

INCREDIBLE STRING BAND

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INSTRUMENTAL



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Editorial

ONCE upon a time, you could be a tremendous group on stage, full houses at all your gigs, and still come away with next to no money if your latest single wasn't in the omnipotent charts.

Although it's still true that a group's earnings are affected by chart ratings, this is mainly confined to the bands who aim for either a very young or all-round audience. Groups like Jethro Tull, the Chicken Shack, Nice and, until *Albatross*, the Fleetwood Mac, have been doing handsomely without chart-busting singles.

What they do have is a reputation for putting on a really good act. This is what is meant by underground—at least, as far as pop is concerned—a group who explore, experiment and play to their limits, rather than to some vague formula for commerciality. The rewards come in the shape of heavy LP sales and a full date book.

The audience for this type of music is largely made up of students, and since it is the colleges who are prepared to spend the most for live appearances, isn't it a bit fatuous to insist that underground equals financial disaster?

In the US, the big groups there are the Doors, Grateful Dead, Jefferson Airplane and people of similar quality. When you get singles by such as these in the charts, you'd think that the powers in Britain would have woken up before.

After all, who were the first underground groups? The Who, the Animals, the Liverpool groups, the Stones, the Yardbirds. So the answer for budding musicians would seem to be the same as ever—play what you believe, and don't be fooled into thinking that success comes from playing down to the public.

The Editor

CONTENTS

SPECIAL ARTICLES

	Page
The Who	18
Frankfurt Spring Fair	24
Sound Recording Pt. 2	33

MONTH'S FEATURES

John Dummer Blues Band	4
Groundhogs	6
Joe Cocker	12
Dave Davies	21
Beatles	26
Incredible String Band	30
Marmalade	35
Peddlers	38
Keef Hartley	42

REGULAR FEATURES

Player of the Month—John Morshead	8
Peter Green Column	9
The Tutor	9
Stateside Report	10
In The Studio	14
Chart Fax	17
Instrumental News	28
Your Queries Answered	34
Songwriters' Column	36
The A & R Men—Gus Dudgeon	36
Profile—Judy Collins	39
LP Reviews	40
Letters	41



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john dummer blues band



Thumper Thomson, Dave Kelly, Putty and John Dummer

JUST over two years ago, John Dummer and some friends got together at the Blue Horizon club in Battersea to play country blues—thinking, perhaps, that there was unlikely to be a further escalation period for the blues, after the mid-sixties R and B boom. For John, it was merely an extension of his hobby. “We were playing semi-blues things,” he explained. “It was just a simple, basic band, which we started because of the interest the music held for us.

“We were just playing at this club, mostly for our own amusement, but it gradually became more important. I don’t really know what happened, but it seemed to be something we should be doing more seriously.” With John at this time were Dave Kelly, guitar, Steve Rye, bass, Bob Hall, piano, with John playing drums.

John saw a growing interest within the band—“We thought we should get a weekly gig somewhere, and started playing at Ken Collyer’s club, doing a Sunday afternoon session.” The impact was immediate. From the first

time they played there, John’s band started getting a large audience, and his policy of inviting any musician to stand in and do a set, produced some of the most exciting and uninhibited country blues this country had heard.

John’s band then included Dave, John O’Leary on harp, and Ian “Thumper” Thomson on bass, but this was just a foundation, as most of the leading blues musicians stood in at one time or another.

As the band progressed, they saw the need for another permanent guitarist, to compliment Dave’s bottle-neck style. It was Dave in fact, who suggested Tony McPhee, a guitarist gaining a lot of respect since his sessions with John Lee Hooker, Eddie Boyd, Little Walter, Jimmy Reed, and many more of the leading contemporary blues singers. Tony agreed to join, staying with the band for about six months.

“Since Blue Horizon’s success,” said John, “all the record companies decided that the blues was a recordable thing, and we had several offers. Mercury offered us the best deal, and we recorded a single, *Travellin’ Man*, to precede the

album which was the most important thing for us.”

The single sold very well, and the album, just released, has created a tremendous amount of interest, with people remembering John’s band as one of the first playing real blues in this country. “We had various people working with us on this LP,” said John, “including Steve Miller, Keith Tillman and Jo-Ann Kelly, Dave’s sister. It was really like a monster jam.”

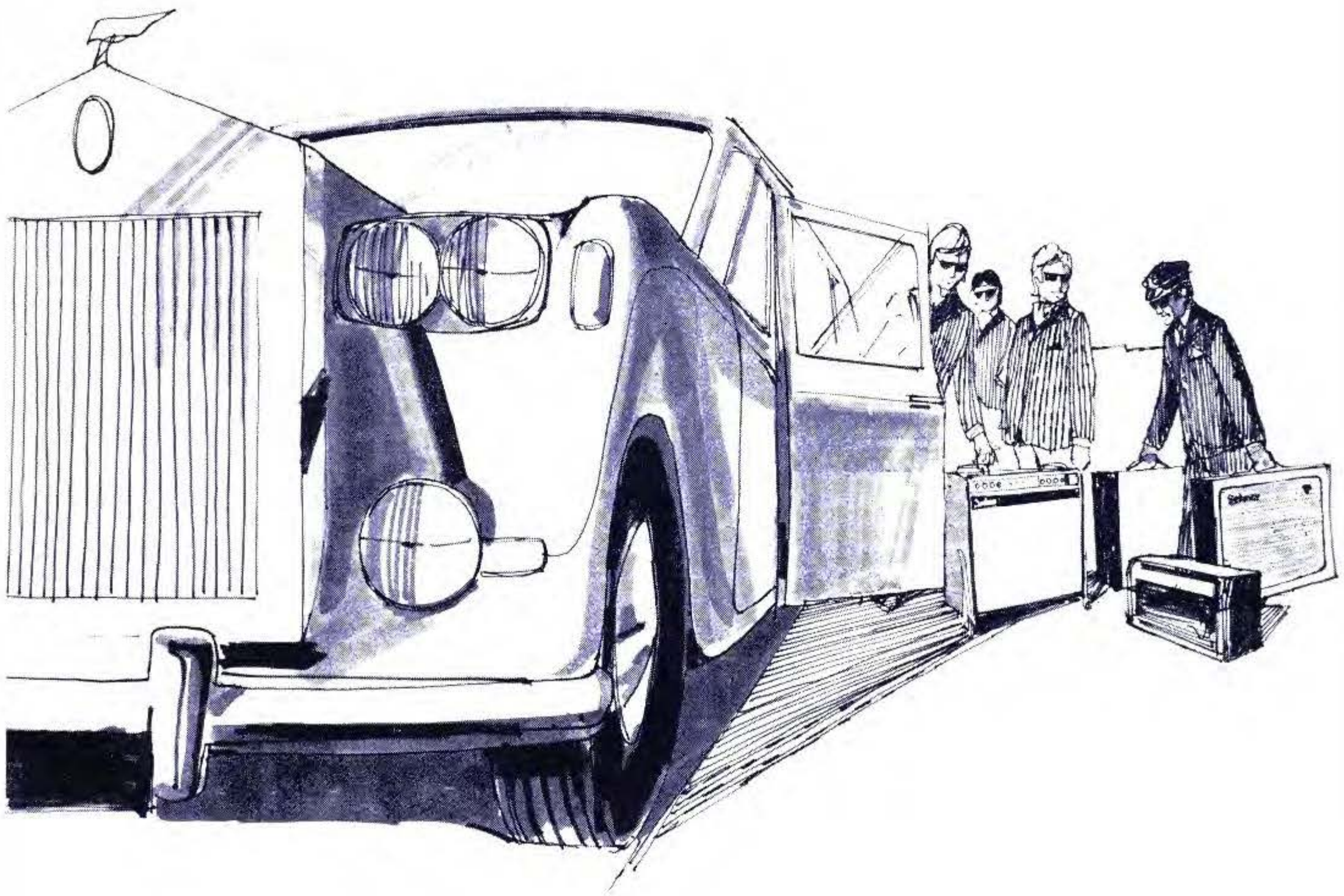
europaean witchcraft

The album is called *Cabal*, a title dreamed up by John after reading books on European witchcraft and devil-worshipping. “I really became quite involved in it. That and Rupert books, which are very devilish.” Plans for the band to be photographed in red jumpers, with checked scarves and tartan trousers for the album cover, were shelved for, in comparison, a normal picture of them in garish cloaks and other witch-like adornments, which in fact caused enormous printing problems. The first Dummer curse?

In reality, the band had this first important step interrupted, when Tony had an offer to front his own band. John saw many problems. “We didn’t have a guitarist, and I don’t think there are too many good ones around. A few people were suggested, but it was Dave who again found the answer. He’d seen this band from Bristol called Deep, and reckoned the lead guitarist was pretty fantastic. His name is Putty—nothing else—and we offered him the job. He accepted, and has been with us for about four months now. Now we’re recording another album with our present line-up—Dave, Putty, Thumper and me.”

What John is hoping from his band and music, is that they can take it back to the roots. “I hope this happens for us. Some of the bands which have sprung up since the increased interest of the blues are doing it a great disservice. If we go back to the basic music, those who’ve jumped on the bandwagon won’t be able to follow. You can’t learn the music like homework. It’s like a deep well—the more you look down, the more you discover.”

M.C.



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groundhogs

JOHN Lee's Groundhogs were one of the few bands who achieved anything like near-national status when R and B came to prominence in the early 'sixties. The band worked with many of the leading blues musicians who toured this country, and landed themselves with an American recording contract via John Lee Hooker, who took a personal interest in their progress.

When the R and B thing faded, the Groundhogs split up, and the members went in various musical directions. For lead guitarist Tony McPhee, this decision was disappointing, but allowed him freedom to move into new fields. He tried psychedelia, soul music, but could never completely cut himself off from the blues, and was one of the innovators of the acoustic country blues style guitar in this country, finding himself playing in folk/blues clubs up and down the country, yet playing electric for eating money.

Tony was, in fact, one of those guitarists who everyone spoke about, but never seemed to appear often enough to consolidate the spoken word. But times are changing. Possibly realising this lack of exposure, and seeing the need for a record label to put the best of the country blues singers on a national market, Tony has

formed himself a company called Groundhog Productions, and has re-formed the old Groundhogs—"which has created a crazy situation," he said, "as people are accusing us of jumping on the blues bandwagon."

The band consists of Tony, on lead and slide guitars; Steve Rye, on harmonica; Ken Pustelnik, drums; and Pete Cruickshank on bass. "Pete and I were in John Lee's band," Tony explained. "Getting the Groundhogs together again is something we've been thinking about for some time."

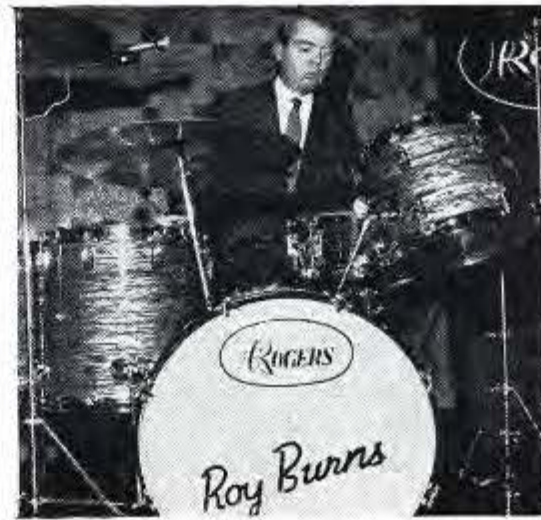
first album

Tony and the band have finished their first album for the Groundhog series. "We were only together for three weeks before we made the LP. We didn't know how it would turn out, or what sort of reaction we would get. But so far, things have been very encouraging." Tony has been actively involved in the blues for six years now. "I came into it via Chuck Berry and Little Richard, and was particularly influenced by Cyril Davies. It had the guts and drive lacking in other music at the time."

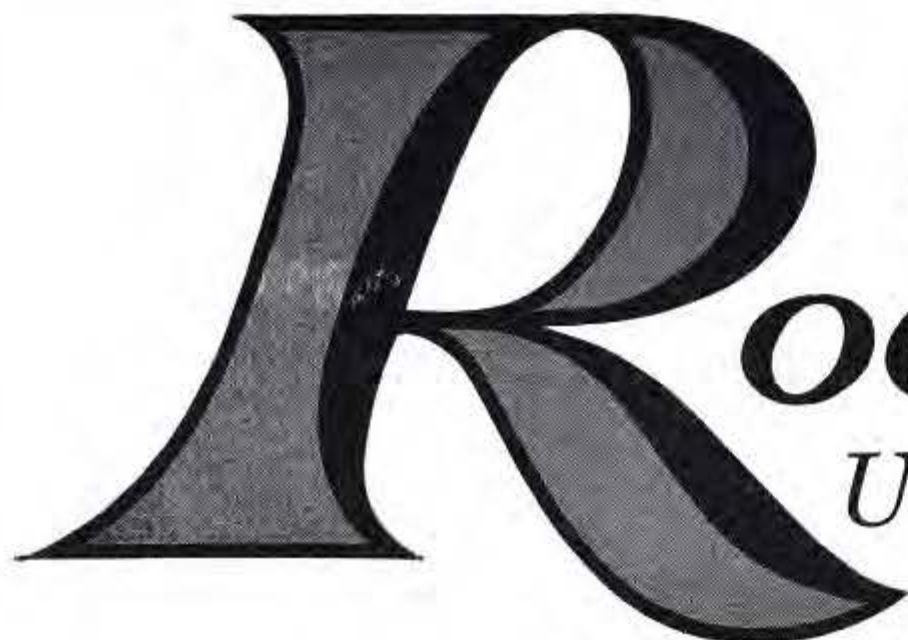
Although Tony's electric playing has never been in doubt, he, and others in the acoustic country blues field, have come



Louis Bellson



Roy Burns



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into criticism for playing and sounding too near to the original negro artists. But in a minority music, which it certainly still is, few are creating new styles. Tony said: "Everyone copies someone, consciously, or more often than not, subconsciously. There are few exceptions. I don't base myself on any particular individual, but more a cross section. I like the way the coloured people sing and phrase things, although I am trying to sound like a white man." For these reasons, Tony does not write his own material. "I couldn't do it any better. I try and write, but I hear the original tunes all the time.

"The electric and acoustic styles need a different approach from each other. I do prefer playing electric." The Groundhogs are now in full swing, with Tony still finding time to play occasional gigs on his own. He has appeared on both Blue Horizon/London Blues Society concerts, and on the latter, at St. Pancras Town Hall in early January, was a great success as he jammed with Jo-Ann Kelly, pianist Bob Hall, Mike Cooper, and his own harp player, Steve Rye, on a thundering version of *Rock Me Baby*, which brought a storm of reaction from the audience. This, they thought, was British blues at its best.

And so to the Groundhog label. Apart



from the group album, currently out is an anthology of country blues, featuring Jo-Ann Kelly, Tony, Dave Kelly, Simon and Steve, Andy Fernbach, who will be recording his own LP soon. Out in late January is a Big Joe Williams' album, which was recorded when he was over for the recent Blues Festival. He describes it as "the best I've ever done".

Which all looks good for Groundhog Productions. They were an important name in the early 'sixties, and now look

like being even bigger in their new 1969 form.

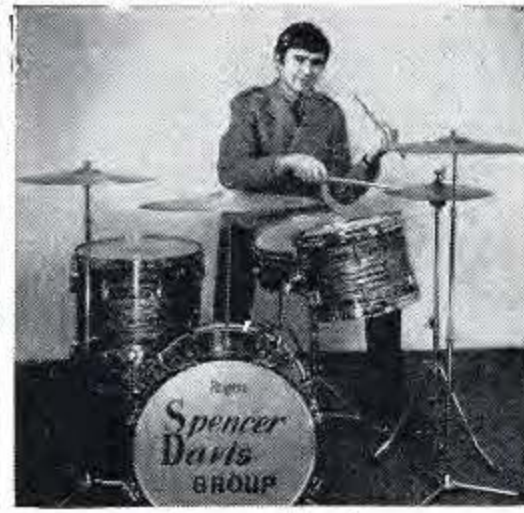
M.C.



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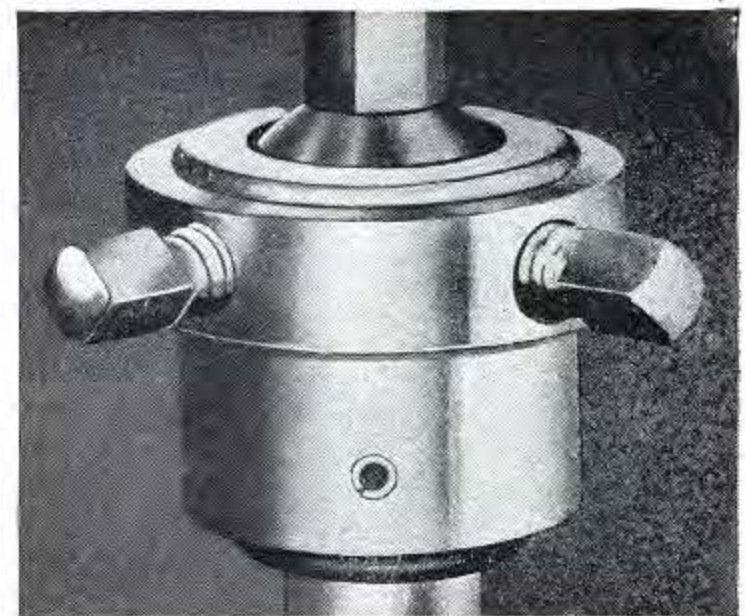
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PLAYER OF THE MONTH

JOHN MORSHEAD



John Morshead is a fine rock 'n roll guitarist currently gaining recognition with the powerful Aynsley Dunbar Retaliation. I use rock 'n roll as the operative term, because that's what John says he is. "Since I joined Aynsley, I've reverted back to rock 'n roll," he says. He grew up in the rock school. "I was first influenced by Jimmy Burton, Rick Nelson's guitarist. I was just messing about on the guitar when I heard his records, but I wanted to play like him. I thought he was the answer." Until he heard Clapton.

"I heard Eric Clapton about three years ago, and started looking around for his influences. That's when I discovered B. B. King and Freddy King. It was about the time when I felt I wanted to play for a blues band. But there weren't any, except for John Mayall."

