summer '67 by 1968 the Byrds were back with a vengeance. They also came back to Britain, where they played a fantastic set at London's underground club Middle Earth, and generally became something of a cult among the freaks. They returned to Middle Earth at the end of their tour and surprised everyone by doing a completely different set —

country-style music that left the fans in mind-blown confusion.

The country-orientated *Sweetheart Of The Rodeo* album followed with Dylan's *You Ain't Goin Nowhere* (a really great version of Dylan's material this time) standing out as the star track. New member Gram (not to be confused with current drummer Gene) Parsons contributed much of the country sound, playing rhythm guitar and keyboard, but by *Dr. Byrds and Mr. Hyde* Gram had quit to form the Flying Burrito Brothers with Chris Hillman. Hillman's departure meant that only McGuin remained from the original Byrds (Dave Crosby was of course working with Steve Stills and Graham Nash by this time).

The 1969 release *Dr. Byrds And Mr. Hyde* was a double-pronged release displaying both the acid-rock (*Wheels Of Fire*) and country (*Old Blue*) sides of their music. And to show that the C and W scene wasn't turning them into great admirers of the John Wayne cowboy mentality, they sang *Drug Store Truck Driving Man*.

Now they have further built their reputation with their latest album *Ballad Of Easy Rider*, and they can look back over years of progress and achievement. But, as so often in their past, no one can see far into the future, except as far as McGuin sees.

Their line-up (at time of going to press at any rate) stands now as McGuin, Gene Parsons on drums, Clarence

White (guitar), and latest recruit Skip Battin who succeeds John York on bass. Battin was recording as long ago as 1959 in Phoenix as part of Skip and Flip, and was immediately knocked out by the Byrds when he first heard them back in '65. But Skip has been through a lot of groups since then and now, and some people doubt how long he'll stay with the Byrds.

Influences

It was through guitarist Clarence White that Skip came to join the group. Clarence, who has been playing guitar from the age of six, is a great admirer of Flatt and Scruggs and is influenced by their style. He has worked on studio sessions for a number of people including the Everly Brothers, Pat Boone and the Monkees, and more recently Joe Cocker, Arlo Guthrie, the Burritos and—the Byrds. For before becoming a regular member of the group, Clarence had played on many sessions for them, and can be heard in fact on all their albums as far back as *Younger Than Yesterday*.

Clarence White used to play in a band called Nashville West with Gene Parsons, their group name being now the title of an instrumental

track on *Dr. Byrds*. Parsons and White have together patented a shoulder strap vibrato device, to be marketed by Fender in the near future.

So where are the Byrds now? 'We're phutt-phutting along O.K. these days, and if everything happens as we think it will, the Byrds might really begin to happen again,' says McGuin. He has been writing songs for a film starring ex-Byrd Gram Parsons and ex-Mama Michelle Gilliam. The film, as yet untitled, features the two of them playing intergalactic flower children (yawn yawn—but wait!) and is co-produced by Douglas Turnbull, the man responsible for the 'lights' in *2001: A Space Odyssey*.

McGuin also plans more recordings on the moog, which is featured on some tracks on *Ballad Of Easy Rider*, as well as writing songs for a musical. But of group activities . . . well, they're playing gigs. Apart from that who knows?

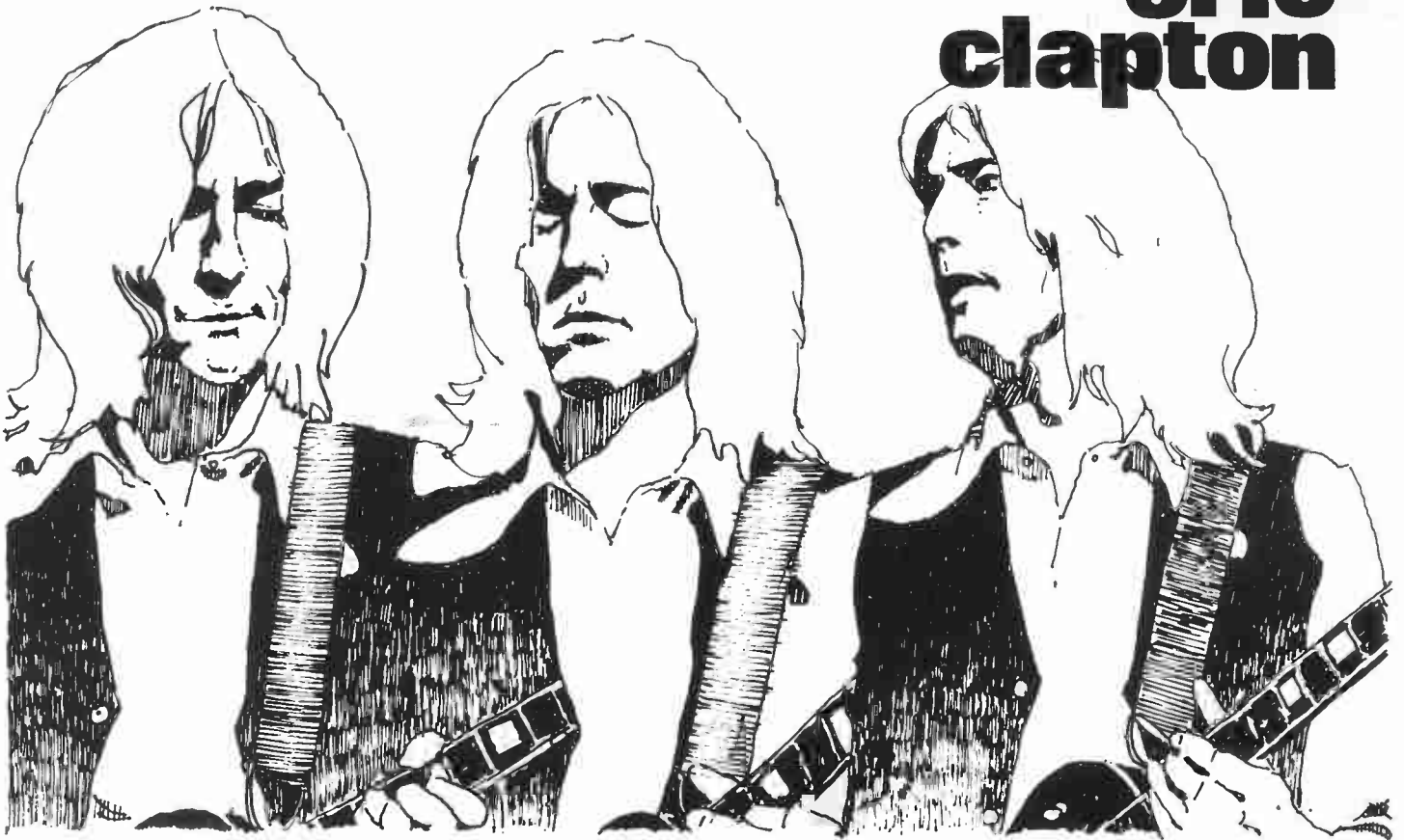
It's seemed as if the Byrds might come to the end of the road while riding high many times before but they have always kept going and come up with better things. As always, it depends on McGuin. He confidently says, 'Everything usually works out for the best. It's gonna be all right.'

SMILING
HARD

move to
Laney

NOW IT'S YOUR MOVE!

eric clapton



ERIC CLAPTON is now 25. In a few short years, he's got himself involved in many new pop scenes. He's restless, often over-critical of his career and, frequently, hard to nail in an interview. But the eyes and ears of a thousand groups are on him. He has a Pied Piper role, for where he leads, others follow.

First a breakdown on his progress so far. At 15, he emerged as a pretty useful guitarist. He worked in the Roosters with Brian Jones and Tom McGuinness in 1962. Then with Casey Jones and the Engineers, the Yardbirds, John Mayall's Bluesbreakers.

And then the Cream, along with Ginger Baker and Jack Bruce—a giant step forward. Real improvisational abilities, a great performing group. They split, while at the top. Influenced, so he says, by B. B. King and others, Clapton became a legendary figure. With Blind Faith, along with Ginger, Rick Grech and Stevie Winwood, he added some more breakthrough music.

But still he searched. He found some things out on tour with Delaney and Bonnie. More with the Plastic Ono Band. And there he stands . . . way out in front. Winning popularity polls from the public; and respect from the musicians.

He admits to being confident, but he counters this by deliberately playing himself down. He's been known as the musician who 'has guitar—will travel', but every so often nurses the idea of starting his own group, playing his own music. Then he says: 'But basically I'm just lazy. I got into being a musical drifter and that's the way it is. I have to have someone around who will give me a sharp kick up the backside, otherwise I just go on drifting.'

'Perhaps it's already too late. There are so many good groups and good musicians around. Yes, it could be too late.'

There seems little doubt that the Blind Faith era was the most important to Eric,

but he always felt the group ran into difficulty because of the super-group tag. 'In the States we played well and did well, but there was always that difficulty of trying to live up to all the advance publicity. You get called a super-group by people who haven't even heard you play, so the whole thing starts off on the wrong foot.'

Tribute

Ideas tend to tumble out of Eric, though some of them are shelved almost as soon as they are hatched. He still intends to make his own personal tribute to Buddy Holly on an album—to be recorded in the States and featuring the lesser-heard 'B' sides of the Holly records that used to be seldom off Eric's record-player. And he remains a complete booster of the talents of Delaney and Bonnie.

'In the States, we had to follow them and that was very hard indeed. It was great to work with them later on in Europe, because I suppose

my name helped them, and they really do deserve all the recognition they can get. But Blind Faith was fine . . . some nights it worked and other nights it just didn't get together. In a way, we felt, Stevie and I, that we were somewhat trapped—out on tour before we really felt ready for it.

'When I look ahead, I wonder about it all. Normally a group has to start at the bottom and then make progress. But they stick a super-group name on you and you're there at the top and that's where it all starts. You can somehow feel the responsibility and that doesn't improve matters in terms of getting it all together.'

Through the years, Eric has generally been written about for his musicianship rather than his personality. At one time, certainly, he was determined that he'd avoid the interviews which plumbed such depths as what the Clapton household had for breakfast and whether he wore pyjamas and so on. At

THE FACES



EXACTLY one year ago *Beat Instrumental* reported the Small Faces' last gig with Steve Marriott. After the show Ian 'Mac' McLagen said: 'We're going to start again. There'll be a new name, a new style, and a new face.'

That was a pretty accurate prediction of what would arise in the future, considering all the hassles involved in forming a new group out of an old established one. And the Faces — no longer the *Small Faces* — are a new group with a new style and *two* new faces.

In addition to the famous Small Faces rhythm section of Mac on keyboard, 'Plonk' Lane on bass and Kenny Jones on drums, the Faces now include the excellent Rod Stewart on vocals with Ron Wood playing guitar.

Twenty-five year old Rod Stewart has built up a fine reputation as a singer, singing his heart out with such bands as John Baldry's Hoochie Coochie Men and the Steam Packet before gaining the recognition he deserved through working with the Jeff Beck Band.

Now Rod has teamed up with the Faces, as has ex-Jeff Beck bassist Ron Wood, who has now switched to lead, although he was in fact playing guitar alongside Beck

before taking up bass.

'I've always had a return to guitar in mind,' says Ron. 'I left bass when I left Jeff Beck, and it took me a time to catch up where I'd left off, working out the things inside me.'

'I'm glad I came off guitar for a while because I was getting stale and I really enjoyed playing bass.'

The Faces have to be admired, for despite their many trials and troubles over the years, they have always enjoyed playing, have always been chatty to audiences and interviewers alike. They are all very happy with the new band, which knocked out a critical audience at London's Lyceum last month.

But like all good things, it has taken time to build. 'It's been a while getting this group together,' said Mac. 'We were winding up contracts and stuff with the old group, and we had contract trouble since Rod had signed for Mercury before he knew what he was doing.'

'But we've been together rehearsing for the last six months, and the band is a long shot off the Small Faces — and off Beck.'

Listening to their Warner Brothers album *First Step* that last statement is certainly true, but it's hard to describe what they are up to. Nine of

the ten tracks are composed by various combinations of the five Faces except for the album's opening track, a heavy rendition of Dylan's *Wicked Messenger*. 'We didn't really change it,' said Mac. 'We picked up that phrase that runs through Dylan's version with bottleneck and organ. It was a one-off recording.'

That track, like much of *First Step*, takes a few plays to get into. But once you know the album, particular tracks start emerging and you conclude that it is in fact a very promising album. *First Step* is an album that bears (and deserves) repeated listening. It creeps up on you the more you play it, and you realise what great potential the group has.

On gigs the Faces are realising that potential already, and their second album should be outstanding. I would imagine that having found themselves through playing live, they'll stretch themselves much more on the next LP. '*First Step* is our album,' said Ron. 'We sat down and planned it beforehand, and then produced it ourselves. A few tracks were got together in the studio, and there are no extra instruments used. It's just the band as it is.'

First Step also includes the group's debut single *Fly-*

ing. 'We released *Flying* to bridge the gap until the album came out,' said Mac. 'It's a bigger thing now to get into the charts than it was a year ago. There's so much rubbish around at the moment.'

Other tracks that stand out include the folk-bluesy *Stone* featuring banjo with a fine harmonica filling out the sound, the beaty blues *Three Button Hand Me Down* and *Devotion*, where Rod sounds strangely like Joe Cocker.

The Faces are soon off to America for a two-months coast to coast tour, where they'll be kept more than busy. 'We get a bigger buzz playing to ragged audiences rather than those big American concerts,' remarked Ron. 'America is getting really flooded with English bands. We're thinking of Australia, Japan and other places to play. There are so many other good places.'

And so, a year after the death of the Small Faces, we have what is in fact a completely new-styled group, the Faces, who have already laid the foundations of success through their first album and their live shows.

And it wouldn't surprise me in the least if the Faces find themselves with a Led Zeppelin-sized reputation a year from now.

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YOUVE heard it said millions of times, but here it is again. Isn't it a drag that so many of our groups don't play live in England? Isn't it sad that America sees them and we don't? All of which is a long way of getting round to saying that Family are one of the few big outfits that play regularly all over the country, and they've certainly reaped the rewards of putting out good music to the largest possible number of people.

Ironically enough, the group are presently touring America for the third time, but a couple of days before they departed, I went to have a talk with John Weider, bass guitar and violin player extraordinary in the Warner-Reprise hideaway in New Oxford Street. John's been with Family for almost a year since he replaced Rick Grech:

"It's all come out right for me since I joined. We all get on fine musically, and I'm playing real music for the first time ever.

