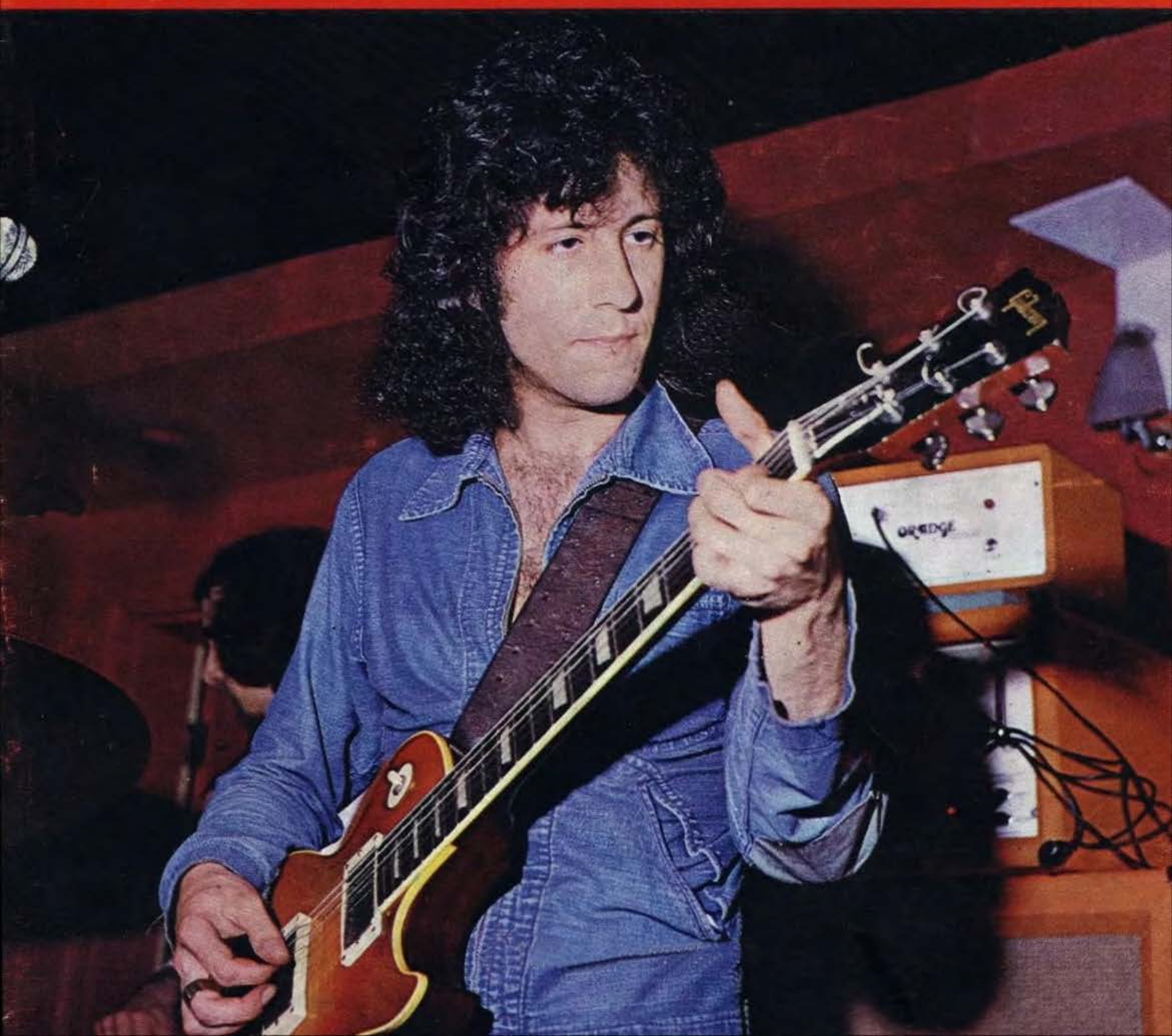


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BEAT INSTRUMENTAL

JULY
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Editorial

Bubble Gum music has come in for a lot of knocks recently. Several dee-jays use it as a derogatory term when introducing a record which they believe is aimed at the teeny-bopper market.

What is Bubble Gum music? It appears from the remarks that are constantly being passed over the air that it is intended to embrace all pop music which is aimed at the great mass of young female teenagers and below, i.e. anyone between the ages of 5 and 15.

The critics of Bubble Gum music are, of course, the protagonists of underground, progressive or whatever other type of music is "in" at any particular time, led by their current high priest, John Peel.

There is a great deal of personal satisfaction in being an "underground" or "progressive" group because your admirers are usually fellow musicians and others belonging to one's own age group or contemporaries. But it can also be pretty unrewarding in the long term as the fashion keeps changing. What is liked by the pop intellectuals one year is not even worth thinking about the next.

It is also extremely unlikely that any of the progressives or underground groups will ever achieve the financial success of Elvis Presley, the Shadows or the Beatles, who all started as Bubble Gum appealers.

In fact, anyone who goes straight for this particular market, taking a lot of trouble to break completely with the intellectual pop movement, could easily take off in quite an extraordinary way because, at the moment, the teeny-boppers have no new idol.

But, money is certainly not everything. Personal satisfaction will always mean more to a very talented section of British instrumentalists!

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B.I.'s July Competition

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For our July competition we want you to decide which of the following recordings have outstanding Bass parts and then put them in your order of preference.

Although the Bass is an important instrument on any recording, on certain records it is outstanding, helping very considerably to make the particular recording a Top Ten entry. Listed below are 14 records which were big chart successes. For our July competition to win a Vox Bass Amplifier, we want you to select the 10 records on which you consider the Bass was an outstanding instrument and then put them in your order of preference, making your first choice the record on which you feel the Bass part was most outstanding and so on down to number 10.

- | | |
|---|---------------------------|
| Albatross | Fleetwood Mac |
| River Deep, Mountain High | Ike & Tina Turner |
| Lady Madonna | Beatles |
| Politician | Cream |
| You've Lost That Loving
Feeling | Righteous Brothers |
| America | Nice |
| It's Not Unusual | Tom Jones |
| 19th Nervous Breakdown | Rolling Stones |
| Dancing In The Streets | Martha & the Vandellas |
| Good Vibrations | Beach Boys |
| Cupid | Johnny Nash |
| Pin-Ball Wizard | The Who |
| Urban Spaceman | Bonzo Dog Doo-Dah
Band |
| With A Little Help From
My Friends | Joe Cocker |

TO ENTER:

- 1 Select 10 records from the 14 on the left, and list them on the Readers Reply Card inserted in this issue in your order of preference, making number 1 the record on which you feel the Bass part was most outstanding, number 2 the second most outstanding and so on down to number 10. Put the record titles only, there is no need to add artists or group name as well.
- 2 Write your name and address in block letters on the card. Add the instruments you play and the group to which you belong, if this applies. Then stamp the card and post it back to us.
- 3 All entries must be received by 31st July 1969.
- 4 Only entries on the official Readers Reply Card will be accepted.
- 5 The Judge's decision is final.
- 6 Results will be announced in "BEAT INSTRUMENTAL" in September 1969.

BLACK music has never been more exciting and creative. Supreme artists like Aretha Franklin and Nina Simone reach higher peaks with every new album — men like Hendrix and the Chambers Brothers point out the new direction. The blues tradition is not forgotten — Taj Mahal and a dozen more are seeing to business without tying themselves to the past. But, most important, there is an increasing awareness of the irrelevance of categories in modern black, and for that matter white, music. Dizzy Gillespie meets the Shadows would never have made the LP charts, but when Kirk meets Clapton it's no joke at all.

The point is that among musicians, and increasingly among audiences, there is a greater willingness to accept a musician for what he is—to listen to what he's saying, and to measure his talent against only his own capacity. Jazz-blues, blues-folk, folk-rock, the whole jumble can be passed over and the music rediscovered. A new generation of musicians is with us, free to do what they want and still find people to hear. This generation has already thrown up giants, but there are still many to startle us. One of them is Richie Havens.

Havens' music is not "appealing". It doesn't tickle, lull or thump. But repeated listening to any of his albums, particularly the third and latest, *Richard P. Havens, 1983*, will finally produce an individual response, a grasp of the very personal outlook that he projects. His own songs, like *Indian Rope Man* and *Run Shaker Life* are simple yet strangely mystical, like some of the Beatles' *Sergeant Pepper* songs — but they are funnier, more folksy and the melody lines less complex. When he sings other people's songs, like Dylan's *I Pity The Poor Immigrant* or Donovan's *Wear Your Love Like Heaven*, he gets right down to the root and brings up his own meaning, without distorting the song's essence. Dylan and

RICHIE HAVENS

Havens weld together rather than cancel each other out.

His vocal style is instantly recognisable. Warm, harsh, edgy, his voice is straight out of the blues and calmed by the folk-singer's sense of dynamics. But his guitar playing is equally individual. He tunes to an open E and stops the frets with his thumb, using only a couple of fingers to produce chord variations. He allies this amazing technique with a percussive, hard-driving right-hand style to produce a unique "rhythm" guitar sound, so that you know a Havens guitar intro after half a bar.

On his second album, *Something Else Again*, there's a song called *The Klan*, which is a searing commentary on the doings of that still-active Southern American institution, the Ku Klux Klan. I was listening to the track recently with a friend who had already met the singer, when he remarked: "How can a man who wrote a song like that be such a nice guy?" I thought about the question myself, and it wasn't resolved until I met the singer in London while he was on his recent tour.

His hotel room already looked like home after a few days' occupation. Guitars, recording equipment fought for space with trays of drinks and books. Ranged along one wall was a collection of tape cassettes, which reflected Havens' interest in practically everything — W. C. Fields, Ravi Shankar, Joni Mitchell and a signed copy of Ram John Holder's *Black London Blues*.

Richie himself is a big rangy man, who will talk intelligently and with humour on almost any subject. He has extraordinarily large hands, which is useful when you play guitar with your

Finding out tomorrow what he did today

thumb, and no upper teeth. Characteristically, he explained: "Well, I felt that when the time has come for your teeth to drop out, they've just got to drop out, and that's it!"

His early life reflects the kind of atmosphere that often produces important artists. Born in Brooklyn 28 years ago, he grew up in that crowded cosmopolitan district, and by the age of 14 was already singing, with the McCrea Gospel Group. He dropped out of high school just before graduation, although he was a promising student: "It was time to go, I guess. I've always known when it was time." It wasn't until he was 22 and living in Greenwich Village that he began taking a serious interest in music. He taught himself the guitar, started singing in the Village clubs—and the story began.

In between times he worked at a huge variety of jobs —Western Union messenger,

counterhand, yarn winder and a dozen others. All these he regarded as valid experiences in themselves: "I have this thing about form, processes, the ways of doing things. You know, a guy could be a student of chemistry, have a knowledge of the chemical structure of things, yet he might be washing dishes for a living. If he can think in a certain way, and relate what he's doing to the knowledge he's got, he begins to realise the unity of things, and see that washing dishes and knowing chemistry are all part of the same entity."

But then Richie's whole philosophy, musical and otherwise, is centred round the concept of universality. When we met he was carrying several books on hermetics, which he explained was the science of all religions. He regards science and religion as being one and the same thing, and all his reading is directed towards exploring this idea further: "I read all



Wolf sings *his* blues, and Paul Butterfield sings *his* in his own way, everything's O.K."

At the time of writing Richie was in the middle of composing another song, which was called (first with the news!) *There's A Hole, Mona*. He added the first two lines: "There's a hole that's waiting in the future Mona/ It could already be filled when we get there" — and was toying with ideas for the rest of the song.

We got to talking about writing and interpreting other people's songs, and I found that again he tried to be receptive to all the resources of his mind. "Songs come to me in different ways. Sometimes certain words need music, sometimes the other way. For instance, *Three-Day Eternity* was first a poem — then almost a month after I had written it, the music came, and it all fitted." On his first album, *Mixed Bag*, he sings the Jesse Fuller classic *San Francisco Bay Blues*, and his treatment of it, slow and wistful, contrasts vividly with the good-timey Fuller version. It gives a good insight into the way he approaches a song: "Jesse did it like a bluegrass song, but to me it's a real blues — you don't sing a happy bluegrass song when you've just lost the best girl you ever had. I just had to do it according to the meaning I got from it."

Richie would have gone on talking until the sky fell, but the demands of his tight tour schedule wouldn't allow it. Appointments were piling up. But he found time to play and sing several numbers for us, unmasked and obviously enjoying himself. It's not often that you hear a man who merits an Albert Hall concert to himself, playing to a private audience as joyously as if he had just learnt his first chord. But then it's not often that you find a man who can see clearly enough to be able to direct his life towards "finding out tomorrow what I did today" — maybe we should be glad that a little of what he finds is reaching us too.

the time, but only books on philosophy. I remember when I was 17 or 18 I used to read anything I could lay hands on about Zen. Indian and the other Eastern philosophies and religions came later. It's hard not to identify with the Eastern religions — it's like reading a huge poetic love-book."

Richie's life - principle also takes in astrology — he sees no conflict between its tenets and the more usually accepted philosophical views. As an

Aquarian, he poses himself two questions: "Do I really know what I know? Why do I know what I know? When you can stop asking questions like this, then you're alive."

Richie explores every direction that life takes, but none more thoroughly than that which his music offers him. He is a musician, and music is his means of self-expression and sounding board for his ideas. He is full of ideas, but is ready to accept the differences in other people's

ideas. For instance, he sees the angry and emphatically black music of jazzmen like Archie Shepp as being unnecessarily self-limiting: "He shows how angry you can be, but he doesn't show how you can love. Someone like Ravi Shankar tells you everything you need to know." This doesn't mean that he's never angry himself — *The Klan* shows that — but that he recognises difference is something to be celebrated as well as emphasised: "Howlin' Wolf and Paul Butterfield both sing the blues, maybe one better than the other, it doesn't matter. As long as

PLAYER OF THE MONTH



Jeremy Spencer

THE name Elmore James is quite probably engraved on the heart of Jeremy Spencer, slide guitarist with Fleetwood Mac, a small man (5 ft. 4½ in.), light-weight (7 stone 7 lb.), brown-eyed. For it was listening to the guitar style of Elmore that set off Jeremy on a pop scene.

Jeremy was born in West Hartlepool, County Durham. His dad is a superintendent of the R.S.P.C.A., a piano player in his spare time. Jeremy started on guitar in 1964 . . . mainly because he liked the fretboard sound of people as the Shadows and Buddy Holly.

But there was always Elmore James lurking in the background. Says Jeremy; "I wanted to play like him. I had a Spanish guitar first of all, tried to tune it then went to an electric Hofner, with a tremolo arm—I thought that's how he did it, but I broke a lot of strings that way.

"Then I had a Harmony H75, a big one. Then a Fender. A Telecaster. Then I borrowed a guitar, a Jennings cello body—the best I ever had, but I had to give it back. Now I use a Gibson. But my pride is an old model, same as Buddy Holly's, and I only wish I could use that on stage.

"So Elmore James was the big fad. I like the sound of Albert King, for instance, but I'm not really just a guitar fan. I go more for the sound of records . . . the voice and the general sound. I've enough records at home. Maybe 200 albums and, the real pride, about 200 of the old rock singles. Guys like Fabian, Tommy Roe, the Crickets—without Holly.

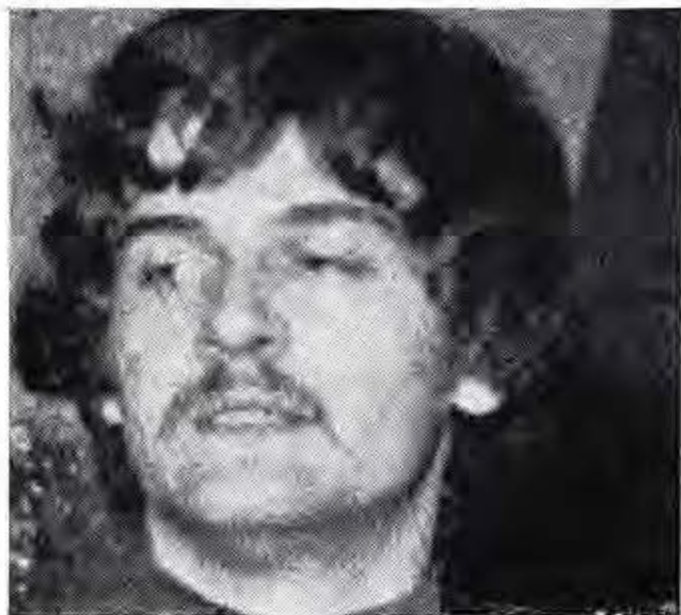
"Sometimes I get asked for advice. I don't know what to give. People like to get technical—I suppose I'd say don't get technical. But I copied somebody, or tried to, but that wouldn't be my advice. Anybody who says he wasn't influenced by somebody else, though, is talking through his backside. But I suppose I should talk about slide guitar technique. Well, the advice is to keep it simple, otherwise it sounds like a whiny mess.

"Over my own work with Fleetwood Mac, well—I don't really like playing my own stuff. Except the 'B side' on *Man Of The World*—I was very pleased with that. But there are some of our records that I really didn't like.

"I did some stuff with Chess Records in America and I suppose I liked that best of all. But then that was the nearest I got to sounding like him."

Him, of course, was Elmore James. Everybody has an idol. Jeremy sticks to his. Which is fair enough.

JON HISEMAN COLUMN



Morituri te Salutant

I SHOULD think the best way to treat this first article is purely as an introduction—so here goes—I was born in, and educated at, and am of whom Lord Nym said, which is hardly surprising, taking into account.

Right, that gets the life story out of the way; now down to earning me livin'. I cannot really find it in me to launch into a serious dissertation at this point, but my purpose in accepting this commission was to allow me to air my views on some of the more intriguing aspects of this musical whirlpool that I now find myself caught up in.