But he didn't leave rock music. He played with Johnny Kidd's Pirates, and was the last guitarist in the band before Johnny died. Then he joined the Shotgun Express, a fine band which never quite gained the recognition it deserved, replacing Peter Green. "Peter and I talked about the blues. He helped me understand, but I still wasn't really into it. I've got into the music since joining Aynsley, but as I've said, I'm back to rock 'n roll."

John speaks intelligently about British guitarists. "Apart from one or two, none have got what Eric Clapton's got—the technique, his perfect timing. They all try and do it. Every group has a Clapton. I suppose I'm one in a way. But where they are all interested in getting faster. I am more interested in swinging. You've got to learn to play slow properly, before you can play fast properly."

"A solo should sound like a conversation. Particular phrases should follow each other. If audiences can understand this, it should be the perfect communication."

"The staggering thing for me is the apparent lack of involvement with B. B. King. He has a fragmented sound, which people are probably not accustomed to. They will appreciate the Clapton commercial sound more—that's what they call it. But when I hear B. B. King's new albums, I still hear things no-one else has ever done."

"I think Peter Green has the same sort of musical mentality as King. He has the swing, and really gets into what he's doing. Neither he nor I have the time for the cult which surrounds blues. It's incredibly religious. But to me, most of it is rock 'n roll, which people should realise."

Apart from Peter Green, John admires Danny Kirwan from the Fleetwood Mac—"because he plays like himself. A free and open style," and Pete Townshend. "He is the most sensational guitarist I have ever seen. His act, with the Who, is the best in the country by far. He does everything."

As far as his own musical development goes, he says: "I don't understand this word progression. If it means getting better, that is what I am trying to do. And with the band, my aim is a hit single. That is something we're working on now. If something sounds good, we'll do everything possible to turn it into a hit."

M.C.

KEYBOARD FINGERING

BY THE TUTOR

Over the past four issues we have given you the formulae for constructing the most commonly used chords on the keyboard.

As we explained at the start, you can, of course, alter the order of playing the notes so that you get different inversions of each chord.

The major step in learning to play the keyboard is fingering. One of the commonest mistakes amongst self-taught pianists is incorrect fingering. The result is that although they may well be able to play series of 12 bars using the wrong fingers, they get in a hopeless tangle if they try to run up and down the piano. And, once the incorrect method is firmly fixed in their minds, they find it very difficult to go back to the beginning and learn how to do it properly.

You may not have realised it before, but all your fingers and thumbs have not got the same flexibility, area of movement or strength. By far the strongest is your thumb. But, when you play the piano, you don't use the normal pad at the end to strike the key, but the side. Your first or index finger, which is always marked as number 2 as far as playing the piano goes (1 being your thumb), is a very useful hammer indeed and it usually does what you want it to do quite early on.

The longest finger, number 3, does have a tendency to move with the index finger. Number 4 is a real problem child. It is not only fairly weak but it finds it very difficult to act on its own. Number 5, the smallest finger, is pretty flexible and is used individually quite a lot.

If you want to find how your fingers react, hold your hand out in front of you and move each one up and down in turn just as though you were striking a note beneath. You will soon find out what I mean about the fourth one being the most difficult.

What your fingers have got to learn to do instinctively is to know the distances between notes, and react, without you actually having to think about it. Naturally, they won't do this at the start. You will find yourself hitting two notes or struggling to get your fingers into the right positions to make up a chord. Practice will make your fingers supple and more sure of where they are going.

We told you how to construct a major chord many months ago. You will remember that the formula was $R+2+1\frac{1}{2}$. We can use the same formula system to learn how to play scales. So, to play C major, the formula is $R+1+1+\frac{1}{2}+1+1+\frac{1}{2}+R$. If you begin on C you will find that the scale for C major consists of each white note between C and the one an octave above.

Let's just look at the way the fingering works to play this scale. Start by depressing Middle C with your thumb, then D with your first finger, E with the second finger, then pass your thumb under your first and second fingers to reach F: then, put your first finger on G, second on A, third on B and finally the fourth finger on C.

If the run is longer—say you want to play two octaves—then, when you reach B with your first finger, instead of continuing as I have already said, you will then pass your thumb under your hand to reach C and repeat the sequence above until you hit the second C.

This may sound a very complicated way of doing it. No doubt you have messed about on a piano or organ and found a different method. But I assure you that if you are going to develop any speed as you go along then it is the only way to play a scale. If you do not learn it, as I said before, you will always find yourself in difficulties.

A very simple exercise can now be played. Try forming a chord of C with the left hand on the bottom half of the piano and, at the same time, play the scale of C major with the right hand. Just hit the chord of C with the left hand twice when you play both C's, i.e. the middle C and the one an octave above. This will give you your first exercise in playing two different things with the left and right hands.

The formula of course for playing a major scale of $R+1+1+\frac{1}{2}+1+1+\frac{1}{2}+R$ is of course the same for any major scale and so you can easily play the chord and scale of D major, E major, F major, and so on.

Practise them all until you know them well.



The Peter Green Column

Well, here we are in the States, with *Albatross* jumping up the English charts. Obviously, it would have been better for us to have been home for the promotion on the record, but it's done alright on its own. And thanks to everyone who's bought a copy.

You probably know my feelings about America—the violence and everything, but the playing's been great. Audiences are fantastic, and we extended the tour by a couple of weeks to do some more things. But at the moment, I'm feeling pretty homesick. I miss my parrot.

How's the lettuce treating you? My cheeks are turning green. I'm still looking for a sheepdog pup. That's enough of the Peter Green scribbles this month. Now to something more serious.

Danny Kirwan seems to be getting the recognition he deserves. He's very young and is learning all the time, and his composing improves every day. Just listen to *Jigsaw Puzzle Blues*, on the other side of *Albatross*. John McVie, Mick Fleetwood and Jeremy Spencer are also coming into their own, and the Mike Clifford Hot Line tells me they are reaping a few votes in the "B.I." Poll.

If I haven't made a strong enough point of it before, I would like to tell everyone how grateful we are for everything you've done. This is my last column with "B.I.", but I hope they'll come and visit me still, to see how things are going.

Peter Green

STATESIDE REPORT

OVER the months this column has evolved into something resembling an obituary section, reporting on all the U.S. bands that have unfortunately crumpled up and died. Once again the hand of death has taken the life of another of the popular American bands, this time Country Joe and the Fish. Their farewell gig together was January 12 before a hometown audience at Fillmore West on the same bill with the debuting Led Zeppelin.

The Fish's exit from the scene came a year after an earlier split which lasted only a few weeks, but more contention flared up since that time. This break-up is reportedly permanent, and so the Fish, like many other U.S. bands recently, enter the annals of rockdom as another of the country's major bands that couldn't overcome the strain of personnel strife and decided to bow out.

According to the group's manager, Ed Denson, disagreements erupted within the band and bass player Bruce Barthol left first a couple of months back. Organist David Cohen then announced his leaving the Fish, disgusted over Joe McDonald's activities on stage. As a climax to the two incidents, the rest of the band followed suit and decided to call it quits.

National fame

The Fish gained much of their national fame through their political put-downs—songs like *Don't Drop That H-Bomb On Me*, *An Untitled Protest*, *Fixin' To Die Rag*, and *Superbird*, directed at America's policy at home and abroad. They also became recognised as one of the best performing San Francisco groups through their highly entertaining and memorable

stage acts. Together they released three albums and a final one is forthcoming.

Where do they go from here? Both Barthol and Cohen have headed for England to pursue their musical efforts, and McDonald, who is under personal contract to Denson, will probably be performing before new musicians soon. Drummer Chicken Hirsch and guitarist Barry Melton (also under contract to Denson) have no definite plans.

The number of country-styled rock groups in America has increased, thanks to the original members of the now-defunct Buffalo Springfield and the Byrds who have gone out and built new bands with great potential. From the original Buffalo Springfield come three brand-new units — the new Buffalo Springfield, Pogo, and another not yet titled.

The new Springfield is piloted by drummer Dewey Martin, a left-over from the old

band, and his new lineup has just begun gigging. There has been a squabble over who has the right to carry on the band's name, and Martin has filed a suit against former Springfield members Steve Stills and Neil Young in order to retain it. The suit is pending, but in the meantime Martin and his band are operating with the original name.

Pogo is an impressive new quintet headed by guitarists Richie Furay and Jim Messina (producer of B.S.'s last LP), their latest project since leaving the Springfield. Their sound is much like the original Springfield's country style, they've a healthy roster of original compositions, and surprisingly their music boasts a strong professional tightness which is rare in a band just starting out. Pogo's future looks bright.

The third off-shoot from the original Springfield is Steve Stills' new band which really doesn't have an of-

ficial name yet, though the Frozen Noses was being considered. According to reliable sources, David Crosby (old Byrd) and Graham Nash, who left the Hollies recently, are also involved.

Keeping up with the Byrds, or what's left of them, is confusing to say the least, and the latest report shows a new lineup once again, was Roger McGuinn the only original member that hasn't taken off. He is joined by Gary Parsons on drums, John York on bass, and Clarence White on guitar. They're now working on the Byrds' (or is that McGuinn's?) seventh album, which will be similar to their *Sweetheart Of The Rodeo* and will include Dylan's *Wheel's On Fire*.

Original Byrds

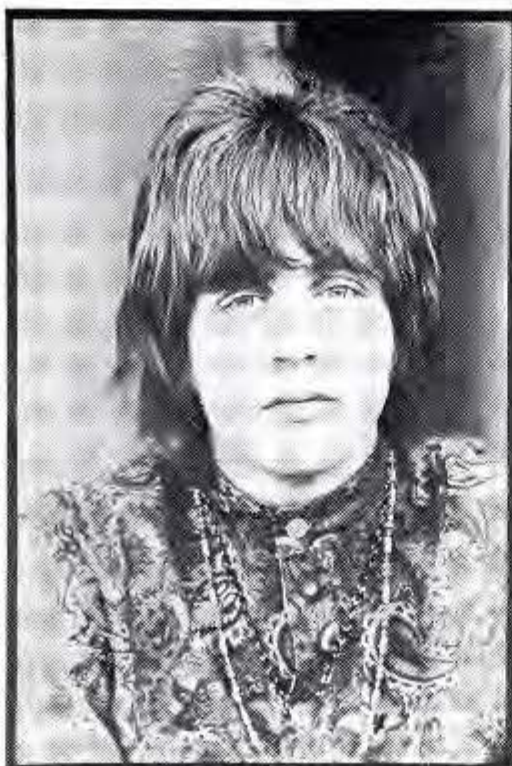
A & M Records has three of the original Byrds under their fold in two bands, the Dillard-Clark group and the Flying Burritos Brothers. Gene Clark's group has recently recruited a fifth member, drummer Mike Clarke (Clarkes old Byrd colleague), and their second album promises to be a combination of acoustical and electrical sounds, unlike their first record which was entirely acoustic. Aside from Clark and Clarke, A & M also signed the original bass player of the Byrds, Chris Hillman. His Burritos also has Gram Parsons, who left the Byrds recently with Hillman; and like the other two bands, their music is also headed in the country vein.

Good keyboard players are hard to come across, and Lee Michaels, who has been building himself quite a name the last couple of years on the West Coast, is a keyboard specialist not to be overlooked. Michaels' new album on A & M is *Recital* and it



Country Joe and the Fish have now gone their own separate ways.

strikes me as being an excellent creation, composed and produced entirely by Michaels himself. He has a unique way of utilising his instruments (organ, harpsichord, piano) effectively with double-tracking techniques and some hard-driving solos. His recent stage performances have been very solid and tight despite having only one other musician at hand to accompany him. The peculiar setup features Michaels on keyboards and vocals, amplified intensely, along with a strong staccato drummer.



Lee Michaels has a hard-driving new album to his credit.

NOTES FOR THE RECORD: Mike Bloomfield plays guitar on Mother Earth's album *Living With The Animals* as Makal Blumfield and on Barry Goldberg's new one *Two Jews' Blues* as one of them. Guitarist Danny Kalb, a great player who was once with the original Blues Project and then faded out for a while, has signed with Atlantic and is now planning his own records. Many major retailers are refusing to

market the Lennon-Ono *Two Virgins* LP but Tetragrammaton Records are still going through with distribution. An albino blues guitarist out of Texas named Johnny Winter is a musician to look out for. The Jefferson Airplane may lose Grace Slick,

and the Grateful Dead's Pigpen and guitarist Bob Weir may exit as well. A noted bank manager has predicted that rock music will be San Francisco's fourth largest industry by mid-1970, but meanwhile the Avalon ballroom has had its permit officially revoked. The Steve Miller band is now a trio. Janis Joplin's new band is called The Janis Joplin Revue, a somewhat disappointing and unimaginative name, and a partial lineup has trumpeter Marcus Doubleday, Tony Clemens on tenor, Bill King on organ, Brad Campbell on bass, Ron Markowitz on drums, and Sam Andrew, from Big Brother, on guitar. Big Brother, with Janis, will release a second Columbia LP soon.

The Doors' new single is *Touch Me*. *Crosstown Traffic* is Jimi Hendrix's follow-up to *Watchtower* in the U.S. and is high on the charts. *She's A Lady* is John Sebastian's first solo single since leaving the Lovin' Spoonful.

Some of the new album releases worth noting are *The Association's Greatest Hits*, *The Family That Plays Together* by Spirit, *Life* by Sly and the Family Stone, and *The Mason Williams Ear Show*. Both the Electric Flag and Blood, Sweat and Tears have new albums out, but they lack the impact their initial records had. The Flag is minus Bloomfield and B S & T is without Kooper, and both records show it. However, the horn section on the latter is still exquisitely conducted. Van Morrison, the old vocalist with Them that came to the States, has released his second LP called *Astral Weeks*, and he handles himself quite well as a loner. Appropriately titled *Planned Obsolescence*, the Blues Project have issued a new record which was recorded in their dying days. This might also be called Sea Train's first album since four of the five members on this disc are now with that band.

M.A.



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The Bullfrog and the Princess



"So Peter Sellers was in the audience at this New Year's Eve thing at Annabel's and he said he liked the band, so I went down to talk to him. We talked for a few minutes, and I saw this bird with him, but I couldn't make out who it was. So I said 'Hello love, how are you going?', and she looked at me and said 'Hello, very well, thank you',—which he says in a posh Sheffield accent—"and I see her, and Christ, it's Princess Margaret. So I said 'Nice to meet you love, ta ra'. Some royal-looking bloke she was with didn't half give me a dirty stare."

Joe Cocker, you see, isn't really a pop star. He is from Sheffield, has a very broad accent which hasn't changed—"It's even more pronounced now," he says. "Must keep your own identity." And we are constantly reminded that he used to be a gas fitter, as if to emphasise his new-found world.

He lives in one of the Sloane Streets, a less elegant address than you would imagine. His flat is clean, small and fitted only with essentials—bed, and stereo set-up. He is moving soon, "for obvious reasons". We listen to Gospel music all afternoon, as he talks—the Staples Singers, with

Joe singing the lead part as often as he can remember the words, Cissy Drinkard and the Sweet Inspirations, and he is anxious to buy an LP by the Institutional Church Of God In Christ, called *Grace*.

Joe is on A and M Records in America, and they are generous with their albums. He has the *Fantastic Expedition Of Dillard And Clark*, a strong country album, which he bounces along to, and various others which are remixed after one track, carefully selected to show their true force. And he is very impressed with the new Darin album, *Bobby Darin Born Walden Robert Cassotto*.

We talked about "Rolling Stone", the American music magazine, and remarked how good their features are. Did he see the one on Taj Mahal? The way he looked into the sunset over California. Sloane Street is not quite the same. "Yeh, but that's London love," he says. "It has some good things." Love is a word he often uses. He appears to like most people he meets, and he is very close to the person he knows most, Eileen the girl he lives with, whom the daily papers describe as his "common law wife". Yes, he has lived with her for more than six months.



Both Joe and Eileen are learning to play the guitar. One is a right-handed, six-string, the other a left-handed classical. "Eileen reckons the steel one is a bit hard to play," Joe says. "I played for about ten hours yesterday, and can't find my fingers. Drink? Scotch and coke all right?"

Drinks prepared, he flops on the bed and talks about America. "We are going over, but they don't know what type of thing to put us on; either the underground clubs, or the college circuit. I think the colleges. The record dived over there. Got to about number 50, and flew out." Did he know the sales for *Friends* over here? "I don't really know. It was only doing about 10,000 a day when it was number one, which isn't much for a number one record. Denny (Cordell, his recording manager), said that the Procol's *Whiter Shade Of Pale* was doing about 60,000 a day."

Has he decided on a new single? "Not yet. I don't think we'll be doing *Tears Of Rage* now. Probably one of our own things. Chris Stainton and I have written a few more songs. We were given a few days off to try something." This was one of his days off, busy as usual.

"Hey, how do you feel about Traffic breaking up?" Disappointed. "Yeah, but that's a weird thing they had. Stevie and Dave Mason were so different in their music. Did you know Stevie plays everything except drums on *Medicated Goo*?"

A quick rush to replace the Staples Singers with the Sweet Inspirations. "Do you know which one is Cissy Drinkard?" He hands me the album cover. He sings away. I would go to church if they had this type of music. "Every day," he laughs. "But we don't have any hip vicars." Listen to that. "Yeah, they've got a 100 lead singers."

Played a chord

Joe picked up a guitar, and almost played a chord. "They've been showing me the easy ones." He put it down. When is the album coming out? "Well, we've changed it around again. I've split the group up. I'm only keeping Henry McCullough on guitar, and Chris Stainton, who may move to organ. Soon, I hope."

"I'm sorry to be so vague about things, but that's how they are. Vague. There's too much bass on this stereo. Up in Sheffield I've got one of those stereograms, and the

sound really jumps off the walls. I may move it down." And the Sweet Inspirations asked for the forgiveness of the Lord.

Joe put the Bobby Darin album on. A fast bass and drum intro prompt Joe into an inhibited version of his stage performance. "They've really got that together." Good, very good. "It's what he should have been doing in the first place. He's not really a standard singer."

Joe has to go out and collect a cheque — "A royalty cheque for *Marjorine*. It's about £8 4s. 0d." Surely it's more than that? "No, about every three months I get this money. The last one was for about £8 2s. 3d." He asks Eileen for some money. She gives him some. "She locks it in a vault." He asks for some more. "There may be some things in One Stop Records. Ta love." He says goodbye for ten minutes, and steps into the street. He takes taxis now, probably the only thing that has changed about him since the early Sheffield days, although his hair appears a little straighter. And he bounces away. "See you. Keep rocking."

M.C.