'I was working in a house band in a West Coast club after leaving Eric Burdon (John can be heard on *Winds Of Change* and *Love Is*) when I got a message to go to Detroit and join a band. I wasn't even told who the group were, but I went. It turned out to be Family, which knocked me out. As far as I was concerned, the Beatles and they were the only groups I thought were doing anything particularly good and original'.

There's a lot of fulfilment in the music John's now playing, and a large part of this stems from the fact that he's writing his own material. On a sleeve note to an Animals album, Burdon re-

vealed that John 'suffers from 95.10 ego loss.' True or not, John is genuinely grateful that a lot of people have complimented him on 93's *OK J*, an instrumental he wrote with John Whitney which is included on *A Song For Me*, the group's third album.

In the meantime, Family had just recorded a new single when I spoke to him. 'It's called *Today* and should be out in April. We're all very pleased with it . . . it's very teenybopper!' The last single, *No Mule's Fool*, never really took off; the group are nonetheless anxious to get into the singles market.

John has been recording for a long time. In the 11 years he's been a professional musician—'It all started when I was a kid with violin lessons'—John's been on innumerable sessions. He recently did

some work for Ian Samwell, and it's not at all surprising to discover that he lives in Barnes. 'Just around the corner from Olympic,' where Family now record.

One of the nicer things about working with such an experimental type of group is that John's found a home in Family's songs for all manner of pieces in his head. 'It often happens that I'll have a phrase that's been knocking around in my head for ages that I've not been able to use or expand. I've found they can be slotted in time and time again.'

One of the best pieces of *A Song For Me* is John's amazing violin section of the title track. Did this take a lot of engineering trouble? 'Yes, it did. We'd play a bit through and then see what could be done with it, and then it was more or less up to George

Chkiantz. Some engineers don't have any idea, but George is really incredible—he knows exactly what's the best way of doing it. We owe a lot to him.'

There was an Epiphone jumbo in the office when the interview took place, and at this point John picked it up and proceeded to play some of the most dazzling riffs I'd ever heard. I wondered who he considered to be his influences. The answer was Jimmy Burton, and then, surprisingly, such figures as Richard Farina, John Fahey and Sandy Bull, many of whom he'd had a chance to see in person on the West Coast. As far as violin players go, there aren't many in pop that John rates. 'There's the bloke in Flock, who uses it as a lead instrument all the time. He's good, but I'd rather see the instrument fitting into the other sounds rather than be out front all the time.'

John, who comes originally from Shepherd's Bush, hasn't been anything but a musician since leaving school. 'I must have played in about 15

groups,' he remembers, and all he really wants to do is play music as often as he can. 'I'd rather be playing seven nights a week for £10 than be in a group that maybe plays once a month. I'm not interested in getting a flash car or anything like that, though I wouldn't mind getting a house of my own. That's one of the good things about Family; we're probably in the top three groups here for drawing people in, but we still do a lot of work. It usually works out at five or six nights a week, and we're one of the few groups that still play the smaller places. I mean, we're playing over in Dagenham tonight. I know that there's going to be a crowd of so-called skinheads who'll be right up in front of the stage digging us—they always come when we're in the East London area—and it's really great to see that it's ordinary blokes, not just heads, who like us. I think they probably identify with Roger mainly, but they feel as if we're people just like them. It's great.'



Roger Chapman Photo: Mike McCarthy



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WORK on the theory that 'talent will out'—and Jim Webb, fantastically consistent young American composer, would have made it anyway. In fact, though, he was helped to international fame through that rumbustious Irishman Richard Harris, who took Jim's *MacArthur Park* high in the world charts.

Their partnership had started eighteen months before. Said Richard: 'I got to hear Jim's work through some Johnny Rivers records. The songs were good, but the productions were diabolical. So I took the lad to my house on Malibu Beach, fitted in a harpsichord and told him to get on and write.'

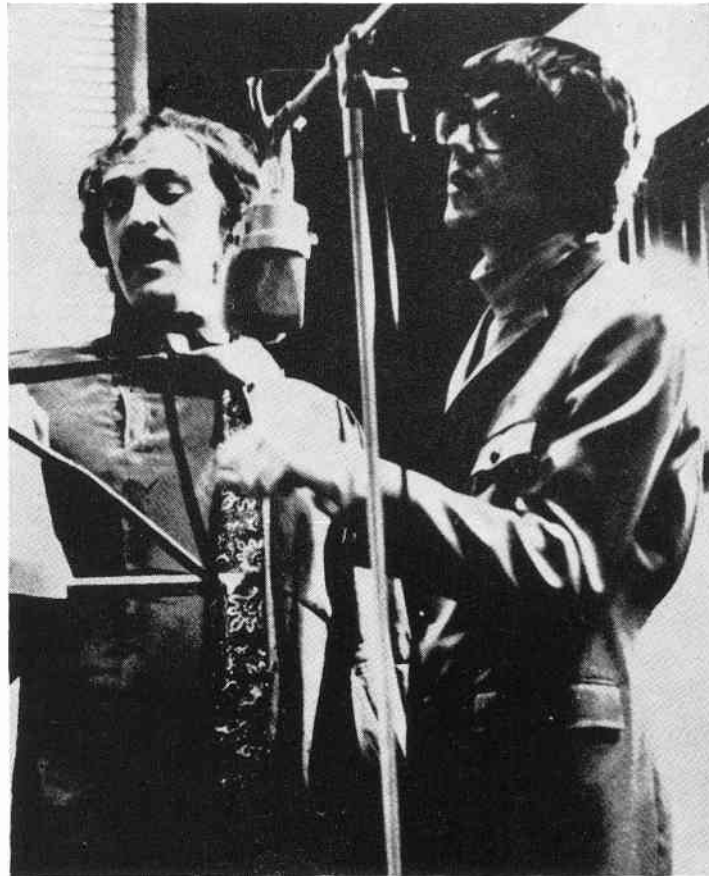
In fact, Richard repeated the gesture in England. He rented a cottage owned by A. A. Milne, author of 'Winnie The Pooh' and such, and Jim was installed, and that's where he completed *MacArthur Park*. Adds Richard: 'Jim is a genius at taking ordinary day-to-day incidents and creating from them songs of wondrous beauty.'

Comparisons

Which about sums up the Webb success story. Jim, coming up to 23, dark-haired, dark-eyed, a bit short-sighted and sometimes laughably shy, has been called everything from 'The new Bacharach' to the 'new Paul McCartney'. The comparisons merely prompt his fans, and he has umpteen at top level in show business, to enquire what is wrong with him being 'THE new Jim Webb'.

Jim himself says: 'I take song-writing seriously. It is a job and not something to play at. So I get up real early in the morning and put in at least four hours on my writing. It's kinda like a business job in an office. If I wait solely for the inspiration to come, then I could wait for ever. I just don't get the time to copy the work of other people.'

Did Jim Webb really need Richard Harris?



Jim Webb (right) with Richard Harris

Jim Webb is a one-time college boy of high intelligence. He says: '*MacArthur Park* . . . now there was the turning point. I was glad, for myself, of course, but I felt that its acceptance in pop was also opening doors for other writers who didn't want to be hamstrung by the usual two-and-a-half minute sort of formula. I didn't see why pop shouldn't have a near-poetic approach, or why it shouldn't get just as complex as it wants.'

'Some other writers obvious-

ly felt that they shouldn't stray outside the accepted limits. And I believe that *MacArthur Park* showed them that they should go right on ahead. Not hold back.

'Yet we had serious thoughts before putting it out as a seven-minute single. I mean, we could imagine the executives shaking their heads and saying that it couldn't possibly sell. However there really IS a *MacArthur Park*, you know, though I kinda exaggerated its size for the purposes of the song.'

Yet if Jim talks almost incessantly about *Park*, his success story started earlier than that. By *The Time I Get To Phoenix*, surely THE most-recorded song of recent years, was his, so was *Magic Garden*, and so was the rather out-of-

character *Up, Up And Away*, a giant hit both sides of the Atlantic.

The album *Jim Webb Sings Jim Webb* showed that the boy had a faintly bluesy voice, a distinctive 'feel' in phrasing. Much of the material was away from his dramatic-ballad style as laid out for Richard Harris on *A Tramp Shining*. And there is the other aspect of the Webb talent, which is in arrangement.

The main criticism of Webb has been that he has a tendency to write too much in the same heavy, dramatic style. When one reads his lyrics, soaks up the imagery, that could almost be true. But it is in his arrangement skill that he brings an intuitive touch which makes each song totally different from the next.

Experiences

Says Jim: 'I'm aware that I can fall into a trap. But I try to draw something from every experience I have in life and by switching, say, to a symphony and then go to a movie score and then maybe work out something for a star in cabaret—this ensures that I never get too trapped in just one aspect of writing.'

Incidentally *A Tramp Shining* is a title directly related to Richard Harris himself. Seems that Jim, visiting him on the set of 'Camelot', decided that the wild Irishman looked just like an Irish tramp who happened to be playing the king!

The future for Jim Webb is . . . well, busy! He is contracted to turn out albums regularly for his mentor, the shrewd Mr. Harris. He is currently mulling over offers for more film scores. And he is determined not to lose his 'touch' over singing.

Says Jim: 'I set myself a pretty torrid pace as a writer. And if I can get into the studios of an evening and become a performer, then it's one way of relaxing.'

What is surprising, though, is that one young, shy-guy character should have so much talent—and knowledge of the ways of the world. Says Mr. Harris: 'It's just that the lad has lived for a million years already. Know what I mean?'

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BARCLAY JAMES HARVEST

IT was in the Spring of 1967 that Barclay James Harvest got together in Manchester, and instantly locked themselves away in a large house on the Yorkshire moors to rehearse and write their own material. During this time, their style changed from straight blues to an original sound of their own, with the accent on melody, made distinctive by their use of a Mellotron. The group themselves quote The Byrds, Dylan, and Simon and Garfunkel among their in-

fluences, as well as Vanilla Fudge on the more funky side.

The group still live in the Manchester area and consequently are not as well known as they might be in London, which is especially important for progressive groups. But they have been doing a steady amount of college work; they played with Led Zeppelin at Usher Hall, Edinburgh, recently, and they have played at festivals in Belgium. Although the band are considering moving south to further their career, they

aren't keen to shift. As drummer Melvyn Pritchard said: 'It's very depressing seeing all these bands walking round London. We can work very well at home, where we've got our own rehearsal rooms. I think you can easily get apathetic in London.'

It was while the group were making their debut single for Parlophone in 1968 that they acquired the Mellotron. 'The recording needed strength,' said Melvyn, 'and as it was a lease-tape deal with EMI we couldn't afford an orchestra, so we hired a Mellotron from a bloke in Birmingham. He never picked it up afterwards, and he wanted a very reasonable price for it, so we had a Mellotron.'

Either bass guitarist Les Holroyd or lead vocalist / rhythm guitarist 'Woolly' Wolstenholme play the Mellotron. (Apart from drummer Melvyn the other member of the group is John Lees on lead guitar.) 'You can only do so many things with a Mellotron,' said Les Holroyd. 'If you use it in every song it becomes just like an organ, which you can play faster than a Mellotron. You have to be a little slower in your movements and you can't do lead work on it, but it's a very good instrument.'

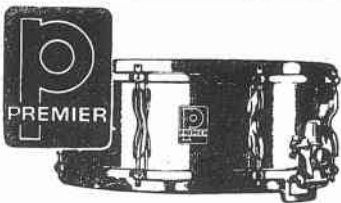
But Barclay James Harvest are now using orchestra on record and are trying to get one together to play live, by picking up musicians from the Royal College of Music. 'An orchestra fits well with us,' said Les. 'We've got half of one on stage as it is, and our arranger Robert God-

frey was at the Royal College. Robert has done the orchestration on our LP.'

The album, recorded at EMI's Abbey Road studios, should be out in May, on the Harvest label, who released a Barclay James single *Brother Thrush* last year. Recorded with EMI staffman Norman Smith, the album was got down in about 80 hours. The album includes two of the group's 'epics', long, orchestrated, pieces with one theme running through them. These numbers were recorded on two eight-track machines.

Explained Melvyn: 'We had drums, bass, Mellotron, piano, organ, double-tracked guitar, orchestra, vocals, and effects to go on. It took time to work out how to do it, because we didn't want to lump the bass and drums together, and we also wanted the stereo effect of the guitars. So in the end we used two eight-tracks, although not a lot.'

Now the group are planning to get new equipment, tailored to suit their needs. They are waiting for a second lead section to be installed in their new Mellotron—instead of the standard one lead, one rhythm—and they are going to get a special Mellotronics amp for the instrument. They also plan to buy WEM speakers and a 25-channel mixer, so they have much more variation in what they can do. 'Everything is going full up with our present set up,' said Melvyn, 'so we want more flexibility, and to sort out exactly what we want.'



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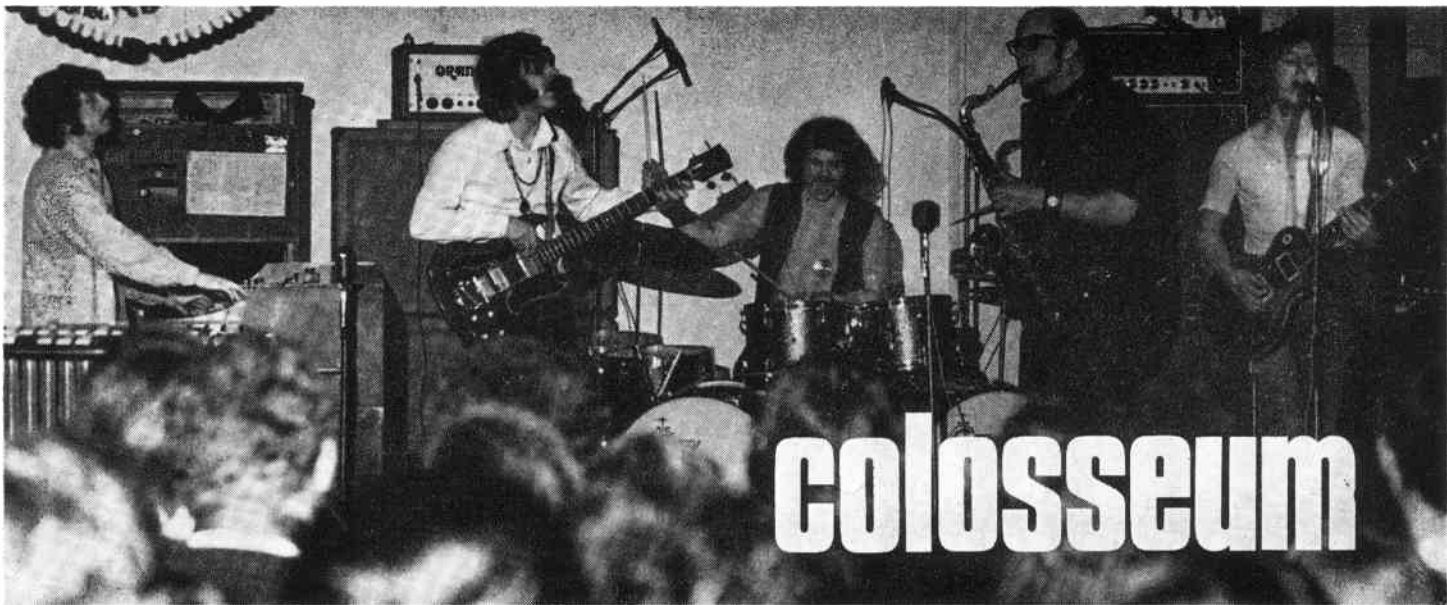
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ONE of the groups to emerge with honours from this year's *Beat Instrumental* poll was, fittingly, Colosseum. Both as a band and individually they did excellently: Clem Clempson was voted the fifth best guitarist, Dave Greenslade came third in the organists, Dick Heckstall-Smith won the brass and woodwind section, Tony Reeves came seventh among the bassists and tenth of the record producers, Jon Hise-man was number two drummer, and Colosseum was voted fourth best group on stage. And so practically the opening remark of Dave Greenslade when I spoke to him recently was: 'Would I please see that his and the group's thanks were made known to all our readers.'

