

BEAT INSTRUMENTAL

JULY
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AND INTERNATIONAL
RECORDING STUDIO



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Editorial

I always thought that the role of a disc jockey was to act as a link man between records.

But, today's disc jockeys seem to cast themselves in a very different role. Far too many are starting to sneer at certain record releases.

OK, so if the disc they are about to play is badly produced or hasn't any tune or the words are a load of rubbish, then by all means criticise it. But when they start getting at a record which is already in the Charts, the time has come to call a halt.

The records which usually come in for this sort of treatment are mostly those which appeal to the teeny-boppers. Apparently, some disc jockeys think that they should only play those records which they personally like.

Beat Instrumental & International Recording Studio has always maintained that a healthy Top Thirty is one which appeals to as many sections of the record-buying public as possible.

Right now, if it's a mixture of progressive, country and western, folk, blues, tamlá, Tom Jones, the Beatles, bubble-gum and rock with one or two odd-ball ones thrown in for good measure, that's just about right.

If ever the charts become loaded in one direction only—by that I mean if 90 per cent of the Top Thirty consisted of records made by artists like Tom Jones, Engelbert Humperdinck and Andy Williams—or, alternatively, if it was nothing but adult progressive writhings, then it would be bad for everyone because all the other sections would not be catered for and would lose interest in the charts altogether.

The trouble with far too many disc jockeys is that they seem to regard themselves as more or less on a par with the artists that they are talking about. But do they really believe that the listening public want to hear their own opinions about everything they play? My guess is that people would rather they just get on with playing the music.

Now we are in Phase 2 of the first BRITISH SONG CONTEST. As we said in our May and June issues, everyone whose disc has not been passed on to Phase 2 by the judges will be notified by the end of July.

The lucky ones will be exchanging contracts with the official music publishers of the Contest.

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TWO OF EACH STATUS QUO BIG GRUNT FAIRPORT CONVENTION ARRIVAL MARMALADE NEW EPISODE SIX QUATERMASS JUICY LUCY QUEEN MOTHER INFORMATION ST JOHN'S WOOD CAPARIUS THE WHO GREATEST SHOW ON EARTH CLOCKWORK TOYS ATOMIC ROOSTER HAIR IMAGE LOVE AFFAIR THE MIDDLE OF THE ROAD SATISFACTION.

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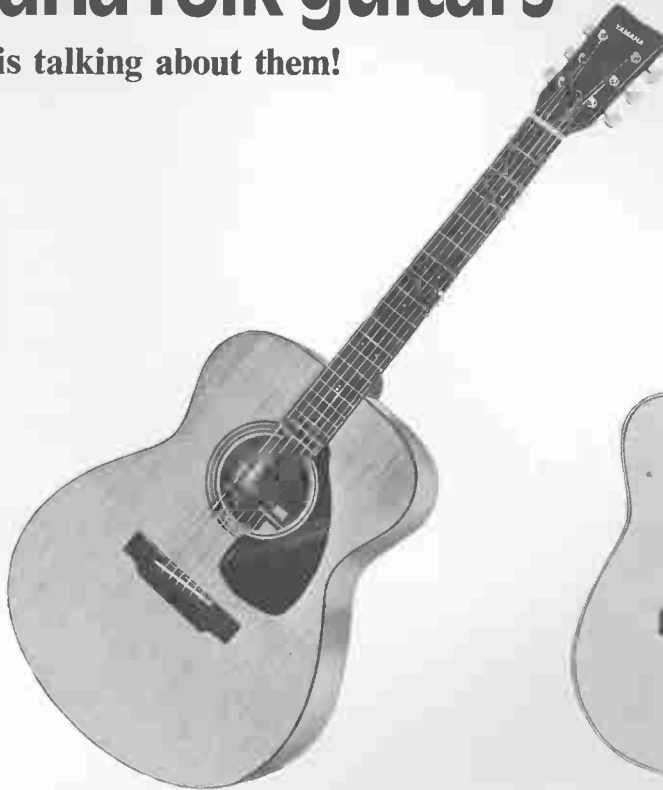
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GUITAR TUTOR

3: Buying a guitar

Once you have considered the points made in our previous issues, you will have a pretty good idea of the type of guitar you want to play. But there are many things to consider before you buy a guitar.

There are dozens of different models on the market with a tremendous range of prices, which makes it very difficult for the person who is buying a guitar for the first time.

Everyone, or almost everyone that is, is governed by the cost of a particular model. You might like to own a £300 guitar but if you only have £20 in your pocket, it's not possible.

Despite this, my advice is: pay as much as you can if you really are determined to become a good player, because it will save you money in the long run.

Ideally, of course, you should again rely upon an expert or a friend, whose knowledge and judgment of the guitar you can trust, to help you in choosing your first instrument.

If, on the other hand, there is no one you can turn to, then you have to be very careful if you don't want to make a bad mistake and buy a poor instrument. A guitar which is defective will prove difficult and always unsatisfactory to play and may discourage a beginner so much that he ends up abandoning all hope of ever playing or may cost him so much money in repairs that he would be better off buying another guitar.

The first step, of course, is to look at all the models that are available and BEAT INSTRUMENTAL provides a yearly service which lists pretty well all

makes of guitar together with their recommended selling prices.

Manufacturers, and most distributors, also publish very good catalogues and leaflets on the instruments they sell and many of these also can be obtained through the reply card which is inserted in BEAT INSTRUMENTAL twice a year.

Although there are several different types of guitar, as outlined in the previous chapters, they all have common characteristics which you are well advised to study before actually making a purchase.

There are several things to check. Firstly, make sure the neck isn't warped, as this can lead to faulty intonation. Anyone who has ever checked a piece of timber will know how to go about this. All you do is to put your eye to the end of the neck and look along the finger-board. If there appears to be a bend in it so that the strings in the centre are raised slightly more from the frets than at the end, or where the neck joins the body, then it is warped. If the instrument is fitted with a truss-rod (a metal rod which is inserted in a hole drilled right through the neck of the guitar), he can adjust the truss-rod until the neck is straight.

If the guitar is not fitted with a

truss-rod, the neck will be permanently warped and the instrument faulty. And you should never buy such a guitar.

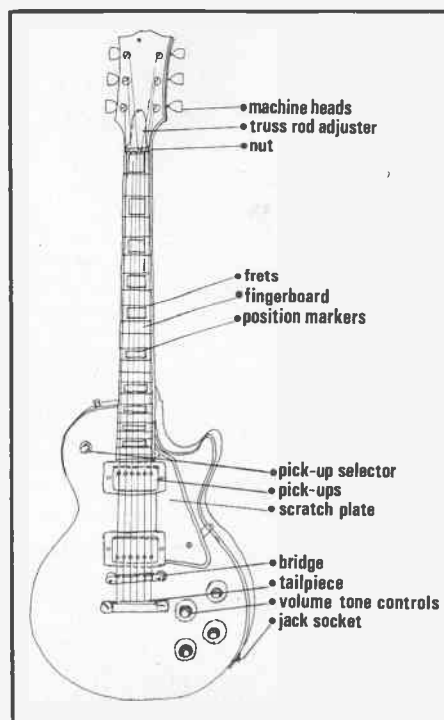
If the neck appears to be straight, ask the assistant to tune the guitar before playing and also check that the instrument is in tune with itself. One way of doing this is to strike all strings together over the twelfth fret, which will give a bell-like note known, incidentally, as a harmonic, and then striking the string while pressing the finger down firmly behind the twelfth fret. If both these notes sound the same, then the instrument should be in tune.

If, however, these notes are not the same, a number of things may be wrong. First of all, the strings may be old and have faulty intonation, in which case it is merely a matter of replacement with a new set.

Secondly, the bridge may be wrongly placed (the distance between the bridge and the 12th fret should be roughly the same as that between the nut and the 12th fret) in which case it should be moved accordingly. If the bridge is fixed, it may be fitted with individual tuning units for each string which can be moved backward or forward to achieve the same effect.

Having checked the tuning points, you must then check that the guitar suits you personally. First, that the fingerboard is not too wide for the size of your hand. If this is all right, you should then check the 'action' of the guitar, in other words, the space between the strings and the fingerboard which governs how much pressure you will require to press down the strings. If the action is high, it will give a more resonant sound to the guitar, but may be difficult to finger, while, if it is low, it may be easier to play but cause the strings to rattle against the frets.

Apart from things I mentioned above, you should always look to see if the guitar is cracked anywhere. Also, whether anything is missing—screws out—and, most important of all, whether or not the machine heads move at all when the strings are tightened.



PLAYER OF THE MONTH



MARTIN PUGH

MMARTIN PUGH, lead guitarist with Steamhammer, began playing six years ago. 'I started on a home-made box,' said Martin, 'which was pretty useless since I had all the frets wrong. Then I bought a Hofner Verithin, which I had for about a year.' Armed with this machine, Martin began playing in a group with some school-friends from Torquay, calling themselves the Package Deal. Like many such groups, Package Deal didn't make too much money, 'but we got quite good at the end,' said Martin.

Wanting to go professional, and finding none of the other group members willing to give up their jobs, Martin picked up his guitar and came to London. 'I found it difficult to get work playing blues, so I joined a soul band called Carl Douglas and the Big Stampede and toured Europe. That was good, it taught me a lot about playing with a professional band, about being on the road. We used to have a spot playing blues at the start of the act, before Carl came on, so I was able to keep my hand in, and John Mayall's brother used to play organ in the group.'

Something else

After the Big Stampede, Martin returned to this country and began looking for work. He answered an advertisement for a lead guitarist and got the job—with Steamhammer—with whom he's been for the last 18 months. Martin now plays a Gibson Firebird and a Les Paul, using a Hiwatt 100-watt amplifier, or for festivals a 200-watt stack. 'It's very good with the group at the moment,' said Martin. 'We've had so many different drummers, but now we have one we like in Mick Bradley. Then we had a sax player—that was just a battle. Things have settled down now.'

Steamhammer have put out two albums (Martin has been on both), with a third in the making—the group hope to record one side live at the Lyceum this month. Martin's distinctive style can also be heard on the Rod Stewart album, one of the better British R & B releases this year.

With a tour of Germany currently underway, and a tour of the States on the cards for September, things seem to be coming together nicely for Martin and Steamhammer. The future obviously hasn't always looked so bright for Martin—he remembers the time when Package Deal played for £12 a night 'if you were lucky'. It isn't easy to carve out a niche in the high-powered world of rock music, and a lot of young players don't make the grade. Martin continued: 'I left school to become a musician. If I was starting now, knowing what I do, I'd probably do something else.'

SKR Photos



A LOVE SUPREME

a tribute to John Coltrane

by Jack Lancaster

MARCEL Duchamp once spoke of the 'olfactory' art of painters who are in love with the smell of paint and have no interest in re-creating ideas on canvas.

Most musicians are like this too; they are in love with the sounds they produce on whatever instrument they play, and seem to have no creative ability whatsoever.

Occasionally a musician of great genius comes along and scares everybody out of their wits. The late John Coltrane was one of these. John Coltrane died of a liver complaint three years ago on July 17th. One of his last recordings was suitably titled *Offering*. Suitably, because his offerings are influencing a new generation of musicians.

John Coltrane was born in New York on September 23rd, 1926.

Surrounded by music as a child

he played clarinet and alto in High School and said that Johnny Hodges was his first main influence at that time. He studied at Ornstein School of Music in Philadelphia, then played with various rhythm and blues groups.

During this period he had switched from alto to tenor and had come under the influence of Charlie Parker and Dexter Gordon. In 1948 he joined Dizzy Gillespie's Big Band.

In 1955, Coltrane joined Miles Davis. He played with Miles for two years, leaving to work with Thelonious Monk, by which time he was well on his way to becoming one of the most singular stylists in jazz. He was now beginning to use long sweeping lines as if he was trying to play the entire scale of each suggested chord. Critic Ira Gitler termed them 'sheets of sound'; some critics called them more derogatorily,

'just scales'. By the time he left Monk to rejoin Miles Davis in '58, this approach had become standard Coltrane. Leroi Jones reported: 'I heard him several times during the period after he had left Monk. One night he played the head of *Confirmation* over and over again, about 20 times, and that was his solo, it was more than a little frightening, like watching a grown man learning to speak.'

Perhaps the best recorded example of Coltrane's playing at this period is the Miles Davis LP *Milestones*. His solo on *Straight No Chaser*, is a mass of sixteenth notes. Long rapid lines played so fast they almost sound like glisses, but each note is articulated separately.

He formed his own group in 1960, choosing his musicians with great care. He went from strength to strength introducing the three-in-one chord approach; saxophone harmonics; playing more than one note at a time by suggesting overtones and undertones; root note suspensions (adopted now by heavy rock groups); free but melodic improvisation; collective improvisation, and, on the LP *Impressions* he played and wrote a tune suitably titled *India*, the best impression of Indian music using Western instrumentation I have ever heard. This was recorded in 1961, long before Indian music became fashionable in the West.

Coltrane revolutionised saxophone technique, and in so doing revolutionised music. The Garrison, Tyner, Jones group reached its height with an LP called *A Love Supreme*, in which Coltrane reveals Coltrane the man, in the sleeve notes, and much more in the music.

A lot of people I know who loved *A Love Supreme* turned away from the LP *Ascension* because once he had reached the end of a search he was off on another. You could turn away from Coltrane, but you couldn't remain indifferent.

Coltrane's influence cannot be underestimated. I have heard Coltrane in every type of music imaginable, obviously mostly in jazz — but it is becoming increasingly apparent in rock music. Both his music structures and his method of phrasing are being used more and more.

A fitting epitaph is this quote from Nat Hentoff: 'He was only 40, but he looked far more deeply into life and its possibilities than most men, no matter how many decades they live, and what he saw and felt he also heard.'

I know this is true because I met him in Germany on his last European tour...

STATESIDE REPORT



Grinder's Switch: two former Hawks, sound like The Band

**LED
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WELCOME news from the Warner Bros. bullpen. The company recently celebrated the signing of H.P. Lovecraft, the talented band that released a pair of LP's on Philips before a personnel shakeup brought their performing and recording to a standstill a year ago. Most of the other bands Warner has picked up in the last couple of years have been winners both artistically and commercially; we'll see if H.P. Lovecraft will follow suit when their comeback LP is released on the Reprise subsidiary shortly. Meanwhile, Warner Bros. has just issued a new batch of albums by some of their regulars. First is the new collection by Doug Kershaw, *Spanish Moss*, which has Doug's 'Mama Rita' playing guitar and triangle and even singing. Also on release are the Fugs' new one, *Golden Filth; The Best of Peter, Paul, and Mary*; and *Working Man's Dead* by the Grateful Dead.

New bands for old

Two old Members of the Hawks (Ronnie Hawkins former back-up group that spawned the Band) have put together a new unit called Grinder's Switch. The quartet features the two former Hawks Stan Szelest (keyboard) and Sandy Konekoff (drummer who spent some time playing for Dylan) as well as singer-songwriter Garland Jeffreys and guitarist Ernie Corallo. A number of the songs on their first Vanguard LP sound remarkably like the Band, especially the vocal presentation. Another new group made up of musicians from dead bands is Cactus. Bassist Tim Bogart and drummer Carmine Appice from Vanilla Fudge teamed up with Jim McCarty (former guitarist for Buddy Miles, Siegal-Schwall, and the Detroit Wheels) and Rusty Day (once with Amboy Dukes and the Detroit Wheels on harp-vocals) for the occasion.

It appears that the Doors last LP for Elektra (their contract is about to expire) will be a live one. MGM Records, which is trying to sign the Doors into its fold, has already inked Jim Morrison to a contract for solo albums as well as future involvements in MGM films.

The first American publication dedicated to the coverage of the blues scene has emerged from Chicago, the centre of most past and present blues activity. The first issue of 'Living Blues' has an article of short recollections on the late Magic Sam taken from interviews with various bluesmen; an interview with Howlin' Wolf; and a section for reviewing black blues records. Interested blues fans should address subscription inquiries to Bob Groom, their U.K. representative, at 22 Manor Crescent, Knutsford, Cheshire. Delmark Records, the Chicago-based blues label that distributed Magic Sam's two American LP's, has reported the release of a new Junior Wells' album, *Junior Wells Southside Band*. Backing up are some of Chicago's best; Buddy Guy, Louis Myers, Fred Below, Earnest Johnson, and the late Otis Spann who died back in April. During the same week of Spann's death, famed guitarist Earl Hooker was also added to the list of deceased. Two tragic losses to the blues world.

Crosby, Stills, Nash and Young are a quartet in need of a bassist and drummer; both Dallas Taylor and Greg Reeves

were fired from the group for reasons which were not disclosed. Not expected to return to the studio for another LP until September, the group will spend some time doing the score for the movie 'Strawberry Statement.' Neil Young will add two solo numbers to the film.

Deluge of Rock films on the way

The 'uncommercial' gathering at Woodstock last year is now soaking pocketbooks at theatre box offices where admission to see the Woodstock film exceeds most high-priced twin bills. Michael Lang, one of that festival's producers, has hopes of repeating his good fortune with the Rolling Stock, a festival of rock stars that will tour the U.S. by train and make stops at various major cities to perform. Paramount Pictures is rumoured to have a hand in the venture (looks like another box office soaking?), which is expected to be on the rails at the time of this printing. And there's a deluge of rock films on the way: a Joe Cocker film with his Mad Dogs and Englishmen due in September; a 90-minute account of the 1969 Big Star Festival with CSN&Y, Joan Baez, John Sebastian, Joni Mitchell, etc.; the Toronto Rock and Roll Festival with John and Yoko; the Stones' Altamont appearance; and perhaps a sequel to the commercial (!) Woodstock flick.

After a lengthy vacation, Janis Joplin left San Francisco the last week of May with her new band for a 2½-month American tour. Discarding her horn section ('Too much of a volume problem', she says) and a few others, Janis' new group has six musicians; John Till (guitar) and Brad Campbell (bass) from the old group, organist Ken Pearson, drummer Clark Pierson, and pianist Richard Bell who was once one of the many Hawks along with Till. Janis reacted with enthusiasm over her new ensemble, as yet still unnamed.

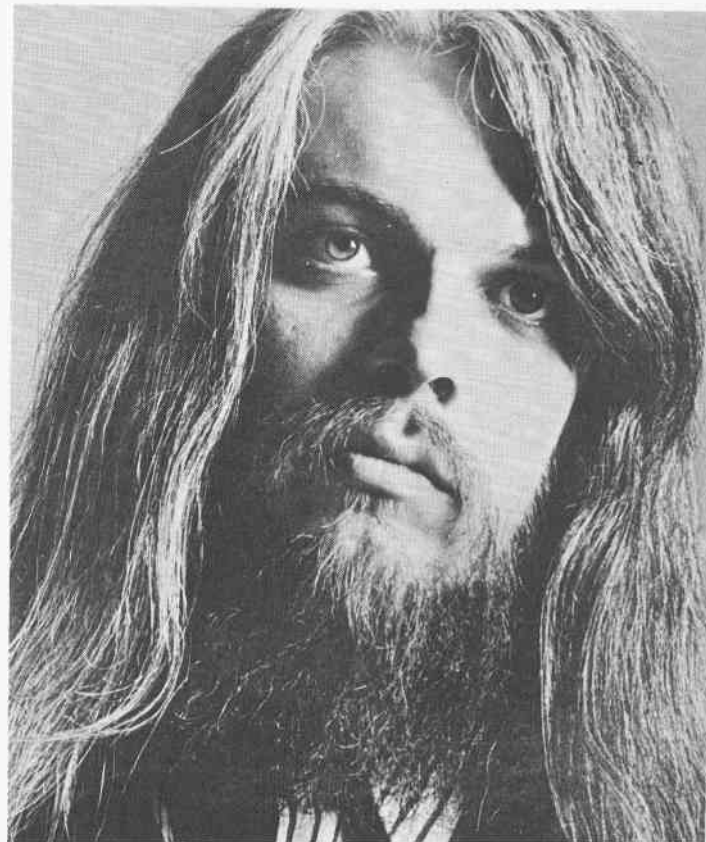
Dylan's Self Portrait & other releases

The next Bob Dylan album, set for summer release, is reported to be a two-record package. Besides his recent studio sessions, the set will include a portion of his Isle of Wight performance with the Band. Forget the bootleg version of the Wight concert; the vocals are indecipherable and the reproduction is, for the most part, horrendous. Columbia is also preparing a portion of 36 live numbers by the Byrds for the group's next LP, possibly a double set.

Some new LP releases: *We Must Survive* by Earth Island (Philips); *J. B. Lenoir* (Crusade); *King Kong* by Jean-Luc Ponty (Zappa compositions by the avant-garde violinist on World Pacific); *Crabby Appleton* (Elektra); *Silver Metre* (National General); *My Kind of Jazz* by Ray Charles (Tangerine); *Slim Harpo Knew The Blues* (Excella); *The Compleat Albert Collins* (Imperial); *I'd Rather Suck My Thumb* by Mel Brown (Impulse); *A Tribute to Skip James, Vol. I* (Biograph); *Eulogy* by Wes Montgomery (Verve); *Flow* (CTI); *Viva Tirado* by El Chicano (Kapp); *Poco* (Epic); *Easy Ridin'* by the Freedom Express (Mercury); *The Jerry Hahn Brotherhood* (Columbia); *Entrance* by Edgar Winter (Epic); *At Home* by Lambert and Nuttycombe (A&M); Barry Melton's *Bright Sun Is Shining* (Vanguard).



A film of Joe Cocker on tour with his Mad Dogs and Englishmen is on the way. The thirty-strong troupe are led by guitarist pianist songwriter Leon Russell, pictured below



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GOOD progress—that is perhaps the way to describe what Hard Meat have achieved in their 16-month existence. The three-piece band have been working regularly both in Britain and at festivals and clubs on the Continent and have built up a solid reputation through hard work. Although the band has not yet broken through to wild popularity, hard work is beginning to pay off for Hard Meat.

Their first album was released this year and they are currently working their way across the United States, but they are also changing and expanding musically.

'When we first started we were all electric and very heavy,' said drummer Mick Carlos. 'Now we do a mixture of acoustic and electric numbers, and while we're certainly not a folk band, we are definitely a mixture of two things. Heaviness hasn't got anything to do with volume, it's the feel of the music, and you have to be a very tight band to play like that.'

