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BEAT INSTRUMENTAL

No. 68

DECEMBER 1968

EDITORIAL & ADVERTISEMENT OFFICES:

58 Parker Street, London, W.C.2. Telephone 01-242 1961

Publisher and Managing Editor: SEAN O'MAHONY

Advertisement Director: CHARLES WOODS

Assistant Editor: RICK SANDERS

Features Editor: MIKE CLIFFORD

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Editorial

For years everyone in this country has been led to believe that recording studios on the other side of the Atlantic, not only contained better equipment, but that American engineers were more enthusiastic and creative in their approach to making a pop record. And, of course, the American session musician was completely out of this world. No talking about wives or union problems during breaks over there. Only British session musicians got up to those sort of tricks.

American instrumentalists were also reported to work hard and long, and listen furiously to every playback, trying non-stop to improve every record they were working on.

These reports intrigued such a large number of British recording managers and artists that many of them have been over to the States to make records during the past few years. And whilst many have been extremely happy and praised American studios highly, others have pointed out that the best in America are only really equal to the best in this country. They have their faults just as we do.

The old barriers which separated the highly sophisticated American pop scene from the backward British amateurish set-up were broken several years ago, and now very few people doubt that both countries are on a very equal footing.

We respect American studios and instrumentalists very highly. The tremendous competition over there inevitably produces first-class recordings.

Indeed the British scene has also hotted up and the very healthy interchange of artists, equipment and ideas between the two countries will undoubtedly go on to the benefit of pop not only on both sides of the Atlantic but all round the world.

The Editor.

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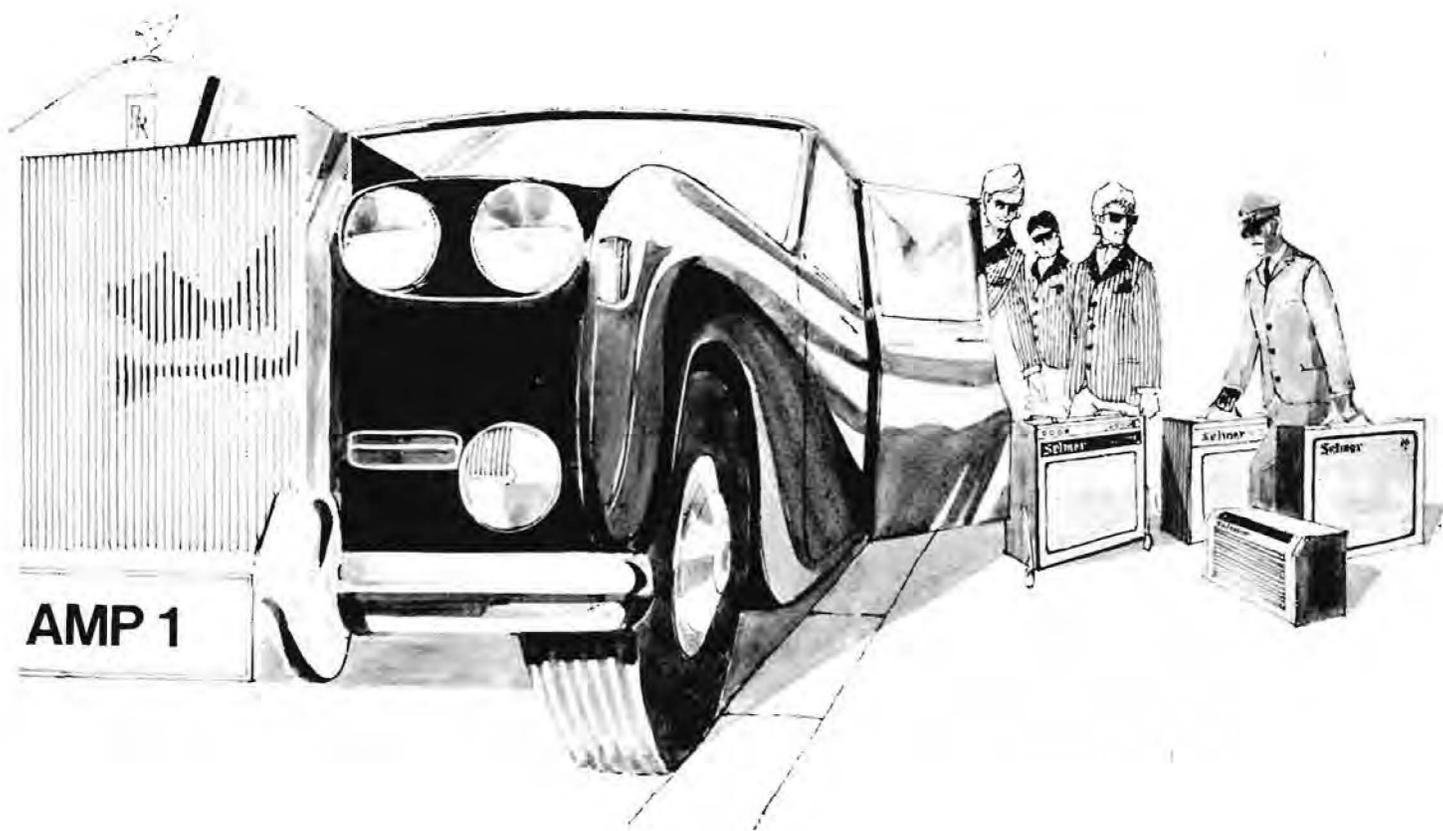
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A LOT more people should be aware of what the Pretty Things are doing now. For one year, they've been working on an LP called *S.F. Sorrow*, which reflects the moods, phases and ideals of this central character. The album has been the focus for most of their energies since they were last heard of in force, when a single, *Reflecting Grey*, surprised a lot of people with its total free-form expression, a far cry from the not too distant past when the Pretty Things were innovators in R and B music.

It isn't a new Pretty Things we're hearing now. When they came to us originally, in a cloud of notoriety, long hair, and blues, it was different and surprising. The distance between their beginning and now is three years, and they've had the time to look round, progress and digest what they should be doing. Gradually, they've built up a wall of changes which will be completed when *S.F. Sorrow* is released at the beginning of December.

The Pretty Things are now Phil May, Dick Taylor, Wally Allen, John Alber (Twink), and Jon Povey. Only Phil and Dick remain from the original band, and they believe the group to be more compatible than ever before. They are now with EMI, proving you don't have to be in at the conception of a new label to create a revolution in music, and have had complete freedom to do their thing.

Relationship

Their relationship is good, as Phil May explained: "The situation and atmosphere at EMI is so different. They wanted an LP, and we thought it negative to do just twelve tracks, which is really just six singles, with B sides. It took us about a year to complete the album, and we were left completely alone, judging the group on results. Nobody from the administration side bothered us at all. They just heard reports, and left it at that."

As for their music, and progression, they see it in similar ways. Dick said they certainly weren't free-form now, and Jon thought "the

PRETTY THINGS

evolution rather than revolution



band keeps moving on". Wally explained it as "evolution, rather than a revolution". All of their ideas and feeling have filtered into the mood of the album, proving that individual resourcefulness doesn't necessarily lead to disaster. "It's different, and kind of nice," as Phil said. "We play well together, and our singular thoughts seem to fall in together."

The album was produced by Norman Smith, who Twink describes as "a sixth member of the group". He was the necessary stimulus to bring the best out of the band. Phil said: "We had the old producer scene at our previous company. We had the old guys who couldn't do anything, and had to go through an initiation with each one. We groove with Norman. He cares about things."

As for getting their music across, the Pretty Things will bring theatre back to their audiences. "We will present *S.F. Sorrow* as a mime and

music show. It's an idea I originally had with Michael Crawford," said Phil. "We had this idea for a pop musical. We were going to ask Paul McCartney and Ray Davies to write some songs, and take in turns to act while the band played. We thought it one way of getting kids back to theatre. It was a nice idea, which will be the basis of this presentation. We'll use stereo tape backing tracks, with a backdrop and our own lights, with Twink miming the parts. We'll

work on it for about three months, while we're getting a new direction together." Twink described it as "instant theatre".

A single from the album was released in mid-November—"as a trailer," explained Phil. "Although the LP is the one story, the songs aren't inseparable. We had discussions about what to put out. We settled for *Private Sorrow*, and *Balloon Burning*, which are very representative of what we're about."

One problem

They see just one problem. "The business needs a shot in the arm. Audiences here don't seem to care too much whether our best groups go to the States or not. Whereas the clubs used to open four nights a week, now it's only once. And which promoter is going to risk £1,000 on booking someone like Hendrix, when he could lose a lot of money. It's no use complaining, the kids have got themselves to blame. They look as though they don't want to know. Obviously, this isn't total, but the business needs something. Perhaps we can help."

Mike Clifford



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LOCOMOTIVE



IT took ten weeks for the Locomotive's *Rudi's In Love* to start nibbling at the charts—further evidence of how big-selling singles often start out as what the trade calls sleepers. And the Locomotive became the first British, all-white, ska-type, rock-steady group to make the grade.

But the five boys from Birmingham wish to point out that they are not tied to a blue-beat bag. "In fact", they say, "the record was cut some six months before release. We believed in it, and in this kind of music, at the time, but we've since moved on to different scenes as our next single will prove."

No Lead Guitar

The Locomotive are one of the few groups not using lead guitar. Their line-up: Norman Haines, lead singer, Hammond organist and composer; trumpeter Mike Taylor; tenor saxist Bill Madge; Premier drummer Bob Lamb; Fender bassist Mick Hincks. Virtually a modern jazz line-up, in fact. But when on a ska-soul kick, they used muted trumpet, so avoiding the usual open brass figures.

They say: "We also try to produce a purely natural sound. The bass, for instance, is used as near as possible to a string bass sound—really the only electronic instrument is the organ. We're really a college-type group . . . certainly not a pretty teeny-bopper outfit."

Rudi's In Love is their second

record, but their first for Parlophone. The first was a straight ballad, *Broken Heart*, out on CBS . . . but with a ska-beat number on the flip.

Story behind the acceptance of a white ska group centres round a record stall in Shepherd's Bush Market. Ten o'clock on a Saturday morning, promotions man Tony Hall turned up and played the record over to a thin coloured man named Webster, stall-owner and expert on ska music. He said it was a good record, was astonished to learn it had not come from Jamaica. He recommended it to the hundreds of ska-buying customers and personally took it round to West Indian clubs like the Roaring '20s and the Cue.

Locomotive, as characters, are completely dedicated to their music . . . even to the extent of tending to forget that publicity gimmicks are important, too, in building a career. There are no real angles to them, except that they strive constantly to find new musical forms.

Their manager is Jim Simpson who was originally trumpet player with the group. "Locomotive was to stay around, not flare up, then fizzle out". His own musical thinking can be seen by other groups he handles. One is the Bakerloo Blues Line, a group fast building a reputation—and the other is an off-beat three-piece, with cello, flute and electric violin . . . to be known as the Tea and Symphony!

PETE GOODMAN.

PLAYER OF THE MONTH

CARL PALMER



EIGHTEEN-year-old Carl Palmer has musical ideas far in excess of his age. He plays drums in the Crazy World of Arthur Brown, a progressive, inventive band, where his ideas blend to such an extent that he described Arthur as "the only musician I could play with now."

During the six years he's been playing, he's stepped through a multitude of groups, including the Locomotive and King Bees. His rather modest beginnings, with an Eric Delaney snare drum and cymbal, which he bought because "I liked the red sparkle finish", gave no real indication that he would develop into a talent where comparisons with Ginger Baker are not uncommon.

Carl's first serious study of music came when he joined the Birmingham School of Music. He left a year later, thinking they were a "load of idiots. I thought I could do just as well myself, so I swallowed it".

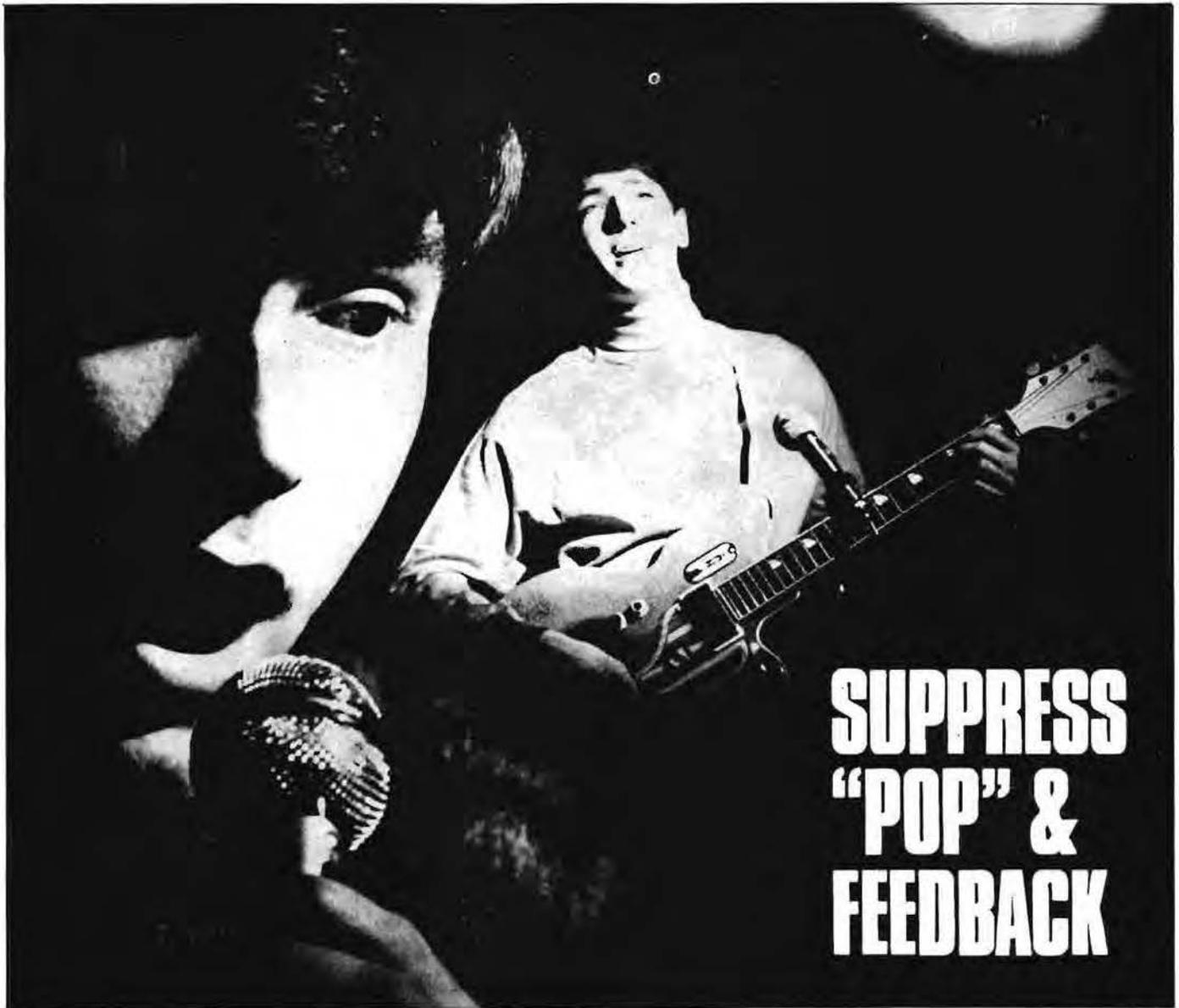
With the King Bees, he recorded *Wild Thing* and *Can't Let Go*, and was disappointed that their versions were never released. "We just couldn't get them out" he explained. So it wasn't until Carl joined Chris Farlowe and the Thunderbirds that his potential was first recognised. "Chris had asked me to join his band when I was 14, but I couldn't see it. When I left the King Bees, I rang him and asked if he still wanted a drummer, and he said yes. It meant I was only out of work three days. The money was OK, although that didn't matter. I just wanted to play drums.

"I stayed with Chris for two years, and although the band was good I felt it wasn't progressing. I thought I'd have to leave to advance. This was when I realised that I wanted to join Arthur Brown. I told a lot of people hoping he would hear about it, and eventually John Gee, the manager of the Marquee, did, and said to Arthur: 'He's the one for you'."

Carl got the job, and feels it's the best thing that's ever happened to him. "Not financially", he explained. "But musically. My playing's improved by nearly a year since I've been with him." He thinks that the only problem he encounters playing with the Crazy World is Arthur himself. "The God of Hellfire act would take the limelight away from anyone—even Buddy Rich. But on every show, he gives us our own ego-boosting bit, which lasts for about eight minutes and is very free."