These results reflect the increasing discrimination of music fans in Britain. Colosseum must surely be among the most sophisticated and exciting of all our bands; you can't just amble along to one of their performances and sit back waiting to be entertained. The group rely on intelligent audiences who are prepared to get into the music. Colosseum prove that thoughtful music is by no

means above everyone's head.

Dave has been through the music mill, playing with a lot of different bands. He was in the Thunderbirds, backing the worthy Chris Farlowe, alongside Albert Lee for three highly enjoyable years. He played with Geno's Ram Jam Band for over a year before joining Colosseum, of whom he says: 'People want to listen to music that makes them use their heads and not just their feet. It's been proved to us time and time again.'

All of the band have excellent musical credentials and vast experience, and he thinks that this could very well be one of the reasons why Colosseum is working so well. So many different types of music have gone into what they now play — rock, R and B, jazz and more — and this richness has been considerably added to by Clem, who's now been with the band several months, after playing for some time with the now-dead Bakerloo. For one thing, Clem is at least five years younger than any of the others. Dave thinks that he has brought a lot of good new ideas into the band, apart from the fact that the improvement in his singing

and playing continually amazes all of them.

The whole thing is working really well, said Dave, and democratically too. There isn't a leader as such. What tends to happen is that someone will write a number, a chord sequence or a riff, and it'll then be passed around for everyone to add to it, alter it, or whatever's necessary. Fortunately, it isn't very common for the group to disagree with regard to what works and what doesn't work musically, but Dave says that 'if anyone gets really carried away and loses sight of the target then Jon, who knows exactly what he wants, will point it out. He stops us from going off-beam.'

Quite frequently new ideas will crop up in mid-session at a studio with everyone joining in, but there is no general system to how the composing's done. When the group first met—a reunion for Dave, Tony and Jon, who'd played together as teenagers — nobody could think of anything to play. So, they all went along to the pub, and well-oiled, returned to find the ideas coming thick and fast.

Presently the group's following is centred on Britain, but they do a lot of Continental work in their exhausting timetable — the day of the interview they were off to Cologne for a day to do a TV show, which to their chagrin meant miming — and

like many British bands, find Scandinavia full of enthusiasm. They're popular, too, in France; but America has yet to be truly conquered. They went over at the end of last summer for a month which was reasonably successful, since when another projected tour had to be cancelled. But they will most likely go over to the States in the autumn, coinciding with the release over there of the third album.

Elsewhere, the group had been asked to go to South Africa and play a tour, 'but we couldn't go because of the Musicians' Union ban. It's a matter for the individual, but we've all got what you might call social consciences.'

As far as we're concerned in Britain, the band are still getting a kick out of playing live gigs in profusion. Their schedule is a hectic one, and there are times when it all gets too much, but a group which makes sure that it continues to develop new ideas is a healthy one. Dave, for example, already plays vibes as well as organ, and he's got plans for taking an electric piano on gigs, which should cheer the hearts of their team of roadies. Expenses with Colosseum are high having so much gear to cart around, but if not rich, at least they're not starving. They should be playing for a good while to come.

**CHRIS McCLURE
SECTION**

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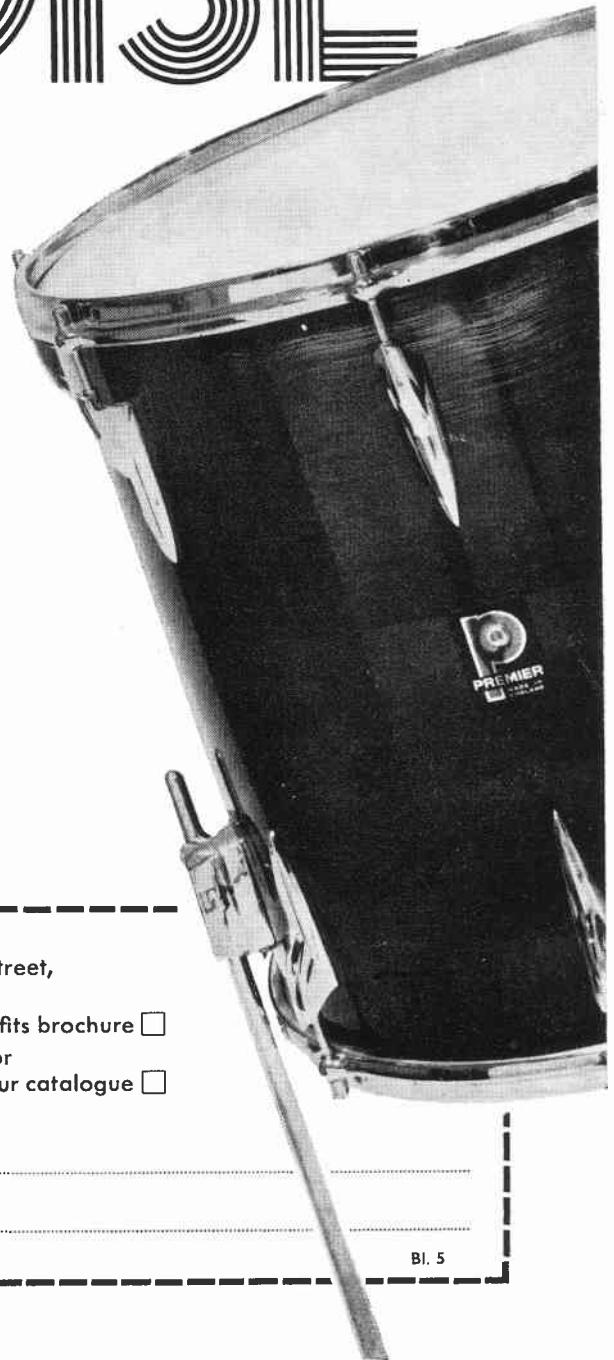
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THE QUEENS AWARD TO INDUSTRY

the start of last year, he was predicting that there would be at least 12 months when fans would barely hear of him apart from on records.

He has nothing against the personality cult as long as it applies to other people. In interviews, he has said that he regards the Beatles as being the Saints of the 20th century . . . 'but I'm just a guitar player. To be really in the field, you have to be much more than that.'

Even, he reckons, if you happen to be the very best in your particular field.

Winning popularity polls is generally regarded as being a sign of acceptance, of having arrived . . . but Eric has sometimes expressed doubts even about that. Eric quite simply doesn't think it is possible ever to say who is the 'best' guitarist, in that one contender may be good at one thing while another may have something different to offer. But at least he is a listener . . . he digs any kind of sound just so long as it has some validity.

Jimi Hendrix is a personal favourite, but you just don't

get Eric involved in discussions as to who is the fastest guitar in the world. Pop music anyway for him is immediate. You do something—it comes off well and then there is always tomorrow to come up with a totally different concept.

But a talk with Eric Clapton almost always comes back to the same analytical point . . . the difficulty of being involved in a super-star scene. Blind Faith goes the way of so many groups . . . and a super-star creates another group which is then rated as a double-super super-group and so it goes on.

Incognito

At one stage, Eric was even thinking about changing his name, just for his own satisfaction. Coming out with an instrumental single under the moniker Joe Bloggs, or something, just to see whether it would sell for its musical content or not. Trouble, of course, is that the thousands of Clapton supporters would recognise his brilliantly fluent style and technique.

But looking ahead doesn't come easy to Eric. There is this genuine feeling that he is more a member of a group giving out good vibes rather than the man who takes on the responsibility of leadership. There is the way that, no matter how far he advances musically, he still goes back to the old music that gives him so much pleasure . . . the *Blue Suede Shoes* and *Dizzy Miss Lizzie* era.

He tackled things like this on a Plastic Ono album and found that they simply had not palled at all through the years. In that respect, he was at one with John Lennon, who constantly refers back to the rockers who first turned him on to the music scene.

Today Eric lives in a £40,000 mansion down Surrey way and he's expecting to get married and he's finding nothing at all to interest him in the rave-up London night-life scene. He has said that even going into London's West End is depressing.

Occasionally he gets upset by critics who expect 'the earth' and when that happens

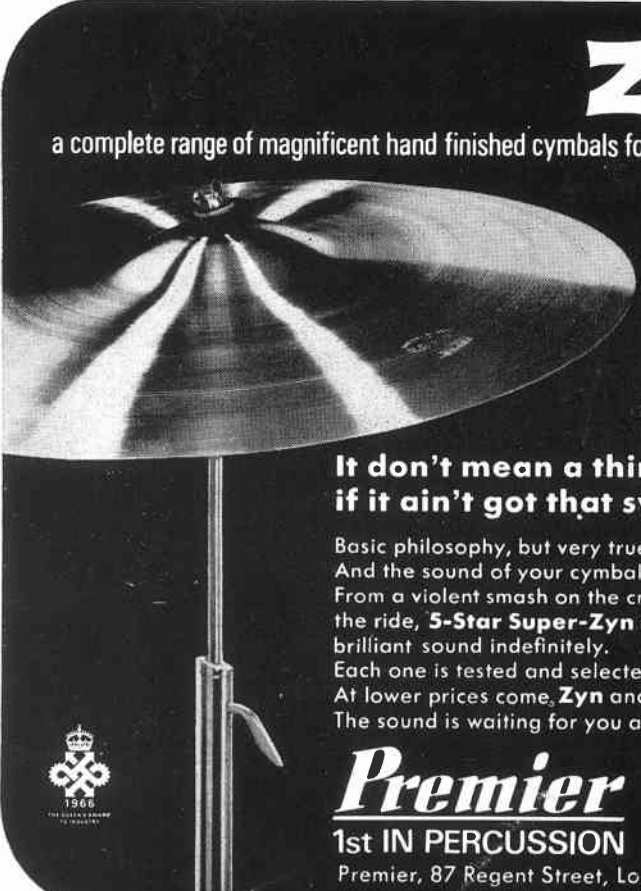
he says that the views he most respects are those from other musicians. For instance, he has a strong friendship with George Harrison, and they spend hours talking over what is happening in, and to, music.

But there is absolutely no question about the man's greatness in a very crowded field. He says he prefers playing 'live' to anything else, including recording. But there have been times when he's driven himself to the point of exhaustion through that touring — through his own efforts to maintain exceptionally high standards.

Few pop artists really earn that tag 'legend in his own life-time', but Eric is surely in that position right now . . . even if he simply won't accept the truth of it.

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'Middle East gigs are sheer hell', says Ian Hines

A WORD of warning to any groups intending to accept a contract for anywhere in the Middle East: 'Don't'!

My group and I have just returned from a trip which we can only describe as two and a half months of sheer mental and physical hell.

It all started in October 1969. We heard of an agent, whom we shall call Mr. X, who had an office in London, advertising for a progressive 'pop' group to go to Teheran in Persia, with a package show which consisted of a female vocal trio, a solo girl singer and two troupes of dancers, one 'go-go' (8 dancers) and one 'show troupe' (9 dancers).

We checked as far as we could on the reputation of Mr. X and decided to go, as he seemed to be 'clean'.

After three weeks of rehearsal, ourselves, our own group solo progressive dancer, all the girls and Mr. X and his wife set off from London Airport. We were scheduled to start our contract at a 'high class' hotel in Teheran, called the Miami.

Our contract seemed very reasonable at £35 per week per man minimum, with the promise of a 'double', bringing the salary per week per man up to £50.

Upon arrival in Teheran we were literally herded in taxis to a very 'grotty' club in

downtown Teheran, which backed up on a brothel and a police interrogation centre. In London we had been promised 'a luxury' apartment each, but upon arrival found that the club was *not* the Miami, but a club called the Shecoufeh-Now. As for the accommodation . . . two of the boys and myself were ushered into a room in a so-called 'pension' which was part of the club, and were told these were our sleeping quarters.

The room was barely big enough to swing a cat in, there were three beds put together, we had one wardrobe to share, the place was thick with dust, the beds had been slept in by waiters and the noise from the traffic outside, 24 hours a day, made sleeping impossible. On top of this we were sharing a toilet and bathroom with three waiters, eight girls and the owner's son. The rest of

our troupe were in similar circumstances.

We were then given the 'rules' of the club. We were not allowed during our stay in Teheran to talk, at any time of the day or night, with any of the girls in our company; indeed our guitarist was told that he could only speak with his wife, a member of the dance troupe, in the confines of their own room.

'Consummation'

The girls were also told that each night, after the show, between the hours of 12 midnight and 4 am they were to report to a club below the main theatre, and do what the locals called 'consummation'. This was going up to customers and asking them for drinks. There was no way of getting out of this, as it was either doing this or being thrown out in the street.

Our agent, Mr. X, held all the passports and it was literally impossible to get them from him.

Our working hours were: rehearsal every other afternoon, each evening to be prepared for the show at 8, which comprised waiting in a draughty disco beneath the theatre, on stage any time between 9 and 10.30, doing the 45-minute show, coming off stage and appearing at the disco from 2 until 3.

We were at this club for four weeks, during which time we were never paid one week's full wages by our manager, every excuse being made by him to get him off the hook. All the time during our stay in Teheran, he had his own luxury apartment and a chauffeur-driven Chevy. The girls were continually coming to the members of the band and complaining of advances being made to them by Mr. X, and being 'pawed' by Persians in the club; although this has really nothing to do with this article regarding the group scene, it does help to portray the additional mental pressure we were working under.