The group started up after Mick Carlos and guitarist Mick Dolan had left Spirit of John Morgan and decided to form a band of their own. They needed a bassist to get on the road and



HARD MEAT

the obvious choice was Mick Dolan's brother Steve. And so Hard Meat was in business. 'At first we were afraid that a three-piece would be inhibiting,' said Mick Carlos, 'but it's a good line up to have when you

can all play more than one instrument. Our material is quite loose, and we write our numbers as they come into our heads—we don't keep to one form of writing. In this way our natural sound comes out.'

The group's versatility and the two sides of their music are well reflected on their album which features their own compositions plus an individual version of Dylan's *You Go Your Way I'll Go Mine*. 'I think it's a valid cross-section of what we've been playing, but a lot of new things are happening now.' The album ranges from the straight heavy stuff to intricate subdued acoustic numbers, and was recorded at Sound Techniques and Trident with Sandy Roberton producing.

One of the new things happening for Hard Meat is their use of the bass pedals of an organ to add to their sound, in conjunction with acoustic guitar. As far as they know they are the only group to use this set up which was built for them by one Tony Trapp of Exeter. 'It provides a deep backing,' said Mick. 'From a drummer's point of view it allows you to use the top more and to do more interesting patterns.'

And the future: 'We don't think too much about it,' says Mick. 'We'll just carry on and see what comes. It would be nice to get a general acceptance. You can't really judge what we're like until you've seen us, after all.'

Percussion seminar success



Bobby Christian at 'Percussion Extravaganza'

ADVERTISED as a 'Percussion Extravaganza', the Dallas Arbiter seminar at the Lyceum Theatre, London, set a new standard in 'drum clinics'. Here was a show which had something for everyone.

Right up to the last minute it was doubtful if Ed Thigpen could make the date, but though he had to catch a plane later in the afternoon he opened the programme, with a taxi standing by!

Thigpen is an easy speaker with a philosophic outlook who held his audience with a human account of his experience both in his formative years and in his later professional work.

Easy money, he pointed out, was the short-term approach to drumming with many but they would be better advised to learn the language of music thoroughly. Without a basic knowledge of musical vocabulary complete expression was impossible.

'You've got to believe you can do anything if you want to,' is his philosophy.

The end product in this faith was apparent when he demonstrated with wire brushes, a technique which he said many young drummers did not under-

stand. Thigpen showed how to use the tip of the wires with a squeeze and bounce movement. Unlike many drummers, he does not rely on a rough-surfaced head, and before playing he massaged the skin vigorously with the palm of his hand.

The total percussion theme was further developed by Alan Graham and his ten-piece tuned percussion ensemble which included piano, electric guitar and bass guitar. Most of his players are amateurs who are keen on developing tuned percussion the way it is done in America. His presentation, which was well received, had plenty of action as players moved around vibraphone, marimba, tubular bells, glockenspiel, tympani and a variety of drums and tom-toms. Each player had obviously done his keyboard training which is essential for the ambitious percussionist.

Top man on the bill was Bobby Christian, who was retained to do demos in London, Manchester and Glasgow.

Christian gets over a serious message with a light-hearted human approach and opened in an original way by demonstrating how to hit a triangle! This

simple hand movement led to a complicated routine in which the tremolando, vibrato, and harmonics obviously intrigued the audience.

With a humorous Jekyll and Hyde approach Christian took both the parts of the conductor and the percussionist.

The difference between edge-to-edge tapping on the tiny antique cymbals and the face-to-face technique for the large orchestral cymbal was his next subject and he moved rapidly on to the slapstick with which he gave an uproarious exhibition of control with the first finger extended along the hinged member of the slapstick.

Tambourines came in for a variety of treatment which baffled the audience.

This master showman / percussionist built the whole thing up to a climax. Different sounds on a gong by striking in various places and using a variety of mallets. Rapid 'bugle call' routines on four tympani, a terrific crescendo on a snare drum amplified by placing it on a tympani head . . . more professional secrets than we have ever seen before. Right through the whole show was the message that 'you're finished at 40' if you don't study total percussion.

BI's CHART FAX

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

ABC (Corporation) The Jackson Five
RP—Corporation. S—Tamla. MP—Jobete/Carlin.

Back Home (Martin/Coulter) England World Cup Squad
S—Pye. MP—Martin Coulter.

Brontosaurus (Wood) The Move
RP—Wood. S—Advision. E—Gerald Chevin. MP—Essex.

Cottonfields (Ledbetter) The Beach Boys
RP—Beach Boys. MP—Kensington.

Daughter of Darkness (Reed/Stephens) Tom Jones
RP—P. Sullivan. MP—Hush-a-Bye.

Don't You Know (Arnold/Martin/Morrow) Butterscotch
RP—Sunbury. MP—Sunbury.

Do The Funky Chicken (Thomas) Rufus Thomas
RP—Bell/Nixon. S—American. MP—Famous Chappell.

Everything Is Beautiful (Stevens) Ray Stevens
RP—Stevens. MP—Peter Maurice.

Green Manalishi (Peter Green) Fleetwood Mac
RP—Fleetwood Mac. S—De Lane Lea. MP—Fleetwood.

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

Honey Come Back (Webb) Glenn Campbell
RP—Delory. S—American. MP—Jobete/Carlin.

House Of The Rising Sun (Price) Frijid Pink
RP—M. Valvano. S—American. MP—Keith Prowse.

I Don't Believe In If Anymore (Whittaker) Roger Whittaker
RP—Preston. MP—Croma/Tembo

Question (Haywood) Moody Blues
RP—Tony Clarke. S—Decca No. 1. MP—Tyler.

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

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

Up The Ladder To The Roof (Vincent/Dimirc) The Supremes
RP—Wilson. S—Tamla. MP—Jobete/Carlin.

Yellow River (Christie) Christie
RP—Smith. MP—Gale.

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

Top of the Pops



Rose-Morris DRUM KIT with **NEW SEE-THRU** Bass Drumheads

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studio playback

At **Progressive Sound** Bob Bloomfield engineered singer Mark London on some tracks on which he was backed by Stone the Crows. Other groups to visit the studio were Guff and K's Flying Shuttle. The Lynn Fraser Agency and Teal Records were also in regularly, and folk singer Steve May recorded an EP of his own compositions. Progressive Sound are anticipating a move to bigger premises, and are spending 'a lot of money' on equipment.

BBC themes

Regular customers at **Recorded Sound** during the month were the BBC, who recorded signature tunes for the 'Paul Temple', 'Look', 'Stranger' and 'Bachelor Father', and the Robert Stigwood Organisation for whom Billy Lawrie was co-producing on Maurice Gibb's new album during the latter's absence on holiday.

Tony Macaulay produced **Bandwagon** on their new

single, *Sweet Inspiration*, and also worked with Tony Burrows on some original material. Mike Weighell engineered Galliard on their new LP for Decca produced by Phil Wainman who also produced Taylor, Sharp & Taylor for CBS. Moody Blue Graeme Edge came in again for Threshold Records working with Timon, Kiff and 'various other artists'.

The Chants and Referendum both recorded singles produced by John Goodison for RCA, Lincoln Black made an album for Penny Farthing produced by Ben Findon and Peter Shelley, and Deke Arlon produced singer Perry Ford on an LP for April Music. Butterscotch, whose *Don't You Know* was recorded at the studio, were in to do reductions on their latest single.

Recorded Sound director George Pastell told us that studio operations had returned to normal, following a period of structural alterations at an adjacent depart-

ment store which had caused administrative problems in that a mutual agreement about the cessation of noisy work had had to be implemented when recording was in progress.

Future major bookings at the studio include Atomic Rooster for a new album for Robert Stigwood, and the Westminster Sinfonia.

New label

Birmingham's **Hollick & Taylor** are launching a new label, Grosvenor Records, with the first issue a 33 $\frac{1}{3}$ rpm 7 in. disc of music written by Guy Wolfenden for Shakespeare's 'Winter's Tale', which was recorded on the studio's new eight-track. This record will be sold at the Aldwych Theatre during the run of the play. The new label will not specialise, however, as, in the words of Jean Taylor 'It will be for anything we record ourselves.'

In addition to large numbers of demos, Hollick &

Taylor also did a four-track single of the High Liners who produced themselves on *Momma's Waiting*, which will be released on the Irish Emerald label.

A sad blow to the Taylors was the recent sudden death at the age of 41 of arranger Graham Dalley, who for many years had worked in close conjunction with John Taylor.

A visit to Anvil Films in Denham was made by Jackson during the recording of three of their Jackson Music titles which were recorded by a 48-piece orchestra under the direction of Tony Tamarello, musical director to Tony Bennett.

Latest news was that the studio's recording of *Cherry* by Jeremy had entered the Australian charts. Another LP in the *Hammond His* series was being recorded, and the studio did more work with Sugar Strings, the one-man 'electronic orchestra.'

At **Trident**, Ken Scott and Roy Baker had been working with Herbie Goins on some



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tracks produced by Ken, while Robin Cable engineered Genesis, produced by John Anthony, Van der Graaf Generator for the same producer, and Elton John with Gus Dudgeon.

Studio manager Malcolm Tuft came out of 'retirement' to engineer ex-Cliff Bennett pianist Roy Young with his new group, while Roy took over with Tyrannosaurus Rex produced by Tony Visconti for Regal Zonophone. Roy was also due to work with ex-Nice drummer Brian Davison's new band.

Mixing sessions scheduled during the month included some for the Band and for Phil Spector.

Situated in the Whitechapel Road, Venus studios, produce mainly demos, but are establishing their own company, Orbit Records, to lease tapes. 'We're trying to find new names in the music world and launch them from here,' says Studio Manager and Engineer Martin Jay.

With three Revox two-track machines and complementary equipment, together with custom-built mixing facilities by Phil Newell, Venus offer sessions at 5 gns. an hour, inclusive of tape, copying and editing. The studio can accommodate up to 15 musicians, a full range of instruments and equipment can be hired and session players arranged.

Album sessions continuing from last month occupied considerable time at Advision. Eddie Offord worked with Shirley Bassey on a single and an album both to be called *Something*, with Richard Harris on the theme from 'A Man Called Horse', Albert Lee on tracks for his LP, *Yes*, and Brotherhood, produced by Brian Auger.

Martin Rushent engineered Dave Dee and Mike d'Abo on album tracks, and also recorded a version of Mungo Jerry's *In The Summertime* by White Mule for Continental release.

Zoot Money's latest single, *No One But You*, was engineered by Gerald Chevin, as was an LP by David Bowie and the Hype, together with some material by

Alan Price. When we spoke to Advision, Studio Manager Roger Cameron was absent on a visit to 'looking around' in the States.

Peter Olliff, engineer at Philips, was kept pretty busy working with Rod McKuen, John Dankworth and Cleo Laine, Chiquito and Dusty Springfield, Roger Wake worked with the Move, and David Voyde engineered tracks on the Jazz score by Richard Rodney Bennett.

Taking a chance on losing money on a first session with the possibility that subsequent successful ones may be gained seems to have paid off for Dave Hadfield, who owns Maximum Sound in London's East End.

When Manfred Mann was working on location for the film 'Up The Junction', he needed an engineer in the area where they were working, and contacted Dave. The result of this has been that Manfred is now a frequent customer at the studio, both for his prodigious amount of commercial work for television and for his new band, Chapter Three, which Dave both produces and engineers.

The studio itself is equipped with both eight- and four-track facilities, custom built mixing and monitoring equipment and, although scarcely 20 minutes from the West End, is sufficiently far out to offer competitive rates. Working on the principle, that if the source of the sound isn't good, the recording won't be good, Dave has designed the studio on stringent acoustical lines.

Current work

When we spoke to Dave, his partner Roger Wilkinson had just finished engineering a single for Fat Mattress and was beginning an LP, and was laying down backing tracks for Aquila produced by Campbell Lyons. Dave himself had finished a single and an LP, *P.M.* with the Nite People who were produced by Phil Waller for Page One Records. Nearing completion is the latest



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(continued on page 14)

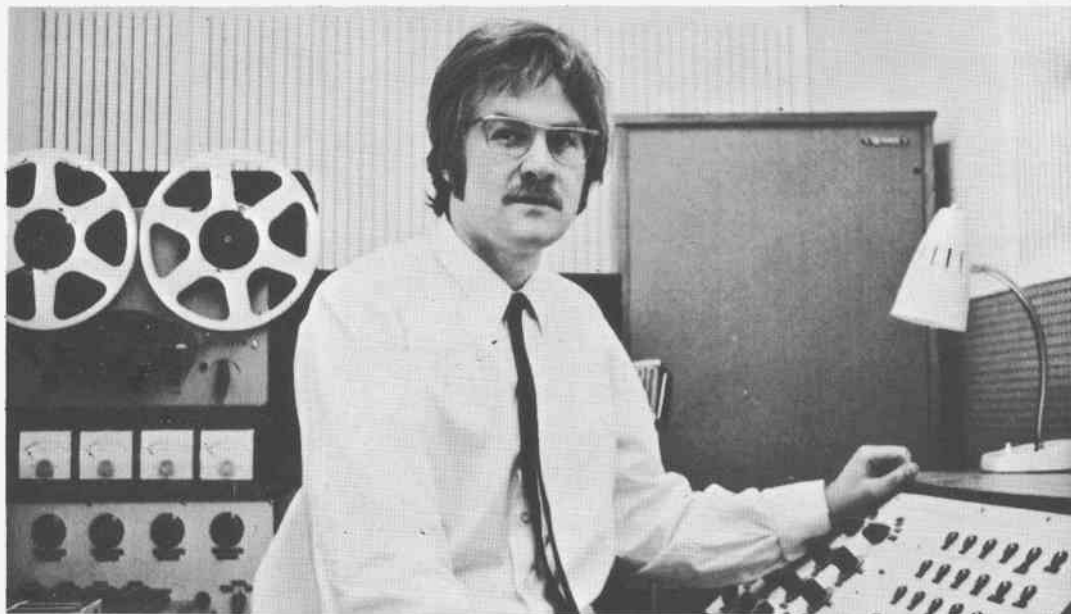
(continued from page 13)

Chapter Three album which had to be done immediately following the group's return from a US tour.

Dave also engineered actor Rodney Bewes on a single, which Dave produced along with Mike Hugg. Rodney's last single, *Dear Mother, Love Albert* from the television series of the same name.

SWM studios, opened on May 20, can handle four-track, stereo and mono recordings. The four-track machine was built by SWM, and uses a Brenell Professional half-inch tape deck unit, and a great deal of matching and equalising circuitry around four standard Brenell amplifier units.

All units are easily removable for maintenance purposes, and extra circuits for VU meters, erase link switching and extensive studio monitoring are included. Sync monitoring in the studio can be switched to headphone system or loudspeakers, and is adjustable in the fact that



Steve Wadey of SWM studios

the recorded signal, or the signal being recorded, can be heard individually on any of the four tracks, or mixed.

The primary mixing desk is a bank of four Vortexion 4/200 mixers, which feed to a secondary mixing desk, built

by SWM, controlling bass, treble, treble filtering and reverberation outlets. The echo plate system was built by SWM, and the reverb. unit is Grampain spring type.

Other equipment includes Vortexion WVB and CBL recorders, Pye compression, and Neumann U87i, AKG D224e, AKG D19c and Hammond microphones. Monitoring is over two Tannoy Monitor Gold 50-watt systems. A jackboard connecting all control equipment is incorporated in the secondary mixer.

The studio is built into the basement of 32/34 Clerkenwell Road, and has a capacity of 10 to 12 musicians. There is room for expansion, and listening rooms and offices are planned for the future. A greater studio capacity is also planned.

The studio is owned and run by Steve Wadey who has been in the recording business for about four years, and prior to that was in a group. After leaving the group, he wrote songs, and co-wrote *Black Is Black*, and other records for David Garrick, Los Bravos, Unit 4 + 2, Episode Six, Jonny Young Four, and others, doing much demo recording work, as well as recording for Pye as an artist.

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have recently installed the most advanced sound recording system in Ireland, the basis of this new system being a Scully eight-track tape recorder.

In addition to the purchase of this machine, which cost in the region of £7,000, Trend have also invested heavily in new auxiliary equipment such as microphones, speakers and noise reduction filters.

Trend studios are now widely considered to be the most advanced in Ireland and recent work recorded at the studios seems to bear this out. The Dixies, Larry Cunningham, the Pacific, the Real McCoy, the Mexicans, the Cotton Mill Boys and the Arrows are amongst some of the Irish stars to record recently in Trend.

Although only in formation a short while Trend studios have succeeded in capturing a large percentage of the Irish recording business and look all set for a very bright future.

Howard Barrow at Pye studios engineered Louie Bellson plus session musicians for producer Derek Bolton, and also worked with Sheila Southern for the same producer. Howard also worked on new singles for both Kenny Ball and Dorothy Squires, with the addition of some LP tracks for the latter.

Terry Evennett recorded the Temperance Seven for an LP produced by Malcolm

Eade. Terry it was who engineered on the Mungo Jerry hit *In The Summertime*, which was produced by Barry Murray. Other LPs in progress were one for Hookfoot engineered by David Hunt, and one for Status Quo produced by John Schroeder and engineered by Alan Florence. Newcomer Jeff Calver engineered Dawn Records' Noir who were produced by Barry Murray.

On the mobile side, Vic Maile recorded the Hollywood Festival, and was due off to Poland, Yugoslavia and Rumania to record Blood, Sweat & Tears at concerts over there.

Sessions during June included a brass album of Tony Hatch/Jackie Trent songs, with Bob Leaper as MD and Ray Prickett engineering.

Martin Birch at De Lane Lea was again working with Ian Green adding strings to tracks already laid down by his band, the Greatest Noise Ever, and also engineered Angelique—'harmony with a band feel'—for producer Richard Kerr. Martin also worked with Fritz Fryer and Skin Alley, Black Claw with Derek Lawrence, and Tony Dangerfield backed by Ritchie Blackmore, Ian Paice and Chas Hodges; Dr Marigold's Prescription for producer Des Champ; a blues session with Memphis Slim backed by Peter Green, Duster Bennett, Pete Winfield and two drum-

mers, Haydon Jackson and Conrad Isidore for an album to be called *Blues Memphis*. Fleetwood Mac's road manager, Cliff Davis, was also in working with Peter Green and with Rumble. Peter Green's new album was also done with Martin.

John Stewart worked with Continuum, a three-piece outfit augmented by a student string section, producer being Clive Stanhope for Chart Productions, and engineered Brave New World on a single produced by Charles Silverman. Three tracks for a single were also put down by John for Salena Jones, produced by Keith Mansfield, and John also worked with Alexis Korner who was producing a blues duo, Jim James and Raphael Callaghan.

At Orange, Roger Jefferies engineered Tony Joe White for a BBC radio show. Paul Jones recorded some singles and Brett Marvin and the Thunderbolts whose last album was recorded at Orange, came back to do some more tracks for Sonet Records.

Emile Ford finished an LP and a single, Helmet finished their album, and Syrup recorded a single called *Liza*. Other recent visitors at the studio were Fat Mattress and country artist Johnny Duncan. Orange's country interest, the Lucky Label, has been doing very well, all sessions being recorded at Orange with studio manager Brian Hatt as engineer.

A recent single sold to the States has been *Hard Working Woman* by Meekenberg Zinc.

Orange have been commissioned to build a new £75,000 studio near Southend. Scheduled for completion in six months' time, the studio will be equipped with Ampex recorders, Orange studio equipment, lighting effects and even electronic 'smell' effects, an idea brought back from the States by Orange's three-man delegation who spent three weeks over there looking at equipment.

Reggae music was as usual well to the fore at Chalk Farm, frequent customers being Trojan Records. Neil Richmond worked with Eddie Grant of the Equals, who was producing his own groups, and on a second album with Andreas Thomopolous, whose first was released on the Mushroom label.

Chalk Farm took delivery during the month of four more Leever-Rich graphic equalisers, bringing their total to eight.

Harvey Kaufman, Studio Director of Kaufman Studios in Northampton has been writing songs for Patsy Pal and the Honky Tonk Playboys, artists who have been featured on Pat Campbell's 'Country Style' programme.

Harvey has also been doing demo work for *Beat Instrumental and International Recording Studio's* British Song Contest (see page 39).

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STUDIO SPOTLIGHT

BAGGIES NEW YORK



THE average British beat musician who arrives in New York—perhaps for the first, second, or even third time—finds himself beset with problems and temptations. Strange place, strange people, hotel room living (or rather non-living) bars open all day and night.

Tom Edmunston thinks he has the answer to all that—a place he has opened called Baggies, at 71, Grant Street, New York. He says that it is 'an environment for work, a service for musicians.'

It is mainly a two-track work studio, a high class rehearsal room, designed in a comfortable modern way where the musician can relax, rehearse, create and finally get a 'first class work tape,' says Edmunston.

Cost is \$15 an hour. Edmunston generally recommends that a group take the place for a five-hour spot, spend four hours getting it all together and then one hour putting it all down on the tape machine. The two-track apparatus costs \$10 an hour.

In addition, Edmunston has a quality organ, Sunn and Plush amplifiers and a Rogers drum kit available for use.

'And four roadies,' he commented. 'Not all together, but there is usually one of them on duty, while the others are away on tour, to advise on equipment, on getting around the States, being generally helpful.'

'I suppose that we don't want an American trip to seem all that strange for a group.'

Baggies opened six months ago and Edmunston says that the whole idea has gone 'quite well'. He has had

big names like Jimi Hendrix and Janis Joplin rehearse and tape there. But mainly his clients are the young, searching rock musicians who are perhaps awed by the formal recording studio.

Awed by the place and the cost.

Not so at Baggies, says Edmunston. 'When a young musician walks into a proper 16-track studio he tightens up. He is confronted with an historical place. He is aware of who has recorded here and he loses that *joie de vivre* he has. He can't create there, I feel.'

'He can do his work, but the creative part should take place elsewhere. In a place like Baggies, the moments of crisis, be they temperament or finance, are absorbed by the environment. It's like being at home—you can have your girl friend in, have tea or coffee and so on.'

Edmunston says that he wants to design 'more spaces for musicians'. He is already thinking about opening another Baggies in Boston — another good rock centre. And, for the future, is a London Baggies, aided by Jerry Stickles, manager for the Jimi Hendrix/Experience groups.

American-born Edmunston was in Europe when he became attached to the Soft Machine group and came back to the States with them. He found that the group, and other British outfits were 'dwarfed' by New York and the vastness of America. 'It was a sort of wasteland,' he said. 'That's when I got the idea of Baggies. I mean, for \$60 you can have the time of your life.'

