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BEAT INSTRUMENTAL



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Editorial

The tremendous success of the recent outdoor concerts by Blind Faith and the Rolling Stones is obviously not going to start a trend. They came off because the weather man smiled sunnily for a change. But, with the unpredictable skies over the British Isles, one can't see regular open-air concerts becoming popular. Sooner or later, the rain would pour down and put a damper on the whole scene.

At the same time, the instrumentalists who have appeared in these concerts must be congratulated. Blind Faith took quite a gamble appearing. In the case of the Rolling Stones, though, one could say it is about time that they did something like this when one considers the huge sums of money that they have earned from record sales over the past months, without personal appearances. Anyway it's a nice gesture!

At the same time, one can't ignore the publicity angle. Playing your new single in front of an audience which has been estimated between 150,000 and 300,000 obviously must have a big impact.

One other important point should be considered and that is the fact that not so many years ago this concert would have been almost impossible due to the lack of adequate amplification to enable the sound to be heard by such a huge audience spread over a wide area—and in the open too. But modern day equipment can even cope with this huge problem.

In sunnier climes it would open up tremendous possibilities. Indeed, the huge audience at an open air concert is already well known in America. All we need now is a roof over Hyde Park!

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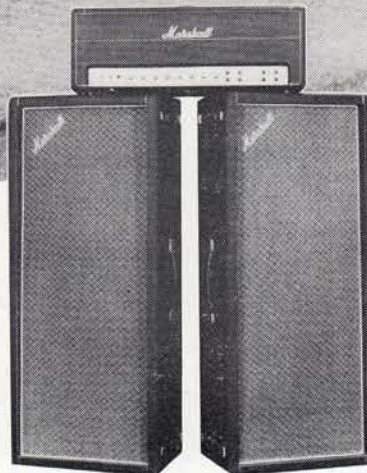
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THE MOST RESILIENT ROCKER

ELVIS Presley is 34 years old. Which is one good reason why he's been called "the most enduring entertainment phenomenon" in recent history. Personally I'd just call him the Most Resilient Rocker.

Recently back in chart-topping triumph with *In The Ghetto*, a repetitive and well-worded story-line song, Elvis has once again kicked his critics in the teeth. Just as they feel they can assume that Presley has blown himself out (because of trite movies and rehashed discs), back comes the gov'nor with a smash.

I used the word "gov'nor" with confidence. It's old history how the one-time lorry-driver was given a chance to sing . . . and shattered the fans with his gyrations and his white man's approach to the blues. Elvis may have faded, fallen, then come back—but his influence is there for all to see. Surely the most copied and impersonated popster of all time.

It's been four years since he was top of the charts. And eight years since he made a legitimate personal appearance—I'm discounting that television spectacular. And rumours that he'll be doing cabaret dates or even visiting Britain . . . because those stories are revived just about every other week.

Of course Elvis has stayed at the top by doing all the wrong things. He's rarely interviewed, for example. Not for him the usual outpourings of the typical pop idol. When a reporter does get near him,



Elvis on a strictly platonic stroll through the film set with one of his many leading ladies.

he faces a protective wall of muscular gents who are partly employed to act as a sort of extra tongue for Elvis. "Why on earth didn't you do your British fans a favour and tour there?" . . . "I don't think Elvis can say anything on that subject—is there anything else before he reports back to the set in five seconds?"

He's done the wrong thing, too, by not getting involved in any scandal. There he is, top-

dog in a topsy-turvy pop world, and there's been no drug stories, no girl-chasing hang ups, no squalid punch-ups.

DOESN'T DRINK

Mind you, he doesn't go anywhere. He never sets foot inside the Hollywood night-clubs, mainly because he doesn't drink much and he doesn't like the atmosphere.

He doesn't even go to film parties . . . or premieres. Even at lunch-times, when filming, he slopes off to his own caravan trailer and eats hot dogs and drinks Cokes with that battery of bodyguards.

He was "wrong," too, in getting married and becoming a father and doing it without all the rumour and counter-rumour that usually accompanies a pop betrothal. Elvis tackled the whole thing with dignity and calm and kept it as private as he possibly could.

And now he has had a long-awaited number one recovery. His British fans—Elvis has the biggest and most loyal fan-club—have long since given up supporting the King . . . right or wrong. Take Todd Slaughter, fan-club secretary, who rampages away in his efforts to get some action from the Presley management. Top man in the office is the one-time patent-medicine salesman Colonel Tom Parker—and Todd spares him little.

He phones the Colonel and keeps on phoning until somebody answers. When the Elvis TV spectacular was held up, with everybody passing the buck, for showing here, Todd got straight to the Colonel: "BBC tell me you are holding up screening of the show. We've done as much as we can . . . so will you clean out your cupboards and see just what the hang up is . . . much longer and the spectacular will be dated. MOVE!"

Elvis fans are long-suffering

in that the man himself has still never visited Britain. Looks like he never will, though Elvis is extremely tactful on this subject . . . "we'd like to tour, but time is the problem". Okay, but he remains the ONLY major star not to set foot in Britain. And the longer he keeps away, the harder it will be to actually make the trip.

It was suggested that he would play Wembley Stadium, where they can pack in 100,000 at a Cup Final. Trouble was Elvis would look so small from the back of the terraces and stands. Okay, so put him in a goldfish bowl construction with glass that would magnify him 10 times larger than life. "In that case," said the Colonel, "we would require 10 times the normal fee."

Money COULD be the hang-up. Elvis has it made with an income of two million POUNDS a year. This from records and from movies. True, his movies don't now make the same impact at the box-office, but this is a case of familiarity breeding contempt. The story-lines are little varied and the roles are undemanding. Says Elvis: "What I'd like to do is tackle a real dramatic part. Something with meat to it."

What holds him back, then? For years he has turned up more or less playing himself, but still his status as a money-maker goes on. One

writer recently suggested the trouble was that Elvis' fans still regard him as a young teenage idol, having grown up with him, and won't let him go outside his long-standing attitudes to his "image".

However one looks at it, the time is coming for Elvis to make some decisions for himself. Those who remember his in-person stage shows know that he is one of the most electric performers in the business.

👉 throwing away the chance to become artistically one of the all-time greats 👈

Over his films, the facts are simple. Good or bad, and mostly they are just middling, he personally picks up a million dollars plus the rights plus 50 per cent of the net profits. Can't be bad. In point of fact, his films still go on and make a million dollars profit for the producers. When you talk about the Presley income, you talk in noughts and noughts and noughts.

But what the Elvis fans feel, notably what Todd Slaughter feels, is that Elvis is throwing away the chance to become artistically one of the all-time greats. They believe in their hero and are convinced that he could become a great dramatic actor, given the right sort of part.

They writhe with embarrassment when the national critics have a look at a new Elvis starrer, because they know it will get the thumbs-down signal.

Elvis' own views on this? "I make films because that way we can show ourself to a million people at a time, in any one week. It would take me three years to visit every country and every city. If I just picked out a few selected venues, then there would be a

reaction from the people I didn't visit. But even so, the aim is to get out on the road again, just as soon as my long-standing commitments get sorted out."

Alas, that is the story that comes up all the way along the line. I'm unstinted in my admiration for this brilliant trend-setting artist, but there is a time when loyalty wears thin. Excuses all the way don't help. Elvis has to stand on his own two feet and insist on reorganising his life, his working career. He's a home-lover, yes. He's also a truly international personality and it seems crazy that he leads a life split between the studios, recording and film, and his own super-spacious pad.

Could be that the recent

number one hit will restore some of the confidence and buccaneering spirit that he used to show. Could be that, with some of his recent records not making it, he felt that he could blow out his whole career by making a tour at the wrong time. But Elvis is no freak. He was a recognised star entertainer even before he made records. Nobody is disappointed in an Elvis live show.

Let's own up. Three pretty ordinary films a year, plus a series of singles and albums, mostly tied up with the scores of those films, doesn't really add up to artistic development. Elvis, I suspect, knows it. I like to think that he'd personally like to branch out and do something that would make the people say: "I didn't know he was THAT good".

For the moment, though, it's the routine as before. The happily married guy who doesn't really take a chance. It all sounds very routine and boring.

KNACK

But then Elvis has that knack of suddenly coming up with something that restores faith and confidence. *In The Ghetto* was a prime example.

Let's hope that there is more to come. Not a further period of settling back into the old routine.

P.G.



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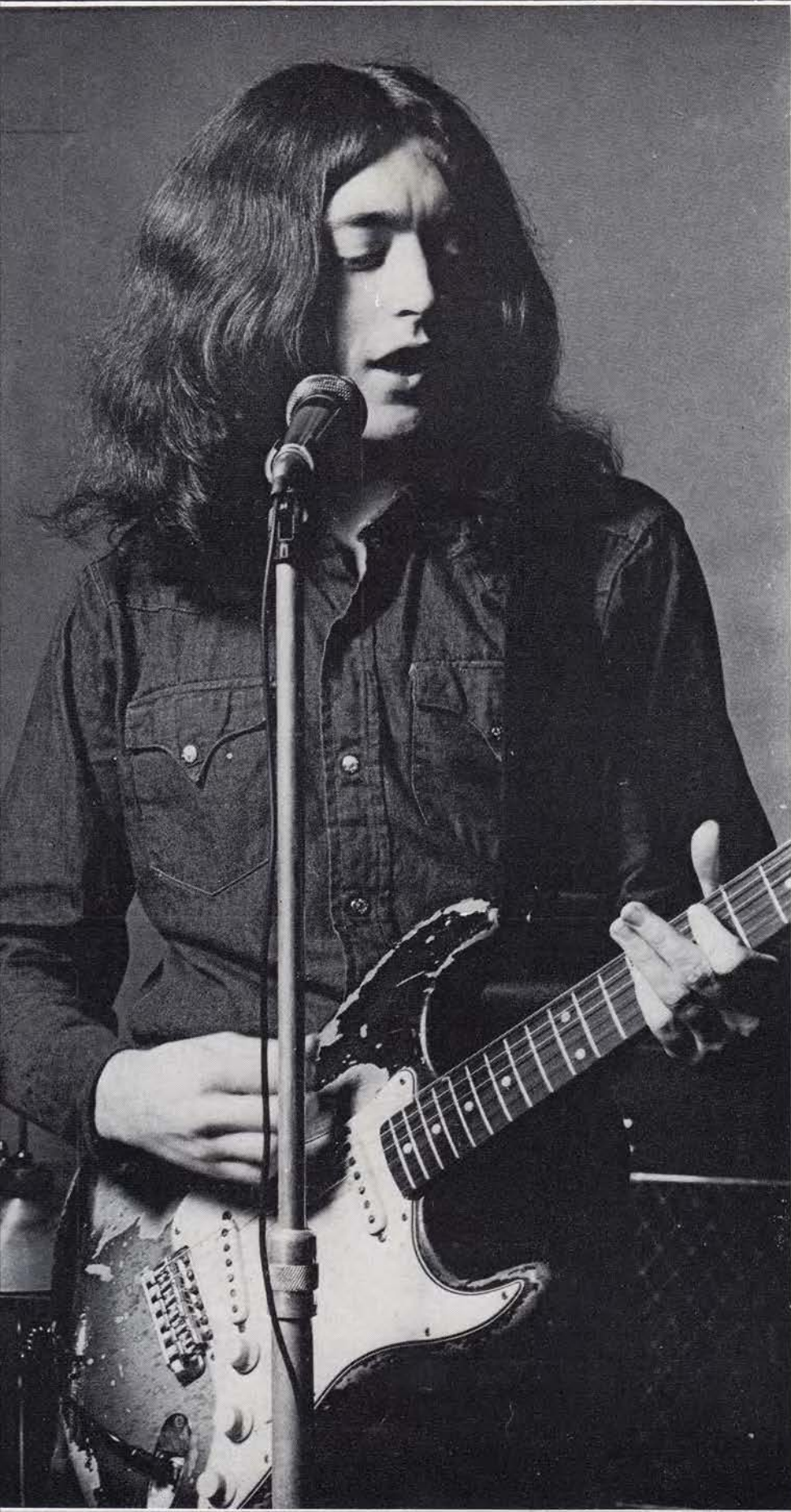
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PLAYER OF THE MONTH

RORY GALLAGHER



RORY Gallagher, 20, lead guitarist with Taste. Comes from Ballyshannon, Donegal; no musical training at school other than what he picked up for himself. Now front man of one of the most touted blues trios in the business. An eloquent Irishman—eloquent via his tongue and via is Fender Stratocaster guitar.

He says: "My interest started when the big thing happened back in '55 and '56—Haley, Presley, Donegan. I specially liked Lonnie Donegan. My parents liked opera and Irish accordian music; both sang and played.

"My first guitar? Well, I tried to make one out of cardboard and things, then I got an acoustic model—don't remember there being a name on it. I must have had some sort of inborn idea on how to play. I got the tutors and books, sang skiffle and rock songs. Then, after trying unsuccessfully to form my own group through a shortage of the right kind of musicians, I joined a show band."

From there, Rory took the drummer and bass player—it was August 1966. So came the first Taste. Norman Damery on drums and Eric Kettingham on bass. They picked up experience in Hamburg.

The group fizzled out, then re-formed with John Wilson and Richard McCracken. Up came a recording contract with Polydor and agency control from Robert Stigwood. Plus radio and television and trips abroad.

Said Rory: "I'm simply not narrow-minded about music. I know what we want to play but I listen to anything. There's no one influence—like, say, BB King has on the blues bands generally. I'm not so much influenced by but draw energy from such as Ornette Coleman, Howlin' Wolf, Dylan.

"And my character is such that I can't really think of the setbacks and disappointments.

"I'd advise any newcomer to simply get on and form his own group. Work at it. Over a matter of years, you search for the kind of music that comes over best. People will always put tags on you, but it is important to find what you really can play. Find, like me, musicians of the right temperament and ambition.

"I think records are rather like landmarks. In four years time, we won't remember what we were playing like today—but records will remind us. In the studio, I try to use it for itself, not for the techniques you can get out of it. But I CAN see the point of groups using added backings.

"Being just a trio is no problem. Our music is fickle and unpredictable—I might change tempo mid-way through a chorus. There's a tint of loneliness about being in a trio and I like that."

Soon Taste go to America. Says Rory: "It's exciting. But we're not thinking of a million-dollar type tour. We just have a musical goal. To reach it, we need varied experience. But we have to maintain a balance."

PETER SMITH

JON HISEMAN COLUMN



As I begin to write this I am sitting on a hotel balcony overlooking Lake Geneva—snow-capped mountains behind like some large painted backcloth (Dick insists they're really papier maché) and the misty beginnings of a very hot day. But one rarely gets the chance to see much of the places one plays in, a great part of the fault lying in the amount of time wasted during travelling.

As any travelled European will tell you (and the term includes Britons) crossing borders is becoming more difficult, not easier, in this modern world, and should you commit the cardinal sin of having long hair and carrying a guitar case (or be seen talking to somebody who is) then life is made doubly difficult. We are always singled out for currency checks, and customs officials are always at their most sarcastic.

Why do the statesmen and governments of Europe impose so many restrictions and conditions on the free interchange of people from one country to another? When will they realise that travellers clutching their bottles of duty-free Scotch and perfume are nothing to be frightened of. When we arrived hot and tired in Switzerland we were all searched—not for drugs or currency, but for bottles of Scotch, as apparently had all the musicians bound for the Montreux Jazz Festival.

Countries trying to grasp their percentage on petty goods—holding up travel and spreading the kind of grasping badwill that can only damage the concept of countries, continents and the world living in peace. Every time a petty customs official sarcastically accuses someone of lying about the number of cigarettes they are carrying or the origin of a camera, another tiny tack is driven into the coffin of international peace and goodwill.

Finally, while I am in a rabbiting mood, some quick comments about the Montreux Jazz Festival. Ella Fitzgerald and the Tommy Flanagan Trio were quite superb, but the rest of the professional jazz entertainment seemed to be unproductive audience fodder. The other American artists on the bill seemed to be treated by this packed continental audience with a reverence quite out of proportion to their worth, while all the young European musicians who really are getting where it is at in terms of musical progression, were subjected to the humiliation of having to take part in the competition in order to get heard. And the judges sat and listened and pronounced very definitely which was the best group, who was the best drummer, soloist, saxophone player and probably who had the best teeth, most pressed suit, cleanest socks, whitest underwear and most soul. . . .

