

EXCLUSIVE DOORS INTERVIEW

BEAT

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INSTRUMENTAL



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Editorial

Cover records have always been a thorn in the side of the pop scene, especially if the cover version gets into the charts and the original doesn't. Mary Hopkin has clearly won her battle with Sandie Shaw, so everyone—except Sandie—is happy.

A few years back, the leading British ballad singers used to spend a lot of time listening to the new American chart entries in the hope of finding a suitable song for to cover. And, due to their superior promotion in this country, they frequently used to beat the original version into the British charts.

But, the record-buying public is always an unknown quantity. Who will they plump for? One can recall the time when Cilla Black covered Dionne Warwick's "Anyone Who Had A Heart" and, due to her tremendous popularity in this country, sold more than Dionne.

But the tendency is becoming more and more for the record buyers to dislike the cover version—they would rather go for the originator of the hit sound, not the copy. A trend which *Beat Instrumental* certainly supports.

This year's trade fair demonstrated one fact very clearly and that is the popularity of the electric organ. This was the dominating factor in the exhibition. The rhythm guitar, although still very much in evidence, has had to give way.

The surprising factor is the ease with which group members have mastered the instrument. Piano tutors, who labour for five or ten years to get somebody to handle even a simple tune, are amazed by the speed with which pop instrumentalists go from virtually not being able to play at all to being competent on a keyboard. Surely, a clear-cut example of necessity being not only the mother of invention, but also providing the urge to learn at lightning speed.

The Editor.

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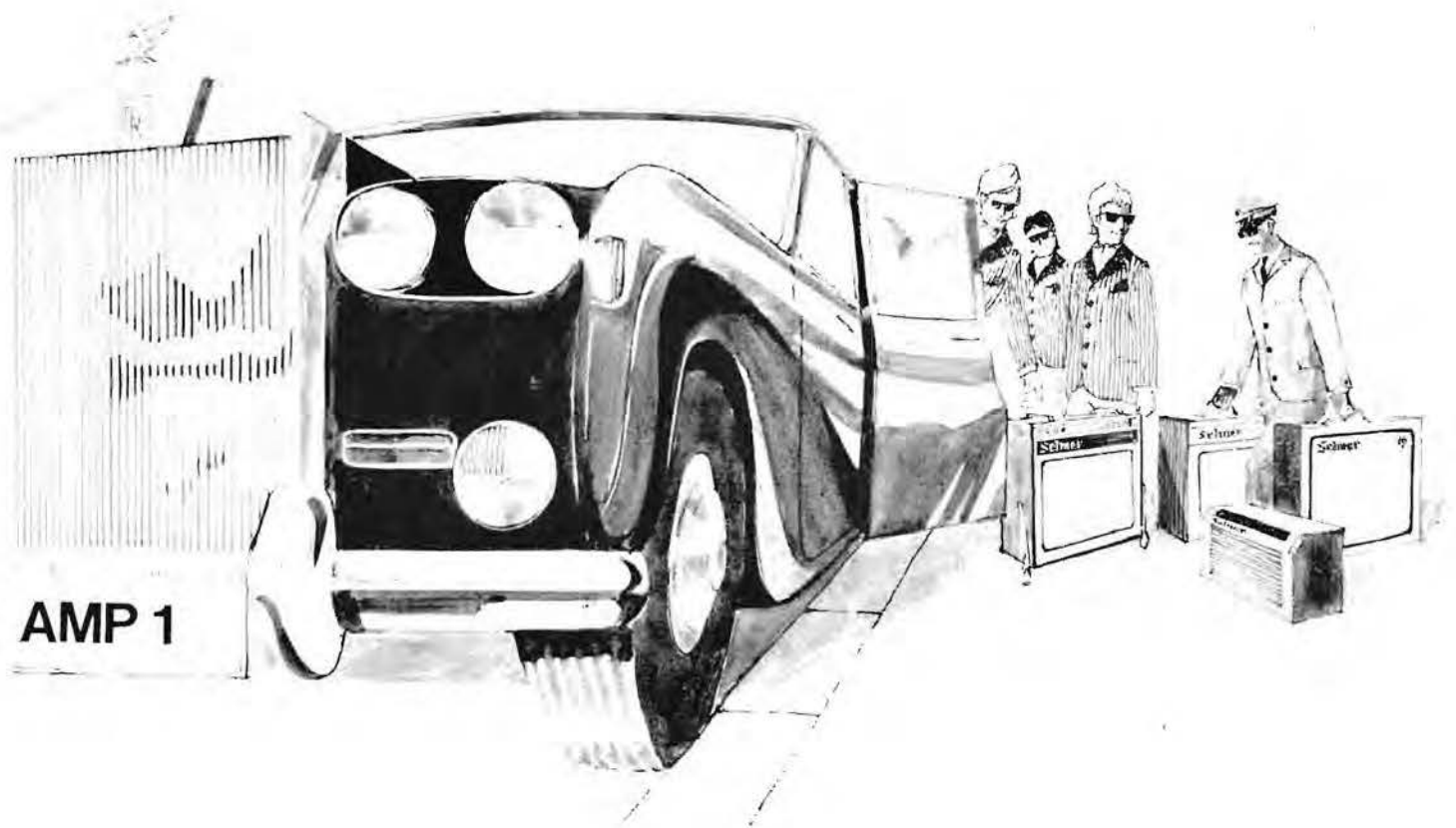
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JOSE FELICIANO

JOSE Feliciano was born in Puerto Rico, and has been blind since birth. José and his parents and six brothers and sisters moved to New York, and it was there that he made his first public appearance, at a club set in the Bronx section, called Teatro Puerto Rico.

He started on the accordion, but later changed to the guitar . . . "because it suited my voice. It conveys my emotions better than any other instrument."

José hit Greenwich Village, stayed, played guitar and sang, and was heard by an R.C.A. talent scout, anxious to discover youngsters spawning in this musical pool. He remembered Dylan and Baez had been round the Village some time before.

The records began appearing soon after, in 1964, although success waited for four years—until "Light My Fire" made number three in America. But he had stirred reactions the year before at the Newport Folk Festival

with an incredible version of Richie Valens' "La Bamba", sung in native tongue.

His singles have never been long enough to give any real sign of his tremendous ability. "Light My Fire" gives an indication at four minutes long.

SIGNIFICANT

It's not that his lyrics are significant—he prefers to record other people's songs, and, to use the word loosely, adapt them. But, he has a style which demands more than a few minutes listening, to show the different dimensions of his talent — the guitar playing, the singing, the feeling. They're either all together in one number, or he separates them, one per song. Almost revealing an inborn conceit to prove his ability.

Feliciano's talent is best shown on his two albums available in this country. The first, "Fantastic Feliciano", tries to draw him into the "all-round entertainer" category, before he's even done

anything else. If I list a few of the titles, and tell you the reviewer says the music . . . "finds him in a lover's groove, headed straight down soul road", you'll get some idea of what it's about. The titles: "Goody, Goody", "I Wish You Love", "I Miss You So", and "Bye Bye Blackbird". If that sounds cynical, it isn't meant to. Even this schmaltz sounds good when treated by Feliciano.

But he's nearer to doing what he should be on "Feliciano!", LP number two. "Light My Fire" is there, along with its ill-fated B, once A side, "California Dreaming". All the major instrumental passages on both originals of these numbers are replaced by the guitar of Feliciano (except the Doors' incredible beginning of ". . . Fire") which give them an aura of softness — even the fine orchestral backings are exactly what they should be—backings.

The guitar playing continues as the voice on "And I Love

Her", and "Here, There And Everywhere". The speed and distribution of the staccato passages is brilliant — even more so for a man without classical background.

Two Liverpool songs — Gerry Marsden's "Don't Let The Sun Catch You Crying", and Lennon/McCartney's very underrated "In My Life" are his better vocal efforts, supplemented with very cool arrangements. He shouts well on "Nena Na Na", and just about makes it with "(There's) Always Something There To Remind Me". That stalwart album track "Sunny" is also included, unnecessary for the fact that literally everyone else has done it.

Although Feliciano's chosen material is on two extremes—either very original, or very unoriginal, it's his talent I've been writing about. He has it in boundless degrees. At 22 years of age, singer-guitarist José Feliciano joins the rare few very important people in popular music.

MIKE CLIFFORD.



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PLAYER OF THE MONTH

JOHN ANTHONY



THE Alan Bown! were, in some ways, pioneers of the soul explosion in this country, and although that's fizzled to some extent, they haven't dropped their trumpet/tenor foundation—just moved on to their own thing, which requires the added power of brass. We've featured Alan Bown himself in this series, and now it's the turn of Todmorden born John Anthony, Alan's partner in the blowing stakes.

John says that Chris Barber inspired him to start playing: "My first instrument was the recorder. I heard Monty Sunshine play some clarinet solos on Chris Barber records when I was 10, and that made me want to play. I saved for two years, managed to get £15 together, and bought a clarinet. Then I saved up again and bought an alto . . . and then a tenor".

"I had tuition on the clarinet and joined the Todmorden Symphony Orchestra. When I got the saxes I was doing semi-pro things with dance and jazz bands".

And then John left school, and started work as a computer programmer. "I still played in my spare time, and joined a group called Jugs o' Henry. We went to London after turning pro, but weren't very successful, and broke up six months later". After the split, John put an ad in a music paper, under the "Engagements Wanted" section, and it was worded strangely enough to attract the attention of Alan Bown, who offered him a job with the Set.

John has stayed ever since, and has just tasted chart success with "We Can Help You". But he feels that their singles aren't completely representative of what the group does on stage. "We're a very visual group," he says. "But you have to be good, musically, to put it across with any reaction". Although the Alan Bown! are commercial, John, like so many other group tenor players, falls back on jazz for inspiration.

"Modern jazz is my main love, but I'm also listening to good American groups, particularly Spirit, the United States Of America, Electric Flag, Blood, Sweat and Tears, and the Mothers Of Invention. I'm getting the words more now. There is a tendency to concentrate on the sounds as an instrumentalist, but that's not always the most important part of a record".

John, who plays clarinet, recorder and tenor ("a black Selmer Mk.6") in the Alan Bown!, is highly rated in the group world, but says he is: "Only just beginning. I improve by steps. I stay on a plane for a couple of months, and then move upwards as I develop new things. But I feel my musical horizons are rapidly widening".

M.C.



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it's ever been."

Proof is the latest single, "Red, Red, Wine", which has just made the lower regions of the charts. More refined, and probably the start of the "New Religion" all over again. "That number is not completely us", says Jimmy. "Neil Diamond recorded it originally, and I didn't want to do it. I took a lot of persuading. But we changed it around, and made it our sound."

MATERIAL

There's a new album, as well, called simply "Jimmy James, Vol. 2". "We've tried hard with this, and looked around for a lot of really good material. We've done 'Wear It On Our Face', by the Dells, and a thing called 'Courage', which, believe it or not, sounds a bit like the Kinks. The LP's got a lot of our heart and soul in it. That's all I can say."

How about the rumours that Jimmy was joining Atlantic a couple of months ago. It almost came true", explained Jimmy. "Jerry Wexler heard 'Come Softly To Me', which had just been released in America, 'phoned Frank Fentor, who looks after Atlantic in Britain, and said 'I must have that boy'. They offered Pye £50,000 plus a percentage on world-wide sales of my records. But Pye didn't want to know. They figured that if I was worth that amount to Atlantic, it was worth keeping me. I've never been so disappointed. It was my dream to join Atlantic, and now there's nothing I can do.

"It would have meant my breakthrough in America. Jerry Wexler really works for that company. Look what he did for Aretha Franklin and Otis Redding. Pye have never done enough for me. I think they really only care about people like Petula Clark and Sandie Shaw. I'm not really their scene."

Jimmy James is an anguished man at the moment, but doesn't show it on stage. As an entertainer, he's brought enjoyment to a lot of people over the past couple of years. One can guarantee he's going to do it for a few more. M.C.

A couple of years ago, Jimmy James and the Vagabonds were called the "New Religion". They created their own soul scene in this country, made fairly successful singles, and even more successful albums. Groups copying the Vagabonds sprung up everywhere. But, they died quickly. Jimmy James, on the other hand, did not.

Jimmy and his group are probably the only genuine soul band left in England—certainly the only one left intending to stick with the music they brought with them when they arrived from Jamaica in 1964.

SATISFIED

The Vagabonds have undergone changes—the "Count" is no longer with them... "He wanted to start his own scene", says Jimmy. "It was all friendly."—And a few others have drifted on. But Jimmy is satisfied that the present one is the most musical band he has ever had. "I've always concentrated on the music, and left the visual thing second. We've never changed our basic sound, but now it's better than



The Peter Green Column

A lot of people have asked why Danny Kirwan joined the Fleetwood Mac when we already have two lead guitarists. The main reason was that I wanted someone to back me. Jeremy Spencer is not a second guitarist, and plays a completely separate role. Now I can do more on the harmonica, and play second guitar myself to Danny, which I really enjoy doing.

It was mainly Mick Fleetwood's idea that Danny join. He was doing nothing when his old group, the Boilermouse, split up, and it was a waste when he was obviously so good. John McVie thought it was a good idea, but Jeremy didn't see the point when we first told him. He sees the point now, though, since Danny's been playing with us.

We're going to start work on a new LP in the next couple of weeks, and we'll be using Danny a lot—mainly to show what he can do, as he's never played with us on record before. At the moment, Mick, John and I are working on Duster Bennett's first LP for Blue Horizon. We're playing on some of the tracks, although Duster is still doing his one-man-band show on most numbers. And it's nearly all original material. I'm going to start an album on my own soon, using all my own material, with just me singing.

Still on recording, I've had a few letters from people asking me why we used violins on "Need Your Love So Bad". It was Mike Vernon's idea, and we thought they complemented the record. As simple as that.

You'll see a new image for the group come to light in the next few weeks. I'm fed up with the black picture we've got at the moment, so we're going to try and get a clean image, which should improve the atmosphere at our gigs.

I'm using that Stratocaster I picked up in the States all the time on stage now, and my Les Paul has "gone to rest". I'll probably get it polished and hang it on the wall.

Finally, back to this "blues group thing" people are talking about. If the groups that the business talks about as blues groups are blues groups, then the Fleetwood Mac certainly aren't. We're just another band, pop or whatever. See you next month, people.

PETER GREEN.

COMPETITION WINNERS

The three winners of BI's August competition were:

John M. Green

48 Elmdene Road,
Kenilworth,
Warwickshire

Eddy Kinane

40 Nelson Road,
Clapham,
London, S.W.

Francis Sheppard

18 Park View Court,
Poplar Grove,
Woking, Surrey

B.I.'s KEYBOARD CHORD CHART

BY THE TUTOR

This is the first of four full-page chord charts which we will be publishing in this and in the next three issues. The idea is that you should cut each one out and paste them on a piece of board which you can then rest on the stand of your piano or organ, so that you can see how to form any of the chords listed at a glance.

