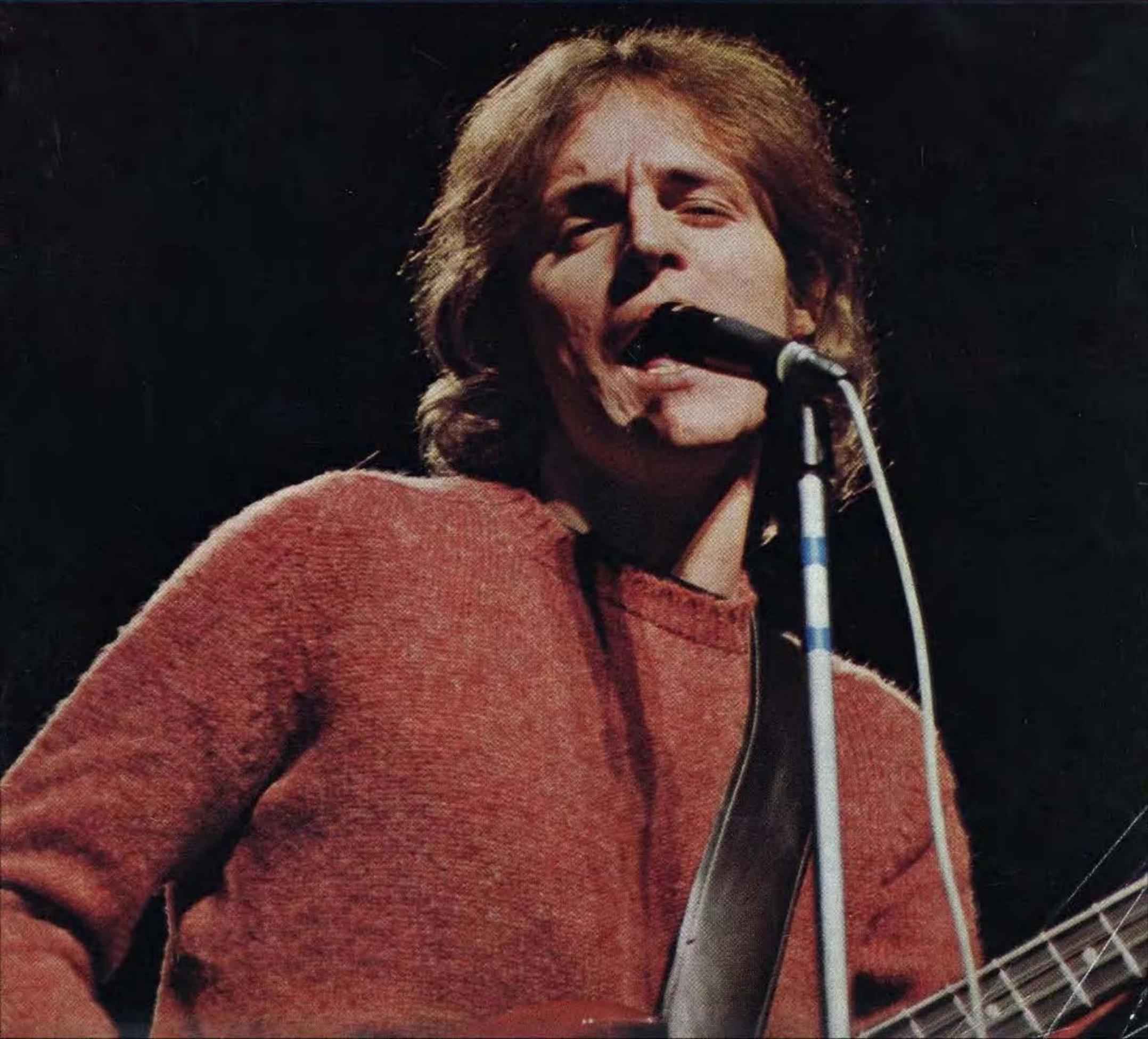


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BEAT INSTRUMENTAL

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JANUARY 1969

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Editorial

Sorry about the last issue being so late. Our printers moved during November and the resulting chaos held up the production of the December issue for a couple of weeks. Things are getting back to normal now and your copy of BEAT INSTRUMENTAL should be in your local newsagents by the 25th of each month from now on.