He considers Ginger Baker and Aynsley Dunbar the best drummers in Britain—"Ginger, because of his individuality, and Aynsley because he lays it down. I also like Mitch Mitchell. He gets volume, even though he holds his sticks in the orthodox way." But Carl reserves most of his praise for Buddy Rich, who he describes quite simply as "the guv'nor". He uses a Gretsch kit, with Avedis Zildjian and Paiste cymbals, and is a technician to the final beat.

Carl Palmer is a man swayed only by his own mind right down to his musical theory: "You have to play, try ideas all the time—just jam until things get together. You have to play like that, or you turn into a machine rather than a musician."



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The Showstoppers

THE Showstoppers became an integral part of British pop when *Ain't Nothing But A Houseparty* became a big chart success. They followed it with a whirlwind tour of these shores, and knocked everyone out with their slick vocal/dance routine—so popular with the American vocal bands who come to this country. A second record, *Shake Your Mini*, failed to sell to any



large degree, although the third single, *Eenie Meenie*, took off fairly quickly, and ensured a return visit.

The tired but happy Showstoppers—Laddie and Alec Burke, and Earl and Timmie Smith—are fitting in more dates than Casanova on this latest tour. When you can catch them, they talk as rapidly as the movements in their stage act, with Earl Smith the proverbial mine of information. He explained that the group were fitting in a lot of things on their visit. "We've been flying back and forth to Frankfurt to do TV work. And you can tell the people I hate Frankfurt. The people aren't too friendly. It's a bad scene. But I dug the guys we worked with in television. I love doing live shows in England, though. There's a great atmosphere."

The group like England for more than its face value. When *Houseparty* was a hit here, it opened things up for them in the States. "We do a lot of college, theatre and night-club work there now", said Earl. "We don't sit around. We eventually sold 300,000 of *Houseparty* in America, mainly on the East coast. But, I'll tell you, it isn't hard to sell a million records in the States. It's much harder here, because you've got just Mr. BBC playing your records."

Mr. BBC hasn't been a drawback for this band, though. They're certainly popular with DJs anxious to play something with a bit of movement to wake people up during the day. And the new single is a move from Beacon, their old label. "We're on MGM now", explained Earl. "The change of company happened pretty quickly. We felt we needed a change, and MGM looked like the best thing. We're finishing an LP for them now, and putting on tracks the label wants. They seem to be pretty fair at picking what's going to sell."

As soon as the group started doing live shows, they worked out their now famous dance movements. "It was nice to be polished", Earl said. "Not too polished, or it becomes mechanical, which is a bad scene." Alec Burke said the dancing came easily now. "It didn't used to be like that, but we work things out pretty easily now."

The one problem they have come across is making themselves different from the many coloured soul bands who come to these shores. With their dancing and almost pop-style presentation, they think they've overcome this. "We notice people always ask us: 'Is it hard to distinguish yourselves, and have your own thing'. But man, why should it be hard to be yourself?"



The Peter Green Column

Hello again, my flowers.

Time for another marvellous speech from the above illustrated. Hope you're all making out all right on nuts and cheese. Have you heard our new single *Albatross* yet? I think it is the best thing I've ever composed, and I'd be interested to know what you think of it. Or perhaps you prefer more down to earth, tough blues? Anyway, the new LP is now half-way to completion and has a good variety of stuff on it, so pleasing all good music lovers (we hope).

With the LP comes a Jeremy Spencer-composed EP, about which I will say no more as I think it should be a surprise (and I'm sure it will be!).

Danny Kirwan has bought himself an original Les Paul Gibson which he can be seen blasting through an Orange amplifier, which the whole group have been measured up with. Anyone looking for a quality amp, and one that can give out any sound you want is well advised to try one. They do a great reverb as well, which has become my pride and joy.

Has anyone got a sheepdog pup they can't keep . . . ?

In the first week of December, Fleetwood Mac make their second tour of America, opening in New York's Fillmore East, and I have just been told we are playing Chicago, this time in a place which until recently has been called the REGAL! I hope this rings a few bells to B.B. King fans.

We return first week in February, and by then we will be playing all the titles from our new LP, which I'm hoping will be released (on Blue Horizon of course) just before we return. People have asked me if the band is undergoing a change in stage material— not really, but we will definitely be playing numbers like *Albatross* and the B side, *Jigsaw Puzzle Blues*, regularly.

I'm tired, see you.

PETER GREEN.

B.I.'s KEYBOARD CHORD CHART

BY THE TUTOR

Here's the third in a series of four chord charts for piano and organ players. The complete set of diagrams will provide a simple, convenient guide to all the basic chords. We suggest that they should all be stuck down on a piece of cardboard for easy reference. All the chords are listed in sequence.

We have explained in previous issues that all

chords can be played in a number of different positions. However we have given the most common version of each chord.

In order to link up with the formulae given in previous issues, we have made the root note (which give the chords their names) the left-hand note in every diagram.

	A	B \flat	B	C	D \flat	D
DOMINANT NINTH						
MAJOR SIXTH						
MAJOR SEVENTH						
MINOR SIXTH						
DOMINANT SEVENTH WITH AUGMENTED 5TH						
DOMINANT SEVENTH WITH LOWERED 5TH						

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

STATESIDE REPORT

THREE of the four Mamas and Papas are on the firing line, targets of a £200,000 law suit for breach of contract with Dunhill Records. The suit was filed by the quartet's label following the disbandment of the Mamas and Papas after four years together as a unit.

Dunhill charged that three members (John and Michelle Phillips and Denny Doherty) did not carry out the provisions in the group's contract which committed them to continue production and release of material.

Mama Cass (Elliott) is the only one of the four who is free from charges. She is

currently on her own as a singing soloist, touring around the country following her successful single *Dream A Little Dream Of Me*. Her follow-up will probably be *The California Earthquake*, which has much more to offer than her first single. It's a lyrically frightening song, particularly to inhabitants of California, about the fault line which runs down the California coast and is always a threatening danger.

The other three members of the late Mamas and Papas apparently have no desire to pursue recording as a group, and though future plans have not been disclosed, they may

very well be at the mercy of the court.

Three very strong American bands which everyone should keep their eyes and ears open for are Santana, Sea Train, and Rhinoceros. Santana is a hard-driving San Francisco band with a dominating conga drummer and a skilful lead guitarist by the name of Carlos Santana, who has even been receiving "wows" from people like Mike Bloomfield for his musicianship. Santana is currently recording for Columbia, and their album should be marketed in America by next month.

Sea Train has only been together for a few months, though all of its musicians have been in the field for many years, and they've been getting a good reception around the States, particularly around their west coast habitat, building up a respectable name in the process. Roy Blumenfeld (drums) and Andy Culberg (flute, whose recorded version of "Flute Thing" is a famous number) were formerly members of the now-defunct Blues Project; Tom Gregory (guitar, vocals) is from The Mystery Trend, one of the original S.F. bands; and Richard Greene (violin) is a product of the



Mama Cass avoids law suit by singing solo.

late Jim Kweskin Jug Band. Together they're compatible and professional, and their music contains some beautiful "intricate fantasies" which come off exquisitely. They're recording for A & M Records in America.

RHINOCEROS

Elektra Records released Rhinoceros' album last month, and even prior to release, critics have been giving favourable reports on the performances of the band and the preview tapes for their album. There are seven in the group, including Danny Weis, guitar, originally from the Iron Butterfly and Doug Hastings, once with the Buffalo Springfield, also on guitar.

A few songs on tape by a group called the Frozen Noses



Janis Joplin's new band may make its debut on New Year's Eve.

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got into the hands of a progressive radio station in San Francisco, and they were aired despite very little being known about the origin of the tape and the names of the artists, other than that they sounded very good. After several weeks, it was learned that two of the musicians were Dave Crosby and Steve Stills. Whether the tape will be pressed into a record and whether the group is alive is unknown at the moment.

Meanwhile, Steve Stills and his old Springfield band have a hit single on their hands in America, *On The Way Home*, from their last American album. Stills, who was featured on the first Super Session record with Al Kooper and Mike Bloomfield will not be on the second one. Bloomfield and Kooper will, as well as drummer Skip Prokop (formerly of the Paupers), bassist John Kahn, and Carlos Santana. It was recorded live at Fillmore West. Other Super Session albums are in the works by other people, and don't be sur-



A new album from H. P. Lovecraft, titled after the group's name.

prised at some of the strange combinations that will make their way onto record.

Kooper's solo album called *I Stand Alone* is coming soon from Columbia, and it will feature, among others, *Coloured Rain* and a number backed up by the Don Ellis band.

QUICKSILVER

The Quicksilver Messenger Service's second album has been held up by Capitol. They've decided to include some live material which by this date has been recorded at

the Fillmores on the two coasts. Jefferson Airplane has been recording live as well, and some of that will probably be on their next album.

Auditions to determine the musicians who will back vocalist Janis Joplin have been going on for some time now, and Janis' new band is slated to make its debut together at Fillmore West on New Year's Eve. No name for the band has been established, the selection of musicians is being done with care, and apparently none of her new colleagues will be

made known until the night of their first performance. I only hope it's worth all of this. Meanwhile, her last recorded thing, *Cheap Thrills*, when she was with Big Brother and the Holding Company, is currently the number one album in America, selling faster than any other.

Peter Yarrow of Peter, Paul and Mary has gone out on his own recording, following the trio's split. H. P. Lovecraft lost their talented organist Dave Michaels, forcing the group to temporarily stop touring to seek out a replacement. Blue Cheer's guitarist Leigh Stephens has left to form his own band and Don Stevenson, guitarist for Moby Grape, has split as well.

Some new worthwhile albums by American bands: Live Wire/Blues Power (Albert King); Christo Redentor (Harvey Mandel); Electric Mud (Muddy Waters); Sailor (the Steve Miller Band); H. P. Lovecraft II (H. P. Lovecraft); Proud Flesh Soother (Linn County).



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aynsley dunbar retaliation

MOST English break-away blues musicians tend to base their bands on as much esoteric American blues material as they can lay their hands on. Then, as the band develops and they find their own thing, another name is added to the ever-increasing list of progressive blues bands in this country. Notable in this development have been the Fleetwood Mac, Savoy Brown, Chicken Shack, John Mayall, Keef Hartley, Jethro Tull, Ten Years After and now, the Aynsley Dunbar Retaliation.

"John Mayall put me into the blues thing", Aynsley says. "It built me up, because I was playing with good musicians, and hearing all types of blues." He admits he was pensive when he first worked with John. "When I heard about him, I was told he was playing just country blues. I thought 'Jesus, here we go'. But it wasn't like that. It was good—solid and full.

"I was grateful to John. He introduced me to the musicians I wanted to play with, although I eventually got the sack for playing too advanced. He wanted me to sit in the background and just play away. I didn't think I would progress until I left."

A short spell with the Jeff Beck band followed, until Aynsley was prompted into starting his own unit, which has now developed into one of the most meaningful and original blues groups in England. He describes the blues he plays as "Aynsley Dunbar Retaliation blues." We don't copy, and use mostly original material. If we do use standards, we mould them into our own style." He achieves his distinct sound with three of the most notable and individual musicians on the scene. Firstly, Victor Brox, on organ, vocals, pocket cornet, and "anything else he can get his hands on", according to Aynsley. Victor has, for a couple of years, been the most underrated blues singer in England, and when his music was in a minority, the Victor Brox



Blues Train was considered one of the most important voices of all for the blues in England. Aynsley thinks he was playing with the wrong blokes before, but declares—"He's definitely one of the best blues singers in the country."

On lead guitar is John Morshead. An ex-rock musician, John has used this power to develop a completely original sound and style. He is an originator, a field so hard to dig into where individual guitarists are at a premium. Alex Dmochowski from Poland plays bass, and is another musician who has his own thing. He is a player with real guts and drive, who can spark the Retaliation even beyond their normal powerhouse style.

Aynsley is obviously more than pleased with his band, with the limelight shared from musician to musician. He says the band "is very settled. When I formed the group, I said I was forming a blues band. We all understood that, and it's obviously worked."

Whereas a blues band can become stagnant, or can over-progress, Aynsley has kept the Retaliation on a cool, level-headed plane. "We've got decent musicians in the band, and have advanced to the stage, technically, where we can swing. It's not boom, boom, boom all the time."

uncompromising

With an almost uncompromising degree of modesty, Aynsley is anxious that the spotlight should focus on the whole group and not just on himself. "The trouble with English audiences", he says, "is that even if the band is crap, they all stand round the lead guitarist and watch him all night. On the Continent, if the whole band isn't swinging, they don't listen. People must be interested in the band as a whole, and listen to the words and judge the overall sound."

With blues on the crest of a wave the Retaliation are one of the bands who've found themselves with an album in the LP chart. And there's a

new set at the end of November, called *Dr. Dunbar's Prescription*. Aynsley describes it as "very varied, with some nice slow blues". Two of the standout tracks are *Tuesday Blues*, which Victor sings, and *Call My Woman*, on which John adds a vocal. The group are now in the process of recording a new single, with Aynsley caring little about the brand "commercial". "There's no need to be a stickler when choosing a record. People can hear the blues when they come and see us. We shall be doing a basic blues number—obviously not completely pop. I think the time to go blatantly commercial is when you need money to keep the band going."

The Retaliation, says Aynsley, will "move forward as the blues progresses". It's become obvious that his group are one of the few creating new paths for the blues to walk down. It's the Aynsley Dunbar Retaliation who are progressing.

mike clifford

COCKER'S FRIENDS



THEY were, originally, just Sue and Sunny—sisters, aged 22 and 18 respectively, but Kenny Lynch had a flash of inspiration and re-named them the Stockingtops. They've had records out on the Toast label and are now with CBS.

But their biggest career boost has probably been through working on television dates, plus the occasional personal appearance, with Joe Cocker.

Explains Sue: "We've been friendly with Joe for quite a long time. My husband works for Island Records and we went along to see Joe work at the Marquee. It was a rotten night for him—he was unknown and there were only

about 40 people listening. But he was great . . . we both knew instantly that he was going to be a big success. Thing about him is that he never shirks work . . . he loves it".

In fact, Sunny worked on *With A Little Help From My Friends* with Madeline Bell. The sisters often split up for work—Sue, for instance, was with Dusty Springfield at the Talk Of The Town. Says Sue: "We have a good arrangement. If I work, I hand over half the money to Sunny and she does the same for me".

They both worked with John Walker on tour and have been on sessions with many artists . . . notably the Love Affair. Says Sue: "Those boys had some

terrible publicity and we expected the worst when we worked live with them. In the end, though, they really impressed us with their musical abilities".

The girls also have a good relationship with Nirvana, having worked on the duo's last album. "Pat and Alexis have given us some material for our own first LP, which could be out in time for Christmas.

But the girls are anxious not to be considered purely a backing group. "Joe played a date up north and when he got there the promoters were a bit upset that he hadn't brought 'his girls' with him. He thought it was hilarious!"

FIGHT SHY

Musically speaking, the girls go for the Tamla Motown sound but fight a bit shy of using that sort of material for themselves. "Trouble is that it's okay if you really do it well, but if it is a bit short of perfect you can fall very flat indeed. We've tried writing material for ourselves—a long time back the Moody Blues recorded one of our songs, but we don't talk too much about that. The British group scene is all right, but you still get a lot of people making the grade on sheer publicity or some kind of fluke, while all too often the really talented ones get overlooked.

"That's the thing with Joe Cocker. No gimmick, just a lot of talent, a lot of hard work. Maybe it's a slower way of getting known, of making it, but it's much more satisfying. We've been fully professional for three years now, making progress slowly, but earlier than that, when Sunny was only 11, we made a record. We work pretty regularly, individually or together, but we just don't want to book ourselves too far ahead. Things crop up out of the blue, like the recent Antibes Festival, and it's good to be able to be available."



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GIVING THE FACTS BEHIND THE HITS

THE *Nazz* business. A group of four American musicians had arranged to record in England—instead of the usual trend of everybody rushing to America to record—where they would have provided employment for more than sixty British musicians, engineers and other staff. Money in the region of £30,000 had been earmarked for this recording—but in the meantime, the Musicians' Union said no. So *Nazz's* plans to record two albums in an English studio had to be called off, and the money will now be spent in an American studio. A sad story, indeed.