It was becoming more and more obvious as the weeks passed that we had been used in the first instance

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NOW IT'S YOUR MOVE!

purely to attract girls to accompany Mr. X to the Middle East. In other words, he booked us so that he could say to any girls, nervous about going to the Middle East, 'but there's a pop group going with us, so they'll keep an eye out regarding you getting into any trouble'. It was also obvious that once we were out there he wanted to keep the girls and send us home, having used us for the above reason. We meanwhile had been going down very well in the clubs, and indeed were invited to appear on Iran TV's 1970 show, which we subsequently did.

From the Shecoufeh-Now, the complete show was split up; one troupe was sent to Abadan, one to a hostess club, The Cleopatra, and we were sent to the Miami which turned out to be no better than the Shecoufeh-Now.

Average wage

The gig continued, with us doubling every night, indeed at the Miami one night we did five hours, yet at no point during our stint in Persia did we get one week at £35, let alone £50. Most weeks we went around with no money at all, and at the end of our stay we found out that the average weekly wage had been about £5. We of course reported all the relevant facts to the British Consul, but unfortunately the wheels of officialdom turn very slowly and it wasn't until 23rd January, 1970, that we managed to press Mr. X into giving us our return fares. We also managed to rescue four of the girls, and according to the Foreign Office and the *People* newspaper there are still girls out there who are very unhappy.

Looking back on the gig, I remember Xmas Eve, when nine of us had only one cigarette between us, not having eaten for 36 hours. I also remember the 'food parcel' that some American GIs had to bring us to stop us from starving, I remember the continual lack of money and adequate food, and I remember the many stories, very

similar to ours, which I heard from other bands in Teheran, both British and foreign. It's not only British agents like Mr. X who don't pay their bands—Middle East clubs are also at fault in this respect, and the conditions that they expect their artists to live in would not be classed as fit for animals.

One group from London were in such dire straits in Beirut that they had to sell most of their equipment to pay for their fares home.

Since being home in London, we have reported all the relevant facts to the *People*, who managed to get one girl repatriated, and have been asked to send a report on the situation for British bands in the Middle East to Equity, the M.U. and Westminster City Council. We were also called to the chambers of Hugh Jenkins, MP, in the House of Commons, where we gave him a complete report. Our story was also told by Bernard Braden on 'Braden Beat'.

If you feel that, despite all I have told you, your band would like to see the wonders of the Middle Orient, then please take the advice of Mr. Hugh Jenkins. Before you sign your contract, have your return air fare paid into a London bank, together with enough money to cover the cost of air freight for equipment (the British Embassy will not pay for this!) and have two weeks' wages paid into the bank. This way you cannot go wrong. However, as 90 per cent of these Middle East operators are disreputable you have little chance of having this done.

Record contract

As a happy ending to this sad story, I should mention that since returning to the U.K. our band has signed a recording contract with Pye Records and have been asked by Irving Allen, the film producer, to write the musical score for a film about the Middle East.

The only advice I can give is to see the Middle East as a tourist, but as a musician, 'forget it'!

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I'VE been a rock fan ever since the time I was in bed delirious with flu and they played *Heartbreak Hotel* on Luxembourg just after *Dan Dare* had finished. Since then I've never looked back . . . well, hardly ever. But there comes a time, in this case sparked off by the arrival in the post of four records, when you get a sort of sense of History, and on go the rose-coloured spectacles.

The four records were, courtesy of EMI, *Five Live Yardbirds*, *Yardbirds*, *The Sound Of 65* and *There's A*

Bond Between Us, and it's hard to think of any other four that manage to summarise an era so completely. Also it's hard to think of any four that showed the signs of the important things to come so well.

I can remember the first time I saw both the Yardbirds and the Graham Bond Organisation. In the summer of '64 I happened to go in a bored afternoon to a jazz festival at Osterley. The audience, in retrospect, was about as straight as you could get. It was all jolly good fun, and

everyone clapped nicely as the various trad bands did their thing; Ted Heath came on with his Music and everyone liked that, to be followed by five stylish young chaps sticking out like a sore thumb. I'd seen a couple of girls wandering around with Yardbird T-shirts, who also stuck out. And then they played, and for at least two of us in the audience, this was the best music we'd ever heard.

Smokestack Lightning, *Too Much Monkey Business*, *Here 'Tis* were received in disapproving silence by the outraged jazzers, but we were out of our heads. The group had a way of suddenly transforming a straight blues or rock song into the most incredible crescendos. I later saw Manfred Mann, no mean group, failing dismally when they tried to do the same, with Paul Samwell-Smith soaring up and down his bass in his own unique style, Keith Relf blowing what was reckoned to be the best harp in the R and B scene, Chris Dreja either playing maracas or guitar inhumanly fast, Jim McCarty not so noticeable but keeping the whole thing going, and Eric—who ever calls him Slowhand now?—Clapton, playing better guitar than anyone. A friend of mine recently said that he could get every note Chuck Berry ever played into any one of his solos.

I was selling ice-creams, and after the show Eric and Jim came up for lollies. 'Great! Fab!' we said to them. 'Thank you for liking us' was the diffident reply. Shortly afterwards I bought their first single, Billy Boy Arnold's *I Wish You Would*. I still play it today.

Not long after, Eric left the group, being replaced by Jeff Beck, later joined by Jimmy Page, and the group had a few hits—*Over Under Sideways Down*, *Still I'm Sad*, *Shapes Of Things*—but generally received more recognition for their pioneering music in America and so we didn't see them so much. But the music lives on, as they say; Yardbirds—Jeff Beck Group—Jimmy Page's Led Zeppelin. It's striking how much of

Yardbird is still going in Led Zeppelin, of which Chris Deja was originally a member, though he's now left the pop scene. And on the other side, Keith and Jim in Renaissance, produced on record by none other than Sam Smith. And Eric's career has been so closely followed that nobody needs reminding of what he's achieved.

Similarly with Graham Bond. I first saw them playing as the support group at a university dance in 65, and it was just as explosive as the Yardbirds. The main group ended up with an empty hall as everyone packed into the basement to hear Bond, Jack Bruce, Ginger Baker and Dick Heckstall-Smith. It became a regular occasion. The Organisation more or less invented the college circuit single-handed. Jack did *Train Time*, everyone watched Ginger to see how far gone he could go, and really, there hasn't been anything to match that group since. They pushed jazz into a heavy rave-up, and spawned Cream and Colosseum.

The general opinion now is that pop music has outgrown itself, and it's time for a contraction of the scene. There's getting to be less money going around and less of a public demand for groups. You can watch Mick Jagger trying to get the audiences going like the old days, but he's really just another ageing raver, and the old spirit isn't there. Led Zeppelin are huge, but is anyone going to come after them? Are the young kids madly trying to learn anything like the Chuck Berry riffs we studied? Is everyone getting too *musicianly* to be able to communicate the excitement of the mid-sixties' music?

Whatever the case, it's reassuring to us oldies to know that we can still buy those four albums. It might also be a good lesson for anyone who wants to see the roots of a huge proportion of the best rock music ever made, long before everyone took it so seriously. You could actually *dance* to the Yardbirds and the Graham Bond Organisation. Not to mention listen. Amen.

1964 AND ALL THAT



Graham Bond, Ginger Baker, Dick Heckstall-Smith and Jack Bruce



At the Marquee. Left to right: Eric 'Slowhand' Clapton and Keith Relf

YET the latest Beatle protégé to emerge from semi-obscurity, Ronnie Hawkins had, until a few months ago, completely abandoned the idea of ever reviving his brand of rock and roll which was known in this country to perhaps only the most ardent devotees of that cult.

But, such has been the interest stirred up by John Lennon following his stay with Ronnie recently that two albums of Hawkins material are currently available—one a re-release of numbers recorded in 1959 and 1963, and the other a new set put out by Atlantic.

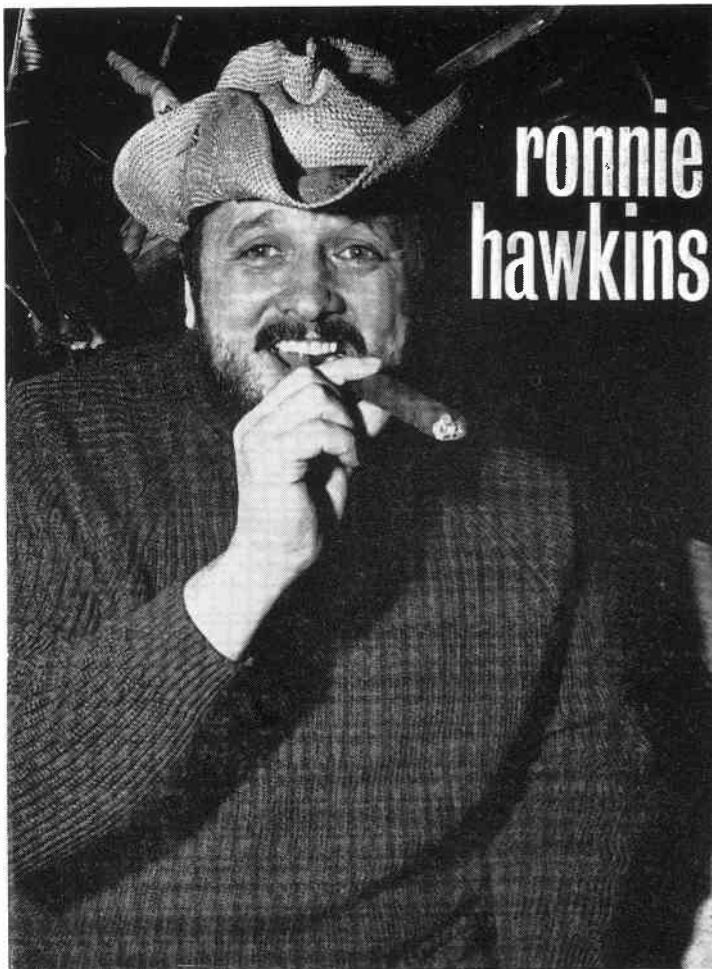
The Hawks

Perhaps the most interesting aspect of the album of early material is that it has as Ronnie's backing group the original Hawks, later to form the nucleus of Dylan's backing group, The Band. However, with a line-up of Canadian musicians, the new Hawks are said to be as good as, if not better than, the original outfit, and huge success has been forecast for their current debut tour of the States.

'When I spoke to Ronnie recently at the Penthouse suite at the Playboy in London, he seemed quite astonished at the amount of interest being shown in him by the musical press, and was suitably grateful for Lennon's efforts in bringing him to the public notice.

'If it hadn't been for John's interest in my single, *Down In The Alley*, there probably wouldn't have been many people willing to listen to me after all this time.'

Of his days with the original



Hawks, Ronnie saw himself as their taskmaster, insisting on a rigid rehearsal schedule, no matter how many dates he and his group were playing. And even today, he still holds to these principles.

'I'd never play with a pick-up band,' he says. 'If I'm as few as two musicians missing from the line-up, I take the band off the road and rehearse for 90 days before I even think of working again.'

'Levon Holm and Robbie Robertson were about 15 or 16 when they joined me, and I sure made those guys prac-

tice, although we were working seven days a week then. The reason for this was that I saw the chance of getting together the greatest rock and roll band ever, so I never let up on them.

'Towards the end of their association with me, I was tending to go for the sort of country folk that they're playing now, but at that time they didn't want to know, so they had a meeting and we split.'

In those days, Ronnie recalls, there wasn't so much money to be made in music, and there were things like payola to contend with.

'Now that's all changed, of course, but the big difference between then and now is the development of multi-track recording. In the old days, we just went into a studio and kept on playing till the engineers got the right balance. In a way, perhaps that was better, because it meant that by the time we did get a take we'd really have got into a number.'

Ronnie is a great admirer of Gordon Lightfoot, whom he numbers among his favourite composers. In fact, *Home From The Forest*, written by Lightfoot at Ronnie's home, is the number he most likes doing. Of his rock material, however, *Who Do You Love?* and *Bo Diddley* share top honours.

Small audiences

On the live scene, Ronnie prefers playing to relatively small audiences, because 'I can't get to people in big halls. England's got about 500 good halls holding 2,000-4,000, which is just what I like. I'd rather play large numbers of dates at prices the kids can afford, than go in for one of these mammoth Concerts'.

Just prior to his return to the States Ronnie was enthusiastic about going back to get the band 'into shape'. The new Hawks are Duane Allman, lead guitar; Eddie Hinton, second guitar; Barry Beckett, piano; Scotty Cushman, second piano; David Hood, bass guitar; King Biscuit, harmonica and Roger Hawkins, drums.

Even without the benefit of a Lennon promo, Ronnie's background, ability and enthusiasm should bring his name back to prominence.

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INSTRUMENTAL NEWS

New Carlsboros

Due to the success of their CS40 and CS60 Twin model amplifiers, Carlsboro have decided to introduce a new addition to their range. This is the CS40 and CS60 TR Twin, which has reverb and tremolo in addition to the features on the already well established standard model. The CS40TRT retails at 13 gns., the CS60TRT at 144 gns.

Doc Hunt changes style

Doc Hunt, Britain's veteran percussion expert, is changing the image of his business in London's Archer Street to bring it more in line with the requirements of today's group scene.

'The accent will be on youth,' says Doc. 'I'll be concerned more with the workshop side of things.' Group requirements will be handled

by Doc's two young assistants, Chris Hannant and Leslie Cirkle.

Meanwhile, Doc's percussion hiring service has been going from strength to strength, and he numbers among his customers almost every major recording studio in Britain, as well as many of today's top groups, including the Pink Floyd who recently hired £1,000-worth of gongs.

Foundations

'A clean professional and exciting show' is the aim of the Foundations, who have announced plans to change their characteristic style of playing and make more use of their instrumentation.

Although the Foundations will continue to feature material like *Build Me Up*, *Buttercup* and *Bad Old Days*, these numbers will generally be incorporated in a medley, the emphasis in the new sound being on original material.

At a recent rehearsal when we spoke to organist Tony Gomez he said: 'It was a group feeling that we wanted more expression in our music. As it was, the music was submerging the band. Now we're more concerned about the quality—not about the length of time it takes. But people tend to say: "If you've got a successful formula, don't change it." We might lose some people from our regular fans, but we're hoping to gain some new ones.'