Better in fact, than boozing.

□ THE A & R MEN



GERRY BRON

GERRY BRON, producer of such groups as Juicy Lucy and Colosseum, got his first kicks from music by playing classical licks on clarinet—he played in symphony orchestras and chamber music groups as an amateur. Which is a pretty startling change of musical allegiance. . . .

He was born March, 1933, went to the City of London Public School and, through the war, spent part of his childhood in the States. He also studied harmony and composition, leaving school at 16.

His entry into the music business was through his father's Bron Orchestral Service: really a sort of mail-order set-up, worldwide, for the industry. That developed into a publishing business, handling the works of such as Tolchard Evans and Ron Goodwin, later building into a British outlet for top American pop standards. But the trend towards pop production was building all the time.

'Package deal'

It was Gene Pitney who really got him interested. And Gerry decided that music-publishing, agency, production, management all really came under the same organisation. A complete package deal, in fact. Which led to a tie-up on production with Manfred Mann.

The hits started to flow. *Ha Ha Said The Clown* was big for Manfred Mann and, currently, there is the breakthrough biggie

for Richard Barnes. Also the *Gorilla* album for the Bonzo Dog Doo Dah Band. But all the time the idea was to make Gerry's work more entrepreneurial than just production.

Says Gerry: 'Often there were long gaps between the issue of Manfred Mann singles, for instance, but I just feel loath to release records just for the sake of it. One has to wait for exactly the right material and the right release time.'

Open-minded

'As for going in the studio with groups like Juicy Lucy and Colosseum . . . well, I certainly don't try to make myself out to be a long-haired group type. But in the session, I think that you have to be open-minded. Listen to what ideas come up from other people, but in the end the producer has to make up his own mind . . . and stick to the decision. I suppose, basically, it is a question of simply being level-headed.'

Currently Gerry is pinning his faith in a new Vertigo album by Uriah Heep. It is all part of Gerry's plan to encourage and develop new talent.

He says: 'More and more, it is obvious that production is not just an isolated part of the industry.' His idea is that a record campaign should be conceived as a whole, an entity. This includes looking after the general marketing side, over the sleeve—they use the services of an established photographer, Peter Smith.

'It is not a financial matter', he said. 'It is simply that one sees a group in the first instance and plans just how to promote it. We find it works much better to keep things together, so that management, agency, production all are carried on by the same people. So often you can create a good product and then lose it because another section of the campaign has not been properly carried out. It all adds up to having complete control over the whole business, not just one part of it.'

The Bron team—Gerry's wife Lilian is involved at all levels—would even add promotion to the organisation . . . 'if we could find exactly the right person to handle it.'

Pop beginnings

It was about seven years ago that Gerry really got into the pop side—this was when Peter Callendar was professional manager of the publishing company. Aaron Schroeder had signed a three-year deal with Sydney Bron, Gerry's father. Though he did not actually produce Gene Pitney through the *24 Hours From Tulsa* era, his general 'all-in' set-up worked extremely well for the American star, notably over touring arrangements.

That is how the Bron Organisation really got under way. And that is how Gerry, one-time classical clarinetist, erstwhile chamber music addict, now finds himself guiding the recording careers of such as Juicy Lucy!

CAT STEVENS



He's still only 21 but Cat Stevens has returned to the music scene and given himself a new lease of life. Naturally he's changed in the couple of years since *Matthew And Son* and *I Love My Dog* were big hits and Cat was a teenage pop star in the traditional sense.

Cat has put that behind him and is making his approach in a quieter, more straightforward way. Instead of the star image we are now presented with a good singer who writes his own material and sings it in a straightforward, unpretentious way. Listen to his Island album *Mona Bone Jakon* and hear for yourself how his style has changed. There's *Lady D'Arbanville*, a pleasant and individually styled song that has been released as a single, *Pop Star*, which you can draw your own conclusions about, and Cat Stevens' personal favourite *Lilywhite* amongst others.

Cat plays guitar and piano on the album as well as delivering his vocals, and is backed by Alun Davies on acoustic guitar, John Ryan on bass, Harvey Burns (percussion) and Peter Gabriel on flute. It's produced by ex-Yardbird Paul Samwell-Smith.

Having made his return on record, Cat plans to play some live dates at colleges, probably with guitarist Alun Davies, but he has no plans for massive amounts of live work, apart from a Queen Elizabeth Hall concert. 'I used to play in dance halls before and I had a load of trouble with groups,' says Cat. 'It wasn't the sort of show I would have liked to have done. Now I'm quite prepared to do what is wanted and release LPs, and although it's getting bigger than I had thought I'm not worried. I'm freer and I'm not hustled so I enjoy it much more.'

Cat, born in London in 1948, lives above his Greek father's restaurant and does most of his writing there. 'More than before I know what I'm doing and I feel as if I'm fighting fewer battles. I'm simplifying the whole thing down to basics.

I've written some children's songs. I met a couple of kids in Spain and England and played for them for a while. I play a lot wherever I am and

I write a lot. The songs are immediate, and that way they don't get flash.'

All this is a far cry from the old Cat Stevens, which the new Cat Stevens accepts as having been. 'I haven't heard my old stuff for a long while, but it's OK because that's where I was at the time. There are a couple of things I'd change in the records now but once you start saying things like that, where do you

stop? Once you've done a song you tend to go onto the next thing.

'It's hard to judge it all properly, all you can say is that it happened.'

Cat was only 18 when he left Hammersmith Art School after one year having spent most of his time playing guitar for pleasure and doing the odd folk club gig. He then wandered round doing nothing in particular trying to sell his songs. He had a couple of records released but nothing happened. 'Then I met Mike Hurst and we scraped enough bread together to pay for one studio session. We recorded *I Love My Dog* and put a simple quick thing on the other side to keep the price down. That was released by Decca on their then brand new Deram label, but they were only interested in top 20 stuff. After a while they let me go, because neither I nor they felt it was happening.

I then came down with tuberculosis and I've been getting over that during the last couple of years. At present I'm working on the next LP. I've already written quite a few songs for it. It's just me and guitar at the moment, but we'll take it from there adding on as we feel is right.

'One of the problems before was that they wanted another song like *Matthew And Son*. They kept on at me about it but I didn't know what they meant. There had been a song like *Matthew And Son* and I had done it and there wouldn't be another. Now everything is much easier and those pressures are off.

'Anything that's in my head might come out as a song a week later. You can tell a guy's hang ups in his songs I think, and his glorious moments too, even though he might be trying to hide them.'

So judge Cat Stevens like that and see if you don't detect a happier man.

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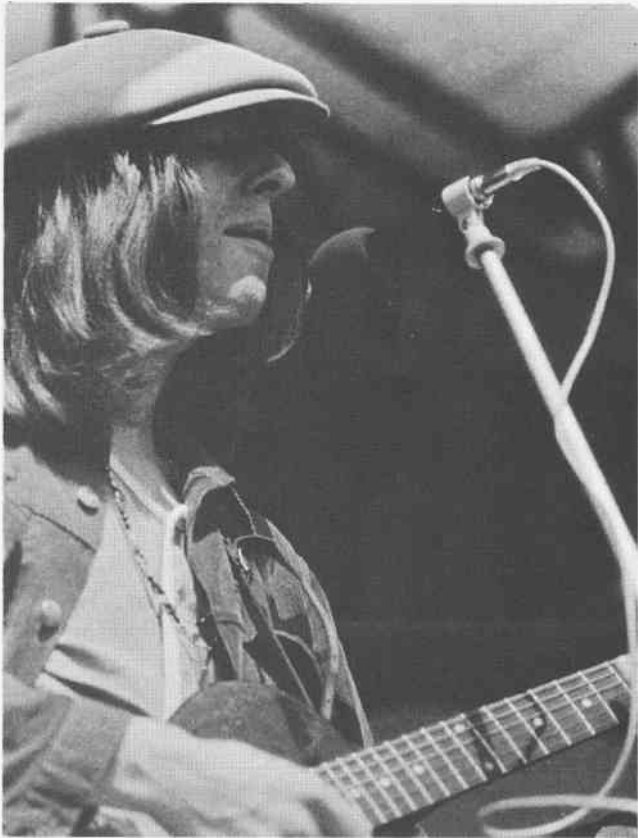
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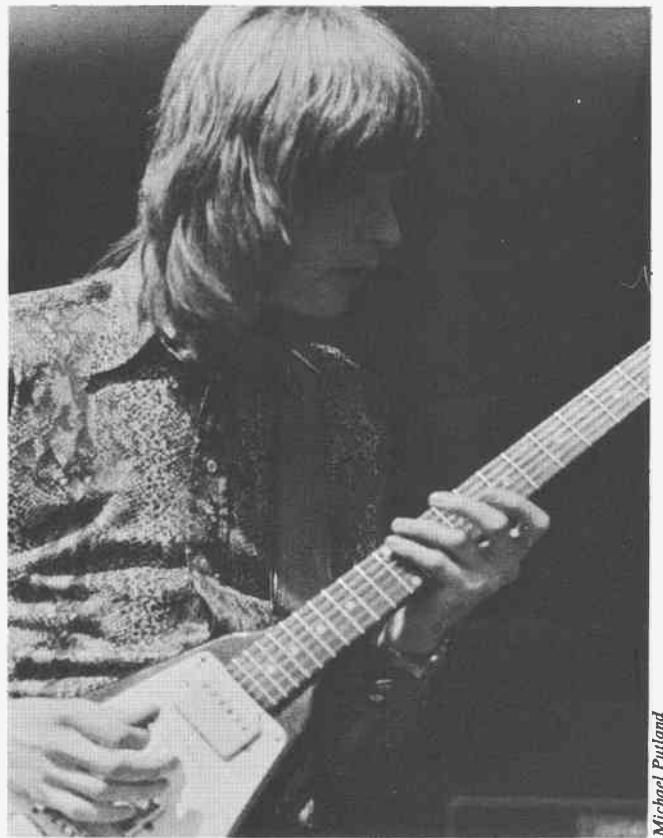
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SAVOY BROWN START



Michael Putland

Lonesome Dave Peverett, lead singer since Chris Youlden left



Michael Putland

Kim Simmonds, now spending more time composing

NOT long home from their third exhausting tour of America, the Savoy Brown band were enjoying a necessary break—they have kept their British bookings down to an undemanding 14 between June and August, when they are returning to the States—when Kim Simmonds, lead guitarist and founder of the band, called round to talk about the state of the group's affairs and music in general.

Kim has come a long way since the days when the original Savoy Brown Blues Band was making its first attempts to break into the business some five years ago. He changed the personnel of his band almost as much as Mayall, though stability was established nearly two years ago when Tony Stevens took over from Rivers Jobe on bass, and the success that eluded them for so long suddenly happened, first in America, then here. The latest shock, however, came at the end of May when Chris Youlden, the group's forcefully individual lead singer and songwriter-in-chief, de-

cidated the hour had come to make a break and strike out on his own.

According to Kim, Chris had had it in mind for some time to make it as a solo performer: 'He's not the sort of person who finds it easy to make compromises—maybe that's what makes someone successful—and he and the band were progressing in very different directions. I think he wrote his songs with a particular treatment in his head while the band gave them a different style altogether; he's nearer to people like Jimmy Witherspoon than a heavy band. I'd known for a while that he would be leaving.'

Revised line-up

While Chris will be missed by some, he won't be replaced. Savoy Brown already have a more than adequate vocalist in Lonesome Dave Peverett, the second guitarist, who has taken over the lead singing. He can be heard on record principally on the second side of *Blue Matter*, a live recording at

Leicester which Chris, stricken with disease, was unable to make. 'Dave really is a good singer', said Kim. 'He's also a playing member of the band, which will get rid of the distinction between singer and backing group. Everything's more together.'

Kim, too, is doing a bit of singing in the revised line-up. He has no high opinion of his voice and is confining himself to harmonies, but he wants to develop his singing style, which up to now he admits he has practically ignored.

Chris's departure also means the loss of a good songwriter: 'Though all of us have written songs in the past, Chris was so obviously the best writer we had', said Kim. He wrote the bulk of the band's material. But Kim is now spending an increasing amount of his time composing. 'My stuff now tends to be more like compositions instead of just frameworks for blowing to. At home I've got a notebook with all the songs I've ever done, which includes all sorts

of stuff—blues songs, Nat King Cole type of songs, gospel songs. I've just been writing down whatever came along without bothering what style it happens to be.

Brother Harry

'This is where Harry comes in (Kim's brother and manager of the group). He isn't just a business manager; he knows about music and he can tell us what sort of things are commercial and generally gives us advice, though he never orders us about. All my songs seem to me to be as good as each other—they're just songs I've written—but Harry can stop me going off the rails. Most of my stuff is completely uncommercial. The Beatles write songs in whatever style that comes along, but they're OK because anything they can write they can also play. Savoy Brown isn't that sort of band.'

When we had our conversation, the band had already performed several times as a four-piece, all of which went off without any hitches

ANOTHER CHAPTER



Savoy Brown at Plumpton—'A good atmosphere but not like the old days'

and received the customary acclaim. Their spot at the Plumpton festival was a good one, and Kim foresees no future difficulties for the new line-up. 'For one thing, we're a lot freer than before', he said. 'When Chris was with us we found ourselves playing numbers that got more and more rigidly arranged. We're more easily able to let ourselves go now.' The band's increasingly tight arrangements was a reason why the group's informal but productive association with pianist Bob Hall had to come to an end. 'At one time Bob could just come along to a gig and he'd be able to fit in perfectly. The time came when we were too complex for him to be able to do it anymore unless he'd become a full-time member.'

The latest Savoy Brown album, *Raw Sienna*, had just made its first appearance in the charts when we spoke. To Kim, it's the best album yet, which is particularly gratifying since it's the first time the band have been responsible for production. In the past, the worthy

Mike Vernon had been at the helm in the studios. Of *Raw Sienna*, Kim said: 'The record is really the fulfilment of all the ambitions I had when I started to play in a group. It's the logical conclusion of everything we've done in the past.'

Real soul

'We aren't like a lot of people who started off with the blues and then forgot all they ever learned as soon as it wasn't trendy any more. A lot of them moved on to play progressive music or whatever they call it', said Kim, who continues to draw on the inspiration of his old blues heroes. His neatly catalogued record collection is a compendium of B.B. and the Alberts King and Collins, nearly every other bluesman you've ever heard of and a lot of good old rock. His respect for the blues people who knew what they were doing is in contrast with his dismissal of many of the bands playing whatever seems to be the latest rave. 'I'm not mentioning any

names, but some of the bands you hear now are really awful. The singers in particular seem to be bad.'

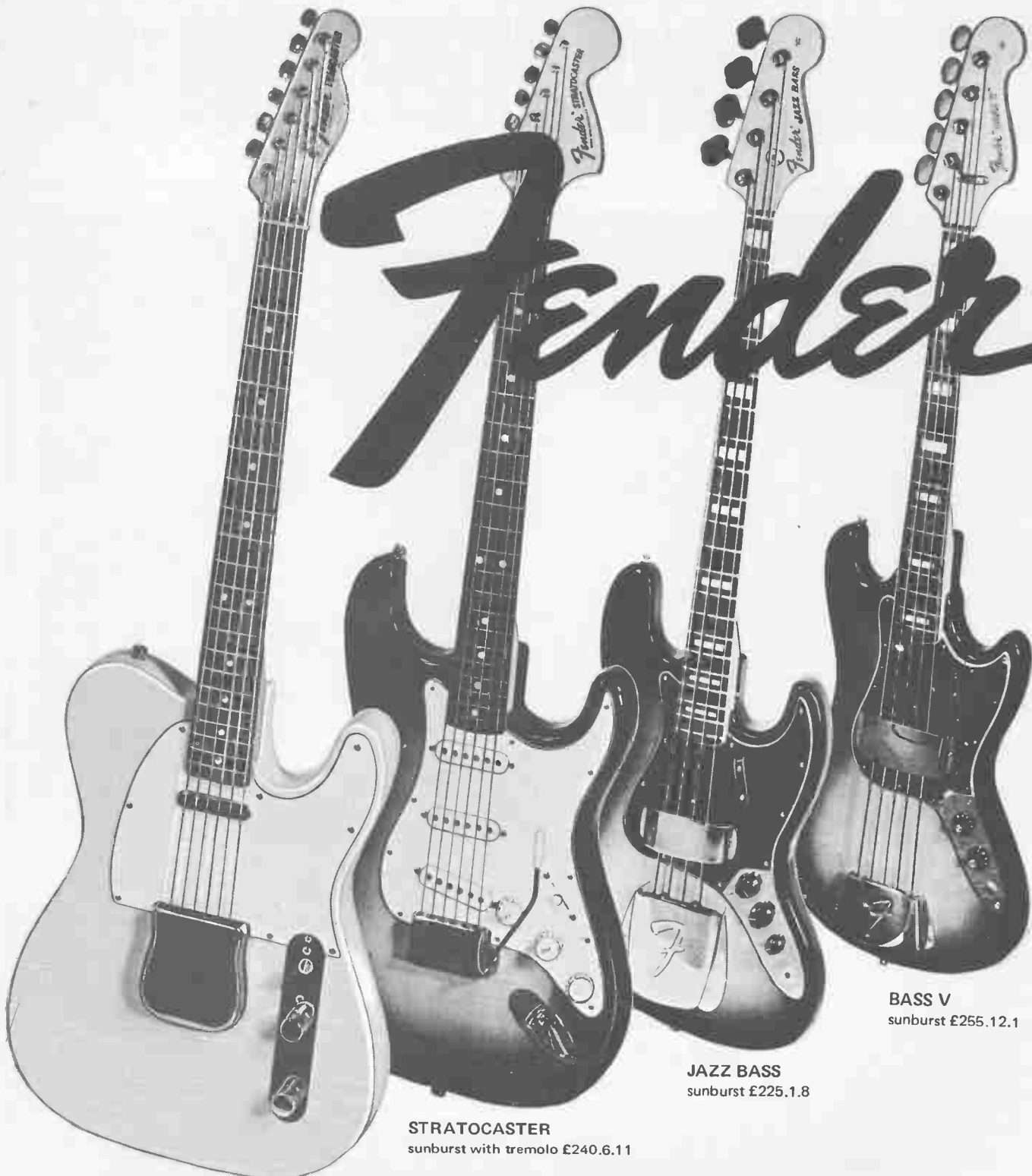
This doesn't, of course, mean that Savoy Brown are exclusively a blues band, Kim attaches more importance to getting the right feel, the correct nuances, than to playing any one form. You can scoff at 'natural senses of rhythm' and 'real soul', but the fact remains that negro influences have shaped nearly all the worthwhile developments of rock music. Stevie Wonder, for example, isn't a low-down bluesman, but he's got the right feel for Kim, who really enjoys his music. It's this feel that Savoy Brown are aiming for. Kim's standards are high. About his own playing, he wouldn't say much more than that he thinks he is a 'reasonably inventive guitarist'.

With the release of *Raw Sienna* and the departure of Chris, it looks like we've seen the end of another chapter of Savoy Brown. They've made it on nearly every count—in America, they are among

the two or three big names in nearly every city, with the exception, for some reason, of Cleveland, and although British success is of necessity on a smaller scale, they have nothing to worry about. Kim's perspectives have changed since the days when the band started: 'I realise just what it means to do what we're doing now. For a long time, I was just in it for the thrills. It was a gas bombing back and forth across England playing to people who we looked on as being friends, just like us. But now there's a feeling of greater isolation between us and the audience, since we went to America for the first time. It's as if we are Savoy Brown on stage and the audience are somewhere out there. At Plumpton, it felt really nice—there was a good atmosphere—but it wasn't like the old days. We've reached the point where we know that down at the bottom of it all, it's up to us to play good music and put on a show that'll make people want to fork out and come and see us.'

Michael Putland

Fender



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GUITAR GUIDE

As outlined in this month's *Guitar Tutor* (page 5), there are very many types of guitar on the market. For both professional and beginner alike, we are publishing on the following pages a list of many of the more common types of guitar which can be obtained in this country from main dealers, who are also listed.

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

Selmer are considerably extending their range of guitars this year, and among the new additions are five new steel-strung Gibsons, three of them Les Pauls.

The Les Paul Personal is finished in walnut with gold-plated parts and a master volume control for use with a microphone, supplied optionally. There is also a Les Paul Jumbo, a flat-top electric cutaway with a natural spruce top, book-match rosewood rims and back and one pick-up. Completing this trio is the Les Paul Bass which has a walnut finish and two low impedance pick-ups.

The other two new Gibsons, both jumbos, are the J 50 and the Jubilee De Luxe, while, on the classical side, there will be a selection of seven models.

One instrument which has aroused a great deal of curiosity so far is 'the world's most exclusive guitar', the

Gibson Citation, which at £1,600 must probably be also the most expensive. An acoustic electric single pick-up model, the Citation is hand-made with very fine woods and has elaborate markings and gold fittings.

Type	No. of pickup	Recommended retail price £ s. d.
<i>Acoustic electric</i>		
Barney Kessel Custom	2	599 0 0
Barney Kessel Regular	2	467 0 0
ES 175DN	2	382 0 0
ES 175D	2	356 0 0
<i>Semi-acoustic electric</i>		
ES 345 TDC†	2 (stereo)	401 0 0
ES 345 TD	2 (stereo)	401 0 0
ES 335 TDC	2	310 0 0
ES 335 TD	2	310 0 0
ES 340 TD	2	357 0 0
ES 150 D	2	336 0 0
ES 330 TD	2	290 0 0
ES 125 CD	2	271 0 0

		£	s.	d.
<i>Solid electric</i>				
Les Paul Personal	2	*		
Les Paul Custom	2	389	0	0
Les Paul De Luxe	2	290	0	0
SG Standard	2	243	0	0
SG Special	1	203	0	0
SG Junior	1	157	0	0
<i>Flat-top electric</i>				
J-160E	1	237	0	0
Les Paul Jumbo	1	*		
<i>Flat-top acoustic</i>				
Jubilee De Luxe		*		
J-200 N†		444	0	0
J-200		423	0	0
Dove N		363	0	0
Dove		350	0	0
Hummingbird N		276	0	0
Everly Brothers Jumbo		270	0	0
Hummingbird		264	0	0
Blue Ridge		237	0	0
SJN Southerner		223	0	0
SJ Southerner		213	0	0
J 50		*		
J 45		172	0	0
<i>Twelve-string acoustic</i>				
Heritage		355	0	0
B-45		240	0	0
<i>Bass guitars</i>				
Les Paul Bass	2	*		
EB-2	1	306	0	0
EB-3	2	267	0	0
EB-0	1	222	0	0

† C—Cherry finish. N—Natural finish.
* These are new models. Prices will be announced later.
(continued on page 24)

GUITAR GUIDE

Hofner

Hofners also are extended, the augmented range including three new solids, the HS 164V, the HS 123 and the HS 182 which have two pick-ups, two volume controls and vibrator units.