★ IN THE STUDIO ★



GIVING THE FACTS BEHIND THE HITS

WHEN we got in touch with the various studios in mid-January, all thoughts of Christmas were long vanished as the work mounted up after the holiday. Many of the studios were fully booked for a month or in some cases more in the future.

One of the busiest of men in a pretty hectic period was Derek Lawrence, who has been producing a large number of sessions for a number of artists in De Lane Lea. Among these were Tony Wilson, a soul singer, who made an album, *Justine*, the Untamed, and a group named County Fever. Lawrence is well known for his work with Deep Purple, who have had three big-selling singles in America—*Hush*, *Kentucky Woman* and *River Deep*, *Mountain High*—and two albums—*Shades of Deep Purple* and *The Book of Taliesyn*. Apparently *Taliesyn* is due to be released in March in England on a new EMI underground label, Harvest. The group, meanwhile, have recorded a third album and another single at De Lane Lea.

Guy Darrell has recorded some tracks, as have the Glass Menagerie and Vanity Fare, whose new single may be a Roger Cook/David Greenaway number. The Tale Bearers have made an album which is basically a fairy tale with rock music.

Kenny Young has been spending a fair amount of time in De Lane Lea recording the Gospel Garden, whose album is now completed, and a new group, the Soft Sensation, have been recording. A film now doing the rounds is *Les Bicyclettes de Belsize*. Built around the song of the same name and other Les Reed/Barry Mason compositions, the film was produced by Jacques de Lane Lea and the sound was done at De Lane Lea studios. Mickie

Most has been in the studio this month recording more songs by Terry Reid.

When we visited Lansdowne studios in Holland Park, Jon Hiseman's Colosseum were in the middle of recording a few tracks for their forthcoming album, which should be something special indeed. Producing the group was Gerry Bron and doing the engineering was Adrian Kerridge.

Other visitors to Lansdowne have included Irvin

Martin, who produced an orchestral LP for Polydor, Jeremy Heath, who produced an album with the Cyril Ornadel orchestra for CBS, and Wout Steinhuis and the Kon-Tikis cut a number of tracks. The Magic Lanterns have been putting the finishing touches to an album, with Steve Rowland producing, and a group called Sweet Marriage have been recording numbers for Rim with Joan Walker, the first lady producer we've heard of. Also, due to record at Lansdowne as we went to press were the Family Dogg and the Herd, both with producer Steve Rowland.

We spoke to Fred Winrose Jr at Central Sound studios, who told us that the Easybeats have been spending some time making a new record, the Honeybus have just completed their new one, and a new group called Gracious had been in the studio with Norrie Paramor in charge of production.

Pye Studios' Pat Godwin reports a heavy demand for time in both Pye studios, though the eight track in studio one has been the big attraction. At one time, most groups seemed to prefer the number two studio and most of their recordings were done there. Now, however, number one is the studio that seems to be getting all the early-hours group work. "We



Jon Hiseman's Colosseum pictured in Lansdowne studios; Dick Heckstall-Smith, Jon Hiseman, Dave Greenslade, James Litherland and Tony Reeves.

wouldn't mind having half a dozen of the eight track machines," he said. "Number two should be ready for eight track by March, hopefully. We're having another Scully, and once it's in, the only modifications will be small alterations on the console."

Pye have recently had a lot of redecoration, with silver, white and black predominant.

The studios got more room of their own when ABC-TV moved some of their belongings from the basement, and Pat told us that there are



IBC's new dubbing suite with Mike Claydon at the controls

to be two new dubbing suites in this newly-available space. These are still being built at present, and they are awaiting the arrival of a console in addition to the one Pye are constructing themselves. The new suites are expected to be in operation in May.

Just how valuable time is at Pye was illustrated when Frank Sinatra, who had intended to do some recording, had to call off his plans to do so. According to Pat, the time of the planned sessions was disposed of within two days of the cancellations.

Among the artists who have been recently working at Pye are a new underground band who call themselves Man.



Pete Townshend and two of the Thunderclap Newman group listen to playbacks at IBC

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They made a single and an album under the auspices of John Schroeder which "should be pretty wild. They did a lot of work on that—a lot of sound effects and that sort of thing," said Pat.

Miki Dallon has produced a new single by Don Fardon with *We Can Make It Together* destined for the top side, and reductions have been done for Page One on an album by Danny la Rue that was recorded live at his own club. Probably Spain's most popular native group, Los Brincos recently came over to spend four days with engineer Howard Barrow in Pye studios. The group have come to look on Barrow as something of an old friend since he spent a year working for Hispavox in Spain, during which time he regularly worked with the group.

Long John Baldry has been finishing an album with, as usual, Tony Macaulay producing, and the Scottish group Cartoone who have been making the news following their contract with Atlantic were due in to record with producer Mark Landon and engineer Brian Humphries.

Adrian Ibbetson at Regent A was pretty exhausted when we spoke to him, and was reckoning to be spending a few more nights in the studio in between full days' work. He

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The Incredible String band have been recording recently at Olympic and Sound Technique studios

reports that all work has now been completed on the Tony Hazzard LP of his own compositions we mentioned last month, and that David Pardo has been supervising more sessions by the Casuals with orchestral backings. The Migil Five, residents at Hammersmith Palais, have recorded an album of mainly dance music under producer Terry Young, and Andrew Jackman has turned out

another of the Top Six series of LPs for sale abroad and around the chain stores.

Cy Payne, who did the arrangements for the Casuals' *Jesamine*, has been recording an album featuring trumpet player Billy Howard with a "rhythm-strings" type of orchestral backing.

Don Partridge has been in the studio to cut a new single, the sessions being produced by Don Paul, and the Excep-



Tony Pike in the control room of his studio

well as at Lansdowne, and Mal Evans of Apple has been doing a new single with the Iveys which is now finished. The Nice were due to do some work with Don Brewer as we went to press, and Norman also said that Trident had been the scene of a lot of recording for ABC and Mercury records in America.

Trident, who have now got their 16-track mixer in, and their eight-track remix room open, are reportedly booked up for two and a half months ahead.

We also paid a visit to **Tony Pike** studios in Dryburgh Road, Putney. It was something of a surprise to discover that behind the facade of a perfectly ordinary-looking suburban house was a fully equipped professional studio. Pike, who used to be a musician himself, had not been working for a few days when we saw him because of the ravages of flu. He was very happy to tell us of a new distribution set-up for his Tepee label, which is now the first independent English label to be distributed by Pye. "This is a great step forward," said Tony. The company are at present selling far more copies than they expected of a charity album of hits by Val Doonican, Sandie Shaw, the Tremeloes and others.

Other records for Tepee on which a good deal of work has been done include country albums by Dave Travis and the Kentucky Ramblers, a folk album by Tim Hart and Maddy Prior, an organ record by Harry Stoneham, and a jazz album with Jim Lawless, one of Britain's leading vibes players. With Jim on this

tion, a President group, have been doing an LP. Tony Hicks of the Hollies has been in from time to time to record various things, including some work with a Swedish group.

Trident's Norman Sheffield told us that the Bonzo Dog Band have been hard at work with producer Gus Dudgeon on various tracks from which should emerge a single and an album. Mary Hopkin was due to come in and record a single to follow *Those Were The Days*, produced by Paul McCartney. Tyrannosaurus Rex have been recording tracks for a new album with producer Tony Visconti and stablemates Junior's Eyes have done some recording with Denny Cordell.

The Magic Lanterns have been recording at Trident as



Piers Ford-Crush seated at the console of Eden Studios

album are a sort of who's who of the British jazz scene.

Eden Studios in Kingston-upon-Thames turned out to be a small but well-equipped and comfortable studio, doing good business and growing steadily in popularity. Piers Ford Crush, the engineer we talked with, says one facet of the business he would particularly like to see increase is the use of the studios by the many pop names who live in the vicinity as a rehearsal and trying-out ground. Most of his work up to now has been

making demos for groups, with other general purpose recording.

Finally, we'd like to make a correction about an item that found its way into the studio column a couple of months ago. We said that the Pentangle had been recording at IBC with "a lot of dubbing, so we may be in for a change of style from the group." In fact, we have been informed that there was no overdubbing at all on the sessions and the group are most emphatically not changing their style.

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BI's CHART FAX

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

Albatross (Green) Fleetwood Mac
RP—Mike Vernon. S—CBS. E—Mike Ross.
MP—Fleetwood/Immediate

A Minute Of Your Time (Westlake) Tom Jones
RP—Peter Sullivan. S—Decca. E—Bill Price. MP—Valley

Build Me Up Buttercup (Macaulay/d'Abo) Foundations
RP—Tony Macaulay. S—Pye. E—Howard Barrow.
MP—Immediate/Welbeck/Schroeder

For Once In My Life (Miller/Marden)
Stevie Wonder
RP—Henry Crosby. S—American. MP—Jobete/Carlin

Fox On The Run (Hazzard) Manfred Mann
RP—Gerry Bron/Manfred Mann. S—Olympic. E—Alan O'Duffy.
MP—Mann

The Good, The Bad And The Ugly (Montenegro)
Hugo Montenegro
RP—Hugo Montenegro. S—American. MP—United Artists

I Ain't Got No—I Got Life (Ragni/Rado/McDermot)
Nina Simone
RP—Stroud. S—American. MP—United Artists

I'm A Tiger (Scott/Wilde) Lulu
RP—Mickie Most. S—de Lane Lea. E—Dave Siddle. MP—Valley

I'm The Urban Spaceman (Innes) Bonzo Dog Band
RP—A. C. Vermouth. S—Chappell. E—John Iles. MP—Bron

Lily The Pink (McGough/McGear) Scaffold
RP—Norrie Paramor. S—EMI. E—Ken Scott/Peter Mew/Peter Bown. MP—Noel Gay

Love Child (Sawyer/Taylor/Wilson/Richards)
Diana Ross and Supremes
RP—Clan. S—American. MP—Jobete/Carlin

May I Have The Next Dream With You (Charles/Tobias) Malcolm Roberts
RP—Tommy Scott. S—Chappell. E—John Iles. MP—Pedro

Ob-la-di Ob-la-da (Lennon/McCartney) Marmalade
RP—Mike Smith. S—CBS. E—Mike Ross. MP—Northern Songs

One Two Three O'Leary (Carr/Mason) Des O'Connor
RP—Norman Newell. S—EMI. E—Peter Bown. MP—Morris

Private Number (Jones/Bell) Judy Clay
and William Bell
RP—Booker T. Jones. S—American. MP—East

Race With The Devil (Gurnitz) Gun
RP—John Goodison. S—CBS. E—Luke Fitzhenry. MP—Keen/
Popgun

Sabre Dance (Khatachurian arr. Love Sculpture)
Love Sculpture
RP—Ward/Jones. S—Chappell. E—John Iles. MP—Leeds

Something's Happening (Del Durgio/Big Azzi/Fishman)
Herman's Hermits
RP—Mickie Most. S—de Lane Lea. E—Dave Siddle. MP—Cyril Shane

Son-Of-A-Preacher Man (Hurley/Wilkins)
Dusty Springfield
RP—Jerry Wexler. S—American. MP—London Tree

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



the WHO

GROUPS, groups, groups. Hairy ones, idiot ones, manufactured ones, the newer ones who like to be called bands, and the outstanding few who have something real to say in an original style. Ever since the bullet headed scooter kings horrified the good citizens of our south coast resorts to the heart-warming beat of *My Generation*, the Who have epitomised the best of British pop.

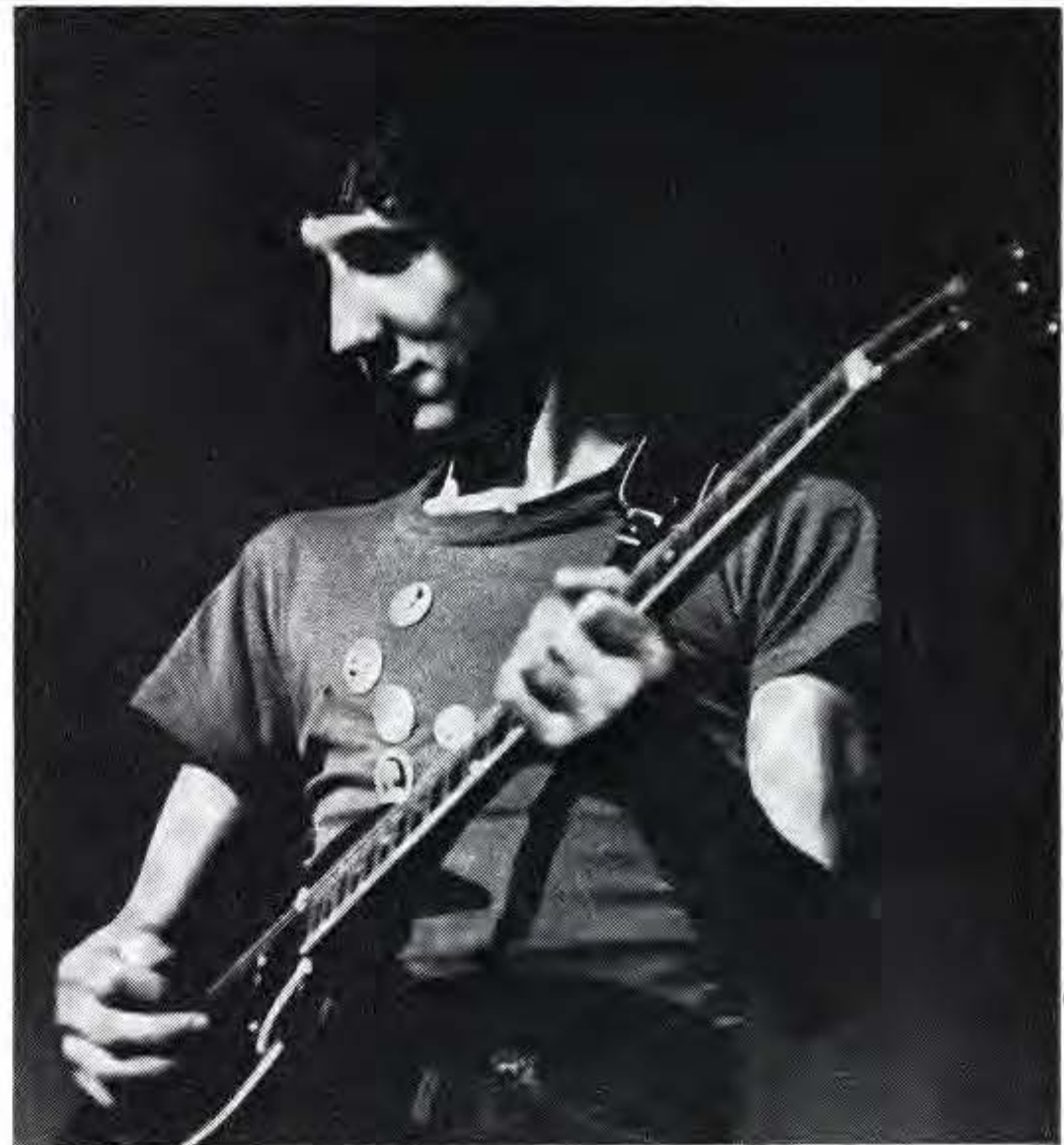
Most of their ideas in the past have come from Pete Townshend, writer of all their successes and nearly all the other songs, though John Entwistle is now coming along with some fine material. Townshend has the knack of conveying complex ideas with simple means; an extraordinary ability to hit most nails on the head, but never at the cost of the music, though there have been comparative failures such as *Dogs*.

For some time we've been hearing rumblings about the projected Who opera. Townshend has long wanted to get it written, but despite all the talk, nothing appeared except the odd track on *A Quick One* and *Sell Out*, and there were widespread doubts as to whether a pop group had the creative equipment to get anything decent done on a big scale. All these young people getting ideas above their station when they should be in the ballrooms and church halls playing simple music to simple fans. However, one in the eye for the cynics is imminent.

"At last I've got it finished", said Pete. "The Who's famous pop opera has all been recorded." So, after the customary gestation period in the bowels of the record company, the album will soon be in the shops.

"I'd made many starts to it in the past, but it never really worked out before and I just left it. This time I had a better plot and the whole thing just fell together. It's fairly similar in format to the Pretty Things' *S.F. Sorrow* but a little tighter. The central character is a boy who is blind, deaf and dumb. When he was very young he was a witness to a murder in his family, who ordered him not to say a word to anyone. The result is that he withdraws more and more into himself until he eventually becomes completely self-enclosed. Nobody can get through to him at all.

"People start to notice him when he becomes the first ever pinball champion of the world, and the kids gradually turn him into a sort of superhero. He doesn't give a toss and keeps on playing his pin-



balls while a religion grows up around him. His family realise that he's big business and the nastiness moves in—his followers start wearing fascist uniforms and the organisation develops. In the meantime they've done all manner of strange things to the boy (like giving him LSD and finding it has no effect) in an effort to bring him out. The central moment comes when they force him to look into a mirror—the doctor breaks it. That's the moment of revelation.

"The time-scale of the opera covers the life of the boy from his birth in 1914, when the first Zeppelins are bombing London, and ends in 2050. The point is that the breaking of the mirror is *now*. It's quite a cosmic sort of story, with lots of allegories and relevance to society, as I see it. For instance, before the kids can get into his religion, they have to throw away their cars, which all go into a massive crushing machine which turns them out as little cubes of scrap metal."

"The songs in the opera are better than anything we've done before. We are arranging it so that the album has tracks in the conventional way, with a division between each. I think people like to be able to choose which particular track they want to hear most. Along with the record, a film is being made of the opera. I don't know very much about that except that I don't think they want us to be in it."

There would appear to be a fair helping of religious themes in the opera. Is Pete a believer? "That depends on what you mean by religious . . . but I believe in a universal consciousness. All the religions in the world come down to the same thing, which is fantastic. Jesus, Buddha,

Mohammed, Zoroaster, whoever, they all said exactly the same. You can find it all around you, but I know I've reached a stage where you have to work inwards. You can't rely on the churches. They are organisations. You could say that the purpose of all art is basically religious in that I think its main purpose is to break down the separateness between people."

Although his philosophy is bound to be strongly reflected in the opera, there isn't any obvious message. "I don't want to do any overt preaching. The Moody Blues fell into that trap on the *Lost Chord*; I know what they're saying, but I think they are wrong to try and force it on people. If I want that sort of thing I'd rather read it in *St. John* or books by Borges. In the opera, we're leaving spaces for thought, and that's all. The rest will have to be interpreted by the individual for himself."