Cash film

The film 'Johnny Cash' — The Man, His World, And His Music', is to be shown at a dozen different venues in Britain this year. The film features Johnny singing 23 different songs and follows him through a series of concert dates, as well as showing him at home. There is also exclusive footage of the 'Nashville Skyline' session between Dylan and Cash, and guest artists include Carl Perkins and the Carter Family. Dates so far fixed start with Adelphi, Slough on April 2nd; ABC, Glasgow, April 8th; Essoldo, Newcastle, April 12th; Odeon, Swiss Cottage, April 14th; Whiteladies, Bristol, April 15th; Granada, East Ham, April 20th, with other dates in May and September.

Shure mikes

Shure Electronics have introduced three new models into their 'Professional Entertainer' series of microphones. The premier microphone in their Unidyne range is now the Unidyne TV model, which is designed to stand up to hard use, and also has a cardioid pickup pattern that all but eliminates feedback and echoing.

Their Unisphere Model B has a true cardioid pickup pattern which is symmetrical about axis and uniform at all frequencies, and the cartridge is shock mounted, minimising mechanical and handling noises.

The third of the new mikes, the Unidyne Model B, is a cardioid microphone which is available at a price more usually associated with omnidirectional units, and also features a shockproof dynamic cartridge.

Dixie organ

A new electronic organ, the Dixie Melody, which has been added to the Selmer range, has 37 keys, each note being independently adjustable for tuning, and will retail at £45. The instrument contains a five-watt amplifier, is fully transistorised and includes string and reed voices.

Iron Maiden moves on



Iron Maiden, who start their first Australian tour in March, finally seem to have shaken off the stigma of their former name, Bum, which, they claim, was responsible for many promoters refusing to book them. Now, having signed a three-year recording contract with Gemini, Iron Maiden—Trevor Thoms, lead guitar; Barry Skeels, bass guitar; Paul Reynolds, drums; and Steve Drewett, vocals—can look forward to a busy year for their brand of progressive music.

New Triumph valve amps

Triumph valve amplifiers are now available from Rosetti as an addition to their existing range of solid state amplifiers.

The new models are: Model RA/100/LBV, a 100 watt lead and bass combination amplifier with controls on each channel for volume, treble and bass; Model R/100 PAV, a three-channel public address unit capable of accommodating six microphones with an output of 100 watts; and Model RA/50 LBV, a two-channel 50 watt combination lead and bass amplifier.

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Orange equipment hire

'The AA of Amplification' is how Orange describe themselves in connection with their latest venture into equipment hire. Earlier this year, Orange set up a service which will not only hire out amplification equipment, but will undertake to provide the necessary transport, engineers, and roadies for any group or tour that wants them. So far they have provided this service for several of the big American acts touring Europe, including Sam and Dave, Booker T, Chicago and Spirit, and seem likely to be doing the same for the forthcoming Flock/Santana package.

'This is a unique service,' said Robin Saunders of Orange. 'Nothing is too big or small for us. We will hire out one microphone or amplifier for an afternoon, or put a couple of vanloads of equip-

ment on the road complete with engineers. We can even provide instruments if necessary.'

The service was started to develop and refine Orange equipment and to eliminate the troubles that crop up with prolonged touring. It is operated directly with groups, and Orange hope that it will eventually attract British as well as American bands. Orange are also providing the amplification for the Bath Pop and Blues festival this summer.

New Soundex mixer

A new mixer unit for users of high quality tape recorders and public address systems has been introduced by Soundex Ltd. Known as the Unimixer 4S, the new unit has very sensitive input stages for microphones (switchable impedances 25-600 ohms), a wide frequency response and a distortion of less than 0.25 per cent up to 40 dB.

That's your Business



The continuing story. . . We've had some pictures of Business (see p. 59 last month) taken in response to those who asked 'why no picture?' Here they are trying to look enthusiastic after being dragged out of bed at 10 a.m. 'by *Beat's* photographer. From left to right, Jan Schelhaas, Neil Ford, John Skorsky and Dave Paull.

The unit is battery powered, but a socket is provided for the use of an external 18v supply. The price is £45 from Soundex Ltd, 18 Blenheim Road, London W4. Telephone 01-995 1661.

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ROCK AND ROLL

GIANTS



LITTLE RICHARD

JACK GOOD, the man who created those pioneering rock TV shows 'Six-Five Special' and 'Oh Boy!', once said of Little Richard: 'He is the most electrifying entertainer that the world has ever known. You have to sit on the edge of your seat to watch his performance.'

How Jack Good managed to stay sitting down remains a mystery, but no one who has seen Richard performing live can ever forget him jumping, dancing and leaping around the stage. Very soon the whole audience is standing up, clapping, stomping their feet in a way that rarely happens these days.

Like James Brown, Bo Diddley, Chuck Berry, Wilson Pickett and many other negro artists, Little Richard's style grew from his early years of singing in church. Born in Macon, Georgia, on Christmas Day, 1935, Richard Penniman was one of 14 children and, so the story goes, was taking piano lessons bought with money he earned singing on the streets—at the age of seven! He was taught by the pianist of the local church choir and when Richard was 14 he was singing lead in the choir.

About this time he took a job with a travelling medicine show, singing and dancing and then selling herb tonic afterwards for \$25 a night. It was from these gospel roots that Richard hammered out his own particular brand of singing and showmanship, and he was destined to return to singing gospel later in his career.

In 1952 Richard won a talent contest in Atlanta, Georgia, and won a recording contract with Victor Records. However, this brought him little reward and he returned home to become a member of a group called the Temple Toppers.

Then Richard recorded one of his songs on a domestic tape recorder and sent it to Specialty. They liked it and got him over to Hollywood to record it in the studios. That song—*Tutti Frutti*—became a hit on both sides of the Atlantic in 1955, and was the first of a whole string of successful records including *Long Tall Sally*, *Slippin' 'n' Slidin'*, *Rip It Up*, *Ready Teddy*, *Good Golly Miss Molly*, *Baby Face* and many others.

Little Richard could do no wrong, and artists like Bill Haley, Fats Domino, Elvis, Buddy Holly and the Everly Brothers took his songs and recorded them. Soon they were rock standards. Film parts followed *Tutti Frutti's* giant success: 'Don't Knock The Rock' (1956), with Bill Haley, and the rock 'n' roll film spectacular 'The Girl Can't Help It' (1956).

In 1958, while riding high and enjoying his success with zest, Richard retired from the rock scene and entered Oakwood Adventurist College on a two-year intensive study course. Richard says he turned to religion when he thought he was going to die in an aeroplane which was on fire.

Rock and roll, declared the singer who had had both sides of every rock record he made get into the charts, was the Devil's music, and when he returned to show business in 1960 Richard started recording gospel material. Although his gospel singing was, in fact, very moving, it didn't of course bring him the success—and bread—that rock and roll had done. And Richard (again like James Brown) has never been one to deny his own right to glory.

By 1962 he was touring Britain and singing the Devil's very own rock and roll. He did a fantastic 'farewell' TV spec-

tacular, saying he was returning to religious devotion once more. But like those rundown clothes shops that are permanently plastered with bright red signs reading 'Closing Down Sale—definitely last three days', Little Richard did not close with that show.

He switched to Vee Jay records (amongst others) and re-cut inferior versions of his Specialty hits, and he carried on singing rock, creating exciting shows that were nostalgic for those old enough to remember real rock and roll, and amazing for those who were young enough never to have seen anyone play the piano with his feet.

Today, 12 to 15 years after Little Richard's top days, there seems to be something of a Little Richard revival.

But although groups from the Comets to the Beatles to Fleetwood Mac to nearly every group in the world have played Little Richard songs, it is hard to foresee anything but short-lived 'cult' success for Richard again.

No doubt he will make odd appearances on the scene, but he is still living off the incredible impact made with songs written 15 years ago. And that is the era to which he always has and always will belong. Little Richard is condemned to being a living legend.

As a measure of how things have changed . . . in 1957 rock and roll gyrations on stage were roundly denounced as obscene and disgusting. You have to go a lot further to get denounced as obscene today, but it's still possible. 'Are the Doors very big in Britain?' Little Richard asked representatives of his British fan club last year. 'I can't stand their act. It's obscene. I could never do anything like that.'

But I wouldn't count on that. You can never tell what Little Richard is likely to do.

your queries answered

Zeppelin music

Dear Sir,

I understand that there is a music folio of authentic arrangements of Led Zeppelin recordings. Can you tell me more about this and where I can obtain a copy.

ROBERT ANTHONY,
Wolverhampton.

● The Led Zeppelin music folio contains vocal and instrumental arrangements of ten of the group's numbers, including *Communication Breakdown* and *Good Times, Bad Times*, and a special guitar arrangement of *Black Mountain Side*. The album also has playing hints by Jimmy Page, John Paul Jones, John Bonham and Robert Plant, and can be purchased from Warner Bros.-Seven Arts Music, 69 New Oxford Street, London W.C.2.

Song publishing

Dear Sir,

I have written numerous songs, but do not know of any outlet for getting them published. I would be very grateful if you could give me any information on this subject.

ALAN DIXON,
Newcastle upon Tyne.

● The most common method of getting songs published is by putting them on tape or disc and sending or taking them

to music publishers who will decide whether or not they wish to buy the material you have submitted. You may find you have to try a number of publishers before you have anything accepted, so don't be discouraged by an initial rejection.

Watkins bridge

Dear Sir,

I have a Watkins Rapier 33 three pick-up guitar on which certain strings go slightly out of tune at the top of the fingerboard. Since the bridge is of the type which can only be raised and lowered, I would like to obtain a bridge with adjustments for each string, as I think this may cure the trouble. Is it possible to get a bridge like this which will fit my guitar?

FRANK O'HANLON.

● We understand from Sidney Watkins, the maker of this type of guitar, that the kind of bridge fitted is designed to compensate for string length, and should therefore pose no tuning problems at the end of the fingerboard. However, it is possible that, since the bridge is designed to pivot through about 30 deg. when the tremolo arm is used, it has somehow located itself off centre, in which case tuning problems would arise. If this is not the case, contact Sidney Watkins at 57 Guildford Street, Chertsey. Telephone: 01-655 2156.

McTell's guitar

Dear Sir,

I would be grateful if you could give me some information about Ralph McTell. First, what guitar does he use for recording? Second, does he use standard or some type of open tuning on numbers like *Eight Frames A Second*, *The Mermaid And*, *The Seagull* and *Are You Receiving Me*?

JONATHAN ADKIN,
Leicester.

● Ralph McTell uses an old Gibson J.45 flat top acoustic for recording. Usually the only different tuning he employs is the lowering of the 6th string to D, as in *The Mermaid*. On most recordings, however, he uses conventional tuning.

John Surman

Dear Sir,

Please could you give me details of any records featuring John Surman, and also tell me the address of the National Jazz Federation.

LYN COSNEY,
Potters Bar, Herts.

● John Surman has made two LPs, both on Decca. They are *John Surman*, released in February '69, and *How Many Clouds Can You See?* released this March. The National Jazz Federation can be contacted at 18 Carlisle Street, London W1.



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THE voice reveals a mid-Western twang. The pedigree is perfect for folk-music stardom . . . dad, name of Woody, was one of the all-time greats—and was the main inspiration behind the rise to fame of Bob Dylan.

Arlo Guthrie. No money-making star as yet in Britain but on his recent trip here, promoting the film 'Alice's Restaurant'—probably the first time a whole movie has been created round the lyrics of a song—he said he was determined to return and play the clubs.

Arlo has the same laconic humorous approach to his music that marked much of the work of his illustrious father. He says: 'That film was genuinely based on one part of my life, but I'm tired of it all now. I don't want my music to get involved in the film world. Music, to me, is pretty well sacred. Those other versions of *Alice's Rock And Roll Restaurant* didn't amuse me . . . it was so bad they drove me into the studios so we could get our own

version out. And even that one was edited to hell.'

Said Arlo: 'I work with my band as much as I can, simply because we understand each other. Those guys dig my scene. Good guys. There's Jimmy Burton, who was with Ricky Nelson. And Chris Etheridge, who worked with the Flying Burrito Brothers. Two others were with the Byrds, that's Clarence White and Gene Parsons. And I guess Ry Cooder has played with just about everybody.

'There's a lot of luck in what comes out of a recording studio. Take the album *Running Down The Road*. I liked that. So I got criticised a bit for not using all my own material, but heck—Pete Seeger songs were used and we just fooled around and they came out well. So people figured we were getting right on to a country kick and the critics were on about the use of steel guitar. But there was no steel guitar at all. Just Chris on regular guitar. That proves just what a musician the guy is.

'Sure there's a trend towards more country-feel stuff for the groups, specially in the States. This is good. They're using Woody Guthrie material and it works out. Some of it is really beautiful specially one by Country Joe and the Fish. They really got into it. But then it's material that gets out and communicates.'

For Arlo, recording is perhaps the most important part of his life. He works easily, he says, but only if he has the right musicians round him. 'Don't go for the complicated sounds,' he says. 'Some groups get so hung up on using the whole range of recording equipment, but I don't hold with striving for effect just for the sake of it. But like on one album, I used an audience. That works, too, if there is any kinda humorous material. So you make mistakes, well that's all part of it.

'That *Alice* album in stereo did well in the States, but I gotta stop it all now. So I enjoyed acting—I just don't want it to interfere with my music.'

Arlo's heritage is solid enough. Born in July 1947, his home was generally full of the country-folk stars of the time. Pete Seeger, Sonny Terry, Ramblin' Jack Elliott, the great Leadbelly. 'You have to pick up ideas from wherever you get. I couldn't have had better house guests. I could write a couple books about the life of Woody Guthrie. Say, maybe I will do just that . . .'

Said Arlo: 'People get at me to record here in London. But I don't see the point. I have to feel comfortable when I'm in the studio and I get that best back home. But if I do come back, and accept singing engagements, then my band will be with me. I feel safer that way. You know something? I'm always being quoted by guys I never even talked to. Of course what really got 'em was this country-boy folkie staying at the Dorchester Hotel . . . they figured that was a real contradiction in terms.

'Well, I've made money and I wanna enjoy it. But that won't stop me getting involved in what's wrong with the world. I'll fight along. I'm a human being and I guess I just want to remain human.'

Somehow Arlo Guthrie doesn't put the whole of himself on display. Maybe about 50% shows above the surface. But it's a pretty interesting 50%.



THE departure of one member from a band has often posed problems which few groups have been able to weather successfully, due mainly to the different approach of the replacing member. When no such replacement is required when a member leaves, the inevitable popular belief is that an integral part of the whole sound of the band is missing, and, therefore, the group is no longer 'the same'.