Malcolm Toft, engineer at **Trident** studios in Soho, reported that among the recent visitors were the Bonzo Dog Doo-Dah Band, who recorded some tracks under the production of Gerry Bron, Chris Farlowe, who made a new single produced by Andrew Oldham, and James Taylor, who has made more tracks under Peter Asher for Apple.

PROGRESSING

The *Herd* album, which they are producing themselves, is progressing very nicely. Malcolm, who is doing the engineering on this LP, thinks the group work much better when they aren't being told what to do. 'On these sessions there's been nobody else to confuse the issue and they are

free to work without any inhibitions. They all seem very pleased with what they've done, and it's possible that they may take a single from these tracks.'

At De Lane Lea, Dave Siddle engineered on sessions for Lulu, Herman's Hermits, and a new group called *Cartoone*. They're a Scottish band who write all their own material, and Dave thinks they're the best group he's recorded in a long time. They've done a single and an LP for imminent release. Joe Dassin, who's had three number ones in his native France, has done some work there, as have the *Flowers*, a group from Iceland who were produced by Gunnar Hakonarson.

Dave told us of a new album being made by the *Taste*, a blues outfit from Northern Ireland who are rapidly building themselves a big following round the clubs. The record is produced by Tony Colton. The Larry Page Orchestra made their instrumental versions of *Hey Jude* and *Those Were The Days* at De Lane Lea—a record that was singled out by *Billboard* magazine in America as a likely hit.

Deep Purple made their new records—a single, *Kentucky Woman*, presently doing well in America, and an album—at the studio, and



The Nice listen to a play-back of one of their new LP tracks.

Mirage, the group from which Spencer Davis recruited the new members of his band, have been cutting tracks produced by Colin Fletcher for Page One.

De Lane Lea's new sound centre in Dean Street will be open sometime in the New Year. With equipment designed by Dave the new studio will be basically used for film soundtracks. The present pop studio, says Dave, is working full blast, being in use 20 hours a day, seven days a week.

De Lane Lea have just had twelve products of their studio released in America in one

week, and Dave reckons that with a bit of luck, four or five of them should be successful. He tells us that the best success rate they've had up to now is four records of theirs in the British and American top tens at one time—his ambition is to have ten in each!

Eden Studios, well within reach of London at Kingston-upon-Thames, is a medium-sized set-up that opened up in March. It's run by Piers Ford Crush and Mike Gardner, engineers who've had a lot of experience. The studio, which is equipped with two-track, has undertaken a lot of work recently, ranging from adver-

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tising music to demos and masters by pop bands. It has its own disc-cutting facilities and has also done outdoor mobile recordings.

Eden have their own music publishing company—and as such, are always on the lookout for new talent—and they have their own Eden record label. Prices for recording, reductions, tape copying and dubbing are extremely reasonable, and the studio has facilities for practically all special effects, and if notice is given, a Mellotron is available.

DEMOS

Hollick and Taylor of Birmingham have been doing a good deal of work on demos for local groups and a lot of mobile recordings of organs, choirs and school orchestras. John Taylor says a very interesting future affair is a projected tie-up with a nationally famous group to make demos and masters for release. Unfortunately, no more details were available as we went to press.

IBC in Portland Place are still very much occupied with the new albums being recorded by the Who and the Move, continuing from last month. Denny Cordell is working with Joe Cocker on an album, and a lot of future time in the studio has been booked for these sessions.

Barry Ryan has been recording versions of his hit, *Eloise*, in German and Italian for the European market, and Election have been recording tracks for a second album with producer Ossie Byrne. Kerri Male has now left the group, with her place now filled by Doris Henderson, well-known as one of the best folk-singers in the country.

Still in the folk field, Shel

Talmy has been doing more recording with Bert Jansch and the Pentangle (whose new album is *Sweet Child*). According to IBC, there's a lot of dubbing on their recent sessions, so perhaps we may be in for a change of style from the group.

Junior's Eyes, one of the best of the new underground groups at present working their way up, have spent two days in the studio with Denny Cordell for Straight Ahead productions. The Bee Gees haven't been doing so much recording this month, time at IBC being in very short supply. David McWilliams has also spent some time in the studio, recording tracks for the Major Minor label.

Anita Harris has now completed her two albums at Pye studios. They were engineered by Howard Barrow and Bob Auger and produced by manager Mike Margolis. The Foundations' new single, *Build Me Up Buttercup*, just released, was recorded at Pye early this month and was given the rush-release treatment.

Miki Dallon has been doing more sessions with Don Fardon, engineered by Alan Florence, and Claude Francois has been recording backing tracks at Pye. The vocals are to be added back in France. Claude prefers working with English session men and does most of his recording over here. Brian Humphries engineered these tracks, and also looked after the mechanics of two sessions with Dave Mason and a group of musicians. We can't say any more about this now, but we are assured that the sessions were something special.

Spencer Davis has recorded a single at Pye, reputed to be 'fantastic'. He produced it himself and it's called *Short Change*. Danny La Rue has now finished his single of *The Impossible Dream* from the hit musical *Man of La Mancha*, based on Cervantes' *Don Quixote*. Mark Wynter has been in for a session with a big orchestra, engineered by Ray Trickett; the Rockin' Berries have done a new single, and there's a lot of excitement around the studio about a new record by the West Coast Con-

sortium. This group write all their own material, and though they've made a number of records in the past which didn't do much, everyone seems convinced that this is the one to give them a hit.

HISEMAN

Gerry Bron has been producing sessions by Jon Hise-man's Colosseum. Howard Barrow has engineered. The group apparently came into the studio with little work prepared and put everything together in the studio—coming up with some fine results. The Kinks have been in, putting the finishing touches to *Village Green Preservation Society*, their forthcoming album. Other visitors have included a group with the worrying name of Maria Monk's Awful Disclosures (shades of Joanna Southcott's Box?). Scottish favourites the Alexander Brothers, and Italy's Rita Pavone.

We recently received a letter from Ron Pickup, a British



An eight-track tape machine at Pye.

engineer now working in Chicago for a medium-size studio. He says: 'My first reaction was horror at the antiquated equipment and acoustics. In London it's assumed that most American studios have at least eight-track, but it's not so. Even Motown in Detroit recorded a lot of their big hits on three-track, eight being a somewhat recent inno-

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vation. Part of my job was to get new equipment. We chose 3M tape machines, but a bigger problem was the construction of a mixer with comprehensive equalisation on each channel and easy working with twelve, eight or four-track systems. It was found that to get a suitable system at a reasonable price we'd have to import from Britain three Rupert Neve mixers. They are the first in the States and have created a lot of interest. As far as recording is concerned, Chicago is a centre for jingle producers, but it is rightly famed as the blues centre. In the pop field, soul seems to be the main product, followed

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by groups like The American Breed, the Buckingham's and Rotary Connection.'

Orange Studios in Old Compton Street are part of the new Orange organisation, the brainchild of Cliff Cooper. The studio was originally intended for operations to start by now, but a number of setbacks have delayed the opening. However it will be under way by Christmas, with four-track Ampex machines. The engineer is Brian Hatt. Any group who spend more than £200 in the Orange instrument and equipment shop will be able to make a master-disc free—a big incentive. The Orange set-up includes the studio, the shop, a record label and an agency for up-and-coming groups.

Tony Pike studios in Putney have recently been recording the Gilded Cage. This is an

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A session in progress at Advision. Tony Colton (back to camera) makes an album with noted session men Albert Lee (guitar, on right) and Micky Hopkins (hidden round the corner, on piano).

all-girl instrumental and vocal group who used to go under the name of the She Trinity. Their record, on Pike's Teepee label, is a single—*Long, Long Road*—produced by Harry Stoneham. C. & W. singer Dave Travis has just made two records, a self-produced LP and a single of a Wally Whyton children's song, *Button-nose*.

The recent Blue Horizon Curtis Jones album was recorded at Tony Pike, and Laurel Aitken and the Rudis have just made a single for the Doctor Bird label. Engineer Roger Harris says that the studio do a lot of work for Doctor Bird, the studio being able to produce an ideally clean sound for ska and rocksteady. This involves having mikes set up on frameworks so there is no resonance from

the floor or any other part of the building itself. The studio is at present waiting for a new Scully four-track machine to be installed. It will be linked with the existing four track to give great versatility.

Studio G in Wardour Street have done a fair amount of pop recording—notably with a group called the Midnight Movement, who look set for success before long—but the main part of their activities are with advertising and film music. Johnny Pearson, M.D. of *Top Of The Pops*, is one of the composers who write and record at Studio G. The studio has also been involved with the new Watney-Mann pub discotheque scheme, at present undergoing a trial run in a Twickenham pub, but shortly to be introduced at the Six Bells in Chelsea.



Deep Purple's new single was recorded in De Lane Lea.

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TOP TWENTY—FIVE YEARS AGO

(AMALGAM OF BRITAIN'S TOP TWENTY FOR THE FIRST TWO WEEKS OF DECEMBER, 1963)

- | | |
|---------------------------------|---------------------------------|
| 1. I Want To Hold Your Hand | The Beatles |
| 2. She Loves You | The Beatles |
| 3. Don't Talk To Him | Cliff Richard |
| 4. You Were Made For Me | Freddie and the Dreamers |
| 5. Secret Love | Kathy Kirby |
| 6. You'll Never Walk Alone | Gerry and the Pacemakers |
| 7. Maria Elena | Los Indios Tabajaros |
| 8. I Only Want To Be With You | Dusty Springfield |
| 9. Glad All Over | Dave Clark Five |
| 10. Dominique | The Singing Nun |
| 11. I'll Keep You Satisfied | Billy J. Kramer and the Dakotas |
| 12. Geronimo | The Shadows |
| 13. I Who Have Nothing | Shirley Bassey |
| 14. I Wanna Be Your Man | The Rolling Stones |
| 15. It's Almost Tomorrow | Mark Wynter |
| 16. Blue Bayou/Mean Woman Blues | Roy Orbison |
| 17. Deep Purple | April Stevens and Nino Tempo |
| 18. Let It Rock | Chuck Berry |
| 19. Money | Bern Elliott and the Fenmen |
| 20. 24 Hours From Tulsa | Gene Pitney |

Records entering the Charts during the last two weeks of December five years ago

- | | |
|-----------------------------|----------------|
| If I Ruled The World | Harry Secombe |
| Not Too Little Not Too Much | Chris Sandford |
| Swinging On A Star | Big Dee Irwin |
| Stay | The Hollies |
| Do You Really Love Me Too | Billy Fury |
| We Are In Love | Adam Faith |

SCRIBBLES

Erma Franklin may switch labels to RCA . . . Currently touring in U.S.A., Jackie Wilson, Barbara Acklin, B. B. King, the Fantastic Four, William Bell, and Judy Clay . . . Ex-Temptation David Ruffin, issued a statement to the press recently saying: "I was fired from the group in Cleveland after a show because I kept insisting I wanted to know what I was earning." . . . Despite that, Motown happy enough with the Isley Bros., Four Tops, Marvin Gaye and Tammi Terrell, and Supremes singles . . . Chambers Brothers almost came to England last month. A band worth watching, and listening . . . Bobby Scott, composer of *Taste of Honey*, has just written a song that Dionne Warwick will sing in her movie *The Slave* . . . Bandwagon coming here beginning of December . . . P. P. Arnold, probably Britain's best girl singer, is superb on stage . . . 5th Dimension back in January . . . *Love Child* from the Supremes far from their best. Sounds like too many other things they've done . . . Take a listen to Marie Franklin's *You Ain't Changed* . . . Jimmy James may hit in the States with *Red, Red, Wine* . . . Certain ballrooms will applaud anyone if they are coloured . . . Don't be surprised to see

the Impressions over here soon. They're now with Buddah records . . . Thank goodness for Bruce Channel—But five years before his next hit? . . . Don't ever go and see any more of these Original so and so, or Fabulous so and so groups. None of the members have ever been the actual bands stated, and usually they're a complete and utter drag. When the Original Drifters came over here, the lead singer sang flat all the way through, and they said they were called the Superbs in America (not to the audience, of course). Apparently, the promoter cannot be sued if he uses those adjectives in front of the names. You have been warned . . . Ben E. King back next February. Not soon enough, by half . . . Bobby Taylor and the Vancouvers on Motown make some of the smoothest sounds around . . . Richard Vernon of Blue Horizon went to the States recently for a look round—and with a few contracts in his pocket? . . . Will B. B. King ever come to this country? . . . New: Lee Williams, *It's Everything About You That I Love*; Barbara Acklin, *Just Ain't No Love*; Temptations, *Cloud Nine*; Wilson Pickett, *A Man And A Half*; The O'Kaysions, *Love Machine*; James Carr, *Freedom Train*.

BI's CHART FAX

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

- Ain't Got No—I Got Life** (*Ragin/Rado/MacDermot*)
Nina Simone
RP—Stroud. S—American. MP—U.A. Music
- All Along The Watchtower** (*Dylan*)
Jimi Hendrix Experience
RP—Hendrix. S—American. MP—Feldman
- Breaking Down The Walls Of Heartache** (*Randall/Linzer*) Bandwagon
RP—Denny Randall/Sandy Linzer. S—American. MP—Screen Gems/Columbia
- Eleanor** (*Turtles*) Turtles
RP—Turtles. S—American. MP—Carlin
- Eloise** (*Paul Ryan*) Barry Ryan
RP—Bill Landis. S—IBC. E—Mike Claydon. MP—Carlin
- Hey Jude** (*Lennon/McCartney*) Beatles
RP—George Martin. S—Trident. E—Barry Sheffield. MP—Northern Songs
- Jesamine** (*Manston/Gellar*) Casuals
RP—David Pardo. S—Chappell. E—John Iles. MP—Mills
- Light My Fire** (*Doors*) José Feliciano
RP—Rick Jarrard. S—American. MP—Nipper
- Lilly The Pink** (*Scaffold*) Scaffold
RP—Norrie Paramor. S—EMI. E—Peter Bown. MP—Noel Gay
- Listen To Me** (*Hazzard*) Hollies
RP—Ron Richards. S—EMI. E—Peter Bown. MP—Bron
- Little Arrows** (*Hammond*) Leapy Lee
RP—Gordon Mills. S—Chappell. E—John Iles. MP—Shaftesbury
- Magic Bus** (*Townshend*) Who
RP—Lambert/Stamp. S—IBC. E—Damon Lyon Shaw. MP—Fabulous
- Mexico** (*Macaulay/McLeod*) Long John Baldry
RP—Tony Macaulay. S—Pye. E—Barry Ainsworth. MP—Welbeck Schroeder
- My Little Lady** (*Pace/Panzeri/Pilat/Blakley/Hawkes*) Tremeloes
RP—Mike Smith. S—CBS. E—Mike Ross. MP—Cyril Shane
- Only One Woman** (*B. R. & M. Gibb*) Marbles
RP—B. and M. Gibb/Bob Stigwood. S—IBC. E—Mike Claydon. MP—Abigail
- The Good, The Bad, And The Ugly** (*Hugo Montenegro*) Hugo Montenegro
RP—Hugo Montenegro. S—American. MP—United Artists
- This Old Heart Of Mine** (*Holland/Dozier/Holland*) Isley Brothers
RP—Holland/Dozier/Holland. S—American. MP—Jobete
- Those Were The Days** (*Raskin*) Mary Hopkin
RP—Paul McCartney. S—Trident. E—Malcolm Toft. MP—Essex
- With A Little Help From My Friends** (*Lennon/McCartney*) Joe Cocker
RP—Denny Cordell. S—Olympic. E—Glyn Johns. MP—Northern Songs
- You're All I Need To Get By** (*Ashford/Simpson*) Marvin Gaye and Tammi Terrell
RP—Ashford/Simpson. S—American. MP—Jobete
- RP—Record Producer. S—Studio. E—Engineer. MP—Music Publisher.

Country Joe and the Fish move to a larger audience



WE'RE told we are on the verge of a revolution by the young people. I see it as a purely subconscious thing, with most of their energy being used to turn the record players and radios on, in the hope of hearing someone with the same views as their own. In this mood, it is groups like Country Joe and Fish who have built up a reputation as musical shock troops, being spurred on as they kick society's gut again and again. The kids are happy, and the bands make money, but isn't this musical war against the world going too far? (Country) Joe MacDonald, for one, is ready to level out.

"Our music is strong, personal and intimate. It has become a strain to make music that hits the people. You expose so much of yourself, it just confuses everyone. We aren't consistent, and are continually going through changes. At the moment, we are trying to get through to a

larger audience, which means being less controversial. Half of the Fish remains a naive, hippy band, the other half, more controlled, and aware of our obligations. They are contrasts, but we have to do a little of both.