JON HISEMAN



Edgar Broughton Band

WHEN I first heard the name Edgar Broughton Band at the beginning of this year, it conjured up pictures of Reg Thorpe's All-Time Good-Timers playing an off-night at Rotherham Palais de Danse. I didn't believe it, but I was curious to find out what was taking place at EMI Studios where this straight-named band was cutting some tracks. What I found was three very hairy and friendly Warwickshire lads working away under the watchful eye of Mother—who drives the group's van.

Since that time Edgar's band has emerged as a strong "underground" attraction, which shows how wide the range of music coming under this tag is, for the Broughton Band are a loud and wild rock band, with raucous guitar and singing inciting their audience to get up and move. When they played at the Blind Faith concert, even the ultra-cool were inspired to dance—an activity that seems to have fallen into disrepute lately.

They are a three-piece outfit whose single *Evil* and *Death Of The Electric Citizen* was one of the first releases on EMI's new Harvest label. Lead vocalist and guitarist Edgar writes most of the band's material, brother Steve Broughton plays drums and Arthur Grant is on bass. The band grew out of a four-piece blues unit that Edgar had until two years ago, but they have broken out of the blues rut and got into playing their own material.

Edgar is unwilling to have the band classified: "People put us in with Captain Beefheart and Arthur Brown, well let them. We want to play *with* people. West Coast bands have experimented with going off stage and playing in amongst the audience,

but we want this to happen naturally." "We rely totally on feedback from the audience," added Steve.

The band came down to London last October to look around for work. They had heard of the Blackhill agency, which had helped set up Britain's first psychedelic club U.F.O. and which started the now-famous free concerts in Hyde Park. "Blackhill seemed prepared to listen," said Edgar, "and we took it from there, dropping things that didn't work, adding new material and so on. Most of it happens on stage when we start improvising."

That's nice

A high point of the Broughton Band's act is when Edgar yells at the audience "You have the power . . . take it." And Edgar means it: "If people want revolution on the streets, then fine. But if they want something else, that's nice. Someone will always say it, but you just have to go ahead and do it."

"People say we are an evil band, but the word I would use is urgent. We are a threat to a lot of things, because change is always considered bad until it has taken place."

Steve agrees with this: "A politician can have influence in narrow political circles, but the people who went to UFO and so on are more interested in going to listen to bands. That is where it's at now."

And that is where the Edgar Broughton Band is at: rock music, strongly laced with incitement to riot or rot, depending on how the audience feels it can best do its own thing.

STATESIDE REPORT

ALBERT King, one of the three renowned King brothers, is no stranger to blues enthusiasts for his guitar playing and vocals. In the last two years he has become extremely popular in the United States. His name draws large turnouts at concerts, and his recordings (*Born Under A Bad Sign* and *Blues Power* are two significant landmarks) are selling well.

King deviates from his usual blues-serious route in his new album, using nostalgia as the means and amuse-

ment as the end. Dipping into the past, he brushes the dust off nine Elvis Presley classics, and gives them the magic King touch. Rearranging and enlarging some of the songs, he still retains the style of guitar playing that is his trademark. Appropriately titled *King, Does The King's Things* (Stax), the LP is a peculiar tribute; it is a rarity to find any black bluesman willing to acknowledge rock in such a manner.

This album is more than a tribute, however. It reveals a side of King that one rarely experiences on his record-

ings. It's Albert King having fun—and enjoying every nostalgic line of it.

His rendition of *Heartbreak Hotel* is the standout performance; *One Night* is a delightful instrumental; and his *Love Me Tender*, which ends with a sentimental monologue, is a great vocal achievement. He does the rest of them too—*Hound Dog*, *Blue Suede Shoes*, and *Jailhouse Rock*. What next, Albert?

Ever since their first gig in San Francisco a little more than a year ago, It's A Beautiful Day—piloted by violinist David Laflamme—have been a huge success almost everywhere they've performed. Though they were signed almost immediately after formation by Columbia. The group has been shaping and reshaping their material during the past year, trying to take all precautions against a sloppy or unrepresentative first album. Their first record, which has just been released in America, is a real gem, and can probably stand alone as one of the finest initial recordings by any of the San Francisco crop.

Laflamme is a polished violinist trained in the classical field. His techniques include fine ensemble work (with occasional over-dubbing for effect), pizzicato, tasteful solo passages, and rising crescendos with guitarist Hal Wagenet. The violinist's instrumental ability demonstrates convincingly that he is thoroughly aware of his instrument's rich potential in rock music, and this album is a good indication of the progressive course he may have in mind.

It's A Beautiful Day's vocal performance is consistently outstanding. Laflamme has a

deep, stately voice and he has the ability to function pliantly and comfortably in either solo or duet with the lovely high voice of Pattie Santos. On some numbers (*Hot Summer Days* is one) they sing together with a strong likeness to the Grace Slick-Marty Balin style, with Laflamme singing lead and Miss Santos accompanying with canonic counterpoint. Their voices together have an unusual and lovely reverberating timbre.

They chose the cream of the repertoire for this record, including their delicate *White Bird*, a haunting raga-like instrumental called *Bombay Calling*, and *Time Is*, their throbbing showstopper. Laflamme did a commendable job on the production end—using phasing with discretion, editing material and solos with good judgment, and giving us a lifelike assimilation of the group's stage performance. You'll love their music.

BIG FUTURE

Judging from the performances laid down in their first album, the David Crosby-Steve Stills-Graham Nash trio and Poco (formerly Pogo) should have a big future. The quartet is headed by former Buffalo Springfield guitarists Richie Furay (one logical reason for the excellent singing) and Jim Messina. Their LP *Pickin' Up The Pieces*, though slightly erratic and occasionally thin-sounding, has some soothing vocal harmony and a handful of top flight country-styled songs, especially *Consequently*, *So Long* and *Tomorrow*.

The first album by Crosby, Stills and Nash should appeal to a large, diverse audience,



Bluesman Albert King meets Elvis on his new album.

including the folk market, and even those of the older crowd attracted to rock's buoyant sounds. The vocals are extremely impressive, reminding one of Simon & Garfunkel (especially the heavenly *Lady Of The Island*), the Beatles, and the Hollies. Most of the songs are extremely personal writings about love and lost lovers composed with beautiful poetry and imagery. Stills' *Suite: Judy Blue Eyes* (to Judy Collins?) is one, a delicate and sentimental plea.

To compensate for a lack of instrumental depth and varia-

Dennis (Mars Bonfire) Edmonton, and a 21-minute impromptu instrumental experiment (supposedly the group's first stab at improvisation) that is climaxed with *The Pusher*. Since the almost-inevitable demise of Moby Grape recently, Skip Spence, the group's former guitarist and the first to leave the band, released a solo album titled *Oar* on Columbia. Guitarist Jerry Miller and drummer Don Stevenson are still active as sidemen, though their futures are not definite, and guitarist Peter Lewis was



It's *A Beautiful Day*—young American band with a fine initial recording.

tion after being narrowed to a trio, the Steve Miller Band has added an organist to the lineup. This should be an asset to their live presentation, which has not been well received since the personnel shift. Their new album, *Brave New World*, is as good as *Sailor*—some good, tough rock 'n' roll.

Two new albums by Kaleidoscope—one in the country style, and the other inspired by music of the Middle East—have been recorded, but the release date is pending. Three of the numbers to comprise the upcoming live Grateful Dead LP are *St. Stephen*, *Death Don't Have No Mercy*, and Pigpen's thrilling rendition of *Turn On Your Lovelight*. *Early Steppenwolf*, an album composed of tapes recorded in San Francisco in 1967, is currently on release in America. It features Steppenwolf's original guitarist,

reported to be in Nashville working on his own album. The mysterious Albert Collins album that became a rare collectors' item following a limited pressing a couple of years ago, has been re-released, this time on Blue Thumb Records, as *Truckin' With Albert Collins*. One of the most significant contributions to American folk music, the Kingston Trio, have a nostalgic posthumous two-record set out now on Tetragrammaton. The collection, which was recorded in concert in 1966, is entitled *Once Upon A Time*, and contains most of the group's classic songs, including *Tom Dooley* and *Where Have All The Flowers Gone*. The new album by Country Joe and the Fish is *Here We Are Again*. Jefferson Airplane, the Doors, and Quicksilver Messenger Service have all recorded new LP's.



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TWO years ago, Chicken Shack was formed in Birmingham. Having a girl singer-pianist in this hard blues scene was unusual.

The critics and hard-core fans approved her sexy, authentic-sounding voice. She sang on *I'd Rather Go Blind*, the hit single which was ludicrously adjudged "sick" by disc-jockey Tony Blackburn. Christine, in short, earned her blues laurels. But then she left.

Only those who have difficulty reading headlines will not know the reason. Married to Fleetwood Mac bassist John McVie, Christine figured she'd put married-togetherness before world touring. Fair enough.

But now? Well, it could have helped the group that Christine left. The extrovert Stan Webb explains: "Somehow we have the feeling that people are listening more closely to us nowadays. There were always people who did regard a girl in a group like ours as being some kind of gimmick. With Paul Raymond in on organ, we get a fuller sound—the arrangements somehow work out better."

Let's stress, though, that this is no ungallant comment from Stan. The split with Christine was inevitable but amicable. Why, she even returned to sing *I'd Rather Go Blind* with the team on "Top Of The Pops". But Stan did have something else to add on the subject:

"We felt, in fairness, that we had to chaperone Christine to some extent . . . sort of protect her from unruly elements. It was a bit difficult because we are inclined to be a bit riotous when we get together".

An understatement. On one memorable riot, drummer Dave Bidewell, Stan and manager Harvey Simmonds managed to get through 250 bottles of lager between them. Fifty a-piece, when in the mood, is the norm. Says Stan: "But please stress that we save the drinking until after the show—it'd be untrue to suggest that we have anything at all beforehand."

Back on the musical side. Said Stan: "I feel I'm getting nearer and nearer to jazz. I like the feel and on gigs we're doing some jazz material which is pretty well in the *avant-garde* category. But not the deadpan jazz which you usually get in the modern field—we add humour where we can."

Harold Wilson

Like doing *I'm In The Mood For Love* jazzily—but with Stan throwing in vocal impressions of Messrs. Harold Wilson and George Brown.

He recalled: "As for the straight singing . . . well, I was originally the only vocalist in the team. Then Christine came in and after a few months my voice was getting very strained and I talked to her about helping out on the vocals. At first she'd do about four numbers a gig, then we encouraged her to come in on the singles. We shared on the first two albums—but it'll be me on the next one *100 Ton Chicken* and on the new single *Tears In The Wind*."

"Now things are going well. We're off to America on August 29 for six weeks, maybe two months. That should be interesting. And the new album will be out around

the same time. But there's a danger in going on too much about pure blues. My view is that blues as such is not really an 'in' kind of music—only if it is good enough. That's the point . . . there are really only two kinds of music, good and bad. Doesn't matter what you do so long as it is good. I'll always stick to blues, I'm sure of that—but how many real blues singles make the charts? Very few. . ."

If Stan is now rated among the top four or five guitarists in Britain, he also knows how to sell an act. He gets, as he admits, "carried away". He has a 100-foot lead on his guitar so he can walk into the audience . . . and sometimes find himself completely submerged. His impressions of folk like John Peel and Kenneth Williams add a lot to the group's appeal.

But I did wonder what was happening for Christine Perfect. Well, she misses the recording side of things but is planning a blues-based album, probably a single too, of her own material. That material will come out via CBS's Blue Horizon label. And she is certainly going to work out a solo act, slanted towards cabaret work, but still with that inborn blues element.

What could matter a lot is the fate of the Chicken Shack's new single. But the urgency of a big follow-up is not so great for this team who have had such consistent success in the album field.

P.G.

Chicken Shack without Christine



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RP—Beatles. S—Apple. MP—Apple.

Breakaway (*B. Wilson/Dunbar*) Beach Boys

RP—Brian and Murray Wilson. S—American. MP—Immediate.

Big Ship (*Raymond Froggatt*) Cliff Richard

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

Baby Make It Soon (*Macaulay*) The Marmalade

RP—Mike Smith. S—CBS. E—Mike Ross. MP—Welbeck/Schroeder.

Dizzy (*Roe/Weller*) Tommy Roe

RP—Steve Barri. S—American. MP—BMI.

Frozen Orange Juice (*Sarstedt*) Peter Sarstedt

RP—Ray Singer. S—Lansdowne. E—John Mackswith. MP—United Artists.

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

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

Hello Susie (*Roy Wood*) Amen Corner

RP—Shel Talmy. S—Morgan & IBC. E—Andy Johns & Damon Lyon-Shaw. MP—Essex.

In The Ghetto (*Scott Davis*) Elvis Presley

I'd Rather Go Blind (*E. Jordan/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.

Lights Of Cincinatti (*Macaulay/Stevens*) Scott Walker

RP—J. Franz. S—Philips. MP—Schroeder.

Oh Happy Day (*Hawkins*) Edwin Hawkins Singers

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

Proud Mary (*Fogerty*) Creedence Clearwater Revival

RP—John Fogerty. S—American. MP—Burlington.

Something In The Air (*Speedy Keene*)

Thunderclap Newman

RP—Pete Townshend. S—IBC. E—Damon Lyon-Shaw. MP—Fabulous.

Time Is Tight (*D. T. Jones*) Booker T and the MGs

RP—B. 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.

Way Of Life (*Cooke/Greenaway*) Family Dogg

RP—Steve Rowland. S—Lansdowne. E—John Mackswith. MP—Cookaway.

What Is A Man (*Bristol/McNeil*) Four Tops

RP—Johnny Bristol. S—American. MP—Jobete/Carlin.

You Can't Always Get What You Want (*Jagger/Richard*)

Rolling Stones
RP—Jimmy Miller. S—Olympic. E—Glyn Johns. MP—Mirage.
RP—Record Producer. S—Studio. E—Engineer. MP—Music Publisher.

IN the current welter of progressive sounds and pop experimentation one thing is getting lost—melody. As more and more guitarists' fingers fly ever faster over the fretboards and more musicians attempt to break free of formal restrictions, it becomes really refreshing to hear a catchy song with a pleasant accompaniment.

Just as American country music is scoring in this way, so is Raymond Froggatt, as you will find out by listening to his Polydor album *The Voice And Writing Of Raymond Froggatt* or his latest single *Movin' Down South*. But Raymond is experimenting in his way too—with a full orchestra.

The Froggatt group started off in Birmingham about three years ago, later moving down to London where they played places like the Speakeasy and the usual run of folk clubs. Raymond enjoyed this period but felt that it wasn't leading anywhere. "It was a dead end," he told me. "We were playing electric folk and so were a lot of other people as well. We decided to get out and create something of our own."

Orchestra

And this they have achieved. "We recorded with an orchestra and it went O.K., although we had a big start with our knowledge of arranging and orchestration," explained Raymond. "We tried a concert in February with the Midland Light Orchestra at the Belfry in Birmingham and that was a big success."

Since then Raymond has repeated the performance at Ronnie Scott's Club in London, and has another gig with a 50-piece orchestra lined up for Birmingham in October. He hopes to do more shows of this sort, and it's an expensive business, but he believes that this sort of show can help break down the barriers between classical music and pop—from both sides.

He has found working with middle-aged professional musicians used to playing



FROGGATT BRINGS BACK MELODY— BUT WITH STRINGS

classical music an exciting experience, and the musicians have enjoyed it as well. "A lot of compromise is needed when you get a bunch of long-hairs amongst the middle aged," he said. "It takes a lot of time and effort to get over complications with volume and different attitudes to music, but they play what they read in front of them. At Scott's they really got going when they felt the atmosphere;

they even began to sweat!

"In London these musicians are used to playing with pop people and they know what to expect but it was more difficult in Birmingham with the Midland Light Orchestra. It was strange to see a middle aged woman playing her violin with her handbag at her side, but even these ladies got the audience reacting. They start smiling because they can't believe the

reaction when they are used to the very formal concert atmosphere."