As I have explained in previous issues, all these chords can be played in different positions. But, to make it easy for you and to tie-in with the formulas for each chord that we have already given you, we have made the root note, after which the chord is named, the left-hand note in every case below.

	A	B _b	B	C	D _b	D
MAJOR						
DOMINANT SEVENTH						
MINOR						
AUGMENTED FIFTH						
DIMINISHED SEVENTH						
MINOR SEVENTH						

In each of the individual diagrams above "Middle C" has been shaded to aid identification.

STATESIDE REPORT

AS this column is being written, a tidal wave of new albums by bands is rocking the U.S., and from the looks of things the deluge has only begun.

It has reached a point where the record buyer can spend hours in a record shop drooling over a bountiful selection of first-rate albums. There's still a great deal of "trash" flooding the market which acts more or less as an obstacle for the selective buyer, but the quantity of quality isn't about to ebb, at least not in the near future. And the vibrations many of the bright, new bands are generating provide some strong supporting evidence.

Most people haven't the money to keep up with even the best of the best albums, and though the temptation to carry home a large portion of the record shop might be great, it's still no wonder if a buyer has to make a day of it trying to select just a single album.

HEAVY L.P.'s

A new crop of recordings from San Francisco bands is set for release beginning this month, following some heavy, new LPs by Jefferson Airplane, the Grateful Dead, Big Brother and the Holding Company, and others. The Quicksilver Messenger Service and the Steve Miller Band have their second records due out this month, the Youngbloods have finished a new LP, and countless other S.F. groups, including a local favourite, It's A Beautiful Day, are recording, recording and recording.

The number of San Francisco bands, according to a special television broadcast

on the music scene, amounts to 125, and the commentator was sure he overlooked a few. Of course, not all the bands are of the Dead's calibre (most of them are not), but it's incredible how a city can rear such a united, ambitious idiom of music like San Francisco does. Now recording studios are about to be born, and one band has gone so far as to found its own label and record and release an album.

BAD EGG

And whenever there's a good thing going, a bad egg sometimes makes a good batch look rotten. One recording was released a short time ago entitled "The San Francisco International Pops Festival", an event which was created and recorded by an obscure label. The liner notes read that "famous" S.F. bands were there and a crowd of 50,000 was in attendance. Most of the bands mentioned aren't, and probably will never be, a part of the city's 135; and as for the crowd of 50,000, I suppose they haven't arrived yet. The festival never was!

With all the beauty and intricacy multi-tracked studios have to offer, there are still groups that would rather have nothing to do with the modern studio techniques. When the Who were in America recently, Pete Townshend told a reporter in an interview that a record ceases to become music when it is recorded in eighths in one studio and a half in another, rather than as a solid body. This is exactly what some of the American bands have attempted to do through "live" recordings.

The finest live recording of a rock band I've yet to hear has got to be the Ten Years

After "Undead" album which is near-flawless as a realistic reproduction and preserves the in-concert excitement almost entirely. Some of Big Brother's "Cheap Thrills" was "live" and most of the Grateful Dead's "Anthem" was a stage recording, and though the records are more true-to-life than any studio piece-meal they could manage, both recordings could have been handled better from the engineering standpoint — particularly the Dead's album.

The Dead marched right back on stage a month ago and recorded its third album — another "live" one — which was the product of six nights at Fillmore West. As a unit,

they sounded superb while recording, and it's amazing how much they've improved in just the last few months. The two drummers lay down some ingenious alternating rhythms, and Jerry Garcia's guitar is still the kinetic force that keeps the band in motion — in somewhat the same way Alvin Lee controls and dominates his band's path of motion.

The record has no release date set, and it may not be issued for quite some time. However, it will probably be a two-record package since the material (all new numbers) is of considerable length.

A stage performance in the form of "The Boogie", un-



Canned Heat's next album will include their 'Boogie' in its 41-minute entirety.

officially the longest recorded song to date, is being prepared for release by Canned Heat for their next album, a double-record set. According to Bob Hite, alias "the Bear" for obvious physical reasons, "The Boogie", a number which their audiences never tire of despite its tendency of never ending, will be released in its 41-minute entirety in the upcoming album.

The song, which was recorded at the Kaleidoscope in Los Angeles a few months ago, will cover sides one and two, and the second record will be a studio product and will feature bluesman John Mayall. The group is currently enjoying the sales of their "On The Road Again" single which has risen to number one in many places around the States. The number was originally a selection off their year-old second album, which also features a tame rendition of "The Boogie". Oddly enough, "Road Again" is the only number "the Bear" doesn't

sing in their repertoire.

A talented up-and-coming band which has got many strong attributes going for itself is the Iron Butterfly, a progressive group out of Los Angeles. Their performances are powerful and exciting, and their shows most always close with their "theme" which is climaxed by infernal flames which soar upward on stage. They have two American albums, their latest and brightest entitled "In - A - Gadda - Da - Vida", which features some interesting material, including the moving title song which is almost 20 minutes long.

COMPATIBLE

The Blood, Sweat And Tears outfit is still sailing along—without Al Kooper—and the band is much more professional and instrumentally compatible than the days Kooper was at the helm. The new lead singer has a strong "show-biz" voice that beautifully complements the horn section, which also happens

to fall in the same flashy order. Their second album, which will include Traffic's "Smilin' Phases", will be issued this month.

There's been talk about the Buffalo Springfield reforming around Richie Furay, but nothing is definite yet.

It's about time some of the better U.S. bands got a chance to tour Europe, and though it is only two big ones at the moment (the Air-

plane and the Doors), it is a start. Both bands were good choices as starters, but I hope the rest of the world is prepared for the likes of Jim Morrison and his demoniacal groans, grunts, screams, and falls. The Airplane, on the other hand, showed no signs of being possessed when they left the States! Both bands, I'd like to add, should be enjoyed.

MARTY ARBUNICH.



The Iron Butterfly is a powerful young group out of Los Angeles, with two albums already to their credit.



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THE DOORS

THE reports which have filtered across to England about the Doors have, for the most part, concentrated on the more notorious activities of the lead singer, Jim Morrison. In the States he is regarded as a super-Mick Jagger, committing outrage after outrage—hassles with the police, indecent stage acts, and so forth.

So it was quite a jolt to discover that he and the others are, in fact, a remarkably friendly, intelligent unit, ready to talk about the group at length. Firstly, about how the Doors came into being.

Says Jim Morrison: "I'd just finished at UCLA film school, and I was living in a sort of beach ghost town, when I ran into Robbie Krieger, who'd been at college with me. Neither of us had been in a group before—I'd never sung at all except patriotic songs at school—but we got something together with John and Ray—also from UCLA—who'd been in various bands, and we started to work locally as an underground group.

"At first, we were happy getting about \$10 each a gig. But things just developed

under their own steam, and here we are now." The present state being the Doors as the biggest American group of all, giving few interviews, playing few concerts—generally no more than five a month, and these only at the biggest auditoriums.

REFRESHING

Both Jim and Robbie agreed it was refreshing to get out of America to a country where they are still more or less new and unheard. Previously, the furthest they'd ventured was to Hawaii and Canada. "It's good being here in England", says Jim. "That show we did at the Roundhouse was one of the best we've ever done. The audience didn't know what to expect any more than we did, and they turned out to be about the best we've ever played to. It was just like starting off all over again."

Now the Doors are such a powerful financial force, it would have seemed likely that pressures would have been brought to bear to make the outfit more showbizzy, more acceptable. But that hasn't got through to the group. Jim Says: "We're taking great care to see that we remain

our own people, that we don't get caught up in the wrong sort of scene. We had two managers who were big cigar-smoking moguls, but we sacked them. Our manager now is our old road manager, Bill Siddons, who's only 20, and really one of us. Between us all, we seem to be avoiding the big show-business machine pretty well."

Robbie Krieger, the youngest member of the group, had never played in a band before. His musical career, pre-Doors, was playing flamenco guitar, and his first-ever taste of electricity came when he joined the group. "For the first two months it was terrible. I found it very difficult indeed to get into electric guitar. Luckily, it seems to have worked out now" . . . with the result that many people name him as one of the most original of all lead guitarists.

The Doors split frequently, and only seem to be together on recording and tours. It boils down to an exploitation of the success and freedom that hit records have bought. "We all have our own things", says drummer John Densmore. "There's Jim, Ray and Robbie with films—we're doing one now, although a movie doesn't appeal to me as much as Jim and Ray. They're the real film heads. I really dig producing. I've been working with a group called the Comfortable Chair, and we've turned up with a soft, pleasant album, which is so unlike the Doors. I loved doing it, although there was great pressure on my time. I would pro-

duce the group from 6 p.m. till midnight, and then record with the Doors until 6 a.m. Then sleep, and back into the studio.

"Although we kept the Chair's record simple, we still experiment a great deal in the studio. For example, our new album features the Moog Synthesiser we've been working with. It isn't a gimmick. It really generates our sound, though it may take time to be accepted.

"This acceptance of new things comes quickly in the States, but it seemed as if Britain wasn't digging anything we were doing in a big way. About six months ago, we were really worried about this country. We'd look at the charts and think 'what's with us—why aren't we getting away?' It was good to come here when things were just breaking, when we had to create an interest, rather than have it pushed upon us.

FUNNY SCENE

"It's a funny scene in America, where we're accepted by both teeny-boppers and the underground, although we didn't happen with a new wave of new underground groups. We grew slowly until 'Light My Fire' became big."

A lot of people have sat down and tried to pinpoint the Doors' influences. But organist Ray Manzarek puts it in a nutshell. "We are inspired by sounds, music, movies, life and just walking up the street. I would say just walking up the street is the biggest influence of all."



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GIVING THE FACTS BEHIND THE HITS

AFTER a pretty slack period in most of the studios during the months of July and August, the pace has now begun to get really hot and work is flooding in for every studio we contacted, ready for the peak months of the winter.

Barry Ainsworth at DE LANE LEA told us of the second album by Deep Purple, the group who are at present riding high in the American charts with their single of "Hush". Derek Lawrence is the producer, and Barry reckons it won't be long before the group start getting the acclaim they now have in America in their own country.

Spencer Davis has been in the studio working on a second LP, doing the production work himself, while Vanity Fare have been making a debut album under producer Des Champ. My Dear Watson, the group looked after by the Easybeats' Production Company, have been in de Lane Lea making a single for EMI.

Terry Reid is making an album with Mickie Most, having resumed work started earlier on when Mickie returned to Britain recently. The Dream Police have been cutting tracks and Alexis Korner, the grand old man of British blues, has been making a sort of "Alexis and Friends" album. Incorporat-

ing various instruments and arrangements, the record is a wide-ranging set of blues—progressive and country style.

The de Lane Lea mobile recording team have recently been north of the border to record a live session by the Writing On The Wall, a promising Scottish group in the Nice mould. Barry expects big things for this group, who, he says, have one of the best sounds he's ever heard.

FOLK ALBUMS

At REGENT A, engineer Tom Allom enthused about three new folk albums recently cut at the studio. One is by noted singer/guitarist John Martyn, produced by Al Stewart for Island; the second is Ralph McTell's follow-up LP for Trans-

atlantic, while the third is an album by Michael Chapman, also for Transatlantic. Ralph's and Michael's LPs were both produced by Gus Dudgeon and are expected to be scheduled for October release.

Also at Regent, which now has its second four-track tape machine installed, have been the Symbols. They recorded their next single, "Do I Love You", under producer Danny O'Donovan for the President label. Jonathan King's group Genesis have been in to record an album for release in the near future.

Don Partridge has been hard at work on his new LP, which features a larger lineup than usual for the one-man-band, with Don Paul in charge of production. The Equals, who recorded "Laurel

and Hardy" at Regent A, are about to start work on a new album and a single when producer Eddie Kassner comes back to England.

TRIDENT engineers Barry Sheffield and Malcolm Toft reported that most of the work they've been doing has been a continuation of material from last month, with most of the studio time going to Apple, as before. Jackie Lomax has been making an album, as has James Taylor, while Mary Hopkin's "Those Were The Days" has been recorded in French, Spanish and Italian for those respective markets.

The Beatles, who did "Hey Jude" at Trident, have completed tracks on their forthcoming LP, while the Herd have made a new single, "Sunshine Cottage" for imminent release. Steve Marriott of the Small Faces was present at this session.

MAYALL

DECCA studios at West Hampstead have been the scene of much recording over the last month, including John Mayall's first LP with his new group. This album, "Blues From Laurel Canyon", was completed in four days with John and Mike Vernon doing production.

Popular soul group, the Skatalites, have made a single under producer Pat Meehan,



Adrian Henri and the Liverpool Scene recorded their album at Chappell's.

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Love Sculpture, a Welsh group with an LP made at EMI studios.

and on the same scene — though not for the British market — the West African Ramblers have just finished an album. Mike Hugg of the Manfred's has recorded his group, the Cherry Smash, on their first single for the Decca company.

Bobby Hanna's "To Wait For Love", a single based on a Bach melody, has been produced by Dick Rowe and Tony Clarke, with Johnny Keating acting as musical director. Cat Stevens has recorded some tracks at Decca for a new single, the two most likely titles being "The View From The Top" and "Here Comes My Wife". Cat produced these himself.

Ten Years After spent some time in the studios com-

pleting the album they had to leave when they went over to the States a few months ago. The Flirtations, a three-girl vocal group from America now resident in Britain, made a new single at Decca, as did top instrumental outfit Sounds Incorporated.

Decca, in common with the other studios, report a truly hectic month—with sales conferences, meetings, and full recording steam ahead.

TAPED

At PYE. Pat Godwin told us of a new Long John Baldry album at present in the process of being taped. Produced, as usual, by Tony Macaulay, John is making a set made up of old and new numbers, including his ver-

sion of the O. C. Smith hit, "The Son Of Hickory Holler's Tramp".

John Schroeder has done a new single with the Rockin' Berries for release in the near future. Samantha Jones has made a single for release on the United Artists' label with Martin Davis doing production. Nirvana — Pat Campbell-Lyons and Alex Spyropoulos — have made some tracks for release soon.

SOUNDTRACK

Also at Pye, the Glass Menagerie, the recently-launched group, have recorded "I Said Goodbye To Me" as a single with John Schroeder producing, while a lot of time at Pye has recently been occupied by reducing the film soundtrack of "Oliver!" to make a record. The film company did the first step of the reduction at Denham studios in Bucks., taking the soundtrack down to one-inch, four-track. Pye are completing the job down to record. The film stars Shani Wallis, Harry Secombe, Ron Moody and Oliver Reed. The record will be coming out on RCA.

Reg Presley of the Troggs has been in at Pye recording songs with the Nerve. Drag star Danny la Rue has also made a record, with Steven Komelsky producing the session, which should be well worth a listen.