Very great changes are taking place in the musical business right now, and they are not confined solely in Britain. Colosseum was originally formed with a view to becoming a European-based band, and in the course of the next few months it will take me to Denmark, Sweden, Holland, Germany, Switzerland, Czechoslovakia, Poland, France, as well as America. All these countries are seeing the same kind of revolution in people's attitudes to music, and musical entertainment of a rather higher order than formerly is gaining popularity on a large scale.

Many of the articles in this series will therefore originate from these countries, and thus I will be able to keep you informed of their progress. On another tack altogether, I am gathering ammunition for a right go at the B.B.C. with whom I have scores to settle on several counts. I am, also, without cutting my own throat (I hope), thinking of doing something on the labelling system that journalists use to pigeon-hole artists. However, I am running ahead of myself now—all that's for the future, and I only hope I've got time to live up to these promises.

Don't hesitate to write the "Disgusted—Wapping Marsh"-type letters if you really feel it will clear the air a little. *B.I.* will be only too pleased to steam open the envelopes and pinch the stamps. Well, I am pleased to have made your acquaintance and I hope this column will keep me in touch with all the people that have been so good to us in the last few months, and who I will not be seeing so much of this side of Christmas.

JON HISEMAN

JOE South is a chunky sort of character who writes chunky sort of music. He speaks in that typically soft drawl . . . and very slowly. That leisurely vocal pace somehow belies a most individual intellect—Mr. South has already been called a "one-man Lennon and McCartney".

Games People Play was the record that launched him to world-wide fame. The man from Atlanta, Georgia, suddenly found the stardom that many big names had predicted for him. He said: "I love my guitar and I love playing it. But my guitar work owes a lot to other musicians. My song-writing is the most important aspect—for that is my own true and individual way of communicating."

"Tell you what. I was writing music some 12 years back. We had hit songs then like *Cool Water*—that's the one I remember best, I guess, along with *Hernando's Hideaway*. They were hits but they were just songs. Today song-writing has turned into some really special, really powerful."

Joe is another of those characters who made it via working as a session musician. He worked a lot with Simon and Garfunkel and Aretha Franklin. And Bob Dylan. He talks a lot about Dylan . . .

"That guy in the studio is something else. He lays on a session and maybe somebody hits a bum note or maybe he gets a vocal phrase all wrong. But he doesn't suddenly stop the show. He lets it go on, then listens to the playback."

"Maybe that note is all wrong. But if Bobby Dylan thinks the feel of the performance is right, then that's the track he keeps. He doesn't keep going over and over a song. He expects to get that feel in the first or second take."

Being a Southerner, Joe is inevitably asked about country music. He gets on an outspoken kick hereabouts. "Do they love country music in the South? They really hate it down there. They sit around in the studios cutting hot licks to assure each other 'Man, I don't play that country stuff. I just do it for a living'. Then when the tape comes up, they go real country and western. They all hate it."

"There are no country pickers left. They all died and passed away. How can anybody be a real country picker who was born in the middle of a city? Even if you were born in the suburbs of Atlanta, how do you think you can know all about real country music? All these people are putting the world on. It's a kind of American folk lore, like cowboys and Indians."

He goes on: "When I was at school I couldn't interest people in my point of view, so I had to become another person—a type of court jester, I guess,

Joe South



just to get them to listen. I really couldn't get them to hear me unless I was performing. And I couldn't stand just cutting records and writing songs for other people. It was so frustrating. Nobody listened again—like being back in the classroom. So I had to go out and do my own thing, totally—write the material, sing the song and produce the album."

That songwriting has made him a lot of money. Among his hits: *Hush*, *Down In The Boondocks*, *Untie Me*, *Be Young Be Foolish Be Happy*. And Wilson Pickett and Arthur Conley are two soul-sellers who are very keen on the South guitar-picking techniques.

Joe also panics sometimes because he feels that the right image for him doesn't come through on all his records. Many seem convinced, from *Games People Play*, that he's around the 50 mark, a real hill-billy character. He says: "And when I appear somewhere in the South where I haven't been before, the people come up to me and say: 'We thought you were a coloured cat'. In fact, I'm 25 and I'm single and I'm very much a city slicker, I guess. If people think I sound like what I am not, then maybe we should get back to the drawing board in the recording studios."

STATESIDE REPORT



KALEIDOSCOPE (not to be confused with the British group of the same name) is truly an amazing rock band. The adeptness of their eclectic musicianship explains why they are so amazing.

The musicianship of Solomon Feldthouse lends an exotic influence to the group. He was born in Ismit, Turkey, where he gained a working knowledge of many Near Eastern instruments. The virtuosity and scope of his playing is awesome. Since Kaleidoscope's first album, Feldthouse has played an unbelievable number of instruments, most of them unknown to the average rock instrumentalist. His playing has included all of the following instruments: dobro, oud, saz bouzouke, vina, dulcimer, fiddle, caz, cloumbeg, jumbus, gong, clarinet, and bass, 12-string and lead guitars . . . and does the list end here? Feldthouse is also the group's principle singer, and composer of many of their original numbers.

Like the kaleidoscope from which the band took its name, there are more sides to the group than Feldthouse's Turkish music. David Lindley, who plays guitar, violin, and a number of other string instruments, is rooted in



Kaleidoscope have released their first recording in a year

country music, another facet of Kaleidoscope. Lindley is also noted for the eerie moans of guitar feedback that made *Beacon From Mars* on their second album such a weird, supernatural experience.

Kaleidoscope's first recording in over a year, an untitled album, has just been issued on Epic. Some of the group personnel has changed, but the music is still played with unfaltering professionalism. The album's gem is an 11-minute Turkish number, *Seven - Ate Sweet*, that fea-

tures Feldthouse at length, playing loud, and chanting some exotic lyrics. It culminates to a fantastic rhythm that threatens to romp on forever.

Enthusiasts of the blues shouldn't pass up Buddy Guy's latest on Vanguard, *This Is Buddy Guy*, a thoroughly satisfying memento of his electrifying stage performance. Guy is a rare breed of musician; he rips into guitar solos with lightning speed and timeliness, and his phrasing is as melodic as any in the higher echelon of black and white guitarists. On the stage he executes his R and B repertoire with the same magnificence that has made him a living legend in the blues field in the last ten years. He is a bombshell that can lift his

audience to an ecstatic peak (just listen to *I Got My Eyes On You* and *I'm Not The Best*), and he has the flexibility to cool them with a tender blues number before igniting them once again. This album is one of the most volcanic live presentations you'll ever hear.

Neil Young, unlike his colleagues from the Buffalo Springfield, hasn't wasted any time building a successful solo career since the band's dissolution. Already he has two albums out on Warner Bros., and he has begun gigging with a back-up group. On his own, Young carries on the Springfield mould of material and occasionally uses some new techniques in his quest for individuality. *Last Trip To Tulsa*, from the first album, is the most extreme number he has recorded yet. It depicts Young as a self-instrumented, down-home folksinger with a staggering guitar style and jerky,



Buddy Guy has an exciting new album on release



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nasal singing voice. On his new album, *Everybody Knows This Is Nowhere*, he gets deeply involved with his guitars on two extended tracks, pausing only for the lyrical framework before tearing back into wild, biting playing. Young is a good instrumentalist and songwriter doing very well on his own.

Larry Coryell, one of the few guitarists who is flexible enough to be acclaimed in



Neil Young

both jazz and rock, has a solo album out now on Vanguard called *Lady Coryell*. The performance, predom-

ately instrumental with Larry employing various styles and progressive techniques, can loosely be categorised under jazz-rock. His only other recorded venture into rock was with his Free Spirits two years ago. After recording a superb album with them, Larry went on to play for a number of jazz groups and contributed to the fame of the Gary Burton Quartet. He now has his own trio composed of former Free Spirits Bobby Moses (drums) and Chris Hills (bass). Hills also has a band, called Everything Is Everything, another of those rock groups that is tough to categorise or label. They currently have an album, and a hit single called *Witchi Tai To*, based on an American Indian chant.

The original lead singer of the late Blues Project, Tommy Flanders, has signed as a soloist with MGM. Danny Kalb, the group's guitarist, considered to be one of America's best, has come out of seclusion to record a beautiful folk-blues album



Jimi Hendrix produced four tracks on the Buddy Miles Express' latest album

with guitarist Stefan Grossman called *Crosscurrents* (Cotillion). The guitars, acoustic throughout, weave a lush counterpoint, and Grossman's singing (comparable to Sal Valentino and Ian Anderson) has a rich timbre. Kalb is presently working with his new band (no name yet), emphasising jazz rather than blues.

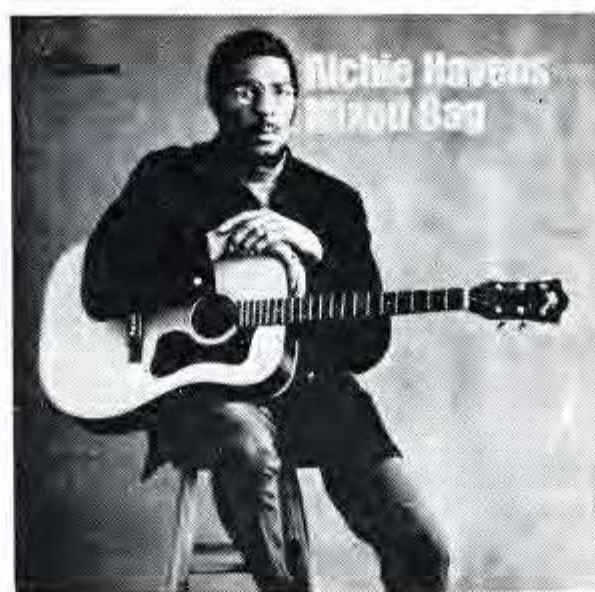
San Francisco's Charlatans have re-grouped, two of the original members remain, and their new LP is all recently re-

corded material. Guitarist Harvey Mandel's new album is *Righteous*. Mr. Natural is Big Brother's new single, momentarily featuring Janis. Taj Mahal and Thelonius Monk are planning to come together for a Columbia album soon. Jimi Hendrix produced four tracks on the Buddy Miles Express latest, *Electric Church*. *Bad Moon Rising* by Creedence Clearwater Revival is perhaps the best hard rock single released by an American band this year. For the last couple of months *Rising*, with help from the flipside *Lodi*, has been nip-and-tuck right to the top of the charts with the Beatles' *Get Back*.

Joni's Clouds

A new album by Joni Mitchell, as beautiful as her first, is *Clouds*. Muddy Waters' recent sessions with Bloomfield, Butterfield, Otis Spann and others will probably be released on Chess, likely as a follow-up to his new LP, *After The Rain*. M.A.

HAVENS



Richie Havens on Verve Forecast

HOWLIN' Wolf's voice is—like the man himself—big. It is a coarse, rasping sound, delivered without effort. It is no device that gives him a sore throat after a couple of songs, but a natural, powerful resource that can reach every last corner of the cave.

He takes breaks with a Marine Band harmonica, and uses it as a rhythm instrument, rarely playing single notes. He used the harp on most of his early recordings and has returned to it in the last couple of years; on his recent second visit to



England he played it regularly.

His real name is Chester Burnett and for the past 20 years or so he has been one of the leading figures of the blues. In Chicago, while other bluesmen have struck hard times, Wolf has stayed at the top. As a crowd puller for the clubs and beer joints, he remains with Muddy Waters as one of the most attractive names.

For Chicago, though, he has little affection. He was part owner of the blues tavern Sylvio's which was badly damaged by riots in the city. "We was forced to sell our interest," he said. "I have a share in Miss Adams' Place now which is on West Roosevelt out on the road from Chicago." He talked of the dangers of the streets at night. Most people, he reckoned, are armed with a knife or a gun. He believes he will be settling in the country fairly soon.

It was a new experience for Howlin' Wolf to work with a British group. Throughout the tour, he was accompanied by the John Dummer Blues Band, and after early difficulties had been resolved, the combination appeared to work quite well.

What did Howlin' Wolf feel about the wider acceptance and increased use of blues material? "The English groups are playing the best they can," he said. "They just heard it. They played it by ear. The American white man didn't care too much about the blues until the English boys put it in their lap. I don't know what turned them on. The Rolling Stones?"

"Everything comes from the blues. It's hard for the white man to play it because he's able to change it around. He called it rock and roll, but you use the same chords, it's just according to the way you mix it up. You play it fast and you call it swing,

play it slow and it's the blues. People give it a name according to the way they feel about it."

From the point of view of work, he said, the recent boom in blues has made little difference to him, as he has never been short of bookings. Over the last few years, however, there have been many new versions of the songs he has made famous. The Rolling Stones did *Little Red Rooster*, although this one was written for Wolf by Willie Dixon. The Doors made *Back Door Man*; The Cream recorded his *Spoonful*. There have been

The Wolf is

periodic revivals of *Evil* and *Smokestack Lightning*. And a British group presumably took their name from his song *Killing Floor*.

Chester Burnett is from Mississippi. He was born at Aberdeen and spent his early working life on cotton plantations and farms in this state and in Arkansas. As a teenager he saw the legendary blues singers Charlie Patton and Blind Lemon Jefferson.

He believes that race relations in the south are improving. "People are wiser and wiser now and they won't accept that old style any more," he explained. "The white man was taught to hate the coloured man and he didn't know why he hated him. They still feed that to the kids but they ain't looking back at it. The young generation that has come up have got different minds from the older generation when they was coming up.

"Take the boys and girls that's getting married down there. They're mixing it all up. White boys with coloured girls, coloured boys with white girls. If they like it it's their freedom. They tried to stop it happening in Mississippi. But you can't watch all those people at once.

"It's a new day. In a 150 to 200 years, the people will make a different sacrifice."

He dismissed Black Power movements as "warmongers". "The negro needs the white man and the white man needs the negro. Nobody's better than nobody." If Louisiana Red's dream of installing a few blues singers and soul brothers in the White House should ever come true, Howlin' Wolf will no doubt be taking up office.

Chester is married and has three daughters, two of whom are married. The third is about to leave home and he thinks that he and his wife will move back down south within a couple of years. He owns a farm situated "on the line of Mississippi and Tennessee".

"My grand-parents died and left me 150 acres," he explained. "Every year, I go home in the fall and take care of the harvest, pay the peoples off for Christmas." The main concern is to raise the grain, but he also keeps hogs and some Black Angus cattle. There is no guaranteed price for the grain and he enjoys the bargaining at the sale. He also likes to watch the cattle auctions and pass some time hunting quails and pheasants. As he has sung many times—"I'm just a country boy . . ."

Music is Howlin' Wolf's hobby. He likes to listen to Muddy Waters, B. B. King, Freddie King, Little Milton as one might expect. Another of his favourites is Louis Armstrong. He seems determined to improve his knowledge of music and has learnt how to write it down. He also has some new instruction manuals for guitar.

Although not with him on this trip, Howlin' Wolf still keeps a regular band. Willie Young on tenor sax, Calvin Jones bass, and Willie Williams the drummer are all relative newcomers. But Henry Grey, piano, and guitarist Hubert Sumlin—both veterans of many Wolf recording sessions—are still there.

Hubert Sumlin has been with the band since Wolf moved from Memphis to Chicago in the early 50s. He was responsible

for the fantastic backing on Howlin' Wolf's version of *Going Down Slow* and has given support on all his hits made for Chess in Chicago.

Wolf's first band was based in Memphis. Willie Johnson was the guitarist and Willie Steele the drummer. At this time, Wolf recorded in the Sun studios and when some of these tapes were sold to Chess, he was offered a contract to record exclusively for the label, with whom he has remained ever since.

Recently, however, Chester Burnett recorded with a different

still Howlin'

set of musicians—no doubt the same people who did battle with Muddy Waters on *Electric Mud*.

What is remarkable about this album is that Wolf's vocals have hardly deviated from those on the original versions made with his own band. The backing group, in turn, seem almost oblivious to Wolf's presence, although they were recorded simultaneously. They tend to reinforce the tonal qualities of his voice rather than sympathise with a lyrical message.

The sleeve bore this announcement: "This is Howlin' Wolf's new album. He doesn't like it. He didn't like his electric guitar at first."

The Chess copywriter was not kidding. Howlin' Wolf confirmed that he doesn't like it and gave no indication that he was about to change his mind. He did say, though, that he thought the musicians are good.

It was probably only an experiment. And there may be a moral—whenever plays with him, there's no mistaking the voice of Howlin' Wolf. C.P.

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

BI's CHART FAX

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

Aquarius/Let The Sun Shine In (*Rado/Ragni/MacDermot*)
Fifth Dimension

RP—Bones Howe. S—American. MP—United Artists.

Ballad Of John And Yoko (*Lennon/McCartney*)
The Beatles

RP—Beatles. S—Apple. MP—Apple.

Boxer (*Simon and Garfunkel*) Simon and Garfunkel
RP—Simon and Garfunkel. S—American. MP—Pattern.

Behind A Painted Smile (*Hunter/Verdi*)
Isley Brothers

RP—Ivy Hunter. S—American. MP—Jobete/Carlin.

Big Ship (*Raymond Froggatt*) Cliff Richard

RP—Norrie Paramor. S—EMI. E—Peter Vince. MP—E. H. Morris.

Dizzy (*Roe/Weller*) Tommy Roe

RP—Steve Barri. S—American. MP—BMI.

Dick-A-Dum-Dum (*Jim Dale*) Des O'Connor

RP—Norman Newell. S—EMI. E—Peter Bown. MP—E. H. Morris.

Get Back (*Lennon-McCartney*) The Beatles

RP—Beatles. S—Apple. MP—Apple.

Galveston (*Jimmy Webb*) Glen Campbell

RP—Al de Lori. S—American. MP—Carlin.

Higher And Higher (*Jackson/Smith*) Jackie Wilson

RP—Carl Davis. S—American. MP—United Artists.

I'd Rather Go Blind (*E. Jordon/B. Foster*)

Chicken Shack

RP—Mike Vernon. S—CBS. E—Mike Ross. MP—Feldman.

Living In The Past (*Ian Anderson*) Jethro Tull

RP—Terry Ellis. S—Morgan. E—Andy Johns. MP—Chrysalis.

