

# BEAT INSTRUMENTAL

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AND INTERNATIONAL  
RECORDING STUDIO



# BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

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## Editorial

**A**FTER the Isle of Wight fracas, a big question mark hangs over the future of the outdoor pop spectaculars.

It's always sad when a small, ignorant, loutish minority succeed in ruining the pleasure of the majority.

Certainly, it would be a brave man who would attempt to organise another quarter-million crowd. The problems have now become insurmountable and the trouble that a small number of mischief-makers can create can be out of all proportion.

But have these pop festivals justified their existence musically? Despite the huge wattages which the amplifier manufacturers have provided and the elaborate but still inadequate refreshment and toilet arrangements which are normally assembled for these occasions, the quality of the music which has assailed the ears of the listeners for hours on end has not necessarily lived up to expectations in every case.

Or is it that certain stars perform better in an enclosed space? There always seems to be something vaguely unreal about a pop musical festival in the open air. It seems much more natural and right when it's all enclosed in brick walls in a darkened auditorium with the coloured spotlights playing upon the stage.

It may be a step back for some but at least it does mean that the trouble-makers will not be able to ruin everything as they have done so frequently at recent outdoor events.

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COVER PIC—ALVIN LEE

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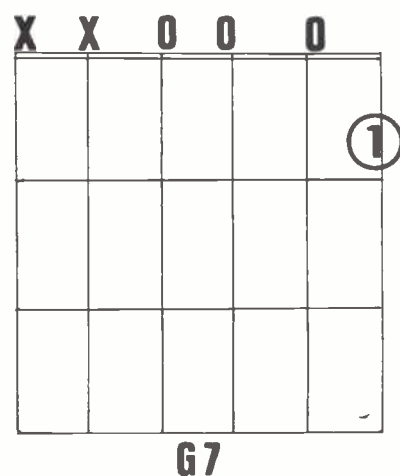
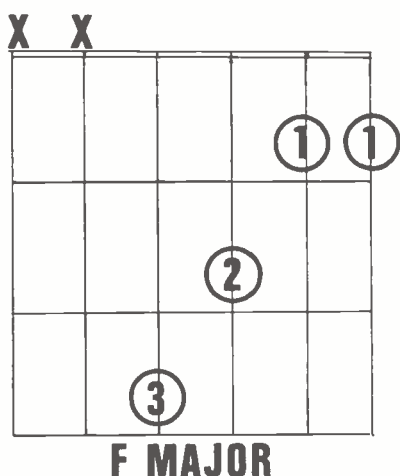
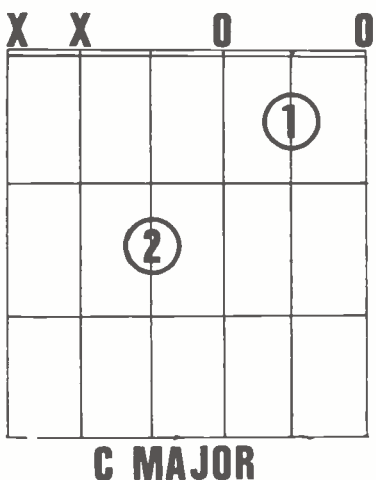
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## 6: Changing chords

IN the last issue of *Beat Instrumental* I explained the three-chord trick. Some of you may have had a little difficulty with the actual chord changes, so this month I will try and show you the easiest way to accomplish them.

Let's stick with the same three chords — the four-string versions of C Major, F Major, and G7 — and have a look at the difficulties. First of all, here are the chords again:—



In case you have any difficulty in seeing which fingers are used—only the 1st and 2nd fingers are used in the formation of C Major, the 1st, 2nd and 3rd for F Major and just the 1st for G7.

Place your fingers in position for the C Major chord and strum it a few times before attempting a change. Now do the same with the F Major and G7 chords. Do not try and change cords before each one can be played as cleanly as possible. Remember not to play the two bass strings. These are only used with the full six-string chords. The actual change from C Major to F Major is not as difficult as it might seem. Your first finger is already in position on the 1st fret on the 1st string, so it's simply a case of making it cover the 1st fret on the 1st string at the same time. Try pressing your first finger against a table-top until the joint feels supple. Your second finger is moved from the 2nd fret 4th string to the 2nd fret 3rd string, and the third finger is placed on the 3rd fret 4th string. Practice this a few times and you'll soon find it will come quite naturally.

For the G7 chord, simply keep your first finger on the 1st fret 1st string and remove all the others. To help you practice these changes, we include a short exercise which you will see below. Remember that with popular music, the accent is on the off-beat, the second and fourth beats of each bar. The idea is that you start playing 2/4 time (1 2 3 4, 1 2 3 4) and then move on to 4/4 time (you play every beat in the bar). It helps to tap your foot in 4/4 time.

**2/4** C C F F G7 G7 C C

**4/4** C C C C F F F F G7 G7 G7 G7 C C C C

You will probably experience a certain amount of difficulty at first as the strings may make your fingers sore. This is one of the hazards of guitar playing, and nothing can be done to help you.

# PLAYER OF THE MONTH



## BERNIE LIVING

**B**ERNIE Living, alto saxophonist with Manfred Mann Chapter Three, first started playing at 11 when he acquired a trumpet. 'We had an incredible music teacher at school who got 30 or 40 people involved in an orchestra—we used to play *African Waltz* and things like that.'

Asthma prevented Bernie from continuing a career on the trumpet, however, and he went through a succession of instruments—french horn, trombone, clarinet, and tenor saxophone, until at the age of 14 he settled on alto, and he still uses the same instrument now; a Martin with Rico 2½ reeds. 'But,' pointed out Bernie, 'your physical makeup is what determines what reeds, and so on, you use—you don't sound the same as someone else by playing the same thing.'

At this time Bernie was still playing in the school orchestra—on tuba—when someone played him a Charlie Parker record. 'The next week I got an Ornette Coleman album, and from that day I played with the same attitude, which was to make my own music instead of reproducing the music of the masters.'

That attitude has led Bernie to explore the whole spectrum of musical sounds and activities, and for a rock player he has a startlingly wide range of experience behind him. 'I left school and went to a jazz teacher, and within six months I was into analysis and classical music. I still wasn't playing in a group because no-one else was playing what I wanted to, though I used to jam in basements with people. There was never anyone to play with in those days though, they all played the same old clichés, the same old tunes.'

'I've always liked avant-garde arts, people who are probing for new forms of expression, that was the wonderful thing about Charlie Parker.'

Bernie first joined a group when British jazzman Mike Westbrook invited him into his outfit—a trumpet playing friend had joined six months before—but carried on with his own composition while he was with the group. There was also a period of 18 months, said Bernie, 'when I stopped playing jazz and played flute and listened to nineteenth century classical music.'

'Nowadays I listen to every sort of music, from Bobby Gentry to John Cage—I like any music with fervour. I like Zappa for his compositional technique and his craftsmanship, for example. I'm into electronic music now, making long tapes which use environmental sounds and even the sounds of radio waves and stars. The universe is full of sounds just waiting to be used, we just have to get rid of our musical conditioning.'

It seems strange almost, to find Bernie in a rock outfit like Manfred Mann, but he explained his preference for rock playing. 'I feel less limited in rock when I'm playing solos, it has this strong rhythmic thing going for it, and Chapter Three is a young band—there are nine people who hadn't played together before. It was very tight to begin with, and the momentum of the brass section gave it its power. It's freer now though, and we have two conga players. It's become very soulful.'



## Jack Lancaster Column

WHILE walking along a city street in Chicago with Ron, Mick and Andy, a large black Cadillac slowed down to walking pace beside us. The driver of the Cadi turned to his companion and said in a loud voice 'My God look! Trust me to come out without my gun, look at all the freaks!' Needless to say we went straight back to the hotel and stayed in our respective rooms for the rest of the day.

This was just one of the many unnerving experiences we had in America, but on the whole the tour went very well. In fact we all enjoyed ourselves thoroughly.

In Boston we had a jam session to

end all jam sessions. We shared the bill with Procol Harum and at the end of the night both groups got up on stage and jammed for an hour non-stop. Procol had a rebirth this tour. They have always had a big following in the States, but the concert attendances and reaction they received was fantastic, and they deserve all the success they are having. They played beautifully on the gigs where we played with them—Boston and Los Angeles.

As everybody is aware now, the old Blodwyn Pig is no more. Mick left as soon as we arrived back home. Many people have questioned the reasons why, and no one seems to want to believe the truth, which is that we are no longer musically compatible. I think this must be true of most group splits. If the people in a group do not see eye to eye musically and want to go in different directions then the obvious thing to do is to split. The only other answer I can think to give to people who question the reasons is to come and see both the new groups and hear the difference.

Anyway, Blodwyn is stronger than ever. Pete Banks has proved to be the most individual sounding guitarist I have heard for years, and I predict he will be the country's number one in a very short time. Barry Reynolds, the other new member of the group, is a

guy I have known for years and one who has been lead guitarist and singer with every group he played with. In Blodwyn he has adopted a fine rhythm guitar style and his voice is unbelievably beautiful. I played with Barry in Dave Berry's backing group a few years ago.

I don't need to say anything about Ron and Andy, because anyone who saw the old Blodwyn Pig knows of their capabilities as one of the best rhythm sections around. I need say nothing also about Marty, Kellogs and Keery, our faithful roadies who have stayed with us and are more famous than the group anyway.

As far as writing goes, it's a complete communal effort—all the new material has been written by all the members of the group. For instance, if I wrote some lyrics, Barry would write a melody line, and then Pete (whom we have named 'rent-a-riff') would rent us one of his original counter melodies. Then Ron and Andy would whack in and say 'No, it's bloody terrible' and change the whole thing until it suited everybody. This is the method we have used in different combinations. And it works perfectly.

If I seem over-enthusiastic about the band it's something I can't help because this is the best band I have ever played with, and to lead it is the greatest honour I have ever had. Come and see us.



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# STATESIDE REPORT

**JERRY GARCIA** and his fellow musicians have amassed enough new, diversified material to entertain an audience all night long without the assistance of supporting bands. In fact, Garcia's two bands, the Grateful Dead and the New Riders of the Purple Sage, recently put on a three-part show at Fillmore West that lasted six hours. Billed as *An Evening With The Grateful Dead*, the evening began with a folk-rock acoustic set by members of the Grateful Dead that was followed by a repertoire of country-western numbers by Garcia's Riders, a band the guitarist launched several months ago with bassist Phil Lesh. The lineup has changed but the sound is still much the same. The quartet has Garcia playing guitar and singing, Dave Torbert on bass (replacing Lesh), guitarist-singer Dave Nelson, and lead singer John 'Marmaduke' Dawson. The Fillmore rock audience, on their feet during most of the set, was enthusiastic over the Riders' spirited

brand of country music. The Dead climaxed the event with a long two-hour set.

## Steve Miller

The Steve Miller Band has begun work on a new album, which is being recorded in a vacant house in the San Francisco area. Since Miller is dissatisfied with most of the studios he has used, he will use the house as a temporary recording setup until his own recording studio is completed. Curley Cook, Miller's original rhythm guitarist who hasn't been heard from since the Curley Cook Hurdy Gurdy Band dissolved two years ago, is featured on Miller's new album, *Number 5*, playing guitar on one track. Cook recently joined the reformed AB Skhy band, and can be heard playing guitar and singing on the group's *Ramblin' On* LP on MGM. Boz Scaggs, Cook's replacement in the Miller Band who later went solo, is due out with a second LP shortly. Leaving Atlantic, he is now on Columbia.

The record industry has been making a strong effort to clamp down on manufacturers of bootleg LP's, outlets that market the counterfeit discs, and radio stations that broadcast them. The FBI has stepped in and is now conducting an anti-piracy campaign in States selling bootleg records, and Atlantic Records has even filed suits against Canyon Records (manufacturer of the live Crosby, Stills, Nash & Young bootleg LP) and retailers in California and New York. As a result there are very few record stores selling counterfeit discs now, and the bootleg craze is expected to fizzle out once the remaining retailers are discovered. Though manufacturing of bootleg LP's has been curbed considerably, three new albums were recently added to the market: *While The Establishment Burns* by Bob Dylan, a Donovan disc, and *My God!* by Jethro Tull. One side of the Tull has five numbers released as English 45 RPM's; the other side has *Sossity/Reasons For Waiting* and *My God!* from a concert performance.

Van Morrison's success on Warner Brothers has hastened the release of some previously unavailable material by the singer on Bang Records. *The Best Of Van Morrison*, a deceiving title for the collection, is composed of ten tracks—five from the *Blowin' Your Mind* LP and five others from the Bang vault.

Now on tour in the U.S. is John Mayall's new unit that includes bassist Larry Taylor and guitarist Harvey Mandel, former Canned Heat members, and Don 'Sugar Cane' Harris, the world's only blues violonist. Rejoining Canned Heat, whose *Future Blues* album has just been released, is Henry Vestine, replaced by Mandel a while back.

Pacific Gas & Electric, recently reformed around singer Charlie Allen, has already taped their next album, a live LP recorded at the Federal Drug Hospital in Kentucky. Captain Beefheart will have a new LP out on Straight Records shortly titled *Lick My Decals Off, Baby*. The Velvet Underground has signed with Atlantic after three LP's with MGM. Their new album is due out this month. Blues accordionist Clifton Chenier recently put together his fourth LP for Arhoolie in Louisiana. Janis Joplin recorded two numbers with Big Brother in San Francisco recently; they may be included in the group's upcoming LP. Janis, by the way, has a name for her new band: Janis Joplin Full-Tilt. Corky Siegel (-ex-Siegel-Schwall) and His Happy Year Band are touring the country and playing gigs with symphony orchestras *à la* Deep Purple-Nice. They recently performed *Three Pieces For Blues Band And Orchestra* with the Boston Symphony Orchestra in Chicago. Aum has expanded from a trio to a sextet.

## Vietnam Rock

If rock promoter Bill Graham gets his way he'll be off to Vietnam soon. Not with a rifle, but a number of rock bands to entertain the troops. Graham recently sent a letter to the Pentagon requesting permission to put together a touring rock package 'to make life a little more comfortable for those who have to be over there.' Up to the time of this writing no reply was received from the Pentagon, but the groups Graham contacted (Airplane, It's A Beautiful Day, Santana) are in favour of the tour as long as their image is not

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damaged. If his Vietnam tour goes through, Graham will take three to five rock acts and various sound and staging experts on a tour that will last approximately ten days.

## Hendrix in Love

Blue Thumb is readying Love's next album, a live collection from their European Tour, which will feature Jimi Hendrix playing guitar on some tracks. Arthur Lee and Hendrix also got together in the studio for a single, *Easy Rider*, with Jimi singing and playing rhythm guitar and Lee playing lead. The flip side has Jimi on lead with Lee on vocals and rhythm guitar.

*Abraxas*, Santana's new LP, is all set for Columbia release. The Flying Burrito Brothers will continue to perform as a quartet. Bernie Leadon and Chris Hillman share the vocals following Gram Parsons' departure. The Youngbloods' upcoming LP *Rock Festival* will be composed of tracks from various California concerts; it will be on their Raccoon label. Steve Stills, Booker T, and Marc Benno will be featured on the first A & M LP by Rita Coolidge, best known for her singing with the Joe Cocker troupe. Gene Clark has a new solo LP ready for release.

Releases for this month include *Cactus* (Atco), *Pig Iron* (Columbia), *Livingston*

*Taylor* (Capricorn), *Bein' Free* by Jerry Jeff Walker (Atco), *Willard* by John Stewart (Capitol), *Barrels* by Lee Michaels (A & M), *Love Revisited* (re-releases from Elektra), *Absolutely Live* by the Doors (2 LP-Elektra), *Sabicas-Rock Encounter* by Joe Beck (Polydor), *Ton-Ton Macoute* by Johnny Jenkins (Capricorn), *Lorca* by Tim Buckley (Elektra), *Albion Doo-Wah* by Cat Mother (Polydor), *After The Gold Rush* by Neil Young (Reprise), *The Blues Project* (MGM GAS series re-releases), *Junior Wells South Side Jam* (Delmark — with Buddy Guy, Louis Meyers, Otis Spann, Fred Below), *Gulliver* (Elektra), *Wham Bam Of That Memphis Man* by Lonnie Mack (Elektra re-release), *On The Water* by Bread (Elektra), *Fred McDowell And His Blues Boys* (Arhoolie), *The Chambers Brothers Greatest Hits* (Vault), *She's Back* by Mama Thornton (Backbeat), *Thinking Of What They Did To Me* by Big Joe Williams (with Charlie Musslewhite—Arhoolie), *Poco* (2nd LP-Epic), *Easy Does It* by Al Kooper (2 records—Columbia), *The Weasels Rip My Flesh* by the Mothers (Straight), *Stage Fright* by the Band (Capitol), *Slim Slo Slider* by Johnny Rivers (Imperial) and *Cajun In The Blues Country* by Rusty Kershaw (Cotillion).



# BI's CHART FAX

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

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

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

**Mama Told Me Not To Come** (*Newman*)  
Three Dog Night  
RP—Podoler. S—American. MP—January Music.

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

**25 or 6 to 4** (*Robert Lamm*) Chicago  
RP—Guercio. S—American. MP—Franklyn Boyd.

**Something** (*Harrison*) Shirley Bassey  
RP—Coulton. S—Advison. MP—Harrisonsongs.

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

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

**Love Is Life** (*Brown/Wilson*) Hot Chocolate  
RP—Most. S—Orange. MP—RAK.

**Make It With You** (*Gates*) Bread  
RP—Gates. S—American. MP—Screen Gems.

**Natural Sinner** (*Fairweather-Low*) Fairweather  
RP—Fairweather. S—Olympic. MP—Amen Music.

**Wild World** (*Stevens*) Jimmy Cliff  
RP—Stevens. S—Island. MP—Freshwater.

**Sweet Inspiration** (*J. Cameron*) Johnny Jackson  
RP—Macaulay. S—Trident. MP—K.P.M.

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

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

**Give Me Just A Little More Time** (*Dunbar-Wayne*)  
Chairmen of the Board  
RP—Staff. S—American. MP—Gold-Forever Music.

**It's So Easy** (*Lee/Watkins*) Andy Williams  
RP—Glasser. S—American. MP—Valley.

**Jimmy Mack** (*Holland/Dozier/Holland*)  
RP—Holland/Dozier. S—Tamla Motown. MP—Carlin.

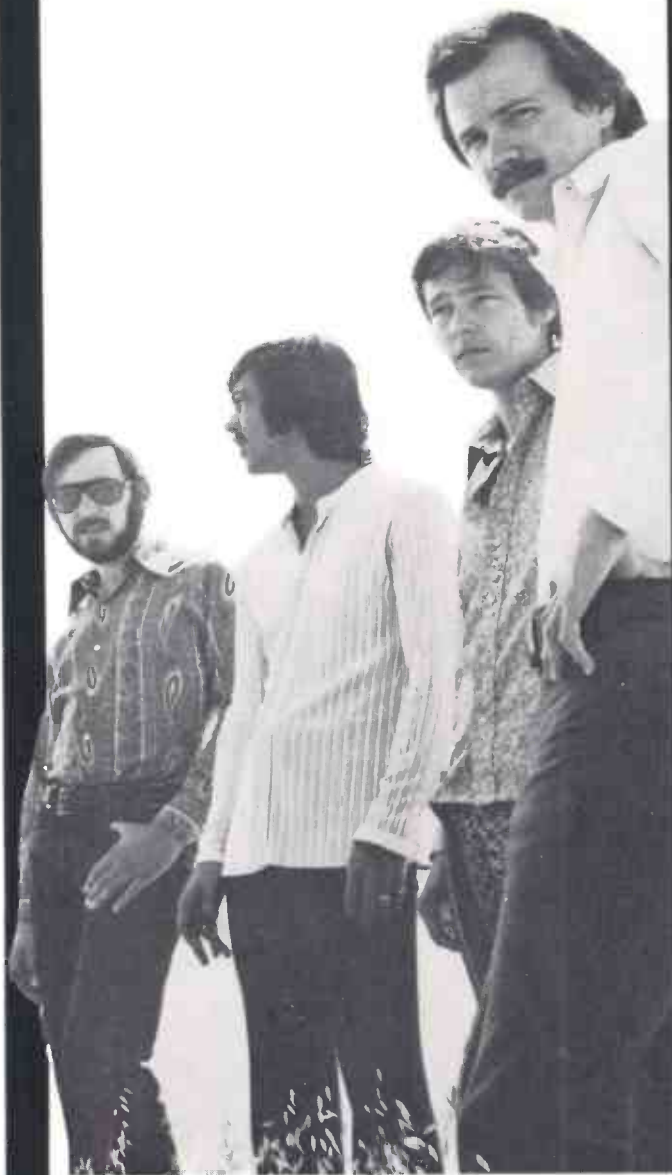
**Which Way Are You Going, Billy?** (*Jack*) Poppy Family  
RP—Jack. S—Decca. MP—Burlington.

**Long As I Can See The Light** (*Fogerty*)  
Creedence Clearwater Revival  
RP—Fogerty. S—American. MP—Burlington.

**Summertime Blues** (*Cochrane/Capeheart*) The Who  
RP—Lambert. S—Live. MP—Cinephonic.

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

# Absolutely Free...



# bread

THE American group Bread has been going for two years. Yet for the first 15 months of its existence, there was no drummer. Mike Botts turned the group into a quartet when he joined Bread as a drummer between the first and second albums. The reason for this is the trio didn't have time to find a drummer and figured they could use any number of friends for recording. Bread didn't want to be rushed, but after the first album—using two studio drummers—the group realised it needed a good permanent drummer who could play sessions and live.

David Gates, 29-year-old leader and bassist with the group, was musically trained and both his mother and father were musicians. His father was an orchestra director, his mother a pianist and his two elder brothers and sister also played. So from an early age David grew up in musical surroundings. He studied music at summer schools from the age of 11 to 16 but at college he majored in English and didn't take a music course. Not wanting to sound cocky, he said: 'If you get too schooled in your music, you lose some of your creativity because you learn so many rules and then you're afraid to break them. You must break a few now and then to be different. So what I tried to do was learn enough technical things to be able to write for all the instruments and have a basic grasp of music. But at the same time not get so far into theory and harmony of music that I'd be afraid to try something. I think it's good for people like songwriters to have the freedom to experiment.'

Bread's musical policy is one of complete freedom—you only have to listen to *On The Waters* to realise this. With the other two members of the group (James Griffin, lead singer and rhythm guitarist and lead guitarist Robb Royer), Bread is capable of a variety of different approaches. 'Jim and Robb can write any song they feel is right,' said David.

'Robb writes the lyrics to Jim's tunes. I can write anything which comes to mind without fear of it being too much one way or the other. When it comes to recording, we're always very open-minded as to what instruments we're gonna use. If we want to use a zither, flute, harpsichord or flugal horn, we use them. But if it's at all possible we like to play the instruments ourselves.'

'I'd like to think we are a recording group as well as live performers. You have to be good on a recording as it is played over and over again and flaws could show up and drive you nuts. If you make a record, you're almost obligated to the public to go out and do it like the record. Obviously we can't take the strings out with us when we play *Make It With You*, but it sounds nice without them. If you're gonna make a record, you've got to be prepared to go on stage and do it.'

David primarily plays a Hofner bass guitar with a built in pre-amp which he describes as 'a gorgeous instrument. It's the most fantastic recording bass I've ever found—clean right down to the big E string.'

James Griffin plays mostly guitar. He's got a Gibson, but David didn't know which model it was. It's a straight two pick-up Gibson played through a Fender amp and according to David has an excellent sound. Robb Royer plays a Les Paul Gibson and at the moment Mike Botts is using Gretsch drums.

Jim, Robb and David are the production team which is led by David and this has happened right from the beginning. David runs the show but they all consult one another to get the sounds they want. He has produced other groups in the past but at the moment finds he hasn't the time to continue doing it.

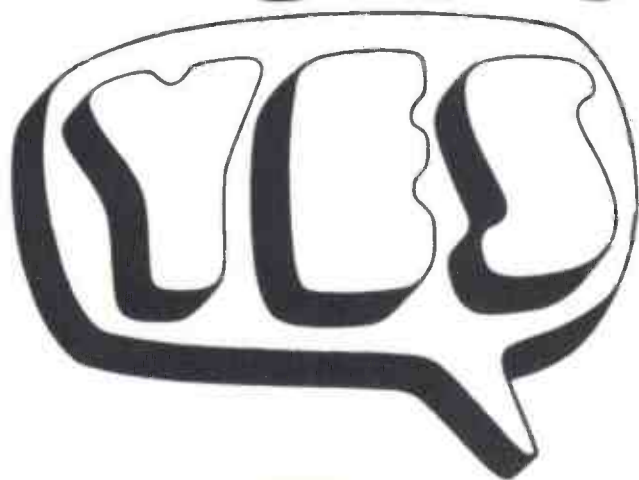
Of the future, David said: 'We'll play the sort of music we're doing now. We like it and will go right down the middle of the road letting our instincts run. But we'll avoid fabricated and synthetic things and play music we really enjoy and feel.' N.S.

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# bread



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# SELF HELP

## 1: ORGANS

THE group is on-stage and the organist is in trouble. Despite frantic stop-manipulation and swell-peddalling, not a single note is forthcoming from the glittering apparatus in front of him. An embarrassing situation.

1. *Increase portability:* as stated above, most spinets are designed for the home. Consequently, troubles arise when the instrument is subjected to frequent and inexperienced 'hodding'. Also, organs of this type are a curse to carry, being heavy and awkwardly shaped. Many organists fit handles on the side of the cabinet to make carrying easier. There is no objection to this, *provided* the inside of the cabinet is structurally braced to take the extra strain. *N.B.—Fit handles low—it helps!*

### On the blink

Even the most expensive and reputable organs occasionally go 'on the blink'. Nothing, of course, ever goes wrong at rehearsal, when both solder and expert help are usually available. The Gremlins have a malicious habit of reserving their rare appearances for important functions and prestige gigs. Such moments can be disastrous. How, then, to avoid them?