Mark Murphy, one of the world's leading jazz vocalists, has been hard at work making an album with Tony Hatch, and Claude Francois has been over in England making tracks at Pye for release on the Continent. Apparently, Claude usually records in England rather than in his native France, preferring the facilities and expertise of British musicians and technicians.

At CHAPPELL's studio in Bond Street, the Liverpool Scene has just made an al-



Joe Cocker — recording at Olympic and in the USA.

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Tim Rose confers with Al Kooper at the CBS studios in the States.

bum, produced by none other than John Peel. The Liverpool Scene is led by Adrian Henri, the big-bearded pop poet, and includes in its repertoire rock, poems, folk songs and instrumentals. Andy Roberts, the man who backed Roger McGough's poems on "McGough And McGear", is featured on eight-string guitar playing original instrumental numbers and backing Adrian and Mike Hart, one of Britain's leading singer/songwriters, is featured singing, among other songs, "The Glider, The Park, And Other Things". Mike Evans does some of his own poems and plays wild saxophone, and Brian Dodson is on drums. If the sales of this album are satisfactory, we hear that John Peel intends to record other "poetry bands" for his Dandelion label. Whatever the case, the Liverpool Scene LP is likely to be one of the most interesting records for some time.

CONGO

At EMI, the South Wales group, Love Sculpture, have recorded 14 titles, 11 of which are to be put out on their new LP, which was produced by Malcolm Jones and Kingsley Ward with Peter Mew engineering. Most of the tracks feature lead guitarist Dave Edmunds very heavily, and he sings on all of them. The

other members of the group are Bob "Congo" Jones on drums and John Williams on bass. The album, entitled "Blues Helping" is to be released on October 1st, and it's possible that a single may be put out at the same time, or later.

The Beatles have been in the EMI studios a great deal, working on their album both here and at Trident, and Norman Smith has been producing cuts by the Pink Floyd and the Pretty Things. Norrie Paramor has been recording new numbers by the Scaffold, and Keith West and the Tapestry have also been working at EMI.

Although Tim Rose has recorded in England, his forthcoming album, produced with Al Kooper, was recorded in America's CBS studios.

Joe Cocker and the Grease Band, late of Sheffield, have completed their first-ever long-player, which is expected to be released at the end of the present month. The album was recorded in two stages, the first being at OLYMPIC Studios in Barnes. The second part, however, was put on tape in a studio in Los Angeles, where Joe and producer Denny Cordell put the finishing touches to the record. Joe has a follow-up single to "Marjorine", just released — his distinctive version of the Beatles' "With A Little Help From My Friends".

SCRIBBLES

Ben E. King returned to the Orchid, Purley, by public demand, and had so many encores, we lost count. It was more amazing than his first show . . . Will Tammi Terrell replace Diana Ross if she leaves the Supremes . . . Isn't Duster Bennett too much on "It's A Man Down There" . . . Jimmy James makes nice sounds on "Red, Red Wine" . . . It must be very embarrassing for Cliff Nobles when he has to perform "The Horse" on stage. They cut his vocal off the number . . . Arthur Conley doing very little in the charts nowadays. He's not really getting good material . . . Atlantic have signed Brook Benton, and he has a single "Do Your Own Thing" out on their Cotillion label . . . A new Otis single in America — "Dreams To Remember" . . . Junior Parker has bought a bus and will go out on the road again soon . . . Wilson Pickett's new single is "I Found A True Love" . . . So Motown is dead? So how come they're re-

releasing material like "You're All I Need To Get By", Marvin Gaye and Tammi Terrell's latest . . . Temptation's new lead singer, Dennis Edwards, formerly with the Contours, is too much. But David Ruffin is missed . . . Aretha's "Prayer" moving in the States . . . Junior Wells plays dates with John Mayall at the Shrine in L.A. during October . . . Erma Franklin in Germany at the moment, and she's being followed by Marvellettes and the Vibrations . . . The new Chuck Berry album "From Louis To Frisco" features harmony with his daughter . . . Chris Shakespeare's Globe Show, who backed Ben E. King on his tour here, very, very good indeed . . . Billy Preston doing amazing things with the Ray Charles Orchestra . . . New: Marvin Gaye, "Chained"; Tams, "Trouble Maker"; Stevie Wonder, "Alfie"; Rufus Thomas, "Funky Mississippi"; Ray Charles, "Sweet Young Thing Like You"; James Brown, "Say It Loud".



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Herb Alpert
RP—Alpert/Moss. S—American. MP—Blue Sea/Jac
- Those Were The Days** (*Raskin*) Mary Hopkin
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Ian Anderson on flute

JETHRO TULL

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IT happens every time. Every year, the National Jazz and Blues Festival throws up one hugely successful group, previously more or less unheard of, except to the devotees down at the Marquee and other hip clubs, and thrusts them into the national limelight.

Last year, Ten Years After were the group who swept all before them. This time it was the turn of Jethro Tull, a four-piece outfit with their roots firmly in the blues, who came out of nowhere to become the stars of the Festival. Their version of "Cat Squirrel", theoretically the same as the Cream number, had the 20,000-odd congrega-

tion on their feet and cheering, while "Serenade to A Cuckoo" provoked incredulous gasps at the sheer joy and virtuosity of Ian Anderson's exuberant flute playing.

In fact, the whole band — Glenn Cornick, bass; Clive Bunker, drums; Mick Abrahams, guitar and Anderson, flute, mouth organ and vocals, were a powerful tonic to jaded ears, and judging by reactions of the audience and the business, they're well on the way to becoming one of the really big-name groups.

One of the strongest factors behind their success, is the intelligence and determination of Ian Anderson, a strik-

ing personality with a lot of good sense in his attitude to the pop scene.

Unlike a lot of people in new groups, he's thought a lot for himself about one thing of supreme importance—management, and just how valuable it is. Says Ian: "You get a lot of groups who suddenly find themselves having a bit of success. Everything starts working out fine, and they begin to resent having a manager who they think is milking them of their hard-earned cash, and cramping them artistically. So they try and get rid of him and want to do everything themselves.

"But it seems to me that there's about one group in a thousand who have the right sort of mind to deal with management, getting bookings and this sort of thing. They don't realise that to be a good manager you have to be just as creative, if not more so, but in a totally different way. The two jobs almost never mix.

"We—the group and Terry Ellis, our manager—realise this, and find that it works out beautifully. Sometimes it happens that he'll suggest something on the musical side, and sometimes one of the group will suggest something to do with our management. But we know that we couldn't do each other's jobs, and that's the way it ought to be.

VALUABLE

"It was the same when we made our album, which will be coming out soon. Terry produced it with us, with ideas exchanged all along the line, and we're all very pleased with the end result. The most valuable thing about making your record without outside interference—apart from the obvious thing of being able to do it exactly as you want—is that you stand to fall entirely on your own efforts. You can't lump the blame on anyone else, and nobody else can take the credit if it works well.

"Apart from anything else, making your own record means you have to know about the technicalities involved. This is all very valuable knowledge and experience, realising what can and can't be done on record. As far as I'm concerned, the important thing in life is that you should keep on learning as much as you can the whole time.

"Like any other group, Jethro Tull have diabolically bad nights. We all get in a lousy mood and feel bad when it's all over — everything seems to be going wrong. But a lot of the other groups I've met just want to gloss over their failures and try to forget them as soon as possible. I'm not saying you have to brood over the bad nights, but we try and remember what went wrong, work out why it did, and take measures to stop it happening again. You've got to do that."

R.S.



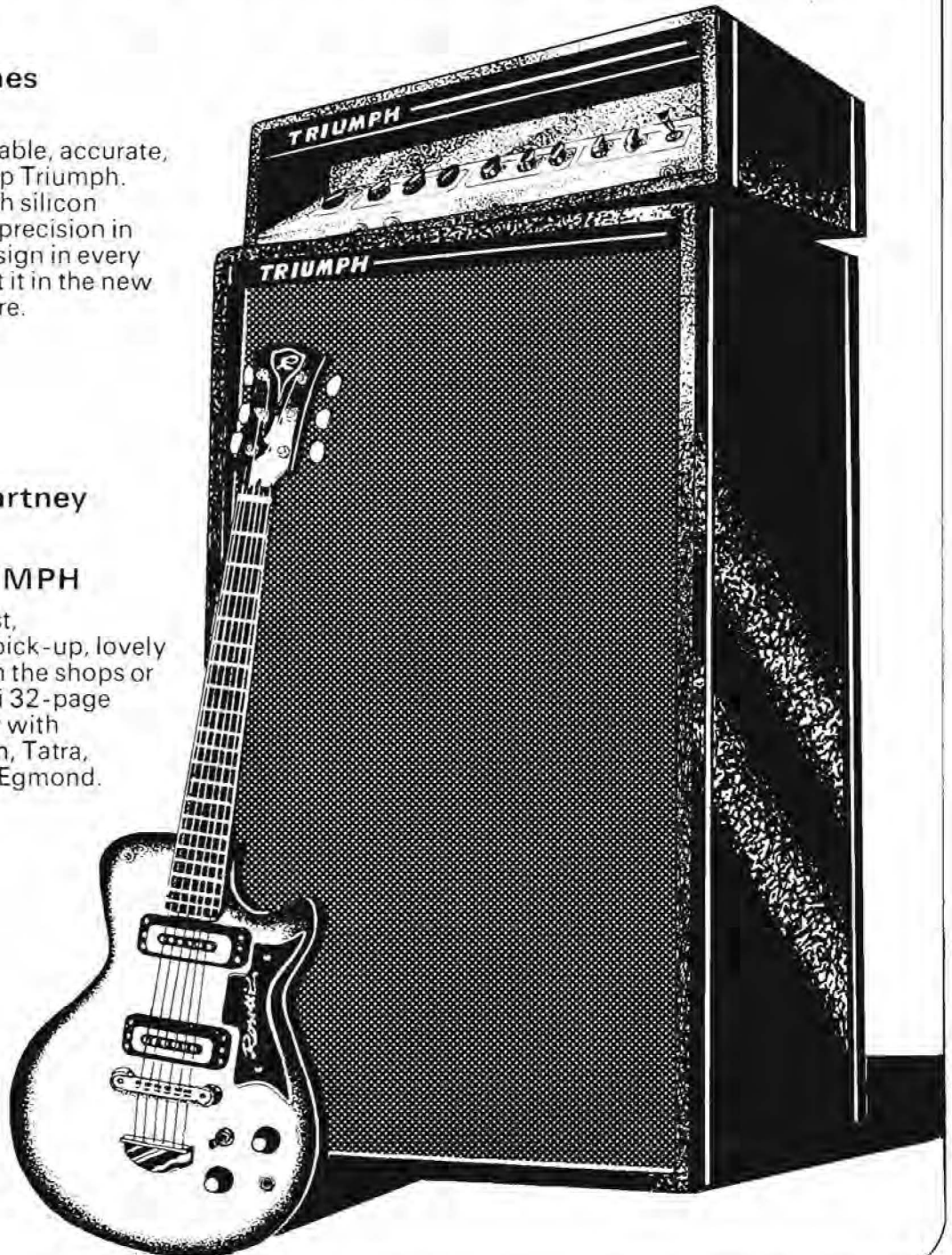
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ARE D.J.'s IN A RUT?

NOT so long ago, the world of the disc-jockey was a very big one, indeed. It seemed there was room for everybody, what with the BBC, Luxembourg, the pirate stations, plus TV. The older inhabitants, the Jacobs and Mathews, had all the work they could handle; and there was enormous scope for new boys . . . assuming they had confidence, eccentricity, personality or style.

But during the past few months the dee-jay world has contracted to such an extent that the profession is hopelessly overcrowded. And in comes bitterness, frustration and fear. What's more, there is often sheer stark BOREDOM in the minds of the listeners.

What, then, are the problems? What causes the upsets in the lives of our dee-jays—until recently a rather complacent body of men? Some were prepared to lend their names to quotes for our investigation . . . but others asked specifically that their comments be kept anonymous—for the most obvious of reasons: that of not chewing hard on the hand that feeds you!

Hear Tony Brandon, 30, formerly with Luxembourg, then London, now Radio One, featured on such as "Mid-day Spin" and "Family Choice". "The current efforts to



Tony Brandon

streamline and condense Radio One programmes will lead to higher standards—of that I'm sure, but it's also going to be that much tougher for new men to make progress as dee-jays. There will probably be a whole new breed of dee-jays.

"You see, I don't consider myself a disc-jockey. It might seem like biting the hand that feeds me, but I'm hoping and praying that I'll be able to move away entirely. It may make me a Jack of all trades and master of none, but with me it's a matter of presentation. Not a gimmick, just presentation.

GIMMICK

"Dee-jays like Kenny Everett, David Symonds and Ed Stewart are not hard gimmick characters. But Roscoe is a gimmicky performer. Nowadays you've got to make up your mind what you want to be. If you're a gimmick, you can go very high in the business but you run the risk of

being stuck in one bag and then fading away. I'd rather be an all-rounder—it's safer, in these days of difficulties.

"The new Radio One Schedules are important. Radio One Club could be the biggest thing yet. For a start, it means going out and about in the country, which is important in itself. Too many people in the provinces look upon Radio One as being somehow essentially for London. They feel out of it.

"What is hard now is that the whole character of the dee-jay has had to change. The whole term dee-jay is an abused term. In the old days, chaps like Jack Jackson projected their own personality by playing records they liked. Then came the charts and new releases and pressures by record companies. So men like Tony Blackburn don't project their personalities so much through the music, which is uniform, but through whatever they can get in between the records.

"It's hard . . . very hard to get in. Few opportunities. Often little freedom."

Duncan Johnson, deep-voiced Canadian, was actually the first to be relieved of his Radio One contract . . . hardly a happy distinction. He says bluntly: "They don't want disc-jockeys as such. They signed a lot of us from the pirates initially because it was good publicity for the new set-up. But now the disc-jockey as such is dying out . . . look at the ones who are doing well now, for most of them had already made their name in another field.



Ed Stewart

"Tony Blackburn was a singer, so was Jimmy Young. That's what they want, people already established with names. Not somebody who has simply specialised in professional broadcasting. Why, even Barry Mason, who was simply a song-writer, got in on the strength of being known in another field.

"Disc-jockeying? Forget it. Hope died with the Pirates, who've never been matched. If there is hope for the future it is for the development of local radio."

WELL-KNOWN

Another well-known but anonymous disc-jockey, if you get the gist, told me: "At the start it looked good for Radio One. It was felt that the same free-and-easy sense of communication could be transferred from the ships to the BBC. But it doesn't happen. There's a Corporation cloud hanging over it. Like on a Mid-Day Spin week recently. Armstrong's 'Wonderful World' was topping the charts. But the dee-jays were all keen on a great record by Billy Vera and Judy Clay . . . so several of them played it. Out went the edict — play 'Wonderful World', or else . . ."