Masterpiece

"The first album we did was a masterpiece, in that it turned out exactly the way we wanted. It was the result of two years' work. We worked it, and worked it, and worked it, then chose the best of the material we were playing. Our concept was to have a hobby—to make music we enjoyed. But one morning, you wake up, and you're in competition with the world—with all the cut-throat bastards around. You fight them or disappear. We don't want to disappear.

"I used to think I had to be where the action was. I was like a country boy with a 1939 Harley Davidson, who

went to race in a Grand Prix, and saw all the new machines, and went 'wowie!' I saw Mike Bloomfield, and my eyes were out here as I saw the equipment he was using. Now we're bigger than Bloomfield. You wake up one morning, and find out you're where it's at."

Joe, you would think, had grown up with the early hippies. It was they who first found his music. But generally, he sees them as worthless, plastic people. "The ones left are morons, who talk a lot of s—, take meth. and think astrology all the time."

We were warned of the likely panic as groups like the Fish couldn't find Utopia being sold in plastic bags at the local supermarket. Does Joe see a reachable ultimate? "I believe we should be left to live our lives until they are over. No one should get their head blown off discussing today's issues. The populace is emotionally involved, and wants to free itself. The world doesn't want to face the truth. But it's not our fault we were born to think. We are victims of the human condition. All I know is, I want to blow people's minds with the music. I want the young to realise that their fantasies can come true."

Although Joe sees and smells dissatisfaction all the time, he won't put himself up as the answer to everything. "You can become an evangelist, a crusader, but then see things you don't like, and find you haven't the stomach for it. And then what do you do? Sell out? Who wants a revolution? Who wants to be Ché Guevara? Not me. I am in the process of growing up. This is my year for becoming an adult person."

If it seems as though I've forgotten the Fish' music, you have to understand that it is part of Joe MacDonald. He writes what he sees, and sings what he hears. "I wrote what I wanted, from personal experiences. Just for myself, and friends. The songs were nice and close to me. You hear music, and are influenced, and members of your own generation have the same ideas, and tell you with their music. I can't put a finger on it. It's free and exciting."

While he was in England, Joe said: "It's a relief to walk your streets. Everything seems to be so civilised. It's difficult to do this in America." He saw, perhaps, the backbone of his philosophy. "What the world needs is human warmth and love. Everyone wants that desperately."

Mike Clifford

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STEP ON IT

The 12 String Guitar



The legendary Pete Seeger—an innovator of the 12 string.

The Spanish guitar was probably an invention of the Arabs, who brought it to Europe in the Middle Ages. When the Spanish went to America, the guitar went with them, and soon became the main instrument of the Southern negroes. It could be used to accompany songs, the performer being free to sing at the same time as he played, it was easily transportable, robust and relatively cheap and

easy to construct. It was ideal for the travelling singers in the Southern States, who soon made their own modifications.

Perhaps the most important variant of the Spanish guitar was the steel-strung 12-string guitar. This instrument soon found acceptance with the country blues singers because of its fuller, different sound, and in the twenties there were many 12-string players. Two names are particularly remem-

bered: first Blind Willie McTell, an educated but unconventional personality who produced records of great quality both on his own and with his sister Kate. He can be heard on an American Belzoner album and on Xtra's *Rural Blues* set, where he sings and plays a brilliant *Mama, Ain't Long Before Day*.

Influential figure

Though Blind Willie was an influential early figure, the great man of the 12-string turned out to be Leadbelly. His ringing Stella guitar was to

set the pattern for the skiffle revival in the late fifties and the hootenanny craze more recently, with such songs as *Midnight Special*, *Rock Island Line* and *Good Morning Blues*. Leadbelly evolved a totally new style of playing from the country roots, based on picking out a rhythmic bass line with the thumb and adding little embellishment on the treble strings.

Followers of Leadbelly have been many, but a white blues singer from Minneapolis, Dave Ray, although not well-known here has developed the

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Since changing from bass to lead, Tom McGuinness has used the 12 string.

12-string style even further. Anyone thinking of taking up the instrument would be well advised to listen to his records. Most of them have been deleted, but it's still occasionally possible to pick up *Snaker's Here*, *Blues Rags And Hollers*, *More Blues, Rags And Hollers* and *The Return Of Koerner, Ray And Glover*. These are on Elektra, who have released *Fine Soft Land* in America only. Ray plays 12 exclusively, often bottlenecking in open tuning.

It's in the folk and blues field that the 12-string is mainly known, with such artists as Pete Seeger, Dick Rosmini and Mark Spoelstra specialising in it. But another negro, Snooks Eaglin demonstrated just how well the big guitar could be adapted to a more popular style. Basically a bluesman, Snooks also played a lot of pop, and has influenced many of today's players.

The first out-and-out commercial record to spotlight the 12-string was *Walk Right In*, by the Rooftop Singers. It caused something of a sensation when it came out, and pop instrumentalists went around raving about the new sound—little dreaming that the new sound was really pretty old—and sales of the 12, previously unheard of by most of us in Britain, began to rise.

Extra instrument

The stage has now been reached where a lot of groups use the 12-string as a sort of extra instrument. The Beatles have used it (what instruments haven't they used), the Rolling Stones had a lovely bit of 12 on *As Tears Go By* and *Tell Me*, the Searchers used it a lot at one time on such numbers as *Every Time You Walk In The Room*, Tony Hicks of the Hollies has used it to good effect—nearly all pop guitarists have had a bash at it.

The Seekers used a 12 throughout their very successful pop career, and they must have been one of the first groups to base their instrumental sound on it. The deep, ringing chords gave depth and originality to their sound. Since the Seekers' demise,

Election are the one group who stand out as exponents of the 12-string. Georg Hultgreen plays his Baldwin both as a rhythm instrument—where it sounds much richer than the customary six—and as a lead guitar with a difference. Election have been recognised as one of the few really original groups around at the moment—which is a result of the interaction between their harmony singing and the 12 as much as anything else.

Anyone used to playing a 6-string will probably find it pretty daunting when they pick up a 12 for the first time. The neck is wider, more finger strength is needed to hold down a clean note and barre chords are difficult. It's almost impossible to do fast runs; quick changes with involved chords tend to come out confused and muddy with lots of buzzing strings. But the 12 isn't at its best when used as a sort of super-six. A whole new style is necessary.

The simple things usually come out best. The fuller sound of the guitar means that one chord will sound fine when on a six you'd have



The 12 string was an important factor in the Seekers' sound.



George Hultgreen of Election with an electric 12 string.

needed three to stop the music sounding empty. It'll just be a matter of time before you work out what sounds right and what doesn't on a 12.

One thing which causes a lot of bother with a 12 is the business of keeping it perfectly in tune. Often it'll sound very strange with just one string slightly out of tune, so it's important to have good tight machine heads. There's nothing more frustrating than to be in the middle of a number and find that one of the treble B strings has slipped out of tune—the B's usually being the first to go for some reason.

As far as strings are concerned, it's always a good plan to get the best, but as a 12 relies so much on good harmonics to get the distinctive sound, it's doubly vital. If you go into a shop and ask for strings for a 12, you'll probably be asked whether you want C or E tuning. It's important to find out the correct one for your instrument. Tuning up one 12-string to concert pitch may place too much strain on the body and neck, whereas a C tuning may sound dull and flat on another.

In addition to this, it's more important to have a well-adjusted action on a 12 than on a six. The treble strings are more likely to buzz if they're a shade too low on the fretboard, while if they're too high your fingers are going to be very battered after a very

short time. It's a good rule to keep your chords on a 12 as near the nut as possible for a good sound, but if the action is at all high, inversions high on the neck are real finger-busters.

New approach

Though the 12-string demands a completely new approach to playing, the 6-string man should be able to get competent at it within a relatively short period—provided he bears in mind the fact that it's intended for a different purpose. A number of players have attempted to combine the best of the two instruments by making nine and eight-string guitars, simply by adding extra machine heads and strings—usually a D and a G, an octave up, paired with the existing D and G. Spider John Koerner achieves a good individual sound by this method, as does Andy Roberts of the Liverpool Scene; a number of country blues singers, Big Joe Williams in particular, have used the hybrid instrument. It gives the ringing effect of the 12 to a certain extent but is little different from the six as far as playing techniques are concerned.

But the 12-string guitar itself is a particularly valuable instrument. In an electric group it makes a distinctive change from the usual guitar/organ sound; as a solo instrument in the folk and blues fields, it has considerable advantages. And simply for the listener, there can be few more thrilling sounds than the booming swell of Leadbelly, sounding like a whole orchestra on one single guitar.

Rick Sanders

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TINY TIM IS LAUGHABLE

but he's enjoying the joke, too



NOT so long ago, as Emmett Swink, Rollie Dell and Larry Love the Singing Canary, he was earning £20 a week. His charity concert at the Royal Albert Hall attracted an £8,000 house, the Beatles, the Rolling Stones, David Frost, Patrick Wymark *et al.* (Princess Margaret could not make it, but Tony Armstrong Jones had him along for a private photography session—"Do I call him 'Your Majesty'?" queried Mr. Tim.)

In spite of the faith of cynics in the wonders worked by a good PR machine, Tiny Tim believes he owes a large part of his success to God. "It has taken me 17 years to make the big time. People used to point me out and say 'Oh goodness, look at that one'. They threw me out of every club in New York.

"I did not say 'Oh Lord, let me make it', I prayed that I would make it if He saw fit."

Looking at Tiny Tim one would not suppose that the Lord originally had it in mind for him to attract thousands. An ungainly frame of 13 flabby stones is topped by a face you seem to remember from horror films. He says himself "I was a freak for 15 years. I believe I still am today."

Everyone has read the much-

reported self-feminization! "I retire as if I'm going to a party. First I put on liquid, then powder, then cream. I use Bonnie Belle's translucent loose powder.

"I have lots of cosmetics. I have a lovely range from California made from peach petals and roses and milk."

He showers four times a day to stay "clean and fresh because I love all those beautiful young girls."

He thinks all those beautiful young girls are pure and wants to help them stay that way, so "I don't believe in kissing or touching until marriage."

NOT MARRIED

Although he is not married himself, because, he says, "I'm hard to live with", this does not mean that he has never touched or kissed a girl. "I have, to my sorrow", he admits. "Even King David fell under temptation."

How long ago? "Three weeks, no, a month." But although he confesses he often falls for "the sin of tempestuous touching", he insists "I've never had a *relationship* with a girl, thank God. It's a sin."

Just how far Tiny Tim's tongue is in his cheek over all this purity becomes apparent

once he is on stage.

He emerged from the clouds of smoke heralding his entrance at the Albert Hall like a clumsy goblin and with far from holy relish sang "Love is no excuse for what we're doing" and "It must be nice where Daddy goes". Suddenly he fished a powder compact from his pocket, gazed adoringly into the mirror and burst into "I love me, I'm wild about myself", and later "I wonder how I look when I'm asleep". *Nowhere Man*, he explained, he first sang to Miss Jill. "Now she's gone, but the song remains." All this accompanied by gleeful eye-rolling which suggested that a healthily sordid mind lay beneath.

A Texas Ranger speaking voice came as a shock after *Tiptoe Through The Tulips*, and contrasted oddly with his continual hand-kissing (even with a mike in one hand and a ukulele in the other) whenever the audience showed any appreciation.

His introductions revealed the addict's love of dates, circumstances, names, record labels and numbers. In a soft but sure tenor he sang songs by Mr. Al Jolson ("from 1916 on Columbia 6754"), Mr. Gene Austin, Mr. Rudy Vallee, Mr.

Russ Colombo (who "was fooling around with an antique pistol, it went off and the world lost a great star"), and a very moving *Buddy, Can You Spare A Dime?* by Mr. Bing Crosby.

But his individual talent really came over in his use of the famous falsetto in masculine-feminine duets with himself. In a Billy Murray and Ada Jones number the juxtaposition of the roles was speeded up until it was alternating with every word—"on (high) the (low) old (high) front (low) porch (high)." Switching to more modern material, *I Got You Babe*, he was a shriller Cher and mellower Sonny, displaying impressive vocal command and sureness of pitch (if he was off he was professional enough to make it work).

Along with this falsetto warbling, an integral part of Tiny Tim's image, is his left-handed ukulele, which he always carries around in an enormous plastic shopping bag. He shouldn't bother. His playing was far from skilful or imaginative and the orchestra provided a far more satisfying if less ethnic accompaniment. At all costs he should be kept away from guitars on stage—until he has learnt to play one.

At the Albert Hall concert he used two chords and still managed to muffle some changes.

But on the good side one of the biggest surprises was an Elvis-grunt style *I'm Just A Fool In Love*, spiced with odd snatches of falsetto, groin-grinding onto his knees and frenzied tearing at his jacket, by the end of which he was flat on his back beating the ground with his elbows.

The fanatic glint which never leaves his eyes took over completely for *The Ice-caps Are Melting*. As he uncoiled from the floor to an eerie backing you almost expected to hear "I am the god of hell-fire", but instead "I play the fish, I swim around". The hysterical laughter, maniacal grunts and growls, the strength and climax of this number made it seem just possible that Tiny Tim could go on to produce some exciting and relevant music. If he can't manage that he should certainly release it as a single.

D. HEATON.

AN UNLIKELY PART OF THE UNDERGROUND



THE Idle Race's desire to appeal to everyone resulted in an LP inviting buyers to a birthday party. The album had no specific title, but enough imagination to give them their wish. But this diversification has become more specific than they originally thought. They've become an unlikely part of the underground—unlikely because they have a pop image and don't mention Frank Zappa as the continual linkword in their conversation. They appear on *Top Gear*, but state: "We want to appeal to the mums and dads." So where are they really at?

Category

"We haven't gone out of our way to put ourselves into any particular category. We write the songs we write because we like them. There isn't any plan for us to attack a certain section of the public." So the Idle Race remain as free as the air, whichever way you look at it. The music they present is very honest pop with no pretence, no message, apart from the natural expression of their personalities and a certain degree of wit.

The *Birthday Party* album is the best medium for their communication. The songs are extraordinarily varied, and present their pop element to a refreshing degree. *Birthday Party* has a particularly sad lyric—"She had a birthday yesterday, she cried". This particular number is outstand-

ing, and could give them their first hit, but they won't release it as a single. "It would break up the LP, and make it a less worthwhile proposition." But they do want to make the charts. Any one of half a dozen numbers on the album could do the trick for them, but they've made an LP, are proud of it, and want to keep it at that.

I suspect the Idle Race of playing the cool game—releasing good singles, then an LP, and finally a hit. Obviously they haven't planned it that way, but the signs show them well on their way to the revered top thirty. Their first record, *Impostors Of Life's Magazine* was perhaps too clever. They think it one of their best songs. The second single, *End Of The Road*, they dismiss as "just a record. Nobody was waiting for it, so it passed quickly." And to the latest, *Skeleton And The Roundabout*, a clever, happy song which has been out for a few weeks and looks like being another good seller, without making it. Even a sleeper doesn't sleep that long. They are now recording more tracks, from which another single will emerge.

When they've made it, and that's a prediction, they will be ready for Mr. Money. "We've heard what happens," they say. "A man with a cigar comes round and says 'You're here now, baby. Just sign where I show you.' But we're prepared. We know we're in

this business to make money. If you're a pro group, that's what it's all about."

That isn't a new revelation, but the Idle Race mean it. They are one of the few groups whom it's easier to describe as a collective unit rather than individuals. For Roger Spencer,

drums, Jeff Lynne, lead guitar and vocals, Greg Masters, bass, and Dave Pritchard, 2nd guitar, life is one happy term waiting their first hit record. They are wary, and say they've heard it all before, but they look to me like a racing certainty.

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NAZZ

the biggest thing since.....

FOUR twenty-year-old American lads arrived in London to a publicity-blurb fanfare of trumpet-blowing. "The biggest thing since. . ." Well, that's predictable bally-hoo. But it goes on: "They have captured the youthfulness and innocence which has been so lacking from the rock of the past year. They have revitalised the music with their total energy and lack of pretension."

More follows. "And, before they are through, I think they will tear your head apart, and put it back together again."

The Nazz, folks. That is to say Thom Mooney, drummer—who uses a Rogers kit like a battering-ram on unsuspecting ear-holes; Carson G. Van Osten, bassist; Todd Rundgren, lead guitar; and front-man, organist-pianist and lead singer Stewkey. Just Stewkey, 6 ft. 2 in., topped by a pale, placid but interesting face.