Whether this proves to be the case with Steamhammer, who have parted company with their sole reed player, time alone will tell, but the group are facing up to their responsibilities optimistically.

Says Kieran White (acoustic guitar and lead vocals): 'We regard our music as mostly spontaneous, and we were finding difficulty getting it together with two lead instruments. A lot of the time things were getting a little too heavy, but now we can make more use of dynamics to give the type of performance most representative of our feelings.'

Despite this, filling the space created by the departure of Steve Joliffe has obviously meant something of a rethink as far as arrangements are concerned. But in this case, it would appear that the band are looking back for their inspiration—back to the days when Martin Quittenon played guitar with Steamhammer.

According to Kieran, it was Quittenon's explorations into classical music which contributed substantially towards Steamhammer's songwriting element and to their musical direction.

'None of us listen intently to other groups,' says Kieran. 'Our influence is more from the classics, although we

also have elements of Indian music. This isn't something we've gone into—it's come about more as a result of the style of playing of our lead guitarist, Martin Pugh. We started originally as a traditional blues band, and, while we've kept some of the roots, we've definitely moved away into something different.

'The larger the group, the more difficult it is to be effective—we're more together now.

'Our arrangements are tighter, for one thing, and we have a definite framework to work within, so that we're a bit more aware of the direction in which we're headed.'

Unfortunately, the group's latest album, *Mark II* (see page 52), doesn't give any opportunity to judge their present style, as Joliffe was still with the group when it was recorded.

With two LPs and two singles behind them, Steamhammer can't have too much to worry about not being known. In addition, a further boost has come in the shape of their inclusion as the only British group on a new CBS double album sampler, *Fill Your Head With Rock*.

On the current scene, Kieran has a positive viewpoint: 'There aren't a lot of groups about; there are plenty on the threshold, but very few have been able to break through.'

While from drummer Mick Bradley: 'It's just about reached saturation point over here. We've done a lot of overseas work, and find that we can look at Britain objectively while we're out of the country, and it seems that there are almost too many bands around for the work available. Some have got to fall by the wayside.'

SONG-WRITER'S COLUMN

Every lyric writer must be a bit of a poet. Particularly now that the standard has been raised so much by the efforts of people like Jim Webb, Paul McCartney and Rod McKuen.

But, when one is writing one's very first song, it is a natural thing to do to revert to the cornier rhymes. One of the problems that face every lyric writer is what rhymes with love? Well, there's dove, glove and above, but after that it begins to get a bit thin. Which is why so many of the songs of the '50s had phrases like 'heavens above' or 'hand in glove' in them. Our modern day lyric writers are much cleverer in the way they insert the word 'love' into their songs. Often it doesn't get in at all, an almost unheard of thing only a few years ago.

Place names

One fascinating thing about lyric writing, though, is the way the American songwriters manage to use the names of towns, cities, rivers, places—and they always seem to fit!

Like *California Dreaming*, *Chicago* or *I Left My Heart In San Francisco* for example. And it's not only places but also everyday happenings that they turn into great songs. The recent Peter, Paul and Mary hit was born out of what is regarded by many as a rather hectic experience, namely catching a plane, into a very beautiful song.

Roger Whittaker, of course, has managed to write and put Durham Town in the charts but, perhaps not surprisingly, European songwriters still seem to find it difficult to write about their native lands.

Birmingham, Cardiff, Hull, Brussels and Hamburg are all ignored. I can't help feeling that if the Americans got in on the scene they would rapidly do something about it. After all, it took Frank Sinatra to make the song *A Foggy Day In London Town* popular. Perhaps people who actually live in London find the fog an unpleasant business so they couldn't be bothered to see anything attractive in it.

But if the country and western thing is ever going to take off in Europe I can't see it doing so under the veil of the American cowboy scene. It just doesn't seem to gel. But there must be a very big opening, for want of a better expression, for European folk-pop music.

I hope that gives a few writers some food for thought.

PLAYER OF THE MONTH



RITCHIE BLACKMORE

RITCHIE BLACKMORE, 24-year-old guitarist with Deep Purple, still classes himself as a rock and roll player, despite his recent excursions with the band into classical music via *Concerto For Group And Orchestra*, performed some months ago at the Royal Albert Hall.

'Nobody's ever learned to play rock and roll properly,' he says. 'It's more difficult in some ways in that it's just as important for a rock and roll guitarist to be able to use his amplifier as to play a guitar.'

Ritchie started playing classical guitar at the age of 11 when he studied with a private tutor for about a year, but he says the biggest boost to his career was having the friendship of sessioneer Big Jim Sullivan, whom he rates as the best guitarist in Britain.

'My first influence, I suppose, was Les Paul, who, incidentally, designed the best guitar ever made. I had a lot of his records, and I used to try and get off all the parts.'

Ritchie's first pro job was with the flamboyant Screaming Lord Sutch, whom he left to join Mike Berry and the Outlaws. Then came a period of about 18 months when he concentrated on session work, in which his initial classical training helped him with the reading, although, as he says, 'I was known as a rock and roll player, so mostly just had to read chords and play my own solos.

'Session playing helped me to clean up my style—you can't afford to be sloppy when you're doing this type of work.'

About this time Ritchie was doing occasional gigs with Neil Christian and the Crusaders after Jimmy Page left, but shortly afterwards he left Britain for Germany to join an outfit called The Three Musketeers, and did more session work—this time with Polydor.

In response to numerous requests, Ritchie came back to this country, where he met his present managers John Coletta and Tony Edwards who suggested getting a group together with Jon Lord and Ian Paice, friends of Ritchie's for a couple of years.

The almost immediate success of Deep Purple in the States had an interesting side-effect in that, with hit singles like *Hush* and *Kentucky Woman*, the band had to get about 'proving themselves' as musicians, almost having to live down their success.

'People thought we were a pop group, and we had to prove we weren't. We really want to be just a rock and roll band. The concert was just an experiment, as it was something Jon had always wanted to do. I can't make my mind up about that LP.'

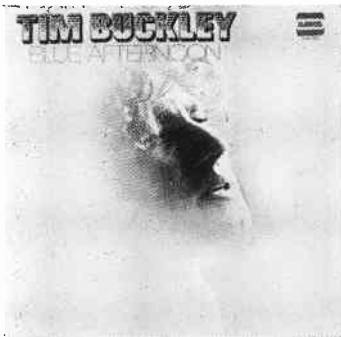
'Basically we're just a rock and roll band. When we first started we tried too hard to go the other way—every song we wrote had ridiculous chord progressions, but they weren't valid and usually sounded much better with just three chords.'

Currently, Ritchie is working with his old friend Jim Sullivan and with Albert Lee on a guitar album for the US market. As he says: 'I'm more proud to be working with those two than to have played in front of 75,000 in San Francisco.'

Photo: Richard Sacks



BLUE AFTERNOON
TIM BUCKLEY
STRAIGHT STS 1060



One of the good things about Tim Buckley's albums is that they are all different—each has its own individual flavour. Although it features the same group as Tim's second album, *Happy Sad*, *Blue Afternoon* is quieter and more restrained. The eight new Buckley songs here are quiet, subdued and reflective, with the group adding minimal backing for the most part. The exception is *The Train*, which has a strong rhythm building up to a shouting moaning climax. Particularly fine is the jazz guitar work from Lee Underwood. *Blue Afternoon* is an apt description of the mood on this album, which presents pure Buckley, Tim's own brand of happy/sad music.

LIVE DEAD
THE GRATEFUL DEAD
WARNER BROTHERS
WS 1830

The Grateful Dead play a heavy brand of West Coast Acid Rock, and are reputedly the loudest band in the world.

They have always been renowned for their exciting (if erratic) stage performances rather than their records, and this double album set is an attempt to capture the excitement of a live performance. There are only six tracks (two sides have one each), and the music has little, if any, structure. The Dead are the opposite of tightness—their music sprawls, with extended guitar solos, frantic jamming, and ragged guitar licks hanging on to the basic rhythm. Sound quality is good, and if you like



your music loud and long with plenty of noise and excitement, then you may well dig *Live Dead*.

SECOND WINTER
JOHNNY WINTER
CBS 66231

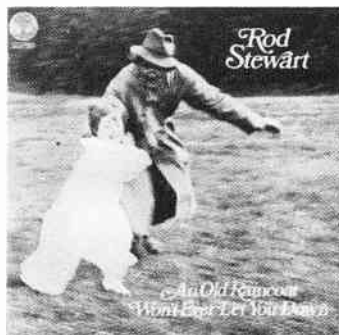
The thing about Johnny Winter is that he has style. A white albino bluesman! This was every promoter's dream—and Winter has been pushed heavily Stateside. Fortunately, he is not without his share of talent, as *Second Winter* shows. The only three sided LP in existence, *Second Winter* goes



through hardcore rock 'n roll numbers like *Johnny B. Goode* and *Slippin' and Slidin'*, as well as Winter's own blues compositions. The Winter band have a hard incisive sound with biting guitar from Johnny himself, often bottlenecked frantically, and much of the time, particularly on vocals, Winter sounds like Hendrix. A very strong album, this should please electric blues fans.

AN OLD RAINCOAT
WON'T EVER LET
YOU DOWN
ROD STEWART
VERTIGO VO4

The vocal talents of Rod Stewart are already well known



from his appearances with the Jeff Beck group and his work on the two Beck LPs, and on this, his own album, Stewart proves that he is a musical force in his own right. His voice is remarkable—powerful, sometimes sounding as though he'll never make it through the song (he always does), and it is well backed here by musicians who include Ron Wood and Ian MacLagen. Overall sound is earthy and raw with pounding piano and drums, and particularly fine are *Cindy's Lament*, one of the five songs penned by Stewart himself, and Rod's version of *Street Fighting Man*. A very solid album.



HOT RATS
FRANK ZAPPA
REPRISE RSLP 6356

This is the best record Frank Zappa has ever made, and his first since he broke up the Mothers of Invention. There are no 1950's greasy rock 'n roll tunes here, and none of Zappa's heavily orchestrated neo-classical music. Instead we have a studio jam session which allows Zappa to take off on long flights of wah wah guitar, rising and

falling above a solid ground-work of bass and drums. Ian Underwood (ex-Mothers) provides harmony in the choruses on reeds and keyboard, and also blows some very fine solos on saxophone. Likewise with Sugar Cane Harris (who?) on violin. Zappa's mate, Captain Beefheart, sings on *Willie The Pimp*, which is the only vocal. In general the music is avant-garde, often freaky, but instantly groovable, and the excellent cover goes to make *Hot Rats* among the best sounds released this year. Lovely.

PERMANENT DAMAGE

**THE GTO's
STRAIGHT STS 1059**



GTO stands for Girls Together Outrageously, which just about sums up this album. Basically, the GTOs are five chicks who spend their time hanging round the West Coast rock scene getting into the stars, or rather, getting the stars into them. Frank Zappa seems to have rounded them up and got them in a recording studio long enough to make this record, most of which is fragmented pieces of conversation describing the traumatic sexual experiences of Misses Pamela, Sandra, Cinderella, Christine and Mercy. There are also a few songs, some of which are quite good, with a few bits of nice guitar work thrown in for luck. As a guide to the inside of a groupy's head the LP is quite interesting, but like the girls themselves, one fears, it gets very boring after a few spins.

THE KINKS PYE NPL 18326

This double album effectively charts the Kinks' career from the early days of *You*



Really Got Me through to *Days* itself, and is a testimonial to the brilliance of Ray Davies as a songwriter and the Kinks as a group. There are very few groups who have been together for six years, and probably less who could issue an album with over a dozen hit singles on. The Kinks' formula for success has changed little with the years—they are noisy, brash, and straightforward, and delight in being so. Ray Davies sends up English suburban life with humour and affection, but also writes songs of great beauty. A wonderful album, simply The Kinks.

BEARD OF STARS TYRANNOSAURUS REX REGAL ZONOPHONE SLRZ 1013

Tyrannosaurus Rex have always been something of a cult, their peculiar brand of Birds and Bees Rock being either insulted or exalted. *A Beard of Stars*, with Mickey Finn replacing Peregrine Took on percussion, seems likely to win them a wider audience. True, Marc Bolan's lyrics remain a matter of taste, with their images of dewdrop maidens and princes of the dawn, but the new Tyrannosaurus Rex sound is generally more appealing. Electric guitar is now the predominant sound, and clever overlay of tapes



has meant that T. Rex at times sound like a four man band. Mickey Finn supplies bass and rattles along happily on his Moroccan clay drums. The tunes themselves are catchy and happy, and if you fancy a breath of spring then you might try this.

THE ART SCHOOL DANCE GOES ON FOR EVER

**PETE BROWN &
PIBLOKTO!
HARVEST SHVL768**



This is a vast improvement on Pete Brown's first LP with the Battered Ornaments, who have since gone their own way. Brown and Piblokto! are a more integrated team, and have come up with a restrained and tasteful album. On the fast numbers the group lay down a forceful but balanced sound over which Brown interjects his lyrics and belts his talking drum. The music on the slower tracks, which predominate, is sparing and thoughtful, blending with the lyrics and moving gently to a climax. There is good bass work from Roger Bunn, and good overall sound from Brown's own engineering and production. His lyrics continue to be intelligent and unusual, while Mal Dean's cover art-work gives the listener plenty to look at.

VOLUNTEERS JEFFERSON AIRPLANE RCA SF 8076

Jefferson Airplane are one of the original and best of the West Coast rock groups, and are probably the most well known in Britain. *Volunteers* finds them in fine form, and joined by Nicky Hopkins, Jerry Garcia, David Crosby,



and Steve Stills. The Airplane specialise in strong vocal harmonies, led by the sterling voice of the lovely Miss Grace Slick, and back them up with tight driving rock. They build and relax the tension on their records more effectively than most groups, and write lyrics that can carry the strain of the changes. Now solidly committed to a revolutionary political position, *Volunteers* gives a good idea of the direction in which the Airplane are likely to be flying in the future.

MONA— THE CARNIVOROUS CIRCUS

**MICK FARREN
TRANSATLANTIC
TRA 212**



It's difficult to know how much to take this album seriously. 'I don't understand what's going on,' says one of the numbers, to which one is tempted to nod assent. Complete with a sleeve endorsement by the East London branch of Hell's Angels, the album comprises two continuous sides of rock and roll prefaced on each by *Mona* and *Summertime Blues* respectively. An amusing interlude on Side One is provided by a description by our hero of a tangle with the fuzz following a physical altercation with one of the Sons of

(continued on page 62)

the Gael. As a popular figure on the underground scene, however, Mick is certain to add to his list of admirers.