You might think that such musicians would play very competently but without much feeling, but that's not so. "We have to try and inject the excitement we feel," says Raymond. "If you want them to play with a lot of attack, they will do it. With the Midland, we just went through things once, and they had got it straight away."

The orchestration is worked out by Raymond's bass player Louis Clark, who took music at G.C.E. A-level and followed it up with study from books. Louis, who used to play violin with a local orchestra, works from basic songs which Raymond puts down on tape, and aims at really using the orchestra to full instead of just as a sustained backing as often happens. Completing the Froggatt group are drummer Len Ablethorpe and guitarist Hartley Cane who possesses a remarkable instrument he built himself—an 18-string guitar. Twelve strings are tuned in the conventional 12-string manner, plus six banjo strings tuned to the octave of the high strings.

Broadcasting

The Raymond Froggatt group are currently doing quite a bit of broadcasting with the Des Champ Orchestra, as well as reverting to what they used to do—folk, early Dylan and instrumentals. Raymond himself is a successful songwriter, having composed Cliff Richard's hit *Big Ship*, and *Red Balloon* which took the Dave Clark Five into the charts.

But the main aim is to expand on the work with orchestra, to show people what really goes into strings. As this expands, the gap between pop and classical music may well narrow, and no doubt new ideas will spring up, as more young people become aware of orchestras. We had one for a start as we talked: how about an orchestral concert along with the pop groups in Hyde Park?
M.H.

“Let us put down this group now, before they contaminate our youth as did the Rolling Stones”

JETHRO TULL

Said the disc-jockey, in what he figured was an amusing voice: “Did you see Jethro Tull on Top Of The Pops? Weren’t they great?—mind you, they had to fumigate the studio immediately afterwards!”

And already one schoolmaster, choked with disbelief after watching the redoubtable Ian Anderson in close-up on the goggle-box, has written to his local paper pleading: “Let us put down this group now, before they contaminate our youth as did the Rolling Stones.”

Unconsciously

That last bit is *not* made up. And, unconsciously, that schoolmaster has hit on what inner pop pundits have said about the emergence of Jethro Tull from the depths of the underground. Not since the Stones has a group kicked off with such love-or-loathe reactions from the populace. The Stones, until recently in near-retirement, became somehow part of the establishment . . . no such fate has yet hit Messrs. Ian Anderson, Clive Bunker (drummer), bassist Glen Cornick and guitarist Martin Barre.

There is a similarity in the unkempt appearance of the two groups. And Ian adds fuel to the comments by proudly talking of his trousers . . . “worn them on every gig for the past eighteen months,” says he. “They’re



rotten. You can stick your finger through them. I can’t remember when they were last washed and when you think how sweaty I get on stage . . . well, you can appreciate that they smell more than a little.”

There was his famous down-to-the-ground padded-shouldered overcoat which was a familiar sight in London hostelrys, even on steaming hot days . . . but which was eventually lost, stolen (or it could have strayed) during a visit to Chicago. Which figures . . .

Now the Stones originally studied the blues sounds of such as Elmore James, Jimmy Reed, Bo Diddley, Chuck Berry. So did the Jethro team. Later the Stones developed their own sources of music, mainly through the writings of Jagger and Richard. Ian Anderson himself copes with the whole material scene for Jethro . . . and has come up with some startlingly original ideas, though he himself feels that he needs time before he can come out with anything really constructive.

But here’s the big difference. As the Stones built, they turned on the fans to some of the lesser-known American blues men—and those fans went out and bought the original recordings. So developed a rhythm ’n blues boom. But Jethro’s sound is so distinctive that there is only one place to get it—and that is from the group itself. One has to buy a Jethro album because it is the only genuine source of their music.

Said Ian: “Originally I was just a singer. But I wanted something to do with my hands, so I bought a flute and learned to play it. It wasn’t a conscious thing to do something different but from that we’ve evolved our own sort of thing. It was an ambition to get a single from the underground into the pop charts—and when it happened with *Living In The Past*, it simply triggered off a lot of other ambitions.”

Up the charts

In fact, Ian was talking from the States. As the single moved fast up the charts, so the group had to take off for two months in America. But they weren’t worried. The album *Stand Up* is out this month—replete with an unusual sort of sleeve which features stand-up cut-outs of the group.

Said Ian: “Yes, we’re pleased with the album. It shows where we are, musically. We’ve

Continued overleaf

JETHRO TULL

avoided the current temptation to go in for marathon solos and involvements . . . improvisation is kept well down. If it adds something—fine. If not, forget it."

Early signs are that Jethro Tull is doing great business in the States—at such places as the California Pop Festival, the Miami Jazz Festival and, naturally, Fillmore East. When they get back to Britain, a month will be spent in the recording studios and they go out on a first national tour, including the Royal Albert Hall—almost certainly with a top American underground team. Specially important is finding the right single follow-up.

The Stones had no compunction about going for a commercial success. But with the underground it is different. A hit single can lead to cries that the group is "selling out". Said Jethro: "We don't see it that way. We think that having a hit merely opens the door for other groups out of the underground. People become more aware . . . and that is surely helpful. We're not selling out. We wanted to reach the young fans but only by playing our own sort of music. If we keep our integrity, we're not to be blamed. Anyway what is there to be self-critical about if you make a valid and honest single and it clicks?"

Pop music every so often throws up the real controversial group—the sort of team that half the world loves to hate. Or anyway *does* hate. Ian Anderson is wary of comparisons. But he's already run into his share of arguments with head waiters and disputes with smart-aleck knockers who take the mickey in pubs. Like all the group, he is unashamedly hairy and extrovert and this is doing them no

harm at all on their personal appearances.

"We've even done a nightclub date—and it was amazing to find the hairy fans turning up in bow-ties and dinner jackets because it was the rule of the house. One puts up with the arguments. But I'd hate to think that the way we look detracts from the way we play. For us, the order is gigs first, then records . . . with albums considerably more important than singles."

However, the presence of a single in the Top Ten came up again for discussion. "What happens is simply that people who otherwise would be totally unaware that we exist start coming in to see us. It's hard to know what they expect and maybe some of them simply stay to have a quiet laugh. But that doesn't worry us at all. Some will stay and not laugh and listen—and that way we can make a little further progress."

Valid

"That's as long as we keep our music completely valid. After all the single started moving without any of the usual full-page advertisement kind of thing. We made it, talked about it—it was there to hear, if people were sufficiently interested. Now we simply have to keep our own standards that high . . ."

Which is bound to happen, anyway, because of the pressures exerted on the group by their disc producer Terry Ellis. He has said often: "Because I care about pop music and the way it is going, I feel sick about the poor standards of some of the groups who make it in the charts. There has to be an insistence on standards, not just churning out

any old rubbish so that the fans can be hoodwinked into buying."

This then is the situation built up round the controversial Jethro Tull. A group of musicians who came together because of shared tastes and who are all aiming in the same direction. Fast becoming one of the biggest in-person draws in the business. Serious guys when it comes to thinking about and talking about music. *But . . .* also an outrageous bunch who torment unsuspecting people; who maybe don't have the original hard-hitting controversy of the Stones but who are very much in the same mould.

The next few months is likely to be vital. After the American tour, the British tour, then back to America. In between new records.

Basically they dig the American scene. They went there expecting a certain amount of opposition and lack of understanding, but their original

album had sold well enough to get their musical point of view across. Ian Anderson finds much of the American music scene has not progressed; but that which has impresses him very much indeed.

Unfortunate

It's unfortunate that there is so much comparison with the Stones . . . but it was bound to crop up. While the Stones are clearly nowhere near being a spent force, there is still room for another musically-progressive and highly-competent team to come through with a similar image. As Ian Anderson said: "We're lucky in that we've evolved a style which is hard to copy. Just so long as we keep doing our own material, we should avoid the mimics and build ourselves a long-time career."

And so say all of us. P.G.

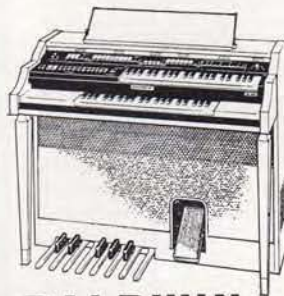
BALDWIN

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PICKUPS AND CONTROLS



FOCUS ON ORGANS

The reed organ works basically on the piano-accordion principle with vibrating reeds producing the sound but, instead of the old bellows which pumps the air through the big church organs, there is now a motor inside driven electrically to do all the blowing.

Electronic organs are, of course, based on a completely different principle. The sound is produced electronically, using transistors (sometimes valves) resistors, condensers, rotating wheels and other components so designed as to produce sounds of different pitch and qualities of tone. Many of the components are designed purely for use in organs.

The various components are arranged to give a very wide range of tones, so that by merely pressing a tab or a stop you can obtain sounds resembling musical instruments of almost every conceivable type. Most organs have a pre amp and many have a built-in amp and speaker.

Normally piano-type keys are used to obtain different pitches and various types of controls, tabs, rocker switches, drawbars etc., enable the player to change the quality of the sound he is getting.

The boffins are constantly coming up with new ideas and almost every month new effects are built into organs.

BALDWIN

This review is intended to highlight some of the models which are of particular interest to our readers'. Many prices are normally given in guineas but we've made them all £ s. d. Let's start off by looking at BALDWIN who make 13 organs of all types, catering for every type of player from the group in-

In the late 'fifties and early 'sixties the common group line-up consisted of lead, bass, rhythm and drums. But during the past few years, without reducing the role of the guitar or percussion, the keyboard has become increasingly important. At the same time there has been very big sales of organs to the man in the street to play in his home.

Several factors brought about this big

strumentalist to the top professional theatre organist.

The chief centre for Baldwin organs is, of course, their shop in St. Giles, right near Tottenham Court Road tube station, and they have recently introduced a unique half-hour lunch time organ session which starts at 1 o'clock every day, Monday to Saturday. Apart from attracting many group members and keyboard players it has also become very popular with nearby office and shop staff.

Let's look at some of the most popular sellers in the Baldwin range.

The GB10 which sells for £369 12s. 0d. is a double manual model having 14 tone changes and pedal board balance control. The pedals have a sustained control for a real bass sound with built-in amp. It has four basic tone families—flute, strings, reeds and diapason and controls for adjusting pedal and accompaniment volumes. And an important point for all group members, it can be easily split for greater portability.

change. The main one being the need for a single instrument which was capable of giving a big range of different sounds. The modern keyboard was the immediate answer.

Before we go into descriptions of particular instruments, perhaps we should point out to the non-keyboard players that organs are divided into two main types—the reed organ and the electronic organ.

The 81R incorporates rhythm percussion and has a 3-channel amplification system which is made up of three separate amps, not three channels passed through one amp as is so often the case. Price

is £779 2s. 0d.

The 56R is a bigger version of the 81R. Again, it has two manuals but it incorporates extra percussion and pre-set over all components. It sells at £969 3s. 0d.

The CT2R is a comprehensive entertainers' organ with a horse-shoe console. It is very popular with club entertainers. The price is £1,215 18s. 0d.

The 48HRM which sells for £1,729 7s. 0d. is the first in the range with a full pedal board and two complete manuals of five octaves each. The Baldwin range also features a modern theatre organ, the HT2R, which sells at £2,130 9s. 0d.

The latest and most advanced organ to enter the Baldwin range is the PR200 which has been christened the Pro organ by the company because it has been specially



The Baldwin 'Pro'

designed to meet the exacting requirements of the top professional organist.

It has 32 tone changes, eight percussion effects and also a banjo effect. Again, it has two manuals and a built-in 75-watt amp and four speakers. The price is £2,589.

The company offer the usual comprehensive repairing service to all buyers.

HAMMOND

HAMMOND sell a very large range of organs—40 in all. As we said at the start we are concentrating on those which are bought mainly by groups and pop instrumentalists.

All Hammond organs use a unique system of rotating discs or Tone Wheel Generators to produce their sounds. The system was invented in 1935 and consists of a separate disc about the size of a half-crown for each note the organ can produce. For example, the Spinnet model has over 80 tone wheel generators.

Hammond use the system because it is very reliable and

organs which use tone wheel generators never go out of tune—a very important point for semi-pro and pro musicians.

The J122 is a solid-state organ and is mainly designed as a starter organ for people learning to play. It sells at £375.

There is a new version, the J322, which has a 2-speed built-in Lesley amp plus legato percussion and rhythm section at £477.

Next comes the L series starting off with the L122 at £644, which is a very popular seller. It also has draw bars or tone bars and it is these that enable the player to obtain such an incredible range of different sounds. If we take the nine draw bars on the upper keyboard, for example, each one has eight degrees and if you multiply that up it means that you can get 253 million variations by adjusting the draw bars into all their possible different positions. That's why two players with the same model will almost invariably produce two completely different



The Hammond 'Entertainer'

sounds.

There are two interesting models in the T series: The T202 De Luxe at £795 with built-in 2-speed Lesley speaker, and the T102 at £725 with normal stationary speaker.

The T series is a more sophisticated organ. All per-

cussion voices, for example, are pre-set. Xylophone, marimba, etc., are all obtainable at the flick of a tab.

The E series is even more superior. The A.100—Jimmie Smith plays one, incidentally—sells at £1,214, and the C.3—featured by Brian Auger—at £1,450. They are the largest

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styled Hammonds with two full keyboards. The C.3 comes complete with separate tone cabinet.

The company are introducing three important models in August. The new Hammond Portable has been developed by Hammond Europe to sell at £750. Basically, the company has aimed at giving groups everything they require all wrapped up in one model.

But, they point out, that although the Hammond Portable has built-in monitor speakers, for the best possible results one should also get the 122 Lesley speaker which costs £321.

The X77 is a brand new

HARMONICS

HARMONICS are a rapidly expanding company based in Bromley, Kent. They have produced four very interesting models.

The "Colt" is the cheapest in their range. It is a 4 octave, 49-note model, very suitable for group use. It has a 10-watt internal amp and stands 40" high and 30" wide. It has many voices including a Hawaiian guitar effect.

It is finished in wood grain and has detachable, black, enamelled legs which make it easily portable. It sells at £102 18s. 0d. The accessories



Harmonics PT 75

model selling at £2,950. It has got a full specification and is a really complete organ. The X77L tone cabinet gives an output of 145 watts RMS.

Hammond and Lesley got together to produce what they felt was the ultimate in modern organs, and the result is the Entertainer, which is aimed at the advanced pro market. It is catalogued as the X66 model and sells for £5,500. Alan Price featured it recently on television.

The company handle all Lesley speakers and they sell all their organs through specially appointed franchised dealers who are all able to offer proper facilities for demonstrations, tuition and complete after-sales service.

include foot swell pedal, carrying case, earphones, and optional chrome legs.

The Harmonics GR84 is a 4 octave, 49-note model with a 10 watt amp. It is finished in wood grain and it has detachable tubular steel chrome legs (or black enamel if desired). Height is 40" and it is 42" wide.

It has a large range of tones aimed at giving a big organ sound. It features a "growl" facility which transfers the tonal range through an alternative system to produce an additional range of effects. It also has a string bass, split keyboard effect and glide control. It sells at £152 5s. 0d.

The company is introducing two new models. The PT75



The Hohner 'Symphonic 410L'

which is a two 4 octave manual instrument. It has a variety of tones for the bass, which is adaptable to a 13-note pedal board. A new form of attack called P.C.A. has been incorporated into the instrument to produce a very interesting effect.

The organ is also equipped with "growl" and a percussive attack system. It is mounted on a frame which enables it to be tilted into any playing position. External amplification is required for the PT75 which sells at £325.

The other newcomer to the Harmonics range is the "Harmony" which has been specifically designed for home use. It has two 3 octave manuals. A sustained glide button and vibrato are included and the organ is mounted in a very attractive walnut console. Price is £155.

HOHNER

HOHNER is a name which has always been associated

with music and they certainly have something interesting to offer in the organ field.