This is the first issue of '69 (our sixth year of publication; we started with the Beatles back in early '63) and it should prove to be a very important Pop year.

A whole new era is building up. The recording establishment, which first sprung to fame in the middle 'sixties, is now getting older. John Lennon and Ringo Starr, for example, will be 29 this year. No one is suggesting that they, or Donovan, the Stones, Jimi Hendrix, the Hollies, the Tremeloes or any of the others, who have stood the test of time, are not going to go on making excellent music. Of course they are.

But we have got to face the facts. As they are constantly reminding us, they are now doing what they want to do—not what their public wants them to do—and that does mean that they only make rare appearances on television when it suits them. And it happens to suit them normally when they have a new single or album out which they want to promote.

Which leaves the door wide open for artists and groups who DO want to sweat it out on stage to entertain an audience, and who obviously enjoy doing so. The sooner they get the chance, the better. Indeed, the door is already opening because one of the interesting things about recent tours has been the very high standard of the supporting groups.

The Editor.

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The Herd
The Gass
Dave Dee Dozey Beaky
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the Universals
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THE STRAWBS

"IF people really took the trouble to analyse my material, they'd find out what I'm all about." Dave Cousins was inviting an appraisal of himself and his role in the Strawbs—once the Strawberry Hill Boys, a country and western band, and now finding a natural involvement in real human situations.

A few weeks ago the Strawbs released their strongest single to date, *The Man Who Called Himself Jesus*. It posed a frightening question. If a man came up to you and said he was Jesus what would be your reaction? Probably total disbelief. This was the response to a person in Denmark, where a friend of Dave's witnessed this in reality. It seemed to epitomise the intolerance and lack of understanding in our society.

A year ago, Dave may have written this song and relegated it to his own personal conscience. "As a group, we

were scared stiff about playing our own songs—completely self-conscious, because my own numbers reveal my personality to an extreme degree. I think some of them are too personal, but once we overcame the initial response, this didn't matter".

When country music didn't mean the Byrds and the Band, the Strawberry Hill Boys were playing bluegrass, and listening to the likes of Flatt and Scruggs, Bill Munroe, the Stanley Brothers and Reno and Smiley. They were a trio, with Dave playing banjo, Tony Hooper playing guitars, and a now departed "boy" playing mandolin.

Dave doesn't play the banjo too much anymore, because "it was becoming too mechanical and developing into a race to see who could play the fastest". With that decision, came another—to drop the narrowly circumscribed bluegrass idiom. Dave and Tony

wrote their songs, and lost the inhibitions to sing them. And a bass player was brought in, Ron Chesterman, who completed the renamed Strawbs.

They see a further progression. "We're aiming for an electric band now," explained Dave with no apology. "We're half-looking for a drummer. The only worry is whether we'll end up playing in ballrooms".

Dave sees it as a natural development in their music. "There is definitely an electric infiltration into contemporary folk music. Groups like the Lovin' Spoonful, the Mamas and Papas and Byrds, all with folk backgrounds, are finding they can make good sounds with electric instruments. There could be a complete change when a vast majority are in on the electric scene. At the moment, it's slow progress, because English folk is so ingrained and traditional, and there are still a large majority of folk clubs. But groups like the Fairport Convention and Elevation have made the transition, so it is happening. It's a gradual evolution".

Approach to Folk

The Strawbs' 1968 approach to folk music falls in with the thinking of their American record company, A & M Records. They were signed by A & M's International Director, David Hubert, via a Danish record company, Sonet. Their first record release in America was *Or Am I Dreaming?* which looked like being a hit until circumstances halted its course. "Robert Kennedy died the week the record came out," said Dave. "Few singles were played then, and by the time things did get back to some kind of normality, we had to compete with a backlog of records".

An LP will probably be released early in the new year, although they're not kicking up dust to get it out. "We won't release anything until it sounds exactly as we want it," Dave said. "We've spent £4,000 so far, but a lot of what we've recorded has been thrown out". The album's arrangement is by Tony Visconti. "He writes the parts on a guitar. He can't play the piano". Dave added that Tony's arrangements were some of the finest he'd heard, "Particularly on our first single in England, *Oh How She Changed*".