Love Me Tonight (*Pilat/Panzeri/Mason*)

RP—Peter Sullivan. S—Decca. MP—Valley.

My Sentimental Friend (*Stephenson/Carr*)

Herman's Hermits

RP—Mickie Most. S—de Lane Lea. E—Dave Siddle. MP—Monique.

Man Of The World (*Green*) Fleetwood Mac

RP—Fleetwood Mac. S—de Lane Lea. E—Dave Siddle. MP—Fleetwood/Immediate.

My Way (*Anka/Francois/Revaux*) Frank Sinatra

RP—Don Costa. S—American. MP—Shapiro Bernstein.

Oh Happy Days (*Hawkins*)

Edwin Hawkins Singers

RP—La Mont Bench. S—American. MP—Kama Sutra.

Ragamuffin Man (*Murray/Callinder*) Manfred Mann

RP—Gerry Bron/Manfred Mann. S—Olympic. E—Alan O'Duffy. MP—Intune.

Time Is Tight (*D. T. Jones*)

Booker T and the MGs

RP—D. T. Jones. S—American. MP—Chappell.

Tracks Of My Tears (*Robinson/Tarplin/Moore*)

Smokey Robinson and the Miracles

RP—Smokey Robinson. S—American. MP—Jobete/Carlin.

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



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blow your mind



AMPLIFIERS

THE extraordinary advance of pop over the past few years owes a great deal to the amplifier manufacturers who have put so much inventiveness, hard work and money into producing the equipment which has made it possible for today's instrumentalist to create such a fantastic range of new sounds.

The great controversy, of course, is transistors v. valves. There has been a tremendous amount of discussion about this but, as with so many things connected with music, it really depends upon the individual musician. If a player prefers valves, he won't buy a transistorised amplifier, and if he prefers transistors, he won't buy valves. And that's how the position will probably stay unless, of course, there are several big breakthroughs during the next few years which completely turn the tables.

It is always difficult to give a comprehensive picture of the equipment available in any field, but on the following pages we have tried to give you a good look at some of the leading equipment which can be obtained now. Note that prices are recommended retail prices.



Fleetwood Mac are one of the groups using Orange amps

ORANGE

This company hit on the very original idea of going all out to promote a colour and they have been very successful. Their orange - coloured amplifiers are very much in evidence these days and, of course, stand out very well on stage behind any group. The business is run by Cliff Cooper from New Compton Street, just off Charing Cross Road. It is easily recognised by the, that's right, orange-painted shopfront.

The company make valve amplifiers. They have been promoting their 150-watt unit for some time and now a 50-watt is just being released, which has been designed mainly for studio work.

The main feature of their amplifiers is the extremely low distortion. They aim for a

very high-quality job—all their amplifiers have been designed in conjunction with Matt Matthias, a very unique designer — and use 1% tolerance components throughout, gold-plated jack plug sockets and high-grade custom transformers which are made by Partridge and are hung hand-wound.

The amplifiers have built-in switchable treble boost, bass boost and drive control. All amplifiers are guaranteed unconditionally for one year.

Prices: £185 for the 150-watt and £90 for the 50-watt.

Groups using Orange are Fleetwood Mac, Paul and Barry Ryan, Humble Pie, John Mayall, B. B. King, Alan Price, Desmond Dekker, Jon Hiseman's Colosseum, Geno Washington, Freddie King, Freedom, and disc jockey Emperor Rosko.

They have dealers all over



Baldwin's Professional C-1 session amplifier

Europe, but they are the supplier in England. There is no labour charge for repairs, they only charge for parts and, what's more, they offer a 24-hour exchange service.

BALDWIN

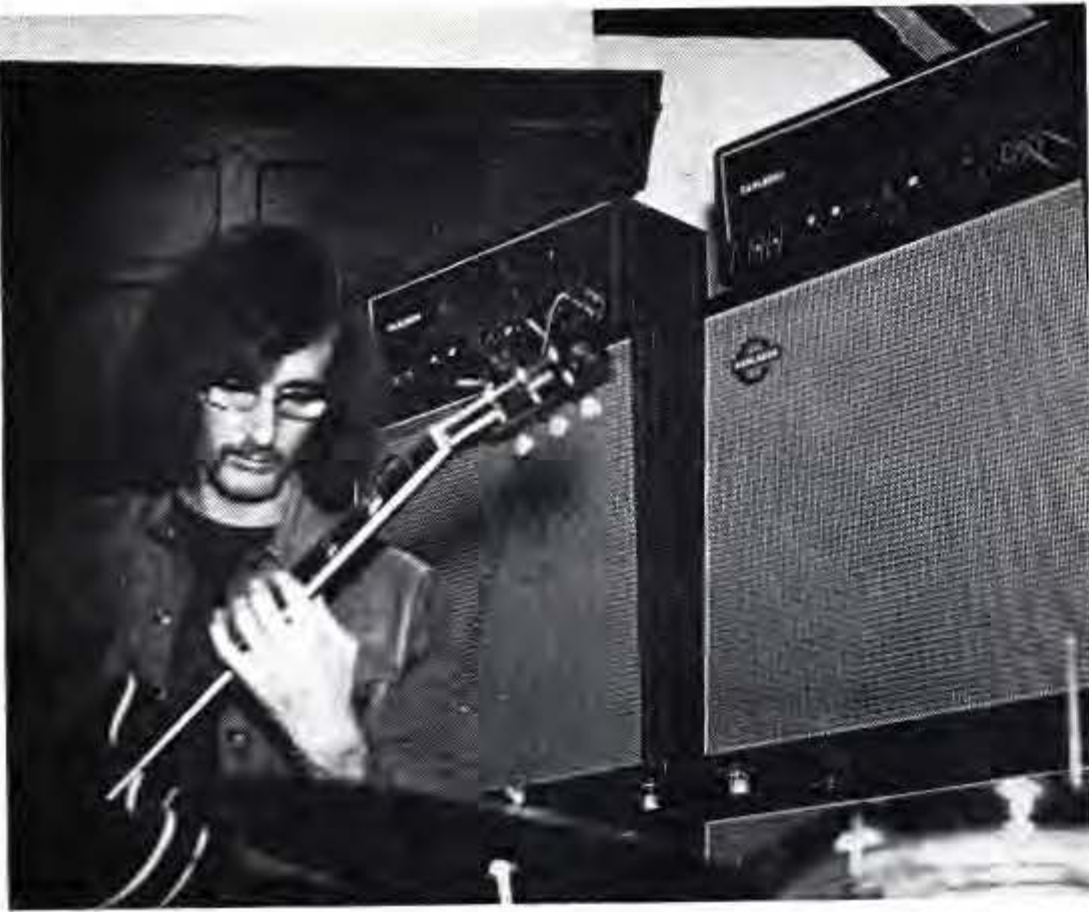
Baldwin's factory is at Chesham Close, Romford, Essex, but most musicians who have visited London know their shop in St. Giles' High Street, near Tottenham Court Road tube station.

They are very pro solid state or transistorised amplifiers. Their Baldwin Professional C-1 session amplifier is solid state with nylon reinforced speakers. It has all the playing advantages and

additional required by top musicians such as tremolo, reverb and individually controlled twin channels with two inputs on each channel. The extension speaker jack enables a slave cabinet to be used. (For the not so expert, a slave cabinet is a power booster for the main amplifier.)

The exclusive Baldwin Super - Sound provides five distinct varied pre-set sounds, available at the switch of a coloured coded tab. The weight is 49 lbs. Size: 28" wide, 18" high and 10" deep. It has an aluminium wrap-round and was, in fact, designed by the Ford Mustang car designer.

Baldwin claim 70 undistorted watts and a peak music



Carlsbro manufacture fourteen different amplifiers ranging from 40 to 100 watts.

BALDWIN

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Nu-Sonic Bass 25 gns.
Burns vibra artiste..... 25 gns.
Burns split sound..... 45 gns.
Gretsch Chet Atkins... 145 gns.
Gretsch country gent... 210 gns.
Famous 12 stringer..... 25 gns.
Hofner Colorama 2 pu's 22 gns.
Gretsch Astro-jet..... 75 gns.
Vibra slim sunburst.... 58 gns.
Fender stratocaster..... 98 gns.
Fender telecaster..... 85 gns.
Baldwin virginian..... 65 gns.
FOLK GUITARS FROM 18 gns.

PRE-OWNED AMPS

Selmer treble/bass 5u... 35 gns.
Burns D/12 with reverb.. 72 gns.
Burns D/B cab. 2-18's... 60 gns.
Vox AC 30/50 twin..... 60 gns.

BRAND NEW! BALDWIN USA
C.I.'s. *Session job must be heard!*

PRE-OWNED ORGANS

Thomas
OHI model, **Low Low price**
Hammond M102 trade in **425 gns.**
Baldwin GB10 Ecl cond **300 gns.**
Tiesco with amp..... **110 gns.**

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power of 120 watts. Price: 199 guineas.

The Baldwin company also has a D-1, a 35-watt amplifier identical to the C-1; a B-1 which is a very good bass amplifier and an E-1; the exterminator version, plus a whole range of slave cabinets.

One important feature that Baldwin claim for their amplifiers is that they cannot blow up because they are fitted with an automatic fire control inside which retards excess volume leading to distortion.

CARLSBRO

Based in Mansfield, Nottinghamshire, Carlsbro manufacture 14 different amplifiers which range from 40-100 watts. All their PA Amps are equipped with echo input and output, which is also standard on their bass amplifiers.

They do a Hammond reverb unit for every model except one.

The company concentrate almost completely on valve amplifiers. The exception is the reverb unit which has a transistorised reverb section. They believe valves are a lot more dependable and easier to sell.

Prices

Prices: The 40-watt bass amp., the CS 40 T, is 62 guineas; the 40-watt CS 40 PA is 63 guineas; the 60-watt bass CS 60 TC is 72 guineas; the 60-watt CS 60 PA is 73 guineas; the 100-watt bass CS 100 TC is 99 guineas; and the 100-watt CS 100 PA is 100 guineas. The TC stands for Top Cut or Twin Channel. They also do a straight PA amp, known as the CS 100/8. This has eight inputs for separate channels and separate tone controls.

They all have master volume controls. To have a reverb added on an amplifier costs 19 or 20 guineas extra, except for the 100 PA where the price is available on application. The CS 100/8 was designed mainly for group use with separate tone controls which can match any microphone set-up. They

cover most of the country, but the main areas are Manchester and South Wales.

Their service engineer is available to give after-sales service five days a week and Saturday mornings, and groups tend to pop into Mansfield from all over the country for repairs.

Replacements

Replacements, such as valves, the EL34 and ECC83 are obtainable everywhere, including abroad. This is one of their big selling points. They claim that it doesn't matter where you are in Switzerland, France, Malaya or Cyprus, you will always be able to get a spare.

MARSHALL

Manufactured by Rose-Morris, their factory is in North London, but most groups will know their shop in Shaftesbury Avenue.

Rose-Morris concentrate on valve amplifiers, claiming that they produce a better sound than the solid-state amplifiers.

There is an excellent Marshall catalogue available covering a very wide range. For example, they do an organ 50-watt amplifier which is available with tremolo and remote control foot-switch (at extra cost) for a basic price of £78 12s. 0d. There is also a 50-watt lead and bass amplifier at £130 18s. 0d and a 200-watt lead and bass amp. at £161 15s. 0d.

They don't make custom-built jobs. They consider that the large range is suitable for any possible use. If anything goes wrong with any amplifier, they operate a factory service which gives immediate replacement.

The company exports a large percentage of its production, especially to the United States, where they have gained a good stronghold, and many other countries.

Groups which have been associated with Marshall during the past few years include Jimi Hendrix, Bee Gees, Cream, Moody Blues, Tremeloes, Ten Years After,



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If you'd like to flip through our literature, drop us a line.

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JENNINGS



The new Marshall 20-watt lead set-up which is also available in a bass version



The Jennings 100-watt amp sells for £225

Love Affair, Manfred Mann, Roy Orbison, Procul Harum.

JENNINGS

This company is run by Tom Jennings who did so

much to get the amplifier scene going back in 1956. As he says: "I think we can claim to know something about amplification!" He is very firmly in favour of the transistorised amplifier, believing it to be "now a very

rugged and sophisticated device".

The company concentrated on research and export up to September 1967, but since then they have been developing their move into the British market in a big way. Their amplifiers range from 40-100 watts with bass amplifiers and PA and special organ amplifiers and an even response amplifier which is a "flat" straightforward job.

The 40-watt amp, with built-in twin 12" speakers, costs £125. The 100-watt amplifier, with separate four 12" speakers built-in costs £225. The company points out that the 100-watt amplifier is smaller than the valve type, but then, of course, you have the speakers to go with it. But there is the added plus of it being lighter.

Many groups are now using their amplification, includ-



HOHNER ORGAPHON 41 MH

Universal heavy-duty, general-purpose amplifier with 70 watts peak power. The HOHNER ORGAPHON 41 MH is a superbly designed full-power amplifier, representing the very latest addition to the Hohner range of electronic instruments.

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

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

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Selmers' treble 'a' Bass 50 amp with built-in reverb



Laney provide a complete range of amps from 60 to 200 watt peak power output.

ing Dave Clark and Hank Marvin.

At present, Jennings have set up agencies in London, Manchester and Cardiff, so there is no problem of replacements for any part. They also give a two-year guarantee.

SELMER

The company is based at its well-known shop in Charing Cross Road, where buyers can see the very large Selmer range of amplification.

The new Zenith 100-watt and the Zenith 50-watt are particularly popular — they each have two channels with two inputs and bass, treble and volume controls. Additionally, both channels have reverb which is independently controlled — each channel has a set of push-buttons which can immediately select a wide range of set tones.

Price of the 50-watt is 95 guineas and the 100-watt is

105 guineas. The company also make the Super Zodiac 100-watt and 50-watt which are somewhat cheaper.

The new all-purpose Twin 30-watt amplifier was produced to meet the new demand for big power at an economical price. It has a wide tonal range and a high output without distortion. The single channel has two inputs of high impedance and volume, treble and bass controls.

A comparative newcomer is the Saturn 60 reverb amplifier from which you can get a true 60-watt output without distortion. It has a built-in reverb and tremolo on two channels which makes it ideal for groups wanting to play a wide variety of sounds. Each channel has separate controls for volume, treble, bass, reverb and tremolo and the latter two are individually controlled by a double foot-switch. It is a solid-state amplifier and extremely light

and it can be tilted at any angle to improve sound distribution.

The company's range also includes the Vanguard 15, the Mercury 5, the new PA 100 reverb, the TV 100 PA, new Treble "N" bass 100 amps and treble "N" bass 50, and 50-watt reverb.

The treble and bass amplifiers are proving very popular and Selmer's report that the trend today is to build an all-purpose amp in place of the separate bass and guitarist units — now they can play as one.

They also stock the Hi-Watt amplification which is doing very well indeed and is custom built. The Who use them and are very satisfied. The amplifiers range from 50 through 100 to 200 watts and the price mainly depends on which cabinets you use in conjunction with them.

An all-purpose job — a bass, lead and organ amplifier, can cost £68 5s. 6d. for a 50-watt output. £93 10s. 6d. for 100-watts and £139 12s. 0d. for the 200-watt. These ampli-

fiers are exclusive to the West End of London and are valve amplifiers.

LANEY

Boosey & Hawkes, whose factory is situated in Edgware, North London, have acquired the world distribution rights of Laney amplification. They stock six different amplifiers and four speaker cabinets. There is also a discotheque unit, the Discotheque LD 10.

Peak power

The company reports that they can provide lead, bass, organ and PA amps and units ranging from 60-watt to 200-watt peak power output.

The Laney PA columns are designed so that sound waves can be directed away from troublesome roof areas. They are also very suitable for use outdoors as they can give a wide horizontal spread of sound waves practically to the height of the columns.

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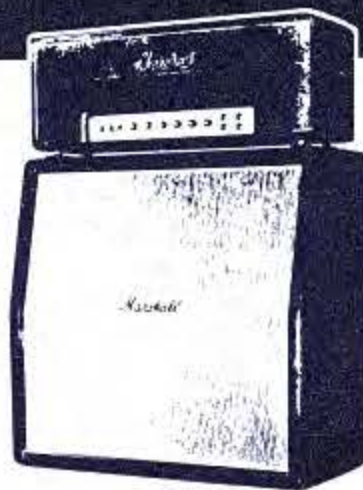
We've known this for a long time. And we've always made amplifiers that

give groups and solo artists all the necessary ammunition for winning contracts.

Groups like the Move, the Monkees, the Tremeloes, the Bee Gees. Artists like Jimi Hendrix, Cat Stevens, Spencer Davis, Manfred Mann.

Switch on to Marshall. And then make a date with the man behind the fat cigar.

He'll be impressed. So maybe you ought to start thinking about that nice little cottage in the country for Mum.



If you want to know more about Marshall, drop us a postcard and we'll send you a brochure. Rose, Morris & Co., Ltd. 32-34 Gordon House Road, London, N.W.5.

Rose-Morris
PIONEERS IN INSTRUMENTS

AMPLIFICATION
Marshall



The Wallace XT200 amp sells at £185

The LC 212 PA 100 and the bigger output LC 412 200 are ideal for outside work. A small group wishing to set up amplification could well go for the 50-watt Laney amp which gives excellent results for lead, bass or organ. It has two bass and two treble channels; presence, bass, treble and volume controls.

A very well-balanced range, Laney amplifiers can be inspected in the main Boosey & Hawkes showrooms in central London.

WALLACE

The company was started by Ted Wallace who told us that they first began selling amplifiers for musical instruments in 1928 and have been doing guitar and bass amplification since 1938 in the commercial field.

The company aims to give a very personal service. To quote Ted Wallace: "If someone knows what he wants, we will make it up for him."

Two years ago they developed an amplifier known as the XT, which in addition to amplifying the normal range of the instruments incorporates an additional channel which deals entirely with the harmonic range, which is mixed in with the normal range. Originally it was developed for a well-known guitarist. Now it has become accepted in studios for bass guitar and string bass. This is a valve amp — we don't do transistors at all. Our studio and gig model is 20-watt RMS (undistorted) which sells for £85. A new super version with built-in fuzz and multi-tremulant also giving out 20-watts, sells for £125.