Type	No. of pickups	Recommended retail price £ s. d.
<i>Acoustic electric</i>		
President	2	76 0 0
<i>Semi-acoustic electric</i>		
Verithin 66	2	95 0 0
<i>Solid electric</i>		
HS 175	2	*
HS 174	2	*
HS 4597	2	*
HS 164V	2	*
HS 123	2	*
HS 182	2	*
Galaxie	3	97 0 0
<i>Acoustic (cello)</i>		
Senator		46 0 0
Congress		34 0 0
<i>Flat-top electric</i>		
Electric-acoustic	1	63 10 0
<i>Flat-top acoustic</i>		
Acoustic		48 0 0
<i>Twelve-string electric</i>		
Electro-acoustic	1	76 0 0
<i>Twelve-string acoustic</i>		
Acoustic		62 0 0

* These are new models. Prices will be announced later.

Selmer

Type	Recommended retail price £ s. d.
<i>Flat-top acoustic</i>	
Rancher	19 10 0
<i>Twelve-string acoustic</i>	
Rancher	28 10 0

YAMAHA

The Yamaha range of guitars is also being increased, by the model FG 300 which is a rosewood finish jumbo, and by the FG 150 and the FG 75 which are basically similar to the existing FG range. In addition, there is a new 12-string, the FG 12a.

Type *	No. of pickups	Recommended retail price £ s. d.
<i>Semi-acoustic electric</i>		
SA-30	2	72 0 0
SA-150	2	59 0 0
<i>Solid electric</i>		
SG-7A	3	110 0 0
SG-5A	3	84 5 0
SG-2A	2	79 15 0

	No. of pickups	£ s. d.
<i>Flat-top acoustic</i>		
FG-300	*	
FG-180		37 10 0
FG-150	*	
FG-140		33 0 0
FG-110		28 0 0
FG-75	*	

Twelve-string electric
SG-12A

	No. of pickups	£ s. d.
<i>Twelve-string acoustic</i>		
FG-230		52 10 0

<i>Bass guitars</i>	No. of pickups	£ s. d.
SB-7A Custom	2	139 0 0
SB-5A	2	80 0 0

* These are new models. Prices will be announced later.

Selmer's range of guitar strings include Gibson, Hofner and Selmer for all applications. Pick-up units and foot pedal controls by De Armond are also stocked, together with Hofner and Truvoice pick-ups. The Bigsby vibrato unit may also be obtained from Selmer, together with plectra by Hofner, Gibson and Selmer.

Dallas Arbiter, 10 Clifton Street,
London, E.C.2. Tel.: 01-247 9981.

Fender

Fender guitars are a standard feature in the band and group scene nowadays and are seen being used in anything from country and western outfits to underground bands. Still the most popular model is the Telecaster in its various forms, closely followed by the Stratocaster and Jaguar.

Fender acoustic round hole guitars are gaining popularity in the folk and c/w fields, the most popular model being the Palomino. All Fender jumbo guitars have removable and adjustable necks for perfect action at all times. The Precision Bass guitar has a 'precision' tonal response from a split pick-up, 'precision' tuning from a fully adjustable bridge with length and height adjustment and 'precision' action from the fully adjustable neck. The short-scale Mustang Bass is also a very popular instrument noted for its clarity of tone and is used by many session musicians.

Type	No. of pickups	Recommended retail price £ s. d.
<i>Acoustic electric</i>		
LTD Jazz	1	945 0 0
<i>Semi-acoustic electric</i>		
Telecaster	2	255 12 0
<i>Solid electric</i>		
Jaguar	2	305 0 0
Jazzmaster	2	280 8 0
Stratocaster	3	240 10 11
Telecaster	2	171 13 6

(continued on page 26)



Wilson Mercury 6/4 bass guitar



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	£	s.	d.
Model 5/195	38	6	8
Model 5/194	34	10	0
Model J97	34	7	0
Model J96	30	10	6

Framus guitars have enjoyed enormous popularity over a number of years, and their latest two models, the J/96 and J/97, are full size jumbo guitars giving a full rich tone coupled with an excellent playing action at very reasonable prices.

To be announced in detail in August will be a completely new range of Sound City guitars. These will be solid guitars with several innovations plus well tried items such as Grover machine heads.

Accessories from Dallas Arbiter include their range of Sound City Guitar Strings which are endorsed and used by Eric Clapton. Four gauges provide a full choice for Guitarist from ultra light through extra light, light to medium gauge. The full range of accessories include plectra, capos, picks, slings, straps, covers and cases etc.

Rose, Morris & Company Ltd.,
32-34 Gordon House Road,
Kentish Town, London, N.W.5.
Tel.: 01-485 9511.

Rose-Morris's Shaftesbury range of solid and semi-acoustic guitars comprises seven professional instruments including two bass and one 12-string, ranging from £62 to £89 19s. all complete in pro-type cases. The Top Twenty solid six-string and solid bass are £21 19s. and £29 19s. respectively are always in demand.

Eko caters for the country and western and folk scene with the Rio Bravo, Ranger, Ranchero and Colorado models. The Eko selection includes three 12-string models and four six-string. Prices range from £13 19s. to £52. The Florida at £10 18s., Georgia

at £8 1s., Kansas at £7 5s. and 15-11 at £5 14s. are acoustic instruments for the beginner.

The steady upsurge in sales of Classical guitars has resulted in instruments such as Aria, Suzuki, Tatay and Peerless finding their way from the Rose-Morris warehouse to every part of the UK.

Aria's range of six instruments are priced from £28 15s. to £51. Suzuki, from £14 19s. to £77.

Aria also make a six-string Hawaiian steel guitar (Model 3425) complete with legs and case to retail at £59 10s.

Aria

Recommended
retail price
£ s. d.

<i>Flat-top acoustic</i>			
John Pearse Jumbo		48	10 0
John Pearse Folk		39	19 0

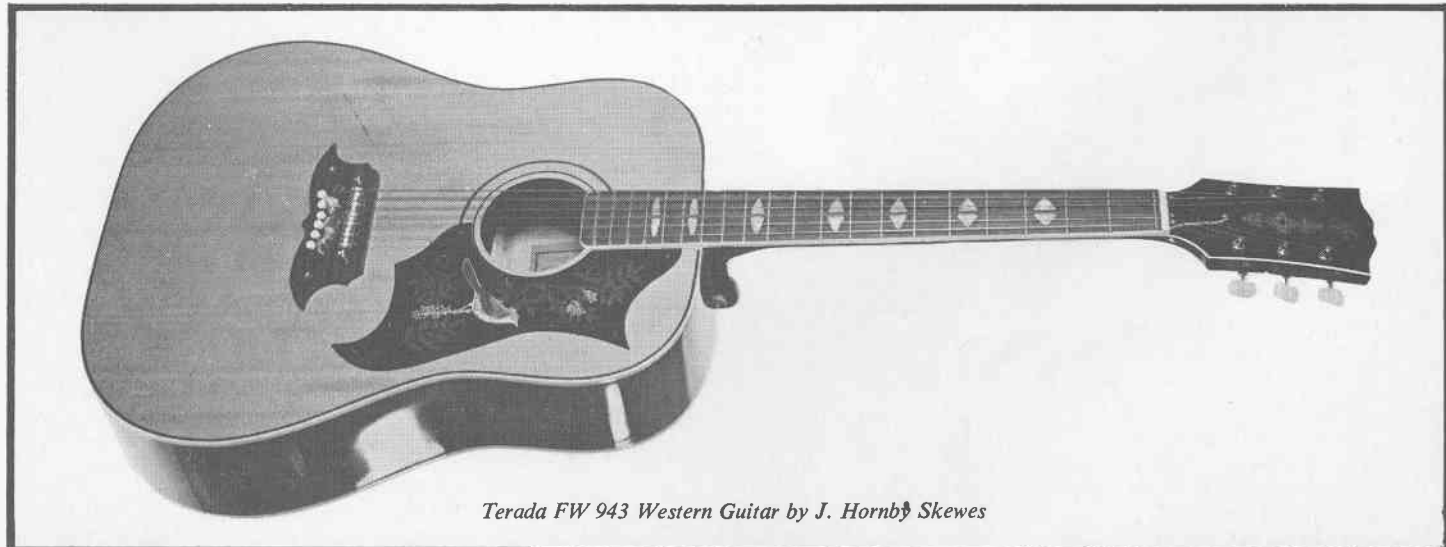
EKO

Type	No. of pickups	Recommended retail price £ s. d.
<i>Flat-top electric</i>		
Ranger	1	41 19 0
<i>Flat-top acoustic</i>		
Rio Bravo		46 19 0
Ranger		30 10 0
Ranger Folk		25 19 0
Ranchero		19 10 0
Colorado		13 19 0
<i>Twelve-string electric</i>		
Ranger	1	36 19 0
<i>Twelve-string acoustic</i>		
Rio Bravo		52 5 0
Ranger		36 19 0
Ranchero		26 19 0

Type	No. of pickups	Recommended retail price £ s. d.
Mustang Competition	2	167 17 2
Esquire	1	143 1 3
<i>Flat-top acoustic</i>		
Palomino		156 8 3
Malibu		123 19 9
Newporter		93 9 4
<i>Twelve-string electric</i>		
Sunburst	2	280 8 0
<i>Twelve-string acoustic</i>		
Shenandoah		232 14 3
Villager		148 15 8
<i>Bass guitars</i>		
Jazz	2	225 1 8
Telecaster	1	200 5 9
Precision	1	188 16 10
Mustang Competition	1	167 17 2
Six-string	3	257 10 3
Five-string	1	255 12 1

FRAMUS

Type	No. of pickups	Recommended retail price £ s. d.
<i>Acoustic electric</i>		
Model 5/65E	2	159 1 8
Model 5/60E	2	92 0 0
<i>Semi-acoustic electric</i>		
Atlantic 5/113	2	90 1 8
<i>Flat-top electric</i>		
Model 5/196E	1	53 13 4
<i>Flat-top acoustic</i>		
Model 5/197		76 13 4
Model 5/196		42 3 4



Terada FW 943 Western Guitar by J. Hornby Skewes

Rose-Morris

SPONSORED INSTRUMENTS

Type	Recommended retail price £ s. d.
<i>Flat-top acoustic</i>	
Florida	10 18 0
Georgian	8 1 0
Kansas	7 5 0
<i>Twelve-string</i>	
1511	5 7 0

Shaftesbury

Type	No. of pickups	Recommended retail price £ s. d.
<i>Semi-acoustic electric</i>		
Model 64	2	89 19 0
Model 65	2	63 12 0
Model 61	2	65 0 0
<i>Solid electric</i>		
Model 00	2	69 10 0
<i>Twelve-string electric</i>		
Model 62	2	67 10 0
<i>Bass guitars</i>		
Model 66	1	65 15 0
Model 63	2	67 17 0

Boosey & Hawkes Ltd.,
Deansbrook Road, Edgware,
Middx. Tel.: 01-334 7711.

Boosey & Hawkes market the Harmony, Martin and Angelica range of guitars which include jumbos, classics, 12-string electric, bass, folk and country western.

ANGELICA

Type	No. of pickups	Recommended retail price £ s. d.
<i>Semi-acoustic electric</i>		
Model 2850	2	43 3 0
<i>Flat-top acoustic</i>		
Jumbo Model 2854		30 10 0
<i>Twelve-string acoustic</i>		
Model 2856		24 17 0
<i>Bass guitar</i>		
Model 2862	2	51 15 0

All models also available as outfits complete with case/cover.

There are 13 instruments in the Angelica range which are priced from £12 18s. 0d., to £51 15s. 0d. New models in the range include the Jumbo 2848 and Western 2849 with mahogany back and sides, rosewood fingerboard, spruce top, and deep brown finish.

The Jumbo is fitted with chrome machines, whereas the Western has metal machines. Both are available as outfits complete with cover/case at £27 16s. 0d., and £21 respectively.

HARMONY

Type	No. of pickups	Recommended retail price £ s. d.
<i>Semi-acoustic electric</i>		
H75	3	155 5 0
H77 (cherry)	3	155 5 0
H82G	2	62 5 0
<i>Bass guitars</i>		
H27	2	115 0 0
H22	1	57 10 0

Harmony guitars cost from £34 10s. 0d., to £155 5s. 0d., and include the new top professional model Jumbo De Luxe 1266 retailing at £88 3s. 0d.

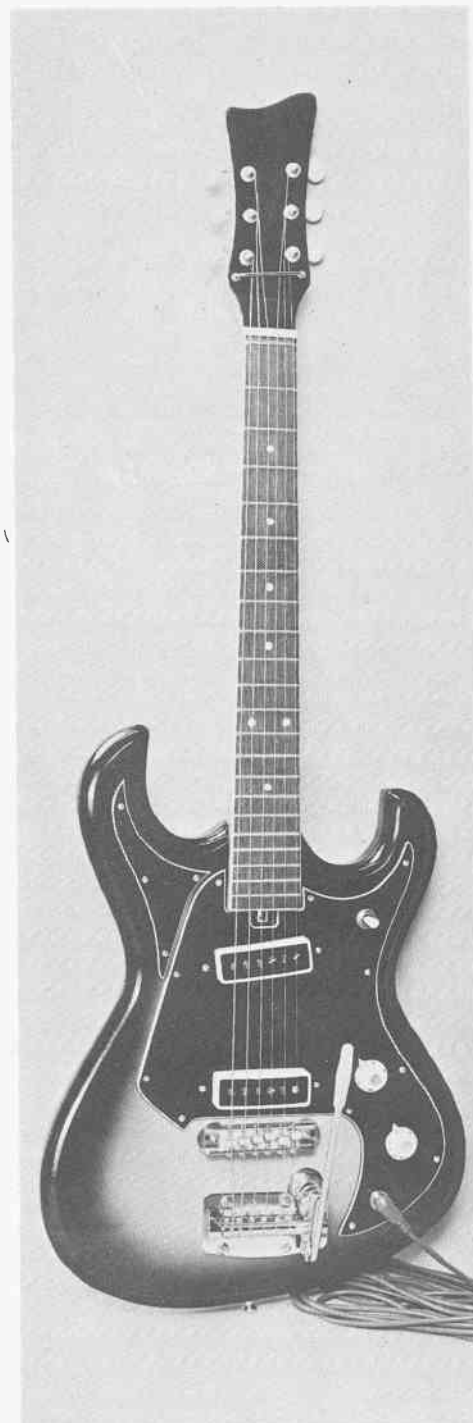
The famous range of Martin guitars includes many flat top models and the renowned Dreadnoughts: the D35, D28, D21, D18 and D12-20.

MARTIN

Type	Recommended retail price £ s. d.
<i>Flat-top acoustic</i>	
Dreadnought D35	372 0 0
Dreadnought D28	349 0 0
Dreadnought D18	262 10 0
O16 New York Folk	180 0 0
<i>Twelve-string acoustic</i>	
Dreadnought D12-20	281 15 0

Backing up their guitars, Boosey & Hawkes also stock an extensive range of accessories such as Ivor Mairants, Bert Weedon, Guild and Sharkfin

(continued on page 28)



Zenta SE2T solid body electric guitar
by J. Hornby Skewes

blue circle FLATWOUND - LIGHT GAUGE

IKE ISAACS STUDIO SOUND

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Rosetti & Co. Ltd., 138-140
Old Street, London, E.C.1.
Tel. : 01-253 7294.

EGMOND

	Recommended retail price
	£ s. d.
<i>Flat-top acoustic</i>	
Jumbo de Luxe	28 7 0
Jumbo Standard	19 19 0
Kentucky	14 14 0
<i>Twelve-string</i>	
Double Six de Luxe	31 10 0
Double-Six Standard	23 2 0

EROS

Type	No. of pickups	Recommended retail price
		£ s. d.
<i>Semi-acoustic electric</i>		
Model 9520	2	40 0 0
<i>Solid electric</i>		
Model 9525	2	31 15 0
<i>Flat-top acoustic</i>		
Model 9353		31 10 0
<i>Twelve-string acoustic</i>		
Model 9356		38 17 0
<i>Bass Guitars</i>		
Model 9521	2	47 0 0
Model 9526	2	37 10 0

HAGSTROM

Type	No. of pickups	Recommended retail price
		£ s. d.
<i>Semi-acoustic electric</i>		
Swedish Viking	2	84 0 0
<i>Flat-top acoustic</i>		
Jumbo		71 8 0
Twelve-string		82 19 0
<i>Bass guitars</i>		
Swedish Viking	2	87 3 0
Eight-string		80 17 0

(continued on page 30)



Fender Shenandoah



Fender Palomino



Fender Newporter



Framus 5/197



Framus J97

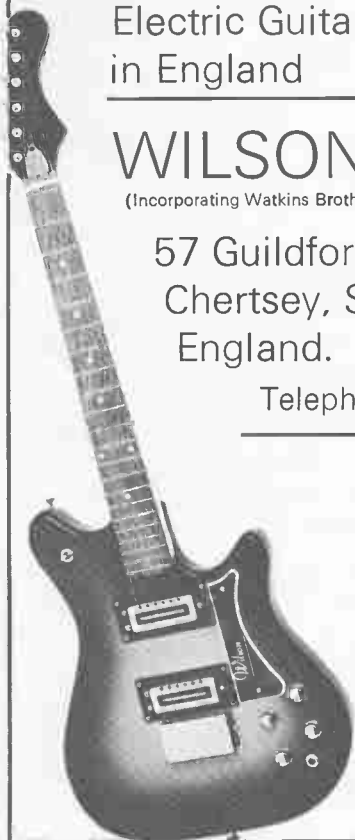
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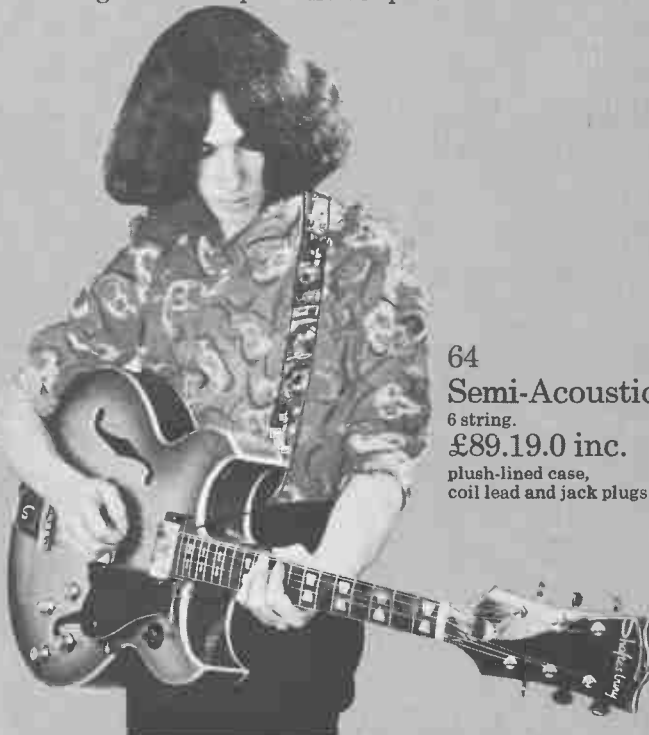
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Name

Address

My usual music store is

Shaftesbury

Rose-Morris
SPONSORED INSTRUMENTS

ELECTRIC GUITARS

B.I. 7/70

GUITAR GUIDE

HOYER

Type	No. of pickups	Recommended retail price £ s. d.
<i>Flat-top acoustic</i>		
Concert Western		73 10 0
Jumbo		50 8 0
<i>Twelve-string electric</i>	1	88 4 0
<i>Twelve-string acoustic</i>		65 2 0

KIZO-SUZUKI

Type	Recommended retail price £ s. d.
<i>Flat-top acoustic</i>	
Model 9507	32 0 0



Type	Recommended retail price £ s. d.
<i>Flat-top acoustic</i>	
Goliath Super Jumbo	84 0 0
Goliath Sunburst Jumbo	76 12 0
<i>Twelve-string acoustic</i>	
Jumbo	74 11 0

MORRIS

Type	Recommended retail price £ s. d.
<i>Flat-top acoustic</i>	
Model 9518	38 10 0
Model 9517	33 10 0
<i>Twelve-string acoustic</i>	
Model 9519	38 10 0

TATRA

Type	Recommended retail price £ s. d.
<i>Twelve-string acoustic</i>	
Tatra Twelve	29 8 0

As well as increasing their range of Eros guitars to include new electric models, Rosetti are now dealing in a new range of Japanese instruments. The Kiso-Suzuki is a large-size jumbo with a blond top, a large flower finger guard and a rosewood fingerboard.

Also from Japan, where there are said to outsell all other brands, Morris guitars are Martin-styled, have a spruce top, mahogany back and sides, mahogany neck and a rosewood fingerboard, with an adjustable bridge and metal buttons.

D. H. Baldwin Company,
Chesham Close, Romford,
Essex. Tel.: Romford 46465.

GRETSCH

Type	No. of pickups	Recommended retail price £ s. d.
<i>Semi-acoustic electric</i>		
White Falcon Stereo	2	676 0 0
White Falcon Standard	2	605 0 0
Viking	2	440 0 0
Van Eps 7-string	2	434 0 0
Country Gentleman	2	430 0 0
Nashville	2	347 0 0
Jet Fire Bird	2	303 0 0
Tennessean	2	291 0 0
Streamliner	2	242 0 0
Double Anniversary	2	217 0 0
*All prices inclusive of cases.		
<i>Flat-top acoustic</i>		
Rancher		171 0 0
Sun Valley		147 0 0
Folk		107 0 0

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

Contessa

Type	No. of pickups	Recommended retail price £ s. d.
<i>Semi-acoustic electric</i>		
HG-110V	2	67 0 0
HG-12	1	43 17 6
<i>Solid electric</i>		
HG-30	2	73 5 0
<i>Bass guitars</i>		
HG-160	2	104 15 0
HG-60	2	73 5 0

MUSIMA

	Recommended retail price £ s. d.
<i>Flat-top acoustic</i>	
No. 1612	10 10 6
No. 500	7 12 6

Wilson Guitars,
57 Guildford Street, Chertsey,
Surrey. Tel.: Chertsey 2156.