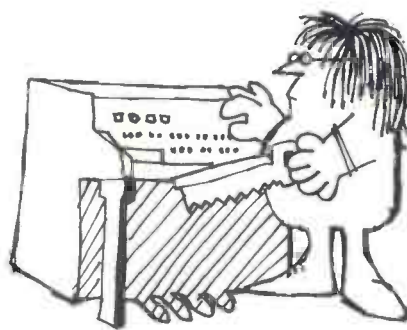
Some problems — burned-out transformers, for example — are unavoidable, and little can be done by way of on-the-spot repairs. All the same, many of the faults that cause an organ to malfunction are foreseeable and *most* of them are fixable. All that is needed is the ability to wield a screwdriver or, at worst, a soldering-iron.

### Lessen chances of a breakdown

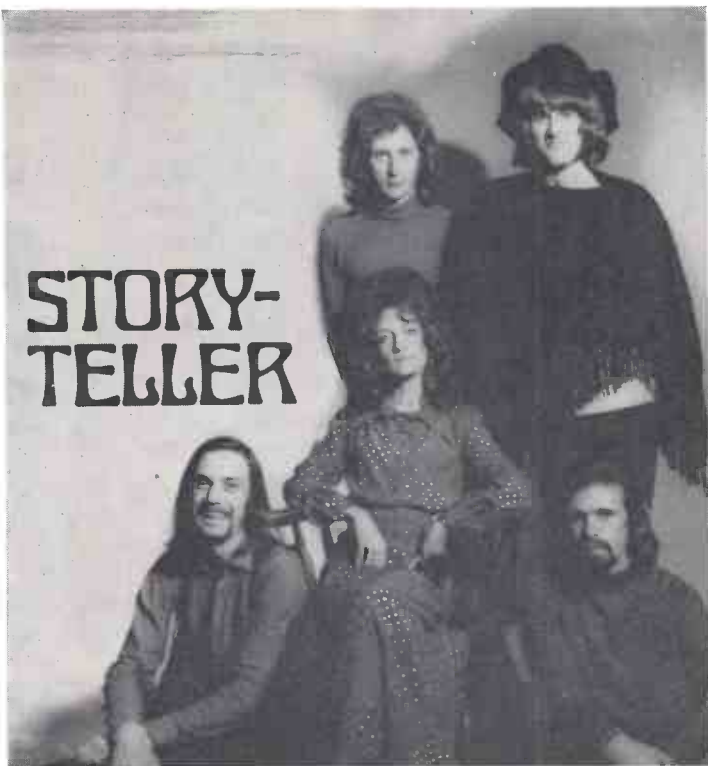
However, there are many things that can be done beforehand to lessen the chances of a breakdown. Most spinet organs are *not* designed for the Group: they are packaged as pieces of luxury furniture for the home, and organists tend to overlook this fact. To help overcome this—and at the same time to render the instrument more robust and less prone to Gremlins—here are several steps that might be taken in advance:

### Protection

3. *Protection:* unless your organ has a fall top (and not enough organs do) the chances are that the keys — a very fragile part — will be exposed. Buy, or make, a protective cover for the entire instrument. This should be as heavily padded as possible, thus preserving cabinet and keyboard and excluding dust. Keep the organ covered constantly when not in use — especially in the van, where most damage tends to occur.



*Lessening weight can be done by 'splitting' the organ*



**H**IGH up in a Tin Pan Alley office I met the only female member of Storyteller, Caroline Attard.

Caroline has been in show-business since the age of 11. 'I went to the Corona Academy to study Ballet and Drama. Nothing of any significance happened there, so when I was offered a dancing part in "West Side Story", I took it. Not long after that one of the girls with a small singing part left, again I got the part. I always thought I could sing, but this was the first time I had done it in public. All went well for a couple of months, but I was growing more and more enthusiastic about a career in music as opposed to dancing. As my discontent was reaching its peak an old school friend came along and suggested we sing together, that was the beginning of the Other Two. Two years later Jemima, my partner, got married and started a family, so we just faded away and eventually split.

'I danced in a couple of summer shows for a while before getting bored again, this time I went to work in a coffee bar. In itself this was probably the biggest break I have had so far, because it was while I was working in the cafe that I met Rodger Moon and Mike Rodgers; they were singing and playing guitars in local folk clubs and restaurants. It was inevitable that we should start singing together. Seven months ago Terry Durham and Rod Clark joined us and we christened ourselves Storyteller.

'We have only made one record so far, and this was rush-released

to coincide with our concert at the Royal Festival Hall, we wrote all the songs ourselves, or at least the other four wrote them all.'

Storyteller's first LP is simply entitled Storyteller and was produced by Andrew Bown and Peter Frampton in Sound Techniques Studio.

'We are recording our next LP now, actually; it should be released in November sometime. Rod Clark isn't with us any longer; his American wife was getting fed-up with this country so they have gone to live in the Bahamas. It is very difficult to find a good bass player at the moment, they all seem to be frustrated lead players just filling in time before they get back up front. We were lucky to find Chris Rodger and Terry spent a long time searching all over the country for somebody of his standard. You see we rely on vocal harmonies for a lot of our numbers, which means that not only must he (Chris) be able to play bass to fit in with our overall sound, but he must be able to sing as well, I think Chris fits the role well.'

Caroline has been writing two books during the last two years, as if she wasn't busy enough with her singing; the first is a portrait of her idol, Richard III. The other is a critical study of the Roman Catholic Church.

I have a feeling that it could be a long time before Miss Attard's books are completed—Storyteller are destined to be much too busy to allow book writing.

S.H.

4. *Care*: no one is suggesting that you behave like 'Good House-keeping' gone mad, polishing, etc., can be overdone. Keep the organ clean and, every few months, dust the interior with a vacuum cleaner. *Keep liquids well clear!* A spilled pint can wreak havoc with an organ's intestines.

5. *Spare*s: a comprehensive spares kit is vital. It should include: large, small and Phillips' screw-drivers, spare leads, spare co-axial cable, spare jacks, duplicate valves (if applicable), insulating tape and soldering equipment. *N.B.—A useful substitute for the latter is a stick of sealing-wax.*

So there you are with your clean, lightened, be-handled and beer-free organ — and you've still broken down. What now?

## Turn off power and check

Firstly, check all power supplies, including fuses. *Make sure the power is disconnected before attempting this.* Secondly, check all jack and speaker leads. If these are OK, unscrew the back of the cabinet and make sure the valves are alight. Replace any doubtful ones. Thirdly, listen for background noise in the speakers. You should hear a faint hum and hiss, especially if the swell-pedal is fully depressed.

If everything appears to be functioning and your organ is still not working, then the only thing left to do is to be philosophical. Better still, borrow another organ. And as soon as possible, take your instrument to an accredited dealer — preferably the one who sold it to you. He may be able to fix it under the Guarantee.

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**B**ALLS are what could be called a supergroup; Denny Lane ex-guitarist with the Moody Blues; Trevor Burton, ex-bass player with the Move; and Alan White, ex-drummer with the Plastic Ono Band. All have had their share of fame and fortune and, like so many others in the same situation, they have now come together to do their own thing. Denny was in the process of swapping his Jaguar for a Morgan (by telephone) when I arrived at Radio Geronimo's Harley Street offices for the interview. Trevor Burton couldn't make it so I proceeded to get a few facts about the trio down on tape:

**'Balls is a rather different name for a group. Who thought of it?'**

*'Trevor did. It's been a word used in the music business for years, you know, they haven't any balls, meaning that they don't really have the sound that is going to get anywhere.'*

**'Denny, you always say that you left the Moodies because your goals weren't the same, in what way?'**

*'Well it wasn't really a question of goals not being the same, it was more of a personal thing. At the time I left, the group were going through a bad patch. I wanted to get out and get my own sound going. It wasn't difficult really, because once you have been in a top group and learnt the basic formula for making "Pop" records, it is easy to progress from there.'*

## Same tastes

**'What kind of music do you want to make then? Yourself, not as Balls, your own sound.'**

*'You have the wrong idea, we have all reached the top in other groups, so as a group now we don't need to make tracks we don't like. We have been together on and off for almost two years, I see no reason why we should split, we are all into the same trip. The music we turn out as a group is the same as it would be if we made it individually.'*

**'How did Balls come into being, Alan?'**

*'I was the last to join actually, Denny and Trevor started it . . .'*

*Denny: 'I was in Spain for a while, when I came back I met Trevor in Birmingham, he had been playing with a few of his old friends on sessions and things. We began playing together and from there set out to find a drummer. Remi Kebaka was our first, but he couldn't really get together with us. That was when we met Alan, we were all doing a session for Ric Grech, from there we just happened.'*

**'You had been doing lots of sessions before you joined Balls Alan?'**

*'Yes, well they're good to do. I played with Harrison, Lennon, Grech, Doris Troy, John Almond and . . . about 12 recently. Most sessions are good experiences in their own way—jazz is probably the easiest, you just play what you want to play and as long as it isn't too far away from what everybody else is playing it's fine.'*

*Denny: 'Jazz doesn't really turn me on either, anyone can play it if they have taken the trouble to really get to know their instrument.'*

## New single

**'The new album was recorded in Olympic wasn't it? Which label will it be released on?'**

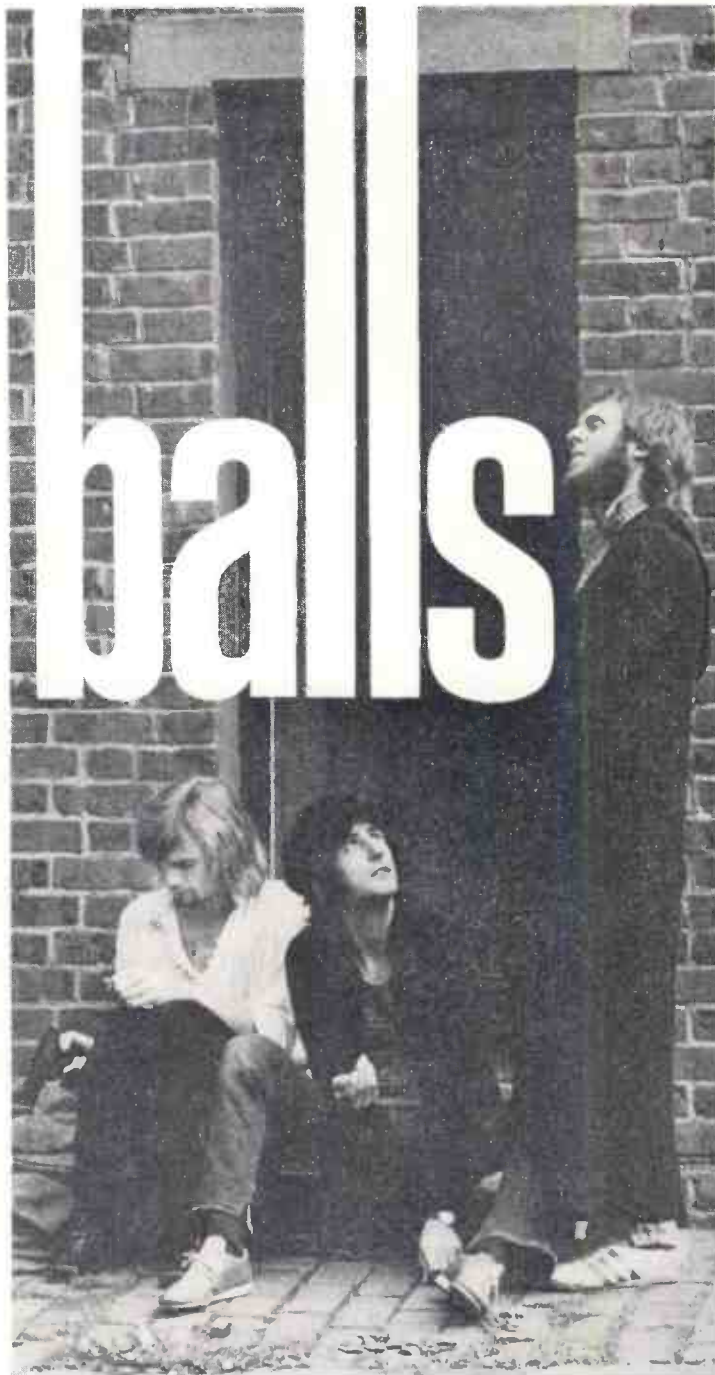
*'Andrew Johns did the record in Olympic and we haven't really decided on the label yet. We could start our own label, or maybe in conjunction with Geronimo. The single *Fight For My Country* came out last Friday, maybe it's next Friday actually. As I said before, when you have been in the business for a while you learn the formula for making a hit, it's as simple as that. We know the formula and this disc is made to it. *Fight* has all the things a hit needs, I know it's going to make it, if it doesn't it's got nothing to do with us, it will be the DJ's and PR people's fault.'*

**'Does that mean that you are making records solely for the money?'**

*'No, not at all—but you know, if we make everything to a hit formula and they all end up as hits, well that's good. We are a Pop group, not pseudo-underground confidence tricksters.'*

**'What about doing sessions in the future? Alan you have worked on sessions more than most, will you still do them with groups such as Airforce?'**

*'All three of us played in Airforce, we were together as Balls at the same time though. If we are in the same place at the same time as Airforce or the Ono band, or anyone else that wants us for that matter, we will play with them. Airforce was only supposed to be for one gig anyway, it was much too big, with too many famous people in it to last. I think the short era of the Supergroup has finished. It is impossible to progress musically with a group which only comes together for short periods. You have really got to get into each other before you can produce tight together sounds. We went down to the country for a long time to get ourselves straight, so now we can hire a*



*Alan White, Denny Lane and Trevor Burton*

*rehearsal studio and really get the music out instead of wasting time getting to know one another's various moods.'*

**'Radio Geronimo seems to be quite important to you, exactly what relationship is there between you?'**

*Denny: 'We are all in Geronimo, but Tony (Secunda) and Jimmy (Miller) look after all the administration for us. Geronimo is going to be big soon, we have just increased the air time and by Christmas we will be on the air every night of the week, from mid-evening to early morning. I would like to have a go at making films really, there is so much to*

*be done with the fusion of sound and sight.'*

**'What about the near future, tours, etc.?''**

*Denny: 'When all the colleges start back for the new term we can get down to some work. Summer is a bad time for most groups in this country, the college circuits are so much more rewarding than clubs and discos!'*

*Alan: 'America is a question at the moment, we might go after Christmas. The way things are at the moment we can do virtually what we want as far as tours and gigs are concerned, that is one of the advantages of being a well known group. S.H.'*

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# MELANIE

## City innocence

In the almost tidal wave of singer/songwriters that has been swamping the shores of rock in recent months, no one has much noticed Melanie. At least not until her phenomenal single, *Lay Down* (with the Edwin Hawkins Singers) hit the charts; and, more recently, with the release of *Ruby Tuesday*. Yet this beautiful American songstress has visited these shores several times in the last couple of years, and released two albums before *Candles In The Rain*, currently creeping up the charts here and firmly established in the US lists.

'I didn't feel I was any good when I first came over,' she said. 'I'd been thrown into the business really quickly and I wasn't ready to perform, it was so stiff.' Melanie was relating her first performance at the Roundhouse nine months ago, and was sitting demure in the palatial surroundings of a London hotel. She had even brought her mother over with her.

### Entrance

Her entrance into the music world was indeed sudden—beginning when she walked into the wrong office for a theatrical audition and found herself in a music publisher's. producer Peter Schekeryk saw her guitar, asked her to sing, and that was more or less that. Melanie (without her surname *Savaryk*), was launched.

Since then she has built up an increasing following, and, following her success at the Isle of Wight festival, looks like being recognised here at last. Asked for her exploits, she mused: 'I was at Woodstock, which was unbelievable. There was a great feeling of tragedy and people had to stay together to overcome it. I wrote *Lay Down* after Woodstock. I never made it onto the movie or record though.'

Melanie has also toured the States fairly extensively. 'I've been on the road there, but not like—say—Donovan would tour. Work hasn't been that easy to get. I've done a lot of festivals—Central Park and the Schaeffer music

festival were the biggest, I suppose. I like festival people—they follow festivals around, some of them shout that they saw you somewhere else; they're gipsy audiences.'

Melanie has also written the score for a film yet to be released, *All The Right Noises*, which has 12 of her songs. 'I didn't realise what you did for a film score,' she laughed, 'and I gave them *that* much. I mean, no one writes 12 songs for a film score.' Melanie is like that, charmingly innocent.

### Meher Baba

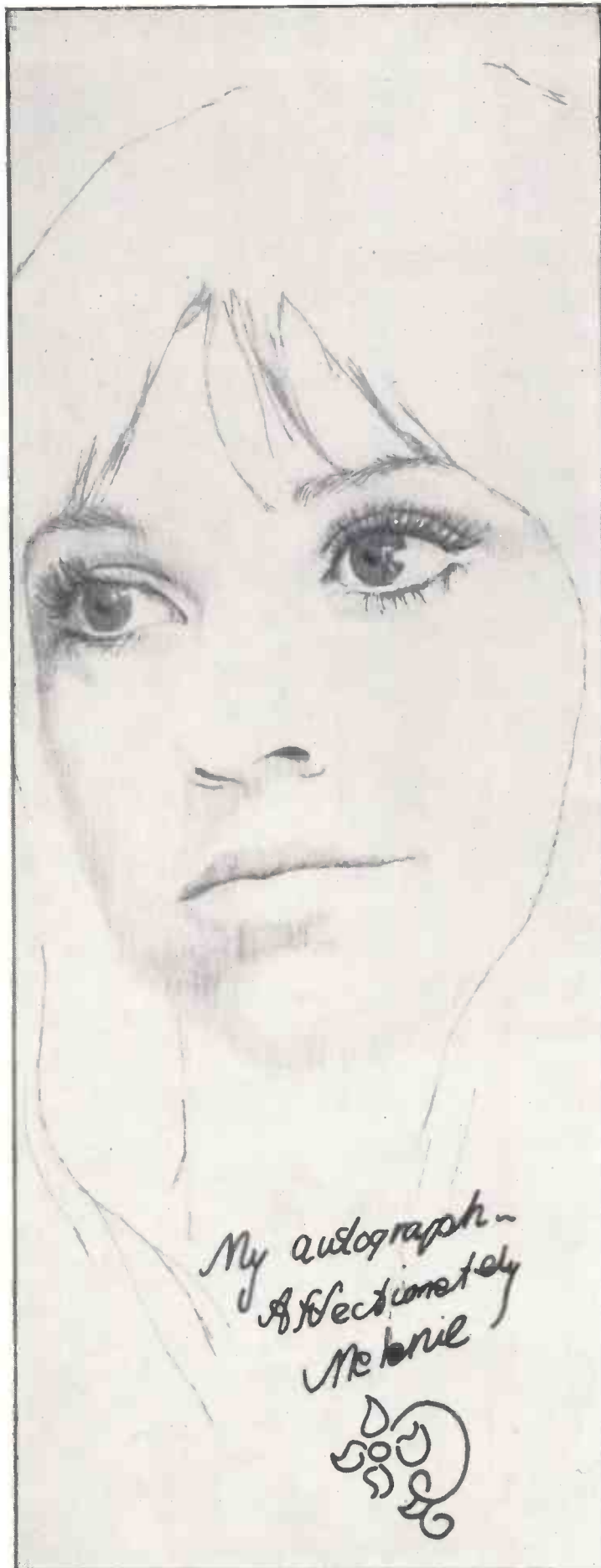
She also played her new single, which will probably be out sometime this autumn, a song called *According To Plan* which has lots of chunky harmonium in it—which sounded not unlike the Incredible String Band. Melanie was happy with the comparison.

'I listen to them constantly,' she said, 'in fact, the first time I ever heard them on the radio I thought it was me!' Does she then share their religious fervour—the reference to Meher Baba in *Candle In The Rain* prompted the question. 'I had a friend who had a button saying "Meher Baba lives again", and I didn't know who he was. I went to a couple of meetings which was nice, but I'm not really involved with that.'

Still talking about her songs, Melanie agreed that they were inspired by the city—plaintive complaints like *Left Over Wine* and *Cities People*. 'I live in New Jersey and I really feel I belong there. I go to New York all the time. Any city is where I belong; I'm inspired by desperation. And I like to sing in front of city audiences. Sometimes, though, I get lonely.'

If you haven't heard Melanie by now, then you probably will soon. She's an original talent and a songwriter second to few. She went down a storm at the Isle of Wight—that's the sort of projection she has. 'I'm lonely sometimes,' she said, 'but I have to be optimistic.'

N.S.





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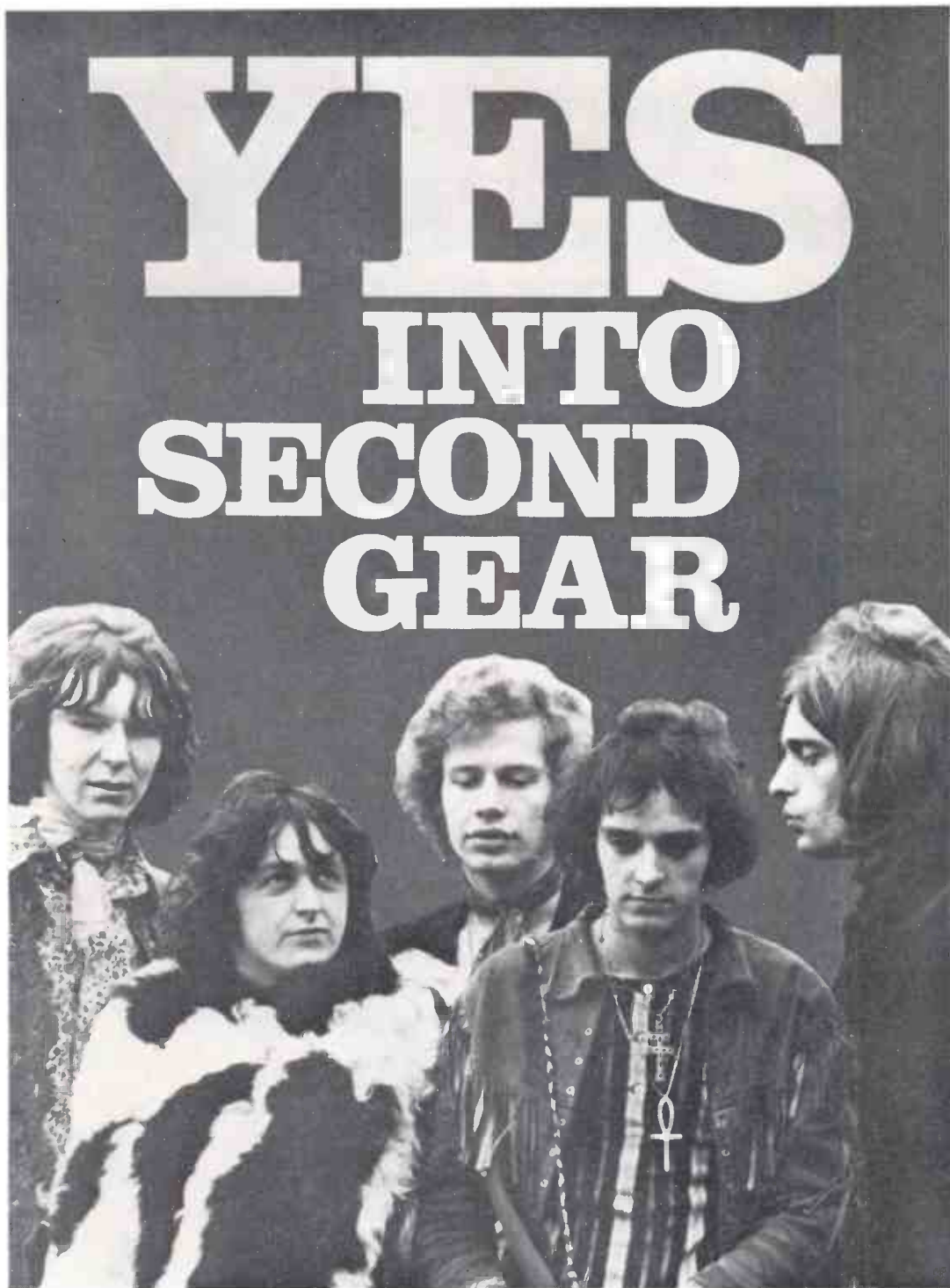
FOR some time, the word's been going around that the next group in line for the top is Yes. With the recent release of their second album, *Time And A Word*, it seems that all the predictions are soon to be fact, for the record really is remarkably fine. The group—consisting of singer and songwriter John Anderson, Tony Kaye on piano and organ, Chris Squire on bass and vocals, new member Steve Howe (replacing Peter Banks, who hitched up with Blodwyn Pig) on guitar and Bill Bruford on drums—have enlisted the aid of an orchestral supplement to turn out an integrated album of beautiful precision, guts and joy. Atlantic records must be well pleased.

### Integration

Bill Bruford certainly seemed pleased with it when he, after time-consuming struggles with London's Underground, presented himself for interview at Polydor's West End HQ. Compared to the first album (*Yes*, which came out last year), he thought 'the second album has much more of a theme to it. It's much nicer to start off at track one and end up at track eight, so you hear a whole thing. It's more cohesive and it rocks more.'

The record took quite a long time to make—Yes's music is very tightly arranged, so there was a good deal of planning involved, time went on recording, and it took a lot of work to get the mixing right with the addition of the orchestral passages. Much of the credit must go to Tony Colton, the producer, who had a lot on his plate.

'The producer', said Bill, 'has got to get the best out of the guys. He should be able to stand back objectively and see just what the band is trying to do and how it'll sound on record. He has to make creative suggestions and build on what the band



has—for some reason the band might not be playing well, and he has to arrange the session in such a way that it's going to flow.

Yes are a group who don't change much when in the studio. 'I think it's difficult to have a double faced thing, one for live playing

and one for records. The music's the same, really. It leaves the audience in two minds when they see you live and hear a record and aren't sure if it's the same.'

Yes have been playing together for two years, but they've achieved a degree of

togetherness way beyond most bands of similar age. Technically they are staggeringly advanced, but, as Bill says, 'The audience shouldn't be aware of what's happening; they should just get an effect, they shouldn't know how it's done. If they're

saying "ah, they missed that crotchet out there, oh, that's three-four changing to five-four", rather than just feeling there's something going on in the mood of the music helping the whole thing along, then you've made a mistake.'