We do an AC 50 XT 50-watt which sells for £110, an AC 100 XT which is £135, and the AC 200 XT for £185.

There's only one agent in this country and that is Chas. E. Foote, in Golden Square, London.

VOX

Vox Sound Equipment Ltd., of Erith, Kent, have a whole range of solid-state amplifiers. They have six basic models: 30-, 50- and 100-watt lead amplifiers and 30-, 50- and 100-watt bass amps.

In addition to the basic models, they also have two solid-state PA amplifiers, which are new to the range. They come in two wattages, 50 and 100.

The basic Vox plus, said Reg Clark (sales director),

is that the three lead amps give a great series of built-in effects.

The 30-watt lead (Conqueror) costs £198; the 50-watt lead (Defiant) £235; the 100-watt lead (Supreme) £292; the 30-watt bass (Dynamic Bass) £183; 50-watt bass (Foundation Bass) £199; and the Super Foundation Bass 100-watt £235.

The two PA amplifiers: the SS 50, 50-watt, and the SS 100 are at £85 and £105.

Vox claim that the silicon transistors used in their solid-state amplifiers are reliable.

Although they concentrate on solid-state amps, Vox still make valve units. The AC 30 Twin Treble/Bass boost amplifier is a 30-watt job and sells at £128; and the AC 50 Amplifier section, which is mainly used for organ but can be used for everything, is £92.

All their amplifiers are "piggy-back". The speakers are housed in separate cabinets. It is Vox's theory that speakers perform better in their own enclosure and the amplifiers perform better on their own because they don't have the "thump" of the speaker.

One of the new developments from Vox is the multi-link cabinet. There are two models — the Multi-Link I, which incorporates four 25-watt, 12-inch speakers and sells at £113, and the Multi-Link II, incorporating two 25-watt 12-inch speakers and

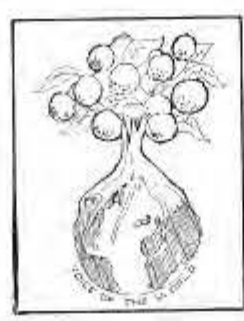


The Vox Foundation Bass which sells for £199.



SERIOUSLY THOUGH

Those using Orange Amps include Fleetwood Mac, John Mayall, Jon Hiseman, Brian Auger, Desmond Dekker, Chris Barber, Harmony Grass, Steamhammer, Mandrake, Black Cat Bone, Paul and Barry Ryan.



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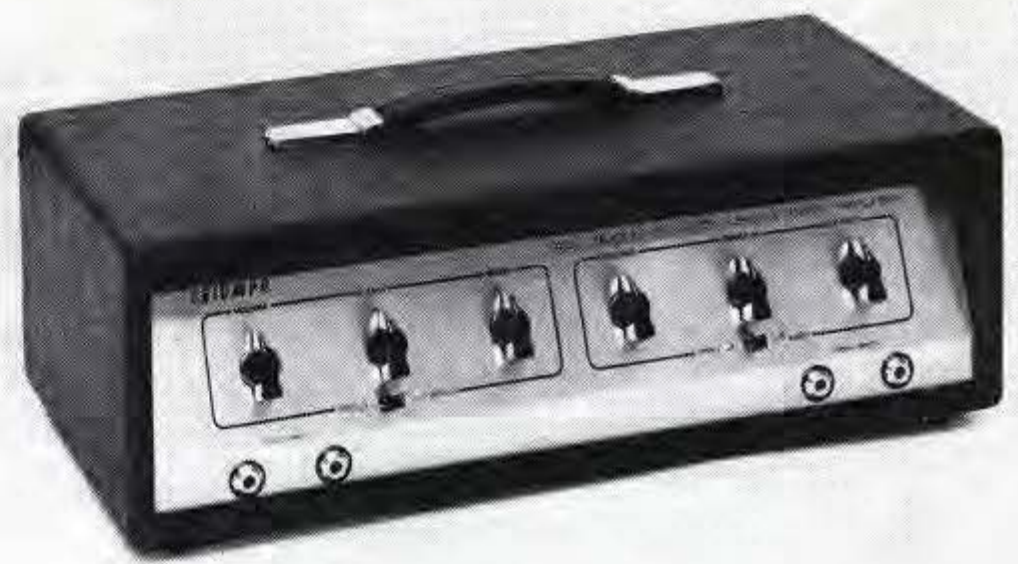
—hot sound from a cool box



Hohner's Super Reverb 61 is an 80-watt amp

two 25-watt 15-inch speakers. They each have an impedance matching unit built into the cabinet — the reason, say

Vox, is that many of the groups like stacking cabinets and can couple up with many without getting a "mis-



Rosetti's Triumph 50-watt Lead and Bass amplifier

match". Vox are also doing a separate impedance matching unit for groups.

Another attraction is that on show in August will be a new special amplifier designed for organ amplification — both 50-watt and 100-watt. Many of the top groups use Vox, of course—including the Hollies, Stones, Shadows, Dave Clark Five and Joe Brown.

Vox are available throughout the various regions and last August they introduced a new system whereby the dealers in the main towns and cities became agents.

HOHNER

Hohner, who operate from Farringdon Road, London, E.C.1, market a complete range of amplifiers suitable for all needs under the brand name Hohner Orgaphon.

Their range extends from the Orgaphon 41 MH with 70 watts peak music power selling at £148. 1s. through to the Orgaphon 60 MH with 80 watts peak music power at £175 to the Orgaphon SR.61, an 80 watts job with Super Reverb technique.

They also produce a range of pickaback amplifiers consisting of a specially designed 70 watts bass amplifier and two 100 watt amplifiers—the 75 MH and SR.76. The latter unit once again has Super Reverb technique.

A new Hohner Amplifier, the Orgaphon 33 MH amplifier in case, will be shown at the Trade Fair at the Russell Hotel in August this year. It will have 45 watts peak music power, a specially designed loudspeaker and eight inputs

plus separate controls for volume, treble and bass on i-iv channels. The selling price is £124. 10s.

TRIUMPH

Rosetti market all their amplification equipment under the name of Triumph. The company has gone for transistorised or silicon solid state circuitry in a big way. They believe that it is gaining more and more support as players experience its advantages in terms of reliability, clarity of reproduction and freedom from damage.

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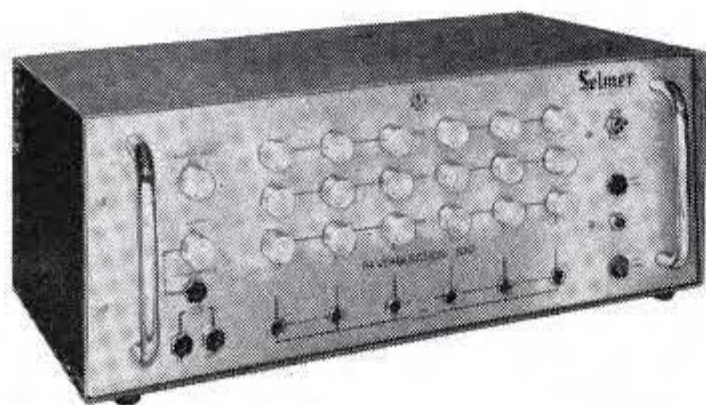
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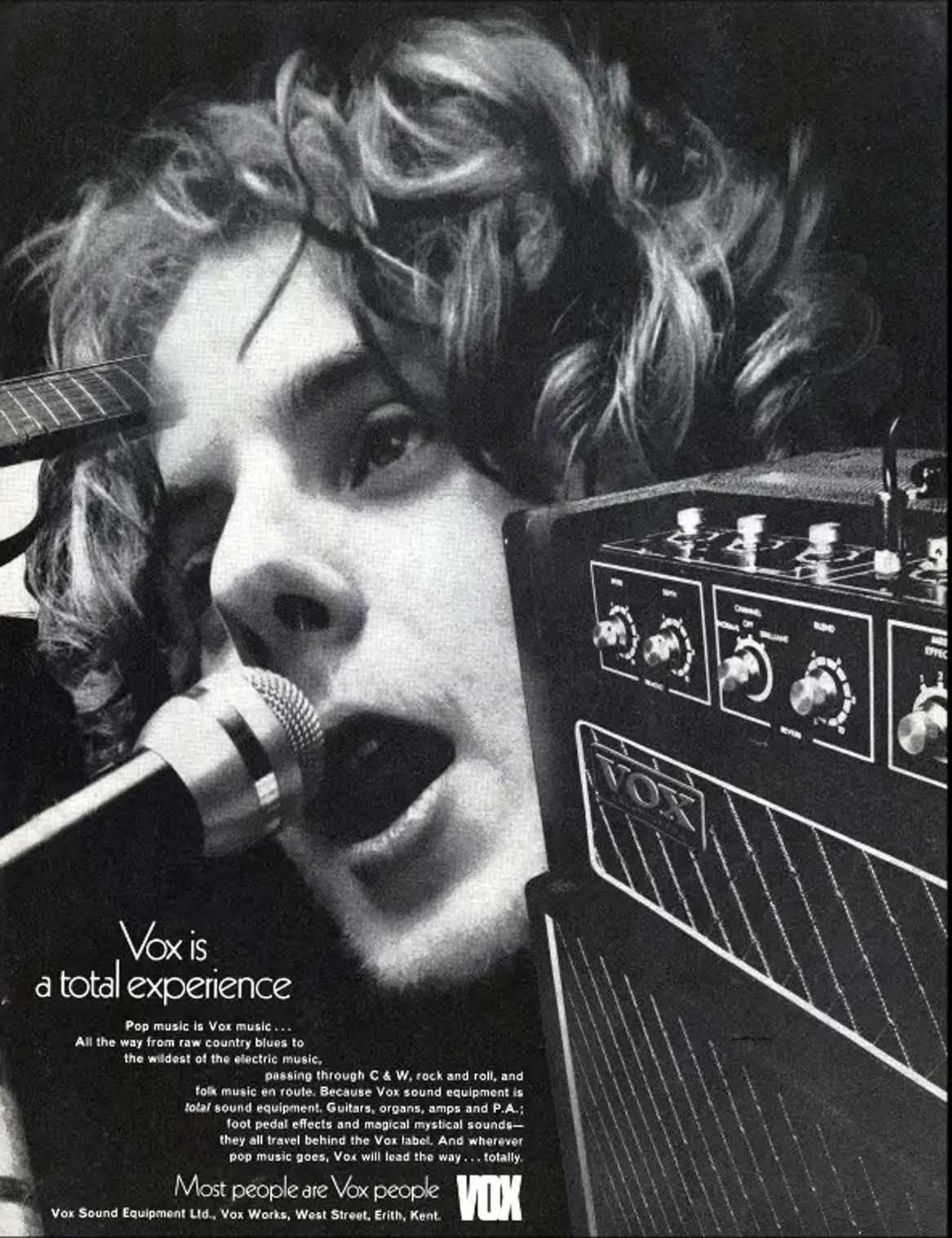
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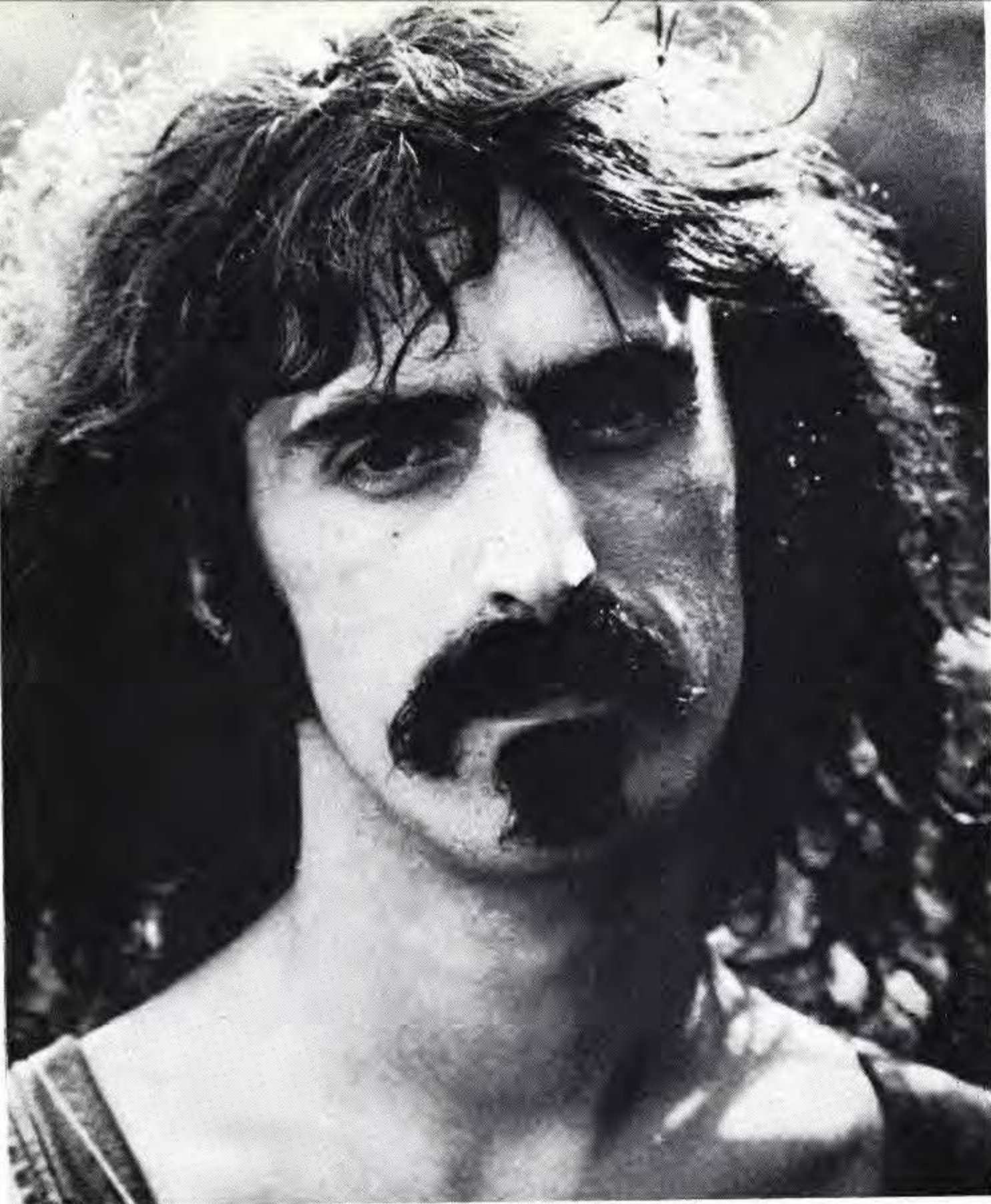
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FRANK



as a composer. "I got the feeling from the audience there that they thought of me as a political candidate. They weren't interested in the music, which is one of the Mothers' great failings. No one bothers to listen to the music and I rarely get asked about the music. I think it's likely that the Mothers will fail, and this year is a crucial point because we are breaking out to music with less commercial potential—concert music."

This is certainly going to lead to some re-adjustment in the attitudes of Mothers' fans who don't notice the music, but, as Frank points out, the group could leave others behind. The new Mothers' album *Uncle Meat* is nearly all instrumental music and some of it is fairly complex. There are only five songs on this album which Frank sees as a transitional stage between their old albums and new, more musically ambitious work that he is planning. *Uncle Meat* is in the charts in America, but it has sold less than other Mothers' albums. "The kids are going to be confused by what we are moving on to, because people don't know how to listen to music," said Frank. "Our first album is the most popular because people can understand it now, which shows that things have moved on. They did really freak when it first appeared."

The problem of getting people to know more about music and listen to all sorts of music is one of the reasons that Frank is planning an ambitious musical congress in Toronto for October. He chooses Toronto because there is a good symphony orchestra there, and he believes that young people will come and listen to a concert there. He plans to invite serious composers from all over the world, including from behind the Iron Curtain, to come and perform some of their works and to explain what they are trying to do.

"Serious composers need to reach young people if their music is to survive," said Frank. "They can't go on forever relying on the over 30s. They need to find out about what's going on in rock and roll music. So I shall be inviting bubblegum groups like the 1910 Frutigum Company and Vanilla Fudge to perform and lecture to everyone. I shall get the Fudge to say what they are trying to do through their music; why the organist sweeps his elbow across the keyboard at a cer-

YOU might think that Frank Zappa is a fearsome fellow from the wild hairy being in photographs, the cutting nastiness of his songs and the god-like aura that surrounds him. It's not his fault that he is regarded in this way—it's the result of the publicity and unthinking adulation of some Mothers of Invention fans. In fact, he turns out to be a friendly, mild-mannered fellow, with a cutting tongue to be sure, but he doesn't cut everything and everyone indiscriminately.

Ever since that album with "Freak Out" emblazoned on the cover, the Mothers have been heroes of the underground, combining good music with biting social comment. Because of this there has been a tendency for people to over-identify with Zappa, and it's not confined to the long-hairs and the freaks. Surprisingly enough, they are not the typical Mothers fans. Frank Zappa told me: "The people who buy our records tend to be boys between 14 and 17 who are unhappy and come from middle-class homes. They are disillusioned with their parents and find some sort of substitute reality

in the Mothers' material, which leads them to make the words more important than they are."

Frank leaves the interpretation of the Mothers' lyrics to the listener and takes a "make what you like of them" attitude. "People didn't listen to the music on the old albums. They tried taking the words as a prophecy or poetry and drew a blank, so then they tried seeing them as purely entertainment which was just as wrong. I get my enjoyment from knowing how an audience will respond and satisfaction from knowing I can play a series of roles to reinforce or negate that impression, which is absurd."

Problem

One problem Zappa has to face is the image of Zappa the personality and Zappa the commentator which leads people to take more notice of his comments and lyrics than his music. This happened when Frank visited the London School of Economics to speak to a student meeting. There was hardly a single question asked about his work

ZAPPA

Father of the Mothers

tain point, and so forth. I'll be inviting Hendrix—he can lecture on how to eat a guitar—and I hope the Beatles will come to explain what they are doing.”