The Wilson selection of hand-made guitars is very comprehensive, with a variety of solid and semi-acoustic electrics having two, three and four pick ups.

A new addition to the range—the 'Mercury'—is a well balanced heavy solid guitar with powerful pick ups. There are three versions in the same styling—lead, bass and 12 string.

All the Wilson instruments are virtually custom-built and are subject to careful checking and testing at every stage of manufacture.

WILSON

Type	No. of pickups	Recommended retail price £ s. d.
<i>Semi-acoustic electric</i>		
SAT 2	2	80 0 0
SAF 2	2	73 0 0
<i>Solid electric</i>		
Mercury 6/6	2	65 0 0
Sapphire 3	3	61 0 0
Sapphire 2	2	57 0 0
Rapier 44	4	44 0 0
Rapier 33	3	36 0 0
Rapier 22	2	33 0 0
<i>Twelve-string electric</i>		
Mercury 6/12	2	65 0 0
Sapphire 12	3	67 0 0
SA 122	2	78 0 0
<i>Bass guitars</i>		
SAB 2	2	80 0 0
Mercury 6/4	2	65 0 0
Sapphire	2	67 0 0
Rapier	2	47 0 0

J. Hornby Skewes,
Garforth, nr. Leeds.
Tel.: Garforth 3456.

KASUGA

Type	No. of pickups	Recommended retail price £ s. d.
<i>Acoustic electric</i>		
E 300	2	76 13 0
E 350	2	78 15 0
E 240	2	63 0 0
E 200	2	58 16 0

(continued on page 32)

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GUITAR GUIDE

TERADA

Type	Recommended retail price £ s. d.
<i>Flat-top acoustic</i>	
FW 943	38 17 0
FW 942	30 9 0
FL 904	38 9 0
FW 941	20 7 0
FL 903	25 4 0
FL 901	23 2 0
FL 902	20 9 6
C 312	17 17 0
C 313	16 16 0
C 305	13 2 6
C 303	14 14 0
C 300	13 2 6
<i>Twelve-string acoustic</i>	
FW 952	32 11 0

ZENTA

Type	No. of pickups	Recommended retail price £ s. d.
<i>Solid electric</i>		
SE 2T	2	30 9 0
FG 11	1	16 16 0
<i>Bass guitar</i>		
SE 2B	2	36 15 0

Clartone Musical Instruments Ltd., 28 Severn Street, Birmingham 1.

Hand-made by Emile Grimshaw, Park guitars follow the revived trend for small solid body instruments, and together with the bass versions, can be obtained in golden sunburst, cherry red, green/black, white and black

finishes. Accessories include cases, covers, straps, pitch pipes, capos and the Park Fuzz-Sound, a three-transistor unit claimed to have exceptionally long sustain.

Park also make their own strings, and sets in ultra light, light and medium gauges are available for electric and electric/acoustic use, together with sets for bass guitar: nickel wire and chrome tape wound for long- and short-scale instruments.

PARK

Type	No. of pickups	Recommended retail price £ s. d.
<i>Solid electric</i>		
Grimshaw six-string	2	135 10 0
<i>Twin-neck solid</i>		
Grimshaw six- and 12-string	4	257 5 0
<i>Bass guitar</i>		
Park	2	144 0 0
Left-hand models 10 per cent extra.		

Ivor Mairants Musicentre, 57 Rathbone Place, London, W.1. Tel: 01-636 1481

Offering a personal service to guitarists as a result of his many years' experience, Ivor Mairants stocks almost every major type of guitar, together with a selection of fine Spanish and Japanese instruments which he imports directly.

Pursuing a policy of personal inspection at the factory, Ivor has travelled throughout the world in his search for quality instruments, and has introduced this country to such names as Mitsuma, Sakura and Yairi. Of this last make, Ivor will shortly be introducing the Gakki, which is designed on similar lines to the 00028 Martin. Ivor has twice been presented with the Gibson 400 award for service to guitarists, and he personally checks and adjusts each instrument, electric or Spanish, irrespective of price.

The Mairants Musicentre stocks over 50 brands of strings, and is a direct importer of D'Angelico, La Bella, Criterion and Darco strings in all gauges.

Another exclusive Mairants agency

is the American Standel range of amplifiers, the Custom XV - R (220 gns.), the Imperial XV-R (250 gns.), and the Master Control and Sound Projector which sells for 350 gns.

MITSUMA

Type	Recommended retail price £ s. d.
<i>Folk acoustic</i>	
CF 70	18 0 0
TF 90	21 0 0
TF 120	25 0 0
CF 60	33 0 0

SAKURA

Type	Recommended retail price £ s. d.
<i>Folk acoustic</i>	
FJ3 Jumbo	25 0 0
Folk FJ 4	17 10 0

YAIRI

Type	Recommended retail price £ s. d.
<i>Folk acoustic</i>	
Gakki	88 0 0

YAMAKI

Type	Recommended retail price £ s. d.
<i>Folk acoustic</i>	
W 113 Jumbo de luxe	35 0 0
<i>Twelve-string</i>	
W 220 de luxe	45 0 0

Macari's Musical Exchange, 102 Charing Cross Road, London, W.1. Tel.: 01-836 2856.

SOLA-SOUND

Type	No. of pickups	Recommended retail price £ s. d.
Sola-Sound	2	63 0 0

ELITE

Type	Recommended retail price £ s. d.
Flat-top acoustic	35 0 0
Twelve-string acoustic	40 0 0



BOOSEY & HAWKES (SALES) LIMITED
Deansbrook Road
Edgware
Middx



John Birch, 33 Innage Road, Northfield, Birmingham 31. Tel: 021-475 6179

John Birch specialises in custom made instruments and conversion and renovation of existing models, recent examples of which have been an 18-string guitar for Hartley Caine of Raymond Froggatt's band, and a right-to-left conversion of a Gibson Les Paul for Tony Iommi.

Apart from these modifications, however, John also produces twin-neck guitars, either 12 and six-string, or six-string and bass. These guitars, which are fully wired for stereo, have contoured bodies, and can be fitted with either fixed or interchangeable necks made of carbon-fibre reinforced materials, claimed to obviate the need for a truss rod.

BIRCH

Type	No. of pick-ups	Recommended retail price £ s. d.
Birch Twin Neck including case	4	270 0 0

Vox Sound Ltd.
Vox Works, West Street,
Erith, Kent. Tel.: Erith 3080.

VOX

Type	No. of pick-ups	Recommended retail price £ s. d.
<i>Semi-acoustic</i>		
VG2	2	81 15 9
VG6	2	49 19 0
<i>Bass guitar</i>	2	49 15 6

The new company of Vox Sound Ltd. have reduced their range of guitars to three models. The VG 2, a semi-acoustic six-string guitar which has proved very popular in the past, has two volume and two tone controls, an adjustable bridge and tailpiece. The VG 6 is also a six-string model which has single-pole pick-ups each govern-



Vox VG4 bass guitar; VG2 and VG6 semi-acoustic guitars

ed by a separate tone and volume control which can be further varied by a three-way selector switch. It has a compensating bridge and a switchable on/off damper unit. This model can be supplied either with or without a tremolo arm at no extra cost.

The VG 4 Bass guitar has two bass frequency single-pole pick-ups with separate tone and volume controls which can be varied by using the pick-up selector switch.

Strings

Although many of the main guitar distributors listed in this feature also supply strings, these may also be obtained direct from the makers.

British Music and Tennis Strings, for example, make the well-known range of Cathedral Strings in four gauges, like Isaacs and Blue Circle light gauge, John Pearse folk strings for flat and/or finger picking,

sets for 12-string guitars and bass guitar strings both tape- and wire-wound for long- and short-scale instruments.

General Music Strings in South Wales make the Picato range of guitar strings in four gauges: extra fine (25s); ultra light (27s), light (27s) and medium (29s 4d).

A wide range of strings for bass guitar, 12-string and Spanish guitars can also be obtained from GMS.

The **Orange** group of companies in London's New Compton Street, who are famous for their amplification equipment, make a special range of ultra-light gauge guitar strings retailing at 25s a set.

Cardiff Music Strings make a selection of hand-made strings for all applications in the fretted instrument field. Made from highly magnetic wire combinations, St David electric bass guitar strings for medium scale instruments sell at 39s 6d, while the long-scale set sells for 61s 4d.

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I can't stand self-indulgent groups, says



HANK MARVIN

ON the popularity polls, instrumentalists come and go. Jet Harris, one-time bass player with the Shadows, used to win—especially when he broke away and duetted with Tony Meehan. And Mr Acker Bilk scored with his clarinet. And Duane Eddy twanged away with a few trophies.

And then there was Hank B. Marvin, still amazed at coming top in teen-type magazine reader-voting. He's seen it all. He still records. Still writes. Is still loved by the masses—and 'loved' is by no means too strong a word.

Hank sipped a cooling glass of ale and just talked. 'Today's groups seem to be playing to a much higher standard than when we first came on the scene. Okay, the three-chord trick is still there. But you know it can be very successful in certain numbers. Generally, though, there is such a high standard of musicianship.

'But unfortunately there is, too, the question of noise for noise's sake. It's unfortunate. Maybe it is just that I prefer a more organised group music. It boils down to a question of dynamics. The great groups—

Beatles, Crosby, Stills and Nash—can use dynamics. But the long solo pieces, just going on and without form, don't appeal. Sure I enjoy improvisation, but there are some forms of music which take it better. I like it in modern jazz, in Indian music, but mere show-off improvisation has to be watched, treated with sympathy.

'The fact is that there have to be influences. Today's groups will influence what is to come. In fact a lot of groups were clearly influenced by the Shadows. But then we too came under influences—Buddy Holly, the Crickets, Everly Brothers, Elvis Presley. There always has to be a spearhead, even in pop music. What keeps the Shadows to the front when we're not really playing together? Just that we were an influencing factor. People took the mickey out of our dance steps, for instance; comics got a lot of laughs—but, you know, it really is flattering to be imitated.

'We've gone on, I've gone on, and it has been a matter of clever manoeuvring by Peter Gormley. As for me, I enjoy

doing television appearances, but I also want to write more. Right now, we're doing a new album with some of my own material on it—and using a series of different bass players. Maybe, too, I'll be able to get together with Bruce Welch again—get into something completely different.'

Hank sticks pretty loyally to his guitars. He has a 'normal' Baldwin electric, a Ramirez soft gut-strung, a Gibson 12-string acoustic. He was one of the first in with fuzz-box stylings, but now experiments more with a De Armond foot-operated pedal which controls tone and volume. He used to use an ordinary wah-wah pedal but finds more subtlety with his new system.

He is totally dedicated to guitars and the full range of music which can be coaxed out of them. And he would be very much in demand as a teacher . . . would be, if only he was personally interested. 'The straight answer is "No", I wouldn't even try to teach people. Give advice, yes. But teach, no. The fact is that you have to have a certain type of

temperament to teach. There have been guitarists who just couldn't stop themselves passing on their knowledge, but I doubt if I am proficient enough to really try to mould somebody else's style.'

But his love of the instrument shows through in his hours of listening to what is going on. He drops the names from many different fields of music. Segovia, Johnny Williams, Julian Bream, just about any of the stylist flamenco players, Barney Kessel, Johnny Smith, Jerry Reid, Eric Clapton, the old Cream, some of the Mayall bands.

And he lambasts some of the others. 'I've been around so long that I just can't stand the self-indulgent groups. They get up and just let go and they really don't make any attempt to communicate with anybody at all. It's a terribly narrow-minded policy—intolerant, in fact. It all centres round their own selves and they just don't care whether anybody understands or not. They can be very clever, musically speaking, but there is no effort to communicate, to get through.

'So the Shadows lasted, and are remembered, because we were essentially a melodic group. For our time, we made groovy records, which was also important. But middle-aged people, too, could see where we were going. There wasn't anything in it that would put off a mum and dad, but we also insisted on going ahead, musically speaking, without leaving the fans behind. But it was that melodic content which mattered. Do the rave-up numbers, fine, but also remember that a quiet and gentle song can break up the sound and be just as effective. You just have to work at getting people to listen. Once they are on your side, then you are away.

'We went into the show-biz scene and of course that is criticised by some of today's groups. The fact is, though, that things do change. For instance, I'm often asked how I got into doing comedy things; you know, family-type comedy on television shows with Cliff Richard, for instance.

'The answer is that it just came along. There were chances of doing the little back-chat bits and it seemed that people enjoyed it so it was expanded. You don't plan these things every inch of the way. You just develop and see how an idea works and then polish it up.

'You can knock the pure show-biz scene but I think groups should remember that they are essentially part of it, like it or not. Things have changed drastically, as I was saying. You get into the full tuxedo thing and maybe go back again to other things. But there is a tremendous market, believe me, for musical groups who develop appeal in other ways. It is simply a question of entertainment. You go up there and just blow hard and forget about the audience and there isn't much chance of really lasting in the business.

'The problem is that with some groups they believe that it is the sound only that matters. Well, okay. But in the end I'm sure you have to consider other things—visual



'The good old days'

things, bits of comedy, of entertainment.

'And I'm always being asked whether I continue to practice. It's as if people think that I've been around so long that I don't need to bother. Well, I do practice, obviously. But it tends to come in spasms. Maybe I should practice more—I don't know. But there are so many other things I'm asked to do. If I was just a guitarist, just a playing musician, then I would practice a great deal more. But there is the vocal side, the writing side, production, all these things. You just get into other scenes and you find it takes time. But it's vital to keep up to date with what is going on in the music scene. You can't just sit back.'

In other words, the Shadows' influence remains, and the former members seem just as friendly as ever. Hank, for instance, has just done a single with Tony Meehan. He talked admiringly of the way Tony, original drummer with the Shads, 'really gets involved in what he is doing.'

In Japan, where pop is something of an unknown factor to Western eyes, there are groups faithfully following the style and sound that the Shadows created years ago. Hank finds it amusing, but gratifying.

Imitation

He ended: 'Yes, they're still following. It's pleasing to us, particularly as there is nothing sarcastic in the imitation. Sure we represented one era of British pop, but that doesn't mean as individuals, even, we're going to be left behind.'

Hank finished the cooling ale. There were plenty of kids, sub-teenagers around. He was instantly recognised. And there was real warmth in the way he was hailed and greeted by adults in the 30-40 age group. That's what is known as bridging the generation gap.

And it has not been achieved by an intolerant, selfish attitude to musical tastes.

Other groups take note.

Clark-Hutchinson— ever the twain shall meet



'TWO halves of a circle' is Clark-Hutchinson's own description of their musical relationship, and one which came to fruition via $A = MH^2$, the biggest selling of Decca's Deram Nova series of albums.

Of their musical background, the duo—Andy and Mick respectively—are characteristically vague, preferring to ignore what they have done in the past, but their oriental influence can be said to have some common ground in that they both played with Sam Gopal's Dream.

'We were doing pure eastern things then,' says Mick, 'and Andy was on organ, but we weren't happy with the way things were going. It was a big joke. We wanted to get small amps and just play in youth clubs and things ("—and the Vicar liked us").'

The album was conceived totally around Mick and Andy, and for the most part involved a considerable amount of multi-tracking, with Andy playing anything from drums and guitar to organ and saxes. So how do the group manage on live performances?

'We've added "Amazing" Steve Fields on bass and Del Coverely on drums for live gigs. We've got these two guys because they're all working to the same sound—there's no conflict, because we don't dictate to them.'

As far back as 1963, Mick first took an interest in raga, and adapted the Indian style of music to the guitar, in a manner which has been more successful than most attempts.

'We've been playing raga a long time, and we've always liked it. We just get it together—we don't know how.

'We take one scale, which

we improvise on,' says Mick. 'We make up the scale ourselves, and it may have a different form in the descent from the ascent, but we don't deviate from it in the context of the number although the improvisation may seem to be pretty far out.

'Music to us is communication. Too many groups in the music scene now are just after glory, and there are a lot of people playing what they don't feel. We live for music, and just want to play.

'People ask us why we're different on stage from the album. The answer is that we can't do the same thing every night—that destroys the whole point of music. I only play music I can feel, and the same set of values doesn't apply on every gig you do.'

In the meantime, on the strength of their first album, Decca have given the biggest advance ever to an 'unknown' group, and they've been using the bread to get more equipment, including a Ramirez concert guitar for Mick—'It's great. It's got fantastic sustain.'

But this doesn't mean a change of style. 'We've got a lot of powerful gear now, but we still intend to play quietly.'

The next Clark-Hutchinson album will be a double, and, according to the boys, there'll be a lot of variety on it.

'We're even doing some hard swing 1950s jazz and funky things, and there'll be a lot more to get into.'

'The music scene now is pretty sick,' says Mick. 'I'm with anything that's played from the heart. We're anti-gloss and against the machine that overruns people and kills them.'

Andy: 'Or turns them into bits of plastic.'



**CROSBY
STILLS
NASH &
YOUNG
ALIVE WELL
&
TOGETHER**

LONDON is getting warmer, and the nights longer, and the sound of winter doesn't even echo anymore. And though it's not tranquility, it's an atmosphere of calm thought. It seems like we're ready for Crosby, Stills, Nash and Young again.

It was ten months ago when the first album was released. Heralded yes, but for initially the wrong reasons. How could Graham Nash from the Hollies, David Crosby from the Byrds, and Stephen Stills from Buffalo Springfield possibly play together, and stay together? Where was the link between three men from different backgrounds, both musically and socially, that could create something worthwhile and relevant?

It's hard to define the feeling when playing a record that you know must be good; they were obviously professional enough to create that. But Crosby, Stills and Nash had to have more, it had been promised.

Like an army, people closed their eyes and listened. And it

was just right. The songs had melody, the singing had style, and the harmonies had greatness. Reflecting their earlier influences, it is easy to see what they assimilated from their first bands that proved profitable to the new venture.

Graham Nash is the man we all knew as an image with an image group, the Hollies. With them, he was used as a key to their professional harmonies, and seemed happy to perform with a group that professed to be nothing more than a competent pop group. The split occurred when Graham discovered that his songwriting was moving in a direction that the Hollies couldn't possibly follow—slightly more complex and less contrived. But in fairness to the group, they had chosen their path and were still walking down it, and a step to the left or right would have been hazardous.

And so Graham had his alternative. Accept the Hollies or write and be damned. And he wrote.

For David Crosby, C, S &

N was perhaps what he had been searching for throughout a wandering career. We know David as an experimental person, willing to try a lot of things for just one to hit right. And since his days with the Byrds, when he refused to conform to their pseudo-Beatle image, appearing in a cloak and hat, and being the only one to retain any mystery, he has been a strange one, whom few people have been able to pin down and analyse. He had never been given the chance to really sing with the Byrds and his writing was influenced by the others. When he left, he began producing, but it never replaced his singing and playing, and the lull continued.

The aura surrounding Steve Stills has been completed by Crosby, Stills, and Nash. Here was an amusing, likeable man, who said he had been 'f up' in all that had happened to him by our good friend the Show-biz machine. He has been in at the beginning of a fine group, Buffalo Springfield, who had set out to achieve a working

relationship between music and mind, and had nearly succeeded. Unfortunately, at least for a couple of them, Stephen included, they began having an image problem. Pictures came first. And interviews. Nobody asked him about music. Nobody seemed to care.

So for David Crosby, Graham Nash and Stephen Stills, frustration has been a key word, and their new band became an end to that.

Crosby, Stills and Nash began to work out their policies. 'We are three men,' Stephen had said. 'It's all one man's opinion, whatever's said. So we have three one mans and that's it.'

Graham said, as explicitly as ever that 'we must set some kind of mood. Our only rule when it comes to choosing our music is to pick something that gets us off.' That was the precedent. Just to create and play something they enjoyed, and to make C, S & N a band all of it's own. instead of something manufactured from frustration only. And to still retain their indivi-



duality.

And then one day, the band became Crosby, Stills, Nash . . . and Young. Neil Young, Stephen's friend in Buffalo Springfield, had been bought in, said Stills 'because we wanted another life force. I always wanted another rhythm section. But instead of a keyboard man, we thought why not a guy who could do other things—write songs, play guitar, be a brother and stuff.'

Everyone sees Neil as a luxury—that fourth corner, as well as a creative force. Graham says: 'He gives us that bit of direction we may need to resolve a question. He's good at making records.'

And records had been Neil Young's lifeblood. Three with Buffalo Springfield, and now the chance to do some more. With Crazy Horse, his other band, and C, S, N & Y. Crazy Horse—recently re-formed—enables him to do his country things. 'I want simplicity as well as advancement. My other group will do things like *Oh Lonesome Me*, and nice easy country songs, and there

again, I have a side which is technically too far advanced for Crazy Horse. So the other band plays that. They complement each other inside of me.'

Steve Stills had been the acknowledged leader of Buffalo Springfield, but Neil had stood out equally. His songs were some of the best—*Nowadays Clancy Can't Even Sing*, *Expecting To Fly*, *Flying On The Ground Is Wrong*—but he was also the most temperamental, quitting the band twice before they folded, saying he never wanted to be in a group anyway, just like you wouldn't have to kick Dick Nixon around anymore.

And here he is, in a group again. But this time it's different. 'Before I joined Crosby, Stills and Nash,' says Neil, 'I made it clear to both sides that I belong to myself.'

Finally, to make the group a more than capable stage band as well, the bass player and drummer grew names—Greg Reeves, and Dallas Taylor.

It was this combination that entered phase two in the life of Crosby, Stills, Nash, and

Young, which began with a second album *Deja Vu*. This LP was made like the first, with blood, sweat and lots of devotion. It was a hard trip, because the album was demanded by a contract, a situation all the group had wanted out from. 'We wanted to make records when it seemed like a good time,' said Stills. 'But we're aware of an audience, and we play better together when aiming for an end product. Because it's not just you witnessing it, man. It's the whole world.'

Stephen finds it easier than most to make records. 'Not easy, "simple",' says Neil. But kinda like an energy trip. Steve's whole thing right now is the group. It'd be impossible to have everybody into it as much as him. It'd be complete bedlam.'

But Stills has the direction they all needed, and although they've never said so, they were as happy as anybody about *Deja Vu*. It had complemented them, and became the pinnacle their long careers deserved.