**THE BEST OF
TIM HARDIN
VERVE SVLP 6019**

How can one be anything but inadequate in attempting a review of the timeless music of Tim Hardin. Timeless, that is, if you ignore the visions of delicate pastoral scenes in the 19th century evoked by the lyrics of such numbers as *Don't Make Promises, It'll Never Happen Again* and *If I Were A Carpenter*. Included also is the beautiful *Tribute To Hank Williams, Misty Roses, Reason To Believe* and *Lady Came From Baltimore*. This album is not only a must for those requiring an introduction to Hardin's sensitive singing and songwriting, but also an intelligently packaged anthology for the devotee.



**YOUR SAVING GRACE
STEVE MILLER BAND
CAPITOL E-ST 331**

Tasteful and imaginative arrangements characterise this very healthy album from Steve Miller, which deals with

'Brotherhood, Consciousness, Peace and Conservation' — if the sleeve subtitles are to be believed. This aside, the tracks are varied enough to stand repeated plays. The best cut, *Don't Let Nobody Turn You Around*, is given an 'evvabody, clap yo' hands' gospel treatment, and leads well into *Baby's House*, which features some excellent 12-string guitar. *The Last Wombat In Mecca* left me wondering what it was all about, but its 'saving grace' was the first-class blues and slide guitar accompaniment. The album, although recorded in San Francisco, was mixed at London's Olympic studios, who are to be commended for the quality.

**CHICAGO
CBS 66233**



The widespread appeal of Chicago's first LP, *CTA*, must have prompted many to believe that the follow-up would be more commercially slanted, but this has not been the case, and the band's exceptionally high standard has been maintained on this set. Arrangements this time seem to have been spread throughout the band's personnel, but there is plenty of evidence of Jim Pankow's predilection for suspended fourths in the brass voicings — a characteristic of the first album. Perhaps the most beautiful section is at the end of Side Three, which opens with *Prelude*, written by guitarist Terry Kath and orchestrated by Peter Matz, but this is the only departure from the band's instantly recognisable hard-blowing sound.

LETTERS

Joni Mitchell

Dear Sir,

I have been a regular subscriber to your magazine for over three years and I have always admired the way you present all the aspects of modern music in a fair way. Especially when it comes to presenting new talent.

However, there is one person who has so far failed to attract your attention in a big way. She is an American. She is a genius. She is Joni Mitchell. Her unique way with lyrics and melodies show an intuitive grasp of the simple and beautiful things in life. Her singing and playing leave nothing to be desired, only more where that came from.

I have all her records, but, though I've searched, I know nothing about her. I am sure I cannot be the only one who has written to you about her. I, being no more than a humble music loving individual, ask you please for an article on Joni.

**Peter C. Paniewicz,
Congresbury, Bristol.**

We are planning to include a feature on Joni in the next month or two. Hope you can wait that long.—Ed.

Degeneration

Dear Sir,

I have for some time now watched the steady degeneration of this country's pop music industry. The word 'quality' no longer has a place in the vocabulary of the industry. One look at the results of your poll is enough to make any student musician sick.

Since I am a guitarist, I shall express my views on those particular sections alone. The number one pop guitarist in the country is undoubtedly Hank B. Marvin. If session men, etc., are to be included,

then names such as Goldberg, Proctor, Flick, etc. should be featured prominently in your charts. Instead we have a host of ear players who combine high-power low quality amplification with one or more electronic effects (fuzz, wah wah, etc.) and as many unintelligible semi-quaver runs in as few bars as possible.

This in turn has led to the death of another musical term—'interpretation'. In the bass guitar section, John Rostill, Brian Brocklehurst, Brian Locking and Jet Harris should be featured. Instead we have comedians like 'Jube-Jube' McCartney.

The greatest injustice of all is the disappearance of the world's greatest ever pop group and entertainers, The Shadows.

Colleagues, you absolutely disgust me.

**Jim Graham,
Falkirk.**

'Poll Rats'

Dear Sir,

I must congratulate you on your poll. Unlike so many others it put the best musicians first and not their pretty faces. (Is Ginger Baker really pretty anyway?)

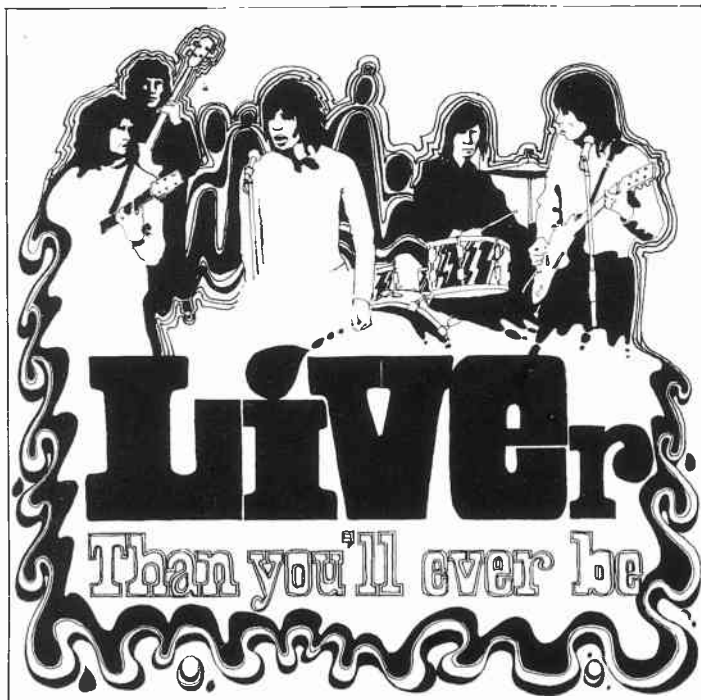
Judging by the predominance of British artists, I'd say that either voters had not really cottoned on to the idea that the poll included the rest of the world, or that they consider British musicians to be best. I prefer the latter idea.

However, I do think Frank Zappa deserved a higher placing. How about another article on him? He really is getting some brilliant stuff out—*Hot Rats* in particular.

One small quibble. How did the Beatles get voted second best group ON STAGE?

**J. Knox,
Nr. Bardney, Lincoln.**

TRAPEZE *move to*
Laney
NOW IT'S YOUR MOVE!



BUYING records on impulse is often the surest way of guaranteeing yourself a brought-down feeling the moment you find yourself on a cold street outside the record shop.

When I heard they were selling the much-praised Stones' 'bootleg' album, recorded live at Los Angeles during their American tour of last autumn, I succumbed to impulse and shot off to get my copy before they all disappeared, with neither threatening springsnowfalls nor the £3 5s. price tag standing in my way.

I came home, looked at the blank cover, and remembered with dismay the Dylan *Great White Wonder* bootleg album that sounds as if the needle is dragging three tons of dust and gravel through the grooves whenever you play it. But unlike the blackmarket Dylan album, the Stones' album is surprisingly well recorded for a pirate venture. When I put it on the turntable, there was no disappointment, for sure enough, it was the Stones live, and much of the excitement of a concert atmosphere comes over.

The record comes complete with ethnic blank label, with the title — *LIVEr Than You'll Ever Be* — stamped at a crazy angle on the front, and it is without doubt the best Stones live recording to date. The album is not just an interesting historical document to bore your grandchildren with in years to come. It stands up as an exciting record that gets better the more you hear it.

The only Stones live recordings available have been the English

Decca *Got Live If You Want It* EP and the American London release of *Got Live If You Want It* album, recorded at the Albert Hall. That album was notable mainly for its shocking balance and unbelievably crude stereo with Jagger on one channel and the rest of the group on the other.

The Stones didn't let that one out in Britain, for it certainly didn't do them justice, and they aren't very happy about the bootleg album either. The Stones' London office told *Beat Instrumental*: 'It's a draggy album. They have recorded a live album in New York that's a million times better and it's a shame that this one is going round.' However, it's not yet definite that the 'official' live recording will be released in

Britain, so in the meantime you either buy *LIVEr Than You'll Ever Be* or you wait and see.

It's certainly true that the bootleg album is not as well recorded as it might have been, and I think that to claim, as some people have done, that it's the best Stones' album ever released is overdoing it. Nevertheless, it is very good indeed, despite bad balance which makes Bill Wyman and Charlie Watts inaudible in places. But it obviously wasn't recorded ten rows back from the stage on a portable cassette recorder. Judging from the sound quality, it must have been recorded by one of the engineers who set the equipment up at the concert.

Despite the balance hang up, the actual quality of the recorded sound is very high, and the album knocks spots off the American *Got Live If You Want It* album. Jagger is in fine voice, cutting and clear, and this must be the only Stones' album where you can hear all the words — one of the major criticisms levelled against Stones' recordings over the years. Keith Richard's and Mick Taylor's guitar work comes over well, as they take it in turns to take the lead. Apart from the two tracks on *Let It Bleed* and *Honky Tonk Women*, these are the only recordings to date with Mick Taylor on, and the record shows what a creative, inventive guitarist he is, if anyone hadn't noticed before. Keith Richard still plays very much in the Chuck Berry style, and the only thing that mars the guitar work on the record is that there is out-of-tune guitar on some of the tracks.

The album kicks off with Chuck Berry's *Carol*, originally recorded on the group's first album and always a high point

of the Stones' live act. This is followed by a move-along version of *Gimme Shelter* and an indifferent rendering of *Sympathy For The Devil* that drags along, mainly because the recording has lost most of the drum and bass track. But the first side picks up again with *I'm Free* — studio recorded on *Out Of Our Heads* — where Jagger carries on repeating the line *I'm Free* over and over again in the middle. The side closes with *Live With Me* from *Let It Bleed*.

Whereas Jagger seems to be straining to get the audience going on the first side, especially at the beginning, the record really takes off on side two, and it carries on improving right the way through. The first track on that side, *Midnight Rambler*, surpasses the *Let It Bleed* version in excitement and tension, and is probably musically the best track on the album. They follow this with 'one from when we were all crawling out of our cradles', as Jagger announces it: another Chuck Berry number, *Little Queenie*. Mick really gets the audience singing along on *Honky Tonk Women*, which is loud and ragged and makes you feel the atmosphere of the hall. Then the album comes to a stomping climax with *Street Fighting Man*.

If you are prepared to ignore the massive profit the black-marketeers are making on this record, then the album is definitely worth getting, even bearing in mind that an official and probably better recorded one is in the pipeline.

As a rampant guitarist remarked on hearing the album: 'Tell a girl you've got the Stones' bootleg album, and you're away. It's liver than etchings will ever be.'

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Jack Lancaster Column

A GREAT deal of fuss is being made of the Pop-Jazz movement by British music critics. I find it all rather puzzling. The majority of critics put Blood, Sweat and Tears at the head of the movement—that in itself is rather strange when you consider that B.S. and T., are a recurring phenomenon.

In my opinion, they are basically a white soul band with cleaner, more complex,

brass arrangements than their black counterparts. This sort of thing has happened all the way through the history of popular music. For example Paul Whiteman cleaning up earlier black jazz and calling it symphonic jazz, Stan Kenton trying to improve on Ellington, the cool West Coast thing—Mulligan, Simms, Baker, etc. Most of them clean it up to such an extent they ruin it. I'm not saying that what they do isn't musically valid; it's just that I would rather hear the original thing—it's usually more exciting.

Blood, Sweat and Tears seem to score because they have a couple of musicians who are capable of good jazz improvisation. Fred Lipsius's alto solo on *Blues Part II* is nothing short of fantastic—but to put B.S. and T., at the head of the new cult—(new? I could have sworn I heard the Bond, Heckstall-Smith, Bruce, Baker band playing Monk tunes in pop clubs six years ago) because they use a brass section is ridiculous. The brass arrangements are pretentious and dated anyway. Ellington was using more subtle harmonies in the '40s.

I am sure that the biggest advancement in the Rock-Jazz field has been the emergence of a few soloists who are capable of creation. Most of them have been influenced by jazz but have developed a different

approach. Until recently the majority of solos played by pop musicians were mainly aimed at exciting the audience with a few ill-placed runs, repetitive phrases and an excessive amount of feedback.

During the last few years soloists have progressed to such an extent that some are capable of true spontaneous composition and this is rare even in the jazz field.

The influences absorbed by these people seem to be Coltrane, Mingus and the Miles modal thing. I know for a fact that even guitarists and organists have been inspired by Coltrane's approach to improvising on a root note with a bare two-chord riff over the top. Improvising on this pattern gives a lot of freedom, but if the player hasn't a good technique and sufficient ideas he soon runs into difficulties because he hasn't a chord change to lift him up to new fields.

Mick Taylor has a large collection of Coltrane records, Mick Abrahams loves to improvise on a suspension, the Keef Hartley band use similar ideas, and so do Jon Hiseman's *Clothesmuseum* to mention just a few. The future of Rock-Jazz lies in this direction and in development from it, not in archaic posed arranging. Rock-Jazz is a bloody terrible turn of phrase—let's just call it music and listen to Frank Zappa's *Hot Rats* album.

HARDIN AND YORK

GERMANY has provided bread and butter for plenty of British groups, but usually one associates the scene in that country with anything that is at least two years out of date and has short hair and toothpaste smiles.

That this position appears to have changed may be judged by the overwhelming success of British duo Hardin and York, who, hardly in the bubble-gum category, are keeping the flag of progressive music flying over there with an album at No 2 and a single at No 10 in the German charts.

On pedigree alone, the two cannot fail to be more than just competent. Pete York, formerly drummer with Spencer Davis, and Eddie Hardin, who replaced Stevie Winwood in that group on Paul Jones's recommendation, have combined their talents in a unit surprising for its ingenuity as much as its compactness.

Formed last year, Hardin and York have, as mentioned above, achieved recognition with their first album *Tomorrow Today*, and similar success is assured for their next which they will start on within the next few weeks.

'It's great to be in such a small group,' says Pete York. 'Each of us is listening to the other, which is something very few in a larger group can do, and more than ever we're playing for ourselves.'

'I've known Eddie since 1967, and consequently know his style by heart, so much so that I can often suss out during a number if he's going to repeat a phrase.'

'We work out things together, but often we find that the arrangements just happen. I know we used session men on our album, but they had to fit around us—not vice-versa.'

'I've only got one person to listen to, although Eddie uses a pedal bass line as well as both hands. Add vocals to that and you've got quite a lot going on.'

A new aspect of the duo's playing is augmented percussion, which Pete thinks is an underestimated side of their music, and will be featured more on their new album. So on their latest tour they are carting along an assortment of conga drums, cowbells, wood-blocks, etc. During their version of Lennon and McCartney's *Norwegian Wood*, for example, there is a four-minute percussion break taken by Eddie.