Frank will record the whole event on videotape and use the film as an educational series. “It will give the kids the information they want to know. They get harmony lessons in school, but they are told not to use parallel octaves and fifths because descriptions of what people were doing and not doing years ago have become elevated to rules about what you can and cannot do. But parallel fifths and octaves are what's in pop music, so the congress also has the potential of updating musical textbooks to what people are actually doing today.

“It's important for people to really find out about music. There are certain chord progressions that invoke instant nostalgia, melody is closely tied up with emotion. I hope to help people appreciate it more because I think music is the best thing in the world.”

Frank's own taste in music is—as you might expect—extremely wide-ranging. He admits to being influenced by classical composers like Varese and Stravinsky, but he can do an album like *Ruben And The Jets* which was really only 40 minutes of nostalgia about the rock and smooch music of the late 1950s. “Yes, Ruben was pretty much just nostalgia,” said Frank. “That was good-time music. You'd get drunk with some of the guys and go out and play away and really enjoy it, which is very different from today's scene.”

When asked which was his favourite English group, Frank sat and thought for a while and decided on the Rolling Stones. He said he liked “one or two songs” on the Beatles' *Sergeant Pepper*—which the Mothers took off with the cover of *We're Only In It For The Money*—but the best Beatles songs were *Paperback Writer*, *Strawberry Fields* and *I Am The Walrus*. “I don't like the rest too much,” he said.

One kind of music he doesn't like is



country and western music. Someone at the LSE meeting asked him what he thought of Dylan's *Nashville Skyline* album to which Frank replied: “I don't like it. I don't like cowboy music. It doesn't make my ears feel good so I don't listen to it, and I can't really identify with it. It's really the only stuff I don't like.” Later, he added: “If you like country music you like it and that's OK for you, but the sound repels me. I grew up with these people and I know what they're like. I suppose it's a good thing that Dylan is getting in there and working with them because it might change them, but it's not for me.”

Fantasy Image

A phenomenon of the music scene over the past year has been the large number of British groups who have toured America with great success to the extent that it's quite a rare thing to hear bands like Procol Harum, Jeff Beck and Ten Years After on their home territory. All of which is quite surprising when you consider the

fantastic number of home-grown groups there must be in the States. “Americans have a fantasy image of England,” said Frank. “They think that if a band is British they must know the Beatles, and that's been behind the success of English groups in the States since the days of the Dave Clark Five.”

As well as being a composer and musician—he plays vibes, drums and piano apart from guitar and in fact started out as a drummer—Frank Zappa is now a businessman too. “I play the business game on the same terms as them,” he told me. “I always wear a suit at business meetings, because you have to do that if they are going to take any notice of you.” The Mothers now record on Frank's own Bizarre label which he hopes will solve the problem of the great time lag there has been between Mothers' albums being recorded and the record actually coming out. For instance, *Uncle Meat*, the latest long-player, was recorded as long ago as October 1967 to February 1968.

Bizarre records are now being released through Warner Brothers and

the other Zappa label, Straight Records, are being distributed through CBS in Britain. Artists on Straight include Captain Beefhart and the GTO's while Bizarre has Wild Man Fisher, Lenny Bruce and the Mothers themselves on its books. "There is no separation between the clean and the weird on the two labels," said Frank, "as seems to be the case with Apple and Zapple—yes, it is a bit, isn't it? I don't make those kind of distinctions."

In addition to the record companies, Frank runs New Dawn management which handles the Buddy Miles Express and a film company, Intercontinental Absurdities. He showed an 18-minute section of his film "Burnt Weeny Sandwich" at the LSE. It is part of over 20 hours of film that he has in his basement waiting to be cut, and the music in the film is taken mostly from *Uncle Meat*. One interesting point about the film is that it was cut to fit the music instead of the other way round.

This shows yet again that Zappa is first and foremost a musician and not a political commentator or anything else, but that does not stop him from talking about politics. "I am a composer," he says, "but I happen to care enough about politics to talk to people about it." He believes that television and the

media generally need to be radically altered and that the way to do this is to work in the media and bring about change from within.

"There are so many shows on television," he says, "which are describing situations that don't exist. People compare themselves to the clean all-American wife with her clean all-American kids on television and they model themselves on these stereotypes which then become real people. Then people in the ghettos compare their lives to the whites on television and so you get negro spies and negro astronauts turning up. They're just sprinkled in."

When he tried to get this point across at the LSE he met a lot of opposition from the militants at the college who were arguing for a violent revolution to change society, but Frank told them that he felt that gradual but deliberate change was the way. "I asked the kids at a college in the States what they were going to do after the revolution. Who's going to run the sewer company? But they have no plan for this kind of thing.

"The same kids who a year ago were wandering round with beads and all that gear are now yelling 'Kick out the jams'. They are at the mercy of the establishment when they act like that.

The establishment looks at these kids and sees they are not going to do anything, but if a guy comes into the office and acts on his choice to try and change it, they are going to be hard-pressed to stop it."

And that is what Frank Zappa has done in his own sphere of music. He admits that the only tracks that get played on American radio are "non-offensive" ones from *Freak Out* and *Ruben and the Jets*, but he has had his film shown on television, and he is working on his music all the time, which can only influence the music establishment for the better. One effect the Mothers' music has had is to counter purely escapist entertainment, to show the other side of the coin.

"People require escapist entertainment," says Frank, "and the escapist potential of Hendrix and the Beatles is fantastic. The further away from nasty reality you get the better, the more it will sell. That is the attitude, but worse still, it is called great art."

So when you hear the Mothers' new album, listen to the music, because it is the music that is Frank Zappa. Similarly, listen to more music and different kinds of music. If more people appreciate music of any sort, then Frank Zappa for one will be pleased.

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GIVING THE FACTS BEHIND THE HITS

ANOTHER big new studio complex is about to take its place in the changing face of today's recording scene. We are told that by January of next year, Shel Talmy will be opening Advance (Panorama Complex) a massive establishment to cater for any conceivable recording requirements. The site of the new studio is Hendon, ten minutes out from the centre of London, where the present works of Duple coaches will be transformed into three straight sound studios equipped with 16 track machines, one sound stage for the production of television commercials, a private cinema, a sauna bath, a bar and a lounge. These will occupy the first two floors; above will be offices for rent to record production companies. Although some \$3½ million are to be invested, rates for time in the studios are likely to be competitive at around £27 per hour.

Meanwhile, back at IBC, Talmy has been producing on sessions by the Amen Corner, who recently finished

a couple of tracks for the Hammer film, *Scream And Scream Again*, starring, surprise, surprise, Vincent Price, Christopher Lee and Peter Cushing. One song is the title track; the other is entitled *When We Make Love*. Both were written by a sixteen-year-old composer, Dominic King. Dominic is in fact making an album of his own, has written the next single for Cupid's Inspiration, and will shortly be off to Athens where his song, *The Sad Thing*, will be entered in the Olympiad Song Festival.

Pentangle

The Pentangle have been in IBC to mix tracks for their next LP. A number of songs are still to be recorded, and the record is at present expected to be ready for release in the early autumn. Again, Shel Talmy produces. He also has been doing sessions with Wild Silk, a vocal harmony group from Luton who are making an album for EMI. Members of the group are

Allan Davies, lead vocal, Bill Slaney, drums, Barry Beasley, bass, Jim Turner, piano, and Danny Maidment on guitar. Two arrangers were used on these sessions—the ubiquitous Keith Mansfield and Johnny Arthey, and the songs are a mixture of their own material and other people's songs. A single, *Help Me*, a Belgian song discovered at Midem, will be released shortly.

Other recent visitors to IBC included Tony Blackburn Barry Ryan, the Bee Gees—who are working on a new album—Harmony Grass, the Candy Choir, Simon Dupree, and the Family Dogg. As we went to press, sessions had been slated for the Colosseum, the Peddlers, and Maurice Gibb was working with a new team called Tin-Tin, while Colin Peterson was producing tracks by Jonathan Kelly.

Tony Eyres of the Tony Pike studio in Putney told us that the studio has been working flat out for the last month. Among those who have recorded are the Tages, Sweden's best-known group, who

finished an album and a single under the production of Anders Hendrikson—who has had sales of his productions in Scandinavia over the last three years up to six million copies.

Bill Shepherd, M.D. for the Bee Gees, has been directing sessions for Noeline Batley, a girl singer who has chalked up three number ones in Australia. Her single will be out soon. The Mike Morton Sound cut a single called *Jennifer* which Morton produced himself. Bill Kenwright of *Coronation Street* fame as well as recording songs himself has now turned his hand to production. He produced sessions by a group called Money whose single *Come Laughing Home* is released by Major Minor.

Famous Jug

On the first Incredible String Band album, the third member of the group was Clive Palmer. He left; but he's now working with the Famous Jug Band, which features two guitars, jug, and a girl singer. Pierre Tubbs produced an album and a single by the band for Liberty at Tony Pike studios. *Long Long Road* by the all-girl group the Gilded Cage, recorded at Pike's, has now sold over 60,000 copies in

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Germany; and a new album by organist Harry Stoneham is due to be released soon on the studio's Tepee Label.

Cliff Cooper at Orange studios told us that the studio now has a sixteen track tape machine on order from Ampex; it should be arriving in September and an eight track machine will be installed within a couple of weeks. As far as contracts are concerned, Cliff was happy to report that his studio will be doing all the British recording work for France's BYG label in the future. Artists who have visited Orange recently include Freedom, the group led by Ray Royer and Bobby Harrison, ex-Procol Harum, who are doing an album, John Pearse, the *Hold Down A Chord* man, has produced on sessions by singer Timothy Thomas, and Orange's own Balond group have just done their first single, *Genieve*, produced by Cliff himself. The group is classically-based and made up of three guitars and harpsichord. They write all their own songs.

The indomitable Rosko has



Ian Anderson of Jethro Tull at work with Terry Ellis at Morgan Studios where 'Living in the Past' was recorded.

booked sessions, and has also taken delivery from Orange of a 1000 watt P.A. system which includes a complete mixing panel. He must be the most powerful deejay of all time, as the ringing ears of Mr. Cooper will testify.

Lansdowne studios have been recording a good deal of British jazz over the last month or so. The Don Rendell/Ian Carr group did sessions

with producer Dennis Preston; Preston also produced an album by Joe Harriott and Amancio d'Silva which is now just completed. Steelman Rog Whitaker has recorded a new single, Dave Clark has spent some time in the studio and the Colosseum did some work early in the month at Lansdowne. Other visitors were the Quotations and the Magnet, who did some work

for C.B.S. release.

And at CBS' own studio in Bond Street, Mike Ross told us of a new Georgie Fame album which is now finished. Mike Smith was the producer; he has also produced a new single for the Marmalade called *Baby Make It Soon*, and one for the Love Affair called *Bringing On Back The Good Times* which are released now.

A live album by Duster Bennett was recorded at the Angel Hotel, Godalming for Blue Horizon, and Champion Jack Dupree, again on Blue Horizon, has made an album on which Mike Vernon was the producer. Duster has himself turned producer, doing a single with Lloyd Watson, new signing to the blues label, and Chris Mercer has made an album which was produced by Neil Slaven.

Progressive

Ashley Kozak's new singer Mark Brierley, which could loosely be described as progressive folk, has been recording, with C.B.S. engineer Mike FitzHenry co-producing with



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Pye recorded Blind Faith's Hyde Park concert

Kozak, and Magnet have been recording at C.B.S. as well as Lansdowne with producer Martin Clark. The Peddlers have recorded a new single with Cyril Smith producing, and Elaine Delmar and Bob Monkhouse have also been in the C.B.S. studio.

At the Mothers of Invention's Albert Hall concert last month, Frank Zappa asked the audience to bear in mind that the whole show was to be treated to a recording session. If anything went wrong, he warned, they'd probably stop and start the number again. And they did. And the people who recorded the concert were **Pye**, with a mobile team under the leadership of Howard Barrow. On the Saturday following the Mothers, Blind Faith made their debut in Hyde Park. And Pye, who are generally recognised as the first-choice live recorders, again took care of the sound. Ray Prickett was in charge this time, working from a van in the centre of the tens of thousands. "It wasn't the simplest job we've had to do; in fact we looked on it as a

sort of challenge, though in the event, everything went smoothly and without snags. We did have a little difficulty in getting the P.A. absolutely right, since the levels were changing a fair amount, but I listened to it straight after and it sounded good. Mike Mansfield shot a film which will be synchronised with the sound at some later date. We'll probably be doing a mono mix for the film and a stereo for the record companies." Richie Havens and Edgar Broughton were also recorded at the concert.

Visitors to the Pye studio at Marble Arch have included pianist Roy Budd, the City of Westminster String Band, the Pink Floyd, Sounds Orchestral, Don Fardon, Jimmy Powell—now as a solo artist—and the Status Quo who made an album. Also in the studio were the Kinks, who are working on a new album, and the Royal Artillery Band.

Pitch

Trident studios are still working at the same pitch as usual, with Shawn Phillips busy on his albums, four of which he's making at one go, possibly for two double albums. Producer is Jonathan Weston and engineering is Robin Cable. Tony Visconti and Marsha Hunt have been doing more work on Marsha's album for Track, with Malcolm Toft engineering, and Sandy Roberton has been doing production on an album by Hard Meat. Ken Scott was the engineer on these sessions.

New group Bodast are at work on their first L.P., the Idle Race have been doing tracks for their new album, and the Spectrum and Tyrannosaurus Rex have been recording there. Earlier in the month Billy Preston was in Trident recording for Apple with George Harrison producing, and plans were afoot when Barry Sheffield spoke to us for Ray Moore the tennis player to make a single.

On the equipment side, a Neumann disc-cutter, only the third of its type in the country, will be installed in the studio by the time you read this.

Marquee studios in Dean Street, W.1, is one of the country's leading concerns. The engineers there are Gerry Collins and Colin Caldwell, and the equipment is Ampex 8-track, 4-track, 2-track and two mono machines plus one

ing facility of the studio is that live recordings of groups on the Marquee Club stage can be wired straight back to the control room of the studio, with closed circuit television to keep an eye on what's going on. Among the records produced in this way were the Move's mini-album and the famous *Five Live Yardbirds*, some years back.

Recently

Artists who have recently recorded at Marquee include the Marbles, the Nice—who recorded *Ars Longa Vita Brevis* there—Barry Gibb, Terry Reid, Mike Batt, both as an A. and R. man and as a singer, the Blossom Toes, Sarolta, Hashash and the Coloured Coat. As we spoke to Simon White, a director of the studio, Tony McPhee and the Groundhogs were in the process of recording some numbers.

Recorded Sound Studios are working 24 hours a day doing work for most of the main companies including Decca, C.B.S., Polydor and Pye. Although Recorded Sound has only been open for three months clients so far include Tony Macauley, Mike d'Abo, Foundations, and Frank Ifield as well as work for the Robert Stigwood Organisation. The 800 square-foot studio is equipped with 3M eight track, Scully four and two track and Studer mono and can hold up to 35 musicians.

They are extremely happy with their studio which was designed by acoustic architect Sandy Brown who designed Chappell, Philips and Trident studios. There are three engineers there . . . Philip Wade, Harry Day and Leo Pollini.



Tony McPhee and the Groundhogs have been working at Marquee

Leevers-Rich 4-track. The studio occupies 1,000 square feet, being able to hold up to 35 musicians. The rate for 8-track is £23 per hour with correspondingly lower rates for fewer tracks. One interest-

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THE HEAVY JELLY AFFAIR

GROUPS often start out in bizarre ways. But, how many groups can beat the odd happenings of Heavy Jelly, the group that was formed as a result of an over-successful joke in *Time Out* magazine.

Now their first release called *Time Out (The Long Wait)* is being put out by Head Records as their premier single. They have also made another record company change the name of one of their groups to Heavy Jelly because of the publicity given to a non-existent band!

The Heavy Jelly affair began in the November-December issue of *Time Out*, the underground magazine devoted to giving details of pop concerts, films, theatre shows and general happenings in London and which includes a section on record releases. They printed a spoof review of an American album *Heavy Jelly* by a non-existent group of the same name on the equally fictitious Spur label. Reviewer John Lever—who is reliably reported to be really real—had a dig at the diggers of obscure West Coast groups that only an “enlightened few” have heard of.

Heavy Jelly, he said, were originally an eight-piece soul band who changed their name in 1967 and became a quartet that “turned on to the acid-rock sound that was sweeping the country from the West Coast”. While side two was supposed to be a 22-minute track “loosely based on a theme from a work of the little-known American composer Ned Duncan”, side one included “a gentle country style number called *Journey to the Bottom of Your Mind* (with an electric sitar), through a raving version of the Alvis Johns classic *Dust Between My Toes* to a sound-collage of street/crowd noises entitled *Bottle-Top Serenade*”.

Now there was something for the music scene to get worked up about. Phones buzzed all over London as import record shops tried to find out about the group, record buyers asked for it in shops, and confused people

ran around in circles. The joke was followed up in the next issue of *Time Out* with a full-page “advert” for the imaginary group, a note saying the album might be released in Britain and the group could be touring here soon, and a mention in the list of records advertised by Town Records shop on Kings Road. More phones rang, more people asked for the record and *Time Out* owned up that the whole thing was a joke.

Then some musicians from a number of groups, including two members of a leading British bluesband who had posed for the spurious advert, asked if they could use the name Heavy Jelly because they wanted to record together but could not do so for various contract reasons. *Time Out* agreed and Heavy Jelly ceased to be nothing more than a joke as they made arrangements to record for Head which was just being formed at the time.

But then another record company intervened. John Kurd of Head Records told me, “They cashed in on the Heavy Jelly publicity by issuing a recording by one of their groups under the name of Heavy Jelly. They sent a copy to *Time Out* who didn’t appreciate it that much because they had promised the name to our group already. However we got the name registered and the other firm had to stop using the name.”