Quite a few of the established dee-jays felt strongly about the employment of Barry Mason, feeling he was doing them out of a job. Barry, himself, says: "This is ridiculous. Any dee-jay can feel free to write hit records if he likes—I won't mind a bit!"



Jimmy Savile

But there are so many disc-jockeys chasing so few jobs that there is strong rivalry. Sometimes it shows through in an edgy jibe on the actual broadcast. And perhaps the main problem for the dee-jay industry is that there are so few different compartments into which they can slot. Gone are the record company tie-ups, as with Jimmy Savile for Decca, on Luxembourg. In Luxembourg now, encouraged by the Government policy towards that station, are Tony Prince, Paul Kaye, Paul Burnett, Roger Day - all ex-Pirates and all convinced that one day commercial radio will return legally to Britain.

Hear now another disc-jockey, a very famous name among the newer breed. "When I was a Pirate I said that I'd never work for the BBC. But they sank the ships. It was either work for the BBC or go back home and get a proper job! Even so, I

know that I'd leave the BBC like a shot if there was an alternative. Things, including the thinking of the powers-that-be, are so old-fashioned and bound up with red tape."

Of course some dee-jays are doing nicely. Ex-singer Sam Costa has his cosy middle - of - the - road scene going, but was an en-



Kenny Everett

tertainer first and a disc-jockey second. One or two get away with a special form of music and can be identified by it. Jimmy Young, ex-chart-topping singer, has captured the mums' market.

REPUTED

Mike Raven, 42, reputed to be the "oldest teenager in the business", gets by on an R and B kick. Dead voiced, John Peel, 28, Liverpudlian, is in the *avant-garde* pop field, insisting on introducing new artists, new sounds.

But basically the existing team of dee-jays are tied by rules and regulations—to a greater or lesser extent. What is left in the field is largely formula broadcasting, reducing the impact of individual personalities.

Take Ed Stewart, ex-London, now doing "What's New" and "Junior Choice". He says: "I get a lot of freedom within the area of the

actual requests. But I agree that it is terribly difficult for many disc-jockeys, as it was for myself early on—and there's hardly any chance of a new one breaking through. It is simply that the supply goes on, but the demand doesn't."

The pure-and-simple disc-jockeys have further problems when it comes to dealing with "live" acts on their shows. They don't select the artists and somehow have to inject the same semi-frenzied enthusiasm into the introductions as they do when playing records they genuinely rave over.

No so long ago it was a quick run-in to stardom for a lot of personable young men. Now the "pure" dee-jay is almost an unneeded commodity. The all-rounders and the "names" are in favour. Which is surely a bad thing for pop music in general.

PETE GOODMAN.

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1968 Musical Instrument Trade Fair

B.I. Looks at the Equipment which Will Create the Sounds of 1969

By B.I.'s Technical Adviser
GARY HURST



EACH year I visit the British Musical Instrument Trade Fair I am surprised by the number of new "things" that are created by the manufacturers, and fascinated by the additions to the present ranges of instruments and by the imported lines that the British companies have discovered abroad.

This year's show was certainly no exception, and after spending four days going round the Russell Hotel where the main stands were and the Waverley, President and Tavistock hotels where certain additional stands were being held, I saw just about everything there was to see. So let's start off with the instrument which is one of the cornerstones of the instrumentalist.

GUITARS

Probably, some of the most welcome news for many guitarists for a long time comes from SELMER, who announce that the famous Gibson "Les Paul" solid guitars are now

available in this country for the first time since they became a discontinued line many years ago. Two were on show at the exhibition; one "Les Paul Custom" and one standard model in ebony and mahogany and gold finish respectively. The custom model sells at 339 guineas and the standard guitar at 245 guineas. They are identical in every way to the original models which can occasionally be bought on the second-hand market. Also on show were the full range of Gibson guitars, both semi-acoustic, electric and jumbo models.

VOX SOUND EQUIPMENT LTD., exhibiting for the first time under their new name, had a condensed range of guitars on show this year, but certainly some very good models were offered.

I had the opportunity to try a new bass, six-string and 12-string set of guitars, semi-acoustic electric type and the quality was very good with exceptionally fine action. The six-string sells for 39 guineas; 12-string at 44 guineas; and bass at 45 guineas approximately. As these guitars were red-hot for the show, exact prices still had to be fixed, but their arrival was met with enthusiasm by the many visiting pro-guitarists to the VOX demo room. Also on view were some good acoustic jumbo guitars and other semi-acoustic electrics.

BALDWIN had a fine display of their guitars on view, including their attractive and "in" style "700" series of semi-acoustic electrics. Six- or 12-string, and bass versions being available priced at 78 guineas, 85 guineas and 83 guineas respectively.

Also worth a mention are the Marvin solid six-stringers. These guitars have one of the best tones of all the solid guitars, which is achieved by means of the special tubes incorporated in the bridge piece. They cost 150 guineas. There is also a bass to match—one of the few bass guitars with three pickups—at 141 guineas. Also, on show were the

well known American Gretsch guitars which are now available from this company.

On the DALLAS-ARBITER stand I saw two Fender Telecaster guitars, one finished in Floral Blue and the other in a Paisley Red psychedelic design. These guitars are a new idea from Fender's and cost £194 in this country.

ROSETTI were exhibiting their famous Epiphone range which have been respected guitars in this country for many years, as have the Levin guitars also available from this organisation. Hoyer and Tatra models were also on show.

ROSE-MORRIS had a very large display, including their famous Eko jumbo and electric guitars which represent top quality for money. Showing also were the Shaftesbury semi-acoustic electric six-, 12-string and bass models and many other folk and classic guitars to make up one of the most comprehensive ranges on view.

BOOSEY & HAWKES were showing three very famous names in the guitar world in Harmony, Guild and Martin. Also available were Hawk and Angelica models, two other well-known makes of guitar.

AMPLIFIERS

MARSHALL have now established themselves the world over in the amplification field and had a very good show of equipment at the exhibition. Their amps and speakers are available in many colours now: white, red, black, mauve, etc. Very attractive they are, too!

Bass, lead and organ amps were on show in 50-, 100- and 200-watt forms costing £77, £112 and £158 respectively, with speakers to match from £76—£122.

P.A. amplifiers are in 50-, 100- and 200-watt

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versions also and prices vary from £77—£177 with their column speakers costing from £89—£233 per pair.

SELMER had two new models in the Zenith 50- and 100-watt amps at 95 guineas and 105 guineas respectively, and a 60-watt amp, the Saturn 60, a solid state reverb unit costing 150 guineas. The old Treble 'n' Bass 50 and P.A. 100 amps were shown, but now they are sporting a redesigned fascia panel with anodised effect and solid aluminium control knobs.

The Meazzi 80-watt stereo echo P.A. unit was on show and now costs 220 guineas.

VOX were showing their very successful solid state amps for bass and lead guitar; the Super Foundation, Bass and Supreme 200 selling for £211 and £281 respectively. These amps have Mid Range Boost effect built in, along with reverb on the guitar versions and Tone X on the bass amps which enables the instrumentalist to get a selection of bass tones never before available. The amp section are available separately at between £117 and £136 for the guitar versions and £92—£123 for the bass amplifiers.

Speaker cabinets are, of course, available separately in almost every shape and size, with 2 × 12", 4 × 12", 1 × 18" or 1 × 15" speakers, all heavy-duty type and specially designed for guitar or bass work.

Vox also have a silicon transistorised P.A. amp available in 50- and 100-watt versions at £109 and £138 respectively.

TRIUMPH amplifiers have really proved to be something of a success for Rosetti. If anyone still has any doubts about transistor amps in this day and age, then let me pass on Jeff Johnson's remark that in almost two years he has had to replace only two pairs of output transistors in his Triumph gear—that for me is reliability, indeed!

The Triumph 100-watt lead amplifier, which features fuzz and vibrato, bass, middle, treble controls and top boost switch, with 4 × 12", 30-watt treble cone loudspeakers, costs just 188 guineas. In some cases, reverb can be obtained instead of fuzz. All outputs are British rated and range from 70—200 watts.

The 200-watt stereo/mono unit is two separate 100-watt amps in one cabinet. Completely separate fuses, transformers, speaker sockets, etc. When switched on together provide 200 watts of power from either pre-amp and can be boosted to 400, 600, or even 800 watts using slave amplifiers. The stereo/mono 200 costs 135 guineas. A new small amp useful for practise, called Leo, costs 19 guineas. Of course, a full range of speaker units and columns are available for use with the separate amp sections.

On exhibition in the President Hotel were the new amps from JENNINGS ELECTRONIC DEVELOPMENTS. This company, which was started by Tom Jennings, former head of Vox, have produced a good range of transistor amplifiers from 40—100 watts. Prices vary from £136—£250 approximately, but exact figures have yet to be fixed. The design of these amps is very attractive indeed, and the sound quality impressed me very much with its immediate response. Column speakers are also marketed at £46 each, as well as a complete range of new idea foot pedals for every effect under the sun.

WATKINS had a good supply of amplification on their stand. One interesting item was the Audiomaster five-channel studio mixer with bass and treble on each channel and level

meter, etc., plus a whole lot of useful facilities.

Taking up a major part of this stand was the P.A. equipment which ranges from 40—100 watts.

ORGANS etc.

A two-manual organ costing 188 guineas was shown by SELMER called the Panther Duo, and a single manual version costs 130 guineas. Of the bigger organs, they have the Capri and Duo Capri, which must rate amongst the best portables available today at 219 guineas and 299 guineas respectively.

VOX had, what was for me, one of the best two-manual console organs available anywhere in their Riviera range. This organ has really got everything and has been a knockout success. Sold complete with stool, 25-note pedalboard and Gyrotone III, it costs £750.

Also on the Vox showstand, were the ever-popular Continental models. The two-manual is now available with percussion on the top manual. This is something that has been called for a long time and should be a big success.

The Jaguar organ single manual still represents one of the finest buys on the market today at £131.

The HAMMOND demonstration showed something which was a complete novelty. A taped organ lesson which will enable the budding organist to study at home. It consists of a cassette-type replay unit fitted beneath the organ and to the right. The player inserts the tape cartridge and the lesson begins and plays back through the organ amps. It is always in tune with organ and, therefore, the lessons can be taken for a fraction of the normal tuition costs.

Also on show were several new models, including the "X66" and T200 series, which incorporates a two-speed, built-in Leslie for the first time in a Hammond of this spinet size.

ROSETTI were exhibiting electronic organs for the first time. Four models were on show—the Cougar, Lynx, Lynx console and the Gazelle.

The Cougar, a 61-note organ, sells at 222
(continued on page 24)



Top: Vox's Dave Roberts shows Kink Dave Davies the new solid state amps.

2nd: The range of Vox guitars and foot-pedal effects.

3rd: One of the new line of Gibson "Les Paul" guitars, which were on show at the Selmer stand.

4th: A Rosetti solid body guitar stands in front of the Rosetti "Triumph" amps.

5th: The Selmer stand included a complete range of equipment from organs, to a clarinet amplifier.

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(continued from page 23)

guineas and incorporates an optional two-octave bass section selected by a changeover switch. The Lynx model is a smaller organ with incorporated amp of ten watts and is a 49-note keyboard organ, selling at 140 guineas, with the console model selling for slightly more.

The Gazelle is also a 49-note keyboard organ with bottom octave switchable for bass or solo usage. It incorporates a powerful 12-watt amplifier and 16' and 8' pitches without any octave repeats. The organ features a modern design case supported by attractive chrome legs and sells at 135 guineas.

Hohner were out in force with their large range of portable and console organs of well-known quality. But, the interesting thing in their demonstration room was a new electric piano. This piano incorporates tuning forks and, therefore, never needs tuning. The sound is produced by tiny hammers striking these forks and the effect is the nearest sound I have heard to a piano from an instrument of this kind. It costs 200 guineas and should be a big success for Hohner. Also on show was a new Clavinet in a brilliant red/white finish, and the first one in the country has been booked for Brian Auger. The cost is 138 guineas.

Two very attractive portable organs were shown by BALDWIN as well as their extensive range of console models. These are called combo organs and feature 61-note keyboards, one slightly more complex than the other. That by Baldwin costing £231 and the other less complex called Howard Combo at £143.

The other interesting item from Baldwin was the Combo Harpsichord which sells at £413. This is an electronic harpsichord which plucks individual strings, and the sound is very good indeed.

DRUMS and accessories

PREMIER is always an automatic thought when one thinks about drums or percussion and they had a very good show this year. Highlights included the "303" twin tom-tom outfit which retails for £242, with 20" x 17" bass drum; the new "Olympic Europa Twin" outfit; and the "Super-Zyn" cymbals ranging in price from £6 for a 12" cymbal to £27 for a pair of 16" heavy cymbals. Zyn cymbals were shown and cost from £1 11s. 0d. for a 10" single to £11 for a pair of heavy 16" cymbals.

A very popular range from Premier this year has been their "Lokfast" holders for the tom-tom. The "388" is the strongest shell-to-shell holder ever made and once set to any angle cannot move unless you re-position it. The cost is only £2 11s. 9d. Also on show were single and double disappearing versions, as well as "307", the Cymbal Tilter, which sells at 12s. 3d. and fits all Premier and similar holders and stands.

Equally interesting were their snare drum, cymbal and Hi-Hat stand, all blessed with the Lokfast principle.

JAMES HOW may not have been a name you would expect to see in this section, but this company's range of equipment now takes in drum sticks and heads.

The sticks in question are American de-

signed Pro-Mark sticks, and are available with wooden or nylon tips. They are unconditionally guaranteed against any form of defect in the tip. The normal wooden sticks retail at 14s. 6d. a pair, or 18s. 6d. with a special "Grip Area". The nylon version's at 18s. 6d. or £1 1s. 0d. with grip area. Sticks are available with double ends and mixed double ends, i.e. one wooden and one nylon tip per stick. These mixed double ends retail at £1 1s. 10d. in straight-grained oak. Also on show was the "Rock-Knocker" 16" double butt end stick at 14s. 6d. a pair and the famous "Evans" plastic heads with fibreglass hoops. Prices vary from approximately £2 10s. 0d. for a 14" to £7 for a 20" head. A "Colour Swirl" head in various colours was available for £9 1s. 0d. which changes effect with the spotlights.

ROSE-MORRIS had their Slingerland drum range on show and, in conjunction with Boosey & Hawkes, had the Avedis Zildjian cymbals. These cymbals are reckoned by the majority of drummers to be the tops, and a full range was on show in Room 237 where Bob Zildjian was present.

EFFECTS and other accessories

When one thinks of effects, it is almost automatic nowadays to see the name of VOX before your eyes. This year I think they have more pedal effects units than ever before, and if they are as successful as the now world famous Wah-Wah they can well be very pleased with themselves.