From the early days, the Who have had a reputation for being a fearsome bunch on stage. The act doesn't let up; it's bash, bash, bash, almost an attack on the audience with the group playing longer sets than any comparable band, at the same frantic pitch for an hour or more. "We used to terrify them, but not so much now. At one time, it was the frustration within the group that caused the violence. Many times we were on the point of breaking up—I wanted more freedom to write, the others were frustrated about other things, and it all came out. People wanted us to be like that."

Despite the Who's apparent anti-audience image, Townshend defines their attitude thus: "You have to place yourself in the audiences' lap, and just give the best

you can out there in front of them. If you try and suss out what sort of crowd they are, what sort of act to do, you'll usually bomb. We've got a certain advantage in that most people who see us will have heard something about us, but you've always got to come up with the goods. Even if we are feeling pretty low, it's great to have an audience in front of you. When the older type of entertainer gets up and thanks an audience, blows kisses, I know what he means. What else can you do but say thanks?"

"We like playing college gigs best. Even when they get drunk, they're only playing around. They never get nasty, and there's no real malice ever—not like some places, though, touch wood, the Who have never been involved in any real trouble. Maybe they really are too scared or something; anyway, when we've finished the act, we usually rush off at high speed."

The Who's stage act has to be one of the best, and a good part of this is the sheer excitement they generate. Guitar smashing was part of it. "I never thought how much it was costing me. I didn't care if bits flew out into the crowd. At the moment it was happening, I was conscious of nothing else. You can think out the reasons for it—disgust with material society, disgust at mass-produced products, the rebellion of youth, auto-destructive art—but they always come afterwards, just rationalisations. I once worked it out that I've smashed a guitar for every six shows, which comes to about three or four hundred in all.

"Contrary to what most people believe, the first guitar smashing was an accident. I was on stage when the thing broke and I didn't want to look stupid so I finished



the job off. The audience loved it, so we started doing it more often—it gave a real sense of climax to the act, a sort of finality.”

It took the Who longer than expected to take America, but they are now one of the top groups in the country “though we know that people like Hendrix and the Cream are much bigger than us. For a long time, we had a position somewhere behind the Beatles and the Stones and above all the rest of the English groups. It was a strange situation. We’d always known that sooner or later we’d be able to make it, but in the beginning we had a very bad time with the record company. There was no promotion at all for our records, and we meant nothing over there. When we did make it, it was a very sudden thing. I think Kit Lambert must have pulled off some master-stroke somewhere to get us going.”

In America, there are some very strange things. “The root of the business are all the local radio stations. I didn’t believe the figure at first, but apparently there are 30,000 stations over the U.S.A. One for each little town, each with its staff of DJs who all want to be dealt with personally. You have to write to them to thank them for making your record one of the Smash Fifty for the week. The thing is, most of them hate music and don’t give a damn about much more than their personal stature. So you have to go along and mutter inanities on their shows. They don’t really care if you’re there and vice versa. It’s all understood.”

It is fairly well known that Pete is a keen sound engineer and producer. It all started when Kit Lambert suggested to him that he got a tape recorder on which he could dub all the different tracks and produce demos

of his songs for all the group to learn. “I made it my business to learn all I could about the technicalities of recording. At one time, when we first made records, the producer would sit in the box and he just wouldn’t talk to us. He treated us like idiots, so that when we suggested something—say the voice needed more bass—he’d just say ‘O.K. boys, we’ll sort that out when we do the mixing’. Now practically any engineer will tell you that if it’s not good before the mix, it’ll be disastrous after. So I had to find it all out for myself.”

In Pete’s Twickenham home, he’s installed a complete studio. “It’s my den. All my money goes on buying new equipment for it.” All this, apart from his activities as a producer for Arthur Brown and other people—notably the Thunderclap Newman, a group with an amazing fifteen-year-old guitarist. It has been remarked upon that the Who’s records sometimes are disappointing in stereo—*I Can See For Miles* is a good example. On the single, it sounds slightly more throbbing and powerful than on *Direct Hits*. “We did the single mix in America, and I think it was something to do with the compression that made it better. I don’t really know why, but we always seem to sound better on mono. *Dogs* was another one that came out very strangely on *Direct Hits*. That album wasn’t our idea at all, and we aren’t very happy with it. It was all done while we were out of the country.”

The Who are definitely not one of those groups who, as soon as they’ve had a modicum of success, disappear from view to be creative. “We like working. At one time, we were very smug about everything. We had a spell when all our records made about number four without fail and we went

round spending money like millionaires when we weren’t. I think we changed our attitude about the time the Kinks suddenly started to have flops; we were like them in a lot of ways, and it brought home the fact that we couldn’t afford to take it easy any more. You get in a ridiculous state when the hits come automatically—it’s a dangerous thing. It was then that we really pulled our fingers out to make it in America. We needed the money. Whatever anyone tells you, there are hardly any groups who make a lot. We got pretty badly in debt—the guitar breaking was expensive too. The music shops used to let us build up a debt of, say, £5,000 and then demand payment. Of course we never had £5,000 just like that.”

America is supposed to be amazingly profitable for a group that makes the grade, but even there, according to Pete, there aren’t all the billions that people think. By the time all their expenses were paid, they still weren’t coming away with very much, even though their fees were in the thousands. However, the Who are now in good financial shape, with most money problems ironed out.

Doubtless they will continue as the front runners simply as creative musicians for a good many years to come. Pete is anything but complacent about his future. “I know I’m still Pete Townshend, and I know that I have to make an effort to remain aware of things. I’m not so perceptive now as I was a couple of years ago, and I have to fight so as not to get exclusively involved in my own activities. It’s so important just to be awake to as much as is humanly possible.”

R.S.

dave davies



IN terms of actual appearances, the Kinks have wound down almost to a halt. They've been doing cabaret work, plus an occasional concert on the Continent, but mostly their view is that the opportunities for theatre and cinema work in Britain is "almost at a stand-still".

Which leaves Dave Davies in an interesting position. His fourth single as a solo singer, *Hold My Heart*, has just come out. He's pinning his hopes on it making the charts—and if it does, he'll be almost certainly lining up work for himself in London clubs, as a solo cabaret attraction.

Let him explain for himself. "My last record, *Lincoln County*, was a bit of a mix-up. It was put out, then withdrawn. Then it was put out again, and

withdrawn again. By the time it really DID come out, third time lucky, it was unlucky. It was too late—no television, no radio, no nothing. The problem hadn't been with the record . . . but the difficulty was over when exactly a new Kinks' single was due out. We didn't want the two to clash.

"But recently I've been writing furiously. I'm supposed to have my first solo album out in February and so far I've got six or seven tracks completed. All my own material—I've got a bug about this writing business. Quite a few groups have asked me for special material to suit them, but that's not as easy as it might seem to other writers.

"I find it difficult to write when I want to. Some people can sit down and just write—I could never do a whole musical,

for instance, because I doubt if I could write the songs to fit the story. I try to feel a song and do what I want to with it, but it's not easy doing something specially tailored for somebody else. My way is just to keep playing, just fiddling around, and wait and see what comes out of it.

"But at least writing and playing around helps get a more individual sort of thing going. This is happening to all the group. Ray has a hand in just about every side of the business right now, and Pete has started writing. And Mick, I think, wants to do some drumming with other groups. We remain very much a group—we rehearse at least twice a week, for instance—but we have time to do our own individual things.

"So . . . if *Hold My Heart* does click, I'll be free to do my own cabaret act if I want. I would use all new material, except maybe a couple of the Kinks' hit records, but given a different treatment so that it suited a solo voice. Probably work with a small group. I'd love to have a go at this sort of act, but you know how things get talked about, then flop off.

"Ray has wanted to do some solo singing, too. But he wrote a song for the Alf Garnett movie and they naturally wanted him to bring out a record on it because it would be a good seller. But he somehow just didn't want to do it. I think he's a bit afraid of being typecast as a solo singer.

personal freedom

"No, this personal freedom within a group seems to be a very good thing. Maybe it's becoming a new trend, but I hope not because I hate to be involved in anything that is trendy. I think there's a lot of good stuff coming out of today's group scene, mind you, but all the same, just looking at the charts makes you feel a bit . . . sort of insecure. More insecure now than a couple of years ago.

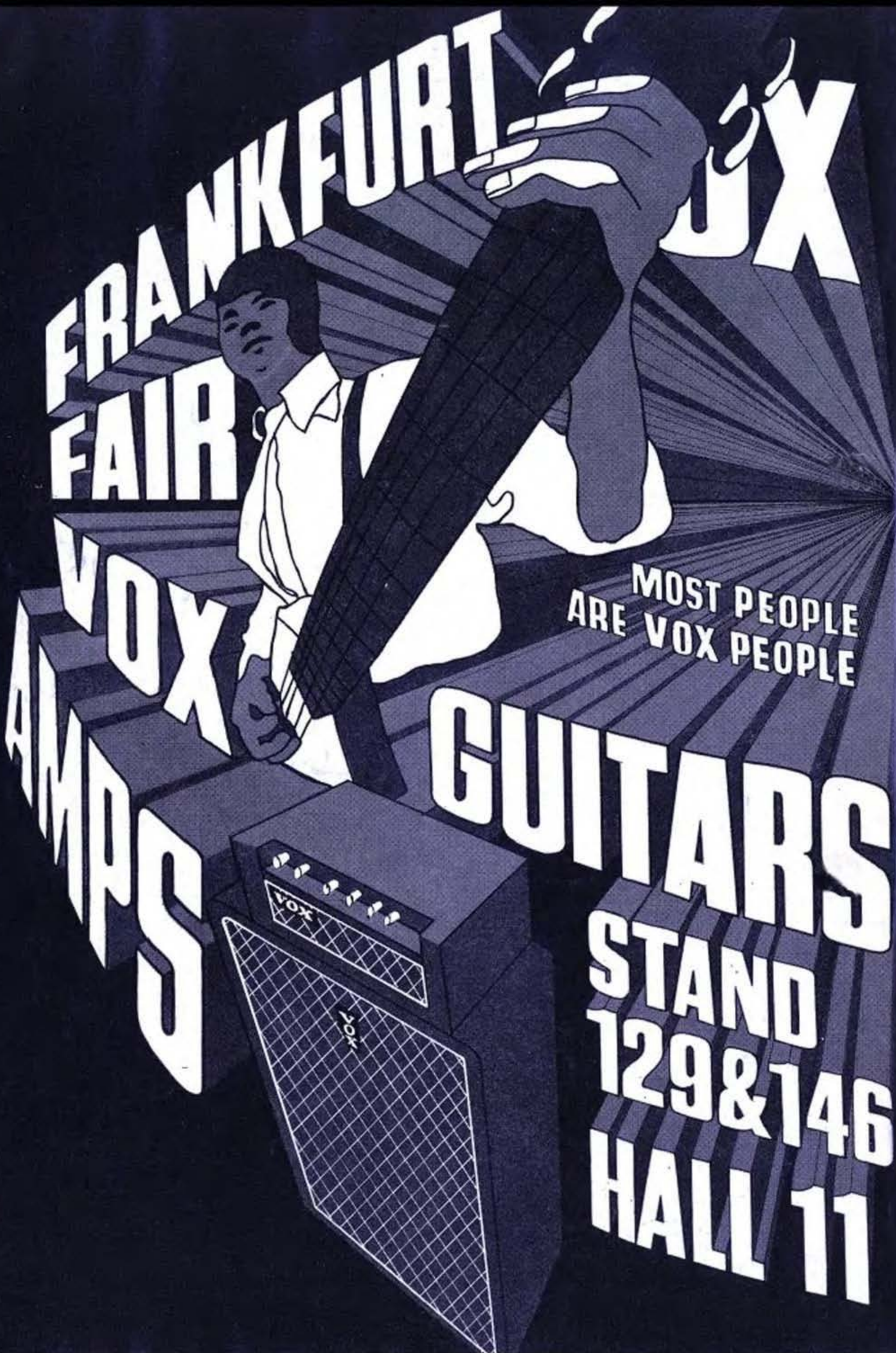
"The Scaffold getting to number one with *Lily The Pink*, for instance. I mean, it's hardly a predictable number one, is it? The way I see it, there is a chance of anything at all making the charts, just so long as it comes out at the right time."

Dave paused momentarily. "I suppose this is a very good thing, really. Anything stands a chance of registering, so it makes everybody work that little bit harder to do what they can to stay in the charts. It's just that I find it strange—you look ahead at what might happen during 1969 and find out that it could be anything at all. No distinct pattern anywhere.

"I'm very much the sort of person who'd rather live for today than tomorrow, so I don't find myself looking ahead very far. But I'm so excited about this new single. If it goes well, I'll probably get such a boost to my ego that I'll go out and develop some startling new talent to unleash on the world.

"Anyway, just writing songs takes up a lot of time. Do you realise I've not even played football for a couple of months? I'm forced to play the odd game of table-tennis in order to keep even slightly fit."

P.G.



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B.I. looks ahead to the new equipment exhibited by British companies at the

Frankfurt Spring Fair

MORE than 30 of Britain's top manufacturers of musical instruments are exhibiting at the Frankfurt Spring Fair in the heart of Germany at the end of February intent upon boosting this country's already considerable exports of musical merchandise. The centre of this effort will be a large stand occupied jointly by 18 companies under the auspices of the Board of Trade.

Here there will be a colourful display of Marshall amplifiers, in brilliant white, red and purple finishes—colourful finishes are more popular on the Continent than in Britain, and their availability is but one of the reasons why Rose-Morris have pushed Marshall to a top-selling position throughout the world. New additions to the range include a 20-watt bass and lead or p.a. amplifier, and reverberation and reverb-fuzz units, as well as a "wah-wah" pedal. Also featured on the R-M stand will be the drums and accessories now marketed under those initials.

Drums and amplifiers will also be featured on the Dallas Arbiter stand, for alongside the well-known Sound City range of amplifiers, this company will have the new "George Hayman" drums. These were evolved by George Hayman, a craftsman who has been making drums for nearly 50 years; he spent a year

experimenting with these drums and the new techniques include the placing of wooden hoops sprayed with polyurethane inside the drums and coating the inside of the drums with a thin metallic lining. This gives greater cut-through power to achieve better balance with amplified instruments.

Amplifiers will also feature on the Selmer-London stand, where innovations are also promised.

Barnes

A new accessory from Barnes and Bullins in their "Exel" range will be a "wow" effect pedal—their other amplification accessories include a treble boost unit, reverberation unit and a four-channel mixer (each channel has high and low impedance inputs and volume, treble and bass controls). B & M will also feature their "Percussionet 20" automatic drummer, and a wide range of accessories made at their Oswestry factory—including capos, finger picks, etc.

Public address amplifiers in 40 and 100 watt versions and a wide range of p.a. column speaker units will be the main feature of the "Wem" display. Speaker combinations available in columns range from a single 12 in. speaker to four 12 in. speakers, while the six by 10 in. combina-

tion folds in half for easy transport.

A company which has specialised in the addition of lighting effects to beat music is James How Industries, and their stand will feature their "Rotosound Superior Strobe" which operates at from 1 to 2 flashes per second up to 10-12 flashes. The "Rotolite" series of equipment offers wide variety of effects including coloured shadows, multi-coloured cross-lighting effects, and coloured lighting working directly from the sounds of the instruments. The "Drumlite" gives different coloured light effects for each section of the kit. All the units pack into easily transported cases. The electronic units on display will not however overshadow the principal product of this company—"Rotosound" music strings.

Next to the James How stand, and operating in conjunction with it will be that of Fenton-Weill. As well as making some of the units marketed by How under their "Rotosound" name, this company also makes bass contact microphones, a wind instrument mike, and "Penetrone" guitar pick-ups as well as the Fenton-Weill "P.A.50" amplifier range.

Another string manufacturer will this year be promoting business from not one but two stands—General Music Strings, with their "Monopole", "Red Dragon"



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and "Picato" brands.

A six-channel, transistorised, mixer unit is one of the latest additions to the "Impact" amplification range made in Soho by Pan Musical. It matches the rest of the range in its black vynide case and incorporates a Hammond reverb unit; there is a reverb on/off switch to each channel, and separate volume and treble and bass controls for each channel, plus overall volume and reverb level controls. Also new from Pan will be a 100-watt transistorised amplifier . . . hitherto the company has specialised in valve units.

The miniature pocket electronic organ which caused such a stir when shown on the Rolf Harris TV show—the "Stylophone"—will also be at the fair. The makers, Dubreq Studios, are showing it on the stand of *Music Industry*, the British trade journal. In response to demand from groups, treble and bass versions of the "Stylophone" are promised.

The professional grade "Super Zyn" cymbals and the lower priced "Zyn" range have been completely re-designed by the Premier Drum Company, and both ranges now have factory-matched pairs of 14 in. and 15 in. hi-hat cymbals.

"Everplay Extra" drum heads will be prominent on the stands of many drum manufacturers who fit them. A better bass drum sound is one of the results of a new process used on the larger sizes.

One of the companies which specialises

in "add-on" amplification accessories—John Hornby Skewes & Co.—will be showing a new tone distortion unit, alongside their established range which includes the "Zoom" reverberation unit. Also from this company will be additions to their "Hornby" range of guitar straps.

New-style speaker cabinets from Vox can be used for either instruments or p.a., and can be connected in series to give as much power handling capacity as required—driven by any power amplifier, although naturally Vox recommend their own solid state amplifier.

Clarinet

Clarinet and flute players will be attracted by a new range of cases being introduced by Boosey & Hawkes under the name "BandHite". These are vacuum-formed from plastics material with a grained finish, and the insides are fully formed to hold firmly the instruments and accessories. Also on show by B & H will be the "Zilco" range of cymbals made by Avedis Zildjian at their new Canadian factory.

The Frankfurt Fair will see the first official showing of the new Jennings range of equipment, made by Tom Jennings' new company. Products already announced include a wide range of foot-controlled effect units, electronic percus-

sion effects units, lighting boxes and a range of amplifiers, but further surprises are promised.

Not exactly in the beat field, but offering interesting possibilities is a new parade drum from Beverly Musical Instruments—this has snares beneath the batter head as well as on the snare head. Separate release mechanisms are fitted enabling the drum to be played with all snares on, giving a pipe band drum sound, or with the top snares off, giving a field drum sound, or with all snares off, giving a tom-tom sound.