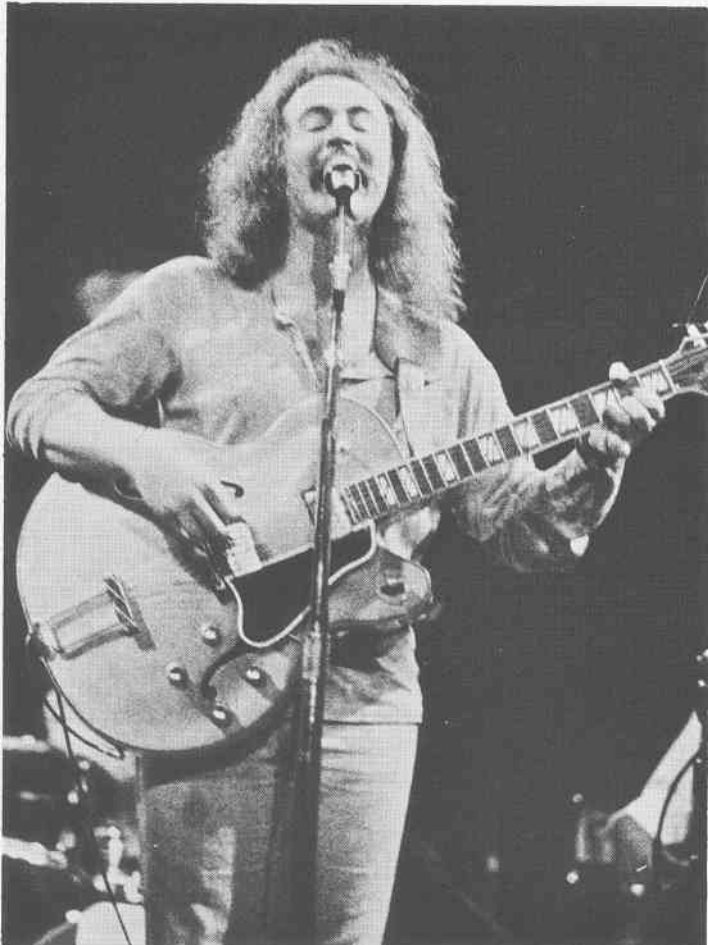
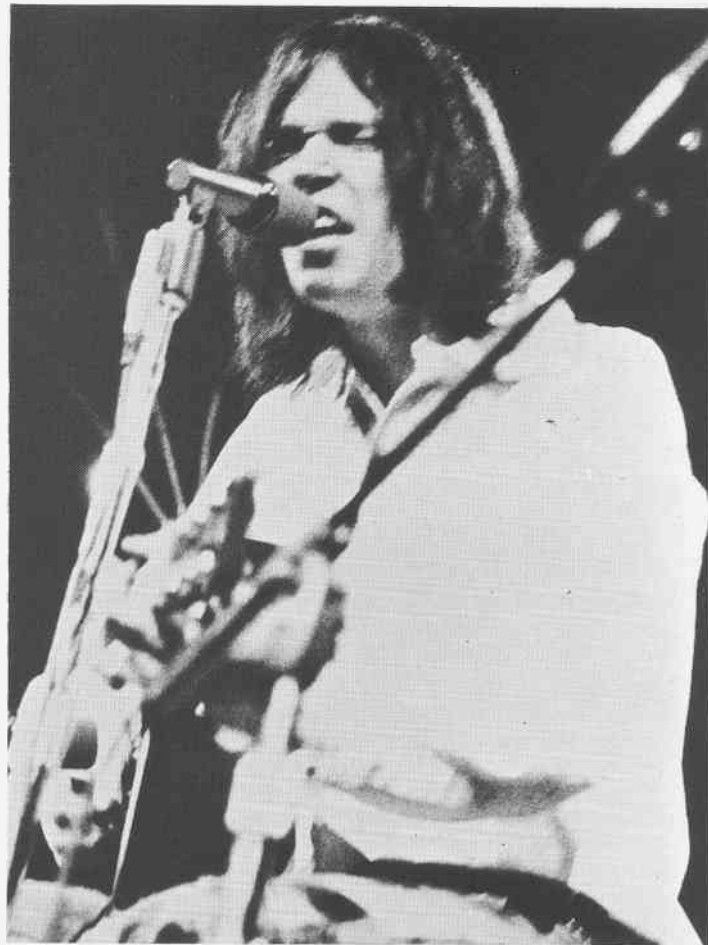
From the album came two

immediate hit singles, *Woodstock* and *Teach Your Children*, and the pressures were on to do a major tour. Only six months previously, Stills had said. 'We won't have any ball-busting one-night tours. So you make your million dollars in 30 days instead of 15, right?'

And Graham had echoed 'The important thing is to make people happy.'

And so perhaps they had made a mistake. They toured, and became pent-up, tired, and most of all nervous. 'There we were, man,' says David Crosby. 'Playing for all those people, not daring to make a mistake. Look what we had named the band. Crosby, Stills, Nash and Young. It was four guys making music. We didn't need this pressure. It seemed like we all had to be as good as each other.'

There were physical problems. Stephen had injured his wrist, and was unwell most of the time, and Graham began developing a bad throat which strained him in more ways than singing. 'It hurt,



man' he says. 'But it hurt the band a lot more.'

The culmination was the departure of Greg Reeves, and Dallas Taylor. There are, as yet, no reasons, but clearly Crosby, Stills, Nash and Young is just that, and that to remain.

The future has been slightly dimmed by this one incident, but the denials one hears of a break-up are true. After all, the band as individuals, has always been involved in other things, both musically and otherwise, and they've never professed to being the band 'that will stay together for always.'

Neil Young is getting into movies, as well as his new Crazy Horse. He has written a song for *Strawberry Statement*, the film just released in this country, and is doing the score for *Landlord*—a 'racial comedy about a white guy who buys a tenement house in Brooklyn and kicks out the floor to build a New York City-type townhouse out of it and gets into all kinds of shit . . . voodoo, fights, and things—with the neighbours. I

think one of the stars is Pearl Bailey.'

David Crosby is settled into a ranch in Novato, in North Marin County, where he thinks about his music, and writes only for his band. 'I figure if I write a song, I'm writing it for myself. And myself is Crosby, Stills, Nash and Young.'

Stephen's plans are now widely known. He's recording his own album in England, along with Jimi Hendrix and Ringo Starr, and has already written his contribution to the bands next album. He's just waiting for the call to record, and he'll be gone.

Graham Nash, the Englishman, is now firmly implanted in the States, and is finding the history of country music an important influence. He, too, writes for the band and, go the rumours, sings himself to sleep.

Crosby, Stills, Nash and Young is very alive, and very well. And remember their name. It says 'individuality'—the kind of individuality that's going to take a lot of generations to forget.

BRITISH SONG CONTEST

BRITISH SONG CONTEST REPORT

AS a member of the initial judging panel, I had the fascinating job over the past two months of opening a large number of the assorted parcels and envelopes which have been arriving for the contest.

Like the contents inside, the wrappings have varied enormously. Some writers have protected their demonstration discs with layers of corrugated cardboard surrounded by a thick wad of newspaper, all wrapped tightly in thick brown kraft or even super protected in stiff boxes.

One or two have been very carelessly wrapped and, unfortunately, the discs arrived rather bent.

But, I am happy to report that every single one that I opened was playable, even though the stylus did bob up and down on some of those that had got bent in the post.

Backing important

One of the great difficulties of judging demo discs is that one must try and concentrate on the song and not listen too much to what's behind it. A good rhythmic backing can do a lot to help a poor tune, whilst, very frequently, a good tune can be almost completely buried if it is badly sung to a poor backing.

The general standard of entries was reasonably high. Many songwriters had obviously gone to considerable effort and

expense to produce a really first-class demo disc. And they all earn the judges grateful thanks.

My own normal practice when going through new songs is to divide them into batches, so that I can concentrate on judging about ten at a time.

This way you can ring the changes and compare half of batch A with batch B and so on, so that each demo disc gets played twice in competition with 14 others.

What surprised me more than anything else was the small number of progressive type songs which have been submitted. I expected far more. Again, there were very few rock numbers.

I found this rather strange because many groups include quite a number of these types of song in their act or, at least, have played both types of numbers at some time and the variations that one can ring on many of the old basic Jerry Lee Lewis or Elvis Presley rock numbers are limitless. Creedence Clearwater's *Travellin' Man* is so close to several of the old numbers it's ridiculous. And that's all that many other people had to do to enter a number in the British Song Contest. But they didn't. Strange!

Proper exploitation

You are never first for very long these days. Only one short month after BEAT INSTRUMENTAL & INTERNATIONAL RECORDING STUDIO announced the first-ever British Song Contest, someone else appeared on the scene.

Whether writers decided to send their songs to the British Song Contest or to any other is, of course, entirely up to them. But there is one very important point here and that is that the British Song Contest, which we are running, is backed with all the resources of our parent company, the Diamond Publishing Group, and arrangements are currently under way to ensure that the songs which enter Phase 2 are properly recorded, released by major record companies and fully exploited once they are on sale.

Promotional campaign

This last point is most important. It doesn't matter how good a song is—if no one hears it, it will never sell any copies. And BEAT INSTRUMENTAL & INTERNATIONAL RECORDING STUDIO has planned a very big promotional campaign to coincide with the final phase of the competition.

We will shortly be announcing an important tie-up with one of the leading music publishers responsible for many hits over recent years all round the world, who are going to take care of the publishing of all the numbers which enter Phase 2 of the British Song Contest.

All this means that any songwriter who submits a good song in the competition has a first-class opportunity, not only to hear his composition recorded properly and given a well-publicised release by a major record label, but he will also receive the maximum royalties from the sales of any records that are made from his song in any country right round the world. This will automatically open the door for him so that, in future, his compositions will be listened to by the people who count.

The closing date for the competition is July 1, or if you are reading this after that date 'was July 1'. But we do plan to make it an annual event, so if you are not successful this time, and you do receive a letter by the end of July telling you that your song has not been selected for Phase 2 of the contest, don't despair, because you have been up against some very stiff competition. Just get down to writing some songs ready for next year.

It's A Hard Road

BI looks at the Roadie scene

AS anyone who's ever been in a group knows, there's more to it than just getting up on stage and playing away. A happy group needs a good organisation behind it so that the musicians can get on with thinking about the music and don't have to worry about the thousand and one attendant hang ups. That's the road manager's job. Or rather a thousand and one of the roadie's jobs.

Just as a theatre company's stage manager looks after everything that happens on the stage and sees everything is organised properly, so a road manager has to see everything works out for the group. He's not just a humper of gear and a carrier of beer crates. He is what the name implies . . . manager of the group on the road.

Blodwyn Pig's chief roadie Marty Haynes put it like this: 'A roadie has to keep it together, and there's so much to take in to account. You've got to be able to handle the bread, gear, everything. The roadie's job is to suss out anything that goes wrong with the whole set up as quickly as possible.'

A good relationship between a group and its roadie or roadies is very important and for the

benefit of both groups and roadies *Beat Instrumental* asked the roadies how they see their job.

Scott Thompson is chief roadie for Colosseum and has been with them for about nine months now. Originally he was a school teacher and then became personal roadie for Geno Washington, staying with Geno for four years.

Scott started off the way most roadies do: 'I knew Geno's guitarist and I used to pack their gear into the van for them. I wasn't paid for it, I did it because I liked doing it. Then they started giving me the odd fiver and buying me meals for a while and then they started paying me £15 a week for the job. I didn't mind doing it for nothing then because I was keen to do it and I still am. You've got to be because I reckon I work about a hundred hours a week.'

Colosseum have three gear roadies and one personal roadie who looks after their personal needs and drives them to gigs. Scott drives the group's two tons of equipment in a Bedford lorry. There's over £9,000 worth of gear to be looked after, and Scott keeps up with what's going on in the equipment world. 'You've got to have good equipment, and we always buy the best. Otherwise it's like having a Rolls Royce with a Morris Minor engine.'

The group haven't had a breakdown of any sort for over three months, and Scott has instituted elaborate breakdown precautions which means that in fact the group will never have to leave the stage. Five stages of gear have to pack up before that has to happen. 'Roadies have the power to make or break a group because if the sound balance is bad or the PA breaks down people think that the band is a load of rubbish.'

A group like Colosseum relies on its chief roadie for a lot of things. Scott knows most promoters from his days with Geno which helps a lot. 'It's my responsibility to make things easy at the gig,' says Scott. 'I'm the first representative of the group to arrive and I have the authority to ask for things and to see everything is done according to the contract. I make sure

they've got a decent dressing room and so on because you can't leave that sort of thing to promoters.'

Apart from seeing that the whole operation runs smoothly at gigs and taking care of general organisational problems, Scott's main responsibility is of course the group's equipment. 'I'm responsible for all of it,' says Scott. 'I buy it, maintain it and make improvements. Although I'm not a brilliant electronics man I've made quite a few modifications to it. I leave electrical repairs to an expert but I've got a reasonable ear for sound and I can tell if the band sounds OK or not.'

'Jon used to set the mikes up on stage himself when they first started but I have encouraged them not to worry about it. They've got PA monitors on stage so they can hear themselves and they trust me to set it up.'

Another important aspect of the job is safety. 'The stuff is so dangerous and I don't think most people think about it. There's a frightening amount of power on stage and I make their playing area the safest place to be. It's like walking around in the middle of a power station and you've got to be very careful.'

Responsibilities

Given good organisation, such as Colosseum have in all their affairs, life becomes much easier not only for the group but the roadies as well. Everyone knows what his responsibilities are and he can get on with the job. Harry Iles is Colosseum's personal roadie and he appreciates their set-up compared to the Liverpool Scene's for whom he was working before that.

'The main difference,' says Harry, 'is that being a bigger band, Colosseum have more capital and everything is much better organised. Working conditions are better, hotels are booked in advance, wages are paid by bankers order from the office, and so on. Much more is organised in advance and there are no worries about getting the van serviced and paying the wages.'

Of course, Colosseum are in

an enviable position, and not that many bands can afford to employ the number of people they do. With a smaller outfit, especially when the money situation is not too secure, things are obviously different in a lot of ways.

Harry, who used to lecture in painting and drawing at Southport College of Art, started working as personal roadie to the Liverpool Scene last year. 'The Scene were fed up with driving round all cramped up in a van and they wanted someone to take them by car. The other guy used to do the humping, I was driving and keeping the accounts. I had the contracts, had to find hotels, pay the wages, pick up the bread, combining agency and management work really.'

'At one time there weren't many cash gigs and money was a long time coming through. If I hadn't had a bit in the bank they might have gone off the road. At one point I was paying them out of my own bank account to tide them over till the gig money came in, and they owed me about £300 before we got it sorted out.'

A problem of working with the Liverpool Scene was that the group were based in Liverpool which made for a lot more driving than if they'd been in London, where they were reluctant to stay over for a couple of nights.

'All I have to do with Colosseum is drive the group with their personal luggage and instruments,' says Harry. 'I'm responsible for keeping the van in good nick, but the only money I'm involved in now is picking up cash floats for expenses.'

'I enjoy the life very much. I quite like driving as long as I'm not being hurried, because when you are doing the sort of mileage we cover, there's a much greater risk of an accident. You have to allow yourself plenty of time and take no chances.'

Another group with a four-man team of roadies is the Who. Bob Pridden is the chief man and he makes himself responsible for setting up the gear, balancing the sound and improving the whole set-up. There are two other gear roadies, one with special responsibility for Keith

A GOOD ROADIE KNOWS WHAT'S BE

Moon's kit and one who helps out here, there and everywhere, plus the personal roadie John who looks after the money and does most of the driving.

Bob Pridden joined the Who after working for Alan Bown and on his very first job he realised the Who were a different kettle of fish. 'The first gig was quite frightening after working with a band that used Selmer 50's and that sort of thing. It was at Streatham Locarno and the group came out on a revolving stage. As soon as they came round Pete was smashing it out on the guitar, banging it through the speakers during the whole of the act. In the end all the gear went over, smashed up, and I just couldn't believe it.'

But Bob gradually got to know the group and they have built up a fine understanding over the years. Now they just have to look at him sat on the side of the stage working the mixer and he knows something is wrong without anything being said. 'To me the sound is the most important thing, it's got to be perfect. It's taken years to get what we want and I would say that what we have now could hardly be bettered.'

Testing

'We've got over a hundred pieces of equipment and miles of leads. Before every performance I go through everything. I sit at the drums and get the angles right, then nail them to stage. I test the bass gear by playing through it and I test all the controls to see all the cabinets are working without distortion. Then I do the same with the guitar although there's a little more to do there because Pete really hammers it.'

'I always shake all the leads to see none of them are loose and bang the guitar on the back to see there are no loose connections inside it. I treat the fuzz boxes roughly because Pete does. I've got to make sure that when I stamp on them hard they're going to work. Amplifiers I turn up to full volume and beat them around a little while, though not enough to damage them. I bang all the amps, mains plugs, every lead and check everything. I whirl the mikes

around my head to check the connections. I turn it all up to get a rough balance, and it takes longer to test than to set up. I can set it up in less than an hour with a real rush, but testing sometimes takes two hours.'

Most groups have particular sound problems that the roadie has to deal with. With the Who it is sheer volume, and the battering the gear gets. With Blodwyn Pig, the sound problems mainly concern Jack Lancaster's saxophones and violin. But their chief roadie Marty Haynes who has been with them for about a year, has sorted that out. 'We use two mikes for sax now because Jack often plays more than one instrument at once, and we used to have difficulties getting the vocals up. On one number Jack takes a violin solo at full power which also presents tone and balance problems.'

Marty got his grounding working in Germany for six months with Smoke, and has also worked with Junior's Eyes. 'When I first started out I made out I knew more than I did, but in fact I knew nothing. I learnt a lot of things in my six months over in Germany. I got to know about gear and PA and balancing. Now I can repair things if they go or if anything blows up I've got a few contacts. A roadie in London has to know people for gear and a good garage as well. Perhaps you've been on the road for a long time and you have only one day free to get the wheels and the gear together.'

'Sunday's the only day you get off. On a Sunday you can't do anything because everything is closed. It's a compulsory day off—unless you're working of course. You have to dig the job. Every roadie is a frustrated would-be musician, I suppose, but you have to be able to feel music.'

'At times you can be going for two weeks on the trot, and if you're playing Leeds or Sunderland you won't get back until seven in the morning, so you've got to be able to go when you're pushed.'

At the time of writing Marty was looking forward to his first trip to America with Blodwyn

Pig. 'Once you know the scene in America there's not much more to know. I've worked a lot on the Continent and I know the problems there. It's a good idea to take a transformer along with you because of the different voltages they use. Also you have to find the places you're playing. In England you can get anywhere because it's all signposted but it's a lot different over there.'

Blodwyn Pig play a lot of college dates which can present a lot of problems for roadies. 'Union balls are worst because there's so many people running them and they're all pissed anyway. It's hard to sort out the bread and find out what time you're on. Leeds University is definitely the best organised and they've got guys who'll help you in with the gear, whereas most people who offer to give you a hand just get in the way because they don't know what they're doing.'

Marty sums the roadie's life up like this; 'It's not hard for me to do but you've got to be a certain type to take it. If you get along with the people in the band it's a scene not a job. Yes, that's it. It's a scene not a job.'



Mal Evans—'I'm just nice'

Mal Evans could be called the 'king roadie' because he has been with the Beatles for eight years.

He is no teenager. In fact, he is 35 next May. But, he has a very simple philosophy which he believes should be copied by all road managers. He told me; 'The group's the thing. Your job is to get the group on stage, on time, looking as good as possible and with their equipment up to scratch, whatever that means. And I have had to do most things in my years with the Beatles. I've even ironed shirts for them in my time.'

One of Mal's big beefs was the very low wage he was getting

paid by the Beatles when they were earning millions. Would you believe £25 a week? Well, that's all Mal was getting through the hectic days of Beatlemania. (Of course, the Beatles are rather more generous nowadays.)

He has seen a lot of countries; 'Of all the places, I preferred America. There's scope to move there. It's bigger. I also loved Sweden—great atmosphere, nice country, clean and open. Italy was odd. The kids there called me Mamoud which I learned was the Italian for mammoth. That's the trouble with being big.'

'If I did have the chance again, I would sort out the PA systems all over the world. They were terrible in the early days, but they're much better now. The general noise level wasn't good enough to take what the Beatles had to offer.'

Many people believe that Mal is a very sympathetic, kindly character. He doesn't agree. 'I have got a bigger head than any of the Beatles,' he told me. 'I was always a bastard with the organisers, particularly on the first night.'

He tried to organise a National Association of Road Managers to get all the roadies together so that their groups would pay them decent money and allow them to eat and sleep regularly. And he also wanted to set up a chain of 24-hour service stations right across the country so that anyone in trouble with an amp or a mike could pop in and get it sorted out. But he couldn't get it together.

Mal is definitely an oddball. He has always been an Elvis fan and really regards Presley as the king—not the Beatles.

He is also a born mediator. If you asked him what he thinks of the individual Beatles—remembering that now they are split into four different camps, he says 'I think John is great; I think George is great; I think Ringo is great and I think Paul is great!'

What does the man inside think of their future? Again, he is pretty non-committal. He says simply; 'I think they will record again, and I can also see them doing a show again, but never the sort of tour they did before.'

The last thing I asked him was why did he think that he had survived in the Beatle camp when so many others had either fallen or been chucked out? He gave a typical Mal answer, 'Animal cunning. I'm just nice!' he told me.

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Mike McCarthy

Joni Mitchell

JONI MITCHELL is a beautiful lady, one who writes and sings songs born from the depths of her experience, a word painter who shows us the light and shade of our lives. Joni is modest, her songs gentle, and she has avoided becoming fodder for the publicity relations machine. Instead, by her all too rare concert appearances and her three albums, she has quietly established herself as among the foremost musical talents of today.

Joni Mitchell was born Roberta Joan Anderson on November 7, 1943, in the province of Alberta, Canada. She attended high school in Saskatoon, Saskatchewan, and having decided on a career as a commercial artist, enrolled at the Alberta College of Art in Calgary. When she moved, Joni took along a ukulele with her paints, just to help pass the time some. With the aid of this, and a Pete Seeger 'Teach Yourself Guitar' record, she had soon mastered the rudiments of

folksong, and began to sing in a local coffee bar ('The Depression') to bring in extra money.

Mariposa

Joni's enthusiasm for music increased with the passage of time, and 1964 found her riding the rails to the Mariposa Folk Festival in Ontario, a three day journey which inspired Joni's first song, a rolling blues called *Day After Day*. The three day trek proved too long for a return trip; Joni stayed in the east, finding work in Toronto clubs and coffee houses, expanding her repertoire and adding new songs of her own. She married, but it was to prove a short-lived partnership, and when she and her husband moved to Detroit in the summer of 1966, they broke up.