However, this year there is a pedal for Wah and Fuzz combined which produces some phenomenal effects for the organist. On show was a volume and Wah-Wah pedal combined. This really is a good unit as the organist always has to have a volume pedal anyway and until now would have to use two pedals for getting the Wah-Wah effect which, as you organists well know, would be a complete nightmare.

Top: The new Hohner electric piano, which incorporates tuning forks.

2nd: Baldwin's Combo Harpsichord, with a Baldwin "Professional" amp.

3rd: The new Hammond transportable 162 organ.

4th: Rosetti had their "Gazelle" organ in prominent view.



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For the first time, I think in this country, a British-made tone/volume pedal was shown by Vox and this should prove to be very successful as imported pedals of this kind are somewhat expensive. The Vox Tone/Volume pedal costs 12 guineas.

ROSETTI have this year really branched out into the electronics field, apart from amps that is, and they were exhibiting the Jen range of effects, which included the Cry Baby pedal unit at 11 guineas; a repeat percussion unit also at 11 guineas, and distortion and treble bass boosters at six guineas. Also available are Film Industries microphones at 11 guineas with switch for a high impedance model.

JENNINGS ELECTRONIC DEVELOPMENTS were showing a pretty comprehensive selection of pedal effects including Wah-Wah, the Growler, Repeater, Hi-Low boost and several others ranging in price from 13 guineas—18 guineas.

From SELMER came the Fuzz 'n' Wah pedal which should be very successful for them.

JAMES HOW had some very interesting lines in the accessories field. These included a Colour Mix unit. This is a solid-state unit which when fed with up to four independent sound sources from high impedance mikes (even the cheapest crystal mike will suffice as sound quality is of no importance) and connected with a Rotosound Slave Light Unit with one colour to each channel, will transform each section of your group's sound in a separate colour and the effect as demonstrated to me was quite astonishing. The colour-mix unit can also be used with drums by connecting up contact mikes to the respective drums. The Colour Mix unit costs 75 guineas and light units cost 31 guineas each with four lamp-holders on each unit.

This company also had a complete range of plectrums and coiled guitar leads plus an extension coiled guitar lead which lengthens your lead by 15' or 30' and costs 28s. and £2 5s. 0d. respectively.

Probably, the biggest thing from the guitarist's point of view were the Custom Gauge Strings roundwound type. With these strings you can visit your local shop and make up your own set of strings, anyhow you like them. Average price for a set comes out at about 22s. 6d.

On show for the first time from GENERAL MUSIC STRINGS were Ball End Nylon Strings. These cost 23s. 7d. a set and should be a great success. Also very interesting was a set of Laminated Nylon Wound electric strings which sell for 39s. 9d. a set, and this seems to be a big step forward for solo guitar strings.

All the usual and now established Monopole and Red Dragon strings for 6-, 12-string and bass guitars were also in evidence.

BRITISH MUSIC STRINGS, famous for their Cathedral guitars, had a complete range of roundwound, flatwound electric, nylon classical and bass strings on show.

One company worthy of a mention in this section is PETER LEGH MUSICAL INSTRUMENTS. This company, barely a year old now, and showing for the first time in London, had some useful accessories on their stand in the Tavistock Hotel. Swissecho is now handled by this company in England and they have now models of echo units available as well as mixer units. Also on view were Galanti accordions and the S.M.D. impulse Lighting Effect Unit, and a Wah-Wah pedal.

Peter Legh is also Southern England distributor and export agent for Park amplification and accessories.

Well, that's all the exhibitions over for 1968 and now the manufacturers don't take much breathing space before beginning to prepare their new products and inventions for the '69 exhibitions in Frankfurt, Chicago and London, which represent the three most important show weeks of the industry.

Listed here are the addresses of the manufacturers who are mentioned in this report;
Henri Selmer & Co. Ltd., 114 Charing Cross Road, London, W.C.2.

Vox Sound Equipment Ltd., Vox Works, West Street, Erith, Kent.

Baldwin Ltd., Chesham Close, Romford, Essex.
Dallas-Arbitrator Ltd., Dallas Buildings, 10 Clifton Street, London, E.C.2.

Rosetti & Co. Ltd., 138-140 Old Street, London, E.C.1.

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

Boosey & Hawkes Ltd., Deansbrook Road, Edgware, Middlesex.

Jennings Electronic Developments, 117-119 Dartford Road, Dartford, Kent.

Watkins Electric Music Ltd., 66 Offley Road, London, S.W.9.

Hammond Organ (U.K.) Ltd., Deansbrook Road, Edgware, Middlesex.

Hohner Concessionaires Ltd., 11 Farringdon Road, London, E.C.1.

Premier Drum Co. Ltd., Pullman Road, Wigston, Leicester.

James How Industries, 495 Blackfen Road, Sidcup, Kent.

General Music Strings Ltd., Treforest, Pontypridd, South Wales.

British Music Strings, 130 Shacklewell Lane, London, E.8.

Peter Legh Musical Instruments, 5 Branton Road, Horns Cross, Greenhithe, Kent.



Top: Marshall were showing their amps in a wide range of colours, and they also had organs and guitars on view.

2nd: The American Avedis Zildjian company had a variety of their cymbals on show.

3rd: Premier were demonstrating their kits, cymbals, and most other percussion effects. The picture shows the "303" twin tom-tom outfit, in front of one of their Olympic kits.

4th: Gordon Huntley demonstrates the Rose Morris steel guitar, which produced a variety of effects.



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And the Super Continental II—the gas. The big sound it has. Walking bass it has. Limitations it doesn't know. If you can play—this was made for you. And whatever sound you make, Vox can make it sound better. If it's organ, the Gyrotone 'wrap around' amp makes sure they hear you. And if it's guitar, the Wah-Wah makes you scream, and the Solid State makes you king. It's no mistake that most pretty people are Vox people. It's simple. It's the best.

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TEN YEARS AFTER BRING IT ALL BACK HOME



Leo Lyons (top) and Alvin Lee.

IT sometimes happens that it takes the Americans to tell us here in England who our best groups are. The latest example of this is Ten Years After, a four-piece group who left the country three months ago for a short tour of the States with a new album in their bags and not much idea of what to expect when they got there.

As it happened, the tour was a monster success, and already the group are beginning to think in terms of making America their main base of operations. In the two months of the summer that they were across the waters, Ten Years After won everyone over, or so it seemed. Reports filtered back of rave receptions for the group at clubs all over the East and West coasts, with glowing editorials and big sales of the "Undead" album, recorded at Klook's Kleek just prior to their departure. They literally took the nation by storm.

Whereas in England most of the acclaim is reserved for Alvin Lee, the apparent figurehead of the band on lead guitar and vocals, our transatlantic brethren also fixed on bassist Leo Lyons for unqualified worship. Understandably, Leo likes America.

BIGGEST THING

"This tour was the biggest thing that's happened to us yet", he says. "When you know people are really liking the music you play, it's much easier to do justice to yourself. I felt as if I'd been standing still musically for about a year, but America has sparked me off again. I've learnt a lot and I think I've improved a lot in my playing.

"We've all come back a lot more self-confident about what we're doing. It's like regaining the first rush of enthusiasm you get when the group starts to work out for the first time, and we know we can get through to audiences on our music alone. We're beginning to

get an idea of exactly what we're capable of. You know, we didn't get one bad reception anywhere in the States that we played—though some were better than others, obviously—and each place wants us to come back as soon as possible.

IMPRESSED

"The one thing that really impressed me, though, was the help and support you get in America from everyone involved in promotion. As soon as we got there, top-level executives from the record company made a point of coming to see us play. How often do you get that over here? These people were just being courteous—and getting to know all about the grass roots of selling records, the actual group who makes them.

"The organisation out there is so good that when you arrive in a town to play a gig, all the people know you're coming as the promotion team has already visited the town, made sure the record shops have copies of your record in stock. We keep on coming across fans in England who just can't get our records locally, mainly because nobody ever tells the retailers that we're playing in their town.

"Everything is co-ordinated out in the States, and in our case, we had a remarkably smooth-running organisation to see that we got the maximum benefit from everything we did. This is how it ought to be. And the situation in England is so different, with no contact between the company and ourselves which leads to all manner of mix-ups and delays.

DROVES

"Even in places like Phoenix, Arizona, in the mid-West, where we expected to die a death, the fans turned out to see us in droves. I'm certain this could happen over here. For one thing, England's so much smaller and it's easier to get everywhere. But how often do you get great long jam sessions in British clubs like we had in America? We played with so many different musicians out there, there were so many stimuli, so many things to make it really worth playing.

"So now we're making a concentrated effort to get right off the ground in our own country. We want to get 'Undead' right at the top of the album charts, and that's the number one priority. Otherwise it looks as if we'll be spending more and more time out of the country—in Scandinavia and America—and, of course, we don't want this at all. But obviously you want to play where you're best appreciated."

RICK SANDERS.

INSTRUMENTAL NEWS

PROCESSION DEBUT



A new group from Australia, ProceSSION, have just made their disc debut in this country with a number called "Every American Citizen". They don't want to be called an Australian group, though Melbourne was their birthplace. They have been signed to Mercury Records, and the Harold Davison Organisation will represent them in this country. The group line-up is: Brian Peacock, a prolific composer, responsible for the first record, who hails from Levin, New Zealand, and who plays bass, guitar, and piano; drummer Craig Collinge, from Sydney, Australia; Trevor Griffin, from Birmingham, who plays piano, organ, and sax; Mick Rogers, who appeared on the David Frost programme with Adam Faith a couple of years ago, who plays piano, drums and bass. He comes from Dovercourt, Essex.

BLUES LPs

Good news for lovers of the blues this month, in the shape of three albums by top American musicians. The albums, released on the Vanguard label in England, are "Skip James—Today!" which includes the original version of "I'm So Glad", "The immortal Mississippi John Hurt", the second volume of a record memorial to one of the greatest bluesmen of all time, and, lastly, Buddy Guy's "A Man And The Blues", his first album with his own blues band.

OKIN WRITES FOR CILLA

A new EP from Cilla Black, "Time For Cilla", features two songs from young English songwriter, Roger Earl Okin. They are "Abyssinian Secret" and "Trees And Loneliness". Roger has just returned from America, after working out there on Wall Street, and for Lou Storman, and American agent. He plans to stay in pop, and has just received a degree from the University of Kent.

NEW SHOP IN KINGSTON

A new music shop has opened in Kingston, called John Kings. It fills a large gap in this area, where instrumentalists find it hard to obtain equipment of any sort. Master craftsman Dick Knight will be looking after the repair side of the business, and he's already been busy building a new body complete with pearl inlay to house the electrics of a Gibson 335 which was smashed in a car crash. It belongs to Kevin Stacey, who works at the shop, and is on show most of the time. John Kings can be found at 12, Vicarage Road, Kingston-upon-Thames, Surrey, and they tell us equipment of most any kind can be obtained in 48 hours.

Eddie Grant Song for Circus

The new Peppermint Circus single will be "I Won't Be There", and Eddie Grant number previously recorded by the Equals. The B-side, is "Keeping My Head Above Water". It's out on the 11th October, on the Polydor label.

Heckstall-Smith's New Band



Dick Heckstall-Smith, generally acknowledged as one of Britain's finest brass players, has joined Jon Hise-man in a new band, the Colosseum. Dick, pictured here playing alto and soprano saxes, and Jon, are both former John Mayall sidemen.

FUGS' NEW RELEASE

The notorious American Fugs were recently in Britain where they played two dates at Middle Earth and also did a spot on "How It Is".

Readers will be pleased to hear that their first British release is to be "Tenderness Junction", an LP on Transatlantic coming out soon.



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DUSTER'S FIRST



Duster Bennett's first Blue Horizon single, "It's A Man Down There", made the British R and B charts in this country last month—one of the first English artists to do so for many a month. Duster, who plays a Gibson Les Paul, Hi-Hat, bass drum and harmonica, has his first album out shortly.

Doors choose Vox organ

When the Doors arrived in Britain recently, one of the first things they did was to pay a visit to Vox, where organist Ray Manzarek bought a single-manual model in preference to the American model he has used in the past. He was reported to be suitably pleased with his new purchase.

YARDBIRD SHUFFLE

Chris Dreja and Paul Francis have left the newly-formed Yardbirds. The line-up is now: Jimmy Paige, lead guitar; John Paul Jones, bass guitar; Robert Plant, vocals; John Bonham, drums.

MORELLO CLINICS

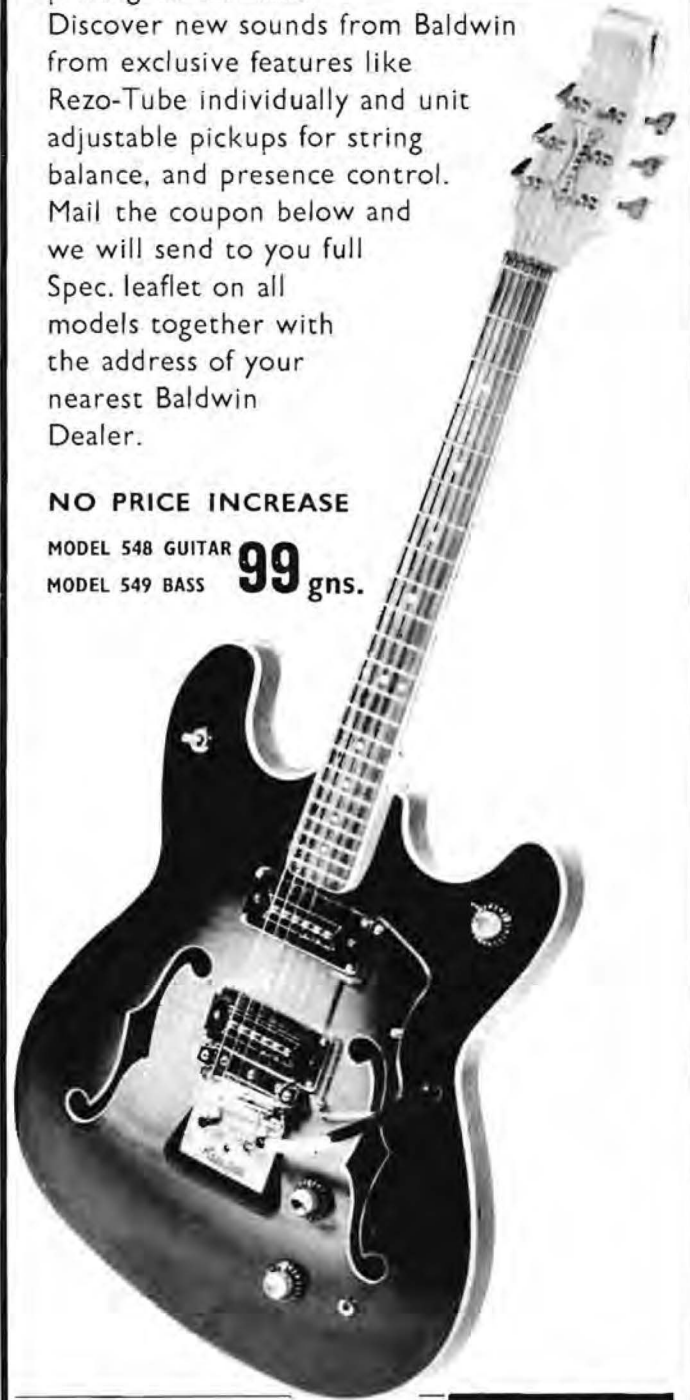
Joe Morello arrives in this country on October 12th for a series of Ludwig/Paiste clinics with Pierre Favre, the Continental drum and cymbal specialist. His tour dates are: Oct. 13th — Drum City, Shaftesbury Ave., London W.1; Oct. 14th — Minns Ltd., 6/7 Gervis Place, Bournemouth; Oct. 15 — Bill Greenhalgh, 129 Fore St., Exeter; Oct. 16th — Gamlin Pianos, 55 St. Mary St., Cardiff; Oct. 17th — Moores Ltd., North Parade, Bradford; Oct. 18th — Drum Centre, Percy St., Newcastle; Oct. 20th — Barratts, 86 Oxford St., Manchester; Oct. 21st — Pete Seaton, 18 Hope Park Terrace, Edinburgh; Oct. 22th — Yardley Ltd., 87/89 Snow Hill, Birmingham; Oct. 23rd — Potters Ltd., 7 South End, Croydon.