A new name from an old-established firm—"Victoria" string instruments, made by Baliol, include full and quarter-size double basses, and a "Porta Bass". This is designed for portability and does not have such a full body as a conventional bass, although it still produces a good sound; the stop length and fittings are similar to a conventional 3/4 bass . . . for group use it is available in parchment and gold, green and gold and blue painted finishes as well as the traditional "sunburst".

Britain's piano manufacturers will also be keen on gaining export business—following a recent trade mission by eight of them to the Far East, Australia and New Zealand which came back with more than £150,000 in orders. The piano is also becoming more popular at home—where sales rose by 20 per cent last year.

G.W.

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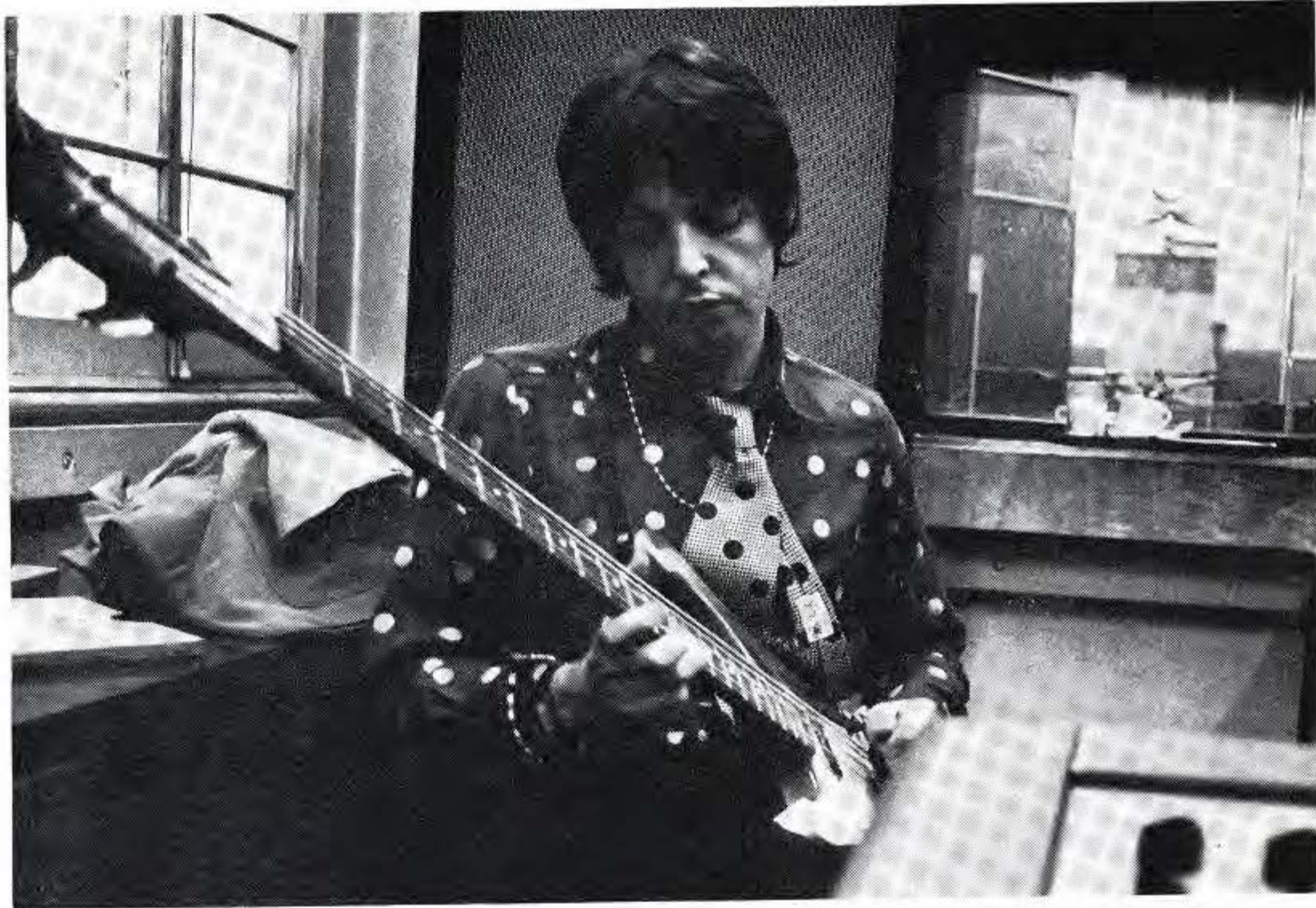
CLOTHISTS OF THE WORLD UNITE

"IT'S not what you do, it's the way you do it." So goes the saying which has been proved completely wrong by the Beatles during the last 18 months. We featured a breakdown on their Apple organisation last year, and it's interesting to see how the company has progressed since that time. The answer, quite simply, is that the Beatles have surprised many by making a staggering success out of the operation by normal business standards.

What Lennon said about losing money could be sorted out in a moment by any average record executive, by cutting down on staff at Apple.

Not for one moment have they attempted to do a Dr. Beeching and create a well-oiled, efficient machine; on the contrary, most of their activities have been a series of stop-goes, radical changes of mind and direction, and often unremarkable organisation.

Critics of the Beatles' musical talents have long since fallen by the way, and most authorities, with Tony Palmer at the centre of them all, are prepared to admit that John and Paul are the most



important songwriters of this age, if not of all time. And George, too, whose contributions to *Yellow Submarine* are the strong points of the album. The Beatles' output is as prolific as ever, with not a sign of slackening off. Many of the artists who were topping the charts when the Beatles appeared are now completely out of the scene,

suffering from failing chart success because of an inability to either write or find material of the necessary quality.

Let's examine the Beatles' success in terms of cold, hard money. *The Beatles* double album looks as though it will sell two million in the States at roughly \$11 a time. Over here, it's already up to half a million at £3.4.0 each,

and there's still the rest of Europe, South America, Australia and Japan to be considered along with other countries; say another million, and this is a very conservative estimate.

EMI of course, does not reveal exactly how much it pays the Beatles' company for each record sold, but when one recalls that the

Stones were getting well over a shilling for each single sold in this country, it's obvious that the Beatles must be near the same figure of 15 to 20 per cent. Working on 15 per cent, the Beatles would already have something like two to two and a half million pounds to come in royalties.

But it doesn't stop there. They also wrote every song on the album so they have another couple of million or so to come in songwriting royalties. And there's also more to come in performing rights which, although small (something like ten shillings a play on a radio station), adds up to an enormous sum when you remember there are thousands of stations in the world which are likely to play it . . . every day.

So, even if the Beatles did spend a million pounds when they set up Apple, they are clearly still going to make a couple of million pounds profit this year. Money is not going to be a problem for some time to come. If the Beatles want to do something, the cash is available, although the Chancellor of the Exchequer will be receiving his cut with a very broad smile on his face.

Slowing down

Far from slowing down on the songwriting side after their bumper production, I understand that John wrote the songs in a single night at the beginning of January. Paul is unlikely to be beaten in either quantity or quality, and George will no doubt come in with three or four offerings when the time comes for a new album.

Right now, a single is the order of the day—incidentally, I did not include any of the royalties from single releases in the above figures, nor have I included all the money that still flows in, and will continue to so do for years ahead, from sales and performances of their vast repertoire.

The boys decided not to do their live concerts. I understand that Paul wants to do the live shows in Africa! So until it can be arranged. . . !



The perennially fascinating question to ask the Beatles these days, more than ever, is "Where are you all going?" Recent happenings: Ringo appeared in *Candy* which received excellent notices as the sexiest film yet. John and his oriental influence, Yoko Ono, continue to impress us with electronic music and the naked truth. Paul even got into the act with a minor display of bare skin in the poster inside the double album. George alone is keeping his clothes on. Why? What's the matter, George? Something to hide? If not, reveal yourself immediately!

On a personal and publicity level, the Beatles are becoming a mixture of Garbo, Gabor, Picasso and Cohn-Bendit. One is never quite sure what their motives are, but they get a lot of publicity from the newspapers who delight in their way-out antics.

However, the music remains the most serious part of their lives and their creativity, ingenuity and artistic appeal are still as powerful as ever. They have always been perfectionists in the recording studios—scornful of anyone who says something can't be done and then going on to

prove them wrong. They win the respect of the musicians they work with, and without question earn their praise the hard way. This means that all the time, each single or album becomes more demanding and difficult to produce. The three hours they normally took to record a number in '63 is now more likely to be 30, which makes perfect sense if the result justifies the time spent—as it so obviously does. It also ensures that the Beatles remain in a class of their own, few other groups or artists being able to afford either the time or money to record in this way.

Guiding spirit

I have always maintained that the guiding spirit of the group is Paul McCartney, who is showing a capitalist *entrepreneur's* streak in many of his activities.

Only one big thing is now missing in the Beatles' lives, and that is the intended expansion outside the realms of recording. They have proved they can write songs and produce exceptional records. But what about the other areas of show business. Since

Magical Mystery Tour, they haven't dipped their big toes in the cool waters of a major film, and this surely is the one sphere in which they would like to succeed.

Trouble looms

But if you apply the same statistics to filming as they did to recording, trouble looms. The average major feature film costs between £500,000 and £2m. to make. If you budget at one million and then become dissatisfied at the results, rewriting, re-shooting and replanning, the cost could rapidly escalate from one to ten million pounds. Is this why the major film companies have not backed the Beatles. Perhaps they remember only too well Marlon Brando's *One Eyed Jacks*, devised, produced, directed by and starring Marlon. When shooting finished a long time after the planned schedule there were 24 hours of film and Brando didn't want to cut a single minute.

But I still feel that Paul will eventually jump in at the deep end and have a go at a film. The end product will be very interesting indeed.

S.O'M.

INSTRUMENTAL NEWS



STEAMHAMMER JOIN A.M.P.

A new blues outfit from West London, the Steamhammer, began their career during the closing months of '68 with residencies at several London clubs. It was at The Revolution that their manager Barry Taylor met Mike Vestey (who became their A & R man) and Artists Musical Productions. A.M.P. is a new company which promotes and records groups—their directors include Tony Hall, Jim Carter Fea and Andrew Cameron Miller. They were immediately impressed with Steamhammer and had them in the studios to wax their debut album *Steamhammer*.

MADELINE BELL RETURNS TO THE STATES

Madeline Bell, the American singer who has made England her home for the last few years, is to return to her native land in February, and will stay there "as long as it takes to make it."

1st Terry Reid Album

Bang Bang You're Terry Reid is the title of the first album from this singer, who has recently been drawing rave reviews for his American appearances. Terry, who is British, has been picked as "the one most likely to succeed" by a number of pop pundits, not least by his recording manager, Mickie Most. The album is on Columbia.

FROGGATT'S UNUSUAL GUITARS



A four-string, certainly, a six-string, frequently; and a 12-string often feature in any professional guitarist's garage of musical instruments, but an 18-string, a 50-string and a glass guitar are, to put it mildly, a trifle rare.

But these are the three principal instruments in the life of Hartley G. Cain, lead guitarist with Birmingham group Raymond Froggatt.

And all three were built by 21-year-old Hartley in spare moments between gigs, radio broadcasts and recording. He has been using the solid wooden 18-string for some time and it is featured on the group's recent records *Red Balloon* and the current *Roly*.


It features extra strengtheners to keep the neck in true position and chess pieces as the tuning keys. Hartley has been offered several hundred pounds for the guitar but refuses to part with any of his creations.

The glass guitar is, in fact, made of Perspex, and again Hartley found it necessary to add strengthening rods to the neck. That is otherwise a normal six-string instrument.

A bass neck was necessary to accommodate the 50 strings of Hartley's instrumental *coup de grace*. This epic instrument brings East and West a little closer as most of the strings reverberate on roughly the same principle as a sitar.


In the picture Hartley is holding the 18-string guitar while Raymond Froggatt demonstrates the transparency of the glass guitar.

Getting away from unusual instruments the group, already one of this country's top radio attractions and hit-parade stars on the Continent, has a very strong first album released this month, *The Voice And The Writings Of Raymond Froggatt* (Polydor).



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ALAN PRICE'S NEW ORGAN



Alan bought the £5,000 organ from the St. Giles Music Centre shortly before Christmas and to date he's only used it on records and television. It has been split to make it portable.

"I'm very happy with the organ. It has a tremendous range."

Alan is equally pleased to be getting back to "live" gigs again after a lay-off in which he kept himself busy writing, recording and launching the Paul Williams' Set.

The title of the band was chosen by Alan "Because I don't want to be tied to a unit." I will be using different groups for different things. I have a nucleus of about 30 or 40 musicians from whom I can choose.

"And who knows who the Friends might be?"

There's still no sign of a new record from Alan although he is often in the studios producing new sounds for himself or new discs for Paul Williams and his other proteges, the Happy Magazine.

He has many completed tapes but is still negotiating with a major company for releases.

Twelve months after quitting public appearances with his Set, now led by Paul Williams, Alan Price returns this month to the stage with a new line-up and a new organ, the Hammond X-66.

His first appearance is a week's cabaret at Stockton's Fiesta Club from February 9 with an eight-piece band called simply Friends.



AFFINITY ON 'LIVE' ALBUM

The year began with great promise for the Affinity. They were booked throughout the month of January at Ronnie Scott's, were cutting their debut album and single, had some tours of the provinces and Gibraltar lined up and were all set to make a name for themselves.

Unfortunately, none of their plans worked out—lead singer Linda Hoyle was advised by her doctor not to sing for three months as she had bruises in her throat and could lose her singing voice unless she rested it.

However, the group did manage to cut three tracks for a *Live At The Revolution* album, and with Linda ready to sing again, they can begin to build their reputation.

FENTON-WEILL/ JAMES HOW TIE-UP

Fenton-Weill are to some extent sharing the facilities at Frankfurt with James How Industries Ltd. whose stand adjoins theirs. Over the last year the co-operation between the two firms has been a very successful one and the bulk of Fenton-Weill products is now available through James How under the Rotosound Trade Mark. Among these, the famous Rotosound lighting products such as the Rotolite, Rythmlite, Electronic Strobes and Colour-Mix (Drumlite), also Student Amplifiers, with and without tremolo, are distributed under the Rotosound name exclusively.

Blues Set

Liberty recently released a single, *Wine, Women, Whiskey* by Papa Lightfoot, with a Slim Harpo song on the B-side, as a foretaste of a new 4-volume set of blues albums. These four LPs, released on February 7th, span the whole range of blues, from country to R & B, and were compiled by Bob Hite and Henry Vestine of Canned Heat and Steve La Vere.

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the incredible string band

THE Incredible String Band was born in Edinburgh some years ago when Robin Williamson and Clive Palmer began to play traditional music around the folk clubs. They were a popular local group, though they never made it on any big scale until Joe Boyd, their manager and record producer, signed them up, by which time they were a threesome—Mike Heron, an ex-accountant and rock and roll guitarist, having joined—and soon became Elektra's first British artists.

Now, four years and four albums later, the group are back to a twosome, Clive Palmer having departed, and are in an unassailable position as the country's most popular folk group—although to use a label like "folk" doesn't really mean very much in their case. They are probably the only people on the unamplified scene to have a mystique anything approaching the Beatles, Cream or the Stones. All of their albums have been best-sellers, with the double set *Wee Tam And The Big Huge* their latest work, and they are in the process now of recording a fifth.

The Incredibles' popularity is not restricted to Britain. They have four times been to America for personal appearances—although their last visit was by no means the usual mad rush across the vast country from concert to concert. "We were over there for six weeks," said Robin, "and there can't be many groups that go over for that length of time and do only half a dozen gigs."

"We seem to have a reasonably good balance between working and recording," said Mike, "and we are just doing what we think is right for us. We aren't doing any small folk club gigs at the moment—I think Boston was the last one we did." I wondered if they missed the supposedly more intimate atmosphere of these. "They really aren't more rewarding at all. When you're doing a bigger place, you can't see the audience, so all you are

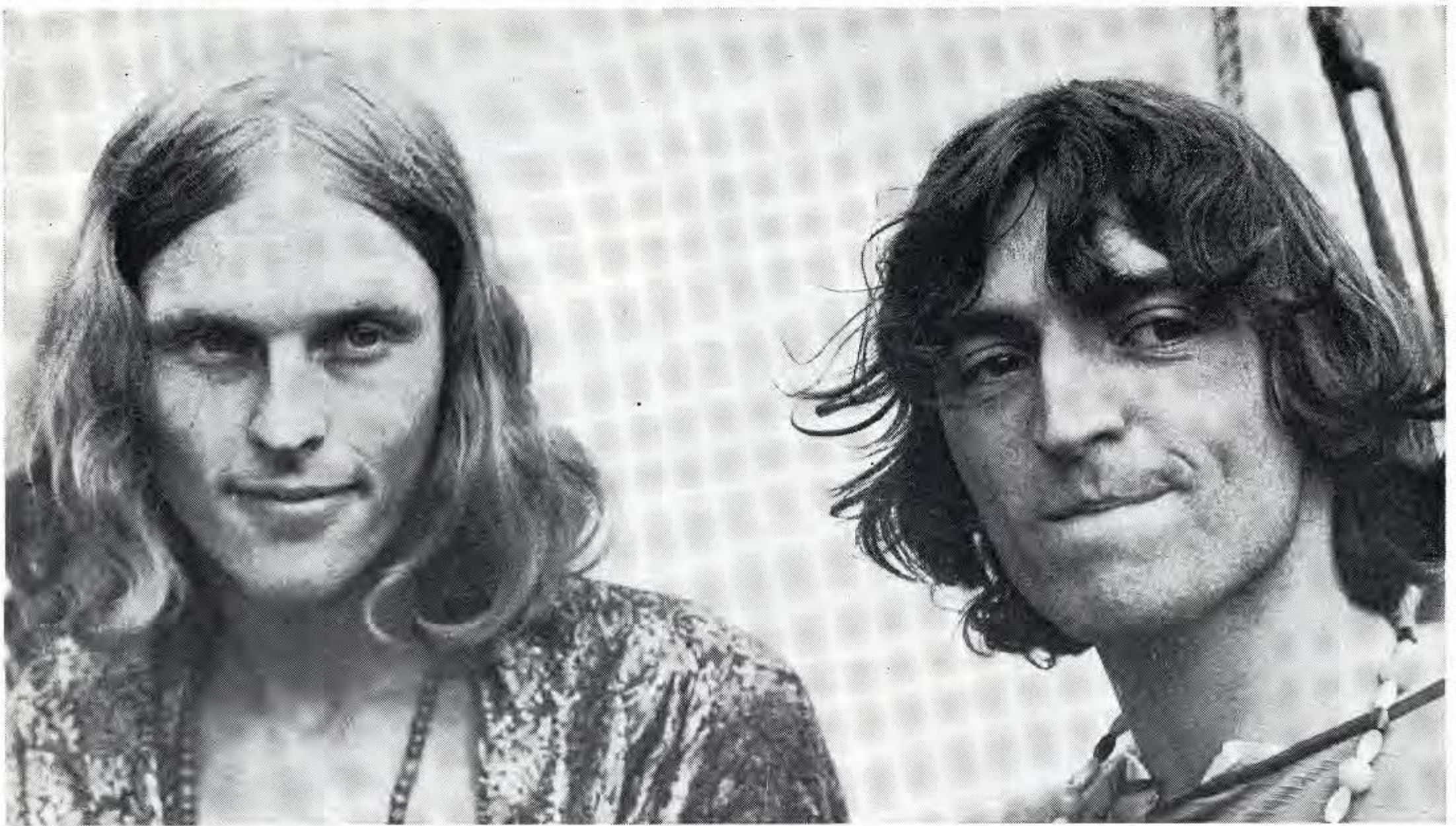
conscious of is the feedback of pure energy. The more people there are, the stronger this feeling of communication is."