After a couple of months down in Devon earlier this year to rehearse Steve into the group, Yes are now back on the road, working mostly the colleges. They've also been doing a certain amount of playing on the Continent, being particularly welcome visitors to Switzerland, Germany and Belgium. America, too, should be seeing the group soon, though various management re-shuffles have held this up for some time.

One of the less enjoyable aspects of being a group is the creeping categorisation bugbear. Bill wishes people wouldn't keep on asking whether Yes are a jazz or a rock band, which seems to happen especially in Europe. 'I see it all as either good or bad music, or maybe honest or dishonest music. No names . . . you just hope you're an individual group and that's that. If you could say you're a particular type of group, then you're losing.'

### Keep recording

As far as the future's concerned, Yes are about to start work on their third album, which should be quicker as it isn't planned to use other musicians again. When asked about his ambitions for the group, Bill said, 'Just to make a third album and to keep on making records. Personally, I adore recording, and the difference to me between the first and second LPs is immense. Consequently I envisage a huge improvement between the second and the third. By the time we get round to our twentieth LP—which is what a lot of musicians get to . . . we're all beginners, everyone in the rock and roll business. What counts is learning, learning, all the time learning.'



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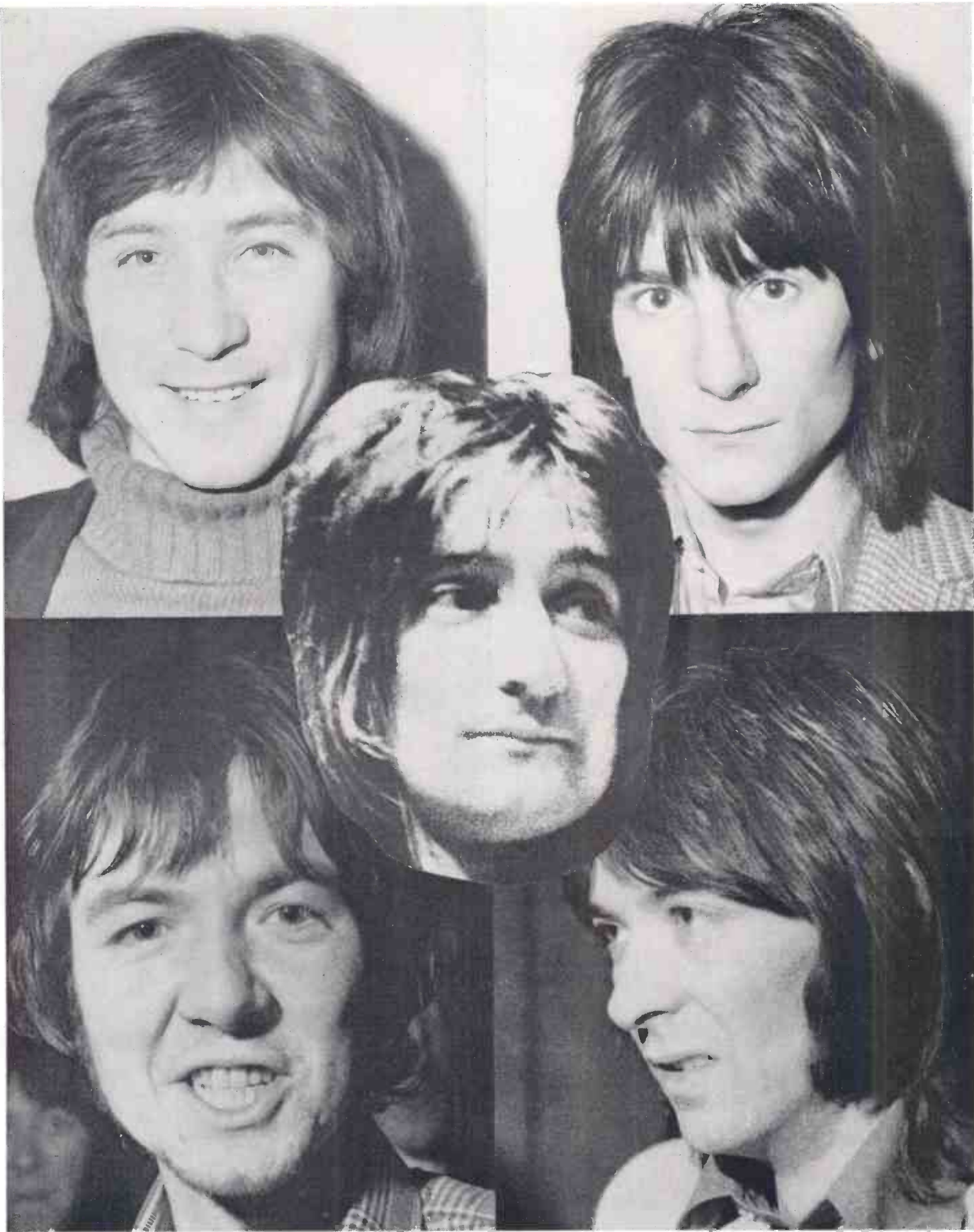
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# FACE TO FACES

WE'VE seen little enough of the Faces since their formation nine months ago. An album, a single, token appearances on *Top Of The Pops* and *Disco 2*, and virtually no media coverage otherwise. What's been happening? Said vocalist *extraordinaire* Rod Stewart 'To be quite honest, this country's become a sideline for us.'

The Faces had just returned from a six day tour of the States when I spoke to Rod ('I lost my voice halfway through and we missed the Fillmore'); Ronnie Lane was also meant to be arriving, but he'd smashed his car the previous night, and it fell to Rod to explain what the Faces had been doing in recent months. Much of their time has been spent in the States; 'The audiences are better in the States, and we've also been to Scandinavia which was nice. Then there's the money. We haven't done much here, people aren't prepared to listen.'

It seemed a strange comment on the UK rock public from a veteran of the British scene; Rod 'The Mod' Stewart who had helped start it all five or six years ago along with Long John Baldry, Julie Driscoll, Brian Auger, and others, collectively known as The Steampacket, singing and playing the blues in the days when the Rolling Stones were only just out of suits. 'The old days were great days,' said Rod. 'It was a novelty to play here then, but I've been up the motorway so many

times that I just can't face the thought of doing it again, I don't really want to go North of Luton.'

'The audience too is a completely different generation now. All the bands have been around five, even ten years now, but they're playing to a completely different audience to the one they started out with. That's why it seems strange to see the Faces play the Fillmore now, after what they've been through—the whole pop success thing—that's something I never had.'

## Stax

Was Mr. Stewart really so disenchanted with the way that the music scene had grown from the roots that he and the rest of The Faces had helped plant? The bands that began in that mod era, were, after all, now reaping the rewards for their due paying—the Who, Steve Marriott and Humble Pie, the Faces themselves . . . 'It's true that all the good bands on top are producing good albums, but there doesn't seem to be any new blood coming up. We keep having Rock revivals, which obviously aren't going to make it, and we're bound to have a Soul music revival soon.'

'Free are one of the best bands to come out of England, and they have a good singer. Humble Pie were aiming for the States originally I think, and didn't make it. They've improved.'

'There's still a link between the Who and us. The Small

Faces were one of the very best things that the English pop scene produced, and *Ogden's Nut Flake* was very underrated; then the Who brought out *Tommy*. Pete (Townsend) and Ronnie (Lane) are both Meher Baba followers as well.'

What then were Rod's own tastes in music? 'We're all a bit old fashioned in what we dig,' he acknowledged. 'We like Stax records, bands like the Meters. I love true Soul, though not much Tamla. The Faces like Booker T a lot as well.'

Beside being the voice out front for the Faces, Rod has also been carving out a sizeable reputation for himself as a solo artist, again most notably in the States, where his work with the Jeff Beck group first established him. His first solo album, called *An Old Raincoat Won't Let You Down* in Britain, but simply *The Rod Stewart Album* in the States (and without the hideous cover), was well received by the critics and also sold well. Now there is a second album, *Gasoline Alley*, which has already reached the American top 30, much to the astonishment of Rod. '*Gasoline Alley* was done in two and a half weeks, and that was writing a couple of the songs too. The Faces play on two of the tracks; apart from that Micky Waller is on drums and Martin Quentin plays guitar—he used to be with Steamhammer, he plays incredible classical guitar.'

How then, does Rod's solo career fit in with life as

vocalist of the Faces? 'My albums were originally a sideline,' he continued. 'At the start, we said "What if . . ." and then it happened, the albums did better. I never expected *Raincoat* to do as well as it did, and *Gasoline Alley* has taken off past my expectations.'

'What we have to do now is to make an album that is better than *Gasoline Alley*. *First Step* was fine, but it didn't flow enough—maybe we took too much care over it, getting every note right. We're currently cutting the second album at Morgan. I like doing mixing a lot now—I tend to get a bit bored, since the bit I do on albums only takes a few hours, and the rest of the group have to take two days or so.'

## New film

What then, of the Faces' future? Firstly, the group will be taking part in a new Warner Brothers rock film which will also include Joni Mitchell, Peter Green, Derek and the Dominoes, and Van Morrison. Then the group starts a tour of Scandinavia and Germany in September, after which they'll be fitting in a few English club dates before leaving for a month long American tour. Then in November they'll be returning to these shores once more to do an extensive tour of the country—North of Luton and all. 'England's improved,' said Rod finally, 'it was depressing with Beck. But the US is marvellous.'

N.S.

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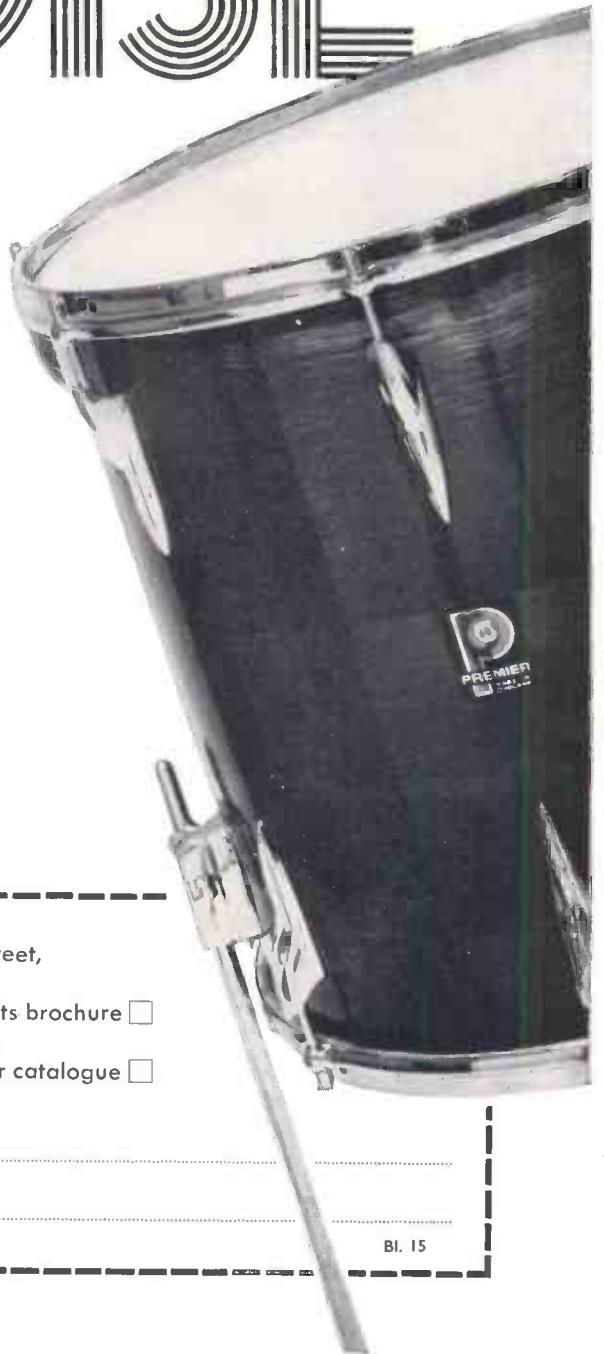
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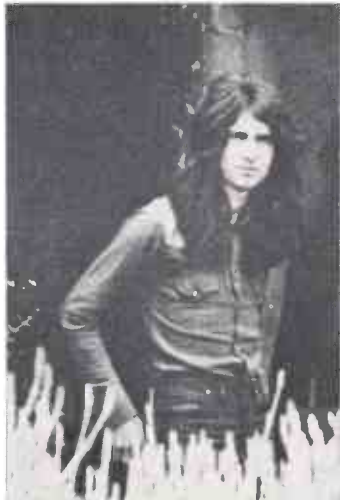
Bl. 15



THE QUEENS AWARD TO INDUSTRY

# studio playback

De Lane Lea, of Kingsway, have had an interesting couple of months. Fritz Fryer has produced albums for Steamhammer and Gary Farr, engineering on both occasions by courtesy of Martin Birch.



Martin Pugh—lead guitarist of Steamhammer—recently recording at De Lane Lea

Martin, incidentally, has just returned from the U.S., where he accompanied Deep Purple to their recent concert at Los Angeles' Hollywood Bowl. A successful concert by all accounts, and now both Martin and Deep Purple are back in harness, working on the new single, *Black Night*. Peter Green has also been much in evidence, finishing off his forthcoming LP for Warner.

The album features the coloured group Gas, with whom Pete has been working regularly.

Emerson, Lake and Palmer have nearly completed their new LP at **Advision**. Produced by ELP, the still unfinished album was engineered by Eddie Offord. Eddie also did the necessary on two recent LPs for Philips by *Hype* and *Legend*. Production on each session was by Tony Visconti. Ex-Procol Harum organist Matthew Fisher has nearly completed his first LP on the A & M label. Matthew did his own production, and the engineering was by Martin Rushent.

This month at **Lansdowne** Pete Gallen engineered sounds for *Affinity* (produced by Gerry Bron) and *Vanity Fair* (a Coke advertisement, produced by Billy Davies). *Colosseum*, the M.C.5 and *Cupid's Inspiration* have all laid tracks for forthcoming albums, all tracks were engineered by David Baker. Lansdowne's new 28 channel 24 track mixing console was employed on Samantha Jones' new album, recorded by Adrian Kerridge and produced by Larry Page.

## Atomic Rooster

**Recorded Sound Studios** have been pretty busy lately. John McLeod has been producing tracks for Pickettywitch — to be issued on Pye — with engineering by Eric David Holand. Atomic Rooster's self-produced cuttings for B & C were also engineered by Eric. Carnaby Records have been producing the

Wake (again with Eric D. on the desk), for their own label *Carnaby*. Work is in progress at time of writing on the new LP by Butterscotch. The tracks were produced by Butterscotch themselves, with the technical know-how laid on by Gerald Chevin. Also present: Flying Machine, laying down material for Pye—production by John Goodison and engineering by Mike Weighell.

## Beatle in Trident

George Harrison has been producing his new album for

Apple at **Trident**, with Ken Scott engineering. Trident have also finished the new LP by Van der Graaf Generator, courtesy of Producer John Anthony and Engineer Robin Cable. Robin also engineered some new tracks for a Sean Phillips album, with Jonathon Weston producing, the album will be issued on Charisma. Scheduled for this month are LP's for Mike Chapman and Al Stewart, with Robin as deskman and Gus Dudgeon producing. Tony Visconti will be producing *Gentle Giant* on some new tracks, with engineer Roy Baker performing

# No.1...

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the necessary electronic manipulations.

Dave Berry has recorded his new single *Chaplin House* at Strawberry Sound's Stockport Studios. Produced and engineered by Eric Stewart, the single will shortly be issued on Decca. In between sessions Strawberry have managed to find time for nothing less than a complete re-vamp of the whole studio and control room. The studio has been enlarged, and the control room has been completely re-styled with a new and soothing decor. The refurbishing didn't stop there. Strawberry have installed a new 8-track Scully machine, plus Dolby equipment. Not content with this, the enlarged control room has been equipped with a new desk—rebuilt by courtesy of Helios Electronics.

### Hotlegs album

The Hotlegs LP, mentioned in last month's *Beat Instrumental* as under way, is now nearly complete, and will be issued in the U.S. on the

Capitol label. Produced by Hotlegs themselves, the sessions were engineered by Eric Stewart and Peter Tattersall.

Spot Sound Studios have had a creative time of it with a recently-engineered session involving Piblokto! The Group's forthcoming double album—due to be released in October—was engineered by John Hudson and produced by Pete Brown. The same duo produced Piblokto!'s recent single *Can't Get Off The Planet*. The double LP will be issued on the Harvest label.

A date that didn't come off was a proposed session with Edgar Broughton. Owing to illness on Edgar's part, the Group couldn't make it. Another date is in the offing.

Spot Sound, firmly entrenched in Sunny South Molton Street, have also invested a sizeable amount of bread in a new Scully Stereo to replace their existing unit. Due to be fitted in September, the Scully will augment the proposed new Desk which is in the process of assembly.

An esoteric period for



*Berg Larsen*

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Small size unidirectional microphones in striking satin chrome and black finish. Extra lightweight too. A stylish addition to any act, popular throughout the world at leading entertainment centres.  
Model B545 includes swivel stand adaptor.  
Model B545S complete with swivel base and switch.

**(d) UNIDYNE II**  
Preferred by performers throughout the world for its natural intimate sound. Proved in many years of use for ruggedness and reliability.  
Model B55SW

**(e) UNISPHERE A**  
Popular styling at an economical cost. Unidirectional hand-or-stand microphones internally shock mounted to reduce handling noise and floor vibration. With volume control.  
Model B585SAV

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Pop without 'pop'! Both these microphones have built-in protection against sounds, wind noise, audience noise and loudspeaker squeal. You can work close up. You can work at a distance. Every time you get smooth, natural response for voice a 'd mu. ic.  
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**(g) NEW UNISPHERE B**  
Maxi mike at a mini price! Gives you maximum features for your money. Superior 'pop' rejection. Trouble-free Cannon-type connector (normally found in higher-price

models). Superb anti-feedback performance. Shock-mounted cartridge for quiet operation. Built-in On-Off switch which can be locked at 'On'. 20ft. cable. Swivel adaptor. Hear its natural, lifelike reproduction... this is Unisphere through and through!  
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**Jackson Recording** up in exotic Rickmansworth, Hertfordshire. Business ranged from laying down some heavy earthquake-type special sound effects for a children's TV commercial, to 'orthodox' recording of an honest-to-goodness Rock 'n' Roll band. The simulated earthquake was for the T-Bar ad. Own up, Children's TV watchers. Slightly more prosaic was work that the Jackson studio did for an Industrial Sales Presentation. This tracking necessitated recording in Polish, Hungarian, English and Rumanian. Multilingualists please note. All engineering and production is by Malcolm Jackson. Back in the world we know and love, a group called Present Tense cut an album for Reflection, including, by the way, a neat version of *Caribbean Lord's Prayer*. Also recorded: film music for Cresswell Films, featuring varied use of electronic components.

### Sugar synth

Ken Freeman, who unveiled his Freeman Synthesizer at the AMI Trade Fair last

month, recorded the third of a series of electronic Pop LP's called *Sugar Strings*.

### Busy I.B.C.

Busy month for I.B.C. Ian Green produced Rosetta Hightower's forthcoming LP for CBS, with Damon Lyon-Shaw providing technical expertise on the Engineer's desk. The *Peddlers* have recorded their new album this month. To be issued on Philips, the LP was produced by Mike Claydon and engineered by Cyril Smith. Also on Philips is the new album by James Royal, with Dave McKay and John Pantry on Production and Desk respectively. Recording for Pye were *Titus Groan*. Their sessions were produced by Barry Murray, and engineered by Bryan Stott.

I.B.C. main Studio 'A' at Portland Place will be closed during September for a complete redecoration job. Grand re-opening is Tuesday, 13th October.

The Gentry have recorded a single called *Long Road* at Trend Studios in Dublin; the

track was written by Alan Blakeley and Len Hawkes of the Tremeloes. The Tremeloes took time out from their Irish tour to produce the Gentry single. Also in, recording a soon to be released single, recently, were The Deep Set. Mary Hopkin recorded an advertisement single for Coca-Cola. The Hillbillies and Danny Cunningham recorded tracks for LPs.

**Eamonn Andrews Studios** have been recording a lot of tracks for LP's, in recently were Paddy Reilly and Friend's, The Mighty Avons, The Sands, Johnny Flynn, and the Clipper Carlton. Candy Divine finished recording for her forthcoming LP. Tina recorded tracks for a single and Johnny McEvoy also recorded a single and has booked time for recording tracks for an LP.

Brum studio **Hollick and Taylor** have had an interesting period. John Taylor produced and engineered some new LP material by concert pianist Peter Katin, which will be released on Unicorn in the

not-too-distant future. Folk singer *Beau* has been in, recording a forthcoming LP for the Dandelion label. Production and engineering credits go to John Taylor once again. Hollick and Taylor have also been producing music for *A Midsummer Night's Dream*, due to be shown at the Stratford Theatre. Also cut: an LP (on H & T's own *Grosvenor* label) of a Male Voice Choir, featuring a repertoire of songs and hymns.

### Pye

Deskworker Terry Evennett has engineered new material for Mike Cooper and Heron who have been much in evidence at Pye this month. The tracks were produced by Peter Eden. LP time for Ratfields. Larry Bartlett engineered and Middle Earth's Dave Howsen called the production shots. Dawn label will issue the new album by Titus Groan, now nearing completion at Pye. Howard Barrow engineered the tracks and production honours are due to Barry Murray.

# The Result of B.I.'s August COMPETITION

After very careful consideration, these were the selections made by our panel of judges:

- |                                     |   |
|-------------------------------------|---|
| (1) Jethro Tull — Head              | (6) Canned Heat — Blues                 |
| (2) Fairport Convention — Folk Rock | (7) Marmalade — Commercial              |
| (3) Mungo Jerry — Jug Band          | (8) Colosseum — Jazz Rock               |
| (4) Byrds — Country Rock            | (9) Ten Years After — Blues             |
| (5) Free — Rhythm & Blues           | (10) Creedence Clearwater — Rock & Roll |

The winner is: Barry Persin, The Slade, Padworth Common, Reading, Berkshire.



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# HAPPY FAMILY



ONE of the happiest things about Family is that, right from their beginnings, they've not been content to stay in any one musical place. Able to play with equal conviction on hard, heavy numbers and softer more sophisticated songs, their inventiveness has kept them moving on and guaranteed them their place among the handful of bands you can recognise after no more than a couple of bars.

Part of the process of development has been the injection of new blood in the group. When Ric Grech left, John Weider joined. When Jim King left, Poli Palmer joined — Poli being one of the highest-rated multi-instrumentalists on the scene, having played previously with Eclection, Bakerloo and the Blossom Toes. Long ago, he had a band with Dave Mason and Jim Capaldi called the Deep Feeling. Based in Birmingham, it was very much a pioneering outfit, playing all their own songs at a time when it just wasn't done.

Poli, originally a drummer, has been playing vibes, flute and piano with Family for about a year now. When I spoke to him in manager Tony Gourvish's Knightsbridge flat, the group were in the middle of recording their fourth album and wondering how they

could have the disc pressed in coloured plastic. What else was to be new?

'Well,' said Poli, 'we don't consciously want to go in any one direction. We don't sit down and say "our next album is going to be like this" . . . though we did have to put in a bit of thinking because half the new album is live. We did it at Croydon and we're really pleased. Usually you can't quite get the sound on a live recording, but here we got the sound that usually takes hours in the studio, damping the drums and so on.'

Olympic Studios have been graced by Family's awesome presence this month. Hoping to get the new LP together by Christmas, the Group spent the 10th, 11th, 12th and 13th in splendid isolation.

'The new album is a lot different from the last . . . but when we went into the studio we had no idea of what the mood of the thing would turn out to be.'

The album, which may include a couple of Poli's compositions, is being produced by the group themselves. 'We were very happy with *A Song For Me*, which we produced, and when people said it was well-produced, it gave us a lot of confidence on this new one. With rock music it's very difficult to get to the stage where you produce so that all the instruments can be heard, without being too separate . . . when you're playing a heavy rock number you do need a wall of sound. Listen to all those early rock things recorded on just one track.'

Rock and roll is right at the back of Family's music, but the band's wider tastes are apparent in the sheer richness of their creations. You can hear traces of all sorts of things . . . 'We're all into rock, but, for example, Roger, John Weider and myself all like Coltrane. I really joined the band in the first place because of Roger's voice — and his lyrics—because he tends to sing like a horn rather than a lead singer.

'People are still putting up barriers in music. I think that you play what you dig, and there's no reason why a rock and roll person shouldn't play with a folk group and vice-versa. People think that if you merge you'll have to lose something, you'll end up with just one insipid grey colour of music. It's just not true! Look at the last 15 years . . . what was just simple rock has become a million styles.'

Poli has himself covered a lot of musical ground. 'I started off well into jazz. When I took up vibes I played freelance around the Birmingham jazz clubs, until the coming of the R and B boom put the kibosh on that scene. That's when I joined Deep Feeling—people still come up to me and remember that group, which knocks me out.

'The reason I took up vibes is that it's a natural doubling instrument for a drummer, which is how I started, and the reason for piano was it has the same keyboard as vibes. I started playing a few notes on flute because you can't pop round to a friend's house and have a blow with drums, vibes or piano.'

R.S.





# Recording Studio facilities & rates

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## Strawberry Studio

Address: Strawberry Studios Ltd.,  
3 Waterloo Road, Stockport, Ches.  
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Studio Manager: P. H. Tattersall  
Engineers: Peter Tattersall, Eric Stewart

Studio Capacity: 45 musicians  
Harmonium and Grand Piano available free of charge

Instruments/equipment available on hire (prices on request)

Rates (per hour):	£	s.	d.
8-track recording	18	0	0
4-track recording	14	0	0
Stereo two-track recording	10	10	0
Mono recording	10	10	0
Reduction	10	10	0
Editing	6	0	0
Tape/disc-7" s/side	1	10	0
7" d/side	2	2	0
12" d/side	3	10	0
Tape copying (perside) 15 i.p.s.	8	10	0
Tape cost- $\frac{1}{2}$ " per reel	5	0	0
$\frac{1}{4}$ " (8-track)	16	0	0

Recording hours: 24  
Overtime rates: After 6 p.m. 25%,  
after midnight 50%

Cancellation arrangements- More  
than 48 hrs. notice, no charge; less  
than 24 hrs. notice, full rate; less  
than 48 hrs. notice, 50%.