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MOST people know that Ben E. King made his name as lead singer of the Drifters. But when that group split up, about a dozen outfits calling themselves the ORIGINAL Drifters mushroomed in the business, including three in California alone. The same thing has happened in Britain, where fans have turned up amazed to find not one familiar face among the Original Drifters.

Says Ben E. King himself: "It's obviously a trick legal situation, so it's better that I don't say too much about it. But I wrote Drifter songs like 'There Goes My Baby', 'Dance With Me', 'Love Me' and the like . . . and these groups are singing them.

"But to my knowledge, there are only two of the original Drifters still operating in the business and I'm not too sure where they are right now."

Ben, oldest of a family of eight, was first "discovered" in his father's restaurant. He auditioned for a group called the Crowns and got the bass voice job. They worked the Apollo Theatre in Harlem. The actual Original Drifters were going strong even then, but eventually broke up. So manager George Treadwell suggested the Crowns became the Drifters . . . and, with Ben out front vocally, had a virtually non-stop run of hits for two years.

Then Ben went solo. Recorded for Atlantic — and he's been a regular visitor to Britain ever since.

EMPHASIS

He said: "The emphasis in pop music is shifting. It used to be one-way traffic from Britain, once the Beatles got under way.

"Then the West Coast and the soul thing came along. Now I find that audiences here are more prepared to listen, specially to material new to them. I can't ever seem to leave out 'Spanish Harlem', or 'Stand By Me'.



BEN-E-KING

"Pop music now has a greater emotional content"

but anyway, I wouldn't want to. Funny about 'Harlem' . . . you know I often clean forget the words and have to ad-lib through it. Yet I must have sung it ten-thousand times. . . ."

Though Ben no longer has sure-fire hits, this greater audience "awareness" of artists in his bag has meant that the last year has been the busiest of his career — even busier than the Drifter era. He says: "Pop music now has a greater emotional content. There's heart in it. Some time back I thought it was getting too hard-faced, too sharp and kinda automatic.

"But I read about how your groups like to record in America — and reckon the studios and equipment there are better than your own. This is ridiculous. Friends of mine, like Aretha Franklin and Lee Dorsey, could record in your studios and use the same equipment and still come up with their best work.

"Where the difference is, is in the guy who directs the session. The guy who turns the knobs, handles the controls. Call him the A and R man, the production boss or engineer . . . but he's got to have as much soul as the per-

former. I got this engineer Tom Dowd on a lot of my albums — all I do is sing and he brings out whatever is good.

"And take Jerry Wexler. Now there's a genius producer. I have had hits for the label, but I still have to get in line for his services. Maybe I'm kept on the hook for a couple of months before he can fit me in. Now I'm sure that this is the basic difference between American and British recording techniques . . . we've got backroom men who can cope with the changing mood of pop music. I'm sure Britain has some good men. But America is full of them."

Long-time friend of Ben is Jim Bowie, a coloured guitarist, who has been with him since Drifter days. He acts as musical director, rehearses the backing groups and plays Steve Cropper-style on his Gibson Les Paul.

Incidentally, Ben tips stardom for Chris Shakespeare's Globe Show, who backed Patti La Belle — and Ben on his last marathon tour of British clubs and halls.

PREROGATIVE

Said Ben: "I don't go along with the critics who say that soul is the prerogative of the coloured entertainers. Tom Jones has soul, the soul of a Welshman. I've talked to him and he has this fanatical dedication to many of the American Negroes who first turned him on to his style of singing. But there are quite a few of us who admire HIM for the very qualities he saw in our singers.

"Soul is a matter of personality, of the ability to express. I see guys get up there and sing songs of heartbreak and they make it sound like they're ordering a hamburger and plenty of ketchup, please!"

Ben E. King, a modest and pleasant chap with a speaking voice not unlike Tom Jones (strangely enough!), would one day like to try his hand at record production. "But not until these pipes give out on me", he said. "I think it's kinda difficult to mix singing with production."

PETE GOODMAN.

UNCOMPROMISING MAYALL

Britain's most outspoken
blues musician talks
about himself and
the new Bluesbreakers

YOU either love or loathe John Mayall—there's no room for half measures. A man with his intensely single-minded, almost fanatical approach to music just can't be neatly listened to and put back in his little pigeon-hole.

As we're so often told by himself and others, Mayall has chosen to devote himself to the blues. He gave up a lucrative and successful career as a commercial artist in Manchester advertising agency, came down to London, formed a band, immersed himself wholeheartedly in the blues, and started to win acceptance.

His success and popularity didn't come instantly, but as time went by, the name of John Mayall's Bluesbreakers cropped up with increasing frequency. He made an album live at Klook's Kleek, backed a number of visiting American bluesmen, including John Lee Hooker, for whom he wrote a blues tribute, and built up experience and a good reputation with club audiences with his emotional, full-blooded treatment of old and new blues songs.

CONSISTENT

All this was happening at the time of the first R and B boom in the early 'sixties. Since that time, he's built himself up into one of the most consistent and controversial British bluesmen. Much has been made of the effect of

Eric Clapton joining the Bluesbreakers, but it's a sure thing success would have come without the help of Eric. It might have taken a little longer, but not much. And now the stage has been reached where Mayall has made many phenomenally successful albums, with "Bare Wires" the present Mayall contribution to the LP charts. He turns out album after album. Does he think that saturation point is near?

He says: "Each of my albums has sold twice as many as the one before", which seems to refute that point. At press time, he had just completed his first album with the latest Bluesbreakers—Colin Allen, ex-Zoot Money's Big Roll Band, Dantalian's Chariot, and Georgie Fame, having taken over from the departed Jon Hiseman on drums, to join Mick Taylor, guitar, and Steve Thompson on bass—no doubt another winning line-up.

Steve has been with John



for a couple of months, and like many of his predecessors—John McVie in particular—is being given his first opportunity to play full-time in a band by John Mayall.

"Steve had been knocking around with the band for about a year, helping to set up the gear, and so on", says John. "He's going to be a really good bass-player when he gets some more experience. He's got a lot of really good ideas about the blues."

But, as John himself says, the new band isn't so much of

a group of four equal-status musicians. They are a backing group to John, who wants to become more and more of a solo performer. Many people think that John is an egocentric person. He probably is—but he strongly denies charges that he stifles the musical creativity of his group.

"It would be disastrous—as well as impossible—to try and make them play exactly as I order with no opportunity to express themselves. I think that, on the contrary, I help them by giving them a start, working with an established band.

"It's bound to follow that sooner or later they're going to develop their own ideas about what musical scene they want, which direction they want to go. I like to think that I'm giving them the chance to reach that direction."

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YOUR QUERIES ANSWERED

By Gary Hurst



BRIDGE TROUBLE

Dear Gary,

I have a Fender "Musicmaster" and I am having bridge trouble. I would like to have it accurately adjusted so that the octaves are true.

Some of my friends seem to have the same trouble but won't try to do it themselves for fear of making it worse.

Could you please recommend a good man in London who could do it for me because the local music shops cannot help with this problem?

S. PERKINS,
Catford,
London.

ANSWER:—The type of bridge on the Fender "Musicmaster" is such that each pair of strings has its own movable bridge piece, which can be adjusted both for height and length.

Therefore, bearing this in mind, you should have no difficulty in doing the job yourself.

Assuming that the neck is true and the fretting of the fingerboard is alright, the distance from the nut to the twelfth fret, or octave fret, should equal that of

the twelfth fret to the bridge piece.

This is the theoretical set-up and can be used as a starting point. But, in order to compensate for the various differences in the strings, etc., each piece on the bridge will be set at a slightly different length.

On trying the settings, if you find that the octave note is sharp with respect to the open string note, this means that the string length from twelfth fret to the bridge is too short and, likewise, if this octave note is flat, then this length is too long. From this you can see that the bridge piece must be adjusted closer or farther away from the twelfth fret according to whether the length needs to be longer or shorter.

SUSTAINED NOTES

Dear Gary,

Please can you help me to obtain the sound that Beck, Clapton, Hendrix, etc., get with their guitars. The long sustained notes that these boys get really seems to be beyond me. I have tried everything I can think of, but without any success.

My guitar is a Telecaster and I have a Marshall amplifier and Fuzz unit. I have toyed with the idea of buying a Wah-Wah pedal, but I don't know if this will help me.

Can you please help a desperate lead guitarist.

S. L. JACKSON,
London, S.E.11.

ANSWER:—This question crops up in roughly 30 per cent of all the letters I receive each week.

It is a very difficult problem to answer, as it is not simply a case of saying get a certain amp, a particular guitar and presto, the sound will be made.

You say you have a Telecaster, so the guitar is certainly powerful enough to sustain the notes if the strings are changed frequently enough to ensure that you are never playing with old or rusty strings—this is very important.

The amplifier also needs to be fairly powerful and must have a good range of tones available, this means a good bass and treble boost.

I can assure you that with a good fuzz unit with a long powerful sustain, you can obtain the sounds obtained by the boys in the Hit Parade, but you must realise that the playing technique also counts for a lot.

Hendrix also has employed a Wah-Wah pedal to good effect quite frequently, and you can now obtain a really fantastic pedal with fuzz and Wah-Wah incorporated into the same unit. The effects obtained with a pedal of this type, working with the fuzz and Wah-Wah both on, are quite something.

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SECURE TREMELONES

AT last it was holiday time for the Tremeloes. Time to relax, after many hectic months which included virtually living in each other's pockets as they toured round the world. So, for a break, one would expect them to split up and go their separate ways for a week or two.

But what happened? They went off to Greece. Together. In a group. And it's this essential togetherness that Peter Walsh, their manager for seven years, believes is responsible for their amazing run to international stardom over the past 12 months.

Hear him first. "The boys had had hits, yes. They were welcome any time in Scandinavia, notably Sweden and Denmark. But while other British groups were making it in America, it was quiet for the Tremeloes. Then came "Silence Is Golden" . . . and suddenly the market opened up. They were in America during July and August last year and did exceptionally well.

"Then came South America, right afterwards. Okay, so the Beatles hadn't been there and that could have made a difference. But the Tremeloes are massively popular there now. On one date they topped a bill in front of 84,000 people in a football stadium there. So it was carnival time . . . but even so it was a mighty achievement.

AUSTRALIA

"And then came the Far East and Australia. And soon it's Israel, along with the Marmalade, who I also manage. We've been given the film score of a five-million dollar epic 'East Of Java' and asked to record it. That's for a helluva lot of money. Of course they want us to guarantee an 'A' side out of it, so we'll have to wait and see if anything is suitable."

Broke in Alan Blakley:

"We have a great agreement. Peter doesn't interfere with us on the musical side and we don't tell him what to do on the business side. Why, he rarely even comes to our sessions. But we feel our career is going exactly the right way. As Brian Poole and the Tremeloes, we worked well at about £250 a night, but it was 18 months before we ourselves had a hit.

"So now big things come along and we feel equipped to cope with them. We watch groups who suddenly have an instant hit and then struggle like mad when they have to make important personal appearances."

CABARET

Said Peter Walsh: "The boys have also signed a big deal with the Bailey Organisation for Northern clubs' cabaret work. Because they haven't rested on the laurels of six hit records — they've worked at putting across an act. A big point was bringing in Len to the group, because he gave the group a younger image. And they have this knack of coming up with the right songs . . . which is entirely their own responsibility. Put on one of their records and you know instantly that it is the Tremeloes sound."

Back to Alan: "For a long time we were proud of the fact we hadn't ever used session men on our records. Everything you heard came from us. But it was stupid being adamant about that. When we found 'Little Lady', the latest single, we agreed that it would sound much better with trumpets, a brassy sound. So we called in session men.

"We're not saying we're God's gift to music. If something is needed to help the sound, and we can't do it ourselves . . . well, we get help. But even so, and despite the current trends, we do most



things for ourselves. We want to sound the same on stage as on record."

Business brain, Peter: "I can tell you this. The Tremeloes have signed what is certainly the best deal, purely for records, of any group in Britain — with CBS. Others, like the Stones, have films and other things included, but this five-year deal is solely for records, and it literally guarantees that the boys will be very rich and completely secure."

INTERESTS

Alan looked suitably rich and secure. He said: "This question of doing film music has revived our own interests in maybe going into movies. But the point is this. The Monkees did it the right way — they acted first and then became musicians. That's much easier than trying to teach a musician how to act. If you practice enough, you can become a fair musician. But no matter how much you practice acting, you won't succeed if the basic talent isn't there from the start.

"I dunno whether we could act. So far we haven't really had the time even to try. But I'd say we've got some good faces in the group and I should imagine we'd be pretty strong on comedy."

Said Peter, by way of an after-thought: "Must just mention the Marmalade again, because they have a bearing on how the Tremeloes are developing. The Marmalade have been on the road for five or six years. And it was two years before they actually got a big record. Now you simply do all that travelling and working without picking up a high measure of professionalism. So now they're breaking, like the Tremeloes they'll be able to sustain the success."

And my own after-thought. The Tremeloes simply refuse to go big-time. Heads on Trem shoulders remain the same size. Which makes a change from certain other groups who feud and fight and would actually explode if they went on holiday together!

PETE GOODMAN.