Mystery

So there is only one group called Heavy Jelly, but they are still surrounded in some mystery for the names of three members of the group are not being revealed because of contract difficulties. Rocki Dzidzornu plays conga drums and African azugi drum on the record and Carlo Little plays drums. Both are experienced session musicians—Rocki played on the Stones’ *Child of the Moon* and Carlo has played behind a number of people including Georgie Fame and Screaming Lord Sutch as well as doing session work. But the identities of the



two guitarists and the bassist are being kept secret.

Time Out (The Long Wait) lasts for six minutes, has some interesting guitar work over a skippy, jerky drum and bass framework with the congoes working away hard all the time. The recording was made on the first take with the conga drum being added in afterwards. On the B-side is a slow blues number *Chew In*.

The name of Heavy Jelly should be around for a long time and the name will become more well-known, but the personnel will probably change. The idea is to hold the name for any musicians that the present group know and would like to record with, so the sound could be quite different on every release. The adventures of Heavy Jelly, far from being over, are perhaps only just beginning. M.H.

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A CHANGE OF HEART FOR THE KINKS



*B.I. talks to
Ray Davies*

hotels and assume things are okay, then the promoter can't or won't pay, so technically the groups are guilty of fraud or something. So off to jail with them. . . ."

Right now the gleam in Ray's eye is the pop opera called *Arthur* which should be out this month. This took Ray six months to complete. He says it probes into the existence some people lead which is not quite a living death . . . but equally certainly is not actually **LIVING**. He says: "This chap *Arthur* hasn't done anything in his life. He's not really lived at all. And the opera concerns a weekend in his life when his son and daughter-in-law stay at his home and the total worthlessness of his life is exposed."

Cabbage lives

The opera was commissioned by Granada Television in the first place and will be shown later this year. Cabbage-type lives led by people is a matter of great concern for Ray. His own career has been marked by sheer determination to fight through—though he has also made sure that he is able to take time for his own interests. Which largely centre round sport . . . watching Arsenal with brother Dave on Saturdays, then turning out themselves on Sunday for charity games.

Recently the Kinks made a change of personnel, of

course. John Dalton is the latest member, replacing Pete Quaife. But it's not such a new move in that John originally replaced Peter two years back when Peter was off sick for several months.

Though Ray, and Dave, come to that, feel a resurgence of ambition for the group itself, Ray is spreading his wings inside the business. "I keep going off to America to record the Turtles," he told me. "It was about three years ago when we toured there and met the group, and since then we've written to each other. Seems they liked the way we did our own records, so they asked me to take over in the studio for them, too."

So he produced *You Don't Have To Walk In The Rain* for them plus their upcoming album. Yet despite Ray's own stock-pile of material, the Turtles continue to use their own songs. Additionally, Ray has worked on film scores, notably "Till Death Do Us Part" and "The Virgin Soldiers", plus weekly songs for the BBC-2 series "Where Was Spring", which featured John Fortune and Eleanor Bron.

Dave also is writing a lot—the Kinks' next single is a double "A"-sider, *Mindless Child Of Motherhood* (by Dave) and *Driving*, a track from the Opera album. Says Dave: "I feel I'm getting more originality into my own work now — got myself into a different scene to Ray. Mostly I pick up my ideas from everyday experiences and from chatting to people I meet."

The Kinks have found an interesting niche in pop for themselves . . . almost untouched by the changing scene. It's been largely created by Ray Davies and his intuitive "feel" for songwriting. It's no secret that at times he's despaired of ever feeling completely comfortable in the business. But it's good news that the Kingdom of Kink is planning to expand rather than contract.

For they've never been copyists. Always the original.

P.G.

of material available and that, these days, is the most important thing. And contrary to rumour, we are alive and well and we **ARE** touring. A couple of gigs here at home most weeks — and a lot of trips abroad.

"But this foreign travel side is fraught with problems. Not so long ago we went to Beirut, had a pretty good time, but it so nearly ended in disaster. The trouble for groups in these places is getting the money from the promoters. On that last visit, we didn't get any money at all — it was to be sent on to us. Fortunately we were able to raise money to pay hotel bills and other things, but if we'd left ourselves short we could easily have ended up in jail.

"We know for sure of groups who get locked up because they run up bills abroad and can't pay them. They get booked into good

A CHANGE of heart and direction and ambition for the Kinks — notably over their recording scene and in the amount of time they set aside for personal appearances. Despite the self-doubts often felt inside the group, there's proof positive that the team have lost little of their appeal for the fans.

Self-doubts? With a sensitive and hard-thinking character like Ray Davies out front, there simply had to be long spells when the group wondered whether there was a future in pop music as it stands today. Nine months went by without a single before *Plastic Man* finally emerged — and gave proof of consistency and fan-loyalty by getting straight into the charts. . . .

Now, says Ray: "We're concerned with issuing more singles and quite definitely closing up the gap between release dates. We have a lot

IT should have been the climax of three days of concerts in London at the beginning of June. Richie Havens received one of the longest ovations in living memory at the Albert Hall on Thursday 5th, Frank Zappa directed a superb Mothers Of Invention concert there the following night, and an estimated 100,000 people gathered in Hyde Park on Saturday for the first public appearance of Blind Faith—the Clapton-Baker-Winwood-Grech “super-group”.

Maybe the audience were expecting something of a divine revelation from the group of heroes, perhaps they were hoping for a re-vamped version of Cream, so some let-down was inevitable. Nevertheless, Blind Faith did not live up to more sane and modest expectations.

Many people had been sitting in the heat on the grass in front of the stage for five hours before the concert, organised by Blackhill Enterprises as the first of a series of shows following the success of last year's free concerts at Hyde Park and they were a little tired by the time Blind Faith appeared on stage and



BLIND FAITH

★★

went straight into Buddy Holly's *Well . . . All Right*.

It was very soon apparent that Blind Faith owed a lot more to Traffic than to Cream. “It's Stevie Winwood with his backing group,” remarked someone in the audience. The music was watery, airy and pleasant but lacking a solid core that made Ginger Baker in particular seem uneasy. Stevie Winwood took

all the vocals and played keyboard and dominated the group.

Ginger Baker tended to go his own way and Rick Grech remained an unknown quantity in the Blind Faith context as he was totally inaudible to all but a few at the very front of the giant crowd.

Much of the group's new material was mediocre and Stevie was not singing at his

best. His voice was cracking now and again and he lost the melody on occasions due to nerves no doubt—this must have been the first time ever that a group has made its debut before so many people—and the feeling that things were not going quite right.

But there were good things. *Well . . . All Right* was a pleasant if unambitious start that seemed to promise greater things to come and they followed this with a good blues number. Ginger Baker played a mammoth drum solo that twice brought the audience to its feet in appreciation, and there was spontaneous applause for a couple of Clapton's breaks, but the group were not stretching themselves.

Blind Faith has a Scandinavian tour in which to get together properly before hitting the States, and no doubt there will have been a massive think-in on the group after the Hyde Park show. This will probably give the group the direction and strength it lacks at the moment and we can expect some impressive recorded work. And seeing who is in the group it can hardly fail.

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INSTRUMENTAL NEWS

SPOOKY SINGLE

The new single from Spooky Tooth was recorded during the weekend of May 31st / June 1st for almost instant release five days later on 6th June. The song is an up-tempo number written by Elton John and Bernie Taupin, titled "Son Of Your Father". Currently touring Germany, on July 9th they are scheduled to return to America for a second tour, opening at New York's Fillmore East on July 11th and 12th, remaining in the U.S.A. until mid-September.

They have completed a new album—very different from their previous recordings. The new LP was made with the French electronic music expert Pierre Henri. At his request lead vocalist Gary Wright composed a "pop mass"; played and sung by the group it was then "electronically enhanced" by Henri. This Electronic Pop Mass is planned for British release in the autumn.



Edgar Broughton have a new single on the 'Harvest' label titled simply 'Evil'

The first releases from E.M.I.'s new "underground" label include Pete Brown and His Battered Ornaments' album *A Meal You Can Shake Hands With In The Dark* and Deep Purple's *The Book Of Taliesyn* LP as well as Edgar Broughton's single *Evil*. *Death Of An Electric Citizen*, the B-side, received

a big reception when the band played at the Blind Faith concert in Hyde Park.

Also due out are an album from Edgar and a single *Brother Thrush* from Barclay James Harvest previously recorded on Parlophone and an album from the Third Ear Band called *Alchemy*.

New shell for Premier Hi-Fi snare

Premier's popular 14" x 5½" Hi-Fi snare drum with a conventional snare strainer (throw-off) has an entirely new shell in a very attractive brushed-chromium finish. The result is a far brighter sound and a finish that resists the effects of finger marks, condensation and so on. This snare drum (called "the new 37") retains all the features that have made it one of the world's most popular snare drums—20-strand wire snare low-profile die-moulded counter-hoops, even better throw-off action, Premier's renowned diamond-chromium plating and Everplay-Extra plastic heads and a down-to-earth price.



Spit James quits Hartley band

Spit James, guitarist in the Keef Hartley Band, is leaving at the end of June and will be replaced by Henry Lowther (trumpet and violin) the musical arranger for the Keef Hartley Band, who has written many numbers for the band, some of which are featured on the new album to be released in August. Also joining the band is James Jwell (tenor sax). The first date the band will play together is the Bath Festival on 25th June.

OFFER TO SWEET PAIN

Sweet Pain, the blues group that came together to make an album, is to go on the road. John O'Leary told us "We've had an offer to appear at one of the Montreaux festivals in the late summer, and we'll be doing other odd things, but not a hell of a lot".

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MELLOTRON BRING OUT NEW 300

It isn't an organ (until you select the appropriate button for organ sound) and it isn't a piano (until you select the button for that sound). And that is just the beginning of what you can do with the new Mellotron 300 which replaces the earlier model that was a complete sell out. You can select one of nine rhythms on the left hand and one of 12 lead instruments on the right.

The sounds on a Mellotron are pre-recorded on tape which sets the instrument apart from conventional electronic organs and a massive range of musical sounds are available on this instrument. Clients include Simon Dupree and the Big Sound and demonstrations are planned in public houses and schools. The instrument comes finished in cherry and walnut, and teak and mahogany and sells for £1,500 cash, although both HP and rental terms are available.

THUNDERCLAP NEWMAN

Despite the most strange publicity things that keep coming into the office drawing our attention to Thunderclap Newman's Track Records single *Something In The Air*, the record (produced by Pete Townshend) is a good 'un. The group is led by large and eccentric pianist Andrew Newman, claimed to be "a mixture of Jelly Roll Morton, Bix Biederbeck and Debussy". Then there is drummer Speedy Keene, who played with John Mayall for a spell and 15-year-old lead guitarist Jimmy McCulloch.



Beatles Get Back a long way

BEATLES' NEW ALBUM SURPRISES

The Beatles next LP which was completed at the end of May, is now scheduled for release in August to coincide with the publication of a special book full of recording pictures.

The new album is entitled "The Beatles: Get Back" and is a return to their earlier style. All the advanced techniques that they have incorporated in recent albums have been ignored and the aim has been to produce a "live" album with all the extra bits and pieces left in.

The Beatles have also returned to their earlier recording methods. There are no extraordinary electronic sounds on the tracks, just three guitars and Ringo's drums and, occasionally, piano and organ played either by Paul or Billy Preston.

There are nine entirely new numbers on "The Beatles: Get Back" plus both sides of their recent single, "Get Back" and "Don't Let Me Down".

There is only one George Harrison composition — "For You Blue" and Ringo performs on drums alone, his tonsils are entirely missing.

"Beat Instrumental" understands that the Beatles recorded a large selection of numbers including a lot of Rock 'n' Roll material. "Shake, Rattle & Roll" and "Blue Suede Shoes" but the boys didn't want to make another "double album" so all the R 'n' R numbers are being saved for another special LP.

The Beatles actually did record five numbers on the roof of their Apple headquarters building but only one roof-top number is included on the LP.

John Sebastian to write score for 'Magic Christian'

John Sebastian, ex-leader of the Lovin' Spoonful, has been signed to write the score for Commonwealth United's film "The Magic Christian" starring Peter Sellers and Ringo Starr. Sebastian wrote the great score for "You're A Big Boy Now" and *What's Up Tiger Lily*. He is at present completing his first album as a solo artist.

GUN HATE POP LABEL

Gun have been having a spell of bad luck of late. Various cars have been catching fire and breaking down with alarming regularity, and they had a bad trip to Zurich.

Meanwhile the group is rehearsing with another member who may join the group, and they are attempting to straighten things out generally. "We have got labelled as a pop group," said bass player, Paul Curtis, because of *Race With The Devil* and so we are getting dates in clubs and Top Ranks that aren't really our scene."

Freedom make big changes

Freedom guitarist Ray Singer had been replaced by Roger Saunders and the group has dropped the organ to become a three-piece outfit with Walt Monaghan on bass, Bobby Harrison on drums.

Freedom have recently purchased £900 of new Orange equipment and plan another LP and single for British release in September.



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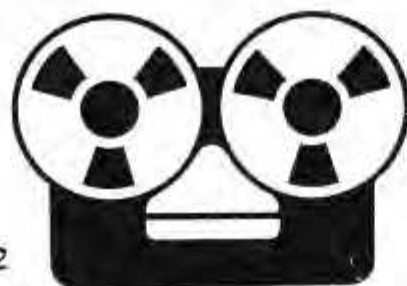
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Get Your Group Together

WHAT BEING PROFESSIONAL ACTUALLY MEANS

It may seem an obvious point to make, but it is important to arrive at the right club at the right time. So your transport must be in top running order. Clapped-out vans usually work out more expensive in the long run than a good £250-worth of well-maintained machinery, so buy the best van you can afford.

Professionalism means making sure you have a contract for every gig you play, so there's no doubt how much money you'll be getting. No confusion as to whether you're getting paid on a percentage of the door takings or on a set fee. No confusion as to how long you'll be playing for. You have to be organised.

Once on the stage, there must be no moodies. It's up to you to play your very best every single time. Audiences can always feel if a group can't be bothered with the mundane business of playing to them. You can only play your best if your equipment is working well, so get that sorted out before you start. Get in tune before you come on stage. You can't stop strings breaking or an amp blowing in the middle of a song, but never stop in the middle of a number unless you absolutely have to.

Professionalism often means the ability to cover and carry on so the audience has no idea that anything went wrong. There are few more irritating things for an

audience than to have a group who keep their heads down, always look sour, and spend most of the time fiddling with their amps. They should be exerting their energies in getting through to the audience. You're there to communicate, and everything you do on stage will influence how well you do it.

Never forget that you must do what you're paid to do if you hope to make any progress in the business. This is regardless of how many there are in the audience. Even if there are ten people there, they'll expect their money's worth and they deserve a show. One of those ten may well be an important agent anyway.

Showbiz machine

A few years ago, professionalism often meant a group busy learning a few Shadow-like minidances and wearing star-spangled jackets on stage. Of course, most groups nowadays are well-away from the showbiz machine and such trappings are not common. Nonetheless, the more striking you look on stage, the better you will be remembered. The Stones made a stir with their long hair. The Who made it with pop-art and a wild act. Jimi Hendrix made it because of his tremendous stage presence as much as his music. One might even mention the glorious Bonzos — there's no doubt that they are concerned with looking as right as possible for the part. All of these people are real professionals. You don't have to sell your soul to do the right thing.

Let's now suppose that you have managed to make a reason-

able success of the job up to now. You have a string of good places where you are welcome entertainers and you're getting to enjoy the job. But you think you are worth more money.

The tyranny of the Top 30 has thankfully eased up a lot over the last few years. Groups like the Chicken Shack and the Nice were making good money long before they ever had a best-selling record, either a single or an album. But they and a few others are the exceptions rather than the rule, and there just isn't enough money in the pop business to dole out vast fees to groups without records to act as a draw.

And many groups now, following the lead of the Beatles, Stones and Bob Dylan, are more interested in getting into a recording studio than playing live. So—how do you get a record contract?

It's usually the manager who does the hiking around from company to company trying to sell his group. But he'll need demo discs to take round. So make a point, as early as you can, of getting into a studio and taping your best numbers. It's not an expensive business, and there are plenty of very good studios in the country that cost no more than a fiver an hour.

And don't think that EMI, Decca, Philips, Pye and Polydor are your only hopes of a contract. Follow up every lead you can think of. Music publishers will often record a group and sell it to the company that offers the best deal. But more about that next month.



Moody Blues:

Pretentious or Perfectionists?

That was the basis of *Days Of Future Passed*, arranged by Peter Knight, who conducts the London Festival Orchestra — and it seemed to us that at last we'd really found ourselves."

By that, he meant that for the first time they'd recorded all their own material and had found a new direction. Mike Pinder used to work for Mellotrons and decided that the group should have one — so that orchestral sounds could be kept in without having to depend entirely on a big orchestra.

Now we wait for the fourth album in the "new-style" Moodies' style. It is to be based on moon-shot travel, on inter-space affairs, and obviously is going to have a similar sort of atmosphere to it. Mike Pinder is, he says, extremely glad to be around in this current Space Age. His influence on the group is as strong as ever.

So they are now well-established virtually as the kings of the album scene. Says Ray: "We must concentrate on what is working best for us right now. We plan these albums, looking as far ahead as possible, and we have to find exactly the right format. In the studio, we leave it entirely to our producer, Tony Clarke. He understands us, knows just when to start taping — and I suppose he has become a sort of sixth member of the group.

"Albums are more for listening to. The single is here and gone in no time at all. But generally speaking we're not too keen on listening to our old albums. It's not that we don't like them . . . more that what is to come next is much more important to us."

Does that sound pretentious? Surely not. But the Moodies have, to a great extent, narrowed the gap between pop music and the classics—and this is a touchy subject for many people in the industry.

One looks ahead and sees the Moodies coming up with maybe two albums a year, plus the odd selected concert date — plus further excursions into writing. For example, they've completed the score for a new Julie Christie movie. Film-score writing is something that appeals a lot to them. They say: "We already have a mass of material ready which has not exactly fitted into any of the albums. We write all the time. We spark each other off, somehow, but we hate people assuming that there has to be some deep hidden meaning in all our songs. There doesn't have to be a message at all—often we're put into the position of having to try and think up a quick message so that questioners won't be disappointed."