The Hohner Symphonic 360 is a self-contained console organ consisting of two manuals each with 44 piano keys and a 13-note pedal board, 19 voice controls, and a 15 watt amp built in, and it sells at £381 10s. 0d. The model is finished in walnut, has a socket for an extension speaker and comes complete with bench.

Like the Symphonic 360, the Hohner Symphonic 410L is usually regarded as being very suitable for band or group use when a harder or more biting sound is required. This model has a built-in two-speed Leslie speaker which helps to give the player that very special "pro" sound. Again, this is a two manual organ, each manual having 44 piano keys with 23 voices which give a great variety of tone. The pedal board has 13 notes and sounds very good, especially for the full bass sound



Jemmings three octave attack-percussion electronic keyboard

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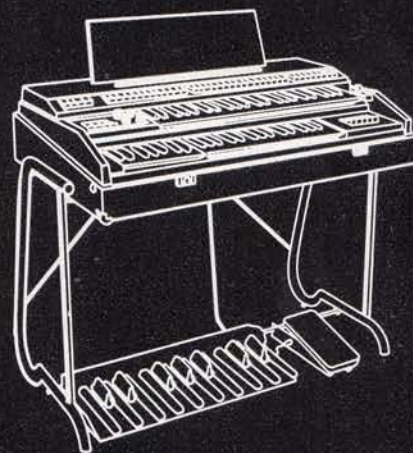
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The Gem 'Imperial Duo'

that is required by most groups these days. Other additions include a built-in 25 watt transistor amp and swell pedal. All in all, a very good buy for £562, including bench.

JENNINGS

Tom Jennings has been designing organs specifically for group instrumentalists since 1950, and he has always declared his intention is to make British goods which are rugged and reliable.

His company, JENNINGS of Dartford, have introduced three interesting new products onto the market. Two of them can be fitted together to provide a three manual portable organ.

Basically, the company has designed an Attack Percussion Keyboard which can be played individually on its own stand, or fitted to a single manual portable organ to make a two manual organ.

The two manual Jennings Portable has got a full pitch of 16' to 1' and the company state that they are not trying to compete with the cheaper models but have set out to produce a quality organ.

There are additional tone filters so that if the attack percussive keyboard is fitted onto the double manual Jennings portable, one is able to have two percussive effects

because one can either play them together or separately.

The percussion keyboard will sell at around £100 and if fitted to the Jennings portable to produce a three manual portable organ, would cost £295.

The company has also produced a world patentable method of attaching an attack percussion to any organ, single or double manual. It is a very neat package, not much larger than a packet of cigarettes, which can be fitted beneath the keyboard merely by attaching two little brackets. The retail price is £26 5s. 0d.

These Jennings items will undoubtedly intrigue a lot of musicians because of the unusual sounds which can be obtained by using them.

ROSE-MORRIS

ROSE-MORRIS market the popular Gem range of organs which are all fully electronic.

The Duo Gem de luxe is one of the most popular and consists of a two manual keyboard with 88 keys and a 13-note pedal board and matching bench selling for £288 15s. 9d.

There is a better version on with rotary sondyne 2-speed speaker for £343 14s. 0d. This has several other features including 12 voices for upper

and lower manuals and a built-in amplifier.

The Duo Gem standard is similar but there are only 10 voice controls and 37 piano keys. Selling price is £225 15s. 0d.

Both organs are very attractively finished in teak and Rose-Morris assured us that all parts and components are easily obtainable just in case anything should ever go wrong.

Gem also have two other models, both on legs. The Jumbo-Gem with 49 keys, six voices and built-in amp for £139 13s. 0d. and a Gemini Jumbo organ which is similar but with 37 keys and volume pedal as an optional extra which retails at £99 15s. 0d. The extra pedal is £7 7s. 0d.

Rose-Morris also sell three organs which are particularly suitable for groups. They are the Jumbo Gem which has six voice tabs, a 49-note keyboard a built-in amp with two 8" speakers as well as the normal vibrato and swell pedals. Price is £133 7s. 0d.

The Gemini 272 is very similar to the Jumbo Gemini but smaller in size with a 37-note keyboard, one 8" speaker, and amp selling for £99 15s. 0d. A very attractive price for any group with limited finances. Incidentally, the swell pedal is extra.

Probably the star of the Gemini range is the Imperial



Rosetti's 'Tornado IV'

Duo (287) which incorporates a lot of extras and, for those who can afford it, it really is an excellent organ, particularly for the top line group. It incorporates all the latest features and its quality of sound matches its looks. This is a two-manual organ with voices for both manuals and for pedal board. Other special features include swell (volume) pedal, percussion effects with separate volume controls, reverb, sustain and vibrato, and to make it readily transportable—a very important point for the group man—it all breaks up into two small well-constructed carrying cases.

ROSETTI

ROSETTI have come up with two good organs for the group or home scene, namely the Tornado 4 and the Tornado 3.

One particularly interesting feature about these organs is that they both have integrated circuits. This basically boils down to the fact that there is a reduction in the number of components used in the manufacture of the organs—they are more rationally laid out and therefore you can get a better quality of tone. The important point about these circuits is that they can be removed as easily as a cassette from a tape recorder.

The Tornado 4 has a 49-

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4 voice: 1 octave monophonic bass:
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Lowrey Holiday, one of the most popular organs in its price range

note keyboard, with 8 voices including vibrato, a swell pedal and built-in 10 watt amp. It sells at £138 12s. 0d.

The Tornado 3 is basically manufactured along the same lines as the Tornado 4 but it has fewer keys—37 and 7 voices and sells for 100 gns. The swell pedal is an optional extra at 6 gns.

Both organs are on robust metal stands. They also fold up into small wooden cases "a very important point for the group keyboard player."

SELMER

SELMER market 20 organs in all under two brand names—Lowrey and, of course, Selmer. There are four main models which we are going to talk about, starting with the new EPO.

The EPO is a new percussive instrument which can be used in exactly the same way as a piano, although the keyboard also reproduces authentic Lowrey organ sounds. The 13-note pedal board gives a string bass sound and the 61-note manual stretches over five octaves. It sells at £567.

No list of organs sold by this company would be complete without mentioning the Lowrey "Holiday" which must undoubtedly rate as one of the most popular organs in its price range sold in this country today. Apart from

the normal features, it also has AOC, which stands for Automatic Orchestra Control, which enables the player to obtain a chord sequence merely by playing a single note sequence on the top manual. It also has reverberating rhythm and has a drummer virtually built into the organ, giving a wide range of percussive sounds—bongos, blocks, crash cymbals, etc. It sells at £670 19s. 0d.

They are just introducing a brand new Panther, the 2200, selling at £203, which is an improvement on the very popular Panther Duo. It has two manuals, percussive on the upper manual and an automatic bass on the lower. All additional are extra. The pedal board, for example, costs £22. And it goes up to two 4' registrations—4' flute, 4' string and a mixture of both.

We must mention the Panther 2100, a smaller single manual model selling at £138, which is basically a starter's organ but is an improvement on the P.100.

The last organ we are going to talk about in the Selmer range is the important new Panther 2300 which they describe as "quite an exciting beast" which will retail at £365.

It is a single manual model ideal for session men, with sustained attack, percussion, etc.



Vox Riviera 1 with Gyrotone

Very much an organ for the expert, the percussion registrations are 8', 4', 2 $\frac{3}{4}$ ', 2' and 1 $\frac{3}{8}$ '. Automatic bass extension to two octaves or one octave, 13-note pedal board is an optional extra. It has got a new styling, new sound, new everything. Five full octaves, C to C, on the single manual plus draw bar controls.

VOX

VOX is a very well-known name in the amplification field and they are now receiving wide acclaim for their electronic organs. Many of you will have seen their slogan "Colossus incorporated" and that speaks for itself. They produce 7 models altogether. Ranging from the Junior which folds up in a small case at £99 to the Riviera Console with gyrotone speaker and 13-note pedal board which sells for £750.

The Junior is really a home organ with chrome legs and six voice tabs with built-in amp and speaker. The Corinthian is a transistorised organ and has a very slim shape. There is also a single manual organ with drawbars as an added additional on top of the normal good Vox sound, which sells for £142 with standard accessories. Unlike the Junior, this does need an external amp.

Probably one of the best

known of all organs, featured by the Beatles and the Dave Clark Five etc., is the Vox Continental. It is now even better than ever before, with drawbars, vibrato and expression pedal. It is a very robust job which sells for £209. It has certainly proved itself over and over again and it is hard to see when demand for it will slacken off.

The company has now produced another Continental organ which they have called the Super Continental 2. As its name suggests, this is a dual manual organ with 15 drawbars giving many different variations of tone—a very important factor for today's group sounds—which sells for £273. Or, if you want built-in percussion effects £283.

Last, but certainly not least, in the Vox range are the Riviera models 1 and 2. Both organs are console styled. As its name would suggest, the Riviera 2 is a two manual organ with a harpsichord and string tones and a built-in amp of 100 watts.

The Riviera 1 is basically the same but smaller in size and has a 50 watt amp inside. Both organs come complete with Gyrotone speaker cabinets of two speeds.

The Riviera 1 retails at £495 a 13-note pedal board is an optional extra with the Riviera 1 but the Riviera 2 comes complete.

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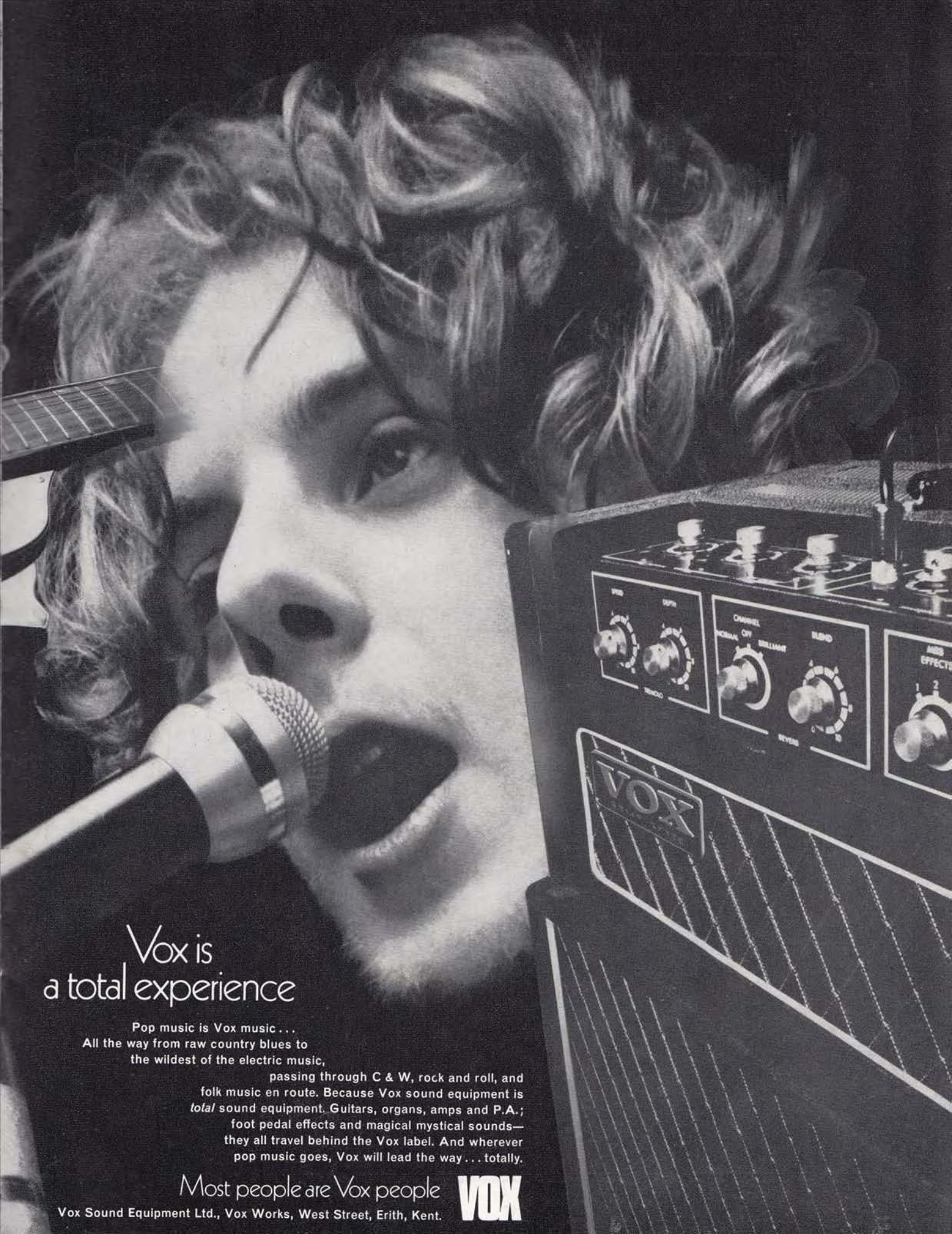
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VOX

TAKE a pop press reception. Any pop press reception. The jovial compere calls for order and introduces the "latest, greatest sensation". Applause ripples. Artist ploughs ahead. And the guests return to eating, drinking . . . and talking their own personal brands of shop-talk.

There's an argument that the average press reception is a waste of time and money. But . . . there was one notable exception, two years ago, and it involved the great Jose Feliciano. This blind man, aged 23, a musician from Puerto Rico who really had to rough it in his early years, sat on a stool and played and sang.

And the drinking, eating and talking stopped. He sang his long-standing version of *Hi-Heel Sneakers* followed by an amazing guitar treatment of *Flight Of The Bumble Bee*, which suggested that he had two extra sets of hands hidden away somewhere. The audience cheered and stamped . . . and marvelled.

The press wrote about him—for a change. Talked of the "unknown boy" who'd captured them. And television producers

booked him, despite the lack of name value. Appearances on the Dusty Springfield Show and the Rolf Harris series made Jose Feliciano a star here. Not to mention a talking-point among countless groups.

So far his only real single hit has been *Light My Fire*, the Doors' number drastically changed. But his albums sell consistently. And Jose told me on the transatlantic phone that he's itching to get back to Britain.

Guide dog

"You'll remember the problems we had over my guide dog, Trudy. Your quarantine regulations make me sick at heart but even if my dog can't come with me I'm gonna return. I'll write to the Queen about it—I hope lotsa people will write to her about it—but if the dog can't come, then I'll just have to make do. They'll let performing animals in but they'll not let in my dog which is performing a unique service to me. I feel bad about it, like I say."

Jose talked about his latest musical development, which is

JOSÉ

Itching to get

appearing in concert with massive symphony orchestras. "Pop has to develop, enlarge the scope. You can do this by adding new sounds and go for real progression, not stick in one section. I played with the Cleveland Symphony Orchestra and there were people who thought it would be too much of a mixture, but the audiences dug. Could be I'll be able to persuade the London Philharmonic or something to work with me.

"But the record side remains very important to me. There's the album *Souled* which is out in Britain. I get asked about my song-writing and how come I seem to record other people's material so much. Like the single *Marley Purt Drive*, which

is by the Bee Gees. Well, I guess it's just that I'm more the interpreter rather than the innovator. I dig Bee Gee material because of the quality but when I hear them do something I can immediately see a totally different way of handling it so that it suits me better.

"Yet I do write. I draw on things that happen in everyday life and then get them into a sort of musical shape. You can hear some of them on the new American album, which is called *Feliciano 10-23*. I can explain that, believe it or not. You see I'm 23 years old—and we included one track of an old 78 single I made when I was only 10. Get it? I'm not normally too happy about how things work out on some records, but this

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FELICIANO back to Britain

one was a great pleasure to make. Hope it reaches your side real soon."