SONG- WRITER'S COLUMN

The pop scene has got into one of its "no-trend" periods, with a variety of sounds and songs in the chart. In fact, there is a representative number from each of the musical trends we've seen over the past couple of years.

What this really shows is a lack of definite direction a songwriter can take. It is common knowledge that most writers are in some way influenced by trends—there was an influx of clever arranging when "MacArthur Park" made the chart. But the music publishers tell us that it is a rare case for a song to be accepted which bears any resemblance to a previous, trend-setting disc—however good.

ACCEPTANCE

The only way to guarantee acceptance of a song during a relatively dormant period such as this, is to write within the understanding of the general public. Just write commercially, in fact.

If it is different, it will at least be listened to, which is the first vital step. If it is commercial—and only the public will tell you that—you will probably get a contract. But don't expect miracles. It can take months before a song is finally released. Most songwriters go through a transient period when their songs are being accepted, but not recorded. It does end, and if you're good enough, the rewards are ripe.

Many writers we know try to avoid looking at the chart for guidance. It can be hazardous, and usually little help. Better to write the way you were before a trend, than copy it. And better still, when there's little chart action with new styles, try to create your own—a surefire way of staying one step ahead.

YOU could call George Martin the musical mind, the technical expert, who harnesses the genius that stems from the Beatles . . . and the Beatles themselves won't argue. He's one of the few people in the world who can give the boys advice—and have them take notice.

Yet his background seems miles away from what one would expect of the Beatles' record producer. He learned his music at London's Guildhall School of Music, studying oboe, then joined EMI. An all-rounder, he handled classical music, which was to be expected, and jazz, which was not.

For 12 years he produced records, many of which were successful—ballads by Matt Monro, comedy by Bernard Cribbins, original cast productions as on "At The Drop Of A Hat" and "Beyond The Fringe", Goonery by Peter Sellers, and anything that seemed a bit original and new . . . "anything that was a bit of a challenge, if possible", he says.

And then came a phone call from Syd Coleman, of Ardmere & Beechwood, E.M.I.'s publishing company. He'd heard tapes of a new group. Would George be interested? George was. And so met Brian Epstein and the Beatles. Right from the start, George handled their recordings (with engineer Norman Smith, in the early days). One highlight was the production of the "Please, Please Me" album in what was virtually 36 hours' non-stop work.

SEVERED

Eventually George severed connection with E.M.I. and was a founder member of A.I.R. (London), an independent recording company. But he kept on with the Beatles, watching them develop in the studios. Says George: "Making an album with the boys is ruddy hard work. They are essentially night people and I'm a day person. We work through till five in the morning and then I go home and just sleep until we start again the following evening."

But it's impossible to imagine the Beatles without George. For he is also their arranger, and remember the Beatles do not write music. Could be that, say, Paul decides to add a brass section for a particular track. The brass section is assembled. George asks Paul how he sees them used. "Sort of oom-pah, da-de-dah", says Paul. And George sits down, at the actual session, and writes out the parts.

Not only a producer, but a friend. Since leaving E.M.I., the Bentley-driv-

THE A & R MEN

No. 8

GEORGE MARTIN



There are two sides to George Martin—the reserved one you have seen and heard about often—but here he is in one of his more off-beat moments in the recording studio!

ing George has done well. Very well. He is musical adviser to Yorkshire Television. Wrote the original theme for Radio One. His orchestral records sell thousands, especially abroad. And he has, so far, had rather too little credit for arranging the complete 90-minute musical score of the Beatles' cartoon, "Yellow Submarine". The Beatles created the basic songs, but it was left to George to actually produce the dots on paper for the final score.

It could be said that George Martin is not a great creator, but he is certainly a great technician. And he has an eye for talent . . . or the unusual, such as teaming up Sophia Loren and Peter Sellers on "Goodness Gracious Me" and making a massive hit out of it.

Unlike many A and R men he is essentially a musician. He therefore understands the problems of musicians. Dealing with the Beatles and their constant search for the "near-impossible" could be reckoned a full-time job. But apart from his business interests, George likes to paint, swim and develop his tastes for food and drink.

A pleasant, lean good-looking man, he has built a tremendous reputation. Only the tiredness shown often round the eyes reveals the strain of his work. But if that chance meeting with the Beatles in 1962 has caused most of the wrinkles, it also completely changed the course of his career. P.G.

EVERYTHING BUT A HIT SINGLE FOR SPENCE



AT the Kempton Festival, compere John Gee expressed his opinion that the old Spencer Davis Group was the best of them all. The amount of cheering showed that he spoke for many of the 20,000 in the audience—and it also showed the amount of support Spencer still has among the fans.

But since the departure of the brothers Winwood, Spencer and his band haven't had the success you'd have expected. On record, at any rate. Neither "Time Seller" nor "Mr. Second Class" stormed the charts as one might have logically thought. They were fine records, but somehow they didn't take-off.

And then came the boring stories about Spencer being lost without Steve, and everybody seemed to be racing to put down the group before everyone else. Gradually it seemed as if there was a wall of indifference growing up between Spencer and the public.

But you can't keep someone who's done so much for pop out of the limelight forever, and now we're beginning to see a resurgence of the group, in its line-up of Spencer and Ray Fenwick on guitars, Pete York on drums, and Eddie Hardin on organ. The group have a full book of dates all the time, and audience reactions are as good as they've ever been.

Understandably, few things enrage Spence more than have people feel sorry for him, and dismiss him as a fallen hero. "When people come out with attitudes like that, they just don't know what they're talking about. They conveniently forget that we're very much a working band, playing practically non-stop to people who really like our stuff. If only some of them would come and listen to what we're doing, they'd soon be put straight. We're certainly not sorry for ourselves—why should they be?"

"By this, I don't mean that the group has done everything it could—but we're getting more and more into the music all the time, and

we're very happy with what we're doing. Eddie is doing some fantastic things on the organ, and between us we're writing a good number of songs.

"The only thing we haven't had is a big hit single, and we've got our own ideas about why that hasn't happened yet. But we think it could happen any time—and anyway, there's a lot more to the business than the fact of having a chart record. It's more important to feel as if you're doing something that's musically worthwhile—and we do feel that."

Most people would agree that the group is certainly not lacking in either talent or originality. Pete York has long been reckoned one of the best drummers around, Ray Fenwick, who was previously with a Dutch group called After Tea, is a cutting, searing guitarist with a lot to say in his music, while Eddie Hardin sings, plays organ and composes as good as any and better than most. And Spencer himself is a man with a non-stop flow of ideas, in addition to being a fine musician.

AFFECTION

But he still remembers with very great affection the early days when he was bumming around with his 12-string guitar, playing for pennies. The hard times which are supposed to happen to every singer actually happened to Spence. And, perhaps because of this, he's a tolerant, extremely perceptive person. He actually cares—and this showed in his original conception of Spencer Davis Management.

"I wanted to do the same sort of thing that the Beatles are trying to do with Apple—encouraging new talent, helping people to make something of their music or whatever. That's the sort of thing I wanted to see happen—a small, progressive outlet for good people who perhaps wouldn't otherwise have made it."

Spencer Davis Management as it started out has changed—but, always ready to learn from his mistakes, Spence has come out intact.



MOVE - ING INTO BUSINESS

BEV Bevan is supposed to be the loudest drummer in pop. "I'm a big bloke, so naturally I hit the drums harder than most," he says. But he has brain to match his brawn — a survival kit most necessary in pop music — and he's putting it to good use.

He is another of the Move going into business spheres—sees it as a necessity for future years. "I've started a production company called Dog," he said. "I'm producing with Mike Walker, a guy who used to play bass with a Birming-

ham group called the Redcaps. Our first effort is 'Vote For Me', a Roy Wood song, which has been recorded by a Brum group called Stacks. We've been negotiating with record companies, and it should be out fairly soon".

PRODUCING

If producing is considered a natural step for group members to take, Bev is probably taking it more seriously than most. "I've been interested in it for quite a time, although I admit I don't have much to do with our own recordings. I like to get the backing track right, but I always leave the singing to the rest of the blokes. In fact, I often leave the studio when my part is finished. But producing other

people is different. If we get a hit with 'Vote For Me', I'm going all out to produce lots more".

And if it's not a hit? "I'll still produce more," he said.

The Move haven't been doing much on the recording side recently, although there is a new album for the States. "Jimmy Miller's producing it," Bev said. "Denny Cordell is away in the States at the moment, and we have to get an LP ready for our proposed trip to the U.S.A. The sessions are taking place all through this month, at Olympic. We're also doing a follow-up to 'Wild Tiger Woman'—it might be the flipside, as we've recorded one number which will probably be our next 'A'

side. It's 'Something', which was written by Richard Tandy, who is a member of Stacks. It'll also be our next American single".

The link-up with Jimmy Miller was considered necessary, to make up for lost time in the studio, although Bev said they will be recording with Denny Cordell when they get to America. "I don't actually know when we'll be there. We've been going every month for the past year," said Bev. "We're all keen to go so we can promote our discs and get away in the States. We've had regional hits, but nothing national. We're considered an underground group out there. Almost like a British equivalent to the Doors".

CHANGES

How about changes for the U.S.A.? "We'll be doing the same act we do here. Did you know we're doing a lot of instrumental breaks now? In 'Sunshine Help Me', we sometimes let Roy go solo for 25 minutes. It's a completely improvised thing, and we all play how we want to. Carl usually drifts off stage. It's really noticeable how together we are now on gigs. I don't want to slang Ace, but it's really improved now. These instrumental things are interesting. We've got that organ which produces the different lights for the styles we play in. Purples and red when things are getting hot, and pastel colours for the quieter numbers, so we use long breaks to make it more effective. We told Carl we were kicking him out the other week, because we wanted to be an instrumental group. But we are much more confident now."

Bev is one of the few drummers in the pop field, who doesn't show frustration at not being able to play jazz. "I listen to jazz all the time," he said. "I really appreciate what blokes like Joe Morello and Buddy Rich are doing. But I'll never be as good as them. They're so tasteful, and just touch the drums to get great breaks, I'm happy enough hitting them hard". J.F.

JOHNNY Nash is small, snappily dressed, quick-smiling, and . . . patient! Like patient enough to wait ten years to get a hit in Britain—the ska-influenced “Hold Me Tight”, a record he sees as getting the new Rock-Steady message rolling right across the world.

This man John Lester Nash was born in Houston, Texas, on August 19, 28 years ago. Predictably he comes from the Gospel-belt source of song inspiration. He’s a useful guitarist and does most of his writing in the early hours of the morning, urged on by his wife, Cissi, a fabulously shapely ex-model.

This man Johnny Nash has the right sort of face. It’s flexible, expressive and it once attracted Burt Lancaster who immediately gave him a starring role in “Take A Giant Step”. Johnny didn’t sing in that movie; but he did win international acting awards.

And this man J. L. Nash is no yes-man. “I read how guys come over to Britain and say how wunnerful it is to be in your country and how great everything is. But that’s no kinda quote for newspapermen. I felt homesick from the time I landed to promote my record. I didn’t like the hustling that went on round me. And I don’t go along with the theory that whatever a British group does must be good.

BEATLES

“The Beatles—sure! But your guys suffer because there’s no real musical heritage in this country. You have no real roots. What you get, you get from America . . . and I’ll stand by that theory no matter what.”

This could give the impression that this man J. Lester Nash is more than somewhat self-opionated visitor to these shores. Not true. Says Johnny: “I’ve been through it all and I just never get a feeling of personal self-confidence. Don’t forget that I had years with the Arthur Godfrey Talent Shows, and I had times when I figured show business was not for me. I sometimes wanted nothing more than to get back to university and live a sheltered life there.

“But deep inside there has to be a spark. Now I’ve heard people in Britain say how they liked my record and where did this guy Nash come from? Well, I’ve written some hit songs and I’ve had hit records and I’ve gone on trying to learn about the business. You don’t stick yourself in one little niche and say that’s that—I’m a singer, or a writer, or an actor. You try to fulfil yourself in every section.”



He’s totally against the British habit of categorising music. “Take Rock-Steady, which is my bag right now. It comes from the blues and from West Indian music and from a lot of things—jazz included. I call it Rock-Steady just for convenience. But I wanna be able to sing everything. In Britain, you have a history of classical music or Cockney music, but we have about 200 different styles from which to draw.

PURE POP

“Like I’ve made albums dealing with pure pop, with folk, with R and B, with West Indian folk—calypso. You just don’t have these roots. And that is a handicap in an international scene of pop music.”

No handicaps for this man Johnny Nash, though. He owns a publicity company, a record company, and shares of artists like Lloyd Price.

DESCRIBES

His manager is Danny Simms, with whom he wrote “Hold Me Tight”, which he describes as . . . “The biggest influence on my career”. He says Sam Cooke is his favourite singer, a man who had the same gospel roots as his own. His biggest dislike, almost naturally is plastic people. He can spot them from a mile.

He’s learned his trade. And avoided the usual pigeon-holing.

PETE GOODMAN.

L.P. REVIEWS

WAITING FOR THE SUN



THE DOORS
ELEKTRA EKS 74024

The Doors' third album—and probably the one to start off a big new craze for this explosive, lyrical, dramatic foursome. On first hearing, the group's excellence doesn't come through, but the more one listens, the more one realizes that they've pruned down their music to the spare, highly-meaningful core. Jim Morrison sings better than ever on this LP, which includes "Hello, I Love You" and the brilliant "Unknown Soldier".

Side One: Hello, I Love You; Love Street; Not To Touch The Earth; Summer's Almost Gone; Wintertime Love; The Unknown Soldier.

Side Two: Spanish Caravan; My Wild Love; We Could Be So Good Together; Yes, The River Knows; Five To One.

CLIFF BENNETT BRANCHES OUT



CLIFF BENNETT
PARLOPHONE
PMC 7054

This is Cliff's first album without the Rebel Rousers. He's one of the few white artists who can sing soul with conviction, and his new band has given him the freedom to do so. It's mostly Joe Tex, Porter/Hayes numbers, but the Vanda/Young song "Good Times" is outstanding, and deserved to be a hit for Cliff. I can't see where the "Branches Out" comes into things, because he's been in the soul bag for a few years now, and this is certainly no different. Just good and solid.

Side One: You're Breaking Me Up; Lonely Weekends; Ease Me; When Something Is Wrong With My Baby; Taking Care Of A Woman Is A Full Time Job; I Don't Need Nobody.

Side Two: Close The Door; Good Times; Said I Weren't Gonna Tell Nobody; You're The One For Me; Take Your Time; I Take What I Want.

LIGHTFOOT



GORDON LIGHTFOOT
UNITED ARTISTS
SULP 1199

A new name to British listeners, Gordon has a fine album here, and it won't be surprising to find Mr. Lightfoot becoming something of a big name over here soon. The album is made up of all his own songs, very tastefully sung over a small group backing with violins cropping up from time to time.