BALLY-HOO

Now the bally-hoo routine is well known in pop music. BUT . . . it could well be that the Nazz will live up to the furore. Because once one hears their musical talents, which are considerable, there is the plus thing based on the weight of big business behind them.

They arrived here with one single available, *Open My Eyes*, plus a debut album which, at the time of writing, has not hit the stores. The single has caused big interest in the States—so much so that the editor of one teenybopper fan magazine wrote personally to tell me that the Nazz were streaking ahead in the teen-popularity race.

But let's see more about that weight of big business



and promotion. Nazz got together as a group around 18 months ago. Todd and Carson had previously been in Woody's Truck Stop. Thom had loaned his powerful percussion to the Munchkins. Stewkey had been with a group called Elizabeth.

Right? They then got together and decided to go mostly for their own material. For a year or so they worked infrequently, but rented a large house in Great Neck, Long Island, and converted the cellar into a rehearsal studio and just experimented, musically. They bought records by the Who, the Beatles and Cream . . . and, in fairness, went to great

lengths not to copy them.

Then, in February this year, they signed record and publishing deals with Screen Gems TV and Columbia Pictures. The same organisation that launched, in such a deliberate way, a group known as the Monkees. Two months later they went to Los Angeles to record their first album.

Admired, respected and drooled over in the West Coast rock community, Nazz headlined at the Whiskey-A-Gogo for a week in May. In the audience was Atlantic Records boss Ahmet Ertegun. He was so impressed he talked turkey with Screen Gems and together the two massive

organisations came up with a two-sided deal to form a new label, SGC. Screen Gems/Columbia find the talent and produce—Atlantic, through Atco, manufacture and market.

Mr. Ertegun said: "Nazz are one of the most original and musically exciting groups to come along in years". And there is money, much money, to push home his point.

So this is why Nazz could easily become as big as their advance publicity. I heard them work a short act in Ronnie Scott's New Place and for sheer volume and power these boys are hard to beat. They have a sophisticated air about them and they use Carson Van Osten as an on-stage commentator and conversationalist.

FIASCO

Well on the way in the States, then, the boys suddenly upped and came to Britain for a whole month. Promotional work was part of the reason. But more important was that they wanted to record their second album in British studios. Sadly, they were thwarted by petty disputes.

The combination of talent plus big backing, plus at inner sense of tact-and-diplomacy simply MUST win out for Nazz. They look good, too . . . which explains how music mags in the States ran big layouts on the boys even before they had a record released.

Fast-talking American get-up-and-go can get a bit tedious. But it's been a long time since there was so much concentrated activity round a comparatively unknown outfit. Or, as they say in the trade, so much big business prepared to "put its wallet where its mouth is!"

PETE GOODMAN.

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are Vox people**



CHAMPION JACK

IT was arranged that I should meet Champion Jack Dupree on the coldest Friday of all time. I found him in his hotel room cocooned in numerous layers of clothing, expressing disgust at the vile weather and his streaming cold.

He'd just returned from Scandinavia, where he's possibly even better-loved than in England, and was pretty tired of the strain of one-nighting his way across Europe. Despite Jack's seemingly boundless energy on stage, he is no youngster—yet he works hard enough to put many young bands to shame.

Jack left his native America in 1959 to live in Europe. At present he is well set up with his English wife in Halifax . . . "she always gets worried when I'm away in case I don't eat" . . . a strange place, you might think, to find a near-legendary American bluesman. But since Jack quit the U.S.A., "they've offered me a lot of money to go back and play. But I won't go, no matter how much I'd get. It's not a good place to be. Halifax is much better; people help you if something goes wrong. They talk to you, everybody knows everybody else."

Brought up in a Catholic orphanage in New Orleans, Jack has lived a full life. "I used to know all the old blues singers. Jazz Gillum, Tampa Red (and his little dog), and the best one of all, Willie Hall. He never made any records—like so many others—and I just sat in the corner and learned all I could from him. That's where my style comes from—pure barrel-house. Willie 'the Lion' Smith and James P. Johnson, I knew them, but they weren't blues. They were jazz."

Simultaneous hits

Jack made his first records in the late 'thirties, and at one time had three simultaneous hits, *Walkin' The Blues*, *Shake Baby* and *How Long*, his own version of the Leroy Carr classic. After his initial sessions for a variety of labels (including some of the very first for Atlantic), Jack didn't do much recording—he was in the Navy and seeing the world. At one time he had a successful period as a professional boxer (hence the "Champion"), and showed me with pride a picture of



himself in typical pugilist's stance.

Jack first learned his instruments at the orphanage—guitar, drums and piano—but didn't have his own piano until 1951. He doesn't think his style has altered much—a unique combination of brilliant rolling piano with a magnetic voice and stage presence.

Every performance from Jack is just that—a performance including hilarious stories, song and good straight blues with feeling. It's no surprise to discover that in his time Jack has been a stand-up comedian in cabaret.

About British blues bands, Jack thinks they should try and be themselves to a greater degree, although he's very happy about the way blues has grown since he first visited England nearly ten years ago. "But that guy in the Chicken Shack, for example. He sounds just like B. B. King—which isn't easy—but he'd be better if he sounded like himself. The same goes for a lot of the English blues players. But blues here are in good shape. I know my record (*When You Was Feeling The*

Feeling) is selling nicely, and there's a lot of people buying *Blues In The Gutter*, a record I did a long time back. The only trouble is that I'm doing more work than I ought to. I want to be home more."

It's quite easy, after seeing Jack's show, to think of him simply as a happy, free-wheeling individual without too serious a side to his nature—a man who takes life as it comes. True, to a certain extent, but here's a joke he told me: "You know, if they want to stop American presidents being killed, it's easy. They just have to elect a negro vice-president."

After Jack had had a meal, we ended up in a Bayswater pub where he's a favoured regular. He got involved in a great discussion on horses and dogs with an Irishman, in between times telling me about the catfish in Louisiana and the alligators in the Everglades, all the time smoking his very English pipe. A strange situation—but then, Champion Jack Dupree is an exceptional man.

RICK SANDERS

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INSTRUMENTAL NEWS

Hendrix turns producer for Eire Apparent

Jimi Hendrix has turned record producer and is highly delighted with the success he has had in America with Eire Apparent's debut disc *Yes, I Need Someone*. Whilst in the States, Jimi also completed the group's first album. Eire Apparent initially flew to America for a short tour on January 28th. Due to demand they remained there until early November when their work permits ran out and some scheduled tours had to be cancelled. However, the group had appeared extensively on both the West and East Coasts at venues ranging from New York's Scene Club and San Francisco's Fillmore Auditorium to The Hollywood Bowl. They will return to America in May.

Eire Apparent wrote the score and appeared in the U.S. film "Moon Daisy".

LOVE SCULPTURE ALBUM

Love Sculpture have their first LP released on the Parlophone label available now. The group comprises of John Williams, Fender Precision bass, Selmer amp, with Goliath cabinet, Bob "Congo" Jones, Ludwig drums, and Dave Edmunds, a 1959 Gibson 335, with a Fender amp and Marshall speaker cabinets. The LP is called *Blues Helping*. The band also have a new single, *Sabre Dance*, which was released after public demand when John Peel played it on Top Gear.



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MEDLEY'S 2nd SINGLE

Bill Medley's desire to leave the Righteous Brothers to write, act and sing solo, has resulted in a second single for him on the MGM label, *Peace Brother, Peace*. He says that his greatest influence is Ray Charles, and it shows heavily. Bill also has a new album out, *One For The Road*, which features one of the final live shows he did with Bobby Hatfield. Technically, it is one of the finest live sounds ever recorded, and includes all the Brothers' greatest hits, including *You're My Soul And Inspiration*, *Little Latin Lupe Lu*, *Unchained Melody* and *You've Lost That Lovin' Feeling*.

Jimmy Gibbs' Presentation

Jimmy Gibbs, director of European operations for Hammond organs, was recently presented with a silver salver . . . "in recognition and appreciation of his outstanding contribution to the establishment of the Electronic Organ Industry".

PURGE BREAK RECORDS

The Purge, a group from Salisbury, recently broke all records by playing for 12 hours non-stop in aid of charity. The record-breaking attempt was held on the 10th October at the Hay Wain Inn, Cadnam, and Selmer amplification was used. Selmer offered to service the equipment, but the Purge replied: "It has never let us down, and we're happy". The Selmer gear stood the test, and no repairs were needed.

New distribution for Buddah

Buddah and Kama Sutra records will be distributed nationally in this country by Polydor records. Artie Ripp and Neil Bogart, U.S. directors of the two labels, flew into London at the beginning of November to outline their policy. Both Buddah and Kama Sutra have been slanted towards Bubble Gum music, with the Ohio Express and 1910 Fruitgum Co. playing a predominant part, but they also release artists like Captain Beefheart, the Impressions, the Lovin' Spoonful, and a new girl singer Melanie, who is due for a promotional trip at the beginning of December. Peter Knight, A. and R. controller of Polydor, who will be handling the companies' British operations, says that listening to Melanie is like letting her make love to you. Distribution from Polydor started with the Kasnetz Katz Singing Orchestral Circus' first record *Quick Joey Small*, during the first week of November.

GUITAR'S NEW ROLE

The guitar is playing a different role in Chicago, U.S.A. The Old Town School of Folk Music see it as a way of quieting the unrest and turbulence in ghetto schools. President of the school Ray Tate says: "The guitar has a sympathetic feeling for the human voice. It offers teachers a better way to establish physical contact with students."

Next Month's B.I.
Competition: Brand new organ to be one!
Poll: Vote for the best instrumentalists of 1968



Following the now regular policy of American groups to use British gear when they tour this country, the Fugs had two Premier kits, and a pair of Marshall amps when they played the L.S.E. recently.

FUGS USE MARSHALL AND PREMIER

10 YEARS AFTER BACK TO STATES

Ten Years After, who completed a smash-U.S. trip on December 8th, return to the States for the third time on February 8th following a Concert tour of Scandinavia. January sees the release in Britain of their new album "Stoned-henge" and their new single "Hear Me Calling" c/w "I'm Going Home".

Their recent U.S. tour has firmly established the group as one of the biggest English attractions and disc jockeys almost unanimously acclaimed them as "the group to take over from The Cream."

ALAN BOWN! TOUR

The Alan Bown! are being lined up for an international promotional tour. Their manager, Mel Collins, has visited Sweden, France, Germany and the U.S.A. to finalise details. Representatives from a leading American agency are coming to Britain to negotiate a film with the Alan Bown!

American Fuzz

America's version of the fuzz pedal, the Fuzz-Tone from Ridinger Associates, runs on a 9-volt battery which will operate for more than 1,000 hours without a battery change. Called the Liverpool Fuzz-Tone, it plugs directly into any guitar, bass or other electrical instrument.

'ACOUSTIC' FOR COCKER

Joe Cocker and the Grease Band have become the first British group to use the American Acoustic amp in this country. Acoustic now virtually dominate the American market, with the Doors, Clear Light and other top U.S.A. bands using their equipment, and they plan to market their gear extensively in England.

New Move LP

The Move are making an LP for release simultaneously in Britain and America, to coincide with their tour of the States in January. Apart from numbers by Roy Wood and Ugly's guitarist Dave Morgan, the album will feature two songs by Trevor Burton, the first by him to be recorded.

WIRTZ' 'SATANGELIC'

Teenage Opera man Mark Wirtz, and Chas. Mullins have their first single release from the Chasmark Music Company out now. The record is taken from a new musical work entitled *Satan-gelic*, the theme being *Devilish Beauty*, titled *Imagination*, and is sung by Chris Ife. It is Chris' first single on the Parlophone label. According to Mark, the record marks a "new dimension in music, with sounds intended to replace drugs as stimulants". Mark also points out that the Teenage Opera is far from dead.



Joe Cocker

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BACK TO BACH?



WE all know about the hack songwriter who seeks to give a jolt to his ailing inspiration and bank balance by lifting a melody from some non-copyrighted work by Tchaikovsky or someone and calling it his own new song. This has happened on a grand scale throughout the recent history of pop—a music which swallows up elements of practically every musical category in search of a New Sound.

In fact, we hear that there's a man in America who can always prove, in any plagiarism case that comes into the courts, that every melody line can be found somewhere in the classics. He makes a lot of money—and also drives home the point that there's really nothing new under the sun.

This lifting reached its most lamentable peak in the late 'fifties and particularly in the early 'sixties before the sudden resurgence of an honest pop form—the Liverpool thing. The earthy, real rock and roll of Jerry Lee, Little Richard and Elvis had died out, and in the lack of any new coherent trend, anything went. It was a kind of extended musical silly season, and the classics were scoured for pop hits. Peter Jay and the Jaywalkers came out with a revamp of Offenbach's *Can-Can* and one of *Poet And Peasant*, performed with more conviction than some of the travesties that came out.

There was the appalling *Nut Rocker* by B. Bumble and the Stingers (a cod *Nutcracker Suite*), the Cougars' dire rendition of *Swan Lake*, suitably re-christened *Saturday Night At The Duck Pond*. They sold in vast quantities. It was a very simple and unworthy affair to take the

melody, simplify it to a straight run of notes over block chords played in the worst rock style, although some groups—like Nero and the Gladiators, who did a number of bopped classics like *Hall Of The Mountain King*—managed to retain some of the power of the originals.

But over the last few years, since pop outgrew its own name, the influences of classical music are being absorbed and used by many pop musicians who neither exalt nor debase the original work. More and more classical techniques and starting points are being used by our more experimental and creative groups, the ones who are actually constructing something.

Possibly the most obvious of these groups are the Nice. Keith Emerson, the organist, has a background of training in the classics, and the flavour of the group is very much a result of his preference for the European musical tradition. He says: "There's a lot of valuable stuff from the classical European music, as opposed to the American background of most of

popular music. It gets away from all the negro hang-ups which beset the blues groups. After all, we aren't American and we aren't negroes, but we do have our own musical background which more groups are turning to."

Among the Nice's classical-based records are *Rondo, America, Brandenburger* and part of the *Karelia* suite by Sibelius on their new album. But most of the classical inspiration comes out in Emerson's improvisations, with shades of Bach and other composers in nearly every phrase, in the manner he builds his geometric, but still immensely exciting solos.

Earth Orchestra

The Nice are reported to be very interested in a project which is, in a way, complementary to their own music. It's a new venture going under the name of the Middle Earth Orchestra. Under the direction of Ronnie Rapaport, it's a full orchestra of music students that recently made its debut at Middle Earth, the shrine of the underground. "They went down incredibly well," said Marie, one of the club organisers. "It was purely an experiment, and we had no idea whether anyone would want to hear more. But a lot of interest has been shown, and we're negotiating with record companies at the moment."

The original idea came from Dave Howson and Ian Knight. Their notion, since classical music was obviously gaining acceptance with pop fans, was that it would be a worthwhile thing to present some on the same bill as pop. Although at present the orchestra's repertoire is mainly Bach, Stravinsky and the more popular composers, they intend to expand into more revolutionary material like Stockhausen. Also, it is hoped to use the orchestra as a backing to pop groups at a



Right: *Ars Nova*—convey their own reality through the classics.

later stage. But the point has been made. The patrons of Middle Earth like their classical orchestra.

Manfred Mann is known as one of pop's best and most perceptive spokesmen. He sees a considerable gulf between classical and pop. "I listen to classical music as classical music, not for any professional help it may give me. I prefer orchestral themes by Bach, Rivalde and Schoenberg, and I don't listen to the great classical composers of the nineteenth century—Bach isn't classical as far as that period is concerned.

"I don't listen to the music for ideas. The only way is to just listen and let the influences, if any, come naturally." Manfred said he got vaguely irritated when he heard classical music distorted in any form, "particularly when I heard the Second City Sound turning certain pieces into rock songs. I thought that was monstrous—so horrible. But I don't get particularly airedated now. The only thing that did annoy me was when Sandie Shaw turned Rodrigues' *Guitar Concerto* into a rather tatty pop song. Classical music can be taken out of its original context, and changed to an extent that it doesn't matter. Miles Davis took the same Rodrigues theme and based *Sketches Of Spain* on it. And the Hamlet cigar theme doesn't detract from the original because it's used in an entirely different way."

Relaxation

Manfred is taking classical piano lessons: "because I want to. As I said, I listen to classical music purely for relaxation and the beauty of it."