## De Lane Lea Music Ltd.

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

Tel. No.: 01-242 2743/242-3116

Engineers: Martin Birch, Louis Austin

Studio Capacity: 35 musicians  
Instrument available free of charge:

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

Rates (per hour):	£	s.	d.
8-track recording	22	0	0
4-track recording	18	0	0
Stereo two-track recording	16	0	0
Mono recording	14	0	0
Reduction (4-track)	12	0	0
Reduction (8-track)	16	0	0
Editing	5	0	0
Tape copying	5	0	0
Tape cost			retail price
Recording hours-24 hours a day, 7 days a week			

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

## The Jackson Recording Company Limited

Address: The Studios, Rickmans-  
worth, Herts.

Tel. No.: Rickmansworth 72351

Engineer: Malcolm Jackson  
Studio Capacity: 20 musicians

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

Instruments/equipment available on  
hire: All makes of organ (including  
Hammond, Lowrey, Thomas, Bald-  
win) with Leslie speakers at £15 15s.  
per day, Freeman Synthesiser  
Extra Facilities: Electronic and  
specialist sound effects

Rates (per hour):	£	s.	d.
4-track recording	10	10	0
Stereo two-track recording	10	10	0
Mono recording	10	10	0
Reduction (4 tracks to 1)	10	10	0
Editing	10	10	0
Tape/disc-7" s/side	1	10	0
7" d/side	2	0	0
12" s/side	7	0	0
12" d/side	13	0	0
Tape copying	5	5	0
Tape cost: $\frac{1}{2}$ " per reel	8	0	0
$\frac{1}{4}$ " per reel	5	0	0
Master cutting rates-			
7" record per side	7	10	0
12" record per side	14	0	0
Recording hours- 7 day service, 24 hrs. per day			
Cancellation Fee: 50% of time booked for less than 24 hrs. notice. 33 $\frac{1}{3}$ % for less than 48 hrs. notice			

## Regent A

Address: 164 Tottenham Court Road,  
London, W.1

Tel. No.: 01-387 7604

Studio Manager: Adrian Ibbotson  
Engineers: Adrian Ibbotson, Nick Tauber

Studio Capacity: 15 musicians  
Instruments/equipment available free  
of charge: Piano

Rates (per hour):	£	s.	d.
Stereo two-track recording			
10 a.m. to 6 p.m.	12	0	0
6 p.m. to 12 p.m.	15	0	0
Mono recordings-			
10 a.m. to 6 p.m.	12	0	0
6 p.m. to 12 p.m.	15	0	0
Reduction-			
10 a.m. to 6 p.m.	10	0	0
6 p.m. to 12 p.m.	15	0	0
Editing-			
10 a.m. to 6 p.m.	10	0	0
6 p.m. to 12 p.m.	15	0	0
Recording hours-24 hours, 5 days a week			

Overtime rates-From 12 p.m., £18  
Cancellation arrangements-50% of  
time booked less than 48 hrs. notice;  
full rate less than 24 hrs. notice

## Regent B

Address: 4 Denmark Street, London,  
W.C.2

Tel. No.: 01-836 6769

Studio Manager: Glyn Jones  
Engineers: Glyn Jones, Kevin Fuller,  
Barry Heath

Studio Capacity: 15 musicians  
Instruments/equipment available free  
of charge: Piano

Extra Facilities: Over dubbing

Rates (per hour):	£	s.	d.
Mono recording-			
Two musicians:			
10 a.m. to 6 p.m.	5	0	0
6 p.m. to 12 p.m.	7	0	0
Over two musicians:			
10 a.m. to 6 p.m.	6	0	0
6 p.m. to 12 p.m.	8	0	0
Editing and copying	5	0	0
Tape/disc-7" s/side	1	0	0
7" d/side	1	10	0
12" s/side	2	15	0
12" d/side	3	15	0
Tape cost-4"			12 6
5"			1 5 0
7"			2 0 0

Recording hours-24 hours, 7 days a  
week

Overtime rates-After 12 p.m. and  
Saturdays and Sundays, £10; less  
than 48 hours notice, 50% of time  
booked chargeable; less than 24  
hours, full rate

## Tangerine

Address: 513 and 570 Kingsland  
Road, Dalston, E.8

Tel. No.: 254-9494/ 254-3544

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**Studio Manager:** F. Stjohn-Loyd  
**Engineers:** Robin Sylvester, Tony Racliffe, John Caldwell  
**Studio Capacity:** 20 musicians  
**Available Free:** Grand piano  
**Available for hire:** Hammond A.100, electric piano, anything else on 24 hrs. notice  
**Rates (per hour):**

	<i>Cash</i>	<i>Credit</i>
	£ s. d.	£ s. d.
8-track	12 10 0	17 10 0
Editing	6 5 0	8 15 0
Remix	12 10 0	17 10 0

No overtime charges  
 Cancellation charges: Less than 24 hrs. notice—full charge. Less than 48 hrs. notice 50% of charge

Recording hours—10 to 1 p.m.; 2 to 5.30 p.m.; 8 to 11 p.m.; and any other times by arrangement  
 Cancellation arrangements—48 hrs. notice must be given. One-third charge when not less than 24 hrs. notice is given. One-half charge when less than 24 hrs. notice is given

## Kaufman Recording Studios

**Address:** 1A Clare Street, Northampton  
**Tel. No.:** 0604-42768  
**Studio Manager:** Harvey Kaufman  
**Engineer:** Harvey Kaufman  
**Studio Capacity:** 15 musicians  
**Instruments available free of charge:** Piano  
**Instruments available for hire:** any on 24 hrs. notice  
**Extra Facilities:** Musicians and arrangers available  
**Rates (per hour):**

	£ s. d.
2-track recording	5 5 0
Reduction	4 4 0
Editing	4 4 0

**Tape/disc:**

7" s/side mono	1 10 0
7" d/side mono	2 10 0
7" E.P. s/side	3 3 0
7" E.P. d/side	4 4 0
10" L.P. s/side	3 7 0
10" L.P. d/side	5 2 0
12" L.P. s/side	5 16 0
12" L.P. d/side	7 0 0

**Stereo rates on request**  
 Cancellation arrangements: No charge for over 48 hrs. notice, 33½% over 24 hrs., 50% less than 24 hrs. notice

## Impulse Sound Recording Studio

**Address:** 71 High Street East, Wallsend-on-Tyne, Northumberland  
**Tel. No.:** 0632 624999  
**Studio Manager:** David Wood  
**Studio Capacity:** 10 musicians  
**Instruments/equipment available free of charge:** Piano, Acoustic Guitar, Guitar Amplifiers  
**Instrument available on hire:** Hammond Organ (M100) with Leslie, £5 session  
**Extra Facilities:** Arrangements can be made for session musicians  
**Mobile recording unit**

**Rates (per hour):**

	£ s. d.
Stereo two-track recording	7 0 0
Mono recording	5 0 0
Reduction (stereo to mono only)	4 0 0
Editing	3 0 0

**Tape/disc—7" s. play**

7" E.P.	2 2 0
10" E.P.	3 5 0
10" L.P.	3 16 0
12" L.P.	4 7 0

**Tape copying** 3 0 0  
**Tape cost—1200 ft. ¼"** 2 2 0  
**Recording hours — 9.30 to 6 p.m., Monday to Saturday**  
**Overtime rates—25% extra for evenings. 50% Sundays**  
**Cancellation arrangements—48 hrs. notice, no charge; less than 48 hrs., charge 50% of booked time**

## Studio Republic

**Address:** Church Farm, High Street, Pinner  
**Tel. No.:** 01-868 5555  
**Studio Manager:** J. C. Bales  
**Bookings:** Wendy Bales  
**Engineers:** J. C. Bales, W. M. Bales  
**Studio Capacity:** approx. 12/15 musicians  
**Instruments available free of charge:** Piano/Jangle Piano  
**Instruments/equipment available on hire:** Hammond Organ, etc.  
**Extra Facilities:** Mobile recording

**Rates (per hour):**

	£ s. d.
4-track recording	10 0 0
Stereo two-track recording	7 0 0
Mono recording	7 0 0
Reduction—from 4-track	7 0 0
from 2-track	5 0 0
Editing	4 10 0

**Tape/disc—7" s/side**

7" d/side	1 6 6
7" s/side EP	1 5 6
7" d/side EP	1 11 6

**Tape copying per hr.** 4 10 0  
**Tape cost—**  
 ¼" Agfa per (525) 2400 ft. 4 0 0  
 ½" Agfa per (525) 2400 ft. 7 0 0

## Recorded Sound Studios Ltd.

**Address:** 27-31 Bryanston Street, London, W.1  
**Tel. No.:** 01-499 4634, 3726, 6594  
**Studio Manager:** George Pastell  
**Engineers:** David Hawkins, Mike Weighell, Gerald Chevin, Eric David Holand  
**Studio Capacity:** 35 musicians  
**Piano available free of charge**

**Rates (per hour)**

	£ s. d.
8-track recording	24 0 0
4-track recording	20 0 0
Stereo two-track recording	14 0 0
Mono recording	12 0 0
Reduction—8-track	up to 20 0 0
4-track	up to 16 0 0

**Editing—**  
 ¼" 5 0 0  
 ½" 8 0 0

**Tape/disc—7" s/side mono** 1 2 6  
**7" d/side mono** 1 7 6  
**7" s/side stereo** 1 15 0  
**7" d/side stereo** 2 12 6  
**12" s/side mono** 3 0 0  
**12" d/side Aono** 4 0 0  
**12" s/side stereo** 8 15 0  
**12" d/side stereo** 14 0 0

**Tape copying mono to mono** 5 0 0  
**stereo to stereo** 8 0 0

**8-track to 8-track** 10 0 0  
**Tape cost—**  
 ¼" 2,500 ft. 4 10 0  
 ½" 2,500 ft. 9 0 0  
 1" 2,500 ft. 16 0 0

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

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4 Denmark Street, London W.C.2  
 Tel: 836 6769

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## Progressive Sound Studios

Address: 593 High Road, Leyton E.10  
Tel. No.: 01-539 5263

Studio Manager: Bob Bloomfield  
Engineers: Bob Bloomfield, Chris Hards and Mike Webb  
Studio Capacity: 10 to 12 musicians  
Instruments/equipment available free of charge: Piano, Electric Guitars, Percussion Instruments, Organ  
Instruments/equipment available on hire: anything at 24 hrs. notice

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

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

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

Tape copying 2 0 0  
Tape cost-new LGR30 1/2" 2 0 0  
Master cutting rates-on application  
Recording hours-24 hrs.  
Overtime rates-£1 5s. per hr. extra after midnight and on Sundays  
Cancellation arrangements-full rate within 24 hrs. notice

## R. G. Jones Studios

Address: Beulah Road, London S.W.19

Tel. No.: 540 4441  
Studio Manager: Geoffrey Jones  
Engineers: Geoffrey Jones, Gerry Kitchingham

Studio Capacity: 50 musicians  
Available free of charge: Piano  
Rates (per hour): £ s. d.  
4-track 8 8 0  
2-track 8 8 0  
Mono 8 8 0  
Reduction 6 6 0  
Editing 4 4 0

Tape/disc:  
7" s/side or d/side 1 5 0  
7" E.P. s/side or d/side 1 15 0  
12" L.P. s/side or d/side 3 10 0  
Cancellation arrangements: Less than 48 hrs. notice 33%. Less than 24 hrs. notice 50%.

## Chalk Farm Studios

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

Tel. No.: 267 1542  
Studio Manager: Vic Keary  
Engineers: Vic Keary, Mike Craig, Neil Richmond

Studio Capacity: 20 musicians  
Instruments/equipment available free of charge: Steinway Piano  
Instruments/equipment available on hire: Any

Extra facilities: 8-track mobile recording; electronic effects  
Rates (per hour): £ s. d.  
8-track recording 16 0 0  
4-track recording 13 0 0  
Stereo two-track recording 10 0 0  
Mono recording 10 0 0  
Reduction-  
From 8 or 4 to 2-track 16 0 0  
From 2 to 1 13 0 0

£ s. d.  
Editing 5 0 0  
Tape copying 5 0 0  
Tape cost-1" reel 15 15 0  
1/2" reel 5 0 0

Recording hours-10 a.m. to midnight  
Overtime rates-25% after 6 p.m. and all day Sunday  
Cancellation arrangements-50% on less than 48 hrs. notice

## Pye Recording Studios

Address: A.T.V. House, Great Cumberland Place, London W.1  
Tel. No.: 262 5502

Studio Manager: Patrick Godwin  
Engineers: Ray Prickett, Alan Florence, Howard Barrow, David Hunt, Terry Evenett, Larry Bartlett, Jeff Calver

Studio Capacity: Studio One 45;  
Studio Two 15  
Instruments/equipment available free of charge: Bechstein Grand, Studio One; Steinway Grand, Studio Two; Jangle Piano

Extra Facilities: 2 mobile recording units; Dolby noise reduction system  
Rates (per hr.): Studio 1 Studio 2

	£ s. d.	£ s. d.
16-tr. recording		30 0 0
8-tr. recording	27 0 0	22 0 0
4-tr. recording	23 0 0	18 0 0

	£ s. d.	£ s. d.
Stereo 2-tr. recording	16 0 0	12 0 0
Mono recording	14 0 0	11 0 0
Reduction	15 0 0	15 0 0

Editing-  
1/2" 5 0 0 5 0 0  
1" 8 0 0 8 0 0  
1 1/2" 15 0 0 15 0 0

	£ s. d.	£ s. d.
Tape/disc-7" s/side	1 15 0	1 2 6
7" d/side	2 12 6	1 15 0
12" s/side	8 15 0	6 0 0
12" d/side	14 0 0	9 0 0

Tape copying-£5 (£10 multitrack)  
Tape cost-£5/£8/£15  
Master cutting rates on application  
Recording hours 24 hours per day, 7 days a week

Overtime rates- 25% after 6 p.m.; 33 1/3% after midnight, Saturdays, Sundays, Bank Holidays  
Cancellation arrangements-50% 48-24 hrs.; 100% less than 24 hrs.

## West of England Sound Ltd.

Address: 38 Barcombe Heights, Paignton, Devon

Tel. No.: 0803-50029  
Studio Manager: Tony Waldron  
Engineers: Tony Waldron, Elizabeth Usher

Studio Capacity: 24 musicians  
Instruments available free: Piano, organ  
Instruments for hire: Hammond, anything at notice  
Special Facilities: Mobile recording. Sound/light consultancy

## JACKSON STUDIOS

### Pop Single Workshop

JACKSON RECORDING CO. LTD.  
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Tel: Rickmansworth 72351

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**Master Disc Cutting.**  
**Cinemascope Preview Theatre.**

All superbly at  
TRIDENT STUDIOS, Trident House,  
17 St. Anne's Court,  
Wardour Street, London W.1.  
Telephone: 01-734 9901/4.

Rates (per hour): £ s. d.  
 Mono 5 5 0  
 Stereo 8 8 0  
 8-track 8 8 0  
 Editing 2 2 0  
 Copying 3 3 0  
 Tape cost:  
 1/2" 2400 ft. 5 10 0

Tape/disc price on application  
 Overtime: £2 2s. per hr extra after midnight  
 Cancellation fees: Less than 24 hrs. notice—full charge; less than 48 hrs. notice—1/2 charge

## Marquee Studios

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

Tel. No.: Ger 6731/2  
 Studio Director: Gery Collins  
 Studio Manager: Colin Caldwell  
 Engineers: Gery Collins, Colin Caldwell, Phil Dunn  
 Studio Capacity: 35 musicians  
 Instruments/equipment available free of charge: Bechstein Piano, Tambourines

Instruments available for hire: Organ  
 Extra Facilities: Direct sound and closed circuit TV links to Marquee Club

Rates (per hour): £ s. d.  
 16-track recording 26 0 0  
 16-track reduction 20 0 0  
 8-track recording 23 0 0  
 8-track reduction 18 0 0  
 4-track recording 18 0 0  
 4-track reduction 12 0 0  
 2-track stereo mono 15 0 0  
 Editing 13 0 0  
 Tape copying 5 0 0

Tape cost (per reel): £ s. d.  
 2" 25 0 0  
 1" 16 0 0  
 1/2" 9 0 0  
 1/4" 5 0 0  
 Overtime rates: £4 10s. per hour extra after 6 p.m. and week-ends, plus Fare home if after last bus/tube

## Future Sounds

Address: Amberley Court, Rockfield, Monmouth  
 Tel. No.: 0600-2449/3680  
 Studio Manager: Kingsley Ward  
 Engineers: Kingsley Ward, Charles Ward (recruiting at present)  
 Studio Capacity: 35 (studio 1), 40 (studio 2)

Instruments available free: Piano  
 Instruments for hire: Mellotron and Hammond  
 Extra Facilities: 100 acres of estate, private landing strips

Rates:  
 16 installed soon  
 All prices are at present under review  
 Cancellation Fees: Less than 48 hrs. notice 33%, less than 24 hrs. notice 50%

## Orange Recording Studio

Address: 3-4 New Compton Street, London W.C.2  
 Tel. No.: 836-7811/2/3, 240-3159  
 Studio Manager: Brian Hatt  
 Engineers: Brian Hatt, Roger Jeffery  
 Studio Capacity: 20 to 25 musicians



Orange Studios

Instruments/equipment available free of charge: Any equipment in Shop including Hammond Organ, Mellotron, Electric Piano, Guitars, Amplifiers, Microphones, Harmonium, Piano, Dolby Noise Reduction System

Rates (per hour): £ s. d.  
 8-track recording 20 0 0  
 4-track recording 12 0 0  
 Stereo two-track recording 10 0 0

Mono recording 8 0 0  
 Reduction (4-track) 8 0 0  
 Editing 5 0 0  
 Tape copying 5 0 0  
 Tape cost—1/2" 8 10 0  
 1/4" 4 10 0

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

# THE ULTIMATE IN RECORDING!

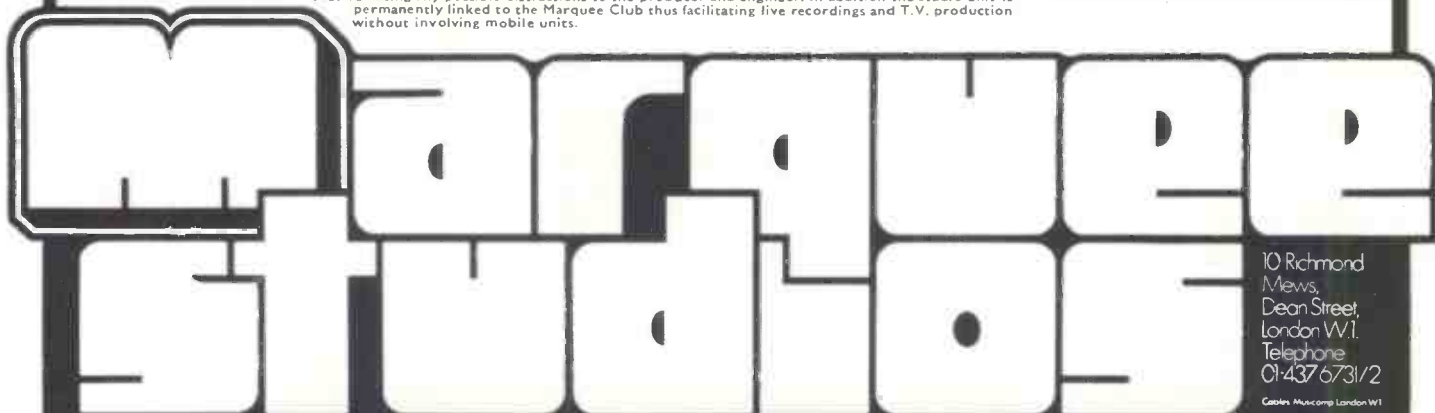
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 24 CHANNELS  
 5 ENGINEERS

Marquee Studios now completely rebuilt and fitted with the latest equipment available. The luxuriously appointed air conditioned music studio comprises a floor area of 1,000 sq. feet accommodating up to thirty-five musicians.

The control area has now been increased to twice its former size and acoustically planned for flat uncoloured monitoring. The 16 track 24 channel console incorporating Helios circuits adequately caters to all present requirements and is readily adaptable to future advances including quadrophonic stereo.

All 16, 8, 4 and 2 track tape machines and Dolby installation are housed in an adjoining tape bay thus obviating any possible distractions to the producer and engineer. In addition the studio unit is permanently linked to the Marquee Club thus facilitating live recordings and T.V. production without involving mobile units.

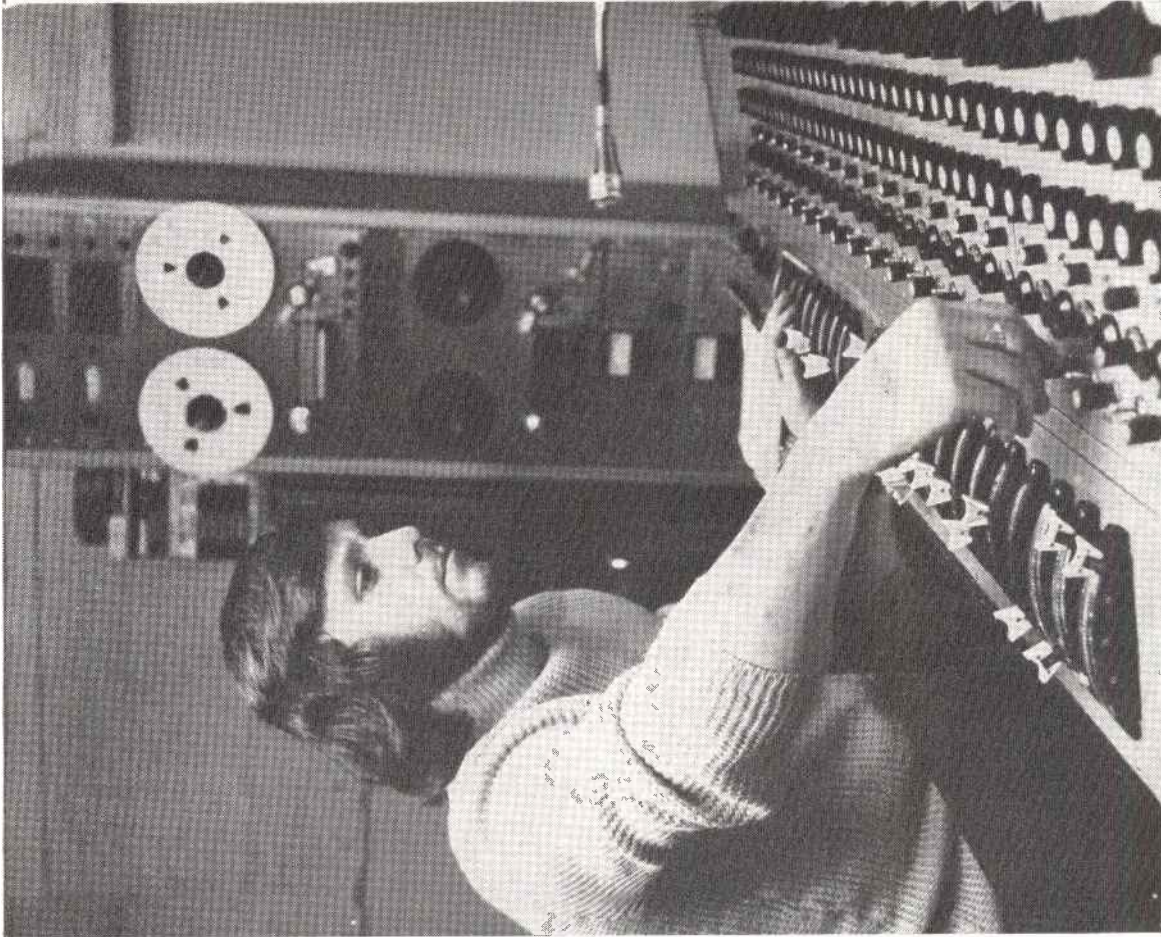
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 FULL DOLBY SYSTEM  
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 Telephone 01-437 6731/2

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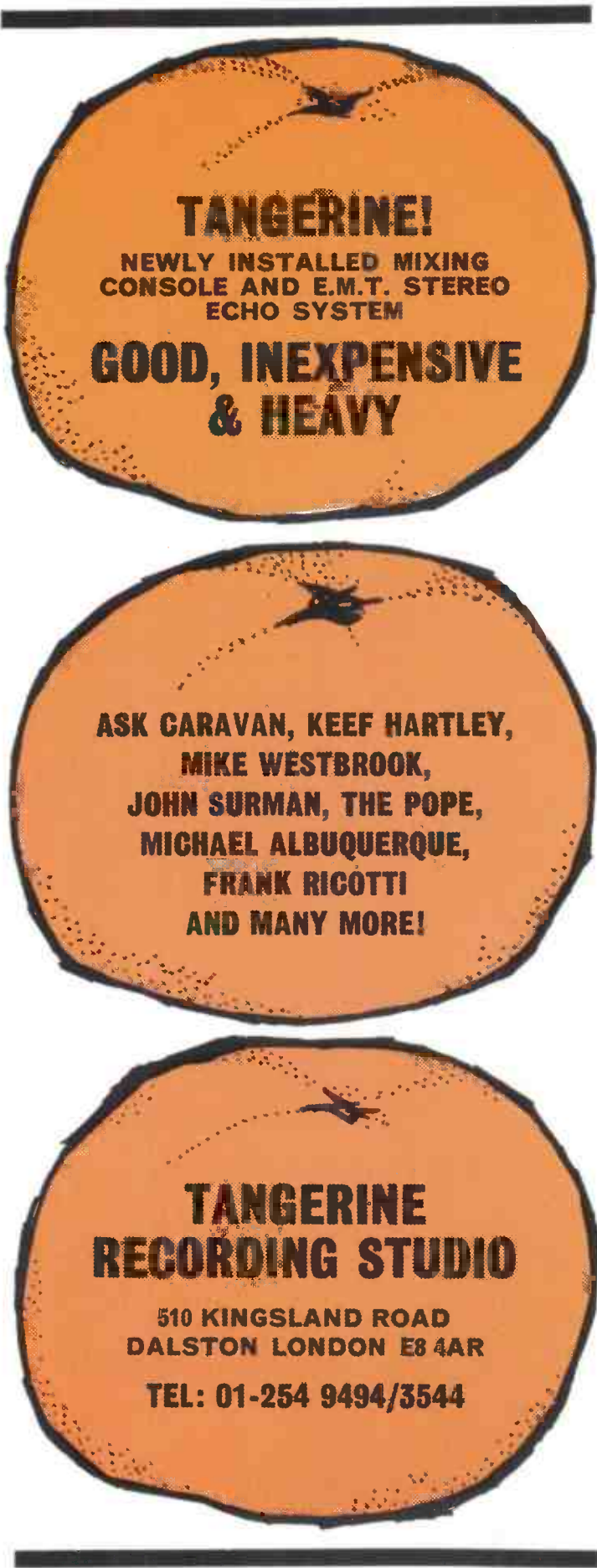


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And many others . . .	Rosetta Hightower

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W1 N3 AG

Tel. No.: 01-637 2111  
Studio Manager: Michael Claydon  
Recording Engineers: Damon Lyon  
Shaw, John Pantry, Andy Knight,  
Ted Sharp, Bryan Stott, Brian  
Carroll, Dennis Blackham, (Chris  
West, Richard Alcock, Juniors).