Ports of call

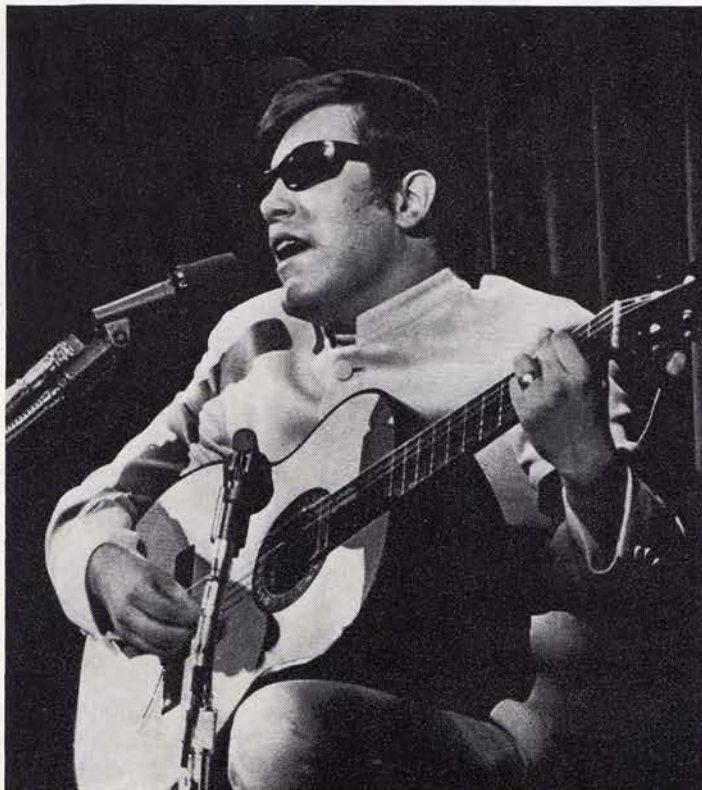
Then he got back to the question of visiting Britain. "As I say, it's gonna be tough without my guide dog. But I guess it won't be as frightening as that first time when I didn't know anybody at all. I hear regularly from some of my friends in Britain and we have some regular ports of call, like Ronnie Scott's club in London. Maybe we'll sit in and get some music going."

Jose now earns big money. He's in the top bracket on the concert circuits. But he's always happy to talk about the "bad

old days" in Greenwich Village, where he played for peanuts round the clubs. One of his close friends from that era has also had the odd flash of success in pop music—Peter Tork, the one-time Monkee. Said Jose: "I realise how lucky I was to make the break eventually. I can tell you that there are lots of guys still hanging round those clubs, playing literally for their suppers, and they have the kind of talent that would blow the mind of pop fans today. Some get a break, some stick where they are for years and years. . . ."

And yes, he DOES remember the original London press reception. "That started a whole new scene for me," he said. For us, too, come to that.

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Get Your Group Together

PART 5:

GETTING A RECORDING MANAGER INTERESTED

Only a few years ago there were very few recording managers in this country. The great majority worked for the major record companies.

Independent recording managers were generally regarded as being flash-in-the-pan, one record producers who would disappear as rapidly as they had come up.

Present day trends have changed all that and whereas the average age of a recording manager in 1962 was probably around 35, it is now more like 25 and getting younger.

Every month in BEAT INSTRUMENTAL we feature one of the leading recording managers. When we first started this series several years ago, it was difficult to keep it going but, nowadays, there is no problem at all as there are so many people who should be featured.

What does this all mean to the group who have worked up a successful stage act and been fairly well received in local gigs, who decide that they want to make a record? The answer, of course, is that anyone can make a record. Whether other people will be prepared to pay out their

hard cash to buy it is quite another matter.

Just to get the thing in perspective, on average there are 70 new singles released every week. Obviously, with their very limited playing time, the dee-jays tend to go for those which are by well-known artists. Only really outstanding unknowns ever get more than a few plugs!

Still, you have got to start somewhere. And the first thing is obviously find a song! A lot of people in Tin Pan Alley are in complete agreement that a good song will usually be a hit, even when it is recorded by a complete unknown. But even a top artist fails if he has a poor song.

If you have got a songwriter amongst you, then try and evaluate whether his material is any good or not. This is probably the most difficult factor that any group has to face. In fact, it is something that every leading artist and group has to worry about all the time.

Turned down

Stories abound of hit songs which have been played to leading record managers and artists yet have been turned down flat by them all as no good. *It's Not Unusual* is a case in point. When song writer Les Reed failed to get a named artist to record it, he gave it to the then comparatively unknown Tom Jones.

The most important thing is not to rely upon friends or relations. They are bound to be biased. The best possible thing to do is to get several numbers which you feel have potential—

your own original material, numbers from L.P.'s or anywhere you can find them and then insert them in your normal stage act. Don't expect that they will get an immediate reaction. But keep plugging and if you find that an audience who has heard the numbers three or four times goes for one in particular, then that's not a bad guide and it is certainly worth considering that particular number very seriously for your first recording.

The next step is to decide whether you are going to record it yourself. If you decide to try a record company then you've got to make a demo. Anyone who has read BEAT INSTRUMENTAL will already know that there is a long list of studios in this country suitable for every recording requirement. Many offer particularly favourable costs to groups to record demo discs.

An important point to remember here is that it's an absolute waste of time recording something and then playing it to a recording manager whilst, at the same time, explaining that it could be so much better and would he please excuse that bum note on the guitar there and the squeak from the organ towards the end, and so on.

While your demo disc is turning on that particular recording manager's record player, you have got a wonderful opportunity to sell him on your future potential, so whatever you do, make sure that that demo disc is as good as can possibly be.

Next month we will consider the sound to put across on your demo disc.

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GIVING THE FACTS BEHIND THE HITS

IT'S been a hot summer in London, with office workers stripping down to their shirt sleeves watching the dollys in the parks at lunchtime. Everyone gets sleepier and lazier in the heat. Except, it seems, in the recording studios, where work continues at full pelt come hell or high water—and it can get pretty hot in a studio during the summer.

However not all recording engineers are slaving away indoors. **Pye Studios'** mobile team are getting their share of sunshine in Hyde Park these days. They have followed up their taping of the Blind Faith open-air concert by covering the massive Stones free show. Pye's team, under Ray Prickett, recorded the Stones on eight-track for Granada Television who were busy filming the concert.

In the open

It can make a pleasant change recording out in the open, but it creates problems of its own especially when there is a crowd of hundreds of thousands just outside the mobile studio, as Ray told us while the recording gear was being set up prior to the show.

"Recording groups in the open air hasn't been done much over here," said Ray. "Our recording of Blind Faith was, I believe, the first time



Pye's mobile unit recorded the Stones' free concert in Hyde Park

eight-track has been taken into a park. It's frightening having that number of people so near about £30,000 of equipment. At the Blind Faith concert although it was very peaceful, the barrier round the stage was completely broken down by the sheer weight of people pressing forward. But I think it will be better this time. The stage is higher and there's going to be more room.

"Using eight-track makes things easier, because it simplifies balancing when you have one instrument per track, but there are general problems of open-air recording that we have to overcome. You get wind problems, and you need a reliable mains supply. It can be worrying

because it's not under your control and someone might get the idea of unplugging it for a joke or something. There's no problem with aircraft passing overhead, because you just don't hear them, but the weather is a worry, having all that equipment out there if it rains."

Luckily it didn't rain, and the recording went off smoothly. The tapes could be used for an album if required, although at present there are no plans for this.

The mobile unit has also been out to Ongar with four-track recording some Humble Pie tracks at their cottage, while back indoors the studios have been busy doing work on the Kinks opera album, which was virtually finished in a single week. The boys booked a whole week and were recording anything up to literally 24 hours a day. "They really were working hard," Pye's Pat Godwin told us. "It's the hardest I've ever seen a group work."

As well as the Kinks' work, Pye have also been busy on Amen Corner and Status Quo singles and an Anita Harris album, with Anita commuting daily from Bournemouth where she has a summer season.

Advison have had a very busy time recording a number of albums for Giorgio Gomelsky's Marmalade label for a big promotion campaign. Artists who have recorded albums there for Marmalade include Blossom Toes, Julie Driscoll and Brian Auger, Chris Barber and Otilie Paterson—with Eddie

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Offord handling the engineering on all of them, although everyone at Advision seems to have got involved in this mammoth operation.

The tracks have been remixed in four-track stereo for the evening of the launching reception when all the albums are issued, which is believed to be the first time this has ever been done in this country. It should be quite an experience to hear that, and the obvious next step is for commercial four-track stereo which will no doubt come along before too long.

Other work at Advision has included Alan Price's current disc *Twindon Grange Explosion*, preliminary work on a new LP from Brian Auger and the Trinity, a follow up to their much-talked about first-solo album venture *Definitely What*, and Andromeda's album and single *Go Your Way* for RCA. The group's guitarist and vocalist wrote the number and manager Tim Sharman produced both the single and the album.



Jeff Beck and Donovan's joint recordings took place at de Lane Lea.

One should also not forget the latest contribution to Britain's cultural revolution from one Emperor Rosko. His single called (appropriately?) *I'm Alive* was recorded at Advision and is described as "raving". It will, no doubt, sock it to 'em, as last month's jargon has it.

There has been a constant flow of top names going into de Lane Lea recently, includ-

ing Fleetwood Mac, Donovan, Jeff Beck, Alan Price, Led Zeppelin and Deep Purple to name but one. The Donovan/Jeff Beck Group single *Barabajagal* with *Bed With Me* came out of a session where a number of tracks were put down under the direction of Mickie Most. De Lane Lea's Dave Siddle told us how what seems a strange combination worked

together: "It was a bit difficult at first, but once things got going everything worked very well. There was a big jam at the end of the session when Donovan played a lot of new songs that no one had ever heard before and Jeff joined in on them."

Jeff Beck has also been doing some work there on his *Cosa Nostra Beckola* album which should provide an interesting follow up to *Truth* which displayed a number of different sides of Jeff's music. The new album is a rocking heavy one including ole time favourite *Jailhouse Rock* and a Sam Cooke number, as well as pianist Nicky Hopkins on a gospel song.

Fleetwood Mac

A lot of time has been taken up with Fleetwood Mac sessions, which have produced a whole LP that is said to be up to singles standard from start to finish. As yet untitled it ranges from heavy rock numbers like *Rattle Snake Shake*—a Fleetwood Mac

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(WE LOVE YOU)

original but in the Jerry Lee Lewis/rocking Elvis tradition—to quieter numbers in the strain of *Man Of The World*.

Led Zeppelin have been doing some overdubs for their next album, and the Herd have been overdubbing too. Alan Price has been in recording an unnamed group and Deep Purple have recorded a single. Terry Reid has completed an album produced by Mickie Most, and the Troggs have put down some tracks.

Adventure

IBC have been extremely busy, and are in fact booked right through to November already, when the Who start on their next album adventure. Meanwhile, back in the immediate past, IBC have been working mostly on the Bee Gees album for the Robert Stigwood Organisation. A lot of time has gone into the production of this LP, which includes large orchestral backings from the Bill Shepherd Orchestra.

As well as Bee Gees work,

IBC has also been the scene of Robin Gibb solo recordings including his single. Amen Corner have been working on an album there which features recordings made live at Tottenham Royal some time back. Jon Hiseman's Colosseum have been recording a lot of material for their second album, and the Gun worked day and night over a whole weekend session for CBS.

Thunderclap Newman have been making an album to put out following their *Something In The Air* success, and Harmony Grass are doing an LP too. Other names in recently include the Pentangle, Bent Frame, American group Mandrake Memorial who are doing an album for RCA International, Roger Daltry, P. P. Arnold, Barry Ryan who has been working on some vocal tracks, Simon Dupree working on reductions, FamilyDogg and your smiling DJ—Tony Blackburn.

At CBS studios in Bond Street quite a bit of work has been going on for Blue Horizon. Duster Bennett has



P. P. Arnold has been recording at IBC recently

started recording a new album in the studio as well as putting the finishing touches to his live LP recorded at Godalming. Mike Vernon has been in with Jelly Bread, Blue Horizon's first signing for 18 months, and CBS engineer Mike Ross has been compiling two LPs for Blue Horizon from existing tapes. One is a Fleetwood Mac album, the other a mixed bag sampler album. Gordon Smith's Blue Horizon single

Too Long was recorded at CBS.

John Peel has been in a number of times with artists on his new Dandelion label, whose first singles were released at the end of July. Bridget St. John and Yorkshire singer/songwriter Beau were finishing off their Dandelion albums, and poetry, music and noise group the Occasional Word have recorded about half of theirs.

The Love Affair recorded a single there, and Springfield Park, who are managed by the Love Affair, have been recording. The Tremeloes finished off a live album which was recorded at Middlesbrough, completing the studio work in two days.

The Unauthorised Version—remember their choral version of *Hey Jude*?—have finished an LP and Tony Palmer has produced a single with Donald Torr. While reductions were going on, Alan Freeman popped in, and was most impressed by what he heard taking place.

Peter Bown of EMI has been working on the Hollies' new album which is entirely their own songs. Basic tracks have been laid down but lots of orchestration is planned, probably under the direction

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of Mike Vickers. Peter was also working with near-name-sake Pete Brown and his Battered Ornaments, although Pete Brown and the group are now working separately. The 14-hour session ended up with everyone crashed out exhausted on the floor.

Other artists in at EMI include the Scaffold, Syd Barrett, the Wallace Collection, Simon Dupree's Big Sound, Locomotive, Mandrake Paddle Steamer, the Chicago Climax Blues Band, Cliff Bennett and the Edgar Broughton Band.

Aynsley Dunbar has been doing some remixing and adding new tracks to his album at Trident Studios. The group are producing the album themselves. Also at Trident Junior's Eyes have cut a new single with Tony Visconti, and Michael Weaver has recorded an album for Island.

The Nice have been finishing off an album that they started a while back and the Idle Race have been working on an LP as well. French group Aphrodite's Child have been in making an album of their bluesy, complex music for Polydor. The group sing

in English, although they don't speak it too much, and their organist produces a lot of interesting sounds using a mass of echo gear.

David Barry, the mime artist who appeared with the Strawbs on their Colour Me Pop television show, has recorded a single *Space Oddity* (not in mime by the way) to tie in with the American's moon shot. It tells the story of an astronaut who comes adrift in space.

Gus Dudgeon has been in with a group called the Entire Sioux Nation, John Lennon and Yoko have been balancing some album tracks, and Steamhammer, Spooky Tooth, Hard Meat and Free have also been recording.

Trident now have their cutting channel in operation which provides full mono and stereo cutting facilities.

Recorded Sound Studios have been doing a lot of work for Decca, with Frank Ifield who was onto the reduction stage of an album, Faith Hope and Charity and Igginbottom's Wrench (Wow!). The Fantastics spent four days working on an album and blues group Love and Poetry have just finished their album.



The Beatles have been busy on sessions at EMI studios



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LET'S get it out of the way right now—J. J. Jackson is an enormous talent. He weighs 285 pounds. That's the joke . . . but what isn't a joke is the way he has worked his way through the University of pop.

Hit songwriter: chart entries for Mary Wells, the Shangri-Las, Charlie and Inez Fox for instance. His arranger: for such as Brother Jack McDuff. Hit single-maker: on such as *But It's Alright, I Dig Girls, Four Walls*. Now front man for the greatest Little Soul Band In The Land, based in London.

His group: guitarist Terry Smith; tenorist Dick Morrissey; trumpeter Roy Edwards; trumpeter Stu Hamer; baritonist John Marshall; bassist Larry Steele; organist Brian Henderson; percussionist Jeff Whittaker; drummer Ian Hague.

Brooklyn-born J. J. said: "In the group, we have very much a family aspect. First thing was to get the cats to adjust to one another. Then to get the cats to adjust to me. But the fact is that these guys really dig what they are doing . . ."

"British audiences are now much more perceptive than they were. What's happening again now is the enthusiasm for the larger band. For, especially in soul music, the fans are keen to hear on stage what they hear on the records.

"We work gigs with the hard rock groups. Fact is that people are impressed by hearing the actual sound, not a sound coming through at double the volume it should be. They really do listen to the sounds now."

As front man for the Greatest Little Soul Band In The Land—what does J. J. feel "soul" is all about? "Soul—everyone has soul. It's just that we all have different ways of bringing it out . . . releasing it. And music is much more important to all of us than we might think. The guy working at a machine in a factory—he'll hum along against the rhythm pattern in the traffic sounds. We live on these rhythm patterns. It's like vibrations. . ."