Another recent change to their programme has been the inclusion of a rock and roll medley, perhaps the only concession to commercialism from a group determined to leave established ideas behind and concentrate on what they feel is an original contribution to music today, while at the same time enjoying themselves!



Hardin and York: Eddie Hardin (left) and Pete York

STATESIDE REPORT

RANDY NEWMAN the composer is becoming increasingly popular among recording artists in the pop music circles. Alan Price, Eric Burdon, Cilla Black, Petula Clark, and the Beau Brummels are but a few of the diverse performers that have added Newman originals to their recording repertoire. Nilsson, a mammoth songwriter himself, recognizes the composing talents of Newman in his new LP, *Nilsson Sings Newman*. And when a writer of Nilsson's calibre records a tribute, you know there has to be something special about the individual he personally lauds.

As a singer, an almost obscure but wonderfully entertaining side of Newman, Randy is truly original, perhaps reminiscent of The Band in his broken, unrefined delivery. He seems inherently melancholic, especially when his lazy voice dribbles lines as dismal as 'Baby, how can you be sleeping when you know that I'm awake?' His voice, however, is often a 'great pretender'—because his lyrics are studded with sardonic, ironical, and satirical implications.

Satire

His second and latest album on Reprise, *12 Songs*, is a great piece of work—vocally, instrumentally and lyrically. Randy wrote 11 of the 12 songs, plays piano, and is assisted by some top American session men who lay down a clean semi-Nashville backing. Included is a serenade satire, *If You Need Oil*, about a lonely gas station attendant who wants his baby to '... please come to the station, And I'll wipe your windshield clean. If you need oil, I'll give you oil, And I'll



Randy Newman

fill your tank with gasoline.' Randy also does a very successful blues number, *Let's Burn Down The Cornfield*, that he sings in a haunting, down-home whisper.

Chess Records has taken a giant step in a new direction, the country music bag. The company recently signed a pact with Charlie McCoy and Wayne Moss, Area Code 615 and Dylan musicians who have graduated to businessmen, for distribution rights to the pair's newly formed Pumpkin Records, a label for 'strict' country material. The new batch of blues records from Chess's Vintage Series includes LPs by Buddy Guy, J. B. Lenoir, Lowell Fulson, Jimmy Rodgers, and an album featuring collective works by Johnny Shines, Honey Boy Edwards, Big Boy Spires, Floyd Jones, and Robert Nighthawk. According to a Chess representative, 'Six of the remaining albums (now numbering 25) will be released every three months.'

The remainder of the series, a piecemeal collection amassed for Chess by bluesman T. T. Swan, will include rare and unreleased tracks from Chess, Checker, and Aristocrat (Chess's former title) and Parrot sides purchased in

1959. 'Tunes will be collected and sequenced into each album,' says Chess, 'with an ear for the sympathy of one tune with another. Frequently the progression of songs develops into a story which covers one, sometimes both sides. There will be an abundance of music, each album containing 37 to 40 minutes' music time. Whole albums will be devoted to one artist when the material allows. As frequently as possible, rare photographs of important sidemen on the recordings will be used.'

The Loading Zone, who have a new LP called *One For All* on the Umbrella label, are celebrating the return of their fine lead vocalist Linda Tillery, absent from the line-up while working as a soloist for the past year. The three original Crickets, the men who provided the rhythm for the late, great Buddy Holly, are back as well. They are expected to record for the Barnaby label with Delaney of Delaney & Bonnie producing. After a long association with the Checkmates, Ltd., Sonny Charles departed recently, leaving Bobby Stevens all the vocal chores. Charles' future recordings will be as a soloist. Big Brother and the Holding Company looked very impressive in their San Francisco debut as a quartet recently. The band has many new numbers together, and are working under the temporary supervision of Nick Gravenites, also a part-time vocalist for the group. Sam Andrew, back from the disbanded Joplin group, has taken over lead guitar, shuffling Jim Gurley to bass and Peter Albin to rhythm guitar. David Getz remains on drums.

Perhaps *Easy Rider* started an artistic trend; or are ready-made rock recordings the

film industry's latest short cut to a money-making soundtrack? Michelangelo Antonioni's new picture, 'Zabriskie Point', is the latest film to use rock group selections to comprise its soundtrack. Groups, both American and English, represented are the Stones with *You Got The Silver*, the Youngbloods with *Sugar Babe*, and the Grateful Dead with *Dark Star*. Also included is a number written and performed by the Dead's guitarist Jerry Garcia, three pieces by Pink Floyd, and two others by Kaleidoscope.

'Acoustic' LP

The Youngbloods and their record company without a name are now under contract with Warner Bros., henceforth the trio's distributor. The company will also distribute the Beach Boys' future releases. Expected shortly on Blue Thumb; an all-acoustic-guitar LP featuring Buddy Guy, Junior Wells, and Junior Mance. The Sons (of Champlin), exhausted from their recent road tour, are now on a five-month vacation. During the rest period; the Sons' Bill Champlin is expected to work with Jerry Miller and his Rhythm Dukes, an offspring of Moby Grape. Besides Miller, the guitarist and vocalist of the Dukes, the group also features drummer John Oxantine (a one-time Son) and bassist John Barrett.

Ike and Tina Turner have renewed their contract with Liberty/United Artists Records, and their future releases will be on the Liberty label rather than the company's Minit subsidiary. Currently high on the R & B charts, but getting very little airplay on pop stations are two great singles by the Turners, *Bold Soul Sister*

(Blue Thumb) and a cover of the Beatles' *Come Together* on Minit. They've also recorded a knockout *Honky Tonk Women* that has been receiving airplay on progressive stations, but unfortunately the track has not been pressed for commercial sales yet. Due this month is a new LP for the Turners on Liberty, entitled simply *Wow*.

Edgar Winter, Johnny's brother, is now recording for Epic. Both the Airplane and Steve Miller have finished new LPs recently at Wally Heider's San Francisco studio. Al Kooper will do the soundtrack to 'Landlord', a United Artists' film. Norman Greenbaum, formerly of Dr. West's Medicine Show and Junk Band and now working as a loner for Reprise, combined an old John Lee Hooker boogie beat with his own lyrics to come up with a smash single, *Spirit In The Sky*. Blue Thumb Records has put together a collection of Arhoolie sides by Clifton Chenier entitled *Clifton Chenier's Very Best*, a superb introduction to one of the most popular performers of Cajun music today. New singles by The Band (*Rag Mama Rag*), Janis Joplin (*Try*), Crosby, Stills and Co. (*Carry On*), Delaney & Bonnie (*Comin' Home*), Ronnie Hawkins (*Down In The Alley*), and Love (*You Are Something/I Still Wonder*—Blue Thumb) are from their most recent LPs.

Releases by the Mothers continue; their latest Bizarre LP is *Burnt Weenie Sandwich*. The Mothers are now working individually on new projects: Zappa is producing for his labels, working on film and television projects, and writing arrangements for a new album by French jazz violinist Jean Luc Ponty; Ian Underwood is readying material for a solo LP; Roy Estrada, Bunk Gardner, Buzz Gardner and Art Tripp are doing studio work in Hollywood; Motorhead Sherwood will star in a film with Captain Beefheart; and Jimmy Carl Black (Indian of the group) has formed a group of his own, suitably titled Geronimo Black.

The fifth and latest Dylan

bootleg collection is *1000 Miles Behind*. Live recordings from Dylan's Gaslight Cafe performance comprise most of the LP. Other tracks include pieces from a New York radio interview in 1961 and a rendition of *One Too Many Mornings* from a Johnny Cash TV documentary shown in the U.S. *Cryin' Time*, Otis Spann's latest on Vanguard, has Barry Melton and Luther Johnson laying down the guitars. Session men Kenny Buttrey, Charlie McCoy, and David Briggs assisted Eric Anderson on his new Vanguard LP *A Country Dream*.

Long-time folk and country team Ian and Sylvia have added on two guitars, bass, and drums, and now go by the name *The Great Speckled Bird*. Their first LP is now out on Ampex. Putting their heads together, NRBQ and Carl Perkins (of *Blue Suede Shoes* and *Matchbox* fame) came through with *Boppin' The Blues*, a new LP on Columbia.

Other new LPs include *Ready To Ride* by Southwind on Blue Thumb; *Phil Ochs' Greatest Hits* on A & M; Wilson Pickett's *Right On* on Atlantic; *Bridge Over Troubled Water* by Simon & Garfunkel on Columbia; Mama Thornton's live LP *The Way It Is* on Mercury; Joe South's *Don't It Make You Want To Go Home* on Capitol; *Best Of Mose Allison* on Atlantic; *Back In The USA* by the MC-5 on Atlantic; new Iron Butterfly on Atco; Blues Image's *Open* on Atco; *Remedies* by Dr. John on Atco; two by T-Bone Walker: *T-Bone Blues* on Atlantic and *Good Feelin'* on Polydor; Van Morrison's *Moondance* on Warner Bros.; *Southern Fried* by John Hammond on Atlantic; *Morrison Hotel* by the Doors on Elektra; *Reflections* by the New York Rock & Roll Ensemble on Atco; *Ronnie Hawkins* on Cotillion; *Delaney And Bonnie (with Eric Clapton) On Tour* on Atco; Ramblin' Jack Elliott's *Bull Durham Sacks And Railroad Tracks* on Reprise; *My Feeling For The Blues* by Freddie King on Cotillion; Ten Wheel Drive's *Construction 1* on Polydor; *Blue Cheer* on Phillips.

BI's CHART FAX

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

Both Sides Now (Mitchell) Judy Collins
RP—Mark Abramson. E—John Haeny. MP—Essex.

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

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

Everybody Get Together (Powers) Dave Clark Five
RP—Clark. S—Lansdowne. MP—Irvin.

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

I Want You Back (Jobete/Carlin) Jackson Five
RP—Corporation. S—America. MP—Jobete.

Leaving On A Jet Plane (John Denver) Peter, Paul and Mary
RP—Grossman. S—American. E—Phil Ramone. MP—Harmony.

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

Let's Work Together (Harrison) Canned Heat
RP—King. S—American. MP—United Artists.

Love Grows (Macaulay/Mason) Edison Lighthouse
RP—Tony Macaulay. S—Wessex. E—Robin Thompson. MP—Mustard/Schroeder.

My Baby Loves Lovin' (Cook/Greenaway) White Plains
RP—Hiller. MP—Cookaway Music.

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

Raindrops Keep Falling On My Head (Bacharach/David)
Sacha Distel
RP—Wisner. S—American. MP—Blue Sea/Jac.

Temma Harbour (P. Lincoln) Mary Hopkin
RP—Mickie Most. S—EMI No. 2. E—Peter Bown. MP—Major Oak.

The Same Old Feeling (MacLeod/Macaulay) Picketty Witch
RP—MacLeod. S—Pye. E—Dave Hunt. MP—Welbeck/Schroeder.

United We Stand (Hiller/Simons) Brotherhood Of Man
RP—Hiller. MP—Belwin Mills.

Venus (P. & V. Stock/Leewer) Shocking Blue
RP—Shocking Blue. S—Soundpush. MP—Page Full of Hits.

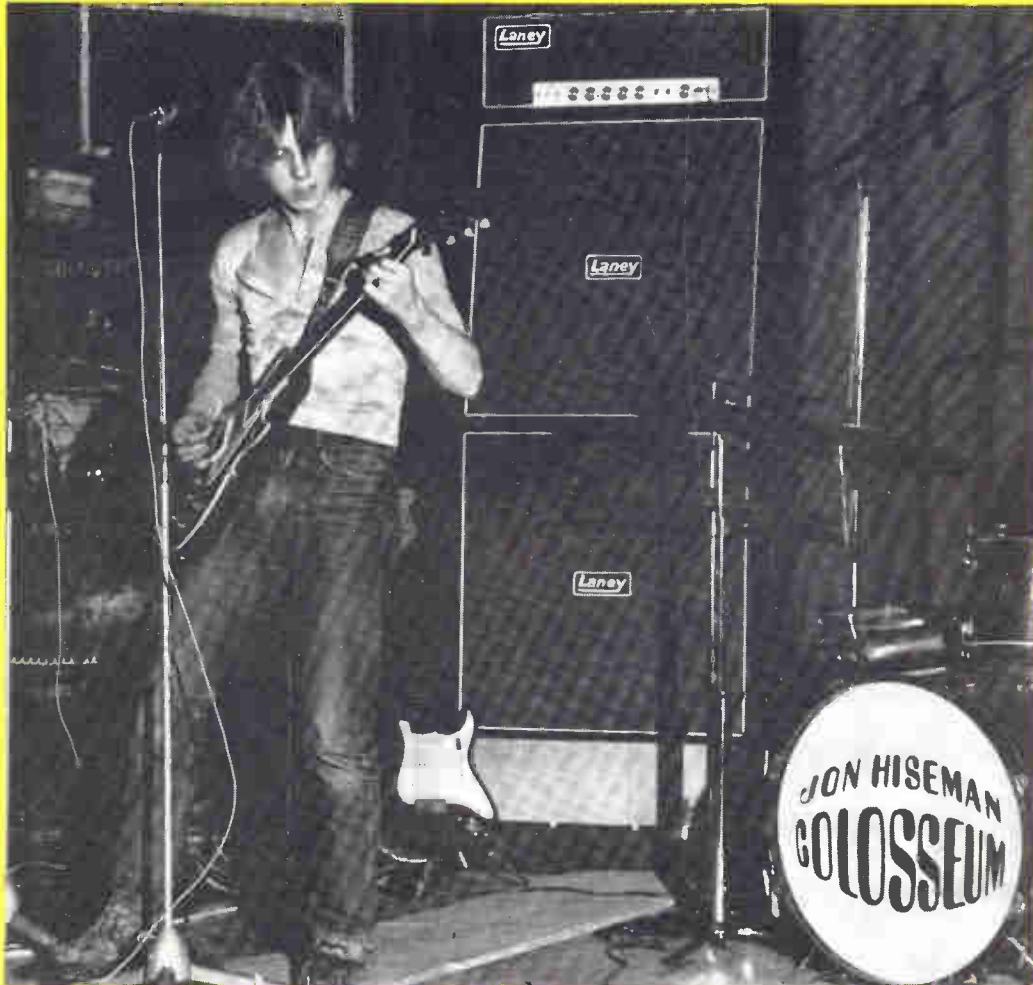
Wand'rin' Star (Lerner/Loewe) Lee Marvin
RP—Mack. S—American. MP—Chappell.

Years May Come, Years May Go (Popp/Fishman)
Herman's Hermits
RP—Mickie Most. S—EMI. E—Peter Bown. MP—Cyril Shane.

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

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

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