In the process of finding complete involvement in country and folk music, Dave has recorded an album with the Clancy Brothers, and played guitar for Leonard Cohen. That was important for him. Making social comment less angelic and more human will be doubly so.

M.C.

A YEAR OF JETHRO TULL

— AND NOW . . . ?



IT'S exactly a year now since Jethro Tull started in business, and a pretty good year it's been for them; and, incidentally, for Chrysalis, the management agency that looks after them, Ten Years After, and many other highly groovable bands. Look at what's happened to Jethro. They started off playing at local clubs, and soon came to the notice of John C. Gee, manager of the Marquee, who promptly gave them a residency. The Tull were off, and in a very short space of time, we at *Beat* were getting letters from the fans hailing the group as the best ever.

They are an extremely hard-working band, and before long the message had spread right across the club circuit. Promotion had little to do with their snowballing success; they were one of the first of the new wave of groups who came up through the underground, rather than via a good PR man. They didn't have any hit singles; people liked them as an honest, straightforward group who also happened to be amazingly good and original musicians. Ian Anderson was a true character who immediately endeared himself with his uninhibited approach to audiences—a favourite trick being to throw cigarettes at them. The whole band had nothing to do with the famous popstar big-time syndrome and even looked as if they were actually having *fun* on stage.

Then came the really big jump up: the Kempton festival, which confirmed everyone's opinion that the group were something special, followed quickly by the group's album, *This Was*. Produced by the group and their manager, Terry Ellis, the good old public forked out their pennies and the LP

came thumping into the charts. And now Jethro Tull are established as one of the most popular bands we have.

But December has been a month of changes for the group. The lead guitarist, Mick Abrahams—who had us all leaping about with his version of *Cat Squirrel*—left the group, for a number of reasons. "We weren't really getting anything new, musically. Mick and I were finding it harder and harder to get anything worked out," said Ian Anderson. Apart from that, Ian was a little reticent.

I then spoke to Terry Ellis. He said the change was due to "major policy differences. The group is definitely going in a certain direction. Not just as musicians, but in every way. They do have an image as entertainers. The group want to put on a show so that people go home feeling as if they've had their money's worth. Mick didn't agree with this as a policy, and he's getting his own band going on a more exclusively musical basis. The break was a sad thing for everybody, especially so as things had gone so well in the past; but it was really inevitable. They had to go their separate ways for everyone's good."

NEW MATERIAL

Said Ian: "The first thing we have to do is work out some new numbers. After a year of playing the same stuff, I'm a bit worried about playing our Christmas thing down at the Marquee. They have known us right from the beginning, and they'll be expecting something different. The amount of time we've got to work things out is ridiculously small. From now (the interview took place in mid-December) we've only got three days off before we go to America on January 24th—and that's Christmas. I think I'll go up and see my mum for those days".

Also, there's a new Jethro Tull LP in the works at the moment. Again, it's being produced by the group and Terry, who explained his record-making philosophy; "It's got to be a different sort of album from *This Was*. Too many groups try and repeat a successful formula, but it's usually disastrous. At first, underground groups sell records on the strength of their live appearances. People have seen them at the clubs and want to take home 45 minutes of the stage sound they've just heard. But you have to change for the second one, so we're making it more of a studio production record—the single, *Love Story*, was a step in the direction the LP will be taking".

Ian again: "We're off to America for two and a half months, doing much the same circuit that Ten Years After did the first time they went over—the Fillmores and that sort of thing. The reaction over there has been pretty good up to now. The album has been getting a lot of airtime, along with the Beatles and the Stones, and it should be good for us".

Although I wish the group every success across the water where the bread grows thick, I hope they don't get adopted by our transatlantic cousins. But Jethro Tull would appear to be the sort of group that America is growing to love, and it wouldn't be at all surprising to hear in a couple of months' time that Jethro Tull are breaking attendance records, selling millions of discs, and getting even better recognition than they have had over here. I hope so. And I hope not.

R.S.

PLAYER OF THE MONTH

DICK HECKSTALL-SMITH



WE'VE had some great eras in rock music. And none more so than the mid-sixties, when a collection of jazz-based bands took over the clubs to lay down some of the most exciting and important music this country had heard. There was Zoot Money's Big Roll Band, Georgie Fame and the Blue Flames, Herbie Goins and the Nightimers, Ronnie Jones and the Q-Set, and probably the best of them all, the Graham Bond Organisation. From the Organisation came Ginger Baker, Jack Bruce, Jon Hiseman and Dick Heckstall-Smith—later pairing into the Cream and Colosseum.