Co-Manfred Mike Hugg, on the other hand, says that the classics help him with his composing, by virtue of the way he approaches it. "When I buy records of the particular things I like, I also buy the scores. With the score in front of me I can see what the composer's doing. If it's written down it helps you to listen to the more subtle parts of the music. I'm doing more writing now, and listening like this will help when I write for a large orchestra."

It's not commonly known that Mike is a fine pianist brought up in the classical school. "When I lived in Portsmouth, it was the only way to learn the piano. I didn't find it a drag and got very involved, and when I was reasonably proficient I had the choice of going to a music school or turning pro. But now I'm with the group I don't limit myself to any one music, or, with classical music, any one composer. My preference lies with Britten, Stravinsky, Debussy and Bach."

So there we have two astute members of the pop industry who get a lot of pleasure out of classical music. Although they don't say it's influenced their group music, every musician must be swayed and affected by what he hears. And most pop



musicians do listen to classical, especially the ones who've been playing for some time, the better-class musicians.

Jim Webb, for example, is a writer absorbing many classical influences. When he was in London preparing the new Richard Harris album, Webb played Vaughan Williams' *Symphony No. 6* almost continuously. He said it struck him as some of the greatest music he had ever heard, because of its power and honesty. The symphony is based on the Second World War, in four movements. Webb saw the first movement as "a powerful comment on the exploding of the H-bomb. You can hear the power, the total destruction in the mood. It has a morbid, riding line which seems to express exactly what the composer felt about this era."

Contemporary Links

Williams was a composer whose diversification of subjects was very extreme. One of his other more important works, the story of Job, has a classical Bible theme, set in nine scenes, the second of which has some of the most immediately powerful music to be heard, with the basis a series of cathedral-like chords reminiscent of the *Exodus* theme. It isn't unfair to select only Williams from the modern-day composers, as he seemed to have the closest links with today's contemporary pop writers. He was a man with his own free ideals, devoid of any classical dictionary or rule book. He had taken his music into a different dimension, where classical seemed an inappropriate term, such were the majority of subjects he based his work upon. He had a detachment from any other composer, and once said: "It never seems to occur to people that a man might just want to write a piece of music." A feeling echoed by a majority of today's important pop musicians.

The Moody Blues are a good example of this. They've been playing for some years, making a point of never standing still, and their classical tendencies were moulded into *Days Of Future Past*, a remarkable fusion of classical and good pop music. And people bought it, as they bought *A Whiter Shade Of Pale*.

But the one group who have gone the whole hog are an American ensemble called Ars Nova. A few details of the group's background will give you an idea of what they're about: the lead singer, John Pierson, an ex-student of the Mannes College of Music, has played with the Queens Symphony, the New York Orchestral Society, the National Symphony, and was a founder and director of the N.Y. Baroque Brass Ensemble. The rhythm guitarist and writer, Wyatt Day, has composed string quartets, duos for cello and viola, and a series of classical guitar pieces. He studied flamenco in a gypsy community in Seville.

Horn-player William Folwell attended the Eastman School of Music and the Manhattan School of Music and has a degree in trumpet. The drummer, Maurice Baker, has led a Russian Folk Orchestra, while bassist Jonathan Raskin has played

continued on page 32

Top: Mike Hugg—a different approach to listening.

Middle: Jim Webb—absorbing many classical influences.

Bottom: Keith Emerson—classical based improvisations.

Back to Bach?

continued from page 31

classical guitar at recitals in such places as the Lincoln Center. The odd man out, just, is John Papalia on lead guitar, who is basically a jazzman, but nevertheless fits in well with a group that combines the complex modes, forms and instrumentation of ancient music with the impact and immediacy of pop.

They combine it to great effect on their recently released Elektra album, simply titled *Ars Nova*, which we think is a fine bit of work. Richard Goldstein of the *New York Times* agrees. He says: "Ars Nova is the first rock group since Procol Harum to convey, through classical themes, its own reality. Ars Nova shows us the way to a pop music that is artistic without being arty . . . and they sure do blow my mind."

Cross-fertilisation

About the crossflow between classical and pop, Goldstein, in the same article, has this to say: "I do think that there is honest ground for cross-fertilisation in pop music. After all, a classic is something which remains relevant beyond its time. What I object to is not the utilisation of time-honoured themes and forms in rock, but their reduction to the level of addenda."

Which, roughly translated, means that it's OK to do the classics as long as it's not purely and simply a gimmick and New Rage. Douglas Pudney, of EMI's classical department, doesn't think that the original classics sell to a youthful public anyway. "Not many young people seem to be interested in classical music; the only composer who has any appeal at all seems to be Bach, whose mathematical, contrapuntal style has influenced some pop groups. Procol Harum's *Whiter Shade Of Pale* bore a very strong resemblance to a Bach cantata, and a lot of other overtones crop up from time to time. I suppose that popped-up classics may draw attention to the originals, but in general I'd say the two worlds of classical and pop are completely separate. I don't think there's any worthwhile fusion of the two forms. The only good mixture I've come across is Duke Ellington's version of the *Nutcracker Suite*, and that's jazz, not pop."

Peter Goodchild of Decca admitted it was difficult to tell who their classical albums appealed to. "We're selling to a mass market, though it is noticeable that classical music does have boom periods which I'd associate with young people, although they're usually limited to one particular composer. Concert attendances and record sales recently went up dramatically for Mahler, who is essentially a young people's composer. It is easier for young people to come into classical music now. Previously, households were brought up on Beethoven and similar writers. They were passed down and rediscovered



by each generation, but young people can now come fresh into classical music with the newer composers after about 1910."

Peter is anxious to break down the many class barriers within the framework of classical music. "If you hop over the classical fence you're declared serious; if not, then you're a general pop fan. This is the sort of thing that must be destroyed. Music is a spectrum, and one should enjoy all types. There can be a lot of snobbery and one-upmanship—but the purpose of any job in the record industry is to communicate. Mine is to make the point that it's all music." As for the general theory that pop pays for the classical catalogue, Peter says: "That's a myth. We work for profit, and we decide what looks like being commercial—exactly the same as in pop."

It would seem likely that the attitude of Decca is nearer the reality of the situation. From what we've seen and heard, it's a sure thing that classical music is gaining ground with the young public. Obviously, classical is never going to take over pop's hold on the under 25s—in Tony Palmer's excellent television film *All My Loving*, Peter Townshend expressed an opinion that much of today's pop is today's classical music—but it's an important factor.

John Peel had a noticeable success presenting classical music to a young audience recently. He said: "I definitely think that the audience for classical music is growing. I must be the first ever disc-jockey to play a Scarlatti harpsichord concerto down at the Marquee and get away with it."

It may be sooner than most people think, when playing classical music to young people in a strictly pop atmosphere is here to stay. And that the rest of the disc-jockeys can present it with confidence, rather than with a series of misgivings and inhibitions. Classical music doesn't show pop as inferior form, but it does point at what direction it could take.



Top: The Middle Earth Orchestra, under Ronnie Rapaport.
Middle: John Peel—notable success with the classics.
Bottom: Manfred Mann—listens, but not for professional help.

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YOUR QUERIES ANSWERED

By Gary Hurst



Dylan harmonica

Dear Gary,

Could you please tell me the type, key and price of harmonica that Bob Dylan and Donovan use on their LP's and singles, as I am interested in playing this type of music.

IAN McILWRAITH,
Manchester.

ANSWER:—Both Dylan and Donovan use the Echo Super Vamper harmonica which is manufactured by Hohner Concessionaires Ltd., 11 Farringdon Road, London, E.C.1. The price of the harmonica is 16s. 11d. Both play in several keys on their records, and it would be wise to purchase as many of these harmonicas as possible in different keys. But, for blues playing, remember that you should use a harmonica which is last in the sequence of the relevant key, on a 12 bar number. For example, use a B harmonica when you are playing in the key of E, and a G when you are playing in the key of C.

Neck warped

Dear Gary,

I have recently purchased a second-hand Burns "Bison" guitar. The neck is slightly warped, and there is no tail piece cover. Could you give me the address of the manufacturer who makes the tail piece cover and the spanner for straightening the neck.

PAUL FAWCETT,
Shaw, Lancs.

ANSWER:—The Burns "Bison" guitar was manufactured by Baldwin Ltd., of Chesham Close, Romford, Essex, who will be pleased to help you with the servicing of your guitar. They will be able to advise you on the nearest dealer who can supply the parts you are looking for.

Speaker set-up

Dear Gary,

I recently bought a WEM ER 100, 100 watt guitar amp which I use for bass guitar. I now feel it is time for me to purchase a suitable speaker set-up for use with this amp, as I have been using my old speaker units and these are just about on their last legs.

WEM make a speaker unit which houses 2×15" speakers in one cabinet, the Starfinder 100 watt twin 15. They also make a unit which houses one 15" speaker, and is capable of handling half the output from the amp. Which would be best? Two speakers in one cabinet, or two separate speaker cabinets each with one 15 in. unit. I have the impression that two units are better than one—is this correct?

Also, I am thinking of purchasing a Hagstrom 8 string bass guitar. What do you think of these guitars, and could you tell me if they are the same as the old Hofner Futurama instruments. They look very much alike (referring to the lead guitars). I was wondering if the old Futurama models were really the same as Hagstrom with just another trade name.

M. ANSFIELD,
Polegate, Sussex.

ANSWER:—Watkins Electric Music Ltd., of 66, Offey Road, London, S.W.9 tell me that the Starfinder 100 watt twin 15" is more suitable for use with your WEM ER 100. The ohm impedance would be wrong if you used two of the single 15" cabinets, and would need a certain amount of re-wiring.

Regarding your other enquiry about Hagstrom guitars, Selmers of Charing Cross Road, say that Hagstrom were one of the original manufacturers of the Futurama guitars, which would account for the likeness you refer to. The 8-string Hagstrom bass is technically very good, and is recommended by several of our top players.

Fret wear

Dear Gary,

I purchased a new Fender Telecaster 18 months ago, which is now showing fret wear, mostly under the 2nd string on the first three positions. Is this unusual? Can I have three new frets fitted? My guitar only gets normal use, and I've recently been using light gauge strings.

R. BANTHORPE,
Preston.

ANSWER:—When a guitar is used for playing pop music, it gets more wear than if it's owner played folk or classics. The continual slurring of strings is an added factor to the wear of the guitar frets. Yours is certainly not an unusual case, as most professional guitarists get their instrument re-fretted at least once a year. Otherwise they wouldn't have

perfect harmonics. Your dealer should be able to re-fret any worn positions on your guitar—it is not necessary to have the whole instrument done.

Solid six-string

Dear Gary,

I am at present looking for a new guitar (a solid six-string model) and have a friend who has just bought a Burns Nu-Sonic. This is exactly what I want—where can I buy one second-hand, and at what price for a model in good condition?

N. J. SOUTER.

ANSWER:—The people to contact are Baldwin, St. Giles High Street, London, W.C.2. They should be able to give you all the details you require.

Bass set-up

Dear Gary,

I would be most grateful if you could advise me on the following matters. I am considering building my own speaker cabinet set-up for use with the bass guitar:

1. What combination of speakers are the most suitable for a 200-watt bass set-up: (a) two cabinets, each containing 1 x 18 in. (100 watt) speakers; or (b) two cabinets, each containing 4 x 12 in. (25 watt) speakers.

2. Which is the best amplifier on the market for use with such a speaker set-up?

3. Would the Goodman Audium bass range of speakers be the most suitable for this purpose?

GERARD WHELPDALE,
Crook, Co. Durham.

ANSWER:—Both of the combinations you mention would be suitable, but I think that my preference lies with the cabinets containing the 18 in. speakers, particularly if you use the heavy-duty model speakers. The larger speakers are usually the safer bet, and you won't get the same frequency and matching problems you would get with 4 x 12 in. If a fault does develop it will be easier to trace with the 18 in. cabinets. The Goodman Audium range of speakers are very suitable for this type of set-up.

Any of the renown bass amps on the market would work with your cabinets. All the major companies, including Rosetti, Vox, Marshall, Selmer, WEM, Baldwin and Wallace market suitable bass amps, which would match your set-up.

IT must have been about eight years ago that Pete Brown formed with Mike Horovitz a poetry and music outfit called *New Departures*. It was one of the first successful attempts to get poems over to anything approaching a mass audience—and looking at the flourishing live poetry scene today, it's a sure thing that Pete's trail-blazing helped make it what it is.

But within the wildly creative Brown brain there's always been an enthusiasm for blues and good pop, and his allegiances have shifted more and more to pop music over the years. It all started with his poetry bands, of which there were three. All were composed of really good musicians, mainly from jazz, but as a rule they promised much without ever attaining their potential. But the idea of Pete, a respected poet, standing up before a pop audience and blasting it to them with his poems and a driving band was a revolution in itself.

Possibly the best of these bands, had it worked out, would have been Pete with two Grahams—Bond and Davy, both superb musicians. "After I'd worked with Graham Bond," said Pete, "I realised that I had to have a big sound. I'd been trying with small groups, which never sounded right. A big, heavy sound really is me."

Further involvement with pop came when Pete started his songwriting collaboration with Jack Bruce. "I wrote the Cream's first two singles, *Wrapping Paper* and *I Feel Free*, with Jack. I was supposed to have written three songs for *Fresh Cream*, but for one reason and another I couldn't get them done and they ended up writing them themselves."

Wrapping Paper was nothing like what everyone expected from the Cream, admirably demonstrating the originality and willingness to experiment on the part of both Pete and the group. In fact it sounds even better now than when it came out—too far ahead of its time, it seems.

Good pop songs

Pete Brown songs appeared on *Disraeli Gears* and on *Wheels Of Fire*. "There are some of my songs that I'd call poetry, and others which aren't, but are still good pop songs. I think it's a matter of the intensity of feeling. As *You Said*, for example, I'd call a poem."

Although Pete has many things going for him at the moment—principally the Battered Ornaments—he's still writing with Bruce. "It doesn't matter too much if they aren't recorded. It's something I need to do, having known Jack for years."

Apart from having the greatest success, the Battered Ornaments are undoubtedly the band which come closest to what

Pete Brown's Battered Ornaments

Pete is trying to do. The members are Pete Bailey, a veteran of many Brown bands, on conga, George Khan, saxes and flute, Charlie Hart, organ, violin and bass, Butch Potter, bass and guitar, Rob Tait, drums, and Chris Spedding on guitar, violin and bass. Pete himself is an engagingly sinister figure on stage, singing, making up alarmingly involved introductions, laughing fiendishly, blowing fine trumpet and cornet, sometimes simultaneously.

Three months

The present Battered Ornaments have been together a little over three months, during which their improvement has been amazing. "It was a bit difficult when we had Dick Heckstall-Smith in the group—he was just too good—but now we don't have one outstanding member and it's more of a group." At most gigs they've played recently, the band have been immediately offered

return bookings, which shows just how much of a group they are.

When I saw the group at the Roundhouse, the audience seemed stunned at first at the powerful, original spectacle. But after the first couple of numbers they were grooving along madly, and I'm told that this is the general pattern at most of their gigs. The one thing that detracted was that many of the admirable Brown lyrics were swamped by the roar of the group, but their new PA will sort that out.

The group's first album, *A Meal You Can Shake Hands With In The Dark* should be hitting the shops soon, as too should a single, *The Week Looked Good On Paper*, an old favourite, and it won't be long before the Ornaments start getting their rewards. Plans are afoot for an American tour, public acclaim grows with every show; Pete Brown is getting recognised by the world for the great entertainer that he is. Go and see his group soon.

RICK SANDERS



SONG- WRITER'S COLUMN

IT'S remarkable the number of different phases the hit parade goes through each year, with certain songwriters scoring literally hit after hit. On the other hand, many songwriters get as much fuss made of them after just one chart record—Jimmy Webb and Jim Morrison are recent examples of this.

For the songwriter who plods on writing about half a dozen hits a year, the rewards are obviously tremendous, but his name may not make an immediate impression—Pete Brown, who writes the Cream lyrics, is an example of this. And do we hear as much about Howard and Blakely as we do Phil Coulter and Bill Martin, who have had just one hit per year for the last two years? Ken Howard and Alan Blakely score every time with Dave Dee, who release at least four hit singles a year.

It seems to boil down to the quality of the particular record, or just extraordinary circumstances. Jimmy Webb's epic *MacArthur Park* was obviously the sort of arrangement to grab attention, while Jim Morrison's name came to light in an explosion of notoriety and sex. Martin and Coulter wrote Britain's Eurovision song entry both in '67 and '68, which gave them a fair share of publicity in other than the standard circles.

