

Hot Dog!

**UK Rock'n'Roll magazine
spotlights the best in
new rockin' talent**

Sunderland darling Dainie Jane has been immersed in Rock 'n' Roll music from being knee high to a grasshopper thanks to her good ol' Papa Pete Butler. Now at 16 years old she is making her a name for herself, as a singer and musician both on stage and on the internet. Exposure on Youtube and Facebook has highlighted not just a great voice and tidy bass style, but a real skill in songwriting. We've no doubt that Dainie will be gracing a stage near you soon, and Sugar Doll took time to ask Dainie what was happening in her rockin' life.

Dainie Jane is a beautiful name and it's your real name isn't it?

It certainly is. Dainie is a name my Mam and Dad liked from being young and Jane is after my Great Nana.

Dainie Jane

Where did your love for Rock 'n' Roll come from?

For as long as I've known I've listened to rock 'n' roll music at home. My dad has always played in rock 'n' roll bands and played Eddie Cochran, Johnny Cash and loads of rockin' music around the house. From being little I've always joined in with him whenever I could. As I got older, I started listening to Big Mama Thornton and researching other female RnB singers from the 1950s using the internet. I love Ruth Brown, Etta James, Varetta Dillard, Lavern Baker and Dolly Cooper.

Are there any other genres of music that you're into?

It's mainly RnB but I do like 1940s groups like The Andrews Sisters. Amy Winehouse had quite an impact on me too.

Who is the vocalist who has had the biggest influence in your singing career so far?

It has to be my Dad. I've learnt so much from him. He helps me decide which roads to take and is always full of encouragement. He was the one who got me up on stage when I was 8 years (dressed in an Elvis wig!) and got me to sing 'The Wonder of You' to a packed club in Peterlee!

What musical instruments do you play?

I've been playing around with the double bass for around 4 years now. I've always liked the sound and spent years watching my Dad play, copying finger placement and practicing when I can. It's really only been the last 12 months when I've really started to play properly and especially since my

folks bought me my own bass last Christmas and now they've bought me my own ukulele too! It just arrived in the post this morning.

You write your own material as well, how is that going?

I've written a few songs already. At the moment I'm working on a new song with a kind of 40s RnB sound about a soldier coming home from the war. It's a joint effort with my Dad really. I tend to write the lyrics and then hum the tune in my head to my Dad and he then plays it on his guitar. It's weird really because he nearly always knows exactly how I want the song to be.

What was the last song you listened too?

Haha, it was the alarm on my mobile phone: 'Them There Eyes' - Varetta Dillard

What is the one thing you couldn't survive without?

My parents. Mam and Dad give me the boost to move forward with my singing; in fact my whole family do, including my Uncle Anth, who is also my Godfather, who is staying with us for a little while right now.

What's been your most memorable musical experience to date?

That would definitely be meeting Imelda May and Darrel Higham at our friend's house. They were on their way to Glasgow and called at Micky & Jean's house en route. Dad took me there and we spent a couple of hours chatting and jamming. It was brilliant. Darrel signed Dad's guitar and Im-

elda shared some great advice. She said if I wanted to sing, to go for it straight away and to keep with my natural voice rather than have someone tell me what I should sound like.

Is an official single or album in the pipeline at all?

I'm hoping to put a demo album together really soon, it's just a case of finding the right musicians who understand the 50s RnB sound I'm aiming for and who are also available.

What's the ultimate goal for Dainie Jane?

Certainly to be signed to a record label and inspire other people with my music. To appear on Jools Holland would also be part of the dream too.

So, what's up next for DJ?

I'll be getting up on stage and singing a little bit more with Dad's band, Troubleshooters and definitely recording and uploading more videos of my music. Hemsby is coming up too and I'm hoping to be joining in with the jam session if I can; Dad too of course. I'm sure he will as whenever he opens the fridge door and the light comes on he does a half hour spot!

Sugar Doll

You can keep update with the wonderful world of Dainie Jane via her facebook fan page at: <https://www.facebook.com/pages/Dainie-Jane/395269043832221?fref=ts>

Hundreds of rock'n'roll musicians, managers, techies and fans descended on a garden centre just outside Wickford, Essex, the other Sunday.