For Dick Heckstall-Smith, the Organisation was to prove as important a period as any in his career. It was with Bond when he made up his mind to form a band with Jon Hiseman. "Graham Bond got Jon into the group, but I didn't know about him. But as soon as he joined, I realised he was inside my head as far as our music went and he felt the same about me. In the two years we played together then, we decided we must have a band together."

It took time. Dick joined John Mayall, and toured Britain and America. But Mayall began looking for a drummer after returning from the States, and Jon Hiseman joined. "Jon and I played together again, until Mayall decided the band was top heavy," Dick said. "There were too many soloists, and they were all good. Mayall felt he couldn't leave just one player out, so the brass section was sacked. We all decided it couldn't go on like it had been forever. That left Mayall with Jon, Tony Reeves and Mick Taylor, while I looked round for sessions. I couldn't find anything I wanted to do—or I just didn't fit in with the bands I tried. I looked round for six weeks for a scene. I decided I couldn't live off sessions—I can't read well enough, and it is unrewarding. So I rang Jon, and said—'Either I'm going to form a band with you, or split the scene and do something else.' Jon said he wanted to go to the States with Mayall, but he rang me back three or four days later, and said 'I've left the Bluebreakers. Will you join me in a band?'"

And the Colosseum was formed, with Tony Reeves on bass, Dave Greenslade on organ, and James Litherland on vocals and guitar. Dick sees comparisons with his new band and the Organisation. "They are similar things. Both had a good basis."

Dick plays tenor and soprano, often together, giving out incredible harmonies, and sounding like a complete brass section. He started out on the clarinet when he was thirteen. When asked for his early influences, Dick said: "The best way I can describe it is to say Sidney Bechet was my father, and Wardell Gray my mother. Bechet dominated me for a long time, after I'd bought four of his early 78's. I turned to soprano when I went to Cambridge, and took up tenor soon after leaving university—at about the same time I was trying traditional chord changes."

His loyalty lies with jazz . . . "all the way, plus a private addiction to the blues. I'm knocked out with the blues guitarists—the early Muddy Waters, Albert, B.B. and Freddie King. But Robert Johnson's the gov'nor. I have a theory that may well get me shot down—a sort of inverse comparison between sax and guitar players. Blues guitarists and jazz saxophonists are the best of both types. They use their instruments in an unfettered way. They go right to the borders of capacity, and their feeling is ridiculous. When I listen, it feels as though I'm in a warm bath. Blues sax players and jazz guitarists are luke-warm in comparison."