After their last London concert, there were criticisms of the apparent detachedness of the two. "That's fair enough. It may well have struck people that way. It's their opinion. But we have to do whatever seems right, whatever is going to make us feel good. We don't put on a show with a lot of planning and so on, but play whatever comes out. You also have to remember that it is not us you should ask about what effect our performances have. After all, we are doing it, not watching it.

"We never set out to become successful stars in the first place," said Robin. "All we wanted was to earn enough money to live and carry on playing." The Incredible String Band, even now, do not employ the services of a publicist, alone among a press-conscious world of pop stars. There is no answering of an interviewer's questions with the usual cliché bromides about owing it all to their fans and loving our wonderful policemen.

Mike and Robin must owe a good deal of their success to their patent sincerity and unwillingness to become a part of any organisational machine. They are very conscious of their position in that all successful entertainers must reflect the state of the society in which they live, and there is surely a strong anti-glamour of showbiz feeling in the sort of audience to whom they appeal. It all ties in.

At first sight, it might be tempting to think of the Incredibles as the spokesmen for the hippies, enemies of the plastic people. However, this is not so. Said Robin, "If anyone immediately dismisses somebody who happens to be middle-aged and wearing a grey suit, then it's he who is putting up the block. If he can't get through to



the supposed normal man, then it's altogether his fault in the first place. I'm sure that anyone can get through to anyone if they can get rid of all these preconceptions."

However, it cannot be denied that the Incredible's are the heroes of an increasing number of young people who don't like the quality of life in our cities today. The group represent the antithesis of any rat-race you care to name. Neither of them are town-dwellers—Robin lives in Wales, Mike in a village outside Edinburgh—and their visits to London are not frequent. Their songs are more often than not based on fantasy and the life of the subconscious mind, with very little straight observation of what they see around them.

Robin, for example, has written many songs after writing down his dreams when he wakes up: "When I could find a pencil and paper, anyway."

Of the two, Robin tends to write at greater length: "I just like words—the feel and the sound of them," while Mike tends to be more direct. Up until now, there hasn't been much collaboration in the actual composition of songs, though there is obviously a good deal of interaction when it comes to doing the arrangements.

"You can't really do much with anyone else when you're writing words. They are too personal," said Robin. "We are going to be writing more melodies together in the future" said Mike; but much of their appeal must lie in the contrast between each other's songs and personalities. When I spoke to them, Robin seemed to be the quieter of the two, sitting cross-legged on a bed and fooling around on a Martin while Mike, with a huge grin on his face most of the time, gave the impression of being a very open person.

Whereas Robin came straight into playing music for a living after leaving school, Mike spent a year at Edinburgh University and several more years in an office, playing

with groups in the evenings, and is probably more in touch with day-to-day realities.

I was told by Joe Boyd that of all the groups, the Incredible's most like the Stones' work, and beneath the superficial differences, there are in fact a good many similarities in spirit if not sound between the two groups. "That's not really surprising," said Mike. "We are all part of the same generation and there's bound to be a lot in common." The groups appeal to the same buyers, now the Stones have lost much of their teeny support. The same philosophies are evident—a dislike of urban civilisation, combined with a desire to accept and understand as much as possible.

Both Robin and Mike struck me as being tremendously aware in the widest sense, very knowledgeable about a surprising number of things. The group are well-known for their wide assortment of instruments from strange places, and Robin at one point started to explain the intricacies of Chinese orchestral music. The next minute he was talking about a book by Antonin Artaud, while Mike was telling me how the group went into his next-door neighbour's house over Christmas to play to them, and how he regretted not being able to listen to as much music as he would like.

In all the time I spent with the two, there was no talk of what they intended to do in the future—and very little talk about the pop world, or any of the expected groupie matters, unless you count astrology. It came out that Mike is a Capricornian and Robin a Sagittarian—but the main thing that emerged was that Robin and Mike are two remarkably interesting people; likeable, friendly and extremely perceptive. It's people like this who make you realise that pop, new folk, or whatever one calls it is becoming a mature art form.

R.S.



driver's seat

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SOUND RECORDING

from an engineer's point of view part 2

LAST month we reached a stage where the basic sounds on the four instruments (piano, bass guitar, lead guitar, and drums) are in keeping with the group and the type of material they perform.

There are several methods of recording; basically MONO, 4-TRACK and 8-TRACK. And each has its own advantages and disadvantages which are discussed below.

A professional mono tape machine uses standard play $\frac{1}{4}$ " tape usually on $10\frac{1}{2}$ " spools. This type of recording entails "mixing" all the sounds simultaneously, which means, in fact, that the balance between the various instruments cannot be altered at a later date.

When using mono the rhythm track is normally "cut" first, then voice(s) can be added afterwards on what is termed a MONO OVERDUB. (See fig. 1.) But of course stereophonic reproduction from this recording is not feasible.

The main advantages are that one hears the final sound from the word "go", and it stands to reason that the session time is reduced; or conversely more tracks may be recorded in a given time.

We now move on to the 4-track system, which, by the way, should not be confused with the domestic 4-track method; a 4-track domestic machine uses $\frac{1}{4}$ " wide tape and $\frac{1}{4}$ " track heads with tracks one and three on one half of the tape and two and four on the other; whereas a professional 4-track machine uses $\frac{1}{2}$ " or 1" tape, and all the tracks are recorded in the same direction, left to right.

With four tracks, each instrument may be recorded on a separate track as follows:—

- TRACK 1. BASS GUITAR
- TRACK 2. LEAD GUITAR
- TRACK 3. PIANO
- TRACK 4. DRUMS.

This is advantageous because the relative balance of each instrument may be altered after recording as well as re-equalising and added echo and/or reverberation.

There are two basic sources of reverberation; the reverb chamber and the echo plate. Reverberation and echo are not the same. Echo or flutter echo is a repetitive sound, whilst reverberation, or musical echo, increases the duration of the signals, so as to create the impression that the performers are in a large auditorium. Hence, when we speak of an echo plate we are still referring to a musical echo.

Studio mixing consoles have controls for reverberation and/or echo, called "echo send" and "echo return". Each fader has its own "echo send" control either before or after the fader and a group of faders, an overall echo return.

A reverb chamber functions in this way; a sample of the main sound (controlled by the "echo send" potentiometer) is fed to a monitor in the reverb chamber which is an irregular shaped room with very smooth walls and is very "live". The sound is reflected from the walls and is delayed before it reaches the microphone at the other end. The output from this is fed into the main signal source via the "echo return" potentiometer and so adds reverberation to the original sound.

A simple echo plate operates as follows: a sample of the main sound is fed into the drive unit of a loudspeaker, mechanically linked to a large thin metal sheet. This in turn, vibrates in sympathy with the sound. These vibrations are detected by a sensitive pick-up, the output from this being connected into the main sound source. The vibrations are controlled by variable damping remotely activated by servo-motors which control the echo delay time, which is usually between a quarter and five seconds.

Once the appropriate amount of reverberation and the correct recording level for each track has been found, the rhythm track is

recorded. This is usually done in three or four takes and after playback, the master take is chosen. It may be necessary to edit between different takes, to obtain a "perfect master" rhythm track.

It can be seen that to add voices or extra instruments, mixing the four tracks down to one track of another machine is necessary, so part of this freedom to control individual instrument levels on a "final mix" is lost. This is where extra tracks on the same piece of tape would be an asset—so they invented the 8-track machine. This system is exactly the same as 4-track, but always uses 1" wide tape.

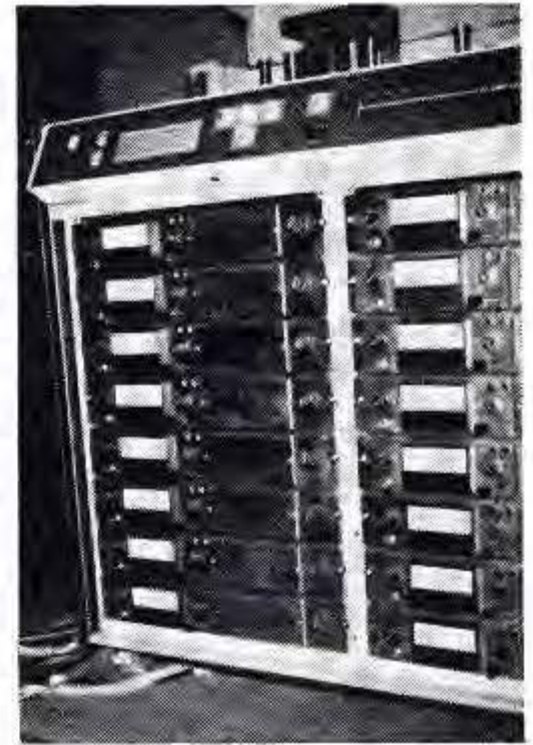
Using an 8-track there are four spare tracks to add voices and other sounds—but this is not quite as easy as it seems.

The pre-recorded tracks are replayed through headphones to the singers.

When the vocal(s) is/are added the following procedure takes place:

The pre-recorded tracks (1, 2, 3 and 4) are switched to SYNC, this means that they are then replayed from the record head; and this eliminates the delay (between the vocal(s) and rhythm track) that would occur if playback were (as per normal) from the playback head, during the recording process.

N.B.—In addition to 8-track machines, 12 tracks are currently available. And as I write, there are in fact two home-made, 16-track machines being used in the States



A 16-track tape machine built by Mira Sound, USA.

(see fig. 2), but plans by all the leading manufacturers — Scully, Studer, Ampex, 3M and Leavers-Rich—are in hand to produce them on a regular basis.

After completing all the tracks, the next stage consists of a hamburger break, then final mixing down to mono and/or stereo where all the final tastes, viz, re-equalising, compressing/limiting and reverberation/echo takes place.

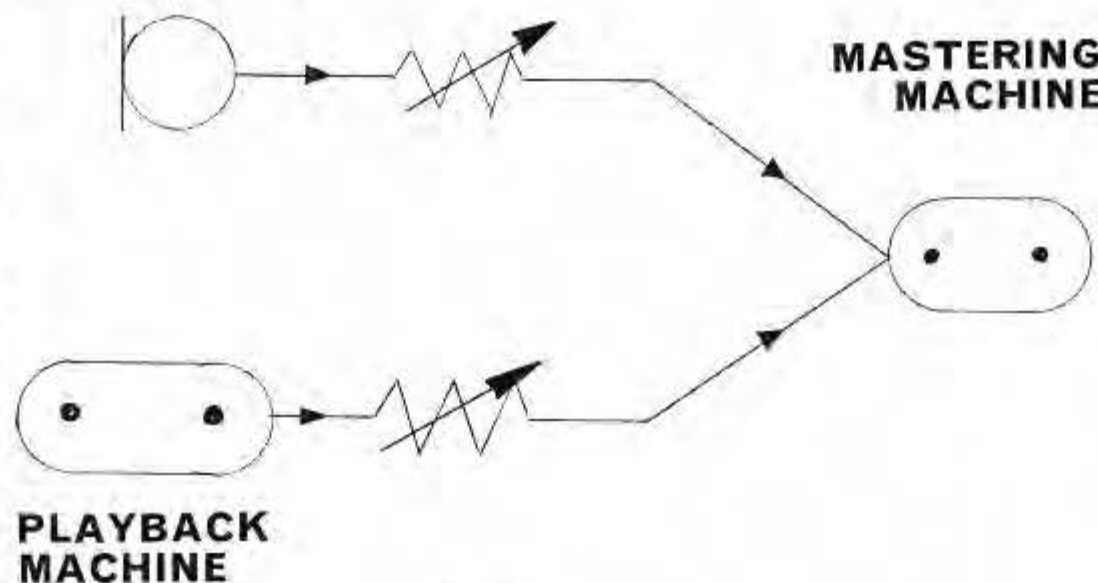
The 15 i.p.s. master tape is then replayed through the studio monitor loudspeakers and on a domestic set-up to ensure that the mix is suitable for any audio system, i.e. that the vocal is audible and the backing has sufficient bass and treble.

The recording, which probably commenced about 8 p.m. (a better atmosphere is created at night) is, after a considerable time, almost over. Copies are made on acetate discs and given to the producer and group, so they may listen at leisure to the final product of their efforts. After a week or so, when everyone is satisfied, a master disc is cut and sent to the processing plant, where pressings are made for distribution to the record shops.

Within a few weeks the record may have soared to the top of the charts and the artists may have found fame and fortune, but the recording engineer? Well, he's recording another pop group.

GERALD CHEVIN

VOCAL MIKE



Method used for mono overdubbing.

YOUR QUERIES ANSWERED

By Gary Hurst



Recording Studio

Dear Gary,

Could you please give me information concerning work in a recording studio. I'm interested to know the types of work, pay, methods of entry and qualifications necessary to make a career in a recording studio.

S. E. HAYLOCK,
Romford, Essex.

ANSWER:—Work in recording studios is much sought after these days, and vacancies are few and far between. To stand any chance of employment, you would need a very good knowledge of sound equipment, amplifiers, pre-amplifiers, tape machines and record checks, plus ideas in the theory of circuitry.

Depending on each individual studio, you may find that you have to build circuits by yourself for mixers and pre-amps, etc.

As far as getting actual employment, the best thing you can do is write to the major studios, who will outline the required qualifications.

Portable Organ

Dear Gary,

I am interested in buying a portable organ without an internal amplifier, but I would prefer an organ with drawbars rather than tabs. As I have only seen

the Vox Continental, I was wondering if there are further examples.

R. T. BLENKEN,
Ipswich.

ANSWER:—There is another organ with the features you mention, the Rosetti Cougar organ, which has a 61-note keyboard with four separate drawbars for the seven footages, and two for the tone colouring. There is an option of one or two octaves of bass notes controlled by a tab. Extras on this organ include percussion on the bass and treble sections of the keyboard, pre-selected by two tabs.

The organ retails at approximately £230 and is one of the best portables in its class on the market today. It is manufactured by Rosetti, The House of Music, 138-140 Old Street, London, E.C.1, who will be pleased to send you further information.

12-String Guitar

Dear Gary,

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

T. J. THOMAS,
Newport, Mon.

ANSWER:—These guitars are in nearly all cases tuned to E, although very rarely a C tuning is used. For the E tuning, the most common, the bottom four pairs of strings, E, A, D, G, are tuned in octaves and the top two B and E strings are paired in unison.

Strings for the acoustic 12-string should be roundwound medium gauge. If you have any difficulty obtaining these write to: Rotosound, James How In-

dustries Ltd., 495 Blackfen Road, Sidcup, Kent for details of your nearest stockist.

Framus Bass

Dear Gary,

I recently obtained a Framus cello bass with controls built into the body. But there are two problems. Firstly, the controls do not alter the tone at all, and the volume control makes the sound go on and off as I rotate it. Secondly, the action is very high and the truss rod rattles in the neck of the guitar. Could you help solve these problems?

M. BOWDEN,
North Harrow, Middx.

ANSWER:—The problem with your controls should not be difficult to overcome. The tone controls should be checked very carefully, because with certain amplifiers, the bass guitar tone control makes very little difference to the sound. You should check with the amp on full treble and play the strings very close to the bridge. By doing this, you should notice any change in tone, or cut in treble if you rotate the tone control at the same time as playing the strings. If there is no difference, there is some broken connection inside, so either check the circuit yourself, or find a dealer who will do it for you. The volume control is probably suffering from a broken track or a very dirty carbon track, cause intermittency.

I am afraid the truss rod problem is difficult to answer without seeing the guitar, but the action can nearly always be improved by any of the big guitar shops in the West End of London. The repair departments are very experienced with both these type of problems.


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AT one time, it looked as if the entire group world was moving in on *Ob-La-Di, Ob-La-Da*. Six actual versions of the Beatles' album track, three more threatened, and a *Story Of . . .* single from ex-Georgie Fame conga drummer Jimmy Scott, who has used the title phrase as a personal "signature tune" for years now.

Probably the quickest recording was that of the Marmalade. They heard the track on Monday, flew into London on Tuesday to record it, had 20,000 copies in the shops by Thursday. And topped the chart with it.

The record has raised a problem. For this disc, the boys used additional instruments, notably a piano. Now they're toying with the idea of augmenting permanently.

Said lead singer Dean Ford: "For recording, we usually use both organ and piano. But on stage, I don't think a man playing organ would make a lot of difference, particularly to the ears of 13- and 14-year-olds. It would just mean one more name to remember—and five's the limit! Although we notice the difference between our studio and stage sound, we feel we get an adequate sound on stage.

Electric piano

"Still, the idea of having an electric piano or organ added to the group is quite attractive. Junior Campbell would probably play that and I could take over on guitar for a few minutes. I only wish I'd learned to play piano, but it's hard to find the time right now."

From the top of the charts, it's easier to survey the rest of the pop scene. Chat got round to whether there is sufficient scope for big-ballad singers in the charts.

Said Dean: "I think that if artists such as Ken Dodd and Des O'Connor make commercial records then they're entitled to their position. People tend to forget it's not only the teenagers who buy records. Lots of working-class people, particularly in the north and Bristol areas, seem to like C and W and ballad songs, they seem to apply more to their own way of life.

"I don't personally feel that these singers add anything constructive to the scene, though. But it's a hard fact that this kind of situation will always exist."