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

Studio Capacity: 55 musicians  
Instruments/equipment available free  
of charge: Piano, Multitone

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

Extra Facilities: Studio B-Voice to  
track and reductions

Rates (per hour):	£ s. d.
16-track recording	24 0 0
8-track recording	20 0 0
4-track recording	18 0 0
3-track recording	18 0 0
Stereo two-track recording	18 0 0
Mono recording	18 0 0
Reduction-	
16-track	26 0 0
8-8 track, 8-2, 8-1, 8-3, 8-4	18 0 0
4-4 track, 4-3, 4-2, 4-1	18 0 0
2-2 and 2-1	18 0 0
1-1 (mono)	
Editing	
Tape/disc-7" s/side mono	1 2 6
7" d/side mono	1 18 6
7" s/side stereo	1 15 0
7" d/side stereo	2 10 0
12" s/side mono	4 12 0

	£ s. d.
12" s/side stereo	6 14 6
12" d/side stereo	8 6 0
Tape copying mono per hr.	7 0 0
Tape cost mono per reel	5 0 0
Master cutting rates-	
Mono L.P. 12"	7 15 0
Stereo L.P. 12"	13 0 0

Recording hours 24  
Overtime rates: team (3) per hr. £5.  
Cancellation arrangements-50% of  
time booked when less than 48 hrs.  
notice given, 100% when less than  
24 hrs. notice given

**Zella  
Recording  
Studios**

(formerly Ladbrooke Sound Studio)  
Address: 32 Bristol Street, Birming-  
ham 5.

Tel. No.: 021-622 2681  
Studio Manager: Johnny Haynes

Studio Capacity: 10 to 12 musicians  
Piano available free of charge  
Instruments/equipment available on  
hire: Anything, given adequate  
notice

Rates (per hour):	£ s. d.
4-track	8 0 0
Stereo two-track recording	5 0 0
Mono recording	5 5 0
Reduction	3 0 0
Editing	2 0 0
7" d/side	1 10 0
Bulk discount: 2-5	1 7 0
6-11	1 4 0
12+	1 2 0
12" d/side	3 10 0
Bulk discount: 2-5	3 3 0
6-11	2 16 0
12+	2 10 0
Tape copying-10/- plus 1/6 per min. at 7½ i.p.s.	

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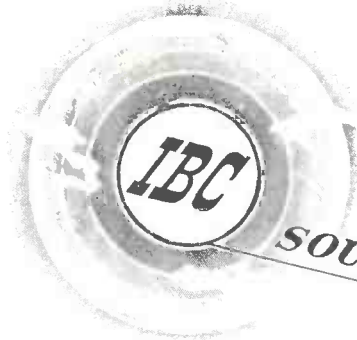
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October 1970

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We are very grateful to you all for having continued to use our Studios despite the slight chaos which the rebuilding and refurbishing has caused.

We are not sparing any effort (or expense) in order to provide you with the very latest in facilities and amenities.

Around the middle of this month you will see a completely new and beautifully modernised Studio complex.

The only features which will remain from the old IBC will be the fabulous SOUND for which we are famous and, of course, our fabulous team of Engineers.

Always at your service.

Sincerely,

Managing Director

DIRECTORS: A. F. HURLSTONE, M.B.E. (CHAIRMAN) GEORGE CLOUSTON (MANAGING) ERIC ROBINSON, O.B.E. H. B. SHAW  
M. G. CLAYDON (STUDIO) D. KING (TECHNICAL)

Tape cost—Norman retail price 50/- per 7" reel  
 Recording hours—24 hrs. by appointment  
 Overtime rates—Midnight to 9 a.m. and Sundays £6 per hr.  
 Cancellation arrangements—48 hrs. or 50% cost is charged

## Hollick & Taylor Recording Co. Ltd.

Address: 16 Grosvenor Road, Handsworth Wood, Birmingham 20  
 Tel. No.: 021-356 4246  
 Studio Manager: John Taylor  
 Engineers: John Taylor, Jean Taylor  
 Studio Capacity: 18 musicians at present. New studio 35  
 Equipment available free of charge:  
 Guitar amplifiers  
 Instruments available on hire: Lowrey Holiday Organ—£5 per session  
 Extra Facilities: Film lighting in new studio  
 Rates (per hour): £ s. d.  
 8-track recording (available after November) 17 10 0  
 4-track recording 12 0 0  
 Stereo two-track recording 10 10 0  
 Mono recording 9 9 0  
 Reduction 9 9 0  
 Editing 5 5 0  
 Tape/disc—7" s/side 1 10 0  
                   7" d/side 2 0 0  
                   12" s/side 4 4 0  
                   12" d/side 6 6 0

Tape copying 1/6 per min. (minimum charge 1 gn.)  
 Tape cost: retail prices—7" S.P. 12" L.P.  
 Recording hours—9 to 6 p.m. Monday to Saturday. Evenings by arrangement  
 Overtime rates—Time and a half after 9 p.m.  
 Cancellation arrangements:  
 No charge if advised 1 day in advance

## Lansdowne Recording Studios

Address: Lansdowne House, Lansdowne Road, London, W.11  
 Tel. No.: 727-0041/2/3  
 Studio Manager: Adrian Kerridge  
 Engineers: John Mackswith, Peter Gallen, David Baker, Les Cunningham, Ashley Howe  
 Studio Capacity: 5 musicians  
 Instruments available free of charge:  
 Grand Piano, Jangle Piano  
 Instruments/equipment available on hire: £ s. d.  
 Celeste 9 0 0  
 Harpsichord 21 0 0  
 Electric Harpsichord 23 0 0  
                   to 25 0 0  
 Electric Piano 26 5 0  
 Mellotron price upon application  
 Rates (per hour): £ s. d.  
 8-track recording 24 0 0  
 4-track recording 20 0 0  
 Stereo two-track recording 15 0 0  
 Mono recording 12 0 0  
 Reduction—8-track 18 0 0  
                   4-track 12 0 0  
 Editing, per hr. 5 0 0  
 Tape copying—multi-track, per hr. 10 0 0  
                   ½" copying per hr. 5 0 0  
 Tape cost  
 Per reel—1" tape 16 0 0  
                   ½" tape 8 10 0  
                   ¼" tape 5 0 0

Recording hours—24 hrs. per day, 7 days a week  
 Overtime rates—£4 10s. per hr. after 6 p.m. and throughout the weekends  
 Cancellation arrangements—48 hrs. notice, no charge; failing that 50% charge; less than 24 hrs., full charge

## Pan Sound Studios

Pan shall be moving to bigger and better premises in the near future.

Further details in a later issue of *Beat Instrumental*

Address: 23 Denmark Street, London, W.C.2  
 Tel. No.: 01-240 2816  
 Engineer: Mike Cooper  
 Studio Capacity: 16 musicians, plus vocal booth  
 Drums and Piano available free of charge  
 Rates (per hour): £ s. d.  
 8-track recording 10 0 0  
 Stereo two-track recording 10 0 0  
 Mono recording 10 0 0  
 Reduction 10 0 0  
 Editing 5 0 0  
 Tape copying 5 0 0  
 Tape cost—2400 ft. ¼" 5 5 0  
                   8-track—2400 ft. 1" 15 15 0  
 Recording hours—24 hrs. availability  
 Overtime rates—£2 to midnight, £5 after that  
 Cancellation arrangements—Full fees less than 24 hrs.; half fees less than 48 hrs.

## Advison Studios Ltd.

Address: 23 Gosfield Street, London, W1P 7HB  
 Tel. No.: 01-580 5707  
 Studio Manager: Roger Cameron  
 Engineers: Roger Cameron, Eddie Offord, Martin Rushent  
 Studio Capacity: 50 musicians  
 Piano available free of charge  
 Instruments/equipment available on hire: Any Instruments on 24 hrs. notice. Percussion equipment permanently installed at premises by permission of Percussion Services, Potters Bar  
 Extra Facilities: Music to Picture £30 per hr. Mobile Recording through their associate company, Feldon  
 Rates (per hour): £ s. d.  
 8-track recording 25 0 0  
 4-track recording 25 0 0  
 Stereo two-track recording 25 0 0  
 Mono recording 25 0 0  
 Reduction 20 0 0  
 Editing 10 0 0  
 Tape/disc—7" s/side 1 8 0  
                   7" d/side 1 18 0  
                   12" s/side 2 2 0  
                                   plus 2/6 per min.  
                   12" d/side 2 2 0  
                                   plus 2/6 per min.

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23 Dolby A301 units,  
including 16 on two 16-track recorders

Mike Claydon at I.B.C. Recording Studios  
fully Dolby equipped 16-track installation

Frank Owen at Island Studios  
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including 24 on three 16-track recorders

top right:  
One of the Dolby installations at Olympic Studios  
London's first multi-track studio to use  
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## DOLBY LABORATORIES INC

333 Avenue of the Americas New York NY 10014  
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346 Clapham Road London SW9 England  
telephone 01-720 1111 telex 919109 cables Dolbylabs London



DOLBY SYSTEM

£ s. d.  
 Tape copying 10 0 0  
 Tape cost—per reel ¼" 6 0 0  
                   per reel ½" 10 0 0  
                   per reel 1" 16 0 0  
 Master cutting rates—12" 7 15 0  
                                   10" 7 15 0  
                                   E.P. 7 0 0  
                                   7" S.P. 6 2 6  
 Recording hours—24 hrs. per day,  
 7 days a week  
 Overtime rates—£5 per hr. for two  
 engineers  
 Cancellation arrangements—within 24  
 hrs., full rate; 24 to 48 hrs. 50%

Sundays 33%; Bank Holidays by  
 arrangement  
 Cancellation arrangements—less than  
 48 hrs. 50% of all time booked; less  
 than 24 hrs. 100%

## Gemini Studios

Address: 15 Cricklewood Broadway,  
 London N.W.2  
 Tel. No.: 01-452 2166  
 Studio Manager: Philip Cecil  
 Engineers: Philip Cecil, Tony Apple  
 Studio Capacity: 15 musicians  
 Instruments available free: Piano,  
 guitars, amplifiers  
 Available for hire: Anything at 24 hrs.  
 notice

Rates (per hour): £ s. d.  
 Recording (special offer) 3 10 0  
 Mono 3 10 0  
 Stereo 3 10 0  
 Editing 2 0 0  
 Tape copying 2 0 0  
 Tape cost 4 0 0  
 or per 100 ft. 4 0 0  
 Tape/disc prices on application  
 No overtime charges  
 Cancellation rates: 50% charge for  
 less than 24 hrs. notice

## Wessex Sound Studios

Address: 106 Highbury New Park,  
 London N.5  
 Tel. No.: 359-0051  
 Studio Manager: Ron Thompson  
 Engineers: Mike Thompson, Robin  
 Thompson  
 Studio Capacity: 70 musicians  
 Available for hire: Anything on  
 24 hrs. notice

Extra Facilities: 20-unit Dolby sound  
 reducing system, air conditioning  
 Rates (per hour): £ s. d.  
 16-track recording on 2" 32 0 0  
                   Tape 30 0 0  
 'Sel-Sync' on 16-track 30 0 0  
 8-track recording on 1" 26 0 0  
                   Tape 18 0 0  
 'Sel-Sync' on 8-track 22 0 0  
 4-track recording on 1" 22 0 0  
                   Tape 20 0 0  
 'Sel-Sync' on 4-track 20 0 0



The new 24 track desk installed in Control Room A of Wessex Sound Studios, Highbury, showing the additional vocal studio in the background. This is the 24 track desk specially designed by Rupert Neve, and the only one of its kind in the world.

## Spot Sound Studios

Address: 64 South Molton Street,  
 London W.1  
 Tel. No.: 01-499 7173/5  
 Studio Manager: John Hudson  
 Engineers: John Hudson, Rodger  
 Wilkenson, A. Harris  
 Studio Capacity: 20 musicians  
 Instruments/equipment available free  
 of charge: Piano  
 Instruments/equipment available on  
 hire: Hammond organ, All other on  
 24 hr. notice

Extra Facilities: Special equalisation  
 and limiting facilities, E.M.T. stereo  
 plates

Rates (per hour): £ s. d.  
 8-track recording 19 19 0  
 4-track recording 15 15 0  
 Stereo two-track recording 12 12 0  
 Mono recording 10 10 0  
 Reduction—8-track 15 0 0  
                   4-track 12 12 0  
 Editing and Masters—  
 8-track 6 6 0  
 4-track, etc. 5 5 0  
 Tape/disc: 24 hrs. service,  
 prices on request  
 Tape copying—£5 per hr.  
 Tape cost—  
 LR56 1" £17 per reel min. 5 0 0  
                   LR56 ½" £9 10s. per reel  
                                   min. 3 0 0  
                   LR56 ¼" £5 10s. per reel  
                                   min. 1 15 0

Master cutting rates on request  
 Recording hours—24 hrs. a day, seven  
 days a week  
 Overtime rates—after 6 p.m. 25%;  
 after midnight and Saturdays and

	£ s. d.	£ s. d.	
2-track/stereo recording	20 0 0	4-track Tape Copying	9 0 0
Monaural recording	16 0 0	Stereo or Mono Tape	
Reduction—		Copying	8 0 0
Reducing from 16-track		Editing 1" Tape	10 0 0
to 2-track or Mono	26 0 0	Editing/Mastering ¼" Tape	8 0 0
Reducing from 8-track to		Tape (per reel)—	
2-track or Mono	20 0 0	2" x 2400'	24 0 0
Reducing from 4-track to		Tape 1" x 2400'	15 10 0
2-track or Mono	18 0 0	Tape ½" x 2400'	4 10 0
Copying and Editing—		Overtime: During Saturday and	
16-track Tape Copying	20 0 0	evenings from 6 p.m. until midnight	
Editing 2" Tape	15 0 0	£5 per hour; Midnight onwards:	
8-track Tape Copying	18 0 0	£6 10s.	

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This JBL loudspeaker system was designed to meet the need for a professional monitor capable of reproducing the full frequency and dynamic range of master recordings. It is equally well suited to the demands of medium sized auditoriums, theatres, and other installations requiring sound reproduction or reinforcement of the highest quality. In sound reinforcement applications, the absence of response peaks or directional lobes means that greater intensity can be obtained without acoustic feedback.

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Overtime rates on any session commencing between 6 and 8 p.m. will be charged from 6 p.m.  
 Transport is chargeable for personnel after 11 p.m.  
 Terms:  
 Cancellations. Providing 48 hours notice is given, no charge will be made  
 Failing this, 50% of all time booked will be charged

	£	s.	d.
Tape copying	3	0	0
Tape (per min.)—15 i.p.s.			3 0
			7½ i.p.s.
			1 6
Discs: 7" pop s/side	1	3	0
7" pop d/side	1	6	0
7" E.P. s/side	1	6	6
7" E.P. d/side	1	10	6
7" L.P. s/side	1	8	6
7" L.P. d/side	1	12	6
12" L.P. s/side	2	15	0
12" L.P. d/side	3	5	0

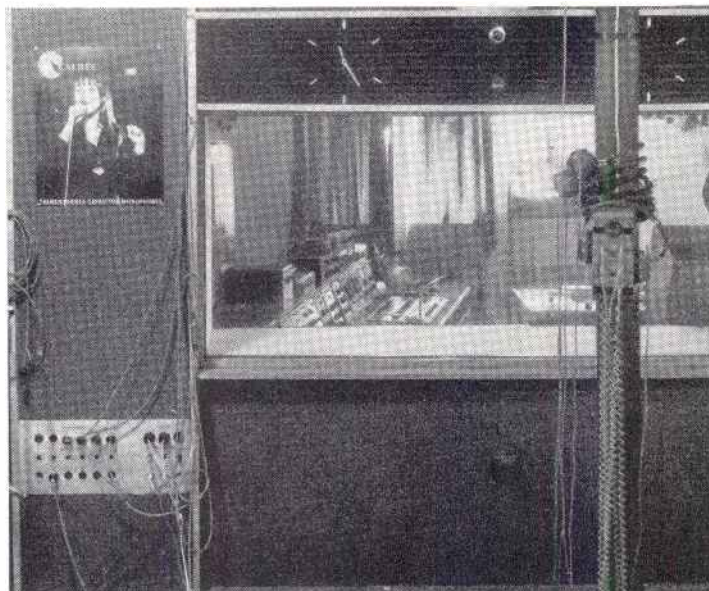
Recording hours: 7 days per week, 8 a.m. to 2 a.m.  
 Cancellation Fees: Less than 48 hrs. notice, 50% of booked time. Less than 24 hrs. notice, full rates

## Eden Studios Limited

Address: 11 Eden Street, Kingston-upon-Thames, Surrey  
 Tel. No.: 01-546 5577  
 Studio Manager: Philip Love  
 Engineers: Mike Gardner, Piers Ford-Crush, Philip Love  
 Studio Capacity: 15 musicians  
 Instruments (free): Piano  
 Instruments (hire): Fender Vibrolux  
 Reverb-Amp—£2 per session. Full drum kit (Premier) £2 per session  
 Extra Facilities: Immediate tape to disc service, complete arranging and advertising jingle service, 24 hour booking service  
 Rates (per hour): £ s. d.  
 Recording (any number of tracks) 5 0 0  
 Reduction 4 0 0  
 Editing and leading 3 0 0

## Eamonn Andrews Studios Ltd.

Address: TV Club, 46 Harcourt Street, Dublin 2  
 Tel. No.: 758891  
 Studio Manager: Jimmy Potter  
 Engineers: Darby Carroll, Freddy Meijer  
 Instruments available free: Piano  
 Extra Facilities: Mobile recording  
 Rates (per hour): £ s. d.  
 Recording 10 10 0  
 After 6 p.m. and Sats. 14 0 0  
 Sundays 18 0 0  
 Editing 5 5 0



## Calder Recordings Ltd.

Address: Regent Street, Hebden Bridge, Yorks.  
 Tel. No.: 042-284 2159  
 Studio Manager/Chief engineer: Howard Smith  
 Studio Capacity: 15 musicians  
 Instruments available free: Piano  
 Instruments for hire: Organ, anything

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**Scully 8 track. We tore our desk apart and added Dick Swettenham's superb Helios electronic bits.**

**THE SOUND WAS GOOD BEFORE BUT NOW IT'S TOO MUCH.**

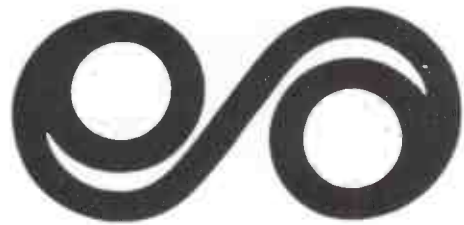
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PARADE**

+30

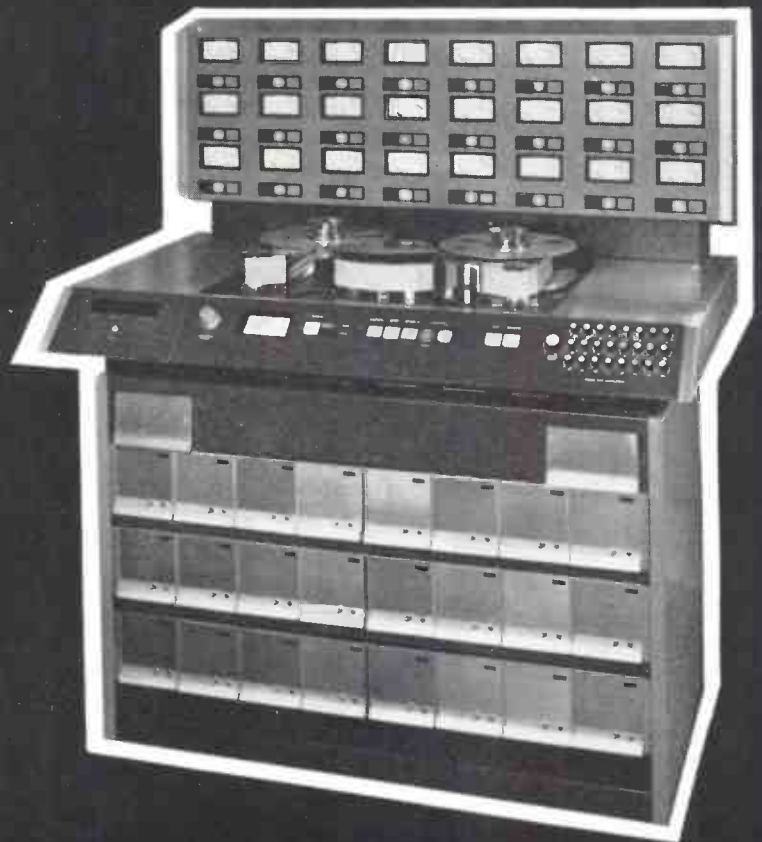


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else at 6 hrs. notice  
**Extra Facilities:** Mobile recording  
**Rates (per hour):** £ s. d.  
 2-track 5 0 0  
 2+2-track 5 0 0  
**Tape cost (per min.):**  
 15 i.p.s. 4 0  
 7½ i.p.s. 3 0  
 3½ i.p.s. 2 0  
**Tape/disc:** 7" S.P. 1 10 0  
 7" E.P. 1 13 0  
 10" L.P. 2 15 0  
 12" L.P. 3 10 0  
 No overtime charges  
 Cancellation fees: Forfeit £5 deposit  
 if less than 24 hrs. notice

## Morgan Recording Studios

**Address:** 169-171 High Road, London N.W.10  
**Tel. No.:** 459-7244/7  
**Studio Manager:** Rodger Quested  
**Engineers:** Robin Black, Simon Barron, Peter Flanagan, Grif Neil, Mike Butcher, Harry Davies, Roger Quested and Mike Bobak  
**Studio Capacity:** 45  
**Rates (per hour):** £ s. d.  
 16-track recording 26 00  
 8-track recording 21 0 0  
 Reduction 16-track 26 0 0  
 Reduction 8-track 21 0 0  
 Overtime Rates: £4 10s. per hr. extra

## Air London

**Address:** 214 Oxford Street, W.1  
**Tel. No.:** 01-637 2758  
**Studio Manager:** Keith Slaughter  
**Engineers (Senior):** Bill Price, Jack Clegg, Keith Slaughter

**Bookings:** Rita Bishop  
**Studio Capacity:** 70 (No. 1), 35 (No. 2)  
**Instruments available free of charge:** Pianos, Hammond  
**Special Facilities:** Moog Synthesiser  
**Rates (per hour):** £ s. d.  
 16-track recording Prices not yet announced  
 8-track recording  
 4-track recording  
 2-track recording  
 mono recording  
 Editing  
 Reduction  
 Tape/disc  
 Copying

## Trident

**Address:** 17 St. Anns Court, Wardour Street, London W1  
**Tel. No.:** 01-734 9901  
**Studio Manager:** Malcolm Toft  
**Engineers:** Malcolm Toft, Robin Cable, Ken Scott, Roy Baker  
**Studio Capacity:** 35 musicians  
**Instruments/equipment available free of charge:** Drum Kit, Piano  
**Instruments/equipment available on hire:** all at the prices at which we hire them. Hammond C3  
**Extra Facilities:** Reduction room, Remix and dubbing rooms  
**Rates (per hour):** £ s. d.  
 16-track 35 0 0  
 8-track 25 0 0  
 4-track 20 0 0  
 Mono 18 0 0  
 Reduction-16-track 25 0 0  
 8-track 18 0 0  
 4-track 18 0 0  
**Tape/disc-7" s/side mono** 1 5 0  
 7" d/side mono 2 0 0  
 7" s/side stereo 3 0 0  
 7" d/side stereo 4 0 0  
 12" s/side mono 6 0 0  
 12" d/side mono 9 0 0  
 12" s/side stereo 8 15 0  
 12" d/side stereo 14 0 0



*Trident Sound's Wardour Street Studio*

	£	s.	d.		£	s.	d.
Tape copying—per hour	6	0	0	7" stereo, per side	7	0	0
Tape copying—multitrack	18	0	0	12" mono, per side	8	0	0
Editing	6	0	0	12" stereo, per side	12	10	0
Tape cost—¼"	5	0	0	Recording hours—24-hrs service			
½"	8	10	0	Overtime rates—£5 per hr. after 6 p.m. and weekends			
1"	16	0	0	Cancellation arrangements—48 hrs. before, no charge; less than 48 hrs., 50%; less than 24 hrs., full rate			
Master cutting rates—7" mono, per side	5	0	0				

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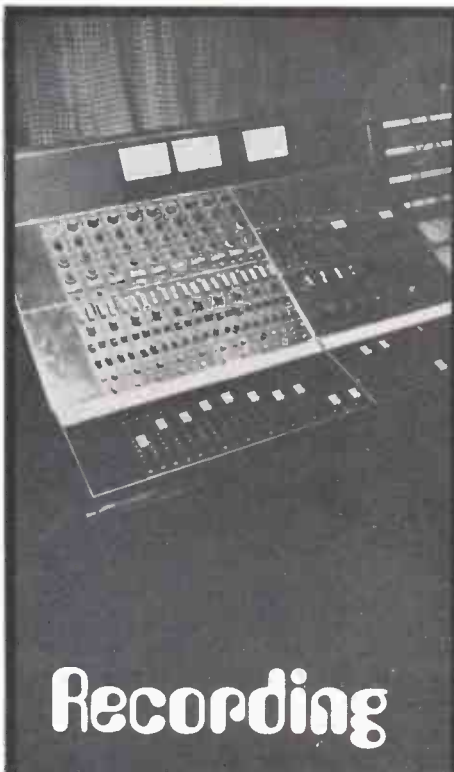
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 worth  
 the risk*

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Humble Pie  
Who  
Delaney & Bonnie  
Quintessence  
Jimi Hendrix  
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Love  
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Nancy Sinatra  
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Donovan  
Jethro Tull  
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PYE RECORDING STUDIOS. ATV HOUSE. BRYANSTON ST. LONDON W1.