"Most kinds of music can have soul. Two of the greatest soul writers—Lennon and McCartney. And Mick Jagger, who is known more for hard rock and blues. But you hear a Beatle song by a soul artist—you know it's the real thing.

"How come? Because Lennon and McCartney came out of Liverpool which is not the easiest place in the world. It puts you in mind of New York City or Chicago. Hard core soul comes from these places, kinda reflecting the dog-eat-dog society. These writers can look back on bad times—not vindictively but still able to smile.

"*Hey Jude*—a soul song. You have a chick that you dig—you feel you need her. Don't turn your back. Fight. Nothing good comes easy. Paul McCartney sang it with soul, but he sang it light. Wilson Pickett came on to it harder, with a Gospel flavour. Paul with small backing; Pickett with full band. Two different versions but some people went out and bought both.

"Aggression is a big part of soul. But the inner feeling varies from day to day—listen to a real soul artist and he never sings a song the same way twice. Makes it difficult for recordings . . . you end with about twelve different versions and than hassle about which is the best one for release. And when we are working, we give young audiences

J. J. JACKSON

Whole lotta Soul goin' on



things like *Yesterday* and *Try A Little Tenderness*—they go for the sound even if they can't really grasp the full meaning of the lyrics. In the older age group . . . well, they pay a more mature sort of attention to the lyrics as such.

Impartial

"When it comes to my own favourite types of music, I'm impartial. Jazz, Latin, R and B, hard rock, calypso (that's a real thing with me) . . . but I could listen to the classical symphonies all day, too.

"Guys say to me 'You're a soul man so what soul is there in a classical symphony.' And I say: 'The soul of the composer, that's what. I listen and I can hear happiness, and fear, love and anguish. Those fierce pas-

sages—to me, that's the composer as an angry man. Then, like all of us, he simmers down . . . maybe then you'll get the little happy dancing figures for a while.

"Yeah, music is a greater part of our lives than we know. You walk down the street . . . you start humming or whistling. Maybe something you know, maybe something you just made up there and then. It just makes you feel good.

"That's soul. That's the bringing out of the happiness—maybe make you cry, too, but it's not crying with despair, it's a sort of happiness cry. It comes from within. You got it, that's for sure. Maybe just that it comes out from you in a different way to me."

J. J. Jackson is soul. A whole lotta soul, as it happens.

P.G.

A SULLEN mien and the air of having just acquired inside knowledge that Doomsday is fixed for Thursday week, are fast becoming the trademarks of many a group across our land. So occasionally it makes a change to discover a band with no hang-ups, no pseudo-philosophical messages to dish out, intent only on getting everyone to groove, laugh and be happy. Jigsaw, whose act includes fire-eating, slapstick, impersonations and a mixture of soul, blues and pop, neatly fit the bill.

The six-man band is Midlands-based, and although they are working five or six nights a week, three of the members still hold down day jobs. They've been together for around two years, but all the members have five or six years' experience, including stints with name groups like the Mighty Avengers, the Fortunes and Pinkerton's Colours. So when we met recently in a well-known West End hostelry, I wasn't surprised to find that



JIGSAW

organist Clive Scott, drummer Des Dyer and horn man Tony Britnel displayed a wide knowledge of the music scene and a solid conviction that their own band was filling an important gap.

They had just come from the studio where they were putting the finishing touches to a new single, *Standing On My Head*, written by Clive—they feel that the number is really strong. Clive told me that they felt that the recording scene was only just starting for them: "We feel much happier now that we've got Chas Peate of Alan Keene Music looking after the recording side—and the new number is working out nicely. Mind you, our first single, *One Way Street*, did quite well, and got a lot of plays in the discotheques, especially in the Midlands." As the group's act was largely visual, wasn't there a problem trying to select the right kind of material to project the group's image? "It is a problem, but we try not to categorise ourselves musically anyway—we just do what we feel is right for us and hope for the best!"

The group seems pop-orientated, but there is no question of "selling out", because, primarily, they play the way they want to play. Said Tony: "We play the kind of numbers we like, but present them in a way that appeals to the audience. So we might do Brian Auger's *Black Cat* perfectly straight, except that there'd be a tap-dance on dustbin lids in the middle of it!" All

the members have wide musical tastes, ranging from the Nice and the Mothers to Spooky Tooth and Jon Hiseman's Colosseum, and this shows in the variety of material that they play. Clive explained: "Having two saxophones in the group gives us tremendous scope, especially as Tony doubles on harmonica. So we might do a soul number first, then a blues with Tony on harmonica while Kevin, the other horn man, nips off to change for a comedy piece."

Comedy and presentation are the group's strong points. Their act has to be seen to be believed, always relying



on the unexpected. Fire-eating, flame-throwing, smoke-bombs, interspersed with genuinely funny and skilful comic songs and characterisations. Fred Crun (the folksinger who wrote all Dylan's songs) and that well-known cleric the Rev. Ian Parsley are liable to put in an appearance, and it's not unusual for the audience to witness a concert performance on lead, bass and rhythm balloons. Des said that all the comedy routines and effects go down a storm, especially with university and cabaret audiences, but added that they have to be careful when they're throwing flames around. "We haven't actually set fire to anyone—yet—but birds in the audience keep fainting. Still, at least it's a reaction, which is better than nothing."

Any group doing comedy invites comparison with the Bonzos, but Jigsaw have developed their own personal style. For example, they occasionally use blue material, but only when it's funny in itself. All agreed that there's no point in dirt for the sake of dirt, but that when something is genuinely funny no one's delicate sensibility is upset: "We make a lot of use of the *double-entendre*—that way audiences can please themselves as to whether they think it's funny or not. Luckily most of them do."

Pretty soon we'll be seeing more of Jigsaw, because there's always room for a group that is musically interesting and visually entertaining. Perhaps the future for the group lies in cabaret, but, with a good single in the pipeline, Jigsaw should be around the scene for a few years before disappearing to pile up the bread in the nightspots. Let's hope so—we need people like them.

C.T.

INSTRUMENTAL NEWS

Jagger waves the wand

The hundreds of thousands who gathered in Hyde Park to see the Stones were treated to a real display of the old magic, with Mick Jagger apparently enjoying it more than anyone else as he danced and bopped around the stage.

He prefaced the show with a short reading of a poem of Shelley's in memory of Brian Jones, which everyone heard in silence. Then the show went on, which was just right, neither embarrassing nor distasteful.

The Sunday papers were mainly obsessed with Indian

headbands and see-through blouses, and of course the lack of trouble, although a few "skinheads" contributed to a bit of can throwing and shoving.

But Her Majesty's Men In Blue had little to do except stand around waiting for knocking off time as things were generally peaceful, and once again people picked up their rubbish at the end.

The Hell's Angels of all people were keeping order, although some girls in the press enclosure were a little put off by their iron bars and some heavy handling when a barrier collapsed.

So it was a good show, a really great show in fact. Too much to see Jagger alive and well, and in action again. Looking back, the only thing that marred it was *The People's* sickening piece of muck-stirring the following day on Brian Jones.

JOHN PEEL'S DANDELION GETS OFF THE GROUND

Disc jockey John Peel launched his Dandelion Records label with the aid of macrobiotic food and dandelion tea at the Institute of Contemporary Arts in London last month.

Released through CBS, Dandelion has been established by Peel and Clive Selwood of Selwood management as a co-operative concern in that income will be divided equally between the company and the artists. The aim is to issue "honest music" that will be listened to in years to come instead of aiming at top ten hits.

The first releases from Dandelion are singles from Bridget St. John (*To Be Without A Hitch* and *Autumn Lullaby*) Beau (*1917 Revolution* and *Sleeping Town*) and Principal Edwards Magic Theatre (*Ballad Of The Big Girl Now And A Mere Boy* and *Lament For*



The Earth). Other album and single releases which will follow will feature Python Lee Jackson and the Occasional Word as well as these artists.

Single record releases on the Dandelion label will not be split into "A" and "B" sides; both tracks will receive equal attention. Artists are being given maximum possible freedom regarding the material they record and its production. "Dandelion is an artists' company," says Clive Selwood.

Will Dandelion show the way where Apple got lost?

BALDWIN TO LAUNCH NEW ORGAN

Baldwin are launching their new Pro organ, the PR200, at a special "play-in" on Sunday afternoon, August 17th, between 2 and 4 p.m. at their main London shop in St. Giles High Street near Tottenham Court Road tube station.

Harry Stone will be demonstrating the new organ which has been specially designed for top players. The cost is 2,466 gns. and all interested keyboard players are invited.

BOWN FOR US

The Alan Bown make their first visit to the US for 10 weeks commencing the first week in October. Their current Deram single *Still As Stone* has been released in America and their album is also due to go out there.

Transatlantic goes rock

Transatlantic Records are getting it together in a different direction from the one usually associated with this company. They have signed three new rock groups—Circus, Little Free Rock, and Jody Grind. All three groups have albums scheduled for autumn release.

In addition to the new rock content of their catalogue, a number of US LPs from the Douglas and Warner Bros. labels have been released including albums from the Mothers of Invention, Richie Havens, Muddy Waters, Malcolm X and Allen Ginsberg and Lenny Bruce.

MELLOTRON 300

In last month's "Instrumental News", the price of the new advanced Mellotron 300 was given as £1,500. We would like to point out that this is incorrect. The cash price should have read £871 10s. 0d.



Yes—just you try and label them

Yes, this group are currently being given the big push forward by Atlantic records, under the slogan "We're proud to market 'Yes', just you try and label them." The five members of Yes are Bill Bruford (drums), organist Tony Kay, Peter Banks on guitar, Chris Squire (bass) and singer John Anderson. Managed by Roy Flynn, manager of the Speakeasy Club, Yes appeared at the Cream final concert and at the Janis Joplin concert at the Albert Hall and received excellent reviews. Listen to their single *Sweetness* and their album *Yes* and judge for yourself. Even try and label them.

Bringing music to a head

Marmalade Records are undertaking a massive relaunch of the label under the slogan "Marmalade Records Brings Music To A Head" and stressing the belief that pop's influence "can help to question and challenge the values of current society".

Albums currently on release include *Street Noise*, a double set from Julie Driscoll and Brian Auger; *If Only For A Moment* by Blossom Toes; Gordon Jackson's *Thinking Back* on which he is backed by all the members of what was Traffic; *Extrapolation* by rated guitarist John McLaughlin; and a Marmalade sampler album featuring tracks from these and other albums.



Premier snare takes honours

Although Premier's S41—the code name for their new Super-Toyal-Scot snare drum—was only introduced to the market a little over 12 months ago, it has already been played by winning bands and solo drummers at major pipe-band championships in Scotland, Canada, Europe, North America and New Zealand. Because of these successes, one of the most recent was at the World Pipe Band Championship held at Perth, Scotland on June 28th, a large percentage of pipe bands have already changed over to the new drum.

French Byg label arrives

French record label Byg is now established in Britain with Roger Fennings as administrative chief and A and R chief. Blues orientated, Byg distribute Alexis Korner and Aynsley Dunbar in France, as well as Freedom and other artists.

Byg is negotiating the release of the Orange label in France and is recording exclusively at Orange studios LPs by Freedom and Tim Hollier.

BLUE HORIZON BACK WITH A BANG

Blue Horizon, the specialist blues label distributed by CBS, are back with a bang after a quiet period. At press time a new Chicken Shack single *Tears In The Wind/ Things You Put Me Through* was due for release, both sides being Stan Webb compositions.

Also expected: a new Chicken Shack album, called *100-Ton Chicken*, and two albums from Fleetwood Mac, now departed to Immediate, which were recorded at the Chess studios in the USA with various well-known blues artists on the sessions.

Other recent Blue Horizon releases include Duster Bennett's version of old Jimmy Reed favourite *Bright Lights Big City* which was recorded live earlier this year at the Gin Mill Club at Godalming, Surrey, *Walking* by Fleetwood Mac and Otis Span, and Gordon Smith's *Too Long*.



THIRD EAR BAND— seeking the fifth dimension

The Third Ear Band, who got the Stones concert off to a pleasant peaceful start, have an album on Harvest titled *Alchemy*, which they take seriously if their press-handout from Harvest is anything to go by (and handouts aren't always, etc., etc.).

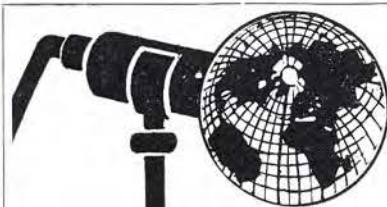
According to the blurb "the music of the Third Ear Band is a reflection of the universe as magic play illusion. At first hearing, it may seem a naive meaningless dance of sound, but dig deeper, get your head into it, you'll hear alchemical repetition seeking the actual archetypal forms and rhythms that can

change consciousness.

"Under hypnotic repetition the listener's rational mind loses control, he is adrift in a strange Bosch-like musical landscape that changes endlessly. On very rare occasions, a vast door seems to open and band and audience find themselves in a new dimension transcending time and space.

"It is the music of the Druids, released from the unconscious by the alchemical process, orgasmic in its otherness, religious in its oneness."

That is what is known as coming on a bit strong, although they aren't a bad band at all.



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PROCOL HARUM

As everyone knows, Procol Harum, with two Gold Discs, including the magnificent *Whiter Shade Of Pale*, were later beset by personnel problems. They went to America—and stayed—purely as a matter of survival. So says a reflective Gary Brooker, who adds: "In any case, there is less aggression from the public in America.

"What I mean is this. For groups of a certain stature, the public here can behave strangely. Once you've had a big hit, with the public completely on your side, they expect you to go down on your knees and be grateful. They want you to say everything they want to hear from you—but THEY wouldn't come up and say 'sorry' if you weren't a continued success. You can only know what it is like if you actually experience it.

"It's more healthy in America in a lot of ways. A group can get work, become good, have a following without having records in the charts. Also it's easier to exist. Groups just spend two years practising without doing any work and because you can relax in the sunshine it's possible to exist on more or less nothing.

"There are a lot more groups there—all getting along well."

In America, Procol Harum did themselves a considerable favour. They made three tours over 12 months, and the fans became aware. The second album, *Shine On Brightly*, got to number 20 in the album charts—and two others sold "reasonably well".

Now, of course, Procol Harum are back—pinning hopes on their single *A Salty Dog* and the album from which it came. So is British appreciation on the way up in terms of knowledge?

Said Gary, still reflective: "Well, it's improved since the days of *Whiter Shade*—audiences are better. They weren't very musically inclined before. But though I like to hear some of the good sounds on this mass of re-released material, it shows how bad things are. I'd like to go on record as saying that I consider these re-releases are a great step back.

"I think some of these records weren't particularly well bought at the time of their release but now, with all the publicity, they're attracting attention. But it's all cramping new artists—doesn't give them much inspiration or incentive to progress."

A return booking at the Lyceum gave Gary a cold shiver or two because it was on a Friday the Thirteenth. "Things always go wrong on that day," he said. "Twice our equipment has blown up on stage. Once we got on stage and had a mental block and ended up singing *What'd I Say*."

About *Salty Dog*—"It was written by Keith Reed, who is the sixth member of the group and is as important as the rest of us. I wrote the music—didn't take very long. Sometimes I work the music round the lyrics—but more usually we work together. On the album, Matthew Fisher and Robin Trower have also written numbers, which is a relatively new thing for them . . . though Matthew has done stuff before."

Gary still sprouts his moustache which he claims is better than ever before. He owns: "Some of the things I say may sound rather bitter, but really they come more from disappointment. After *Whiter Shade* and *Homburg* the third single flopped—and I think it was due to under-exposure. Same thing applies to the album *Shine On Brightly* here—I'd like to see that sell even now."

Yet the boys don't mind being under-exposed in terms of personal appearances at this time. They have been picking their dates very carefully, even though the personnel is the same as when they worked in America.

So, instrumentally, things don't change much. Gary, lead singer, plays any piano that happens to be available, plus pick-ups, and through a Marshall 100-watt, two-cabinet amplifier. Matthew is on a Hammond M-100 organ, with another Marshall 100-watt amp, plus a Leslie tone-cabinet.