Marmalade themselves admit to being a pure-pop group. Dean aired some of his opinions on the recent trend in "underground" groups—a cult scene in many London clubs.

"Most underground groups think it's good to be labelled in that way. It's rather like being a vegetarian—it's suddenly become a big craze and some-

marmalade



"in-crowd no market for anyone"

thing that it's supposed to be good to be. Some of the musicians in the underground groups are good but their music doesn't really do much for me. I do think that Family are very promising, though. Still, if they all make money. . . ."

Getting a number one, even if it meant criticism that the lads were jumping on a Beatles' bandwagon, brings the inevitable problem of a follow-up. "We haven't thought much about it yet. This one is the big one and we've got to try and get another just as big. I honestly believe you have to have about eight hits in a row before you can reckon you're established.

"In those good old days, say about the time of the Searchers, a group could become internationally famous after three or four hits. I think this situation has changed because there are so many really good records coming out.

"Junior and I write some of our songs but I don't think the follow-up will be self-penned. It really is something we must think carefully about."

Coming up for the boys is a college

tour of America—probably with the Tremeloes, who are also in the Peter Walsh management stable. And more cabaret work in this country. Said Dean: "You get older audiences for cabaret work and we find that we go down pretty well with the mums and dads. But our main audiences come from the ten-to-sixteen age bracket and we've got to produce records that basically appeal to them."

And he added: "We don't do much for the so-called in-crowd, but that's their hard luck. The in-crowd lot select and reject their favourites so fast anyway that it's not much of a market for anybody."

A last morsel for this Marmalade spread. They're starting to fly high—literally. All of the boys are taking flying lessons and plan to buy their own six-seater aircraft . . . to get them to gigs more efficiently. Said Dean: "It'll probably take us three years to learn to fly properly. But there's no harm in looking far ahead. We mean to stick around in this business."

P.G.

SONG- WRITER'S COLUMN

1968 was a good year for the songwriter. It's perhaps worth noting the composers who made the greatest impact during the past year, or at least those who were talked about as creating something individual and worthwhile.

Without dismissing the out-and-out pop writer completely, surprisingly few made a significant contribution to the recording industry during '68. The most successful were Tony Macaulay and John McLeod, who during the early months of the year, scored heavily with singles for the Foundations, Long John Baldry, and Paper Dolls, and seem to be repeating their successes this year, although the Paper Dolls may find it very hard to make this as good a year as the last. As a writer whose many talents, including songwriting, put him well and truly on the map, Jimmy Webb is another who won't find 1969 easy. But his songs were sufficiently geared to attract the attention of the film-makers, and if we don't see his name in the hit parade, it should come to prominence on screen credits with increasing frequency.

Although Jack Bruce and Pete Brown have been writing Cream songs for a couple of years, in 1968, people remembered their names, particularly with the upsurge of Pete's band the Battered Ornaments, and the inevitable publicity surrounding the Cream break-up. 1969 should be good for them. They have the ability to surround sensible and interesting lyrics with very strong melodies.

Two almost big hits for Tyrannosaurus Rex gave Marc Bolan's fantasy songs a real breakthrough. They may find the chart harder to come by this year, but won't lose any headway in the songwriting and performing fields. In America, 1968 was the year of Jim Morrison and the Doors, and they should establish themselves in England this year.

Back to pop again, with last couple of months of 1968 proving very successful for Clive Westlake and Marty Wilde. Repeat success this year? Difficult, but they could both crop up again at any time.

Consistency applies to the Kinks and Hollies, and Les Reed and Barry Mason, with Mike D'Abo scoring a deserved breakthrough. And of the names that have seemingly been around forever? Well, to talk of Lennon/McCartney in terms of success since they have been described as the greatest songwriters since Schubert, would be odd.

THE A & R MEN

GUS DUDGEON

ONCE upon a time, a record producer was a man more concerned with administration than the actual creation of discs. The new breed of record producers, mainly young, enthusiastic and full of ideas, have turned the business of A and R work into something creative. Gus Dudgeon, a 26-year-old ex-engineer, is a good example.

Most people will have seen his name in connection with John Mayall. On most of Mayall's albums, Gus was the engineering half of a partnership with Mike Vernon. "I joined Decca about five years ago as a tape-jockey, when I gave myself three months to get into something worthwhile. Otherwise I was going to leave the record business and try something altogether different. I don't know what. In those first three months I hustled like mad, and became an engineer."

But Gus was not only involved in recording blues with Vernon, although they were very much a team. "If you are a staff engineer, you go on in the morning and look on the board to see what work they've given you. With three studios and three sessions a day, you have to record a good deal of old cods. Some of the things I had to do were really rubbishy, so I was quite often ill when I knew I had something particularly meaningless to work on.

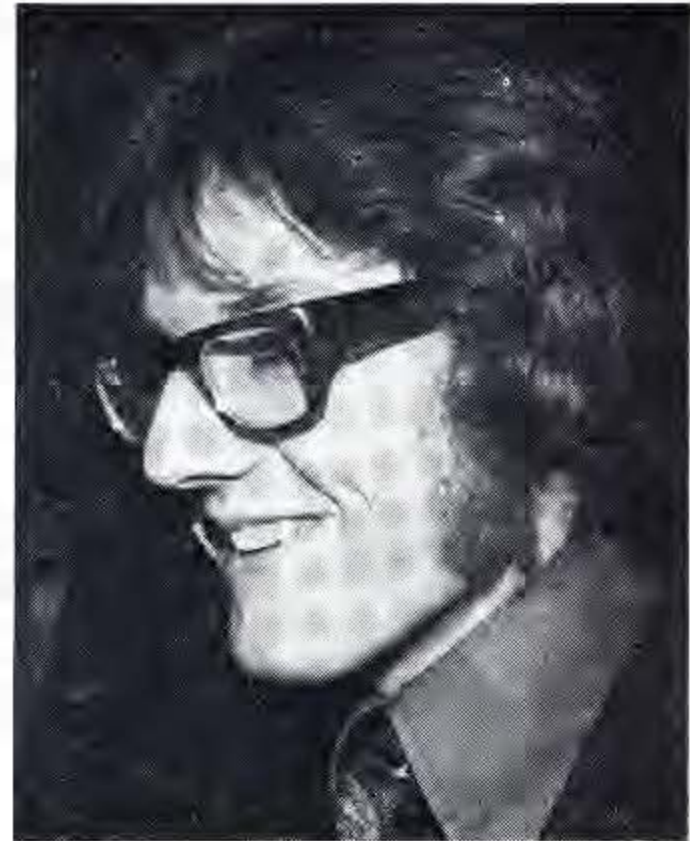
"I know every engineer beefs about the company he works for, but Decca at that time used to have a reputation for turning down good talent. I used to do quite a few auditions, and we all used to lay bets on who the powers would accept. I remember doing the auditions for Lulu and Tom Jones, who were both absolutely wonderful. Lulu came in and did *Shout*, while Tom and a gang of Welsh hairies did some amazing Jerry Lee Lewis numbers, nothing like the stuff he's doing now. They were signed. We also did the audition for the original Spencer Davis Group—they were tremendous, but they weren't signed."

First Production

The first production by Gus was a Zoot Money album. "Zoot got in touch and asked me if I would come down to a club and record some live tracks. He'd already done some studio work but he wasn't happy with it. He wanted to present the record company with a fait accompli, so we did the live album with his money. It was a good record with a lot of atmosphere, even though he forgot some words and played a few bum notes. It was an honest record."

Gus left Decca at Easter 1968, and is now the producer for the Bonzos, the Strawbs, Ralph McTell, the Locomotive, the Bakerloo Blues Line, Michael Chapman, Tea and Symphony and other artists—a fair roster of excellent artists who, with the exception of the glorious Bonzo Dog Band, haven't yet made the big time.

"The Bonzos are a wonderful group to work with. Their ideas are unbelievable. They never walk in and record anything as planned; everything is altered everything



changes and develops. Brilliant minds. The Locomotive, too, are a really good group. *Rudi's In Love* was just one part of them." Gus had just been recording the group when I saw him, and he played a song called *Mr. Armageddon*, a startlingly different kettle of fish from *Rudi*, which ought to explode the myth that the Locomotive are a simple group.

Although I suspected that Gus's main love would be blues, this isn't the case. "I just like music. My tastes aren't limited to any one type—the usual answer: I do anything that's good. At home, the record player is on about 24 hours a day, very loud indeed, to the distress of my wife."

When producing a record, Gus is very much at an advantage, having had experience of working the controls. "A lot of engineers tell the producer that such-and-such an effect is impossible, and no, it just can't be done. Very often this is simply untrue, and I can tell them myself how to do it. It means I get what I want on the technical side.

"One thing which does irritate me is the constant argument over the relative merits of English and American studios. The example usually cited is Dusty Springfield's *Son Of A Preacher Man*, which brought her into the charts after a long absence. Proof of the superiority of U.S. studios? Of course not. That song would have made it wherever it was recorded. A studio is only as good as its equipment and engineers, and they don't vary much. I'd love to see some American studios—but I'm sure there's very little difference."

R.S.

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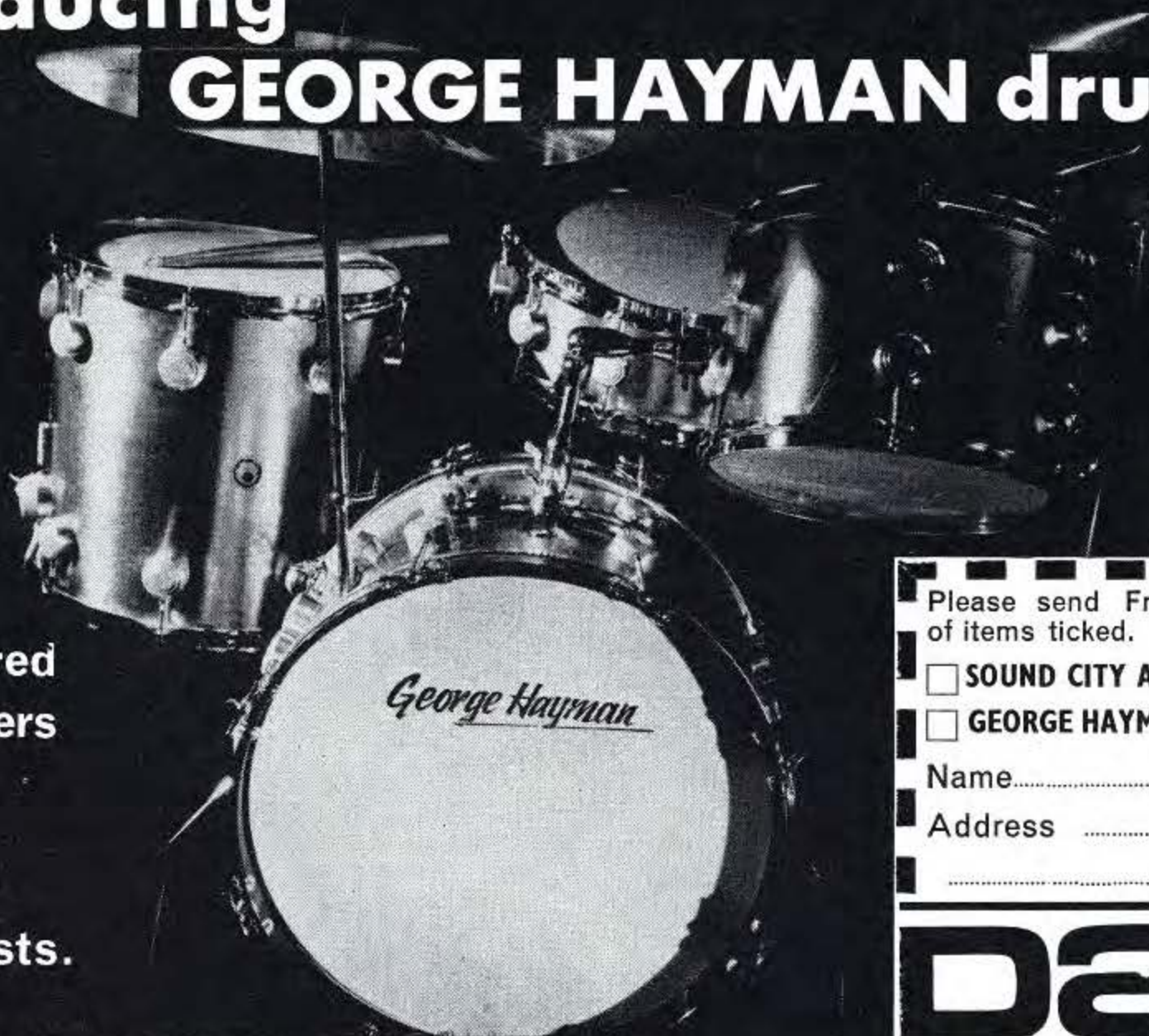
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the peddlers



AFTER only four weeks together, the Peddlers made their first record. Now, four - and - a - half years later, they're still waiting for their first hit single — they've released 12, almost all of which were hailed by the critics. Two of their four albums, however, have been in the charts.

Added to the critics' views of their excellence as a musicianly and dynamic trio is the sheer verbiage of showbiz fans, like Pete Murray and Annie Ross and umpteen others. Yet the Peddlers remain something of a mystery; highly praised but somehow not getting through to the wide general public.

For an explanation, hear drummer Trevor Morais:

"Producers for the television shows also seem to like us—say we can certainly go on their programmes. We've done six Simon Dee shows, for instance. Yet the singles don't go. In the past, we've listened to people who say: 'Try this-and-that—must be a hit', but it hasn't worked. Now we wait until we find something that suits us, release it and just hope. Yet the

work pours in to such an extent that we're lucky to get two weeks off in a year.

"Right now we're working on tracks for a new album. Again, we'll go for anything that we can adapt to suit us. Like something from a Noel Coward LP, for instance—*Tea At The Villa Marina*.

television

"But the fact is that television really dictates what is happening. Last year we averaged a TV appearance a week, counting those sessions where we did two or three at the same time. People see us cropping up all the time and assume that we must be stars anyway, so we really do the business at the clubs and in cabaret.

"So not having a hit record doesn't affect us in the amount of work we get, or the television, or the fact that we're getting top billing. Only in the money is there a difference. Say we get £1,000 a week. With a hit record, we'd get £2,000 in no time at all. But we're pulling the crowds without a hit, so why worry about getting two grand?

"But if we did get a hit? Well, our performance value would be just the same. You don't change to twice the value as fast as all that. But you change from being a minority group into a majority group, if you see what I mean. It saves a lot of trouble and cuts all the corners. But really the longer it takes to break through the better, because you're picking up experience all the time."

Trevor said that the Peddlers had already worked in America, Sweden, Germany and France. Malta is soon to come. Then Australia at the end of the year. "We're at Checkers in Sydney, about the biggest in that part of the world. We follow in Shirley Bassey—and again we top the bill. But her money and ours is very different. We have to arrange other things, say Hong Kong or Singapore and on to America, to make it worthwhile, what with the air fares.

"The problem is that we're right in the middle of things now. Not a cheap act, but not an expensive one. Yet more expensive than most in our category, so they expect

the show and pulling-power of the really big recording acts."

Trevor is currently on Premier drums, Tab Martin on Gibson guitar and Roy Phillips on his trusty Hammond organ. No plans to add any instrumental sounds for recording or stage, but they have tried some unusual experiments with string sections at the Royal Albert Hall. Said Trevor: "We had a 62-piece section behind us. If you're just a trio, you can feel a bit out of it right in the middle of such a big hall. But you can't do that sort of thing often because of the sheer cost.

violinists

"We did the same thing in Manchester and the union rates for the violinists is so good that we ended up with less than they did—almost like working for nothing. But it's good to try these things anyway. It made a big difference to our work and it looked and sounded good. If we'd been a big recording outfit, then the cost wouldn't have mattered so much."

Even so, the Peddlers are not worrying themselves too much about finding that single . . . if one comes along, then fine. Otherwise, they're making the right sort of progress. Slow progress.

Roy is writing a lot of material, both for the album and on film scores.

But it does seem a strange thing that a group with such a star-studded personal fan club should not have made more impact in the singles charts. Too good? Well, that's the hoary old theory, but it doesn't really carry much weight these days when almost anything stands a chance of making it.

Could even be that the thirteenth single will prove lucky for some!

P.G.

PROFILE

Judy Collins

SEVEN fine albums behind her: *A Maid Of Constant Sorrow*, *Golden Apples Of The Sun*, *Judy Collins No. 3*, *Judy Collins Concert*, *Fifth Album*, *In My Life* and *Wildflowers*, with a new one, better than any and called *Who Knows Where The Time Goes*, soon to be with us. Listen to any of the later albums and it isn't overwhelmingly difficult to see why Miss Collins has won monsterstar status in America, her home country. For twelve years she's been on the road as a performer, and just now her native audience have been buying *Both Sides Now* in quantities vast enough to make the single charts.

Born in Seattle, Judy was brought up in Denver. Her musical training commenced at the age of seven with piano lessons which continued into her teens. By the time she was sixteen, she had discovered the guitar and, reacting against the sober classical music she was taught, started to sing . . . "beautiful songs; words put together with melodies that came from somewhere different, immediate, close." And so began to get known on the folk circuit for her renditions of old folk ballads.

Her first two albums on Elektra were not outstandingly individual, being more or less straight traditional songs, but as time went by, her attention switched to more contemporary material—at first still very much folk-based protest stuff—but with a lot more distinctiveness, and we seemed to be getting some of the real Judy Collins personality coming out. The songs were, at this time, all written by others; her repertoire included Pete Seeger's *Bells Of Rhymney*, Dylan's *Masters Of War* and *Hattie Carroll*, and songs by such as Richard Farina, Eric Andersen, Phil Ochs, Gordon Lightfoot and Malvina Reynolds. But the *In My Life* LP, recorded in London, presented a strikingly new and sophisticated Judy Collins.

Long gone was the naive folksinger image. There were songs by Leonard Cohen, Kurt Weill, Lennon and McCartney and the new-style Dylan of *Tom Thumb's Blues*, interpreted in a near-operatic manner. Judy seemed prepared to take on bigger challenges, more daring ventures. All the years of singing the less demanding folk songs had given her a solid technical competence and the self-confidence to project a more individual personality. Although a fine artist in the folk field, Judy on her own struck many as being a shade too pretty on the first two records. A more mature approach was more fitting, and the stronger meat of the new songs made for truly exciting listening.