Pretentious? Surely not. Perfectionist, yes. The Moodies have had a very up-and-down sort of a career. They now have something which is truly unique. And they plan to hold on to it . . . not let it fritter away. P.G.

PRETENTIOUS? Or just perfectionists? Musicians working to a plan? Or simply meandering in any direction which suggests itself? It's a matter of personal choice when it comes to discussing the Moody Blues, the team who broke new ground with their chart-shattering album *On The Threshold Of A Dream*.

Pretentious is the word most used by critics of the Moodies. I doubt if it really stands up. The Moodies make progress, yes, but they're not trying to create some specific way-out cult around themselves. In the beginning, okay, they were launched on a sea of pop gimmicks; now they've matured and found their own niche.

Remember it was 1964, just after the Beatles, that *Go Now* hit the top of the charts all over the world. Then came a slump, years almost in the wilderness, when the boys fought very hard to recapture that early following . . . specially here in Britain. Lead singer Denny Laine left, to the usual cries of woe, woe, woe. But Mike Pinder, Ray Thomas, Graeme Edge, all original members, joined up with Justin Hayward and John Lodge and the struggle went on.

Pretentious? Well, they moved into the album scene. A shrewd move in any case, because recent sales figures have suggested that singles are slipping while albums are accelerating. There was *Days Of Future Passed*, which in a sense is a pretentious title. And there was *In Search Of A Lost Chord*. Not notably pretentious. These LPs were not massive sellers, but they certainly stirred up a new interest in the Moodies from critics and the more deep-thinking pop fans.

And then *On The Threshold Of A Dream*. Said John Lodge: "We had toyed with the idea of a pop symphony, but at first it didn't work out. But we did create a link-up of several numbers to make a 30-minute closer to our act.

your queries answered

Electric piano

Dear Gary,

I play for a blues group called the Few, and we have recently decided to add a pianist to the line-up as the lead guitarist wishes to leave to further his studies.

I would like to know the best kind of electric piano to buy and the best amp set to use. We were thinking of a Hohner with a 100-watt Marshall amp plus four 12" speakers.

Also, what is the best way to amplify a violin. We've heard of sucker units, but they look very cheap and would probably rattle.

BRIAN RUSSELL,
Belfast.

ANSWER:—Your first question of the best type of electric piano to buy is a difficult one to answer, as what is best for one is not necessarily best for another. However, you did mention the Hohner. This piano is called the Pianet N. The instrument is a five-octave electric piano which combines intonating steel reeds with a highly developed system of transistorised amplification. A pianist should have no difficulty in the change-over because the keyboard is identical to a piano.

The electric Pianet N costs 98 guineas and should combine with your Marshall gear to give a very good sound.

Full details of the Pianet N can be obtained from M. Hohner Ltd., 113, Farringdon Road, London, E.C.1.

Butt end

Dear Gary,

I am a drummer of a group and I find myself frequently using the butt end of my sticks for various passages or complete numbers sometimes.

I would like to make several sets of sticks myself with a double butt end for just this purpose. Could you please tell me the type of wood necessary and where I could obtain a suitable quantity?

G. L. WEITLUNG,
Leeds.

ANSWER:—You don't need to go to all the bother of turning your own sets of sticks because these are now produced commercially, and are called the "Rock-Knocker" sticks, specially made for this purpose. They cost 14s. 6d. and are available along with a complete new range of professional sticks, both wooden and nylon tipped, designed by an American professional drummer, from James How Industries Limited, (Music Division), 4-5 Blackfen Road, Sidcup, Kent, or your nearest music dealer.

Amplified sax

Dear Gary

I have noticed recently that more saxophonists are amplifying their instruments, using a pick up. How much would it cost me to get a decent speaker set up, and what sort of speakers should I get?

BARRY LEE,
Leeds 4.

● The size of amps you use will depend to some extent on what the rest of your group or band use, but a good 50-100 watt amplifier and speaker set up will cost you from about £90 to £120 secondhand or something like £150 new. A normal guitar amp and speaker unit would suit your needs, with some bass and treble boosting available.

Speaker problem

Dear Gary

I have recently bought a second-hand pair of 3 × 12, Moor-Randall column speakers. I have had them about two months during which time they have had to be re-coned twice.

On inspecting the speakers inside, I saw that they simply bore the inscription: "Rola—Thames Ditton, Surrey", with no specifications whatsoever as regards to power handling, impedance, etc.

Could you please inform me of the manufacturers of these speakers and also if Moore-Randall usually fit the 3 × 12" columns with these speakers?

If they do not, could you let me know as soon as possible so that I can try to contact the previous owner of the columns with the maximum speed.

A. M. DEAG,
Colchester,
Essex.

ANSWER:—The manufacturers of the loudspeakers in your columns are: Rola Celestion Limited, Ferry Works, Thames Ditton, Surrey.

These people have been making loudspeakers for a very long time and manufacture some of the world's finest quality loudspeakers from hi-fi to special speakers for guitar and organ work, so you need have no fear that you have been sold dud speakers even if Moore-Randall do not fit them as standard, which I haven't been able to check.

My advice to you would be to get in touch direct with Rola with a view to having them look at your speakers themselves and they could probably fit you the correct cones for the purpose for which you are using the columns.

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SONG- WRITER'S COLUMN

Hunt the Dylan

A NEW sport has grown up the world over in the last five years. It's very simple, you need no particular skill or humour, it can be played by one person or all the family and will provide hours of entertainment, amusement and frustration. The great thing about it is that although it flags from time to time it never actually ends. Another added ingredient is that the harder you try to win the further away you get from winning.

The name of the game is "Hunt the Dylan" where you try to find the key to his soul by analysing his songs, especially those on his latest album and explaining to other people what Dylan actually means. They, however, will have different ideas of what he ACTUALLY means, so you just go from there. And that is just the beginning, for there are many refinements that the more advanced player will want to master if he is to graduate to the rank of top-flight Dylanologist.

Agility is a great asset, as you will see from the following example. If we take the line "If you're travelling in the north country fair" you must be able to see that this could mean not just a pleasant part of the north country or a north-country fun fair, but a fair north country, i.e. an average north country as north countries go. Other questions that instantly spring to mind are which north country is he talking about, and, if he means a north-country fun fair, is it not reasonable to suppose that there is, in fact, more than one north-country fair. Why *the* north-country fair and not *a* north-country fair?

See how simple it is? Also consider the possibility (this applies to nearly every line he has written) that he could be talking about his dog or what he ate for breakfast the day before he wrote *Sad Eyed Lady*.

Other general controversies to help you get the hang of the thing: did he really have a motor-cycle accident that caused him to disappear for a year or was he in fact staying with his maiden aunt in Wapping? Was the *Sad Eyed Lady* Joan Baez or Mary Hopkin?

Meanwhile, those who don't want to play can sit back and listen to the records.

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THE A & R MEN

TERRY ELLIS

"People are only just beginning to notice the underground"



TERRY Ellis records, and produces, for Jethro Tull and Clouds. But for a deep love of pop music he could easily still be a computer programmer. His love of pop started with Elvis Presley and associates . . . though his only musical ability at school was to play recorder. Played it so badly that he actually mimed his part in the junior school orchestra.

Terry is 25, born in Hertfordshire. He left school at 18 to become a "dreaded" computer programmer. He put up with the job for a year, then went to university to study mathematics and metallurgy. Hardly any link between those particular studies and Jethro Tull . . . but—

"At school I was always organising something. For the first year at university I just got drunk and went to parties, and eventually realised it was all a waste of time. So I tried to get in with the Students' Union . . . and eventually got in on booking groups and bands for our dances. I ploughed on with my studies and got my degree."

He went back to work for a year, but hated the nine-to-five life. "I suppose I'd always liked pop music—went into something with the Animals for about six months. But I got a bit punchy. More work. Then I realised that show business was the life for me. I went into business, in an agency with Chris Wright. We signed Ten Years After. Then Jethro Tull and others. We wanted to get in on the recording side—so disbanded the Ellis-Wright agency title and became . . . Chrysalis."

Now his involvement at different levels is with other groups such as Chicken Shack, Led Zeppelin, Savoy Brown, Blodwyn Pig, etc.

About his job as a producer: "I'd always had a feeling about production that it was a bit of a con job. Guys named as producer just went along and had two per cent . . . anybody could do it. Now I don't think it is particularly a matter of having a particular skill—it's more a matter of knowing the artist and understanding his particular abilities and potential. The producer has to know what the ingredients are to make a record which will sell."

"Each artist sells to a different section. The club group who reproduce the numbers they are best known by. The artist who writes really good material and needs an album using a lot of pretty songs. It's like the whole thing of management—packaging the covers, finding material, everything. Covers, sleeves, sell perhaps more records for new artists than the records themselves. An album shouldn't be

just eight or 10 or 12 bits of music—but a whole packaged entertainment.

"The ideal is if the artist can communicate with the engineer in terms of getting sounds. The producer's job is to get something together. Get the artist involved."

"I must say that Jethro Tull are an ideal recording group. The numbers are written by Ian Anderson who I regard as being a genius. He writes and arranges. They go into rehearsal rooms to work things out—then in the studio they all know exactly what they have to do. Ian really is incredibly together. He now knows as much about sounds as I do. It's far, far better that he should know."

STRAIGHTFORWARD

"With Jethro Tull it is more straightforward. With Clouds, a three-piece group, one needs different instrumentation on an album. They are just organ, bass and drums. With Jethro Tull you are working on a complete on-stage presentation."

"Looking ahead in the pop music scene, I feel that people are only just beginning to notice what is called the underground. You can interpret that in a lot of different ways. To me, it is the recognition of artists as entertainers—the emergence of a situation where artists become popular because they are good not just because they happen to have a hit record."

Terry paused momentarily, then said: "It means that people can BECOME good musicians. There is a reason for them to work at their craft. Otherwise you have the people who can play three chords just hanging about the Ship in Wardour Street, joining this group and that, and hanging on until they are lucky enough to join a team which can make a hit and bring them fortune and fame. There is now encouragement for a musician to learn, get something together and know that he stands a good chance of being heard."

Believe you me, Terry really cares about pop music. "I could still be on the computers, but I know that this is my life—and I want it to be a long life," he said. "That's why I CARE about groups who get into the Top Ten, no names mind you, and are so bad they give the industry a bad name. Pop music deserves to be taken seriously. I feel a little less disillusioned every day—and I hope that that keeps going."

P.G.

THE first big-scale public outing for Clouds took place some weeks ago when they joined Jethro Tull and Ten Years After, stablemates at the Chrysalis agency, in a series of concerts around the country. And the general reaction was very favourable indeed. The three members of the group—Billy Ritchie on organ, Ian Ellis on bass, and drummer Harry Hughes—were at long last on the way up.

For up to now the group have been very much victims of circumstance. They are all Scotsmen, and at various times have played with a number of the country's top groups including the Golden Crusaders and the Premiers. However, as Harry Hughes says: "No matter how good you might be, in Scotland nobody seemed to think much of a group that hadn't made it down in London. So the three of us left the groups we were with, teamed up, and decided to come south."

But gigs were hard to come by. "Nobody wanted to give us any work. We were only a three-piece band, we didn't have a guitarist, and the promoters just didn't want to cough up."

At this time the group were calling themselves One Two Three, and their luck seemed to take a turn for the better when they signed on with Robert Stigwood. But as it happened, another group, called the Bee Gees, were signed at the same time. We all know how that turned out, and a result was that One Two Three were left in the shade. Says Harry: "We had to wait for two months to get an appointment with him when we were thinking of leaving. When we did see him, he told us he thought we were a talented group, but he didn't have time to look after us."

So Harry, Ian and Billy found themselves back playing pubs for little money, trying to scrape up money for new amps and equipment. The next stage commenced when Terry Ellis and Chris Wright signed the group up, having seen them play in a south London pub — but for

Clouds



a time it looked as if Clouds, for this was their name by now, were a fated band. Ten Years After and Jethro Tull were the big names at Chrysalis, and Clouds were very much third string.

Although they spent some time on the sidelines, Clouds began to reap the rewards denied to them for so long. They played well enough to cause much interest at the Kempton festival last summer, even though they were on in the marquee and not the main stage.

"In fact," says Harry, "John Gee (manager of the Marquee Club) has done a hell of a lot for us. I think he liked us in the first place because we were playing a lot of rocked-up standards — like Ten Years After and *Woodchoppers' Ball* — and he may have thought his favourite music was coming back. Whatever it was, he liked us and gave us a residency at the Marquee. We are very grateful."

Though the group still feature a number of the old songs, such as Brook Benton's *Kiddio* and a tremendous version of *Big Noise From Winnetka* in which Harry plays his sticks on the bass with Ian playing the notes on the fingerboard, they are relying more and more on original material. Harry says that between them the three have written about 300 songs.

All of Clouds are musicians rather than budding pop stars with qualities which should guarantee them a better future than many bands. They can all read, and arrangements are well within their grasp. Their first album, *Scrapbook*, is out on Island, and it well illustrates the group's capabilities as writers, musicians and entertainers.

Says Harry: "We're obviously concerned with being good entertainers and putting on a good show, but playing good music well is our aim. I mean, I want to make my living as a musician even when I get older and out of a group maybe — that scene isn't very stable anyway — I could never go back to engineering now."

R.S.



IN a world of electric music, it is refreshing to hear the resonance and warmth of an acoustic guitar. John Fahey's playing is characterised by a clarity of note, richness of tone and a general lack of urgency; he started with his instrument in 1953. Since 1958, he has periodically recorded his musical progress on a series of albums for his own small record company—Takoma.

His music was first aired in this country by John Peel, and there followed a fairly healthy demand for imported copies of his albums. Last month, three of these—two by Sonet and one by Vanguard—were released and John Fahey came to England for the first time.

"I issued John Fahey Volume 1 not really believing there would be a Volume 2" he said. "One side was credited to me and the other to Blind Joe Death. This was for the people who said if you're white you can't play the blues. It took me three years to sell the hundred copies I had made. And people still ask me where Blind Joe Death is."

Around this time John was roaming America in search of old blues singers and their early recordings. He found Bukka White and re-recorded him for Takoma. He also re-discovered Skip James.

Country blues

The early country blues has had a profound effect on Fahey's style and choice of material. His version of *Poor Boy's A Long Way From Home* (later *Prodigal Son* by the Rolling Stones) is based on the tune by Rev. Robert Wilkins, whom he located as still playing his guitar in a small church outside Memphis.

But his music also reflects the influence of early hillbilly and Eastern stylings. His favourite, he says, is Indonesian, although he finds it difficult to incorporate or adapt as the instruments are tuned to a different scale.

John Fahey has three guitars. One is strung to suit the left-handed playing of his wife Janet. The two he uses most often are a Yamaha, of Japanese motor cycles fame, and an individual model made by Bacon & Day, who made very few guitars. John has never seen another like it. "It started out in a New York hock shop for 10 dollars," he said, "but by the time it reached me, I paid 350 dollars for it."

His own compositions have a spontaneous air about them and reflect his approach to writing. "Only a few times has it happened that a particular thing or event has impressed me to sit down and deliberately write a song about it. Usually, I just fiddle around with the guitar until I find something that sounds good. I remember it in my head and nearly everything is prepared when I come to record."

By employing different techniques he produces effectual changes within his compositions. With his left hand feeling its way

along the fretboard, he may play a slow repetitive progression. Just as the sound is approaching that of a musical exercise, a momentary pause, and he is into a fast-tempo hillbilly lick. The mood is new.

The many different tunings he uses are often based on the idea of convenience. He played me a short snatch of St. Louis Blues with standard tuning and showed how it could be enhanced by simply lowering the bass string E to D. "You can have a lot of fun that way," he said. "In fact, with the Christmas album I spent two weeks finding tunings so that I could play all the notes of some Christmas carols with three fingers and not need two guitars."

John's latest LP is titled *Yellow Princess* and is the first one not to appear on the Takoma label. "I signed for Vanguard because I thought the people who bought the record might say 'I wonder if he's got

any more records out' and so we'd sell some more Takomas."

There are now four John Fahey albums available in England and all are fine. Two early ones, *Blind Joe Death* and *Death Chants, Breakdowns and Military Waltzes* are issued on Sonet. *The Transfiguration Of Blind Joe Death* is out on Transatlantic and the package contains a booklet of a student's re-discovery of Fahey in the year 2010. And *Yellow Princess* is released by Vanguard.

His later recordings have sometimes employed more backing musicians. John has plans to play with a rock group for his next album, and is considering making it in England. "It's the sort of project that needs the backing of a big company like Vanguard. Takoma certainly couldn't afford it."

L.P. REVIEWS

DR. BYRDS AND MR. HYDE



THE BYRDS
CBS 6345

The back of the cover has pictures of the Byrds starting out as spacemen at dawn and ending up as cowboys in the sunset, which is of course the Byrds story, and both sides of the group's work is featured here. Country-flavoured songs like *Old Blue*—this version is a cross between a square and Bo Diddley—go side by side with the 5D Byrds sound on *Child of the Universe*. While it's good to have the two kinds of Byrds on one LP, the album does clash within itself at times because of this, making it a schizoid but excellent album.

Side One: This Wheel's On Fire; Old Blue; Your Gentle Way Of Loving Me; Child Of The Universe; Nashville West.
Side Two: Drug Store Truck Drivin' Man; King Apathy III; Candy; Bad Night At The Whiskey; Medley—My Back Pages, B. J. Blues, Baby What Do You Want Me To Do.

THE GILDED PALACE OF SIN



THE FLYING BURRITO BROS.
A & M AMLS 931

With the current rise of country music this album is bound to be heard by a lot of people and it deserves to be heard. *Christine's Tune* jumps right into the Burritos, combining elements of the Everly Brothers and, under the influence of Chris Hillman, the Byrds. It contains a lot of very pleasant, harmonious country music like *Sin City* and *Juanita* complete with jangling piano and steel guitar, plus near-Byrds tracks like *Dark End Of The Street*. All the way through the elements of rock and country intertwine to make one of the best albums in this idiom.