# INSTRUMENTAL NEWS



## Cactus—a prickly talent

In London for a short visit and to play three club dates are a new American band, Cactus. A four piece outfit, Cactus includes in its line-up drummer Carmine Appice and bass player Tim Bogart, both members of the now defunct Vanilla Fudge and both of whom were at one time planning to form a band with Jeff Beck. The other two members of Cactus are guitarists Jim McCarty and vocalist Rusty Day.

Their first album has just been released on Atlantic, and is, in the words of Rusty,

'fairly typical of what we're into now—it's relaxed and friendly with plenty of guts. On our first album we just wanted to lay down the foundations'. Apart from their own compositions, Cactus also do a version of the old standard *Can't Judge A Book By Looking At The Cover*, and generally sound like a slick and polished version of Mayall's Blues-breakers. Although all four members of the band have previously been in other groups, they say that 'We've all decided this is the home

band for us.' And they all like Britain.

## Trees lose roots

Trees, the band we featured a couple of months ago, had a bit of a disaster the other day, on the night of 1st-2nd September to be exact. Their van was loaded up ready to leave for ten days intensive rehearsal, before starting a list of club and concert dates on 12th September, when some very nasty people broke into it and removed about £1,000 of equipment. They didn't pinch the lot, they just went through everything, removing the most valuable and portable of what was there making the entire band unable to work until they get some new equipment together. Their manager has said he will pay a good reward for any information about the missing gear.

## Equals filming

The Equals have been signed to make their film debut for a major German production which goes before the cameras later this year. As yet untitled, the film will be made by Ark Pictures, and will feature the group in acting as well as

singing roles. The Equals will also sing and play all the original sound track score.

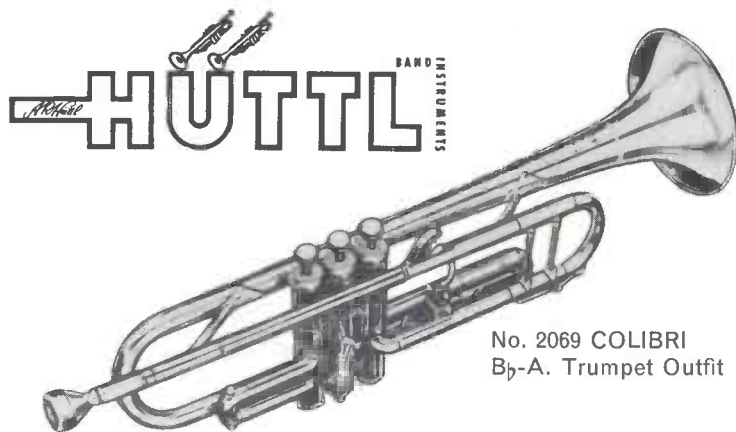
## New signing

Black Widow have signed a new drummer — 22-year-old Romeo Challenger from Antigua. He has lived in this country for eight years, and has recently been working with a variety of groups in Leicester. Challenger made his debut with Black Widow at last month's Isle of Wight Festival — replacing drummer Clive Box, who has left to form his own group.

## New book

An unusual book about music has recently been published. **Let's Make Music**, edited by Laurie Henshaw, costs 7/6 and is a veritable mine of information. It contains sections on most—if not all — Group instruments, written individually by established Artists such as Jimmie Page and Alan Haven.

In addition to these instrumental sections, there are pieces on allied subjects of interest, such as 'Your Group' (by the Marmalade) and 'Demo Discs' (by Alan Walsh) — as well as items on Dealers and Money Matters.



No. 2069 COLIBRI  
B $\flat$ -A. Trumpet Outfit

## HUTTL SILVER COLIBRI

### FOR SOUND ACTION

Richly responsive, this HUTTL Trumpet has the feel and sound of fine quality that appeals to the artiste who wants to put over his best.

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## Professionalism

For a demonstration in togetherness, Hardin and

York are the people to see. Eddie Hardin and Pete York play their Hammond and Rogers with such intimacy that one could well believe they were telepathic. Pete's sheer physical strength also deserves a mention, for he played for over an hour and a quarter in London's Marquee Club a couple of

weeks ago pausing only to wipe the sweat from his face.

A group destined for great things if they are given the right exposure is Mark/Almond, a four-piece, playing very cool jazz-orientated folk.

## Ember in Canada

Jeffrey S. Kruger, president of **Ember Records**, has finalised plans for the launching of the Ember label in Canada, Australia and Belgium. Distribution in Canada will be handled by TransWorld, whilst in Australia, W & G Records (who until now have released the Ember product) will in future handle distribu-

tion. Supreme Records, who have issued Ember recordings in the past, will take care of distribution in Belgium. These deals follow the recent signing of a distribution pact with Nippon Columbia, who will henceforth handle the Ember product in Japan and Okinawa.



Eddie Hardin and Pete York

## New bulk tape demagnetiser



It is a matter of moments to demagnetise a spool of tape on one of the new range of LeeRasers from Leever-Rich Equipment Ltd., introduced at the International Broadcasting Convention. This model, the LR 70 which accepts spool up to 20.95 cm (8¼in) diameter and all cassettes and cartridges is provisionally priced at £21.0.0. (including Purchase Tax).

**SOFT  
MACHINE**

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01.942.0178

## Medicine Ball rolls on



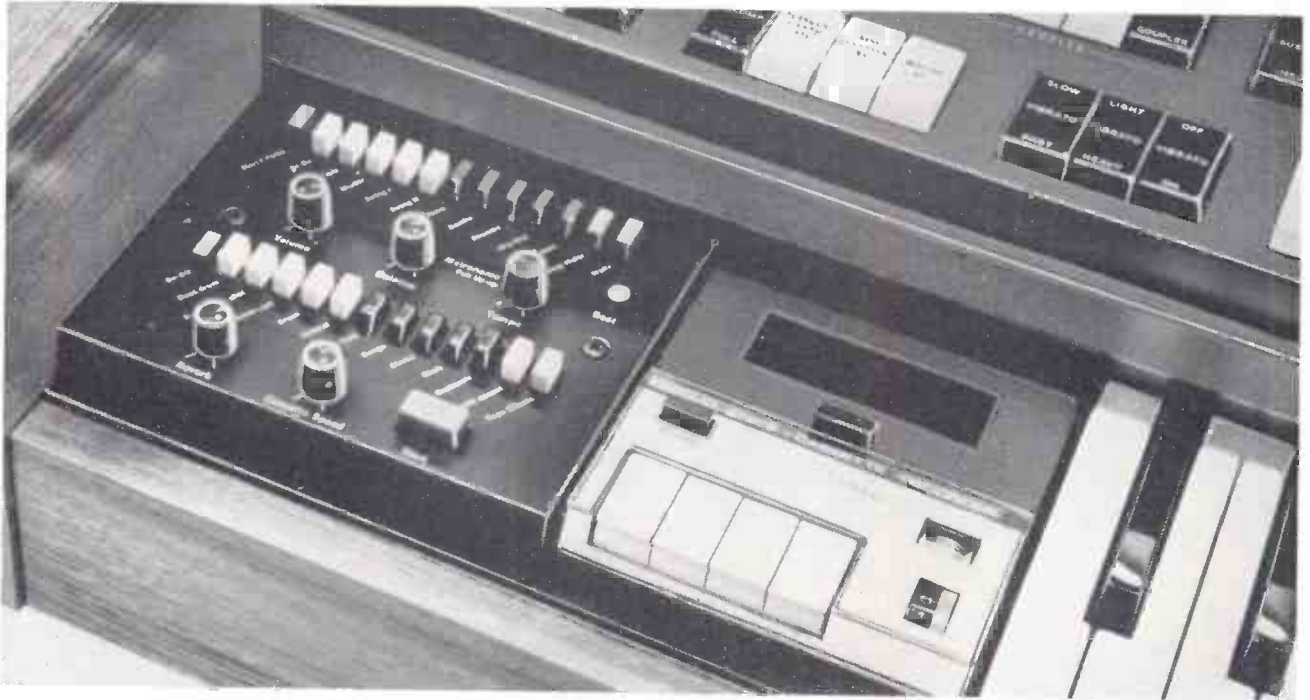
ONE of the most extraordinary events in Rock history is now well under way. On August 4, The Great Medicine Ball — a travelling rock show-cum-circus — left San Francisco to tour the United States, with the intention of giving free concerts, meeting the people, and seeing the country.

This giant caravan of rock musicians and their travelling companions so far comprises of 134 young Americans with 22 assorted vehicles—cars, buses, trucks and motorcycles—and has already traversed the south-west of the country, through California, Nevada, Utah, Arizona, New Mexico, Colorado and Nebraska. The Ball is now moving eastward to an eventual final date in England. Heading the line-up of the show are the Grateful Dead, and other artists to perform include Joni Mitchell, B. B. King, the Youngbloods, and Rhinoceros. Expected are Van Morrison, Steve Miller, and Voices of East Harlem amongst others.

The Great Medicine Ball is the brainchild of one, Francois Reichenbach, a contemporary French film director who is filming the whole venture. It is American Tom Donahue, however, who is the moving organisational force behind the Ball; Donahue is a rock impresario whose previous enterprises include the inauguration of FM Rock radio.

It is not known exactly when the Medicine Ball will be rolling into England, but in the meantime, the Grateful Dead have a new single released in this country—*Uncle John's Band*.

# Lowrey and the K Factor—the little miracle that makes a whole world of difference



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over  
again

ONE of the more interesting events of last year, away from the resurgence of rock 'n' roll in all shapes and sizes, was the first album by Caravan. Clever, uninvolved, and promising, it really looked at though music was coming back. The LP attracted a good deal of attention and nice reviews, and when Caravan played the Albert Hall with Richie Havens, aside of a few rough edges, they really came across.

## No contract

But that was over a year ago, and although we heard bits and pieces, it seemed as if the Caravan had moved on. They had been involved with MGM Records, who suddenly became a small subsidiary of EMI, and they were left without a contract. Offers were made, but none were tempting enough for the band to jump into an unsure deal. But they were anxious to record again, as material was piling high, and

they had gained confidence as a stage band.

'We were in a situation which was becoming increasingly frustrating,' explains lead guitarist Pye Hastings. 'The whole group was contributing ideas to seemingly no end product. We have to record to fulfil ourselves.'

Then came the right offer, from Decca, and album No. two was released. Not only does it fulfil the promise of the first LP, it prompted one notable writer to describe as 'one of the best things from Decca this year.' The album is called *If I Could Do It All Over Again, I'd Do It All Over You*, morally reduced to tiny letters on the LP sleeve, with dj's shortening the title to save early morning embarrassment.

It really is a total effort by the group, with each member outstanding in his own field. David Sinclair, on organ, plays fine lyrical pieces, uncluttered, and tuneful, adding melody to Pye Hastings'

distinct guitar and vocal. David's brother Richard plays bass and sings, adding the foundation with Richard Coughlan on drums.

'The album was a joint effort all through,' says Richard Sinclair. 'After the first LP, we wanted to produce ourselves, and learnt the different sound techniques and recording possibilities as we went along. Robin Sylvester engineered, and he helped immensely. It was O.K. up until the mixing stage, but we overcame the problem with John Punter and David Grinstead, the remix engineers.'

All the numbers on *If I Could . . .* were written by the band, and it shows their complete ability as a group. 'We're slowly changing' explains Pye. All of us are developing the writing side. If it's Caravan we use it, but there are a lot of songs that we think other people could use. They don't quite sound like us. We really don't want to be anything we're not.'

'I think the feeling within the four of us now is "You like Caravan, or you don't like Caravan",' says Richard. 'We're showing off a bit more now—success breeds confidence, and we feel there is some success now. We can't afford to be blasé about what we do. We realise that every small thing helps, and it's nice to see money coming through.'

'Money is obviously important,' says Pye, 'But I'm in it because I write, sing and play, and I want as many people as possible to hear the sound and songs. Albums are the one thing, gigs the other. We work about four times a week now, all over the country, and more on the continent. We did a couple of restivals in Rotterdam and Germany, which worked out O.K..'

'And with the new album, we have something to work for.'

So 12 months on, Caravan are fulfilling that early promise, realising perhaps that a year isn't all that long to wait for something good to come along.



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# Marshall

Tell it like it is

FIRST of all it looked as if the new band wouldn't even get off the ground. At 11 o'clock, when the first rehearsal should have been getting under way, there was no one at the hired rooms in the traditional cramped youth club basement with appalling acoustics.

At that time the group's hired gear was reportedly being driven round somewhere in the darkest depths of London while the rest of the equipment was still in Mick Abrahams' garage awaiting collection. For a while Mick was the only one at the rehearsal rooms until a drummer arrived, followed closely by an adjournment to a nearby tavern. Very soon a hairy violinist with an excellent sense of smell followed his nose into the same bar.

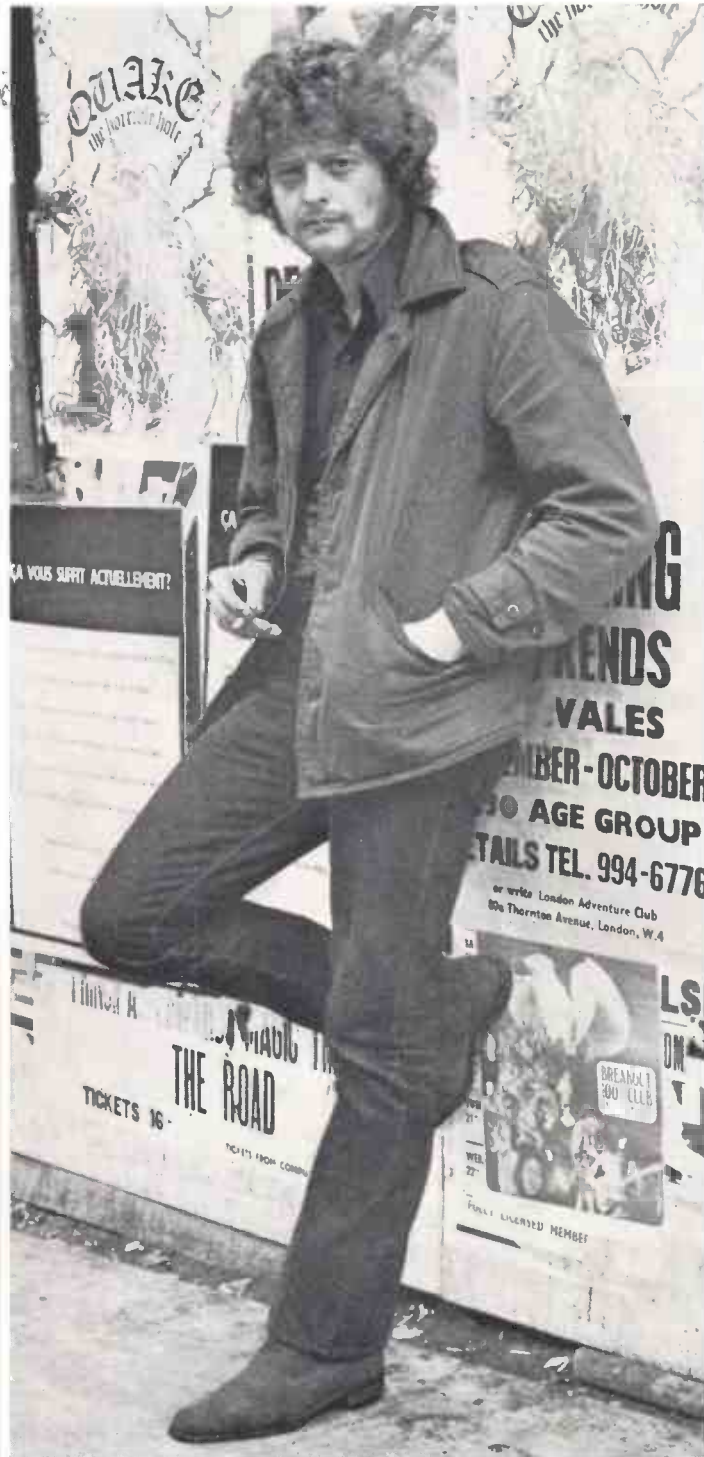
Back at the youth club, there was still no sign of the gear, so it was clearly time to get down to some serious snooker. The most spastic game ever to have darkened the fair skies of Kennington was abandoned in favour of a tea break. At last the gear arrived and so did the bass player but alas, the fair minstrels were stricken by acute shortage of leads which led to yet more delays.

An hour later the leads arrived and the nucleus of the new band seemed all set to go. But not so fast, that would be too easy. Amidst a forest of trailing wires coming from the one socket in the basement came an explosion and Mick's amp packed up. Undeterred he plugged in with the bass and at long last the new band Mick Abrahams Pig got into its first number with violinist John Darnbrough playing in the other half of the cellar, peeping through a convenient hole in the dividing wall.

They went through a number of Mick's a few times and as the band started to come together, feeling what the other members were playing, it became clear that something of substance (hello hello hello) was already there. From the midst of chaos the band began to work, despite amazing streams of authentic sergeant-major commands from the Chief and mock-serious virtuoso protestations from the leader of the string section. Standing to attention, his violin under his arm he spoke, 'Mr. Abrahams, Sir, I feel I must protest most deeply about that riff. I have no alternative but to resign.'

Along with the joking a good musical feeling began to grow up between Mick and John during a long violin versus

# MICK ABRAHAMS' PIG



guitar duel in one number and I thought that Mick must have played before with bass player Pete Fensome. In fact this was the first time, and Pete is certainly a very precise and experienced bass player as well as being an excellent singer, augmenting Mick's singing. Vocal harmonies are likely to figure in the music of the Pig. The drummer, too, was quick to pick up the feeling of the band, although he was squashed up the end of the tiny room, and laid down the rhythm as indicated by Abrahams in just the right manner.

It was an interesting experience to watch a band come together from nothing during the course of a day, and by the end of the rehearsal much had, surprisingly, been got through. The band was quite tight, though understandably rough at the edges and everyone seemed pleased with the result.

'That's the first time I've had a blow in three weeks,' said Mick. 'It's great to get it all out.' And he had quite a bit to get out, since he had naturally been rather worried about getting another band together after splitting with Blodwyn Pig as he had earlier split from Jethro Tull. At the time of writing, the line up of Pig has not been finalised but John Darnbrough and Pete Fensome have joined. As well as a drummer Mick might also take on another guitarist. He plans to use acoustic guitar on some numbers, and occasionally an old pedal-steel Gibson he brought back from America. He particularly rates the playing of the Burrito Brothers' Sneaky Pete and the Byrds' Clarence White.

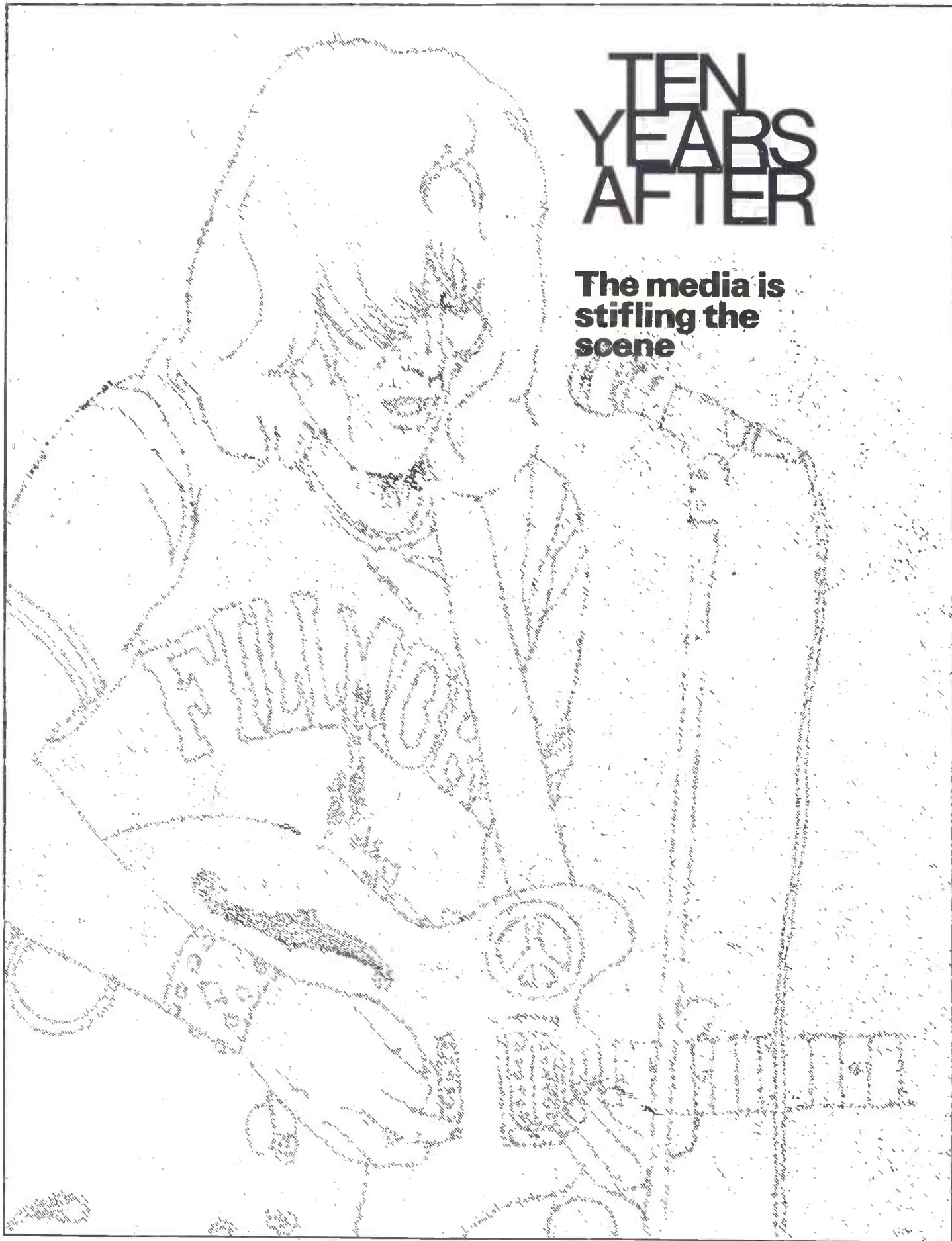
However Mick Abrahams Pig will not be a country band as such. 'I'll be doing the things that I want to do,' said Mick. 'There are influences of folk, rock, jazz and country in there and they'll merge into one thing. We'll just see what we can do. We're going to play small clubs and we'll be quieter than a lot of groups. I think Blodwyn Pig were getting too loud.'

'I want to play good music here and on the Continent, and I'm not taking the band to America until I want to go there. I don't want to feel obligated to go there just because it's the thing to do.'

Another thing that Mick Abrahams is not going to let himself get done in by is *Cat's Squirrel*, which he has had quite enough of playing over the last two and a half years: 'That's one thing no one will get me to do.'

# TEN YEARS AFTER

**The media is  
stifling the  
scene**



**T**EN YEARS AFTER had just returned from their seventh American tour when we spoke to Leo Lyons in the group's London office.

**BI—How did it go over there?**

Leo—It was our hardest tour so far because we were playing in baseball stadiums that were full to 15,000 or 20,000, and that went on for over eight weeks. We've played these big stadiums before but not so many at a time. In the past they've been broken up by 8,000 or 9,000 seats in between.

**BI—How do you feel stuck playing in the middle of a baseball field? Can you get any relation with the audience going under those circumstances?**

Leo—Well, you have problems getting in and out, with people crushing the cars and so on, but once you're on stage, provided the P.A. is good, it goes very well.

## US view

**BI—How do your American audience view the group's music?**

Leo—They are much more musical psychoanalysts over there. They buy a record and analyse the personality of the people playing it—rightly or wrongly. I believe myself that what I put down on bass is an interpretation of my experiences. The Americans are into that a lot whereas the English listen to music as music and don't go beyond. Americans probably do it to a fault and read too much into it.

**BI—Ten Years After have had their share of knocking from various quarters**

Leo—Yes. Once you get to a certain stage you're bound to get knocked, which is good in a way because it means you are worth knocking. People go for Alvin because he plays too fast and so on. Well, music is shaped by the environment of the artist. The Beach Boys light music came out of the beach scene, dragsters, and so on, while the New York scene was more earthy—especially

Dylan—because you can see what goes on there, the affluence and the poverty. The way *our* lives have been, constantly rushing around, comes out in *our* music. We can't play slow and relaxed because we don't feel it. I get the impression that some people think we play fast for the sake of it, which isn't true at all. It comes from our environment which is fast and speedy. In December we're going to take a while off to catch up with what's happened to us, and maybe the music will change as a result.