And what of the songwriter who's writing is shrouded by his performing ability? Arthur Brown and Vince Crane of the Crazy World were the composers of *Fire*, which people seemed to forget as Arthur cavorted on stage night after night. Jim Morrison almost fell into the same thing.

The happy medium, it would seem, is to write good songs, and appear fairly normal on stage and TV. The Kinks, for instance, are noted as much as songwriters as performers, and that's with Dave Davies scoring hits on his own. The Hollies too have fallen into the happy position of satisfying their publisher and fans at the same time, with the limelight shared on their writing and performing ability. The Bee Gees seem in a similar position.

For the pure and simple songwriter only, it seems a separate hit parade will be the only answer to his faceless problem.

"IT was in my early teens that I made up my mind that one day I was going to be a record producer," said Joe Boyd, a tall, thoughtful American. "I was involved in blues and folk when I was young, but my first steps toward this ambition came when I was at Harvard. I got to know a lot of the people when the folk thing started—at one time I was rooming with Tom Rush—and I started a small distribution agency for specialist blues and folk labels for the Boston area."

"My first real connection with producing came when I took a term off from college and managed to get a job in a studio doing odd jobs and generally helping out. Although I wasn't doing anything important, I learnt a lot."

Joe has had an important association with Paul Rothchild, now Elektra's chief producer. They'd been friendly for some time working on Paul's small independent label when Rothchild was offered a job with Prestige, an up-and-coming blues and jazz label. Joe followed him as unofficial assistant and together they worked on records by, among others, Geoff Muldaur, Tom Rush and the Kweskin Jug Band.

Meanwhile, Joe had been to England. "I had been struck by groups like Manfred Mann and the Stones who were playing white electric blues, which was unheard of in America. Sam Charters took me down to a Chicago club to see a band, which he said was incredibly good and made up of black and white musicians. It turned out to be the Butterfield band, and Paul was asked to leave Prestige to produce them for Elektra. He did, and we got them in the studio with Mike Bloomfield brought in on guitar. They were the first of their kind in America."

"The first session with me in control came later on. Elektra had a number of blues tracks by the Spoonful, Butterfield, Al Kooper and others, and they wanted to get launched in England with a British band. It was decided to get it all together in a follow-up amplified anthology to the acoustic *Blues Project* album. It was Paul Jones who offered to get a blues band, and he came up with Steve Anglo and the Powerhouse—in reality, Steve Winwood, Eric Clapton, Pete York, Jack Bruce and Paul himself on harmonica. As it happened, Jac Holzman, the Elektra boss, suddenly turned up in England to keep an eye on me on this session. But what a way to start!"

MORE WORK

More work began to come Joe's way, recording English folk artists with Bill Leader for Transatlantic. Two notable singles to emerge were *Arnold Layne* by the Floyd and *Granny Takes A Trip* by the Purple Gang, both produced by Boyd. At around this time, Joe was running the epoch-making UFO club along with John Hopkins, taking charge completely when Hopy was jailed, so he had a very full plate of business.

By this time he had recorded the Incredible String Band, for which he is best known. "I'd come across Robin William-

THE A & R MEN

No 10.

JOE BOYD



son and Clive Palmer in Edinburgh in '65 when I was managing the Blues and Gospel Caravan tour. They were playing a sort of Scottish bluegrass, and were obviously something very special. When I returned to England a year later, the first thing I did was to go up and find them. By this time Mike Heron had joined and the three of them were doing more of their own songs—but nobody had signed them up, luckily. It was agreed that I should manage them and produce their records, and we went into the studio as soon as we could.

"My philosophy as a producer is simply to set as good an atmosphere as possible for the artists to play their best and then put them in front of a microphone and record them as faithfully as I can. I don't want to impose my personality on the record, and I don't like using electronic trickery. Robin and Mike like to come in and record a song straight, listen to it, and then decide if they want to dub on any more instruments, although at first they were horrified at the thought of tracking. Now they've discovered the possibilities."

In addition to the Incredibles, Joe also records Fairport Convention, Nick Drake, the Chris MacGregor Group and Beverly—a fair selection of the best new folk and jazz artists, as yet not fully accepted. Joe Boyd is important now, but it looks as if he can only grow in stature along with these artists.



COLOSSEUM



WITH new bands being formed all over the place, one with the collective talents of Jon Hiseman's Colosseum was bound to stand out of the crowd. Along with Dick Heckstall-Smith, Jon Hiseman has used himself as the foundation of what could eventually prove to be one of the most important bands in England. They've already designed and created a unit making strong musical statements.

Jon has been in jazz and blues since 1960, and is amongst our most inventive and free drummers. He has no restrictions, and plays how he wants to play. One gets the impression that he accepts advice only if it doesn't interrupt the direction he's taken. He is a drummer with no musical barriers, and moves himself forward with only his own ideas. Part two of the Colosseum begins with Dick Heckstall-Smith, unquestionably Britain's finest brass player within the spheres of popular music. A sophisticated, yet free player at the same time, Dick has brought his jazz background with him, and welded it within the unrestricted confines of this new band.

The formation of the Colosseum came after both Jon and Dick had come to the same conclusion—they couldn't work with anyone else. Jon explained: "Dick and I had come to the stage where we just couldn't play with any other people. We'd been together with the Graham Bond Organisation, and when you've left him, where else can you go? I worked with Georgie Fame, who introduced me to the 'sock it to 'em'

music, and with John Mayall who taught me to be more disciplined. But in the end, I decided to make my own music. There just wasn't anyone else to work with."

Jon feels he has created what he describes as "a stimulating musical environment. This environment draws the best out of your musicians." It has been easier for Jon and Dick than with most bands. The group is made up from established and new musicians who've really found themselves with the Colosseum. Auditions for a guitarist realised Jim Roache, on lead, and James Litherland on 2nd guitar and vocals. "We saw about 46 guitarists", Dick said. "They came from all over the place. But Jim lives only half a mile away from the hall where we held the audition."

Jim is a flowing guitarist with a lot of good ideas, who builds his solos from thought, but who retains that essential spontaneity. James Litherland had led various blues bands in Manchester, and is a sympathetic player, playing behind Jim's guitar, but adding all the time. Tony Reeves is on bass. He was formerly with John Mayall, and was responsible for the original idea behind *Cast Your Fate To The Wind*—a technician without restriction. Jon describes his organist Dave Green-slade as "the best in Britain". Dave used to be with Chris Farlowe and Geno Washington. Dick says he is "playing some fabulous stuff. I'm still finding out about him."

Jon said he was more than pleased

to introduce new faces to his rapidly growing audience. "We had name guitarists enquiring about the band, but it's stimulating to introduce fresh musicians—to dig them up, show them to audiences, and let them create their own following."

The Colosseum came together relatively quickly after Jon and Dick's original idea. Jon said: "Once you've got an agency, a manager, and gigs bearing down on you, it's amazing how much work you can get through. But it has to be done. We hired a hall for six weeks, and apart from a week's break for Dick and I to record with the New Jazz Orchestra, we rehearsed solidly."

How do both Jon and Dick see the Colosseum's music. "It's difficult to describe", Dick said. "It's excitement music. We want to excite people with our playing. I'm pleased to be with this band, because I feel that jazz musicians can be too tepid." Dick is sorting through several Robert Johnson recordings for possible material. "He was incredible. His tunes are really good, and we should formulate some reasonable ideas." Jon said the group will have a "blues basis—but as a feeling rather than a means to an end. The blues is a wider thing than is generally accepted."

The group are currently working on an album, which Jon sees as their ideal medium. "LPs are thing", he said. "When the band finishes a period of activity, we will issue an LP. An album should be the memorial stone for each of these periods."

IT'S a pretty good bet that Jimi Hendrix is our biggest dollar-earning man in the States . . . except for the minor argument that he IS American, anyway. Certainly you can build a cast-iron argument that he is currently the most controversial figure on the scene anywhere.

Before *All Along The Watchtower*, it had been a year since Jimi and the Experience had a single out in Britain. Most of that year they've been in the States, with Mitch and Noel making only sporadic visits here just to make sure their homes had not burned down.

Watchtower was an instant hit, proving that Hendrix fans are loyal fans. But . . . came a story from America that Jimi was going to split up the Experience—though maybe get together for just a few dates. Turns out that this was somewhat exaggerated.

Said Jimi: "What I said was that the other guys wanted to get some work going on management and record production. This is fine by me, because I have outside interests, too. Noel wants to work on material and things with Neil Landon. That kind of thing. I know we've been a long time gone from the British scene but things are so good here, right now, that it's difficult to make a break from it.

"Like the new album, *Electric Ladyland*, which seems to have gotten me into a bit more trouble with people. First, I'm happy with the content of the record. But it seems that folks in Britain are kicking against the cover . . . and all I can say is that I had no idea that they had pictures of dozens of nude girls on it. Over here, there's just a picture of me and the boys."

Jimi's "discoverer" and former producer Chas Chandler, ex-bassist with the Animals, has split from the management scene and Mike Jefferys is now in charge . . . keeping Jimi out of trouble, notably, after an unfortunate "punch-up" incident at a recent concert in the States.

World tour very soon

Says Jimi: "We'll be doing some kind of world tour very soon. That will take in Britain, that's for sure, but I also want to go to Japan and see the scene there. But one thing . . . the scene in America is coming along very well. I am particularly interested in the Buddy Miles Express, plus another named Cat Mother which gets a good sound going. But there are so many—ones I guess you haven't got to hear about much yet in Britain.

"Now let's talk about the album. Why I'm kinda proud of it is that I really took the bulk of it through from beginning to end on my own, so I can't deny that it represents exactly what I was feeling at the time of production. Only a couple of the tracks came from British sessions. The rest were over here and I did the production and we had some very well-known cats in with us on the sessions. Trouble is that I daren't really give their names because they are contracted to other companies, but some of the sessions, well . . . they were like super-jamming. Noel kicked in one of the songs, but mostly they're mine.

"It's satisfying, working this way. I'd start with just a few notes scribbled on some paper and then we get to the studios and the melody is worked out and lots of guys all kick in little sounds of their own. Maybe, if you listen real close, you'll recognise some of the guys working behind. If you do, well—maybe you'd better keep quiet about it!"

About criticisms that maybe there was a bit too much guitar on this double-set pack, Jimi says: "Nothing deliberate about this. It was just the way it came out. We didn't want anything too carefully planned."

In fact, *Electric Ladyland* took some six months to assemble. And Jimi certainly announced his plans for a double-set pack earlier than certain other groups who have followed in the same style.

Said Jimi: "Sometimes news leaks back that we're being accused of losing contact with the fans in Britain. but I can

Home, James?



assure everybody that we'll be back soon. Could even be by Christmas, but certainly in the New Year. It's just that when you've got a groove scene going it's kinda hard to bust it all up before you have to."

Right now, without doubt, Jimi is the hottest property in America. Which raises an interesting point. Where on earth can he now go? How can he push his career still further ahead? There's no real question of him moving into, say, the plush cabaret field, because he simply doesn't produce that sort of act. And he is singularly uninterested in the possibility of making movies.

Says Jimi himself: "I'm not worried. There's always something that turns up."

It was in the summer of last year that Jimi and Noel and Mitch really burst on the American scene at the Monterey Festival. Since then they've overtaken all competitors in the race to the top. And earned a few million bucks in the bargain.

Pete Goodman.

THE latest in a long-succession of singer/songwriters to be acclaimed as the heir apparent to Dylan's throne is Leonard Cohen, a 33-year-old Canadian from Montreal. Only in his case, you can't dismiss the claim as promotional waffle. The styles may be different—Cohen is quieter—but the strength and depth of personality are similar. He too is a man who makes a point of leaving himself vulnerable to every possible influence and experience, forming the foundations and superstructure of his novels, poems and songs.

Leonard Cohen was a writer long before he took up singing, already having a number of best-sellers to his name including two much-admired novels, *The Favourite Game* and *Beautiful Losers*, and four volumes of his poems. He did—and still does—poetry readings on the North American campus circuit with writers of the calibre of Norman Mailer.

The first Leonard Cohen songs to appear on record were *Suzanne*, now his best-known song, and *Dress Rehearsal Rag*, about which one American reviewer proclaimed: "The most chilling recitation of total defeat I have ever heard" which were sung by Judy Collins on her *In My Life* album.

Bittersweet combination

His first record, *Songs Of Leonard Cohen*, was released in Britain some nine months ago. A bittersweet combination of evocative lyrics sung in his understated, almost conversational manner, this record has slowly risen through the morass to get into the LP charts. It gives a clear insight into the heart of a man who is beginning to assume the role of a major spokesman for his generation.

He says, "I don't think of myself as a writer, a singer, or whatever. The occupation of being a man is so much more, and I admit I'm confused. I can't begin to locate my head; it has a life of its own". These are thoughts with much in tune with the instinctive philosophy of the rising generation. "I had some things in common with the beatniks, and even more with the hippies. The next thing may be even closer to where I am".

Cohen spends most of his time on the Greek island of Hydra, in keeping with his nomadic temperament, emerging from his hideout infrequently to per-



form and at times to return to Montreal to renew what he calls his "neurotic affiliations".

One of his rare sorties into the world was his visit to Britain four months ago, when mass audiences were given some idea of his quality with TV and radio appearances. (Predictably, it was John Peel who first introduced him to Britain on *Top Gear*). Judging by the response to his broadcasts, many appetites have been whetted for more Cohen, but as yet there are no fixed plans for him to return. However, he

is in the process of making a new album which should help to fill the gap.

"Hypnotic and spellbinding" was the verdict of the *New York Times* on his performance at the Newport Festival last year. Rodney Burbeck of CBS says of him: "At first he seems very introverted and unwilling to give any of himself away. But when he opens up, his big eyes look straight at you, and he'll tell you everything that comes into his head. I've never met anyone like him. He is a fantastic person".

R.S.

L.P. REVIEWS

MORNING AGAIN



TOM PAXTON
ELEKTRA EKS 74019

Gone is the Tom Paxton of old, perhaps a little bit gutless and clean-cut. This album is a real change of direction for him, and a very rewarding change at that. The smooth voice is still much the same but the subject matter is more outspoken—songs about the U.S. army in Vietnam, getting high with the fruits of "Uncle Ho's victory garden", about prostitutes—and the backing is more spiky and punchy. The album is yet another expression of disillusionment with the American dream, but it's a good deal better than most.

Side One: Jennifer's Rabbit; Mr. Blue; Victoria Dines Alone; The Hooker; So Much For Winning.
Side Two: Talking Vietnam Pot Luck Blues; Clarissa Jones; Morning Again; A Thousand Years; Now That I've Taken My Life.

LUMPY GRAVY



FRANK ZAPPA
VERVE VLP 9223

Is it because nobody but Frank Zappa understands Frank Zappa, that his records are so astonishingly strange? Can he seriously be making records just for himself? There seems to be no apparent significance in anything he does on this LP. Example—"Where can I get sympathy?" Answer—"From your local drugstore". Then a lot of silly noises. When he's making music, he's brilliant, but it's the rest. If he's advocating anything, perhaps he should do it in a stronger voice. He has the intelligence to say what he wants to precisely, but he seems to be completely indirect, following a lot of paths to no obvious end. This album, says Zappa, started out as a ballet. I still don't understand it, and perhaps he doesn't either.

Side One: Side One.
Side Two: Side Two.

ELECTRIC LADYLAND



JIMI HENDRIX EXP.
TRACK 613 008/9

In *Billboard* magazine, they called this *Electric Landlady*, which could be a better description of what's in the record. Jimi produced the double album himself, and it's presumably as near as he can get to a musical demonstration of himself. It's all been said before about Jimi. Of course his guitar is wonderful, of course he's full of imagination, of course Noel and Mitch are one hundred per cent behind him, of course this is a chart and artistic success. And let us not forget the cover with all those lovely ladies there upon. Saturday night at the bath house and a fine record.

Side A: And The Gods Made Love; Electric Ladyland; Crosstown Traffic; Voodoo Chile.
Side B: Little Miss Strange; Long Hot Summer Night; Come On; Gypsy Eyes; Burning Of The Midnight Lamp.
Side C: Rainy Day, Dream Away; 1983; Moon, Turn The Tides.
Side D: Still Raining, Still Dreaming; House Burning Down; All Along the Watchtower; Voodoo Chile (Slight Return).