Side One: Christine's Tune; Sin City; Do Right Woman; Dark End of the Street; My Uncle.
Side Two: Wheels; Juanita; Hot Burritox 1; Hot Burrito 2; Do You Know How It Feels; Hippie Boy.

WITH A LITTLE HELP FROM MY FRIENDS

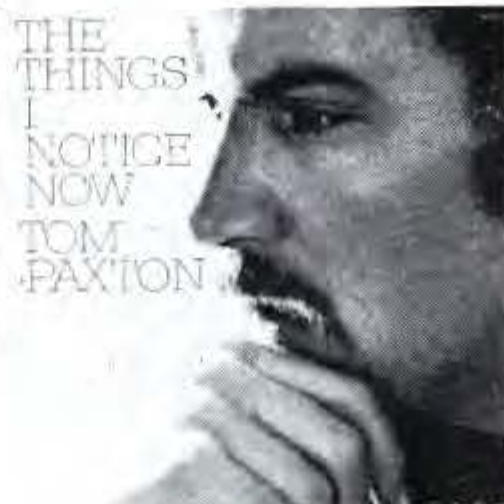


JOE COCKER
REGAL ZONOPHONE
SLRZ 1006

It's been a long wait for the Joe Cocker album, but it has been well worth waiting for this superb record. As well as the hit title track, Joe sings his way through such classics as *Don't Let Me Be Misunderstood* and Dylan's *I Shall Be Released* and *Just Like A Woman* with his characteristic power and feeling that make him Britain's only soul singer who you can talk about in the same breath as Nina Simone. There really isn't a duff track anywhere on the album, which is the best British album I've heard in ages. Note the distinguished backing musicians including Jimmy Page, Stevie Winwood, Matthew Fisher and Albert Lee who complement Cocker's singing.

Side One: Feeling Alright; Bye Bye Blackbird; Change In Louise; Marjorine; Just Like A Woman.
Side Two: Do I Still Figure In Your Life; Sandpaper Cadillac; Don't Let Me Be Misunderstood; With A Little Help From My Friends; I Shall Be Released.

THE THINGS I NOTICE NOW



TOM PAXTON
ELEKTRA EKS 74043

The first thing you notice on hearing this LP is that it is Tom Paxton, whose songs are always unmistakably his. The second thing you hear is a discreet backing of flute, flugelhorn, soprano sax and cello and violins—some of each used on all the tracks. This might upset some purists, but it adds to Paxton's songs which can sometimes sound a little too alike. This is an album that creeps up on you, and which you have to actually listen to instead of waiting for it to hit you. It won't do that, for it is quiet and often relaxed. Side two is mostly taken up with one track, *The Iron Man* which splits into different styles.

Side One: Bishop Cody's Last Request; Wish I Had A Troubadour; About Children; I Give You The Morning; Things I Notice Now.
Side Two: The Iron Man; All Night Long.

HAVE A MARIJUANA



DAVID PEEL AND THE LOWER EAST SIDE
ELEKTRA EKS 74032

This is somewhat apologetically described by Elektra as a documentary album recorded to show what is going on amongst young people in the streets of New York. There is something attractive and exciting about people singing and enjoying themselves in the streets instead of just using them as the space between A and B, and this album's busky atmosphere shows that this excitement has been well captured. There is humour throughout, especially in the songs like *I've Got Some Grass*, and *I Like Marijuana* which has a beautiful corny rock chorus that turned up years ago on the Big Three's *Peanut Butter!*

Side One: Mother Where Is My Father; I Like Marijuana; Here Comes A Cop; I've Got Some Grass; Happy Mother's Day; Up Against The Wall.
Side Two: I Do My Bawling In The Bathroom; The Alphabet Song; Show Me The Way To Get Stoned; We Love You.

TOMMY



THE WHO
TRACK 613 013/4

Pete Townshend's giant opera project has worked well. To keep up interest in a story for four sides of an LP is a difficult task when people are used to listening to just one side at a time, but The Who succeed. They are playing better than ever, although they have not attempted to break new ground as far as the structure of their music goes. Many phrases are familiar Who sounds, but the whole thing comes off as new and original, well played, and well recorded, which has been a hang-up of the group's stuff in the past. The story line of the deaf, dumb and blind kid is not very strong in my opinion, but the music is The Who at their best.

Overture: It's A Boy; 1921; Amazing Journey; Sparks; The Hawker; Cousin Kevin; The Acid Queen; Underture; Do You Think It's Alright; Fiddle About; Pinball Wizard; There's A Doctor; Go To The Mirror; Tommy Can You Hear Me; Smash The Mirror; Sensation; Miracle Cure; Sally Simpson; I'm Free; Welcome; Tommy's Holiday Camp; We're Not Gonna Take It.

BY JOHN FORD

UNICORN

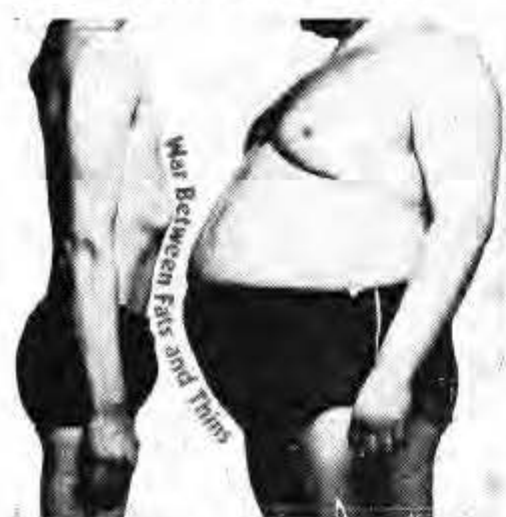


TYRANNOSAURUS REX
REGAL ZONOPHONE
SLRZ 1007

One criticism that is often made of Tyrannosaurus Rex is that all their material tends to sound the same, although what they do is totally distinctive and a pleasant antidote to the constant deluge of loud electric music. They seem to be sensitive to this criticism, as they have broadened their scope on *Unicorn*, bringing in harmonium, lip organ, piano and bass without losing their characteristic child-like simplicity.

Side One: Chariots of Silk; 'Pon A Hill; The Seal Of Seasons; The Throat Of Winter; Catblack (The Wizard's Hat); Stones For Avalon; She Was Born To Be My Unicorn; Like A White Star, Tangled And Far, Tulip That's What You Are. Side Two: Warlord Of The Royal Crocodiles; Evenings of Damask; The Sea Beats; Iscariot; Nijinsky Hind; The Pilgrim's Tale; The Misty Coast Of Albany; Romany Soup.

WAR BETWEEN THE FATS AND THINS

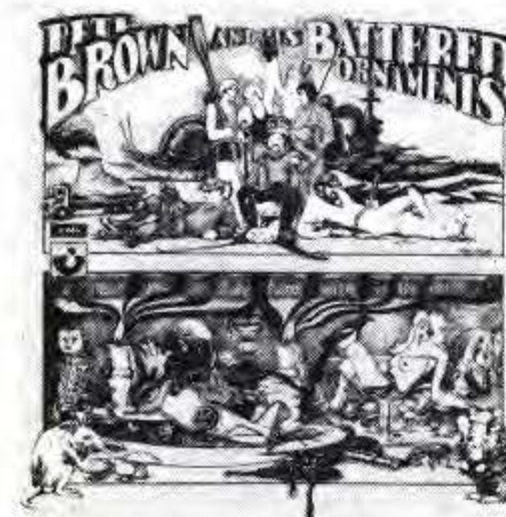


HARVEY MATUSOW'S JEW'S HARP BAND
HEAD HDLS 6001

Instruments played on this album are as follows: alto and tenor jew's harp; pixiephone; bass jew's harp; toy duck; metronome; Indian bells; two-string backless guitar; tibetan gong; mini zither; gun shots; and toy turtle! Any group that uses those and nothing else will obviously come up with something that sounds different, and it is surprising how many different noises can be made from jew's harps in expert mouths (and throats). Over this come odd snatches of conversation, mock news stories, Harvey's story *War Between Fats and Thins*, and *Margie Swiss Cheese*.

Side One: Wet Socks; War Between Fats And Thins; Clutch Hunt; Eighteen Nuns; Velvet Tooth Paste; Carroll. Side Two: Lovers Of Saint Cesspool Square; Poo Child On Mountain; Scat Rat; The Officials; Motherhood Is No Accident; Margie Swiss Cheese.

A MEAL YOU CAN SHAKE HANDS WITH IN THE DARK



PETE BROWN AND HIS BATTERED ORNAMENTS
HARVEST SHVL 752

Pete Brown has had a number of poetry bands in the past, but the Battered Ornaments mark a break away from poetry-with-music into music-with-good-lyrics. The band is an adventurous one with a blowey brass section, and prominent drumming from Rob Tait, and Pete Bailey on congas and African drum. The drumming forms the basis of *Sandcastle* with vocal, slide whistle and assorted noises overlaid, and this is one of the most successful tracks, along with the restrained *Station Song*. At times the attempts at adventure dissolve into near-cacophony, and at others Pete's much-improved singing unfortunately gets lost, but the whole record grows on you as you play it more. They may not be the best band in the land but they must be one of the most original.

Side One: Dark Lady; The Old Man; Station Song; The Politician. Side Two: Rainy Day Taxi Girl; Morning Call; Sandcastle; Travelling Blues.

LETTERS

Havens protest

Dear Sir,

I must protest about John Ford's review of Richie Havens' latest album *Richard P. Havens* 1983. I suggest he takes another listen to the album and then perhaps he will realise what he missed before.

M. P. Edwards,
Falmouth.

John Ford writes: O.K., so I goofed. I heard Havens at the Albert Hall and was duly converted, but I think Havens takes a lot of getting into. Once you're there it's worth it.

Bovver boys

Dear Sir,

At the recent free concert in Parliament Field Hills in London, I was disgusted at the behaviour of a small minority of kids who were roaming round the outside of the main body of the audience looking for "bovver" the whole evening, until they finally achieved their objective of breaking the whole thing up.

The sad thing about the affair is that the local inhabitants, who probably weren't over-keen on having people enjoying themselves in a park of all places after sundown, will get a totally wrong impression of the people there. As usually happens, it will be put down as another example of how long-haired drug-crazed unwashed undesirables ought to be shipped to Vietnam, whereas in fact, as anyone who was in the Fields knows, the people making trouble were instantly distinguishable by their close-cropped hair, their loud mouths and their heavy boots.

How long will these "healthy young lads" go on spoiling other people's enjoy-

ment and giving the long hairs who just wanted to listen to music a bad name?

Now, thanks to the skin heads, it's going to be harder to persuade local authorities to allow open-air concerts, and if they do allow them, they will be crawling with police and/or bouncers.

Keith Watts,
London, E15.

Champion Jack

Dear Sir,

I recently had the pleasure of seeing Champion Jack Dupree at a live recording session for Blue Horizon at the Angel, Godalming. I was very impressed with the backing group that Jack brought with him because it is a change to hear the blues played quietly with feeling.

Keep it up boys and leave the loud and heavy to the progressive bands.

Roy Jennings,
Guildford.

Canned rehash?

Sir,

Everyone is saying what a great group Canned Heat are, really raving about them. I enjoy a lot of their songs and it is nice to hear stuff like that again. But that is the point—it's a rehash of what British groups like the Animals and the Yardbirds were doing four years ago. How many of the hippo groovers digging Canned Heat are prepared to risk their cool image by taking a listen to Eric Burdon? Not many, man. How many are prepared to admit they dug Eric Burdon until it became uncool to dig him? Even fewer, man.

Bryan Adams,
Southampton.

LOWELL Fulson played the final date of his first British tour to an almost empty Flamingo Club. Setting a professional example, he did not shorten his act and treated the few of us to a fine demonstration of the Fulson brand of blues.

Otherwise the trip had been a great success. He had good receptions from all parts, especially Bristol — which seems to be a strong blues base — and at London's 100 Club, where the audience included B. B. King.

For his club appearances Lowell uses a Gibson D.C.5. His technique owes little to anyone we have seen in England. He plays many notes rather than exploiting a few in the way that the Kings

have shown us. He uses the full register and plays some excellent bass runs across the beat on *Tramp*.

Lowell Fulson has been consistently popular in America for over 20 years. Whatever the style of current blues, he has managed to stay with it and not seem out of place.

Own band

"From 1946 to 1951 I worked very well," he said. "I toured with my own band. In the original line-up we had Stanley Turrentine on trombone, Billy Brooks and Noble Nelson on trumpets, Bob Ford on bass, Eddie Piper on drums, two tenors and Ray

Charles on piano. He had his own spot, but he was doing a Nat King Cole thing at the time.

"The band could play everything. We didn't need to have a record out — people would come to hear the band."

On recording sessions, Lowell preferred to work with the trio, which included ace pianists Lloyd Glenn and King Solomon. His brother Martin played second guitar, although could never be drawn on to the stage.

"In the 'fifties I had *Reconsider Baby*, *Blue Shadows*, *Every Day I Have The Blues* — that was written by Memphis Slim — and the Christmas songs. They all did very well for me. I worked on and really didn't quit until I lost

my brother in 1960. Rock and roll stepped right on us, but I kept playing, pushing on through and playing up-tempo guitar.

"In California, I started fooling around doing a few little sessions and writing a few songs. A guy called Fats Washington asked me to come and cut a record for a new label he was starting. That was the *Movin'* label and I made *Stop And Think*.

"I thought I'd just record and do a little local stuff on the west coast."

Different ideas

Kent Records had different ideas. They had recently lost B. B. King to A.B.C. Paramount and perhaps were looking for a replacement. Having signed Lowell, they modernised his sound and produced a string of hits. After *Black Nights*, *Too Many Drivers* and *Tramp*, he was more popular than ever.

Lowell Fulson is a prolific songwriter. Of his own recordings, he has written "all but about it." His *Reconsider Baby* has been recorded by a score of artists, most recently by Junior Parker. B. B. King has recorded several of his tunes, including *Blue Shadows* and *Three O'clock In The Morning*. His biggest success recently has been *Tramp*.

"I didn't know Otis Redding had made it," he explained. "I just heard it one day on the radio and thought, well, that shows I don't have too bad a record if Otis Redding covered it."

This year, Lowell has switched to the Jewel label, and his latest sessions were held in Muscle Shoals, Alabama. He recorded 16 tracks at Rick Hall's studios, where many a soul star has achieved his best.

Lady In The Rain / *Letter Home* is his latest single. The first side is similarly styled to *Tramp* but is just as good. The second is a country and western based number with a wah-wah guitar, but Lowell sounds at home. It is a tasteful effort to produce a blues track with today's background noise.

It is only now that Lowell Fulson is becoming known in England to a wider audience than that of true blues addicts. There have been rather few of his records available. Fontana issued an album composed of his Texas-style blues that he was singing in the late forties and a single, *Tramp/Pico*. Island put out *Too Many Drivers* / *Key To My Heart* and *Talking Woman* / *Blues Around Midnight* some time ago, and these may still be available.

While old style blues lovers may mourn the laying down of his acoustic guitar, for my taste the modern Fulson is sounding better than ever. If he returns to these shores he really is worth a visit.

C.P.

LOWELL FULSON



B. B. King joined Lowell Fulson on stage during his gig at the 100 Club in London.

IT often happens that a group begins to arouse a lot of attention, makes a highly-rated first single and an LP, and seems set to take off in a really big way, but somehow disappears from the public eye instead and a year later you sit and wonder whatever has become of it. A case in point is Elmer Gantry's Velvet Opera who nearly hit the charts with their first release *Flames* last year, created a lot of controversy with *Mary Jane*, but somehow got lost after that.

In fact Elmer Gantry is still alive and well, although the musical set-up has changed. Since the beginning of the year he has been playing with his new group known just as Elmer Gantry while the Velvet Opera has continued without him. Elmer told me: "We split because the group were veering towards folk, which we've done before, and it seemed like a step backwards to me. We're both better off now, because the Velvet Opera are doing what they want.—I still think they are a great band—and I'm doing what I want."

He describes the new Elmer Gantry group as "a highly visual act" that varies according to the atmosphere of a gig, for the group believe in putting on a show for people who've come to see them. "People go along to watch and you should give them something to watch," said Elmer. "I don't believe in standing on stage looking half dead, because the first person you should excite is yourself. You can't expect to get the audience going if you are bored."

Rock numbers

Elmer mainly features material he has written with the group, but they play any number that they like as long as it suits their musical style, never mind who wrote it. For instance, they often feature a few old rock numbers as this gives the audience something they can immediately grasp, whereas it takes longer if the act features nothing but original material. And along with Elmer's singing, the building up of atmosphere, the jokey tongue-in-cheek approach is a good band—Bob Taylor on lead guitar, John Sutton behind the drums, Paul Martinez playing bass, and Nat Dumaine on organ. Elmer has known Bob and John for a long time now, while Paul and Nat both come from Leicester where they have played in various groups but never together before.

The sound they produce is not easy to describe because it doesn't fit into a neat, tidy category. In the words of Elmer Gantry: "I don't know what to call it. It's easier to say what it isn't, and it isn't blues or soul or pop, although it is blues tinged because all of us have been in blues groups."

The group have been spending a long

Elmer Gantry

time in the studio recently recording material for an album. Elmer said: "We had five numbers ready when we went in but we haven't used them yet. We've made up numbers on the spot more or less spontaneously, and it's worked well because of that. I prefer it that way because what you do comes across as live instead of being a set piece that you've gone into the studio to play. Also we live in the studio when we're working there. We take in sleep-

ing bags, blankets, and so on, so we can work until we've had enough and then kip down there and start again the next day without losing the thread of what we're doing.

Elmer Gantry have been very busy lately, so they haven't had time to really get to know each other personally yet, but they plan to bring everyone together in one place where they can live, rehearse and write. They'll soon know each other better and the public should be hearing much more of them soon.



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