**BI—It's also been said that you have deserted your English fans.**

Leo—It's difficult to explain this, but if we didn't keep changing our environment we would stagnate. If you don't travel, face different sorts of audiences and so on, you don't progress. Just as you can be stuck in a job and become bored with your own life, so a musician can get bored, and then of course people get bored listening. So it's necessary for us to go to America and Europe, but we do intend to do a little more work in England and play a few clubs.

**BI—Why don't you work**

**clubs now? Is it just the money factor?**

Leo—In Los Angeles we worked a 20,000 seater and 2,000 people couldn't get in. This led to trouble outside with the police using tear gas, and this sort of thing makes you wary of playing small places. You owe it to people, regardless of the money, to let them see you, and it's vital to have their support.

**BI—Now you've worked away and achieved great success, what's your reason for carrying on playing as a band?**

Leo—We've never consciously thought career-wise. As far as live appearances go we have done everything now. We're playing the largest audiences it's possible to play to. Where we can progress is in recording. We want to better ourselves in this field. It's important to play live *and* record. You can write a three-minute number and you take it on the road and it becomes a 20-minute one. So it's an advantage to throw ideas around and explore them before you go into the studio. We spend less time recording than most people. We've tended to go in and record enough

material for an album and put it out. The last album *Cricklewood Green* was the first one we rehearsed before we went in. Prior to that we'd always rehearsed in the studio.

**BI—How does your material get written and worked out?**

Leo—Alvin writes most of the songs. He doesn't tell me what to play and I don't tell him what to sing. He writes the words and then all four of us get together which can of course change his concept of the thing. As for ideas for albums, they are often things you pick up on tour. Perhaps you've been playing the basis of a number over the years and it changes within that. You might get an idea for a new album from just four bars on one night.

**BI—Are you working on a new album?**

Leo—Alvin has been writing some stuff, and we're generally formulating ideas. But albums are really a representation of what we feel that particular day. We're off to Germany after the Isle of Wight and then we start rehearsing for it.

**BI—Do you plan to record any more singles?**

Leo—We've had a hit single now and it hasn't affected our policy. Our U.S. company wanted to put out a cut-down LP track as a dust cover for the album, and they wanted to release it in England. It's not our policy to release singles as a rule, although we have put out the occasional LP track in the past. So over here we put a live recording on the B-side and made it a 33½ stereo release. We thought it would be bought for the B-side, mainly by people who buy our albums. We were knocked out when it got in the charts, we had no idea it would be a hit, and we're not looking for a follow up.

## Nearly starved

**BI—Why do you think the group has become so big over the years?**

Leo—Our successful formula has been doing what we want to do. Once you



start wondering what audiences want to hear you lose direction I think. Before the band started up we were all earning pretty good money playing round Nottinghamshire with various bands. But we started Ten Years After to play what we wanted to play. It didn't seem a particularly bright move at the time because we were making money by musically conforming. No one wanted to know and we nearly starved. People would pay us to play as backing group because we were fairly competent musicians so we took it. After all it wasn't so bad, you could eat and it was playing. Then we decided to do what we wanted or go under, but be truthful to ourselves whatever happened. And we did go under. Out of 500 people at a gig, five would stand up the front digging it and the other 495 wouldn't like it. Promoters thought our music was horrible.

**BI—But you started to build up a following . . .**

Leo—Yes. We found the Marquee audience, or some of them, tended to like it. We found we could work a blues club in Manchester where they dug it, but we couldn't play in a ballroom 100 yards down the road. Promoters who liked it then stuck with us and put us on again because they liked the music, even though we weren't a draw. The Marquee did that. We worked away and got to the stage where we would work a Top Rank ballroom which would have been certain death at one time. It snowballed and we went on to play Europe, America, eventually the whole world. This I suppose is the death of the underground. Once that music became commercial it lost its underground nature, but we haven't lost the music. Commercial means something that sells, it isn't a sort of music.

**BI—Sooner or later, I suppose, your popularity will inevitably begin to dwindle. How long do you see yourselves continuing to play?**

Leo—We don't have to carry on doing it now. We've enough money to live on, but as long as we want to we will carry on. When we started playing it was a love, but now it's an addiction, and I get very uptight if I don't play. It's a question of having to play and I'll continue to do so whether people like it or not.

## Stagnant scene

**BI—Do you think you'll carry your present audience with you as you and they get older?**

Leo—New bands are bound to come in, I see them coming up now. But if you can still relate to our music in ten years' time you will like it. Older people still relate to Mantovani after all.

**BI—How do you think the music scene is developing now?**

Leo—I think it is largely stagnating at the moment, and I think the press are partly to blame. They come along thinking 'this is the angle I'll use' and if they can't get it it isn't a good interview. Sometimes journalists don't reflect what is going on. You can say that if there is nothing new in

the music scene now it is partly a criticism of journalists. They still say the same old things, a lot of them. You know, about buying houses in the country and so on. That's just not relevant, because if everyone had the money they would all probably buy big houses and Rolls Royces. It's the motivation for playing the music that's the important thing. At the end of an interview once I was asked about my house and that was the whole story when the article came out. I was embarrassed by that—as if it was my whole motivation. What's the interest in that anyway?

**BI—Surely British radio and television are just as guilty, if not more so, of this sort of thing?**

Leo—Yes, the media of TV and radio are being wasted. Top of the Pops has got nothing to do with the music scene and I don't know where Radio One come up with the stuff they play. Where I live in Bedford the signal is atrocious. Even a good record sounds awful. We need stereo radio run by people with ideas that aren't middle of the road. Radio and TV are so far away from what is happening and that's

what causes things to stagnate. The music fan in England must be a good fan because he doesn't have the opportunity to hear records casually, he has to go to a concert or buy a record. In the US he'll hear a thing on the radio, which is good for bands and good for the listener. I've bought eight or nine albums in America that I heard on the radio and no one's ever heard of them over here. I think the English pop fan deserves a pat on the back for making an effort. Everything seems to be against them.

**BI—I quite agree, but the BBC does have these needle time problems.**

Leo—Yes, it does have the needle time problem, but the attitude on pop radio live sessions seems to be 'Get it over with before the pubs open'. Also their equipment is really dire and the signal that comes out is bad. You can do five minute things on the radio now but they seem really long. It's a negative attitude to think 'Oh well, it's only going over a transistor radio it doesn't matter.' I've got a portable stereo radio that gives hi-fi reproduction when I'm in the States, it's just as good as a good record set up. I bring it to England and it's a row, a distorted noise, so I switch off.

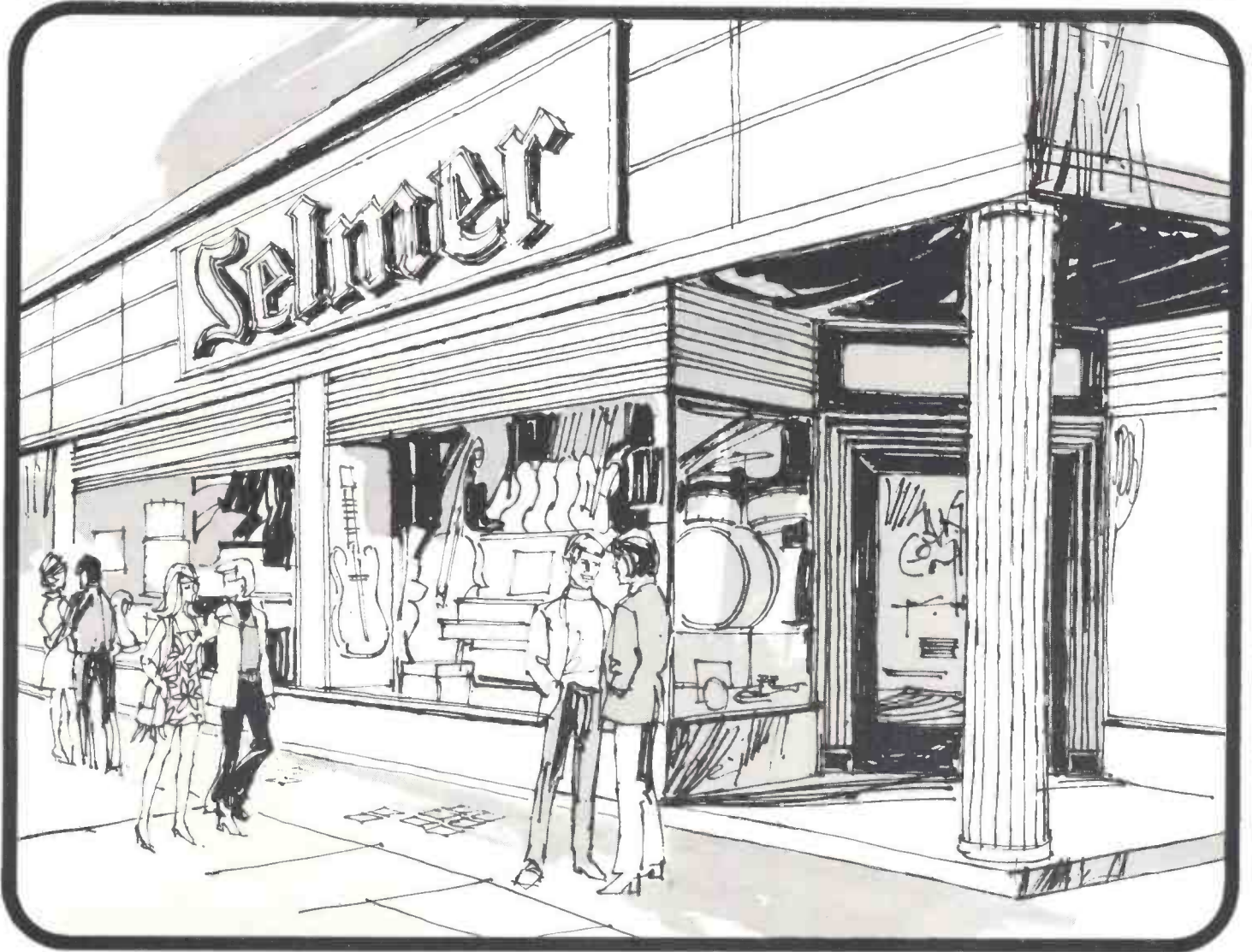
**BI—How does English radio (abysmal as it is) compare to the rest of Europe's though?**

Leo—I don't know about radio but in Germany and Sweden for instance music is covered excellently on television. We did a German TV show and the producer had been to see us at a gig. He was really interested in the music and he told us we had half an hour to do just what we wanted to do, just like on stage. We had 30 or 40 people come along and it came over well. You see, the bloke was involved in the whole thing. He had sympathy for it which allowed it to come over. We haven't done a TV show in England. At one time this was because they wouldn't have us. Now it's because we don't want to.





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# ROCK AND ROLL GIANTS



EVERLY BROTHERS

It was back in the Year of the Rock '57 that Don and Phil Everly recorded their first hit *Bye Bye Love*, and now 13 years later after many hits and many ups and downs they are walking right back into the limelight.

It has now become fashionable again to like the Everlys since Simon and Garfunkel and Bob Dylan recorded some of their old hits. The brothers are currently doing an American television series, they were booked for the Isle of Wight Festival, and two new albums are out on the market.

Warner Brothers have released 'The Everly Brothers' Show', a double set recorded live in California this year. As well as old hits of their own, it includes new material like *Hey Jude*, *Give Peace A Chance* and *Aquarius* in addition to Chuck Berry's *Maybelline* and *Rock 'n' Roll Music*. Meanwhile CBS have released a fine double album at 49/- of the duo's original Cadence tapes, first released in Britain on London between 1957 and 1959 and long unobtainable even in the most obscure second-hand shops.

Whether the Everly Brothers will come up with new hits remains to be seen, but the best of their old records have much more than nostalgia value. They invariably recorded excellent material in their hey-day, the closeness of their harmonised voices was amazing, the records were well-produced, and they had an overall freshness that they haven't lost over the years.

Don (born February 1st, 1937) and Phil (January 19th 1939) made their first public appearance at the ages of eight and six respectively on Radio Station KMA at Shenandoah, Iowa.

For several years after this they spent their summers touring with their parents Ike and Margaret Everly, who were well-known country singers. When their parents retired the boys decided to embark on their own musical career.

They moved to Nashville and were signed to Cadence records by Wesley Rose of Acuff-Rose publishing. *Bye Bye Love* followed, selling well over the million mark. This song, like so many Everly hits, was written by the husband and wife team of Felice and Boudleaux Bryant.

From then on, for many years, every record they released was a hit: *Wake Up Little Suzie*, *All I Have To Do Is Dream*, *Bird Dog*, *Problems*, *Take A Message To Mary*, *'Til I Kissed You* and *When Will I Be Loved* all shot up the charts. In 1960 the Everly Brothers started recording for the newly formed Warner Brothers label, and their first single *Cathy's Clown* (WB 1) was an international number one.

With a change of company, their records became harder and heavier, losing the country element of their earlier releases, and the hits continued. They recorded the classic *Lucille*, revived *Temptation* which I personally feel is one of the best pop records ever made. The whole production was extremely ambitious and very effective. Other hits included *Walk Right Back*, coupled with the sickest of sick songs *Ebony Eyes*, written by John D. Loudermilk, which came complete with death-knell tom-tom and sincere teenage monologue from the bereaved soldier. (Well, that's show biz, baby.)

Over the next few years, at ever-increasing intervals between successes, came *Love Is Strange*, *Crying In The Rain*, *That's Old Fashioned*, *Muskrat*, *The Price Of Love* and *Bowling Green*. From the early '60s the Everly Brothers started to decline. They did six months of military service in 1961-2 and Phil later attempted to follow a management career. The brothers practically disappeared from the scene for long periods, but in 1966 they were back again, entertaining troops in Vietnam. They released a couple of 'beat and soul' albums of stuff like *Suzie Q* and other rock/blues material, but they were brash, over-produced and completely without any feeling.

Whenever the Everly Brothers appeared on television complete with dinner dress and semi-Beatle haircuts instead of the good-old-grease-we-knew-and-loved-so-well, they looked and were incredibly dated. The first sign of some sort of comeback was the release of *Roots*, a good collection of country style tracks, including material they recorded with their parents when they were young.

Now they seem to be back, but much as I admire and still like the Everly's great hits of the past I can't see them coming up with anything brilliant, though I may be wrong. They always had the image of dutiful country boys ('Yes, I am truly proud to be an American, sir') who sang and played but didn't waste too much time thinking. These days, for better or worse, you can only get away with that in C and W circles. On the pop scene it just doesn't wash. M.H.

# your queries answered

## Peter Green

Dear Sir,

Who did Peter Green play with before he joined John Mayall? What is he doing now? Is he forming a new band?

GINNY BARTON,  
Stockport, Cheshire.

● Before joining John Mayall, Peter played bass for a group called Peter B's Looners, featuring organist Peter Bardens, drummer Mick Fleetwood, and guitarist John Mooreshead. There was an extensive feature on Peter in the June issue of *Beat Instrumental*. At the moment he is finishing off a solo LP for Warner Bros.

## Strings

Dear Sir,

I have some early records by John Mayall, featuring Eric Clapton, and it is obvious to me (I am a guitarist) that

Eric is using super light-gauge strings because of the way he bends the notes. What strings did Eric use before Fender Rock 'n' Roll were available in England?

BRUCE PITT,  
Stratford-on-Avon.

● Congratulations. You have a perceptive ear. Eric, and others, favoured Clifford Essex Ultra Light Gauge at the time, using the then fashionable technique of 'under-stringing', i.e. Banjo 1st, 1st for 2nd, 2nd for 3rd, etc. These strings are still available from Clifford Essex Music, 20 Earlham Street, W.C.2, at 11/- a set. Incidentally, Eric Clapton now uses Ernie Ball Super Slinkies, which are unavailable as yet in the U.K.

## Keith's Renaissance

Dear Sir,

The Yardbirds were perhaps one of the greatest groups ever, their only fault was that they produced their type of music before the mass market was

quite ready for it. We all know what happened to Clapton and Beck, but whatever happened to Keith Relf, the lead singer?

TOM ROBE,  
Elgin, Moray.

● Keith Relf has been singing with the semi-acoustic, folk-rock group Renaissance since his Yardbird days, although with not quite as much success as the other members of his former group.

## Telstar sound

Dear Sir,

Could you possibly tell me the make of the organ used by the Tornados on their hit of years gone by, Telstar. I suspect it was a Vox, please could you confirm this?

B. ELEWELL,  
Whatstandwell, Derby.

● You are correct in your suspicions, the organ used on Telstar was in fact a Vox Continental.

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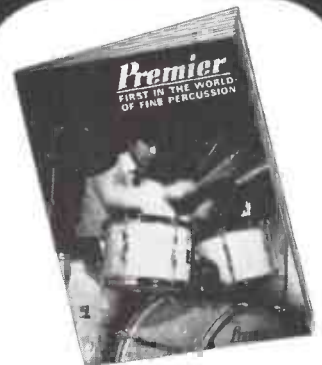
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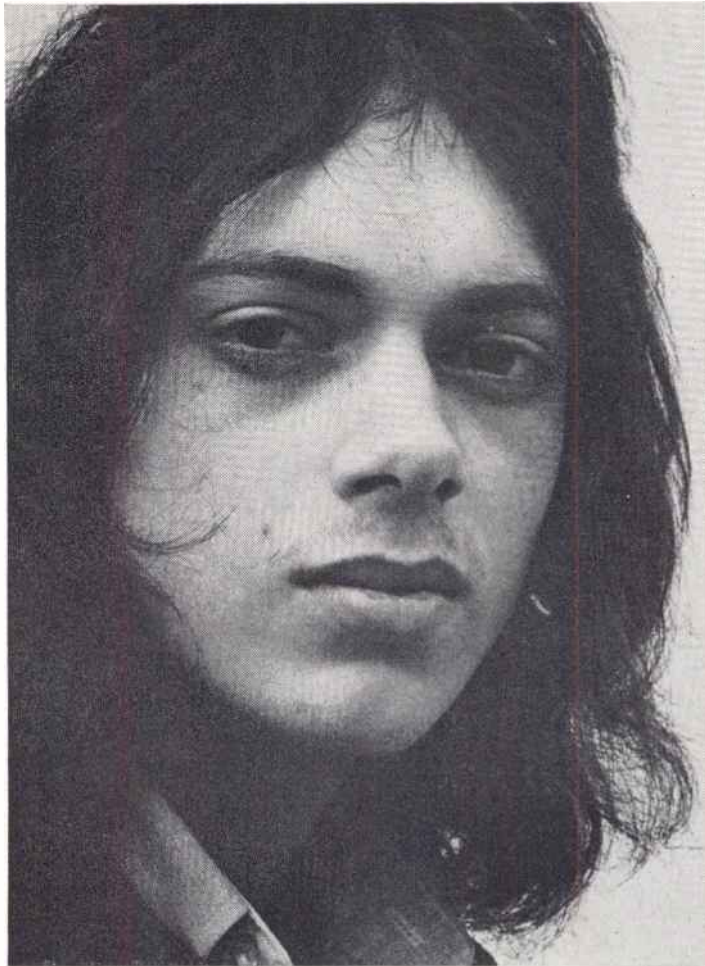
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BI 14



**A**NDY FRASER, bass player with Free, is only 18 but he seems to have adapted himself to a new and hectic life style following Free's *All Right Now* success.

We managed to grab 40 minutes of Andy's time at lunch time in a West End pub and despite the fact that he had only got to bed at seven that morning after an all-night recording session he seemed well-awake. He was then due to go out to Surrey to view a house he is thinking of buying before returning to the city to attend to some accounts business. Then into the studio again at 7 p.m.

for another all-nighter.

Andy, born in July 1952 in St. John's Wood, London, started playing piano at the age of five. 'I got a piano for my birthday and was given classical tuition,' said Andy. 'My tutor was dubious about it because my hands were so small, but I was determined to do it.' So he plodded on, getting through nine grades, until the age of 11 when he gave up piano.

'I was getting fed up with learning other people's works instead of expressing what I felt emotionally,' Andy recalled, 'so I got hold of an acoustic guitar and joined a school band. We used to mess around and then

did weddings and youth clubs, all that sort of thing. From the age of 11 to 15 I was in about a dozen bands of all sorts, playing the hits of the time. You know, Herman's Hermits and that sort of thing.'

During this period Andy switched from guitar to bass, playing an ordinary six-string guitar tuned down, because the band had two guitarists and no bass man. Just on his 15th birthday Andy was thrown out of school because of the length of his hair, and then 'attended' Hammersmith College of Further Education. 'There I learned to lay about a bit,' he said. 'I was doing odd things with Alexis Korner then, helping him with his equipment and having the odd blow. I learnt a lot from him.'

Then one day, about nine months after Andy had been at Hammersmith College, Alexis Korner told him that John Mayall needed a bass player and that he had recommended Andy to John. 'I went down to see him,' said Andy, 'and we talked for a while and then played a bit. He took me on right there and I did two gigs with him that day. The day after that I quit college.'

For the next few months Andy was gigging with the Bluesbreakers which at the time included Mick Taylor on guitar and Dick Heckstall-Smith leading the brass section. This was the band that recorded the *Bare Wires* album, but Andy had left John Mayall by the time they made the record.

'I was getting stale playing in the Bluesbreakers,' said Andy. 'The way John runs his band is for him to write the material while the band backs him, and I found myself in much the same position as I had with my classical piano—I wasn't satisfying myself emotionally.'

Andy then looked to forming a group and began searching for a lead guitarist. Producer Mike Vernon's wife put him on to Paul Kossoff who knew a

singer and drummer. 'The first night Paul and I wrote three songs, and the ball's been rolling ever since then.'

This was in the Spring of 1968. In those early days Free received a lot of help and advice from Alexis Korner. 'He was there at the first rehearsals we had,' Andy told us. 'We went on gigs with him. He'd do a solo spot, we'd play with him, and we'd do a spot by ourselves. This gave us the confidence we needed as a band and got us about until we started on our own.'

And only now, over two years later, have Free become a big name. 'We were slowly building up a stage presence,' says Andy.

'We were making a solid progression and I'm glad it's not been too quick. To have a single success without that groundwork puts too much pressure on an artist. Remember we had had three LPs released before the single made the charts.'

But Andy insists that as far as the group are concerned they haven't made it yet. 'Making it for us is in terms of our music. We will carry on trying to mature. The financial and public side is the office's hang up and they are paid to worry about that.'

And how do the group react to the claims made by some of the music press that Free are a new Rolling Stones, whatever that may mean? 'There's been a lot of this new Stones and Beatles business,' replied Andy. 'But we're not here to take anyone's place, we've got our own thing and there is room for it. The Beatles and Stones have cut out their place and I think they'll remain forever.'

'We've also had people knocking us saying we've sold out and so forth, and it's a strange feeling to have people say that. We feel great because we are now in a stronger position to do in a mature way what we started out to do in the first place.'



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# RECORDS



## KILN HOUSE FLEETWOOD MAC REPRISE ASLP 9004



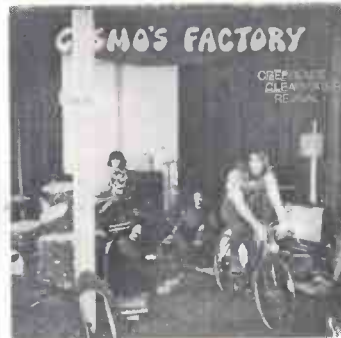
Fleetwood Mac, without Peter Green, are still a mighty fine outfit. A certain nostalgia for the fading 'fifties hangs over this relaxed and earthy set, with crooning harmonies and Jeremy Spencer's Buddy Holly imitations both coming off perfectly. Elsewhere the Mac throw out with some of the precision multi-guitar work that's their trademark, *Station Man* and *Tell Me All The Things You Do* being particularly successful. Other cuts, the country styled *Blood On The Floor*, and the rocking *Mission Bell*.

## JB LENOIR



## POLYDOR STANDARD 2482 014

JB Lenoir died three years ago at the age of 38. He was a black bluesman in the tradition of such artists as Robert Johnson and Son House, and like many of the early bluesmen, his music brought him scant financial reward in his lifetime. A native of Mississippi who moved to Chicago, Lenoir integrated the social situation of the contemporary black man into his blues with unprecedented success. The songs here include his *Vietnam Blues* as well as more traditional numbers like *Slow Down*, and all are performed in Lenoir's high pure voice, with clean rhythmic lines played on his acoustic guitar. John Mayall's inclusion of a conversation with JB's widow between tracks seems an unnecessary addition to a record of one of the best of the modern bluesmen.



## COSMO'S FACTORY CREEDENCE CLEARWATER REVIVAL LIBERTY LBS 83388

When all else has been said about Creedence Clearwater Revival, it must be admitted that they deliver the goods.

John Fogerty may take old Little Richard and Ricky Nelson riffs and rework them as his own songs (*Travellin' Band* is a straight lift from *Ready Teddy*, while *Lookin' Out My Back Door* sounds suspiciously like *Hello Mary Lou*), but precious few other bands are producing such unequivocal no-messin' rock music. Creedence maintain their standards of super-tightness and impeccable production on *Cosmo's Factory*, and roll Arthur Crudup's *My Baby Left Me* and an 11-minute version of *I Heard It Through The Grapevine* off the production line alongside Fogerty's 'own' numbers. Creedence don't really develop—they just get better at doing what they do, and that's something few other groups can claim.

## BLOOD SWEAT & TEARS, 3

CBS 64024

Blood, Sweat and Tears, who two years ago notched neatly into a readily identifiable slot, seem — with the advent of Chicago and other large brassy outfits — to be pushed for space and sense of direction. Although their musicianship has not declined, this lack of direction is immediately apparent on BST3. Dennis David Clayton Thomas sings as guttily as ever, and the rest of the band display their particular brand of cohesion and tightness. Yet something is missing, and this is emphasised especially on *Sympathy For The Devil*,

where a good idea is spoiled by overdone sax harmonics and turgid production.



## HAND MADE MASON WILLIAMS WARNER BROS. 1838

A rather lovely late-night record by the man who had a big hit with *Classical Gas* (included). Mason sings on about half the tracks, but this doesn't detract too much from the quality of the classical guitar pieces—like *Saturday Night At The World* and *Jose's Piece*.