She hung around Detroit for a time, still playing for a living, before moving to New York in search of wider

recognition in the musical world. On the usual folk-singing circuit of clubs and coffee cellars, she was heard by Andy Wickham of Reprise Records, who wasted no time in getting her to the company's offices and securing a contract.

Since then, Joni has released three albums on Reprise, each with its own peculiar feeling and mood, like three individual self-portraits. Her range is large; for while she is ostensibly 'just another folk singer'—a voice put to guitar, such a description fails to do her justice. One has only to compare her with other artists in the voice/guitar category to see that Joni's originality lies not only in her songs, but in her unusually expressive vocal delivery. Her voice can be light and feminine, delicate, but she can also twist down the scale and deliver a phrase with force: her voice is more than mere adornment, it is an instrument.

Her first album *Song To A*

Seagull, is perhaps the saddest of her collections. The ten songs here are most often wistful and melancholy, filled with longing and the need for escape. She sings of isolation in big cities, of their noise and inhumanity, and of moving down to the seaside, where her 'dreams with the seagulls fly'. The exception is *Night In The City*, a carefree number full of the rhythm of traffic.

It was *Song To A Seagull* that first attracted widespread attention to Joni, and within weeks of its release the album had established itself as a hit, with the American music scene buzzing with rumours, stories, and news of this new talent whose first album had been produced by David Crosby.

Transition

With her second album, *Clouds*, Joni made the transition from being a songstress esteemed within the music business and moderately successful, to being a publicly acclaimed star. *Clouds* was an undoubted development from her first album; here was another collection of songs, equally rich in their imagery and meaning, but with a greater variety of style and content. The exuberant *Chelsea Morning*, for example, showed a side of Joni that had not been fully apparent on her first album, and here too was *Clouds* itself, perhaps her most famous song and one that has been recorded by artists the world over, most notably by Judy Collins, for whom it proved a hit. Joni's *Clouds* album sold well. She appeared on television, undertook concert appearances, and generally helped spread the word (her word), the album also winning her a Grammy, the top American show-biz award.

Development

If there were still any doubts about the originality and talent of this beautiful newcomer to the musical world, then the recent release of Joni's third album, *Ladies Of The Canyon*, must surely dispel them. Composed at

Joni's house in Laurel Canyon, outside of Los Angeles, *Ladies Of The Canyon* shows her at her best.

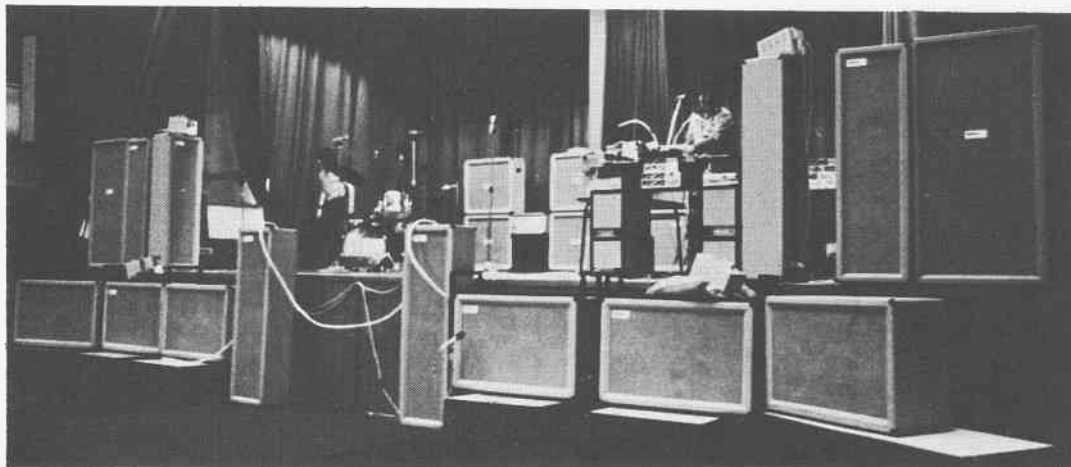
Again, there has been change and development; *Ladies* is more mature and more balanced, than her other albums, as if Joni has grown more certain of herself. The mood of the album is fuller and more joyous, the range of feelings it covers wider than ever. Joni examines experience, sights, sounds, feelings, extracts from them kaleidoscopic strands, and weaves them into song. The songs range from the determined love cry of *Conversation* to the almost throwaway humour of *Big Yellow Taxi*. There are descriptions of love scenes, of childhood memories, of city landscapes, of life itself in fact. Perhaps the two most outstanding songs on the album are *Woodstock* and *The Circle Game*, the former currently riding high in the American charts as a single by Crosby Stills and Co. *Woodstock* is an expression of the optimism that everyone who attended that monster festival last summer felt, call it part of the American Dream. 'We've got to get ourselves back to the garden', she sings; it is a startling song, and a serious one. *The Circle Game*, like *Clouds*, is a tribute to change, to both the pleasant and sad sides of being human, using the image of a fair-ground roundabout to describe our journeys through the changes that life brings.

Inspiration and ability such as Joni Mitchell possess are rare qualities. She is a wonderful songstress, a talented painter even (all her covers were designed and painted by her), but her choices cannot always have been easy. She gave up the prospect of a career in art to pursue her musical fancies, a choice which was happily beneficial to her and to the many thousands of people who buy and enjoy her records. She has been compared to Bob Dylan, but the comparison is both unnecessary and unfair; Joni is an original, a feminine but uncompromising voice which sings songs to us of her experience and our own.



INSTRUMENTAL news

Rosko's power is Orange Juice



Pictured with his mammoth Orange discotheque sound system is DJ Rosko, whom we featured in last month's issue. Orange are now also supplying many of the top acts in this country with equipment, including Alan Price, Brinsley

Schwarz, John McVie, Paul and Barry Ryan, John Mayall, Black Sabbath, Juicy Lucy, Magna Carta and Arthur Brown. In addition, over 200 amplification sets have been sold in France, including their top group, the Variations. In

Germany also, Orange have a strong foothold, via Bremen TV, various top groups such as Amon Duul, and the recent Alsfeld festival which was completely equipped with Orange gear.

The Orange shop carries an extensive range of musical instruments, and is said to be this country's largest stockist of second hand Les Paul guitars ranging in price from £200 to £600, and expert advice and evaluation can be undertaken there on request.

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Altec speakers

Marquee Studios have installed Altec Monitor speakers type 9845A in place of their previous speakers. These 50 watt units supplied by Carston Electronics are given a frequency response of 25-22,000 Hz, and use a 15 in. heavy duty cone speaker for the bass, and one of the Altec 511 Sectoral Horns driven by the 806 driver for the high frequencies.

Tangerine have also installed Altec speakers. This time the 604E Super Duplex

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speaker was chosen, and mounted in enclosures supplied by Carston.

Finland Rock test

Turku International Rock Festival. Between the 21st and 23rd of August in Ruisalo Folk Park, Turku, is endorsed by Marshall equipment. Marshall, represented by EMI (Finland), is supplying a 1,500W P.A. system, 10 stacks of 200W amplifiers and the microphones needed. At the festival are appearing Daddy Longlegs from USA, Colosseum, Family and Incredible String Band from England, Burnin' Red Ivanhoe from Denmark, Made In Sweden and Pugh Rogefeldt from Sweden, Flamengo from Czechoslovakia and Metro from Hungary. Still negotiating to appear are Juicy Lucy and Blue Mink from England. A bunch of top Finnish groups is completing the lineup.

Premier USA

The Selmer Division of The Magnavox Company is to distribute the entire Premier line of drums, accessories, and tuned percussion in the USA.

In order to meet the nationwide demand, Selmer intend to build up supplies to the point where 'off the shelf deliveries are possible'. The spare parts service would be perfected.

Vox Sounds

Vox Sound Ltd supplied all the amplification at the International Festival of Music held June 9-11 at Majorca's Barbarela Discotheque, one of Europe's largest.

Among the 14 international groups appearing were Arrival, Big Sleep, Arrows, Los Bravos, Cameleonti (Italy), Focus (Luxembourg), Chinchillas (Portugal), Jeronimo (Germany), Martin Circus (France), and Omega (Hungary).

Mungo explodes in maxiblast

Pye Records have released the first of their 'maxi-singles' on the Dawn label. The maxi-single is quite a revolutionary concept in record manufacture; it is in effect a 'mini-album', for although being the usual seven inch size, it plays at 33½ rpm, is recorded in stereo, and carries a specially designed sleeve. What is really surprising is that no one has done it before — at 9s. 11d. for about 15 minutes of sounds, the maxi-single represents exceptional value for money, since normal singles already cost almost this amount.

For their first maxi releases Dawn have Mike Cooper and Mungo Jerry. Mike Cooper has two of his own songs: *Your Lovely Ways* and *Watching You Fall*, both backed here by a large studio group and produced by Peter Eden. The other release, Mungo Jerry, is already storming up the charts at the time of writing, and features what might be described as 'heavyweight skiffle'. It is good time music and had the crowd at the recent Newcastle festival leaping around. Future maxi-singles include a release by all-black group Noir.



Woodstock—be there



The film of last year's Woodstock festival is to open in London this month (June), and will be on general release later this summer. Three hours and three minutes long, 'Woodstock' is a complete break-down of the life of the three day festival, the largest gathering of its kind and attended by almost half a million people. Besides film of a dozen different acts, 'Woodstock' also presents interviews with artists and audience, and shows some of the problems posed by a gathering of this sort.

Perhaps the most striking feature of the film, despite the dazzling camera techniques and split screen, is the quality and loudness of the soundtrack. Recorded in four track stereo, it fairly booms out (a pleasant change in cinemas), giving groups like the Who and Sly and the Family Stone a decent hearing. Definitely not to be missed, 'Woodstock' also includes performances by Joan Baez, Joe Cocker, Country Joe, Crosby Stills and Co., Arlo Guthrie, Richie Havens, Jimi Hendrix, Santana, John Sebastian, and Ten Years After. A three record set of the film's soundtrack is to be released by Polydor shortly.

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ROCK AND ROLL

GIANTS



FATS DOMINO

Although in the popular imagination Rock 'n' Roll was 'invented' sometime in the mid-fifties by Bill Haley and Elvis Presley, it had in reality been in existence for many years in its various constituent parts. Country, Rhythm and Blues, Boogie; all these and more had elements that were later to be fused into Rock 'n' Roll. It was the emergence of youth as a distinct social class that really defined the start of Rock 'n' Roll, creating the first Rock stars from the practitioners of the various musical styles that were its ingredients. Elvis and Jerry Lee Lewis were both originally Country singers, while Bill Haley was an ageing band leader who just happened to make the right record at the right time.

Fats Domino is part of the heritage of Rock 'n' Roll. He was a major figure in the rock movement of the '50s, and his influence is still apparent in the music of today, yet he was making gold records and packing concert halls while Elvis was still in the ROTC.

Beginnings

'Fats' Antoine Domino was born in New Orleans on February 26, 1928, one of a family of nine. Despite their father being a violinist and having an uncle who had played with Kid Ory, leader of a famous New Orleans jazz band, Fats was the only one of the family to show any musical inclination, and by the time he was 10 Fats was climbing onto the piano stool and picking out chords. 'I never had no trouble learning music,' Fats once said, 'I had more trouble learning to write my name.' He continued playing, and when he left

school at 15, went to work in a bed-spring factory to keep himself, supplementing his earnings by playing in the local 'honkytonks' and roadhouses of New Orleans, a town long noted for its musical associations.

Fats gradually built up a local following, and in 1948, word of his sensational act reached the President of Imperial Records, Dave Bartholomew. Intrigued, Bartholomew came to see Fats perform and signed him to his label, collaborating with him to write Fats' first release, appropriately enough called *The Fat Man*. *The Fat Man* was an instant hit, establishing Fats Domino as a name and selling a million copies in the course of the next five years. It also established the songwriting team of Domino/Bartholomew, which was to prove one of the most consistently successful composing partnerships of the '50s.

After *The Fat Man* came a steady stream of hits, including *Goin' Home*, *Going To The River*, *Don't Leave Me This Way*, and several others, all of these platters selling a million copies, and doing so before the advent of Rock 'n' Roll as such. By the time Bill Haley and Elvis Presley appeared on the scene with *Rock Around The Clock* and *Heartbreak Hotel* respectively, Fats Domino had 10 gold records to his credit and was just releasing *Ain't That A Shame*, the song for which he is perhaps best remembered, and which was also covered by Pat Boone, then emerging as straight America's answer to the greasy rocker image promoted by Presley. Fats took Rock 'n' Roll in his stride, appearing alongside other giants like Eddie Cochran and Little Richard

in such films as *Shake Rattle And Roll*, and possibly the greatest rock film of all, *The Girl Can't Help It*, in which he performed *Blue Monday*.

From the middle of the '50s until the advent of the Mersey Boom was perhaps the most successful period in Fats' career, when he cut such great tracks as *Be My Guest*, *My Girl Josephine*, *I've Been Around*, *Walking To New Orleans* and *I'm Ready*, his records notching up million sales almost as a matter of course. His formula was simple; a rolling piano with a rocking beat, and in this way he transformed standards like *Blue Heaven* into effective rock numbers. He rarely went at the pace of Jerry Lee or Little Richard, but his music never lacked that rhythmic pulse. The music of these years, and of the early days too, is available on several LPs issued by Liberty, including *Fatsound*, *Rare Dominoes*, three volumes of *Million Sellers*, and *The Very Best Of Fats Domino*, which for sheer value for money is unsurpassed.

One appearance

Fats Domino has only appeared in this country on one occasion, which was when he played the Saville Theatre in early 1967. He is truly one of the giants, not only of Rock 'n' Roll, but of modern popular music as a whole, and by 1965 he had 22 golden records hanging on the wall of his New Orleans home, having sold a total of 55,000,000 discs. Despite having a huge family, Fats continues to produce top class records; his latest on Valiant, a mid-price label, is *Fats Is Back*. Who said he'd gone?

your queries answered

Chord guide

Dear Sir,

I would like to know where I could get hold of a book which deals with the formulae of chord construction. As I often use my own chord innovations, it would be a great help to work out what they are and give them the appropriate musical symbol. I would be grateful for any help.

CLIVE WAKEFIELD,
Princes Risborough, Bucks.

● Ivor Mairants' Chord Encyclopaedia should be able to help you. Write to Ivor Mairants Music Centre, 56 Rathbone Place, Oxford Street, London W1, for cost of encyclopaedia and postage.

Electric violins

Dear Sir,

Could you advise me on either where I might be able to obtain an electric violin as used by Rick Grech and John Weider, or alternatively where I might obtain plans to convert one.

NORMAN KISSON,
Surrey.

● No electric violins as such are available on the market, although there are a few musicians who have made or adapted their own. Many violins these days use metal strings, and it is a fairly simple job to attach a pickup under the strings. If your violin uses the traditional gut strings, then it is possible to fit a contact

microphone to the body. Unfortunately, there is no booklet published with plans on how to make this adaption, or how to construct your own electric instrument, but most music shops will be able to offer advice.

String buzzing

Dear Sir,

I have a Fender Telecaster guitar with which I am having trouble. I am using ultra-light gauge strings but they are buzzing badly. I have raised the bridge as far as possible, what else can I do to stop the buzzing?

JAMES T. McCANSH,
Glasgow.

● Your pick action may be too heavy for ultra light strings. You should try using light or medium gauge strings with the bridge lowered.

Dylanologistics

Dear Sir,

I was recently told that there are several new Bob Dylan LPs out in this country, one of them called *Stealing*. Is this true? What label are they on? I was also told that there is a Bob Dylan film and also a book he has written. If so, where can I get to see and buy them? Anxiously awaiting a reply.

C. BERGSON,
Sheffield 10.

● It is true that there have been several

'bootleg' Dylan albums on the market over here recently. These are pressings of various tapes Dylan has made, and their manufacture is illegal; consequently they have no label and a plain white cover. Nevertheless, many record stores have been selling these albums, which are of varying quality, and which feature Dylan singing songs previously unavailable. The Dylan film, *Don't Look Back*, is an account of his British tour of '65, and while not on general release, it has been screened many times around the country by individual clubs, cinemas, arts labs., etc. The Dylan book, *Tarantula*, has never been officially published either here or in the States, but there have again been many 'bootleg' copies around.

Fender electric piano

Dear Sir,

I have heard that Fender make an electric piano, and I wonder if this is obtainable in this country. If so, could you give me the address of the distributor, and the retailing price?

A. TUPPINGTHALL,
Manchester 9.

● The Fender Rhodes electric piano, incorporating the Duo Showman amplifier and speakers, is available from Dallas Arbiter, 10 Clifton Street, London EC2. The price is around £600.



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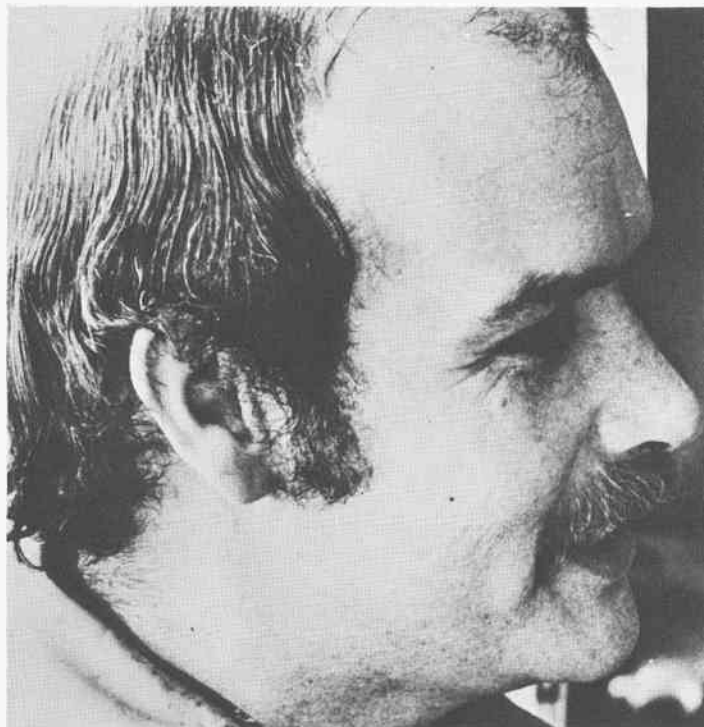
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PROFILE

TOM PAXTON



THERE can be few artists who have made such a lasting impact on the contemporary music scene as Tom Paxton. Inspired originally by such hard travelling folkies as Woody Guthrie and Pete Seeger, Tom Paxton first came into prominence in the States about nine years ago, at the time of the 'Folk Boom', and while other folk artists have faded into obscurity, or have moved to the richer pastures of rock, Tom has remained faithful to his roots and continued to write and sing folk songs of the highest order.

'The Folk Boom was phony. It was based on the Kingston Trio style, which was extremely superficial. It was a healthier boom over here, and in full swing when I first came over. There were hundreds of clubs, and I suddenly found this marvellous scene

where I could work all the time. It was difficult to find work in the States, particularly rewarding work—there were lots of bad places booking folk singers.'

Tom was speaking to me in a comfortable hotel suite in London, where he was staying with his wife and their two little girls while on tour here. It was Tom's twelfth visit to these shores in five years, and the next day he was playing to a full house at the Albert Hall. In 1965, when he first visited Britain, it was to tour clubs; a year later it was concerts as well, and since then the pattern has been festivals in the summer and tours in the fall. Tom likes Britain. 'You can feel the tension in the air in the States; Britain isn't trying to run the world any more. I also think that British audiences are best, though American

audiences are getting better.'

I asked Tom how he would describe his music, and how he thought it had changed since the early days. 'I would describe my music as contemporary art song. Whatever it is, it's in the tradition of now — it has ties with the music of Judy Collins and Paul Simon. I have not so much changed as grown. If I had really changed and not grown I would feel uncomfortable singing *Ramblin' Boy* in the middle of my repertoire. One thing I have begun to realise in the past two weeks is that there is such a thing as a Tom Paxton song; I've developed my own style of writing. That's what I mean by evolving — my *Ramblin' Boy* songs were derivative.'

Tom's latest album, called simply *Tom Paxton 6* and just released on Elektra, shows the way in which his songwriting talents have developed. There are 12 original songs here, some satirical like *Forest Lawns*, some compassionate like *Cindy's Cryin'*, but all distinctly Paxton. One or two of the songs, like *Molly Bloom* and *Saturday Night*, bear a resemblance to the zany ballads of Tom Lehrer, while *Crazy John* is a wry but sympathetic look at John Lennon.

There is also a small group backing Tom, although as he says: 'There's not much of an electric feel on number six. It's more theatrical . . . that's where I'm heading now. To me, the theatre is exciting if it works—I want the audience to have felt involved by the time they leave, I'd like to cause more smoke and fire.'

No one who saw Tom at the Isle of Wight festival last summer will doubt his ability to create smoke and fire—

his performance there was one of the highlights of the festival, bringing a storm of applause. 'I was boggled, and the audience weren't expecting it either. I can tell the minute I walk on the stage how things are, and the reception was polite at first—we got to know each other. In practical terms, I think festivals are going to prove unworkable. The pressures are going to grow . . . it's a shame, the Isle of Wight was good, everyone had a lot of fun.'

With six albums behind him, and his concert tours selling out almost automatically, it can truthfully be said that Tom Paxton has established himself as a master in his field. He has done so with quiet confidence and without the high-powered salesmanship of the public relations machine, preferring to rely on his musical ability and stage presence. The future, as always, remains uncertain; Tom has just signed with Warner Reprise, should have a new album out in the autumn, and will doubtless be making stage appearances as well. In the meantime, says Tom, 'I just want to go as far as I'm going in the direction I'm going.'



GOSPEL OAK



l. to r. Matthew, Bob, John and Kerry: 'England was closer.'

IT may seem strange that four American musicians should choose London as their common ground when they decided to get together as a group, but that is what Gospel Oak have done; the reason, they say, is that 'England was closer than California at the time.'