Barry Wilson uses a Ludwig drum kit, but the snare-drum is from Rogers. Bassist David Knights uses a Gibson model. Lead guitarist Robin plays a Gibson Les Paul. And there is another guitar, a Gretsch, which Matthew uses when not operating on organ.

And a final word from Gary: "A lot of music today is based on classical influences. We're very interested in that, but there is no point in going for a direct copy. It's simply a style that has evolved and which we are still developing."

P.G.



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I DON'T play any instrument. I sing and I dance." Martha Velez told me. "If a guy doesn't play anything, I feel he's kind of inadequate, but a girl can get away with it. It even puts me off physically if she does. I know only one girl who plays well and that's Nina Simone."

Martha Velez is 23 and from New York City. Some months ago, she came to London to record and Mike Vernon assembled an array of musicians around her. To drop a few names, Eric Clapton and

Laugh, It Takes A Train To Cry and *Tell Mama*, a version of the Etta James' hit.

Martha Velez is out of the wailing school. Her voice is powerful and inhabits a wide range of sound. Her early training was in opera but now her material is rhythm and blues based.

"I started my professional life five years ago," she said, "although at eight years old, I was singing opera as a child prodigy. I always sang in a sweet voice and I was supposed to be really exceptional for that age. But I had to give

Martha Velez

Jack Bruce played with Mitch Mitchell; Keef Hartley with Brian Auger; Duster Bennett, Peter Shelley, Chris Mercer and others of Chicken Shack, Traffic, Free and Wynder K. Frogg were also in support.

!Spontaneous stuff

Miss Velez: "They were the kind of people you could do spontaneous stuff with. They'd listen to whatever the song was, figure out the key and lay down some tracks. Session musicians often don't have the feel for this kind of music. Each band brought their own form of life. It was beautiful."

The result of the session was an album entitled *Fiends And Angels*, from which two singles have also been released — *It Takes A Lot To*

it up because I just couldn't go on singing such regimented disciplined music. One of the things I did on the album was sort of operatic. It was really my revenge piece.

"Blues is music that's going anywhere you want. It's as spontaneous as your guts will let you do it. I try to remember what I'm singing and not just show how loose I can get. There are definitely limitations, but if you know what your voice can do, you just let it wail — especially in blues and rhythm and blues. It's all the music asks you to do."

It is not true to say that Martha Velez sounds like anyone else. However, when Janis Joplin left Big Brother and the Holding Company, the rest of the group seemed to think Martha would make an ideal replacement. The



chance to join them was turned down.

"I didn't want to do it for a lot of reasons," she said. "Janis was that group and she dropped them. It would have meant following in her footsteps which I didn't want to do."

Aretha Franklin

Martha said she might have preferred a comparison with Aretha Franklin.

"I haven't heard that many people, but if anyone told me I sounded like Aretha, I'd kiss their feet. She's just the most fantastic thing. She's got a soulful, beautiful sound and a lot of fire."

Recently Martha Velez spent some time in England promoting her album and writing songs. She also managed to see a few English

groups in action, "but the P.A. systems were all so bad," she said. "Stan Webb of the Chicken Shack was about the only one I saw to transcend the microphone problem."

Her next recordings will probably be made in America. "I expect so because there is not much chance of getting the same line-up I had on the last session," she explained. "When I get back home, I'll have my own band. I can't tell you who they are yet because they're still with other groups. I'd like to record with them in Memphis or Nashville.

"Incidentally, you can claim to be the only person to interview me when I wasn't wearing a stitch of clothing."

The thought lingered with me after I put down the telephone.

C.P.

your queries answered

Tuning a 12-string

Dear Gary,

I will be buying a 12-string guitar very shortly, but I am not absolutely clear as to the tuning system used on these guitars. I wonder if you could help me on this subject and also as to what type of strings to use for an acoustic model. I shall be most grateful for your assistance.

T. J. Thomas,
Newport, Mon.

● These type of guitars are tuned in nearly all cases to an E tuning although very occasionally a C tuning is used. For the E tuning, the bottom four pairs of strings E, A, D and G are tuned in octaves and the top two, B and E strings, are paired in a unison tuning.

If you have any difficulty obtaining these, write to: Rotosound, James How Industries Ltd., 495 Blackfen Road, Sidcup, Kent, for full details and address of your nearest stockist.

Boosting amp output

Dear Gary,

Can you please tell me if it is possible to boost the output of my amplifier simply by adding more speakers to the ones I have already? If this is not possible, can you tell me if there is any other way?

B. Wylde,
Cinderford, Glos.

● Although you cannot actually boost your power output by adding more speakers, you can sometimes obtain a

better distribution of the sound and give some impression of a boost. If you want to try this, you could use a friend's speaker cabinet in a trial link-up, but you should try to match up the output impedance of your speakers to your amp but, unless this is variable on the amp as in the case of Vox and Selmer and a few other makes, it may prove to be a difficult task.

The only real answer is to either buy another amp similar in power to yours and use a split lead from your guitar therefore plugging into both, or to part-exchange yours for a higher power amp. In the case of the former, each amp must, of course, have its own speakers appropriately wired to it.

How new is the wah-wah pedal?

Dear Gary,

In your article on the "interchangeable guitar" which I read in an old issue of "B.I." you say it is a new invention. About five years ago GRETSCHE were selling the BIKINI "Butterfly" guitars which, judging from the photos, look to be almost identical to the ones that you featured.

Also, the "wah-wah" effect on so many records now is not so new. Eight years ago I bought a De-Armond fort volume tone pedal with the purpose of perfecting this effect (first having heard it on Chet Atkins' *One Mint Julep*).

P. Santhorpe,
Boston, Lincs.

● As far as the GRETSCHE guitar you mentioned, I understand you are right. However, you are not correct regarding

the pedal. The De-Armond volume-tone pedal is just that. It controls volume with an up and down movement and has a variable tone control from left to right. But this actually does not boost any particular tone, it is more of a treble cut in the left hand position and treble lift to the right. Rather similar to a tone control on your guitar.

The wah-wah pedal is, however, a transistorised circuit specially designed to boost a particular bond of frequencies therefore giving a wah effect as this section is reached in the travel of the pedal. It is in fact a frequency selective amplifier of sorts which passes a certain part of the musical spectrum more readily when the pedal is depressed.

Where do I get a Burns?

Dear Gary,

I am at present looking for a new guitar (a solid six-string model) and have a friend who has just bought a "Burns Nu-Sonic". This is exactly the type of guitar I would like to buy. Could you tell me the name and address of the shop where I would be able to buy one of these second-hand. At what price (in good condition) are they sold for and where can I obtain details of them. Also, are they still in production?

N. J. Souter.

● The people you need to contact are Baldwin-Burns at their retail shop in St. Giles High Street, London W.C.2. They should be able to give you all the details that you require, including prices, specifications and second-hand availability and prices.

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PROFILE

Chuck Berry

THE Pop Proms deservedly gave Chuck Berry two top spots last month. He's been an incredible force in shaping popular music. His style has remained relatively unchanged and he has never turned his back on the beat. Even his oldest songs sound as fresh as ever.

Chuck came from a musical family. His parents sang in church and two sisters play piano, while the third, Martha, has sung with Chuck on a few of his records.

He mainly learned his guitar playing in high school. He formed his first band in 1952 although at this time he was a hairdresser. His first record was *Maybelline* in 1955. It was the best-selling R. & B. disc of the year.

The 'fifties was his most obviously successful period in America when he recorded nearly all of his best-known songs—*Brown-eyed Handsome Man*, *Roll Over Beethoven*, *Schooldays*, *Rock and Roll Music*, *Johnny B. Goode*, *Carol*, *Memphis Tennessee*, *Little Queenie*, *Back in the U.S.A.* *Let it Rock*, and *Bye, Bye Johnnie*. *Sweet Little Sixteen* was his biggest, reaching No. 2 in the Billboard Hot 100.

He also made several film appearances in some of those plotless rock films—"Rock, Rock, Rock", "Go, Johnny Go", and "Mr. Rock and Roll" and was filmed at Newport singing *Sweet Little Sixteen* in "Jazz on a Summer's Day".

But he hadn't managed to bridge the Atlantic. Chuck records meant next to nothing in England. Don Lang covered *Schooldays* and the "6.5 Special" TV man had taken all the honours.

It wasn't until the Rolling Stones appeared in '63 with Chuck's *Come On* as their initial offering and featuring other Berry opera such as *Bye, Bye Johnnie* in their stage act that the word got around.

Then everyone started to jump onto the bandwagon and many groups recorded their versions of old R. & B. material. One of these, Dave Berry, and the Cruisers, put out *Memphis, Tennessee*. However, Pye Records moved quickly and re-issued Chuck's version in competition. Both were hits and Chuck made our Top Ten for the first time.

Meanwhile, back in America, the Beach Boys were breaking through with a disc called *Surfin' U.S.A.* Their subsequent records also bore a strong resemblance to the classic Berry solos from *Roll Over Beethoven* and others.

Chuck was out of circulation at the time and could make no records for about four years. However, he did have the satisfaction of watching an instrumental version of *Memphis* by Lonnie Mack and *Maybelline* by Johnny Rivers become nationwide hits.

The Beatles, of course, are deeply in debt to Chuck for early material like *Rock and Roll Music*. And even recently, their *Get Back* borrowed the familiar backbeat and *Back in the U.S.S.R.* complemented his *Back in the U.S.A.*



Chess records, meanwhile, disguised the absence of new Berry material by issuing a "live" album with several old tracks retitled.

When he did come back, Chuck Berry immediately chalked up another hit on both sides of the Atlantic with *Nadine*. Subsequently, he scored with *No Particular Place To Go* and *You Never Can Tell*. A few years ago, Chuck joined Mercury and the move does not seem to have paid off. There is a strong possibility that when his contract runs out, he'll be going back to Chess.

Other sides

While his hits must be familiar to everyone, and commentators are beginning to explore the social significance of his lyrics, there are other sides to Chuck Berry that have remained un-noticed. First there are a collection of superb instrumentals. You probably have heard *Orang-utang* and *Liverpool Drive*, but for my taste, the real goodies are the Hawaiian-styled *Deep Feeling* and *Blue Feeling*—or, with a beat, *Mad Lad*. And about 12 years before, *Albatross*.

There is also Chuck Berry, the blues singer. On several, like *Things I Used To Do* he sounds a lot like Guitar Slim. Chuck's *Our Little Rendezvous* is very similar to Memphis Minnie's *Me And My Chauffeur Blues*. And Chuck has recorded blues standards like B.B.'s *Sweet Sixteen* and Charles Brown's *Driftin' Blues*.

Chuck has touched on country music with his *Fraulein* and *You Never Can Tell*—which used the tune of *Gran' Coolie Dam*.

But, he's also a very successful businessman. One of the few R. & B. artists to handle all his own affairs, his Berry Park has continued to grow in size as an amusement centre outside St. Louis.

The real strength in Chuck's music seems to lie in his ability to bridge gaps between different forms of music and to render labels useless. The beat conquers all! He has been with rhythm and blues since the term replaced "race" music, which could hardly be appropriate to describe his style. He has sold to the white market more than any other negro artist before the advent of the label "soul". But who would deny that Chuck Berry has soul? C.P.L.

SONG- WRITER'S COLUMN

Unless he can arrange his own material, a songwriter often has to depend upon a professional arranger when it comes to big sessions.

This is particularly so if the record producer is using session musicians. They are usually not very good at improvising. In fact, it can be downright dangerous for the record producer to ask them to do so.

It is also very important that the A & R man, the songwriter and the arranger work together with the artist to produce the right sort of backing because many a record has been ruined just because no one bothered to discuss anything with the people who could help most.

This is why it is always a good idea for the tunesmith to try and get his basic arrangement ideas onto a demo disc. Today one finds many songwriters who use a small group of instrumentalists, many often friends, who can interpret what he is getting at, particularly if he is not a very good musician himself.

The prime exponent of this, of course, is Paul McCartney, who has hummed, sung or doo-dah'ed most of the backings to his songs to George Martin, who has then put the dots down on paper so that the french horns, violins, or whatever else is being used on the sessions, can play the parts.

I have always considered that, as the arranger is so important to the success of a record, he should really receive a royalty. If his standard charge is £25 then what encouragement is there for him to spend much longer on a more difficult number. In fact, there is a lot to be said for both the artist and the songwriter giving up a small percentage of their royalties to the arranger to encourage him to make that bit of extra effort.

One of the great problems about getting a song arranged is that very frequently the arranger is also a songwriter himself and unless the songwriter gives the arranger some very definite ideas as to how he thinks the number should go, the arranger will be tempted to make it his own, as it were, and put his own ideas into the song.

Arranging is a rather neglected area at the moment but it is undoubtedly one of the most rewarding in pop music without being subject to the same strains as the top artists or group.

Arrangers seem to go on earning very good money for years when hit artists who they worked for ten years before have long since disappeared.

THE A & R MEN

GIORGIO GOMELSKY

GIORGIO Gomelsky is 34, comes from the Caucasus, is extremely involved in projecting the artistic content of pop music. He holds court in a mirror-walled super-office in a stylishly decorated, often surprising, block in Stratford Place, off Oxford Street. His work, a many-varied career, stems from his position as managing director of Paragon Publicity and Public Relations.

I first met him when he was working on a film showing the British blues content of the Rolling Stones, then virtually unknown yet packing in crowds at Richmond, Surrey. Giorgio was, and is, bearded; was, and is, voluble. Only occasionally does he slip up over the English language and even then it can be deliberate. He prefers "stock, lock and barrel", for instance, to the usual order because it is "stronger".

Experience

Giorgio talks from experience. He was writing and directing documentary films in Switzerland and Italy from 1955 to 1967. He produced and directed a documentary on the jazz scene in England for the National Jazz Federation. Another was a Cinemascope feature documentary on Chris Barber's Jazz Band... then 13 half-hour jazz films for Mercury Films.

Since 1960, he's been involved in the management and record production of top names... such as the Rolling Stones (though his disc productions for them didn't reach the shops), the Yardbirds, Gary Farr and the T-Bones, Julie Driscoll, the Brian Auger Trinity, the Blossom Toes. His label is Marmalade... and July was Marmalade month, the label being spread thickly at inter-



national level via massive promotion boosts. The label's logo is: "Marmalade Records Brings Music to a Head."

His creed: "We believe that pop music matters. That its influence can help to question and challenge the values of current society; that its production should be subject to the same criteria and care as any other music, or art form. Some people continue to deny pop music serious critical attention, but its validity cannot be questioned. It is of today."

The standards of criticism of his productions matter to Giorgio. He was once a jazz critic. His father was a doctor and together they listened to a lot of classical music. At 12 Giorgio met a girl, older than himself, and was interested by her in jazz, in Charlie Parker notably. How he talks of the chain reaction concerning the production of an art form, involving the critic as a sort of middle man—then the audience which

can be brought to understand. The chain is completed only by that audience.

He has said: "We believe the pop-music audience is ill served by those who control the production and communication of music. The vested interests seek only to satisfy the lowest common denominator and maximise the profits. The mass media peddles the trivia under the pretext of public demand and makes profit from sensation. The establishment smugly encourages the bread and circuses and profits from the preservation of the status quo."

Perfection

In the studio he is demanding, because he strives for perfection. But he has a very good relationship with his artists. Their development is in his hands. Julie Driscoll, for instance, has been under his wing for years yet it was only last year that they realised they didn't actually have

a contract between themselves.

He says: "The record producer is in a strange position. In the theatre the director generally has the unmitigated respect of his cast—and, in classical music, one knows the symphony orchestra cannot exist without the conductor. But in the record industry there are different reactions towards the producer. One feels that some of the producers bring on themselves this lack of respect and appreciation.

"There are some producers who are simply good pickers of songs—or, if not personally good, at least are in the position of getting their hands on good material. The business of producing good pop really should go much deeper than that. You see, art at any level is not merely a matter of self-expression. You have to communicate it to as many people as possible."

In the first six months of this year, Giorgio made 10 new albums, covering a wide range of music from

progressive pop, to contemporary folk, to a new aspect of free form structure. He says: "My company simply doesn't recognise boundaries in music. What we are after is the common ground between the artists and the audiences".