## OPEN ROAD

DONOVAN  
DAWN DNLS 3009

Dear old Don has obviously been through some heavy changes since he last

committed his head to record; gone is the surety of his Eastern Maharishi days, and Donovan now proclaims 'I don't know anymore'. He may not have the answer to the mystery of life after all, but the music is a refreshing change after all that precious flowery stuff. 'Celtic Rock' he calls it, and joins forces with John Thompson, Mike



O'Neill and Mike Carr, to make some heavy sunflower sounds, though Donovan's penchant for glibby glibby, flippy trippy word tricks are still much in evidence. Good to see him back with some of his lost beatnik fire in *Poke At The Pope*, however, and *Open Road* comes over as a very groovable album.

**ALBION DOOWAH**  
**CAT MOTHER AND THE**  
**ALL NIGHT NEWSBOYS**  
**POLYDOR SUPER 2425 021**

A six-strong American band virtually unknown in this country, Cat Mother should make themselves friends over here with *Albion Doowah*.



The group has its roots in jug band and rock, and they have successfully absorbed these influences into their own brand of bouncy countrified rock. They make good use of violin, mandolin and piano, and the general feel of their music is reminiscent of the Band, though it's less funky and more like 'straight' rock. Good music

to dance to in fact. *Albion Doowah* isn't such a brilliantly original album—much of it strikes a familiar chord—but it's honest music well played and infectiously friendly.

**'GET YER YA-YA'S OUT!'**  
**THE ROLLING STONES**  
**DECCA SAL 5065**

The Stones, late again, with a slice of good ol' live R & B from a Madison Gardens concert last year. There's no new material, but it's a beautiful selection of their recent songs, plus *Little Queenie* and *Carol* from the archives. Good production brings out the tightness and high standard of the Stones' playing with some really tasteful licks from Mick Taylor, and Charlie's good tonight, too. None of the cuts lose from the live playing, while *Midnight Rambler* and *Honky Tonk Women* both benefit, but it all goes to prove that the Stones haven't really changed their approach since Richmond days. Good stuff, but roll on the *real* new album.



**ERIC CLAPTON**  
**POLYDOR SUPER 2383 021**

At last Eric has presented us with his own album, and very nice it is. Though called *Eric Clapton* the album is far from being a virtuoso trip and for the most part Eric seems content to submerge himself in the familiar sound of Delaney and Bonnie and pals, tambourine bashing, pseudo gospel chanting, smooth brass arrangements and all, Eric even sings like Delaney Bramlett and in fact wrote most of the songs with him. But no one plays guitar like Eric, and his Stratocaster licks cut through the tight backing with fluency and economy—*Blues Power* has Eric rocking in rare form, while *Don't Know Why* gives



us some moody whining. Mr. Clapton has proved himself enough here to be able to go on to a more individual trip with his *Dominoes*.

**CRABBY APPLETON**  
**ELECTRA SUPER 2469 004**



Crabby Appleton are another unknown American band from the West Coast, but whoever they are, they have made a nice album of straight-forward rock. Their chief assets are a tight together rhythm section and powerful vocal harmonies, which sound not unlike the Hollies. The overall effect is satisfactorily pleasing, though non-devotees of the West Coast sound (i.e. early Jefferson Airplane) might tire of the 'samey' quality of many of the cuts.

**BEACH BOYS'**  
**GREATEST HITS**  
**CAPITOL ST21628**

The Beach Boys are well enough known not to need much comment. Here are 16 of their most famous tracks culled from six year's of recording — from *I Get Around* to *Cottonfields* — and



the selection really is excellent. The Beach Boys tendency toward high school sickliness is least apparent on their single cuts, and other tracks here include the trippy *Sloop John B* and *Good Vibrations* possibly their finest song to date, but everyone's favourite is here.

**D'ABO**  
**UNI UNLS 114**

Mike D'Abbo is a talented songwriter, and he has written, arranged, and produced his very own album. There are some talented players here too—Albert Lee, Gerry Conway, Chris Spedding. The question, therefore, is why *D'Abbo* is such an uninspiring album.



To be sure, the production doesn't help—most of it comes across flat, like one channel of the stereo is missing, but apart from that *D'Abbo* seems to fall into the mainstream of clichéd sensitivity that characterises the current rash of singer/songwriter albums. Even the most successful of Mike's songs—*Handbags And Gladraggs* and *California Line* — received insipid treatme

**E.L.P** **HIWATT**  
**171, MALDEN WAY, NEW MALDEN, SURREY.**

# LETTERS

## Scurrilous

Dear Sir,

I am writing to complain about a dishonest, and probably illicit, practice by one of this country's leading amplifier manufacturers.

Suffice it to say that this company has taken to printing photographs of groups playing on stage with their equipment exhibited prominently in the photograph. Nothing wrong with that, except that the groups do not in fact use the equipment of the manufacturer in question, and this is merely on stage from another act.

I am sure you will agree that this is unfair both to the groups concerned, whose consent I feel sure cannot have been asked; and to

other amplifier manufacturers whose equipment is actually used by the groups, and who have often spent many hours helping a group 'gear up.'

The music business can do without scurrilous tricks like this.

S. Newman,  
Birmingham 7.

## Drape jackets

Dear Sir,

As a rock fan of long standing, and one that has been watching live performances since the days of scarlet drape jackets and jiving, I must write to complain of the quality of the performances I have recently seen.

Visits to the famed Lyceum in recent months have convinced me that, despite fre-

quent cries that 'the standard of musicianship is higher than ever', the standard of group playing has actually *declined*. Very few of the groups I have seen (and there have been some 'big names' amongst them) can even keep in time, fewer have their balance sorted out, and I have not yet seen a group that can sing decent harmonies while playing.

This complaint is not reserved to British groups. At the recent Bath festival, the American bands that had been built up so much showed that they were capable only of reproducing cliched 1950s jazz licks and stale blues runs. I make an exception for the excellently rehearsed Mothers of Invention. One or two of the other 'top liners' also showed they were worth the fuss, but then they've all been around for six years or more.

The reason for this decline is obvious. Groups no longer have to put in enough solid groundwork. How many of your super heavy progressive bands could play 12 hour stretches in a Hamburg cellar? It's all done for them . . . a

month in the country 'getting it (what exactly?) together', a hype campaign, and a first album with a pretty cover and session men. Own up groups—you're not really groups until you learnt to play together.

P. Edwards,  
London W.11.

## Bourne vs. King

Dear Sir,

Congratulations Jonathan King—you've annoyed me enough to make me think that you're nothing but a conceited public school square, a reject from Cambridge University who 'knew the right people' and so managed to get a job in an advisory position at Decca where dozens of intelligent rock fans could have done the job better. You see Jonathan, Decca's share of the British album market has actually *dropped* since you arrived on the scene according to the latest *Billboard* survey. One other thing, your voice definitely *isn't* as good as anyone else's.

J. Bourne (Miss)  
London W.2.

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# Mick Jagger's

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# 'WE'RE NOT TRYING TO FOOL ANYBODY' SAY QUIVER



GO into any record shop and you'll see a frighteningly thick batch of sounds by new and unknown bands. These days, they all have groovy covers, and it's difficult to know where to start; which of the promising looking bands will live up to their image.

Quiver are one band who aren't doing the proverbial 'get-it-together-get-a-first-album-out-quick' trick. 'We want to make our name first,' said guitarist Cal Batchelor. 'Too many groups rush into doing an album quickly and by the time it comes out they're so much better. If we wait, maybe a few more people will buy our album.'

The group have been together about three months now, although all of them have a history of small-group playing. Tim Benwick (guitar)

and John 'Honk' Lodge (bass) were both with Junior's Eyes before that group split up; drummer Tim Donald was with White Trash, and Cal Batchelor (guitar) was playing with bands in his native Canada. From their various groups 'it all fell together,' said Cal. 'Village was reforming and Honk and I got a job, but it just didn't happen. Village were into a virtuoso jazz organ type thing, which is opposite to me. Tim came along to rehearsal and that was it.'

## Happy thing

'Since then,' continued Tim, 'We've been playing London clubs and things, just to get ourselves exposure. We've been averaging three gigs a week or so.'

Musically, Quiver aim to be a tight compact unit. The

emphasis, said Tim and Cal, is definitely on togetherness, as opposed to a heavily individual trip for any one or two members of the band. On stage, the guitars of Cal and Tim are complementary rather than competing—Cal's Gibson has that 'chukka-chukka' chord sound, while Tim does the picking on his Fender. The rhythm section plays in close, and the two guitarists sing, with quite a lot of harmony work.

'I think you have to play together,' said Tim. 'It's maybe a special way of life—we live together, you get more of a together sound that way.'

'Yeah, the warmth thing,' added Cal. 'We want to get a happy thing happening. We're not trying to lay anything on anybody, just music. We're trying to keep things simple rather than cadenzas. We

write all our own own stuff and whatever we can get out of our heads we do.'

Quiver have a light, country-rock feel to them. Both Cal and Tim were enthusing over *Workingman's Dead*, and said that the group were inspired by the way the Dead played together. 'We're associated with American bands,' said Tim, 'probably because of Cal's voice. We've even been told that we sound like early Buffalo Springfield!'

## Potential

Although Quiver have decided to wait before releasing an album, they are getting out a single quickly. Called *Gone In The Morning With The Sun* it's a fair sample of the group's sound, and gives a good idea of where the group are heading.

'I think people are getting tired of the heavy thing,' said Cal. 'Those groups always seem to be doing the same thing, but I think audiences have become blasé and tend to overlook a group's potential.'

Tim agreed that it was difficult for a new group to gain recognition. 'It's impossible for a group based outside London to make it,' he added. 'Junior's Eyes were based in Cambridge and we couldn't do it—you need someone to give your claims respect. We'd like to make it honestly, we're not trying to fool anybody.'

'If you can play good music, you can find a market,' said Cal. 'It's all hard work; nothing comes easy.'



# 1970 A.M.I. TRADE FAIR



Stagnant is a nasty word when used to describe an industry, especially when that industry is the one which is looked to to provide the equipment for new sounds and effects for a large number of the world's musicians.

Very few new items were on show this year, although many advances on last year's ideas were evident. As always guitars and amplifiers were best represented. Many companies showed last year's models, but with new coloured skins. An obvious exception to the coloured amplifier field was Orange, although Marshall filled the colour space by introducing yellow, purple, orange and red versions of their current range. Last year's trend towards bigger amplifiers was continued, making a slight rift visible between the 'mass-market' manufacturers and the more specialised 'custom-built' factories.

One noticeable addition to the speakers present on most stands was the number of units which incorporated horns.

A number of stands had the same instruments on view under different brand names, in fact one particular model increased in price by £15 in the space of 20 feet, and since the instruments in question were copies of another famous model and were both built by the same people in the first place, it does seem that 'names' are costing more this year.

## Records broken

**Rosetti and Company Ltd** broke their own record for orders taken at the exhibition this year. This success was attributed to the new instruments which were launched for the show. Such new lines were the Moridaira classic and jumbo guitars. Kiso-Suzuki classic guitars (a very nice one was £21), Hoyer electric solid guitars and copies of the Les Paul and Telecaster also received plenty of attention. An extensive range of Triumph valve amplification, Sapphire brass and woodwind instruments, Blessing violins, Eros electric

guitars and Hernal's flutes took up the rest of the large stand. Rosetti also had large orders for their longer established lines, such as Tatra guitars and violin outfits, Tornado and Sapphire electronic organs and Eros jumbo guitars.

**Dallas-Arbiter**, the musical instruments division of John E. Dallas Ltd., received record orders at the Association of Musical Instrument Industries trade fair at the Russell Hotel last week.

Mr. Ivor Arbiter, joint managing director of Dallas-Arbiter, said: 'We took orders worth more than £130,000 at the show: Overseas customers showed tremendous interest in our products and we were particularly pleased by the orders we received from Eastern Europe. We have never had a better response at any trade fair and I was delighted by the interest in our quality instruments such as the Farfisa electronic piano and the new Hayman Guitar.'

The Italian-made Farfisa

electronic piano, called the Professional Duo, is marketed in the U.K. by Dallas-Arbiter. It does everything an ordinary piano is capable of and requires no tuning. It comprises a keyboard and a panel of switches which together can simulate sounds such as a Honkie Tonk piano, harp, clavichord, and banjo, plus a special effects switch for organ tones. Bringing into use another switch, the keyboard splits into two parts—with piano on the higher register and bass on the lower register. Retail price is £375.

Dallas-Arbiter's new Hayman 1010 electric guitar, retailing at about £180, is challenging the American domination of the market in top quality guitars. The Hayman solid and semi-solid guitars come at £165, and £195 respectively, and offer a polyurethane neck covering for extra fast fretboard action. From the Fender stable came the new fretless bass guitar which sells at around £200.

In the drum depart-



ment, the new large Hayman kits were the centre of attraction. Available with 24" or 26" bass drum, these kits are designed to withstand the punishing treatment meted out by today's rock drummers, and come with heavier cymbals and accessories. A Showman kit, with 24" bass drum, sells at £305. Also in the drum section were new kits from Ludwig, cheaper than any in their former range and making their drums available to the lesser pocketed.

The new Mark IV Sound City Amplifiers were also on display. Available in a variety of sizes and finishes, the amps now feature horns as well as speakers. The Concorde amp was another new addition. Basically a light amp for recording purposes, the Concorde offers top quality reproduction for the professional musician, with two channel input, bass, treble, and reverb controls and an output of 50 watts. Price is £128.

Lastly, the new Fender Boogaloo Box offers a sophisticated alternative to the moog. Of American construction, the Boogaloo Box costs in the region of £5,000.

## Valves

From Jennings Electronic Industries came their established range of equipment including their complete range of organs. New additions to the roster this year included the Jennings Valve Amp, capable of 40 watt output using two 25 watt loudspeakers and five drawbar controls. Compact and reliable, the AC40 comes at £85. Other additions to the Jennings range were the new solid pick-up guitar, and a compact automatic rhythm unit with ten intermixable effects. Also on show was Jennings electronic percussion and other accessories.

Boosey and Hawkes had a very extensive display of their various equipment at the fair. The accent for new additions was in the educational sector with the new Dolmetsch International Descant Recorder, selling at 17/3, and the new

Aiyoma harp which is particularly recommended for students. The B & H range of solid silver instruments represented the most valuable few square feet of the show. There were several new accessories.

On the amplifier front, Laney had an impressive display of their equipment with the new 'supergroup' series occupying pride of place. Beside this comprehensive and versatile range came the prototype of the Laney Supergroup Control Console, a device which allows a group to achieve perfect sound balance. Amplifiers are fed into the ten inputs available and mixed through to obtain the optimum sound balance, the ideal place for the console being halfway up the ballroom or hall and operation being by the group's roadie or whoever. The first model of this console has been delivered to Birmingham group Black Sabbath, and it will be on the market in the near future.

## WEM range

Watkins Electric Music Ltd. (WEM) had on show a very large range of amplification equipment, ranging from the big heavyweight P.A. System to small monitor speakers. In an effort to encourage groups with pockets too shallow to afford the £225 P.A. stack, WEM have launched the Mini-Master at £130. This comprises a 6-channel combined mixer and power amplifier and multi-speaker columns, including horns. Watkins have also announced that the sales of their Copicat Echo Unit for 1970 are already double those for all of 1969. Three new Wilson guitars completed the stand, these were the 6 and 4 string bass and 12 string lead. A 6 string lead with D'Armond pick-ups is available to special order, at £95.

Although drums were on show throughout the exhibition, only two stands showed them exclusively, these were the associate companies of Beverley and Premier. Beverley showed a large range of parade drums and featured

the Beverley 21 all-metal snare drum as well as showing the new colour range for the existing range.

Premier had several new models on display, these were:—

The 'Series 2' pedal timpani. These instruments have a number of important new features, including: a unique master-control crown wheel, instead of the master tuning handle, which the timpanist can easily work with his feet to give fine tuning over nearly one octave; canted tuning gauges for easier visibility; special 2-star Everplay-Extra plastic timpani heads; and thinner, lightweight struts.

A drum outfit in the new metallised finish has just been added to the Premier range.

Zyn 70 cymbals introduced this year to complement the existing 5-star Super-Zyn and Zyn ranges. All these cymbals are now being marketed under the family name 'Zyn' and provide drummers with a wide choice of sounds and prices.

## Record drummer

Pan Musical Ltd., this year showed the full range of **Impact Amplification**, from 20 to 200 watt units. As always the 60 watt model proved to be one of the firm's most popular pieces—no change has been made to the design since last year's show. The 150 watt solid state slave amplifier and 6 channel reverb mixer combination for PA also proved to be a good seller. A percussion unit, the Drum Major 30, selling at £160 has 30 rhythms on a record, looking rather like a conventional record player, the unit is controlled by a three position foot pedal—giving a total of 90 variations on the drum beat. The Drum Major 21 is a smaller version and does not have a foot switch.

Vox Sounds Limited were again exhibiting a complete range of their equipment—organs, guitars and amplifiers. There were two new models on show from their range of organs—the Vox Continental 301 home/club model, and the Riviera 400 model.

Both organs have built-in amplification and speaker units, making them compact and portable as well as very attractive in appearance, and both are capable of a wide range of sound effects, such as the big pulsating spatial sound produced by their built-in Gyrotone. The Riviera 400 model, with an output of 100 watts, sells at £739, while the Continental, with an output of 300 watts, sells at £517.

## New colours

Rose, Morris and Company Ltd. had on show this year a new range of John Gray De Luxe Banjos, 'G' and tenor models are available in both Sycamore and Walnut finish. Glen Campbell 6 and 12 string guitars from Ovation of America were also on show, selling at £191 14s. 0d. and £236 respectively. A cheaper model from the same company is the Balladeer selling at £131 6s. 0d.

Some really new developments this year to the Rose-Morris drums; new ideas in fittings and new finishes, plus Transparent Bass Drum Heads, now in great demand.

Marshall amplification was prominent on the stand, featuring P.A. equipment with Slave Amplifiers, Mixing Units and H.F. Horn Speakers. The most obvious change to the Marshall range this year is the new selection of colours, viz. yellow, orange, red, purple and black. The complete range of Gem organs and an electric piano were also shown.

## Light-shows

Rotosound lights were exhibited by James How Industries Ltd. Models on show were: The Rhythm MkIII, at £72 is a basic two bulb unit with built in amp and microphone, enabling the lights to flash to the tempo of the music. Three Strobelights; the Supreme (£67), the Superior (£45), and the Mini (£30), all have quartz iodine lamps and allow up to 30 minutes continuous use. A 150 watt Mercury Discharge lamp (Ultra Violet) retailing at £24 and a range of spotlights from

£14 to £40 were also on show. Three projectors completed the stand: The mini liquid with a fitted wheel at £65. The Lightshow, at £125 with a choice of lenses and 6" wheels. Lastly was the Polarised Lightshow Projector at £165, exactly the same as the Lightshow, but with an additional motor operating two opposed

plane polarised screens.

The only other stand to display lights/optical effects was that of Fenton-Weill, most of the effects in this case were produced by simple 'white' light reflected on to embossed screens from various angles, other lights on the stand were similar to those on the Rotosound stand, but at a rather lower price.

The Hiwatt range covers instrument amplification and P.A. systems for the retail market, and also custom-built equipment manufactured to order. In the retail range, 50/100/200 R.M.S. amplifiers and speaker cabinets are available. The amplifiers all have two channels with individual volume controls, also master bass, middle, treble, presence and volume. Available retail P.A. systems range through 50/100/200 watt

R.M.S. output. Each have 4 or 6 channels, each with individual treble, bass and volume controls, plus master presence and volume—not to mention a headphone monitoring facility. 100/200 watt slave amplifiers and 50/100 watt column speaker enclosures complete this range. The present 'Custom-built-to-order' range covers 200 watt speaker cabinets for instruments, 8-channel mixers and 200 watt P.A. columns.

## Hi-watt prices £ s. d. and n.p.

Type	Model No.	Price Each		
		£	s. d.	£p
<b>A.P. AMPLIFIERS</b>				
50 watt	DR504	69	0 0	( 69.00)
100 "	DR103	97	10 0	( 97.50)
200 "	DR201	142	10 0	(142.50)
<b>P.A. AMPLIFIERS</b>				
50 watt (4-channel)	DR509	82	10 0	( 82.50)
50 " (6-channel)	DR512	91	10 0	( 91.50)
100 " (4-channel)	DR109	102	0 0	(102.00)
100 " (6-channel)	DR112	112	10 0	(112.50)
200 " (4-channel)	DR202	153	0 0	(153.00)
200 " (6-channel)	DR203	168	0 0	(168.00)
<b>SLAVE UNITS</b>				
50 watt	STA50	58	10 0	( 58.50)
100 "	STA100	182	10 0	( 82.50)
200 "	STA200	23	0 0	(123.00)
<b>SPEAKER ENCLOSURES</b>				
50 watt (4 × 12 in.)	SE4121	87	0 0	( 87.00)
100 " (4 × 12 in.)	SE4122	109	10 0	(109.50)
<b>P.A. COLUMNS</b>				
25 watt (4 × 10 in.)	SE4100	43	10 0	( 43.50)
50 " (4 × 12 in.)	SE4124	84	0 0	( 84.00)
100 " (4 × 12 in.)	SE4125	99	0 0	( 99.00)
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# RANDY NEWMAN



A WHILE back Warner Reprise records were running a series of advertisements that complained 'No-one buys Randy Newman records'. It was apparently true—and to this day *Randy Newman*, his first album—has not sold more than 5,000 copies. Yet this obscure singer/songwriter has attracted more than a share of praise from the music business, with Paul McCartney expressing great admiration for his songs, Nilsson recording a whole albumful of them, and Three Dog Night making the number-one spot with a Newman composition — *Mama Told Me Not To Come*.

Randy Newman was born 27 years ago in Los Angeles, and began playing the piano at the age of seven. He majored in music composition at University College, Los Angeles, but missed out on a degree when he refused to sit the exams. Nonplussed, he did nothing for another few years before putting out his first album, which itself did virtually nothing sales-wise. It was an orchestrated album of a dozen or so songs, with Newman's cracked discordant voice singing lyrics about the futility and nothingness of American middle-class life: 'Nothing's gonna happen, Nothing's gonna change.' It was difficult stuff to stomach, appealing neither to the middle-aged record-buying public (too far out), or to the young hipsters (too far in). Still, Paul McCartney wired to say he liked it. . . .

A few months ago Warners, undaunted, put out the second album, *12 Songs*, which seems to have fared little better in either British or American charts. A shame; for Newman's strength as a song-

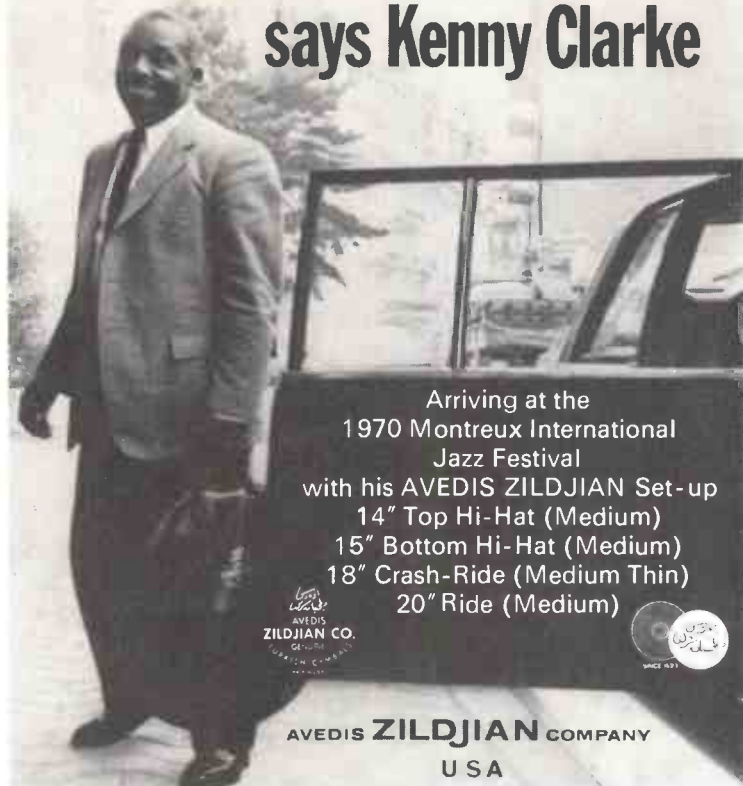
writer is fully realised here, while the strings and brass of the first album are replaced by some impeccable playing from master session men Ry Cooder (bottleneck guitar and shortly to have his own album released,) Clarence White and Gene Parsons (both Byrds). Newman himself accompanies his unique vocalising on piano, and there is heavy brass riffing on the opening rocker *Have You Seen My Baby*. Elsewhere on the album Newman explores his favourite theme—the vacuous and psychotic quality of suburban life—in a sequence of songs. *Suzanne*, for example, charts the erotic fantasies of a rapist — 'I'm gonna wait in the shadows 'till you come by . . . run my fingers through your hair, kiss your eyes'. *Lover's Prayer*, on the other hand, is a semi-humorous plea of a man looking for the right bedfellow, while *Uncle Bob's Midnight Blues* is the hung-up cry of every sleepless pothead.

Newman's songs are like that—they all repay careful listening, while his delivery of the lyrics mark him as one of the few true vocal innovators since Dylan (he sounds like a black man often as not). To date, Randy Newman has given hardly any public performances, and he's certainly not into any kind of touring/on-the-road scene — especially not with a wife and son. Which is a little sad, since it means that the chances of seeing him in this country are pretty slim. In my opinion he's a major talent, and one who's hardly begun to stretch himself yet—but we might expect great things from him in the future. If only somebody would buy his albums. . .

N.S.

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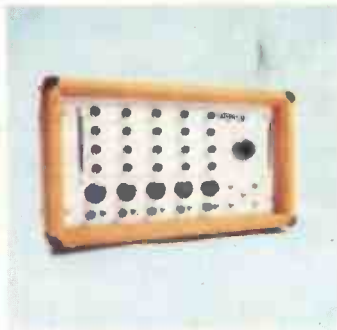


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