The genesis of the band was back in Evansville, Indiana, where John Rapp (bass, vocals) was at High School with Bob Le Gate (lead), although it wasn't until several years after they went into music that they formed a band together. Both had been playing with their respective bands when they bust up simultaneously, and they decided to team up back in Evansville. John had also jammed with a drummer from New Hampshire by the name of Kerry Gaines, and when he and Bob arrived in London they called up Kerry and asked him to join them, which he did. When the trio later met and played with Matthew Kelly, a harp player from California who was travelling to India, they extended an invitation to make a foursome, which was finally accepted.

All four members of Gospel Oak have plenty of musical credentials. John studied tuba for eight years and played with the Indiana University Symphony orchestra, before moving into the group world, first on rhythm and then bass guitar. Bob, who has been playing for some time now, often travelled to Nashville in earlier years and played with such country greats as Chet Atkins, later joining the Drifters backing band. Kerry is also a musician of long standing. He started

playing drums six years ago, and has since played with many Stateside bands, including Hmmm, later Rhinoceros, for whom he subsequently recorded. Matthew began playing harp at 17, played on two albums by American guitarist Mel Brown, and was a member of the New Delhi River Band, two of whose members now play for the Grateful Dead.

All the group, and Matthew in particular, think highly of the Grateful Dead, consider them under-rated in this country, and number them among their influences, 'Our music has also been affected by our stay in England,' said John, 'England's always been on my brain, and I like it, though I sometimes miss the excitement of the States.' The rest of the group nodded in tacit agreement. 'There are so many groups over there, particularly in California, who are good,' added Matthew, 'we felt we'd have a better chance in England.'

So far, the group have confined themselves to 'getting it together', and have yet to make their first live appearance. They are all currently making a brief return home to the States, but will be back in England in time to follow up the release of their album on the UNI label. By the time they actually start playing gigs, they hope that people will have some prebuilt-in respect as a result of hearing their album. Their music is blues-based, but with strong country influences as well; a fusion of their various musical backgrounds in fact. Keep an ear open for their sound—it might be what you've been waiting for.

SONG- WRITER'S COLUMN

I have managed to listen to many of the records which have been sent in for the British Song Contest. Not as a judge, of course, I just stuck my head through the door to overhear what was being played. It was certainly an education for anyone who is interested in promoting the future of British songwriting.

Clearly, there are many people who have the ability to write hit songs. But, at the same time, far too high a percentage are not studying the rudiments of their craft. If anyone wants to educate themselves into all the ins and outs of lyric writing, they could do a lot worse than sit down and listen to all the Beatle LP's.

I have picked on the lyric writing more than the composing because you have either got a tune or you haven't and if you haven't then the song won't be much good anyway. The whole point is what you do to it and most groups these days are capable of coming up with reasonable arrangements of their original material.

But lyric writing does take a bit of learning. The more you do the more professional you become. One learns how words can be strung together. Recent classic examples of this, of course, are the Beatles numbers like *Hey Jude*, with that ending that just goes on and on, and *Let It Be*.

If one just wrote the words down on a sheet of paper without hearing the tune to go with it or the way the record was going to be produced, they would look pretty ridiculous.

This is why it really is best to write your lyrics by singing them. There is no point in trying to sing words written on a piece of paper. They may rhyme in ink but not in sound.

A very large percentage of numbers had been given a Country and Western flavour. I don't quite understand why. Although Country and Western has been very heavily promoted in this country for some time, it has never taken off and, as I said before in a previous column, I don't think it ever will unless it becomes Great Britain'ised.

In other words, the songwriters have got to adapt a style to write about things that are meaningful in this country. I have never been able to go along with the idea of two blokes from Birmingham or Newcastle dressing up in cowboy suits and singing cowboy songs. It just seems all wrong.

But, nevertheless, the great thing was to see that there is lots of talent around and if you haven't been successful this time, never mind. Keep writing ready for the 1971 contest.



MOUNTAIN CLIMBING BELL SBLL 133



Mountain are a very weighty outfit from the States, a result of the combined talents of Lesley West (guitar) and Felix Pappalardi (bass). Pappalardi played on and produced the later Cream albums (amongst other things) and Mountain's sound is much like that of the mighty trio. At their best on numbers like the roaring *Mississippi Queen*, they also do a nice version of the Bruce number *Theme For An Imaginary Western*, and there is a virtuoso solo performance by West on *To My Friend*. The talents of Corky Laing (drums) and Steve Knight (keyboard) should also be mentioned, and go to make up a group definitely worth watching.

OUT HERE

LOVE HARVEST SHDW 3/4

Arthur Lee (now 'Arthurly') returns with four sides of *Love*, lavishly packaged and at a sensible price, thanks to Blue Thumb and Harvest records. Arthur's talents haven't

deserted him — he still writes great songs and sings them with rare taste, matching his voice to the mood of the song. There's plenty of variety too—*Listen To My Song* has Arthur waxing lyrical, while *Gather Round* finds the group in heavier mood. The backing work is superb, with a couple of long tracks to allow the band to let their hair down. *Doggone* features one of the more interesting drum solos to be put on wax in the last few years, while *Love Is More Than Words* has a very



extended and bended guitar solo from Jay Donnellan. All good stuff.

THE WHO LIVE AT LEEDS

TRACK 2406 001

An important musical document for long missing from the archives of rock has been a live recording of the Who. Their studio takes have often lacked the raw edge and attack of their stage performances, and while Pete Townshend has put many of these on tape, he hasn't seen fit to release anything



previous to recording *Live At Leeds* this February. The record is no disappointment. The Who, the factory workers of rock, deliver the old rock numbers like *Summertime Blues* and *Shakin' All Over* better than ever, while side two is a magnificent Who medley—*My Generation* and parts of *Tommy* leading up to a Bo Diddley like *Magic Bus* finale. Solid stuff all the way, with monster helpings of those heavy Who guitar breaks, and definitely not to be missed by those who appreciate honest rock music.

STONE THE CROWS POLYDOR 2425 017

Good set of clean unpretentious rock/blues from a



group who deserve more attention than has been so far accorded. Their sound is clear and sharp, with some precise playing from John McGinnis' keyboards, and tight guitar from Les Harvey, who also writes some of the songs. Maggie Bell delivers some very hefty vocals, coming on like a white Bessie Smith, and the band comes together very nicely for *America*, which takes up the second side. A group to watch.

TRAPEZE TRAPEZE THRESHOLD THS2



What can one say? One seems to have heard this record before with a different group and a different name. Trapeze are a competent enough rock band, but with so many high-class sounds appearing on the market, it's difficult to see why anyone should buy this particular record. They have a nice line in vocals, and one or two good tracks, like *Send Me No More Letters* and *Suicide*, but inspiration is lacking. Hopefully, they could develop with time.

**LET IT BE
THE BEATLES
APPLE PCS**



Long awaited set from a group who have apparently since gone their separate ways. A great shame, because *Let It Be* proves that the Beatles were one of the most naturally together bands on the scene. Basically, it's a live album, with no studio trickery or special effects; just the four Beatles laying down a few new songs, sometimes helped along by Billie Preston. Exceptions are *Let It Be* itself (a new heavier take), and *Long Winding Road*, a McCartney ballad adulterated by Phil Spector's over-production. The remainder is tight, funky, and tuneful, with the emphasis on togetherness. Standout tracks are the gutsy *I've Got A Feeling*, Lennon's *Dig A Pony*, and an unnecessarily short version of *Dig It*, a studio jam number. The full colour book with every record is well worth the extra money, and adds to the general intimate feeling on this album.

**ZABRISKIE POINT
VARIOUS ARTISTS
MCM CS 8120**

From the file of the same name—ignore the inner notes and listen to the music, which is mostly good. Tracks include three previously unissued pieces of Pink Floyd,



of which *Come in Number 51* must surely be among the best things they've done, and also here is *Love Scene* from the Grateful Dead's Jerry Garcia, a very beautiful and atmospheric piece of solo guitar. Other inclusions are two Kaleidoscope tracks (a sadly neglected group), and tracks from the Youngbloods, the Grateful Dead, John Fahey, even Patti Page. A nice selection, but don't miss the film.

**BURRITO DELUXE
THE FLYING BURRITO
BROS
A&M AMLS 983**



A long time since their first album, the Burritos have come up with another polished set of country rock numbers on *Burrito Deluxe*. Like the Byrds, from whom the group descended, the Burritos specialise in smooth gliding vocals, aided here by some subtle steel guitar from Sneaky Pete and tight funky work from the rest of the band. Fiddle, accordion, cornet, and piano (played by Leon Russell) are added on some tracks, and included are the very fine *Cody*, *Cody Dylan's If You Gotta Go*, and Jagger/Richard's *Wild Horses*.

**AMERICAN WOMAN
THE GUESS WHO
RCA SF 8107**

Currently high in the US single and album charts, the Guess Who play an easily assimilated brand of rock music—they are not heavy or particularly original, but their bouncy rhythmic recitations are pleasantly infectious. Their strength is the togetherness of their fairly basic instrumental work, a strong lead vocalist (why no names



**SOLID BOND
GRAHAM BOND AND
OTHERS
WARNER BROS. WS3001**

The amount of musical talent to pass through the various Graham Bond groups is truly amazing. On *Solid Bond* we have four sides of previously unavailable material by two of the Bond combinations; the first has Bond on alto, with McLaughlin, Bruce and Baker as sidemen; the second is the famed trio of Hiseman, Heckstall-Smith, and Bond, by this time playing organ and piano as well. The quartet was recorded live at Klooks Kleek in 1963, and takes up one and a half sides with three tracks. The music is easy blowing jazz, hardly comparable with the later work of the Bond Organisation, or of Cream,

two of whose members play here. It does, however, explain what Bruce is up to these days, and is solid enough to appeal to rock fans. But the trio is where it's all happening—the demonic threesome that could sound like a six piece outfit, even outside the recording studio.

They were evidently in fine form when they cut these tracks (1966), and it's still a delight to hear a band blow as spiritedly as they do here, with Hiseman's drumwork particularly stunning, and Bond rasping out the vocals. Numbers include *Walking In The Park* and *Neighbour Neighbour*, there are some intelligent liner notes, and Warner Reprise present us the whole package at a special cheap price.



on the cover?), and a guitarist with a deft touch and a whining organlike tone. Best cuts are *No Sugar Tonight*, *When Friends Fall Out*, and a slightly extended version of the single *American Woman*. Likeable.

**CHRISTINE PERFECT
BLUE HORIZON 7-63860**

First solo album from Christine, described on the liner notes as 'Britain's only full-time professional female rhythm and blues singer and pianist.' A good qualifica-

tion, but also a limiting one; Christine can surely sing and play the blues with taste and subtlety, but her range of vocal styles and choice of material is strictly confined, at least here. It's mostly mid-pace armchair blues in the *I'd Rather Go Blind* mould (included here), with only one or two excursions into anything radically different, like *I Want You*. Never-



theless, if it's your bag, it's probably the best.

(LP review continues on next page)

RECORDS

DADDY LONGLEGS
WARNER BROTHERS
WS 3004



If, like Bob Dylan, you listen for the 'spirit' of a record, then you should like *Daddy Longlegs*. They are not a group who aspire to technical perfection — in fact, it's doubtful whether they do

musical justice to themselves here — but Steve, Kurt, and Clif have a refreshing sing-a-long style. The music is down from the mountains, up from the fields; listen to *Whiskey Moan* and *Bad Blood Mama* for examples of their style.

GINGER BAKER'S AIRFORCE
POLYDOR 2662 001

Disappointing double album from Airforce, recorded live at their recent Albert Hall concert. Disappointing, because from the line-up here one might expect considerably more than what one gets. Ginger's Airforce seems a little too anarchic to be solidly together, which is sad, because if this lot ever did



get off the ground, it would be like a squadron of flying fortresses. Ginger's drumming is never really in doubt, but the rest of the band sprawls; the horn section is frequently out of key and out of time, vocals are weak, and nothing is helped by the recording quality—surely even Albert Hall acoustics aren't that bad. There are some nice things in the scramble; both Graham Bond and Stevie Winwood solo beautifully, but at times there's no overall cohesion. Hopefully, Ginger has sorted out his personnel problems by now and Airforce will soon be rolling overhead.

ACCEPT
CHICKEN SHACK
BLUE HORIZON 7-63861
Who could refuse? It's Chicken Shack, it's blues, and depending on your taste, it's OK. The group cover quite a range of material here, and beside yer actual 12 bar bit, there are pleasantly restrained strings on some tracks, while the group manage to sound remarkably like the Everly



Brothers on numbers like *Maudie*.

As one might expect, Stan Webb turns in some fine guitar playing, and the group certainly won't have disappointed any fans with *Accept*.

SOLID BOND



Graham Bond's first album on Warner Reprise

DOUBLE ALBUM 55/-

LETTERS

Gerry Bron

Dear Sir,

Thank you for your article 'Producer and Player' in the May issue of *Beat Instrumental*.

Perhaps I might draw your attention to the content of one particular paragraph which, in editing, no longer has quite the meaning of what I originally said. The sentence 'When he started he didn't know much, but he's learnt a lot now' (on the subject of record production) was of course referring to Jon Hiseman as a record producer, and not to Gerry Bron, as in the rest of the paragraph. Gerry in fact has been a very skilled producer for many years.

Yours sincerely
Tony Reeves,
London, N.W.6

Ed.: Sorry, we goofed. See this month's feature on Gerry Bron.

Jesse & James

Dear Sir,

As one of your regular readers, I would like to congratulate you for being the only magazine for musicians and music fans—written by music lovers and not chart lovers.

Anyway, nobody and nothing is perfect, and I think you don't talk enough about the good Continental groups—and I don't mean Shocking Blue, etc.

I've just returned from Denmark where I heard a few good sounds like Savage Rose (with a singer sounding exactly like Janis Joplin) and from Belgium where I dug a group called Jesse & James. I've rarely heard such a good sound—and absolutely unknown in England! With a line-up of guitar, bass guitar, organ/piano, and drums/steel drums, they really get a different sound: it's amazing how jazz and bossa nova have influenced them.

I'd like to know who releases their records over here, or who produces them. Musicians, help me. Someone must have heard of them.

I'd also like to see something in *BEAT* on the large number of good Continental groups.

J. Howe,
Southend.

Winter daze

Dear Sir,

Anybody who saw the recent Johnny Winter tour will surely agree with me when I say that he is one of the finest musicians to emerge for a long time.

It's a shame that talent such as his can go comparatively unnoticed, for in my opinion he is one of the greatest blues guitarists ever; I only wish he was in England a little more to prove himself and his band are worthy of greater acclaim.

Helen Woods,
Ryde, Isle of Wight.

Interminable Alvin

Dear Sir,

I have long been a fan of heavy rock music and guitarists like Page, Townsend, and Alvin Lee. Imagine my disappointment, when I attended a concert on the recent Ten Years After tour, and found my former idols incapable of producing anything but interminable self-indulgent solos in the same old 12 bar patterns. Alvin Lee may have the fastest fingers in the business, but it isn't enough without teamwork from the rest of the band. Half the time I couldn't even hear organ and drums.

On the other hand, the supporting band, Matthews Southern Comfort, played an extremely together set of country music, and concentrated on their overall sound rather than ego-tripping solo runs. Please, let's have groups playing as a *group*, not as four soloists.

M. Caldicott,
East Haddon, Warwicks.

Waste of time

Dear Sir,

It seems to me that prolonged arguments concerning the 'best (electric) guitarist', based on popularity polls—or group status—or number of hit records etc, etc, is both invidious and a complete waste of time.

When it comes to sheer fingering techniques and natural acoustic melodic production, it should be obvious to all that, beginning with Segovia, and including such maestros as our own John Williams and Julian Bream, there is no-one in the popular music field who is even in the

same league with classical guitarists of the top grades.

This, however, is not a denigration of the 'electric' guitarist, as (except for the fact that they both make music) there is no further point of comparison.

Why should your correspondent trouble to observe that Marvin makes use of 'fuzz' on his latest hit? It is an intrinsic part of the expertise of such artists to explore to the full the potentialities of electronics as applied to music; and it is in this sphere that any lack of 'classical' technique is counterbalanced by the necessity either to memorise, or even to log, another musical score—the electronic effects schematic for every number.

Today we are getting more brilliant individual interpretations of basic melodies than old-time 'play-by-the-dots' musicians would have dreamed possible; and the signs are that these will become even more subtle, even more complicated, with the rapid advance in electronics. In this respect, the 'electric' guitarist has more to cope with, more to learn.

The 'add on' units, the extra effects, are no longer gimmicks, but intrinsic aspects of the new musical expression. If Hank uses a 'fuzz' or 'growler', so what? Clapton likes a finger barrel or bar; Hendrix uses his teeth, and one of the Gass does pretty wonderful things with a cigarette lighter!

The majority of front-line electric guitarists are as good as their latest example of inventiveness, originality and ingenuity shows them to be—and good luck to all of them. 'Catty' or snide comparisons are just not on. They don't mean anything, anyway.

Lewis B. Haslewood,
Sidcup.



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What's up down under?

AT last the New Zealand music scene has shown signs of coming of age.

Until recently a large percentage of local discs were cover versions of overseas hits. This still occurs, but with the original versions of most discs now being released locally, the artists are steering away from this practice. They are now looking towards local songwriters and unrecorded overseas songs for material, therefore making better use of music publisher's facilities.

Recording studios have also rapidly been improving their facilities to add to the signs that the scene is really looking healthier and developing its own identity.

With local productions improving all the time, local artists have been getting a very strong hold on the charts with up to 60 per cent being locally produced.

There is an incentive every year for local artists in the form of the Gold Disc Award. Since the award's inception in 1965 the standard of productions has risen tremendously, and every year there is a rush of local releases just before nominations close

in August.

Record companies may nominate one single from each of their artists, there being no limit on the number of nominations. (Last year there were 68.) A panel of ten top DJs chooses the best ten records, and the public may then vote for what they think is the best disc of the year.

From this voting are chosen the winners of the winners of the five separate awards; the Gold Disc Award, Best Solo Record, Best Group Record, Best Producers Award, and Best Local Composition Award.

Nationwide

The Awards are then presented at a dinner which is televised live nationwide.

The 1969 Gold Disc and Solo Award went to Shane for his disc *Saint Paul*, a tribute to Paul McCartney.

The Best Group Record was *Rain and Tears* by the High Revving Tongues.

The Producers Award went to Wayne Senior for his production of Mike Burneys *Why Can't I Cry?*, one of the Top Ten records.

For the second year in suc-



Local NZ talent, Tom Thumb, with producer Peter Dawkins (right)

cession Dave Jordan won the APRA Silver Scroll for the best composition, this year for *Out Of Sight-Out Of Mind*. The song was recorded by a number of artists, but most successfully by the Avengers, who have unfortunately just broken up after a very successful string of hits.

Radio is almost completely government-owned and operated through the NZ Broadcasting Corporation; there are, however, two private stations in operation.

The Government Corporation have a national service, plus a network of 26 commercial stations on which there is an average of six to eight hours of pop per day.

The two private stations (whose main audience is Auckland, NZ's largest city, population 650,000) have both just been granted licences to broadcast 24 hours per day.

Up until recently, Radio 1 was leasing five hours of air-time per day from the Broadcasting Corporation during which they were programming a Top Forty format.

The other, Radio Hauraki, has been a pirate station broadcasting from a ship anchored in international waters off the north-east coast. They came ashore in June to start their land based activities after an eventful and dangerous three years at sea.

Shane, the Gold Disc winner will be spending a lot of

his time in Australia this year. He has already made two short trips and will soon be off for a longer stay, during which he hopes to establish himself in the tougher but vastly bigger scene there.

Australia has always been a very good market for local acts and most of all the top artists converse regularly between the two countries.

Shane's latest disc *Natural Man* is undoubtedly one of the best local productions and must be the one to give him his first Australian hit. His discs are reportedly selling well in Germany, which is a market previously untouched by local artists.

Shane is originally from Guildford, Surrey. It seems this town breeds talent as it also gave us top radio '1' DJ, Mark Ackerman.

Solo career

The High Revving Tongues, gold disc group award winners, will soon be returning to Australia where they were resident for most of last year, but they will be leaving without their lead singer Chris Parfitt who has left to pursue a solo career and concentrate on songwriting.

The first fruits from his new venture are his solo debut disc *Jenny Didn't Wait* which is doing well chartwise.

In a short time Chris has become one of the country's

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Shane: Silver Disc for 'Saint Paul'

most prolific songwriters and as well as having plenty of material for his own recordings he is now being called on to write for other artists.

Undoubtedly the most talented group ever to be produced here would be the Formyula, who made a short visit to England last year to survey the scene. They have since returned to London where they are now known as PIPP after finding that their original name clashed with another group's. Within the group they have very talented songwriters who wrote their nine consecutive hits here as well as most of the material on their three LPs. On their first visit they recorded at EMI's Abbey Road Studios with producer David Mackay, and had one single *Come With Me* released which received good reviews but failed to do anything.

They have now signed with Decca and hope to have a new single out very soon; in the meantime they are doing gigs around London.

The biggest thing to happen on the local studio scene for a long time was the recent arrival of the first eight-track machine. Mascot Studios took little time to assemble the Ampex machine and get it into line with the new mixers they had built to match it.

The new machine puts Mascot ahead of the other three major studios who all have Ampex four-track machines.

However two of the studios are planning on expanding their facilities.

HMV Studios in Wellington have a Scully eight-track on order which they hope to have installed by September.

Zodiac Studios are at the moment having a complete new complex built which will be the most elaborate and up to date in Australasia. It includes a large main studio, a smaller one for commercials etc, and a production room. Their technical staff have been busy building completely new mixers, equalizers, compressors and a new panel to match the new Ampex eight-track they will be getting later in the year.

Peddlers

The Peddlers had a two week stay here in March enroute to Las Vegas after a highly successful Australian visit.

Their stay here was taken up with four nights at each of two clubs, one in Wellington, one in Auckland. A total of 20 shows (two per night) to packed houses bought many raving receptions and the probability of a return visit in October.

They are the first world class act to be booked by night clubs in New Zealand, previously the only overseas artists seen were on concert tours and these were very few and far between.



NZ's top band PIPP: Nine consecutive hits

Following the outstanding success of this trip the promoters are already negotiating for more acts.

The promotion value, especially for record sales, would make a visit out here very worthwhile for a lot of artists.

The Beach Boys did a concert tour here during April and proved again to promo-

ters that the people want to see top acts. They were a great act and drew big crowds.

The last English groups to come here were the Small Faces and the Who. But that was two and a half years ago.

So a tour by a top English group would be most welcome.

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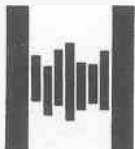
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