WONDERWALL MUSIC



GEORGE HARRISON
APPLE SPCOR 1

Apple's first album, this is a good record without being a dazzler. But then, that's what film music is supposed to be—effective within the context of the picture, but not obtrusive. It has to take second place. Viewed in this light, it would seem to be a success (though I haven't seen the film) and at the same time it's well worth a listen. Subtle and full of nice things, it's very Indian (Red Indian too) as might be expected, since it was recorded in December 67. I like it very much.

Side One: Microbes; Red Lady Too; Tabla and Pakavaj; In The Park; Drilling A Home; Guru Vandana; Greasy Legs; Skiing; Gat Kirwani; Dream Scene.
Side Two: Party Seacombe; Love Scene; Crying; Cowboy Music; Fantasy Sequins; On The Bed; Glass Box; Wonderwall To Be Here; Singing Om.

TRUTH



JEFF BECK
COLUMBIA SCX 6293

Jeff Beck's band is another one we're in danger of taking for granted and so losing to the adulating hordes in the U.S.A. That would be a real tragedy—listen to *I Ain't Superstitious*, for example, and ask yourself who else could do it. Beck's guitar sings, screams, moans with his trademark rich sound, and his use of wahwah would bring tears of joy to the eyes of a statue. Rod Stewart sings magnificently, with traces of self-mockery, Nicky Hopkins does some nice piano, and the rhythm section of Ron Wood and Mick Waller produce some amazing cross-beats, never taking the obvious route. This is a truly great record.

Side One: Shapes Of Things; Let Me Love You; Morning Dew; You Shook Me; Ol' Man River.
Side Two: Greensleeves; Rock My Plimsoul; Beck's Bolero; Blues De Luxe; I Ain't Superstitious.

THIS WAS



JETHRO TULL
ISLAND ILP 985

It's a great pity that the flamingo-like antics of Ian Anderson cannot be pictured with this LP. It sums up the great humour and enjoyment Jethro Tull instil in their music. With the band now near total acceptance, it's pleasing to see them emerge as individuals with a lot of talent on record, as well as their vital live shows. Anderson blows a fine flute, with Mick Abrahams proving himself one of the best of the new guitarists. Their *Someday The Sun Won't Shine For You* sums up their music—alive and honest. I'm glad the public see that too.

Side One: My Sunday Feeling; Some Day The Sun Won't Shine For You; Beggars Farm; Move On Alone; Serenade To A Cuckoo.
Side Two: Dharma For One; It's Breaking Me Up; Cat's Squirrel; A Song For Jeffrey; Round.

BY JOHN FORD

OUTWARD BOWN

first album outward bown



THE ALAN BOWN!

THE ALAN BOWN!
MUSIC FACTORY
CUBLM 1

The Alan Bown! have always been very honest in their approach to music. They say they are a commercial group, which is true, but it's commercial music saturated with class. All but three of the numbers on this album are their own, with *Sally Green* outstanding enough to be a single, and *Toyland* and *Technicolor Dream* full of individuality and technique. The powerful brass line of Alan Bown and John Anthony play clever harmony phrases throughout, and the voice of Jess Roden blasts and soars through every number. It's albums like this which are the life blood of English pop music.

Side One: *Toyland*; *Magic Handkerchief*; *Mutiny*; *All Along The Watchtower*; *Sally Green*; *Penny For Your Thoughts*.
Side Two: *Story Book*; *Technicolor Dream*; *Love Is A Beautiful Thing*; *Violin Shop*; *You're Not In My Class*; *My Girl*; *The Month Of May*.

PROPHETS, SEERS & SAGES, ETC.



TYRANNOSAURUS REX
REGAL ZONO. SLRZ 1005

Marc and Steve are getting better all the time. You'd think that their formula would prove somewhat restricting, but quite the opposite is true in practice, as witnessed on this album. Beneath the superficial similarity of many of the tracks, there's a lot of variety, covering a wide range of moods with great effectiveness. Steve's drumming is very good, and his falsetto blends well with the strange Bolan voice. The songs are as good as ever, evoking strange worlds with the unique lyrics. A special word about the cover, too, which is a work of art.

Side One: *Deboraharobed*; *Stacey Grove*; *Wind Quartets*; *Conesuala*; *Trelawny Lawn*; *Aznageel The Mage*; *The Friends*.
Side Two: *Salamanda Palaganda*; *Our Wonderful Brownskin Man*; *Oh Harley (The Saltimbanques)*; *Eastern Spell*; *The Travelling Trigiton*; *Juniper Suction*; *Scenes of Dynasty*.

TRAFFIC



TRAFFIC
ISLAND ILPS 9081T

No one has yet branded Traffic in what they do, and this latest LP will make it even harder. They play and sing in styles from hoedown, to country, to blues, and it's individual to an extreme. I feel that Dave Mason provided a necessary figure for the rest to lean on, and his influence runs heavily through the album. The conflict in styles of Mason and Winwood make it difficult to identify the LP as a whole—compare *You Can All Join In* and *Pearly Queen* for a prime example. But none of this detracts from the undeniable quality this group has. Luckily for us, it has been permanently recorded.

Side One: *You Can All Join In*; *Pearly Queen*; *Don't Be Sad*; *Who Knows What Tomorrow May Bring*; *Feelin' Alright?*
Side Two: *Vagabond Virgin*; *Forty Thousand Headmen*; *Cryin' To Be Heard*; *No Time To Live*; *Means To An End*.



YOUR LETTERS

SUSTAINED NOTES

Dear Sir,

Re your answer to Sustained Notes, from S. L. Jackson, in October's *Queries Answered*. I am afraid I have to disagree with almost everything you said.

First of all, the type of guitar is important. A Gibson guitar is the essential thing, unless you spend money and time on rewiring and experimenting with other makes; can find a very old Fender, or are lucky and get hold of a freak guitar. I spent a year and a half with a Telecaster trying to get the sound, with fuzz units, wah-wah pedals and banks of Marshall amps. Now I have a Gibson S.G., and have no trouble at all.

Secondly the amp does not have to be at all powerful—e.g. Clapton's old Marshall 18 watt, Peter Green's Fender Bassman, Alvin Lee's AC 30, the Love Sculptures Fender Tremelux, and the AC 10 I sometimes use in the studios, so as not to be overpoweringly loud.

So you see, neither fuzz boxes, wah-wah pedals or hundreds of watts of Marshall and banks of speakers are necessary. Sustain can be obtained quite simply by getting a Gibson guitar, simply because their pick-ups are so powerful.

B. Schwarz,
Lead guitarist,
"Kippington Lodge",
Sevenoaks.

AMERICAN DOMINATION

Dear Sir,

What has happened to the British guitar manufacturers? The American firms have more or less taken the British market over, with the result that they can charge excessive prices. Is the new line of Gibson Les Pauls really worth over £300? I doubt it. Surely an English firm could satisfy the demand which obviously exists in this country for a good class guitar (such as Fender, Gibson, Epiphone) at a reasonable i.e. £100-£200 new? If this could be done, the American firms would have to cut prices, leading to a far healthier market. We lead the world in amplification, and we have the technical ability, so what is stopping British firms fighting the American domination?

P. K. Greaves,
Aylestone, Leicester.

CONVERT GIBSON

Dear Sir,

I would like to reply to D. Walmsley, who wanted to convert his Gibson 330 TD to sustain his notes like Clapton and Beck (September issue). I have the same

kind of guitar and have obtained a remarkable series of sounds through an ordinary Vox AC 30, and the only conversion job I did was to change the strings. Unless there is something seriously wrong with his pick-ups, he should get a very good sustain.

T. Lochrie,
Gorebridge, Scotland.

UNDERSTAND BLUES

Dear Sir,

I am neither a blues hater or lover. I am merely interested in listening to all classes of music. To help me to understand the blues better, could blueswailing Adrian Ingram please illustrate how he and his group can claim to be original, when each member seems to be nothing more than a pale, second-hand version of well-known American blues artists.

Would he not rather spend some time in Chichester studying himself and working on his own creations, rather than in Chicago chasing everybody else? Or does original in blues mean copying someone who hasn't been copied too much before?

Jackie Hayden,
Sandyford, Co. Dublin.

BETTER GROUPS

Dear Sir,

Beat Instrumental has certainly taken great strides to publish articles on the better groups in this country. You've featured virtually everyone of any importance in the underground, except Pete Brown's Battered Ornaments, and the Deviants, two of the best groups in Britain. Pete Brown, as well as being a master poet, leads a band which is enterprising and different. Surely that merits a mention? And when is Dick Heckstall-Smith going to be player of the month?

R. Pillbright,
Cambridge.

The editor writes . . . Pete Brown's band are featured in this month's issue, and we have at last traced the Deviants, who will be in very soon. As well as a feature on the Colosseum (Dick Heckstall-Smith's new band) this month, Dick is lined up as a future Player of the Month.

MISS ANGELA DANIELS

Dear Sir,

I was very interested to read Miss J. Angela Daniels' letter—*Beat Instrumental*—November 1968. If she would like to contact me at 595-6386, I may be able to help.

J. F. Butt,
London, E.12.

THE OTHER SIDES OF THE SCAFFOLD

WITH such hits as *Thank U Very Much, Do You Remember* and now *Lily The Pink*, successful theatre shows all over the country, the rock and roll on the *McGough and McGear* album, the Scaffold are a particularly difficult group to try and classify. When faced with the question 'what do they do?' the only real answer in less than five pages is 'entertain'.

But the scope of their means of entertaining are not all that widely appreciated. How many people, for example, know how much Roger McGough contributed to the *Yellow Submarine* film?

"There wasn't much publicity about that," says Roger. "The people who were making the film got in touch with me because they wanted some jokes. When I first came down to London to work on it, the film wasn't anything like Liverpool-based. It was more like a collection of Bronx Jewish sort of jokes, and I had to Liverpudlianise it. I actually wrote some of the sequences—the Sea of Time and the Sea of Monsters bits. They gave me the story line and I wrote the dialogue to fit and made odd suggestions. I didn't get on the credits but the money was nice."

RUGBY MANIACS

Roger's other writing activities, again unknown to many, have included both television and stage plays. In 1967 the Everyman Theatre in Liverpool (where the group have often performed) put on a production of *The Commission*. Northern TV watchers will have seen a play called *Once A Year In The Season*, about rugby maniacs, and he has just finished *The Man On A Bicycle* which should be televised shortly. "It started off as a spoof on *Girl On A Motorcycle* but ended up as black comedy."

After the *Yellow Submarine* work, Roger was approached by Oscar Lewenstein and Dick Lester to write a script for the film of a Joe Orton play. "I was met at Euston by a Rolls and taken off to Twickenham studios. Everything was so efficient and high-speed; they offered me a lot of money and my own office and I would have been part of a writing factory. It felt quite good to turn it down; once you start doing the jobs



with all this money it becomes very difficult to turn back. You have to keep up with your increasing standard of living."

Well-known as a poet, with many published works (*Penguin Modern Poets*, *Love Love Love*, *Frinck: A Life In The Day Of* and others) Roger feels as if he's getting more toughness and guts into his poems and live readings. He's one of the founder members of *Poetry In Motion*, a sort of central poet's co-operative, along with Adrian Henri, Pete Brown, Brian Patten and others. Roger manages to combine poetry with his Scaffold work, but not always to his satisfaction. "Quite often I'll have arranged to do a reading somewhere and be all ready to go along when at the last minute there crops up some Scaffold work which I can't get out of. So the poetry has to be called off, which is a bad state of affairs."

This side of Roger is neatly combined with the Scaffold in their act, in which he does a few poems—generally a mixture of funnies and serious stuff—and also on their latest single. It's very much

a two-sided record. *Lily The Pink* is loud and pubby ("and it grows on you") while the other side, *Buttons Of Your Mind*, is a simple poem with music. "We wanted to show a more complete picture of the group," says Roger. "Both sides are equally important, though *Lily* is the one that caught on." As the press release says: "It is difficult to convey in the confines of a single disc the diversity of their act and for this reason two such contrasting numbers have been coupled together."

The Scaffold took part in the St. Paul's Cathedral pop happenings, as did Spencer Davis, Pat Arnold and many others, but Roger wasn't very happy about the concept of it. "It's quite possible and reasonable to get a Festival Hall sort of atmosphere in the cathedral, but it's a bit silly to try and get another Roundhouse in St. Paul's. It could have been nice with, say, folk-singing, but pop shows in churches and ton-up priests aren't very good. I sometimes get a conscience about not going to church, but this sort of thing is a discouragement, I would have thought."

PERHAPS surprisingly, in view of earlier criticisms that he's maybe a bit over-sexy on stage, Dave Dee has emerged in the teeny-bopper world as something of a Godfrey Winn figure. A hip Godfrey, of course, but nevertheless he pulls in a massive mail through a weekly column he writes in which he gives straight-from-the-shoulder advice to teenagers.

For the fact is that Dave has experienced many things in his life. He, Dozy, Beaky, Mick and Tich, have been together for seven years. And when Dave was a policeman before launching into the pop world he, was often involved in punch-ups with the local citizenry; frequently separating corpses and cars after road crashes.

Like many a pop star, he was scared of flying, but instead of cringing in his skin on a flight—he went out and learned to fly, got his pilot's licence inside five weeks and is now a member of a national volunteer organisation for qualified pilots.

His view of the pop scene is mature and thoughtful. He says: "We are simply a pop group, a rock 'n' roll group if you like. We believe in entertainment, pure and simple. We like to get our music across, with as much humour as possible, and I've learned to shrug off the knocking criticisms that we are unadventurous, unprogressive and all the rest of that rubbish".

One reads how the Stones would rather perish than appear in pantomime. Dave and the boys are in pantomime this year—and relish the thought that they will be able to tackle something different, even if it be basically for the eight to 10-year-old category. Yet to hear some of their critics, one would think they should feel "ashamed" of their teen-bopper following.

I put it to Dave that he must have at least some regrets that his musical performances are not part of the serious side of pop. I wondered if there was some sort of mental argument inside him . . . perhaps that there was a progressively-inclined side struggling to get out.

Interesting point

Said Dave: "This raises a very interesting point. I agree we are underrated sometimes. But I'll argue against the theory that we don't change our style. Through the writing of Ken Howard and Alan Blaikley, each new record takes on a different theme and a different basic sound. We go to sea for one, Mexico for another, to Russian for another. But we also aim for simplicity, especially on stage, for the reason that we want to get through to the fans, not leave them wondering what it's all about.



DAVE DEE: "We play what we play from choice"

"Look, I'll tell you what gets me down more than anything. These same guys who have a go at our group, they're the very ones who latch on to the nearest bandwagon and don't have an idea in their heads. Somebody says: 'Hey, it's the underground bit now'. Then it's the blues and the songs-with-messages scene. So they go out and buy their Gibson Les Pauls and they buy up all the records and they switch over to blues.

"What satisfaction do they get out of it? They're like sheep. Say the next thing is Hawaiian music. Someone will adapt that style to pop music and up will come a hundred other groups with steel guitars and each one will claim that 'we were the first on the scene'. And that way what could have been an interesting new aspect of pop music is killed off almost before it starts.

"I respect and admire any leader in a scene. I'm no bigot. Because we aim to be simply a pop group doesn't mean that we close our ears to progression in other fields. We play what we play from choice and we reckon that our consistency in the charts proves our point. But the copyists, and there are so many, invariably get nowhere.

"You know what will happen if the copying goes on? The whole pop scene will be blown sky-high. I know that

sales of singles are hitting rock-bottom. Surely that's a sign that the fans are more choosy . . . looking for originality instead of plain copying.

"Okay I'll agree that it is difficult even for an established group to find new directions to go on singles. But we still try to find something different each time out. We had a few palpitations over *Wreck Of The Antoinette*, which was a slow starter, but again that's a sign of the fans being a bit less keen on the singles scene".

In fact, "Antoinette" was the group's 11th Top Twenty record in a row. To refresh memories on how different they have been, in setting and approach, the others were: *You Make It Move*, *Hold Tight*, *Hideaway*, *Bend It*, *Save Me*, *Touch Me*, *Touch Me*, *Okay*, *Legend Of Xanadu*, *Zabadak*, *Last Night In Soho*. There were two prior to *Make It Move*—*No Time* and *All I Want*—but they merely flickered and didn't make the Twenty.

Said Dave: "With no mental regrets at all, we stick to trying to entertain different kinds of audiences. We don't consciously copy and we are happy in our own bag. In cabaret, we really have to graft; in ballrooms, it's easier to go well even if you're a bit off form.

"People can put us down. But we know where we're at. And so do our fans".

PETE GOODMAN.

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