Produced by John Simon, this is another of those LPs that can simply take over your mind. No home should be without one.

Side One: Wherefore And Why; The Last Time I Saw Her; Black Day In July; May I; Magnificent Outpouring; Does Your Mother Know.

Side Two: The Mountain And Mary-Ann; Pussywillows, Cat-tails; I Want To Hear It From You; Something Very Special; Boss Man; Did She Mention My Name.

ELECTION



ELECTION
ELEKTRA EKS 74023

Election have been steadily building a strong following over the last six months, and this album, their first, must shoot the group right into the top rank. It's very good indeed, with beautiful, soaring harmonies, good original songs by Georg Hultgreen and Mike Rosen, and a superb ringing backing led by Hultgreen's 12-string. Kerri Male has one of the best girl voices around—and there's really nothing at all to fault on the whole album.

Side One: In Her Mind; Nevertheless; Violet Dew; Will Tomorrow Be The Same; Still I Can See; In The Early Days. Side Two: Another Time, Another Place; Morning Of Yesterday; Betty Brown; St. George And The Dragon; Confusion.

UNDEAD



TEN YEARS AFTER
DERAM SML 1023

We reported on the recording of this album a couple of months back, when it was scheduled for American release only. But results were so good, that Deram decided on a British issue as well. It certainly rates as one of the best live albums we've heard, with outstanding guitar work from Alvin Lee, and bass from Leo Lyons. The sheer speed of Lee is blinding, but he creates as well, making him a thoughtful soloist. Proof?—Listen to the amazing Wood-chopper's Ball. There's not too much singing, but with musicians as good as this, who needs it?

Side One: I May Be Wrong, But I Won't Be Wrong Always; Woodchopper's Ball. Side Two: Spider In Your Web; Summer-time and Shantung Cabbage; I'm Going Home.

TWO MUCH



JACKIE WILSON AND
COUNT BASIE
MCA MUP 333

The combination of Jackie Wilson's vocals and the Count's big band is a very satisfying one. They swing through a variety of high-class soul numbers, giving their contemporaries a lesson in musical approach. Benny Carter was hired to arrange, and the whole album was completed in two days in January—it was almost as simple as that for these two great artists. I'm not saying everyone will like it—just those who dig high-class soul in large doses.

Side One: Funky Broadway; For Your Precious Love; In The Midnight; Ode To Billy Joe; Chain Gang; I Was Made To Love Her. Side Two: Uptight (Everything's Alright); I Never Loved A Woman (The Way I Love You); Respect; Even When You Cry; My Girl.

BY JOHN FORD

MR. WONDERFUL



FLEETWOOD MAC
BLUE HORIZON 7-63205

Only the Fleetwood Mac can take a music so basically simple, and turn it into a hard, driving sound, with added brass, Christine Perfect's piano, and Duster Bennett's harmonica. Peter Green has directed, and organised with producer Mike Vernon, an album of standards and new material, and is singing and playing better than ever. Jeremy Spencer is nearer Elmore James than ever before, and the playing of Mick Fleetwood and John McVie is proved once again. Just about brilliant, all round.

Side One: Stop Messin' Round; Coming Home; Rollin' Man; Dust My Broom; Love That Burns; Doctor Brown.
Side Two: Need Your Love Tonight; If You Be My Baby; Evenin' Boogie; Lazy Poker Blues; I've Lost My Baby; Trying So Hard To Forget.

ELI AND THE THIRTEENTH CONFESSION



LAURA NYRO
CBS 63346

Laura Nyro is 20 years old, comes from New York, and sings soul like you've never heard before. The double-tracked voices, soaring harmonies and brilliant songs give an insight into this girl's future, which should be very big indeed. Her significant lyrics, usually dealing sympathetically with a young girl's troubles, move well away from the "Oh Lord Almighty", "Sock It To Me" brigade, and she has an individuality rare in a new artist.

Side One: Luckie; Lu; Sweet Blindness; Poverty Train; Lonely Women; Eli's Comin'.
Side Two: Timer; Stoned Soul Picnic; Emmie; Woman's Blues; Once It Was Alright Now (Farmer Joe); December's Boudoir; The Confession.

ARETHA NOW



ARETHA FRANKLIN
ATLANTIC 588 114

Aretha Franklin sings beautiful numbers all the time. A fact usually forgotten when listening to her vocal gymnastics. Like Laura Nyro, she is the complete individualist, although she's not doing so many of her own numbers on this album—just "Think" in fact. Best of a good bunch are "I Say A Little Prayer", and "You Send Me", that great Sam Cooke song. The arrangements, as usual, are excellent, and producer Jerry Wexler has got himself together a complete LP. Nobody could ask for more.

Side One: Think; I Say A Little Prayer; See-Saw; Night Time Is The Right Time; You Send Me.
Side Two: You're A Sweet Man; I Take What I Want; Hello Sunshine; A Change; I Can't See Myself Leaving You.



YOUR LETTERS

IRISH GROUP

Dear Sir,

I am a member of a Dublin blues band. I think your magazine is really great, especially the "Player of the Month" column. As you may know, in this country Showbands come first, but here in Dublin a few groups struggle to survive, playing in the few beat clubs we have, for pennies. I am positive that your magazine gives them courage to keep trying as it has done with me. And maybe one day there will be room enough for all. I hope groups will get recognition in this country. I would like to say thanks and keep it up.

J. Buckskin Leahy,
Dublin.

STUDIO COMPLAINTS

Dear Sir,

We have been working in the studios now for several years, and all the engineers and their assistants are fed up with being asked the same old questions: (1) You're young to be doing this sort of thing, aren't you? (2) How long have you been here? (3) Did you have to go to college to learn how to work this "thing"? (4) My word, what a lot of switches—does it take long to get to know what does what? (5) Do you work long hours? (6) Do you get a large salary? (7) What other groups come here to record? (8) Have you engineered a number one hit yet? (9) What a lot of holes—do you ever get confused? (10) What's it like working with personalities? (11) Why do you listen to it so loud—don't you ever get a headache? (12) Do you think this song will get to number one? (13) Can you fly that thing to the moon?

We found out that these questions not only apply to Decca where we work, but to every recording studio in town!

We hope you may be able to publish this as a guide of what not to ask when visiting a recording studio!

Yours hopefully,
Decca Studio Pop Staff.
All groups please take note.—Ed.

CORRECTION

Dear Sir,

I have been playing the guitar for about six years and recently have turned my interests towards the keyboard and have been following your article in "Beat Instrumental" on Keyboards.

On reading No. 5 chords positions in the August edition, I find that many people, like myself, have found considerable difficulty in following the half-tone idea.

At first, it seemed quite logical, i.e. 3 semi-tones constituting the $1\frac{1}{2}$ in the formula; 4 semi-tones for 2 and so on. However, in the July edition (No. 4 chord positions), I think lies the root of our problem.

For it states that the major chord formula is $R+1\frac{1}{2}+2$ which, when applied, even on guitar, gives the minor chord.

Then to complicate issues further in the August edition the Major 6th is given by the proper $R+2+1\frac{1}{2}+1$ (not the $R+1\frac{1}{2}+2+1$ as expected by many readers).

Although I have mislaid my June edition, I seem to recall a similar formula misprint.

Mike Cove,
Nurses House,
Mattishall, E. Dereham,
Norfolk.

You are quite right. Due to printer's error, the formulae for the formation of major and minor chords in the first paragraph of the July column, were reversed. However, I would point out that the correct formulae were given in the May edition. The mention in the July issue was only a brief reminder.—Editor.

NEW BAND

Dear Sir,

Before going to America, I used to play with my friends Chris Woods and Stan Webb, now both enjoying reasonable success. After studying the styles of Buddy Guy and Otis Rush, Magic Sam and many others for six months in Chicago, I would be grateful if you would mention my group in your magazine. We are called Lafayette and are based in Stourbridge. We're moving to London and shortly recording for Blue Horizon with Mike Vernon's help. Our programme is original, featuring songs from 1920 and many traditional blues numbers from people such as Garfield Acres, Maja Lance, Big Boy Spires, Big Maceo, and Tampa Red. We're really honest towards our music and don't believe in the new wave of amplified blues guff. We tend to lean more towards the quiet B. B. King, Bill Broonzy, Sonny Terry blues. Our line-up is Fred Griffiths, vocals, slide guitar and jaws harp; Rodger Hudson, bass guitar; Grey Nock, drums, vibes; and myself, Adrian Ingram, Rush style guitar, finger style guitar in the vein of Davy Graham, Broonzy McGee, slide guitar, harmonica and vocals. I reckon that our overall sound is unique, and we are the most authentic band in Britain.

Most blueswailing Adrian Ingram,
Stourbridge.

VITAL MOMENTS

AMEN CORNER

No 12 in our series in which the stars reveal the seconds that led to success!

VITAL moments for the top groups come in various sizes and shapes. Some groups find it hard to pinpoint even one moment in time when their careers took a giant-sized step forward. Others find plenty—and the difficulty is sorting out the most important. Amen Corner definitely come into the latter category.

Most vital, in a sense, was the day record producer, Noel Walker, decided to be deliberately late for the boys' first session in the Advision studios . . . their first time ever to make a proper record. And a flick of a light switch also comes into it. Let Andy Fairweather-Low explain:

"We were nervous enough on the way to the studio. But when we were kept hanging about, our nerves got worse. The only thing to do was have a blow—just to keep our minds off this serious test of our ability. So we had our own impromptu session and more or less lost ourselves in the music. Noel eventually turned up—and explained that it was all a deliberate move to let us get used to the atmosphere of a studio. He helped us even more by turning off many of the lights, so it seemed to us we were operating in a discotheque sort of scene. We felt completely at



home . . . and nothing boosts your ego more than having a recording manager who really fires you with his own enthusiasm.

"Actually you can take this Vital Moment one stage further. At that first session we didn't have the trumpets—they were added on 'Gin House' later, at Decca's West Hampstead studios. And when

I listened to those four trumpets, finally added, I felt pretty sure we were on to a hit".

Vital Moments often come from incidents involving money, loot or bread. For Amen Corner, it came from an engagement at the plush Les Ambassadeurs night club in London—for a debs' party. They'd been seen at the

Speakeasy club and recommended to the hosts of the party. Two half-hour spots. "And we got £100 for it," says Andy. "Before we'd picked up £75, top whack, but to break through the magic three-figure barrier for one night's work . . . that was really something. Not only that, there was a stack of food and drink laid on for us. Free!

This, we reckoned, was really living in the top bracket. By the way, the performances went well, too!"

And Vital Moments can relate to hang-ups or bring-downs. Like when the boys recorded "World Of Broken Hearts". Said Andy: "By then we'd got the feel of the recording studios and weren't treated like new boys. But try as we might, I couldn't get the vocal track—either singing the RIGHT way, that is creating notes the correct way, or the way I actually FELT the song.

TUBA

"Oh, they added in about eight violins, tuba, cellos and lots of other things, but in the end it was scrapped. We were relieved when we heard the final version and felt it would be a fair-sized hit. But it didn't sell. We weren't ridiculously brought down over it because we were then getting the bookings... but it was still a Vital Moment when we realised it was a flop.

"You see, it taught us something important. Just because you have one big hit, doesn't mean you're going to get a hit follow-up. You're as good as the record sells. We realised, at that time, that there had to be a certain amount of trial and error. Nothing was guaranteed in this business".

A producer's "insight", a hundred quid society gig, a flop. The next Vital Moment concerns a triumph... at the Stars' Organization for Spastics' annual concert, a charity scene, at the massive Wembley Pool last year, in front of an audience of some 10,000 fans.

NERVOUS

Says Andy: "Just about every group under the sun was there. Were we nervous? I'll say we were. But we didn't get the job of warming the fans up—there were so many groups before us. So we stepped out there and I'll swear that none of the fans heard anything we played or sang. Mind you, it's a good thing to feel worried before a big show like this. If you get over-confident, figure you can cope with anything, then it somehow shows through and

the fans get a bit wary. I had a bad throat on that day as well, but it was all forgotten. The whole thing was great fun—that was perhaps the most important thing.

"Great atmosphere backstage, mixing with stars like Dave Dee, Move, P. J. and the others. But it's a funny place, Wembley Pool. Now we're used to being there, like on poll-winners' concerts, it's a bit of a drag. All you do is drink tea, drink tea—but first time, it's a knock-out experience".

Somehow Amen Corner come over particularly well on television and it's no surprise to know that their first appearance before the cameras created yet another Vital Moment. Said Andy: "We got the spot through Johnny Hamp—at about the time 'Gin House' was being released. He said he knew our manager, was a mate of his, and would give us a chance.

"The atmosphere in the studio was amazing too, but in a different way. Everybody knew we were new to telly and everybody, the make-up girls, the floor manager, all of them, went out of their way to make us feel at home. This is the way of television. Backstage in other places, like theatres, nobody may care, but in TV you can speak to anybody and they'll always be pleasant.

HORNY

"The pity is that there aren't more producers like Johnny Hamp, or 'Top of the Pops' Johnnie Stewart—because the lack of suitable programmes is holding back so many groups who deserve to break through. It's a horny old subject, I know, but it's true that it meant a great deal to us to be given TV exposure long before we had anything like a hit record. Certainly it made a lot of difference to us. . ."

But this comes right up to date on Vital Moments. There was one which Andy wanted to mention which came up long before all the others. "Our first professional gig", he said. "Our first REAL booking. A funny business. We didn't have a van, because

we had no money. We didn't have our own equipment, because we didn't have any money. But we were, as semi-pros, building a reputation in Wales. So we turned up in a car... Clive's, and he smashed it up on the way there. Five miles away from the gig, and it was pouring with rain.

SURPRISE

"Now the idea had been that we should turn up in plenty of time, but instead we got there just about the time we were due on stage. Actually we were BAD. Very bad. Our change-overs were musically and technically wrong, and our arrangements weren't very good. But we won over the audience. It was surprising that the show went so well, because we were aware that we weren't doing it very well.

"So happens we played on the same bill as Alan Bown, then very big. He was great. Assured us that the best bet was for us to go to London and try our luck there. People really have been very kind to

us and we appreciated his advice".

For a while after that, Amen Corner travelled in a second-hand ambulance they picked up cheap. After six months, things really started happening and there was a hit record. Now they travel in style. But they still remember how it was that they got their break in the professional group scene.

Now, of course, they are big and have been very "High In The Sky". Andy himself has taken to playing football... the game has given him a new interest but has also led him (a) to believe that his ribs and lungs had caved in—permanently; and (b) that he has some congenital weakness in the ankle which could handicap his leaping about on stage.

Amen Corner is not only a good name for a group. It represents a good group.

And they have considerably more basic gratitude for the events, the Vital Moments, that helped than most of their contemporaries.

PETE GOODMAN.

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