But they weren't there to buy plants and flowers.

The Alpha Garden Centre in London Road is the unlikely location for a brand new but vintage recording studio which aims to reproduce the sounds of the forties and fifties – exactly.

It has taken three years and hefty investment to roll back to the days before solid-state amplifiers, transistors, voice-changers, synthesisers, Linn drums, computers and the rest of the gizmos that make recordings today sound somehow machine-made.

This was the Open Day for Sugar Ray's Vintage Recording Studios, and the guest list read like a Who's Who of the rock'n'roll industry.

The Studios are the brainchild of musicians Pat Reyford, Dean Amos and Dave Privett. They made innumerable trips to America to source the equipment, talk to the people who cut those rock'n'roll gems back in the day, study studio design and get a feel for the way it was when Elvis Presley first shook his hips, and Jerry Lee Lewis raised his first piano lid.

Pat Reyford, known professionally as Sugar Ray Ford, said: "You can't get the authentic fifties sound with today's recording equipment, no matter how hard you try. So we have based our studio design on a whole series of classic studios, not just one. However, the Sun Records studio in Memphis where so many great records were cut, is almost exactly the same size as our live room."

Approaching and entering Sugar Ray's Recording Studios is like Dr Who's Tardis in reverse. It is much larger on the outside than it is inside.

"Correct," says Dean Amos, a bass player taught his instrument by Sugar Ray when he was just a lad more than 30 years ago. "We have a building within a building, and there is a large void between the studio ceiling and the roof."

The attention to detail in the whole three-room complex is staggering. For instance, the corners of the studio have been filled at precise angles to control the direction of sound, and the control room glass facing the studio is set an angle of 28 degrees, so sound is reflected downwards, to hit just beyond the drums.

Back in the fifties, the direction of sound was measured by plumb lines and string. Dean, at least, had the benefit of laser pointers to do his calculations.

"There was no blueprint for the studio," Dean added. "I did, however, get hold of

A Day Out At



From top: Sophie Loyer takes time out from the festivities in the control room; Rockin' performers Paul Gaskin and Scott Elvis; Jam session including Sugar Ray Ford on piano and Nicole Peach on vocals. All photos courtesy of Jane Eliot

the plans for the acoustic panels used in the famous RCA Studio B in Nashville."

This sound-proofing appears to be common-or-garden pegboard, but no! It is 6mm pegboard with holes 4mm apart, custom-made and imported from the States, precisely the density and design that was used by everyone from Ken Nelson at the Capitol tower to Cosimo Matassa cutting rock'n'roll in New Orleans. There are even movable baffles made from the same material that can isolate the singer from the band, or stop the drummer's sound from leaking into other microphones.

And those microphone are also strictly original ribbon mics, among them Shure, Altec, and RCA 77s and 44s, and even a Twin American as used by Elvis.

The lounge, where musicians can relax between takes, is furnished with vintage suites, and there are even fifties magazines for browsing.

Between the lounge and the live room is the control room, which has at its heart a Collins 212E broadcast console, a 436c Altec compressor amplifier, an Ampex 300 four track tape recorder with "bath-tub" electronics. All valve, of course.

Dean said: "We bought some of our equipment from an elderly gentleman whose partner was former radio broadcaster in the 1950s. He had everything in storage for all those years, and was so pleased it was going to be used in our studio."

A photo of the broadcaster, using the equipment, is among a picture gallery of inspirational figures that fill the walls throughout the complex, and they include Les Paul, the father of multi-tracking, Eddie Cochran, Johnny Burnette, and, of course, Elvis himself.

The trio behind the concept all played together in Sugar Ray's first band Sunny 56, and have remained friends and fifties music fans ever since.

"But this concept is not limited to fifties rock'n'roll," Pat Reyford explained. "Every sort of roots music could be recorded authentically here, be it country, blues, Americana, or even trad jazz."

Interest so far, according to Dean, has been phenomenal. "We have had enquiries from all over the country, and from Europe. We have the advantage of a café on site, and a Travelodge close by, so recording artists can stay in the area when they record."

So, why is the studio in a garden centre? "It's close to town, and the station, and we have no immediate neighbours who might be annoyed by coming and going, and the sound."

John Howard