"If I belong to any tradition at all," said Judy, "it is the city tradition, one with its roots in urban life." This leads one to believe that she was happier and more truly herself with *In My Life* than anything previous.

Her knack of finding the best song-



writers before they became generally known was also a big point in Judy's favour. The names of Leonard Cohen and Joni Mitchell were hardly known to the average listener before she recorded their songs. On *Wildflowers*, side by side with Cohen and Mitchell, Judy tackles a Jacques Brel song, a highly ambitious medieval Italian ballad, and with equal success, the first three songs she ever wrote.

Albatross was her first effort. "I'm not sure where it came from, or how I did it, or if I can do it again. You can't try and write a song if the song isn't there inside; but you can't *not* try if you feel something may be about to happen. I went over some kind of hump when I began to write my own material. Now I feel regenerated in everything I do."

Judy has been to England twice, once in October '66 and again exactly a year later. She made many friends here, and surprised many more when they discovered that she

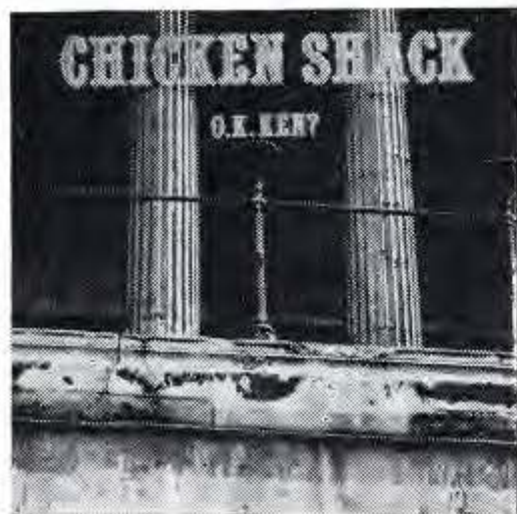
was so much more petite and impish than her rather regal and austere sleeve photos. In person, she's a hilariously schoolgirl character with eyes like cannonballs, much given to laughter, merriment, and "making insane midnight telephone calls, long distance".

Her records have sold well, if not dramatically, in Britain, and there's a strong following from a wide range of admirers. In the USA she's had her top ten single with *Both Sides Now* and her LPs are in the charts. With her fine alto voice, neat guitar work and the sense of honest drama she brings to her work, is there really any reason why she shouldn't reach the same peaks here? More personal appearances are the answer—but in the meantime, we suggest you listen hard to *Who Knows Where The Time Goes*. It's a very good record. Anyone expect otherwise?

R.S.

L.P. REVIEWS

O.K. KEN?



CHICKEN SHACK
BLUE HORIZON 7-63209

The great exposé. Chicken Shack as they really are—funny, clever, and not treating the blues as a religion. Stan Webb, perhaps the best guitarist, with Peter Green, to emerge in the last few months, really comes through as something special, instead of another singer-guitarist—summed up in *Tell Me*, as his sarcastic singing overrides some fast, exciting guitar. Don't get me wrong about the playing. Most of it is serious, with Christine Perfect as good as her name, and Andy Silvester and Dave Bidwell proving to be one of the best rhythm sections around. O.K. Stan?

Side One: Baby's Got Me Crying; The Right Way Is My Way; Get Like You Used To Be; Pony And Trap; Tell Me; A Woman Is The Blues.
Side Two: I Wanna See My Baby; Remington Ride; Fishing In Your River; Mean Old World; Sweet Sixteen.

BOBBY DARIN BORN WALDEN ROBERT CASSOTTO

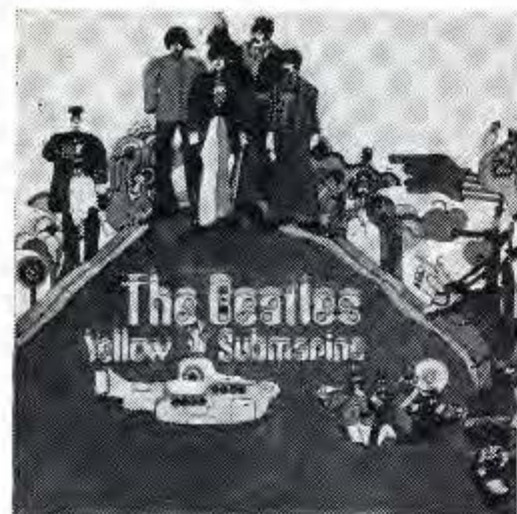


BOBBY DARIN
BELL SBLL 112

We review this album, because it seems as if Bobby Darin is no longer a standard singer. The title conveys his own reality, and at the same time, a reality within the music. And perhaps a self-confidence, as Darin sings, writes, arranges and produces the whole album. Some of it is ordinary, most is outstanding. To describe the music would be to say it is near Tim Hardin in quality, and white country rock in sound. The lyrics are sardonic, almost self-mocking. But this is not the true test. His next album is. Let's see if he's persuaded back into the showbiz glitter.

Side One: Questions; Jingle Jangle, Jungle; The Proper Gander; Bullfrog; Long Line Rider.
Side Two: Change; I Can See The Wind; Sunday; In Memorium.

THE BEATLES/ GEORGE MARTIN



YELLOW SUBMARINE
APPLE PCS 7070

Only one side of the Beatles, and two of those songs, *Yellow Submarine* and *All You Need Is Love*, we all know quite well anyway. However, be not of bad cheer. The George Martin score to the film is really very nice, and two tracks by George Harrison redeem the first side. Both *Only A Northern Song*, and *It's All Too Much* in particular, are superb experiences, considerably more enthralling than the most draggy *All Together Now*, a rather wet track. Sleeve notes, quite appropriately, are a Tony Palmer advert for *The Beatles* double set.

Side One: Yellow Submarine; Only A Northern Song; All Together Now; Hey Bulldog; It's All Too Much; All You Need Is Love.
Side Two: Pepperland; Sea Of Time; Sea Of Holes; Sea Of Monsters; March Of The Meanies; Pepperland Laid Waste; Yellow Submarine In Pepperland.

SAILOR



THE STEVE MILLER BAND
CAPITOL ST 2984

File under POPULAR: Pop Groups. Well, fans, there's your orders from EMI on the top right hand rear side of sleeve. The front is extremely fine too. But the best lies inside. The album starts with a truly inspired *Song For Our Ancestors*, a timeless, building track that's my fave rave song for this month, and the other songs, though not so powerful, are all remarkably good. Don't like labels much, but this is what they really mean by progressive west coast. Moody, magnificent but not mean.

Side One: Song For Our Ancestors; Dear Mary; My Friend; Living In The USA.
Side Two: Quicksilver Girl; Lucky Man; Gangster Of Love; You're So Fine; Overdrive; Dime-a-dance Romance.

CHILDREN OF THE SUN



THE SALLYANGIE
TRANSATLANTIC
TRA 176

Two Mediterranean voices, heard through a heat-haze, rather like a medieval Antonioni film. The Sallyangie are Sally and Michael Oldfield, who write and sing their songs with considerable charm and musical skill. In fact, musically they are very good indeed, which is counteracted by pretty lyrics that go on far too long and say relatively little. Too many beautiful adjectives and precious bits of silliness. As I say, their music is much better and well worth hearing.

Side One: Strangers; Lady Mary; Children Of The Sun; A Lover For All Seasons; River Song; Banquet On The
Side Two: Balloons; Midsummer Night's Happening; Love In Ice Crystals; Changing Colours; Chameleon; Milk Bottle; The Murder Of The Children Of San Francisco; Strangers.

EVEN STEVENS



RAY STEVENS
MONUMENT SMO 5019

He may seem pretentious, but Ray Stevens has an honesty rare in a singer. To be able to see society in such a precise way, and to tell it without the camouflage of self-involved poetry is some quality. It's all straight from the shoulder, articulate, and leaves no time for guessing. You agree, or you disagree. Included are *Mr. Businessman*, the greatest non-hit of last year, and the poignant *Isn't It Lonely Together*, the story of a young couple, just married, with an expectant baby the only thing keeping them together. It's this sort of situation which is Stevens' musical life blood.

Side One: The Minority; Funny Man; For He's A Jolly Good Fellow; Say Cheese; Mr. Businessman; Party People.
Side Two: Isn't It Lonely Together; Face The Music; The Earl Of Stilton Square; Unwind; The Great Escape; Devil May Care.

BY JOHN FORD

IN THE GROOVE



MARVIN GAYE
TAMLA MOTOWN
STML 11091

Marvin Gaye, probably Motown's finest solo singer, is currently on a fence, with the good old days on one side, and a field of progression on the other. He's made albums of Broadway show tunes, abysmal at the best of times, and can also turn his hand to anything Cole Porter's written. Yet he can thunder through the best Motown ever written, and make you wonder if all competition is wasting its time. This is his greatest ever LP, and includes *You, Tear It Down, Chained*, and the incredible *I Heard It Through The Grapevine*. His next will probably be *Marvin Gaye Sings The Best Of Master Ernest Lough*.

Side One: You; Tear It On Down; Chained; I Heard It Through The Grapevine; At Last (I Found A Love); Some Kind Of Wonderful.
Side Two: Loving You Is Sweeter Than Ever; Change What You Can; It's Love I Need; Every Now And Then; Your What's Happening (In The World Today); There Goes My Baby.

IT CRAWLED INTO MY HAND, HONEST



THE FUGS
TRANSATLANTIC
TRA 181

The Fugs are practically an institution, with a whole set of wonderfully strange albums behind them. This, the latest, is more or less the mixture as before, but for all that a good record if you like hard rock, strange juxtapositions of near-*Sound Of Music* and obscenity, total originality, poetry and sheer incomprehensibility. It's a very stimulating record, very vitriolic, and all super and sub-human life is there.

Side One: Crystal Liaison; Rameses II Is Dead, My Love; Burial Waltz; Wide Wide River; Life Is Strange.
Side Two: Johnny Pissoff Meets The Red Angel; Marijuana; Leprechaun; When The Mode Of The Music Changes; Whimpers From The Jello; The Divine Toe (Pt. 1); We're Both Dead Now, Alice; Life Is Funny; Grope Need (Pt. 1); Tuli, Visited By The Ghost Of Plontinus; More Grope Need; Robinson Crusoe; Clau's Pelieu And J. J. Lebel Discuss The Early Verlaine Bread Crust Fragments; The National Haiku Contest; The Divine Toe (Pt. 2); Irene.

GRIS-GRIS



DR. JOHN, THE NIGHT TRIPPER
ATLANTIC 588 147

This purports to be Bayou voodoo music, and as such it has become something of a cult record. All very spooky and primitive in atmosphere, with much good solid musicianship from some of America's leading session men, behind the odd voice of Dr. John Creaux, who I believe is a D.J. The rhythmic variations are probably the most noteworthy part of the record when one has recovered from the initial shock of reading the sleeve notes. Good intelligent arrangements and production by Harold Battiste.

Side One: Gris-Gris Gumbo Ya Ya; Danse Kalinda Ba Doom; Mama Roux; Danse Fambaux
Side Two: Croker Courtbullion; Jump Sturdy; I Walk On Guilted Splinters.

LETTERS

NOT BANAL

Dear Sir,

I noted John Ford's criticism of the Frank Zappa album *Lumpy Gravy*, and waited a couple of months before asking if he'd changed his opinion. It's a bit obvious to say that Zappa isn't an artist you can get into immediately, but after listening to the LP for some time, more and more things become apparent. John Ford says when he is making music, he is brilliant. True. But the words aren't as banal as they first sound. Perhaps he should have been listening to the album as a whole, rather than separate words and music.

Martin Ground,
London.

John Ford writes . . . "It's true, the Frank Zappa album really does make you five pounds thinner, and it is good stuff, and I did make a mistake. . ."

BETTER GUITARS?

Dear Sir,

The recent complaint brought up in your magazine regarding the high cost of American guitars raises an interesting point. Are these guitars better than their English counterparts? It seems yes, as so many buyers can't be wrong. But out of the electric field, can anyone tell me who makes better acoustic guitars than Dick Knight? His small workshop has been turning out masterpieces for several years now, and at last he's receiving the recognition he deserves.

M. Banks,
Dumbarton, Scotland.

BIG SCENE

Dear Sir,

So the electric blues scene is very big now. Well, without getting into any arguments as to what is blues, and what isn't, most of the bands involved say they are playing blues influenced rock. So perhaps the rock revival happened after all.

Dave Mabbs,
Canterbury.

CONCEPTION

Dear Sir,

How about a few words for B.B.C.2's brilliant *Colour Me Pop*? Having seen this programme since its conception, I think it's the best pop show ever on TV, particularly the recent one on the Bonzo Dog Band. Perhaps it's not your policy to go into the spheres of TV, but if you do ever consider it, make this your first visit.

Alan Dew,
Rainham, Kent.

MORE AWARE

Dear Sir,

After many enjoyable months reading *Beat Instrumental*, I have become more aware at the lack of attention given to the many up and coming groups on the scene today. In particular, progressive bands like Federation, whom I've seen play several times, and who've struck me to be better than the many overrated groups around. So please, some info on Federation.

Barry Mead,
Little Halingbury, Essex.

MINORITY JAZZ

Dear Sir,

Philip Muldoon implies in *B.I.* January, that pop music has some great significance on the world today. He says it will be discussed with as much depth as jazz in later years. But jazz is a minority music. Significant pop is, too. It can't be categorised as something important until artists who have something to say in their music, make the charts (to prove the selling power and interest) in great depth—not the odd one or two. At the moment, I see Des O'Connor, Val Doonican, Marmalade, etc., high in the hit parade, and even their records aren't selling that much. What this reflects is that music is an entertainment industry and should be treated as such. Don't get me wrong. I'm not in favour of this, but I can see what is really happening, not what we'd all like to see happen.

L. Goodlife,
Herne Hill, London.

Keef Hartley

And you're not any old Joe Soap. I turned down offers. One was in America, with Steve Miller. I wanted to play in the States again ever since the John Mayall tour, and Miller had a band which was the nearest thing I wanted in my own group. It was the perfect opportunity. But pressure equals pressure. I had to stay because of my band. If you've got four musicians who've given up their previous bands to try and carve something new with you, you just can't up and leave. Things were moving, and I may have felt I'd let myself down in the end.

"To be a leader conjured up fantastic visions for me. It was like Van Gogh, who painted exactly what he wanted to do, in an atmosphere of freedom. Like him, we are creating great individuals within the band".

With Mayall, he saw perhaps the ultimate leader. "He does what he wants with his band. If it looks as though it's folding musically, he makes changes. I was sacked, and really know the ins and outs of a sacking. I don't think I'm as ruthless. I brood about decisions like that,

KEEF Hartley is an enigmatic sort of figure. Leading one of the most creative bands in this country, but conscious of the enormous pressures as a leader, and not yielding, even under the temptation of big money offers from other top bands. A shuffling, apparently, unsure figure, whose confidence is at last appearing through a barrage of sophisticated, powerful rock music.

Leading a band, he thought, was

"the door to life. I kept looking for answers to the things I was doing. A kind of reasoning with myself. I thought that if I made the decisions, the answers would come easily. But, of course, there is this tremendous pressure. I thought of packing up in the early stages, but something keeps you going.

"This position continues in your sub-conscious, even though you've made your mind up to carry on.



and tell myself it's probably the right thing to do".

Keef originally had problems with the singers he hired. "You're immediately open to attack if you sack someone. People think 'Aye, aye, another one here'. It's not like that at all. I won't stand any s—— from the people in the band. If you're not pleased, you may as well work in a factory.

"I'm still the same bloke I was with Mayall. A troublemaker to some extent, but still easy going, I think. I couldn't be the No. 1 ace Mr. Businessman—run a group on those lines. I'm pretty soft at the bottom. My problem is that I'm not built to play with people's emotions. I come under all sorts of mental pressures."

Why start a band? "I was verbally pressured into it. A lot of people suggested I should do it. The rest of the Mayall band thought I should do it. And promoters and agents kept asking how things were progressing. If I hadn't done it, I would have regretted it. I hate to get up in the morning and do the same old thing day after day. This is the sort of

purpose which fills out your life. But there's a hell of a lot to get off your back".

Keef is now more levelled out. He was speaking as things were, and has now reached a stage where people are showing confidence in him and the band, and it's rubbing off. "We're getting to the stage where we are now a complete band, rather than four individuals playing in a band. Although the group uses my name, it's not there as a status symbol. Hardly. We aren't in the same position as say, Manfred Mann, with Paul Jones, and now Mike d'Abo standing out, or Cliff Richard and the Shadows, who are now two completely separate entertainers.

Chance to contribute

"Each person in a band should have the chance to contribute what he feels is necessary, or what he is capable of. In every number, we break off for five minutes, which gives every member of the band a chance to express themselves".

Keef's band, a four piece, includes lead guitarist Spit James, bass player

Gary Thain, and newest member Miller Anderson, who plays guitar and sings. "I knew Spit as a semi-pro. The first time I saw him, he didn't impress me, but he improved tremendously every time. Musically, he is the one who understands, to quote a phrase, 'the blues thing'. Gary's been playing bass a long time, both in New Zealand and England. He's the guy who makes up the backbone of the band. Head down, putting things in, playing behind without unnecessary acrobatics—that's Gary. Miller Anderson is someone I've wanted in the band for some time. He's got his own life within the band. I won't ramble on. Let people form their own opinions of him. I just hope I'm working with him for a long, long time".

The Keef Hartley band has a single out at the end of January, *Look At Life, Series '69*, and an album, *Half Breed* a couple of months later. Both are important steps for him. Successful records, and a growing confidence, will make Keef Hartley one of the biggest new names this year.

M.C.



Hit the road, Jack.

Your first date at a top club could be where you make it.

Or fade out altogether.

If everything's not up to scratch, it's unlikely you'll get a second booking. And it's not just a matter of wild gear, great songs and funny lines, either.

Your sound is important, too. If that's slightly off colour, well, you'll be hitting the road sooner than you'd expected.

That's why your amplification equipment needs to be good.

And that doesn't only mean plenty of volume. You need *quality* sound reproduction.

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Our amplifiers are built to make the most of what you've got to offer.

You get all the volume you need, sure. But you also get crystal-clear tone.

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Take five and consider Marshall. Drop into your music shop and irritate the man there by practising on one of our amplifiers all afternoon.

We think you'll buy sooner or later.

When you do, and you get your chance at a top club, you'll be all set for a long line of successful bookings.

So spare us a kind thought when the jellybabies start raining down around you at Carnegie Hall.

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