Impresario

From amateur jazz impresario at school to head of a big all-embracing organisation covers quite a few steps forward. Giorgio relishes the challenges. He says: "Marmalade has little in the way of power and commercial influence. While we recognise the logic of a profit-based activity, we feel the activity is more important than the profit earned."

Commitment—that's what he demands, from staff and artists. "My dream would be to have everyone having shares in the company—to make it their function in the final analysis."

P.G.



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L.P. REVIEWS

BAYOU COUNTRY



**CREEDENCE
CLEARWATER REVIVAL**
LIBERTY LBS 83261

Americans are already raving over this band and it probably won't be long before the English follow suit via hit song *Proud Mary* which is on this album. It's good, unpretentious rock/blues. *Graveyard Train* is very reminiscent of *Smokestack*, but most tracks move along, especially *Keep On Chooglin*, which features a lot of mouth harp. Hard to see what all the fuss is about though, because English groups (and American) were playing this stuff five years ago. If you're not tired of this music, you'll dig it.

Side One: Born On The Bayou; Bootleg; Graveyard Train.
Side Two: Good Golly Miss Molly; Proud Mary; Keep On Chooglin.

A SALTY DOG



PROCOL HARUM
REGAL ZONOPHONE
SLRZ 1009

Following fairly closely on the heels of *Shine On Brightly* Procol Harum give us another display of their instrumental and arranging talents, but this album tends to be a little samey. I suspect it's the sort that creeps up on you gradually, but how many people will give it the chance? *Juicy John Pink* makes a gutsy change from the rest of the album which is well produced and put together but is missing that vital oomph to raise it from the mediocre to the superb. Perhaps PH just try too hard.

Side One: A Salty Dog; The Milk Of Human Kindness; Too Much Between Us; The Devil Came From Kansas; Boredom.
Side Two: Juicy John Pink; Wreck Of The Hesperus; All This And More; Crucifixion Lane; Pilgrim's Progress.

UNHALFBRICKING



**FAIRPORT
CONVENTION**
ISLAND ILPS 9102

Maybe they're not getting back to them, but the Fairports seem to have found folk roots in this collection of their own songs and Dylan's. The folk has always been there, but it's got more feeling now and includes some fine fiddle from Dave Swarbrick. The group plays cleanly and pleasantly as always, and Sandy Denny sings better than ever. All the tracks are good, but the ones to make the greatest first impression are *Si Tu Dois Partir* (*If You Gotta Go en francais*), the early Dylan *Percy's Song* and of course Sandy Denny's *Who Knows Where The Time Goes*.

Side One: Genesis Hall; Si Tu Dois Partir; Autopsy; A Sailor's Life.
Side Two: Cajun Woman; Who Knows Where The Time Goes?; Percy's Song; Million Dollar Bash.

ALCHEMY



THIRD EAR BAND
HARVEST SHVL 756

"Third Ear Band music is a reflection of the universe as magic play illusion simply because it could not possibly be anything else. Contradictions are their energy force, dualities are discarded in favour of the Tao, each piece is alike or unlike as trees, grass or crickets." In spite of the insta-pop-mysticism of the sleeve notes, the band make a valiant attempt with hand drums, wind instruments, violins and cello, to relieve our ears from the Great Electric Drone. It is certainly a refreshing change, though a trifle monotonous, and Alchemy and druids add little to the eastern-oriented (!) music.

Side One: Mosaic, Ghetto Raga; Druid One; Stone Circle.
Side Two: Egyptian Book Of The Dead; Area Three; Dragon Lines; Lark Rise.

UNCLE MEAT



**THE MOTHERS OF
INVENTION**
TRANSATLANTIC
TRA 197

It's impossible to give an adequate review of a Mothers double album in this space, but here's something: recorded 18 months ago; shows Mothers moving to new ground, music not words to the fore; nearly all instrumental; if any "pop" artist has written a symphony it is Zappa and he is not a "pop" artist; includes Mothers rendition of *Louie Louie* on Albert Hall organ and a whole side on *King Kong*; most of the music from Zappa's unfinished film *Uncle Meat*; words from Susie Creem-cheese and Ian Underwood; *God Bless America* live at the Whiskey A Go Go; hear *Mr. Green Genes*; if you accept concepts such as "way out music" like the ads say, then this is way out; if not it is a natural progression from *Lumpy Gravy* (ignoring the sidestep of *Ruben*) and is near what the Mothers did on stage on their recent tour; if you can't be bothered to sit and really listen to good music, then you should be bothered.

PLAYBACK



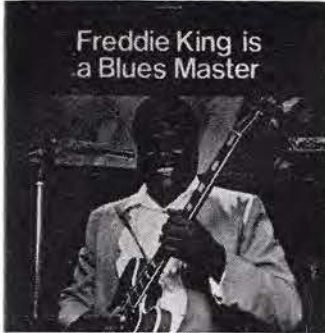
**THE APPLETREE
THEATRE**
VERVE FORECAST
SVLP 6018

This album first reached these shores in import form in 1968 and it has taken more than a year's guerrilla campaigning at MGM to get it released here. The star tracks are *Louise*, which tells the story of a straight guy looking for a chick called Louise at a house in Greenwich Village, including a conversation with a "hey man what's happening" spade at a party. And *Sorry State*, a wild conversation between two guys in a lorry as one plays with the radio and the other sleeps. It also contains great songs like *Brother Speed* and *Barefoot Boy*. It may take a guerrilla campaign to get your neighbourhood record shop to play you both sides, but it will be worth it. Buy it.

Side One: In The Beginning; Hightower Square; Lullaby; Saturday Morning; Nevertheless It Was Italy; I Wonder If Louise Is Home; E Train; Brother Speed.
Side Two: You're The Biggest Thing In My Life; Don't Blame It On Your Wife; The Sorry State Of Staying Awake; Barefoot Boy; Lotus Flower; What A Way To Go.

BY JOHN FORD

BLUES MASTER



FREDDIE KING
ATLANTIC 588 186

The first side of this album showcases the guitar and singing of Freddie on slow, medium and up-tempo blues numbers, all good blues in the B.B. and Albert tradition. On the second side Freddie plays more funky numbers, not singing except on slow blues *Let Me Down Easy*, with the sax and organ taking the spotlight from time to time. Those who like to have the blues playing all the while will want this album, but for non-addicts it will become a little tedious.

Side One: Play It Cool; That Will Never Do; It's Too Late, She's Gone; Blue Shadows; Today I Sing The Blues; Get Out Of My Life, Woman.
Side Two: Hideaway; Funky; Hof Tomato; Wide Open; Sweet Thing; Let Me Down Easy.

THE ORIGINAL DELANEY & BONNIE



**DELANEY AND
BONNIE**
ELEKTRA EKS 74039

Who on earth are Delaney and Bonnie? Well, he is D and she is B, they are American citizens, they work together, singing. They used to be the Muscle Shoals, the only white act ever to record for Stax, but now they work with Elektra, which must indicate something. They play with friends who are now Friends, their nine piece backing group. The record? Well, you could say it was a bloke and his bird singing soul with musical accompaniment, but that doesn't sound very interesting whereas this record is, not to mention bop-able. It's the best Aretha-type soul, not the boot and braces sort, but individual with it.

Side One: Get Ourselves Together; Some-Jay; Ghetto; When The Battle Is Over; Dirty Old Man.
Side Two: Love Me A Little Longer; I Can't Take It Much Longer; Do Right Woman; Soldiers Of The Cross; Gift Of Love.

VIRGIN FUGS



THE FUGS
ESP-DISK STL 5501

Definitely the nastiest record from the ESP-Disk catalogue now being distributed in Britain by Fontana, who must be congratulated for putting out this album which many a straight record corporation would dismiss as obscene. Recorded in the days of Beatlemania (1965), the Fugs invite immediate comparison with early Mothers, but their comment is more direct, there's no mistaking something when they say it, and the music is pretty bad, a bashed out rave-up to carry the voices, the very opposite of Zappa's elaborate cutting and effects. Includes Allen Ginsberg's *I Saw The Best Minds Of My Generation Rot*.

Side One: We're The Fugs; New Amphetamine Shriek; Saran Wrap; The Ten Commandments By God; Hallucinations, Horrors; I Command The House Of The Devil.
Side Two: CIA Man; Coca Cola Douche; My Bed Is Getting Crowded; Caca Rocka; I Saw The Best Minds Of My Generation Rot.

LETTERS

Robert and the Helmets

Dear Sir,

At the first of the July pop proms in London, I was really disappointed to see the ridiculous antics of Led Zepelin, supposedly one of this country's great groups.

It was too much to see singer Robert Plant making love to his microphone with Jimmy Page helping out with supposedly "erotic" guitar a mere hour after the Liverpool Scene had been performing their Bobby and the Helmets number with Adrian Henri rolling around the stage with his mike taking the go out of the 1950s rock acts.

Adrian had "Bobby Lives!" in large letters on his T-shirt. Judging by Robert Plant, Adrian's slogan is truer than you might think.

Peter Dyer,
Portsmouth.

Women do have rhythm!

Dear Sir,

A note to Nigel Lepage and Virginia Waters regarding their recent letters concerning female bands. Very much alive in San Francisco is an *ensemble* of serious and talented musicians called the Ace of Cups, five girls who perform as well as many of the popular all-male units.

If Miss Waters hasn't completely lost hope in her sex, there are a number of other groups in this country with talented female singers that have records available. Some good ones: Lynn Hughes of Tongue & Groove, Tracy Nelson of Mother Earth, Linda Tillery (now Devine) of the Loading Zone, Nansi Nevins of Sweetwater, and, of course, Janis and Grace.

As for the Ace of Cups, there are no records yet, but a session in the near future is inevitable. You're wrong, Miss Waters. Women DO have rhythm!

Marty Arbunich,
San Francisco,
U.S.A.

Come back to Britain

Dear Sir,

It often happens that a singer or group have one big smash hit which they are unable to follow up with anything but a quick dive into obscurity, so usually I don't lose any sleep over such things. After all, it's one of the risks of being in the music business.

But in two cases I feel very differently. Both Joe Cocker and Arthur Brown built up big reputations in British clubs and colleges over a period of time, and it all seemed to be paying off with their respective hits *With A Little Help From My Friends* and *Fire*. No one can deny that they both deserved the success they achieved with those records.

Yet since then, neither has made any big impression, and both have joined the mad dash to the States. Now Arthur Brown finds himself stuck in America without a group and Joe Cocker is in great danger of being forgotten over here. I suggest that the best thing for both of them to do would be to come back to Britain at high speed.

If Joe was here to promote his excellent album that has just been released and if Arthur could get a new group and act together, they could restore their reputations in Britain before it's too late.

Dennis Taylor,
Salisbury, Wilts.

A LOT of people seem to think that today's scene, where groups can build a big reputation without having singles in the charts is something new, but the Alan Bown have been relying on their live shows for four years now and never once have their records climbed into that elusive top twenty.

The Alan Bown's success has always been built on an exciting, polished act that not only packs the crowds into clubs and ball-rooms but generates enthusiasm in the audience once they are there. But this success has perhaps been one reason for their failure as far as records are concerned, for the atmosphere of a crowd of ravers packed into a sweaty club can never be recreated on a record player in the living room.

Generally, the Alan Bown have avoided live recordings—although they shared an interesting live album with Jimmy James and the Vagabonds some years back—and have concentrated on making good commercial singles, which has meant aiming in a slightly different direction from their live performances. Even so, considering the reaction they get from audiences everywhere, you would have thought that one record would have come through. So the problem remains something of a mystery.

"I don't know why our singles haven't made it," Alan told me, "for although we play to packed houses and get a really great reception we've never become a 'thing' like Jethro Tull or Peter Green who the audiences seemed to really go for all of a sudden.

"Inside the group we're not desperate for a hit, although it would be nice to have one, because there are barriers when you haven't got into the top 20. A lot of people who started out the same time as us have made it, but a lot more have disappeared. Things have gone wrong for us as far as organisation is concerned, but now we are with Active Management and Mel Collins has done exceptional things for us."

Alan certainly seems happy with the group and is as enthusiastic as ever. "The music we play is something we've developed into," he said, "and it's part of us, so there's no point changing it deliberately. The main thing is that we are playing exactly what we want, and we don't do a thing unless we really want to do it. No one forces us to do anything, and we are more hopeful and together than we have been for a

Stronger and Stronger the Alan Bown



long time."

One source of great hope for the group is their new album which they have recorded for Deram. When I spoke to Alan and bassist Stan Haldane they were just off to hear a rough mix of the LP, and they were both very pleased with what they have done with producer Mike Hurst. Said Stan, "Mike knows us inside out now and he really has made a big effort to connect with us. He's been along to see us live a lot, and he's like an eighth member of the group now."

New side

Alan thinks that the album will show a new side of the group musically although it is still recognisably Alan Bown. It contains some very ambitious, long tracks including *The Prisoner* which is a complete short story that the group

feature on stage. Alan explained "It's set in the eighteenth century. This guy is sleeping when his door is broken down and he is taken off and tortured. The guards can't get the information they want from him because he is in fact innocent, but he is thrown into the corner of a dungeon. He thinks of his girl and sends her a message, telling her what's happened. Eventually his case is reviewed and he is found innocent.

"We have built up a musical thing around this story. The first section is when he is asleep, there's a climax as the door opens. Then our organist Jeff takes over—he can be really evil—as the prisoner is taken off to the rack. The music builds up to a crescendo as he's being tortured and then there's a quiet passage as he sends the message in the dungeon. Then there's a pause, he is declared innocent and the music expresses his joy at being free again, he

can't believe it's all over."

Another story track, again in a historical setting, is *Elope* which tells of a couple eloping after the squire has objected to their marriage. "There's a line 'through the mountains we will ride'," said Stan, "and you can hear horses. It's quite effective to use sounds to project a visual thing."

Ambitious

The album, which was untitled as we went to press, includes nine tracks in all, and is certainly the most ambitious project that the Alan Bown have undertaken. Alan is pleased because the long numbers give each person in the band a chance to be featured. It should be an album well worth waiting for and perhaps it will give the Alan Bown the success on record that they have always deserved but never actually won.

Doncha know dat Plumpton Race Course got dem blues, Lord?

THE Ninth National Jazz and Blues Festival will be taking place between August 8th and 10th at Plumpton Race Course, near Lewes, Sussex, where top groups and fast-rising acts will be playing. This year's star names include the Pink Floyd, the Soft Machine, the Bonzo Dog Band, the Who, Chicken Shack, the Nice and the London cast of the musical "Hair".

The festival and camping sites are very close together, so there will be a Festival Village where campers will be able to buy everything they need for their weekend stay.

The festival has gained a reputation for being the launching point for groups doing well to shoot right up to the top line. It happened to Jethro Tull after last year's Sunbury Festival and to the Nice at Windsor the year before. Who will it be this year?

That is anyone's guess, for the best in pop, blues and jazz will be playing, and any number of groups could come away fully recognised at last. The list of acts covers more or less every group that is making a name for itself.

The Pink Floyd and the Soft Machine top the bill on the opening Friday night session on

August 8th, when Keith Tippett's band keep the jazz flag flying, and East of Eden, Junior's Eyes, Blossom Toes and Village will be playing.

Saturday afternoon sees the Bonzo Dogs topping an otherwise folk orientated bill that includes Roy Harper and the Strawbs.

Fat Mattress

In the evening, you will hear the Who, Chicken Shack, Noel Redding's group Fat Mattress, jazz from John Surman, Aynsley Dunbar, Spirit of John Morgan, the Groundhogs, Yes, King Crimson, the Idle Race, Breakthru and Cuby's Blues Band from Holland.

The Pentangle, Long John Baldry and Ron Geesin star on the afternoon of Sunday 10th, with Magna Carta and Noel Murphy also playing.

Sunday evening's finale has the Nice, Family, the London cast of "Hair" and Chris Barber's band starring, with a great supporting line up of Keef Hartley, Election, Blodwyn Pig, Circus, Steamhammer, Jigsaw, Hard Meat, Babylon and Aphrodite's Children.

Note that this is a provisional line-up, subject to alteration.

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