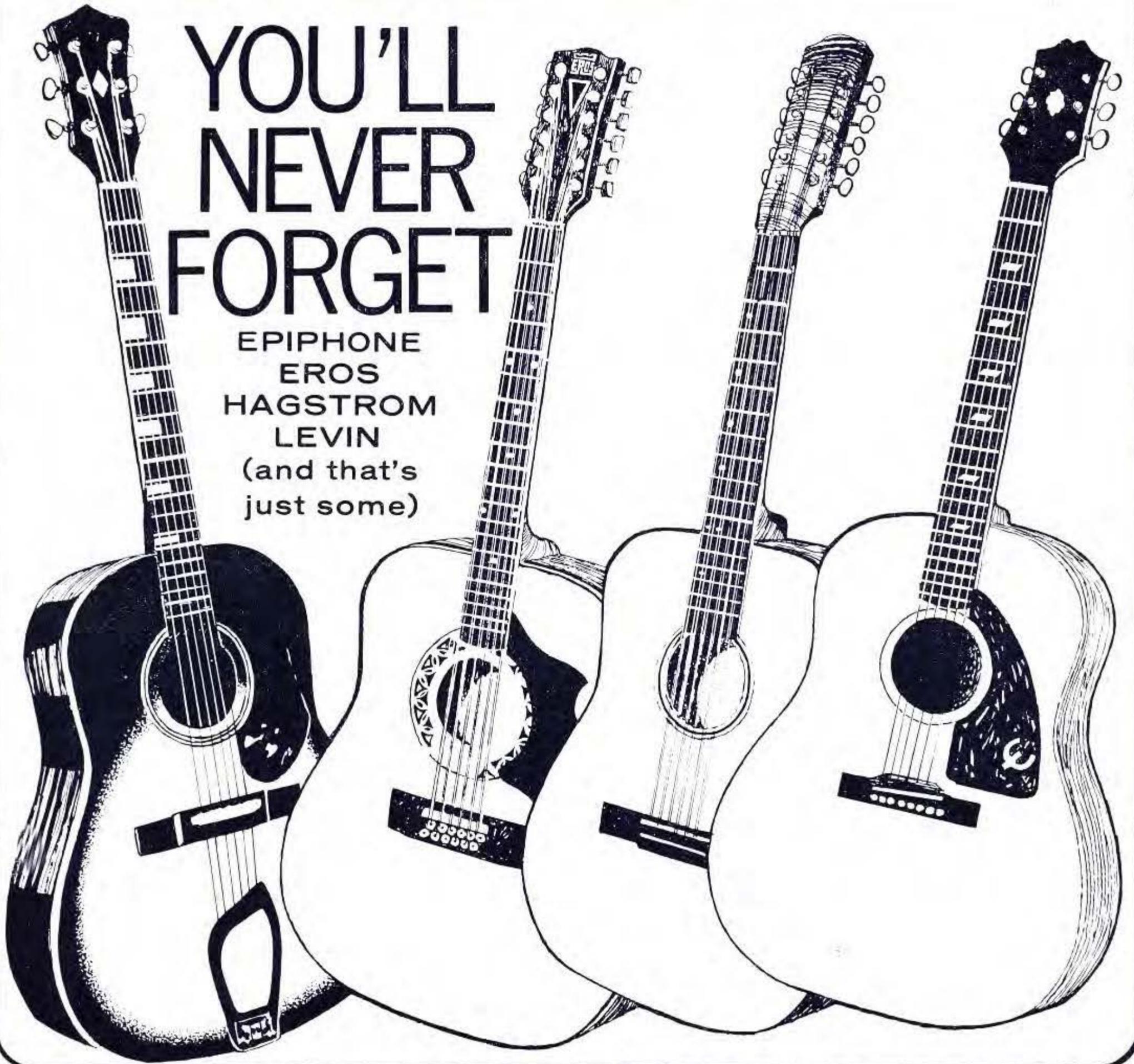
Dick's musical policy is: "To get across my emotions—what I feel, and what the audience feels; getting myself and the whole audience together. That's what good music is about."

M.C.

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Love Sculpture, Blues & Classics



For the majority of people, the current blues revival is a repetition of the trad boom in the early sixties; and destined for a short life. This may be the case, but pop music in the past has engulfed many different types of music which have managed to stay intact in one form or another.

The best of the blues bands will survive, and flourish as one of the many parts of pop. The others will drift into the new thing, whatever it may be, whenever it may come. One group has opted out before D-Day arrives, and admit that their enthusiasm to make a record blurred their better musical judgment—Love Sculpture prefer to be known as a progressive band rather than a blues outfit.

The group's lead guitarist, Dave Edmunds explains: "We were signed to a small independent Welsh recording company, who were tied up with EMI. They were looking for a blues group to join the blues boom, and we were offered the job. EMI wanted an LP, and as an unknown group, the opportunity seemed too good to miss. We realised we were going in the wrong direction when we were half way through the album, at about the time when we signed with A and M management.

"In the end, we were desperately searching for numbers to fill out the LP. We just didn't have a blues repertoire. One of the songs we found, *Wang Dang Doodle*, we recorded and reduced in about half-an-hour—and it turned out to be our second single. That helped push us further into the blues thing in the eyes of the public.

"I think our first record, *River To Another Day*, had the sound and feel we want to get into—really the progressive pop scene".

Love Sculpture's first major attempt to put themselves into the right market has been their *Sabre Dance* single, recorded as a result of the response to their appearance on *Top Gear*. "We got so many requests after the show, and John Peel said we ought to record it as a single. I didn't think it was the type of thing to get a hit with, but we couldn't afford the time to put it on an LP. We had to release it before the interest died".

The prominent, cutting guitar sound on *Sabre Dance* was achieved with Dave's Gibson 335, and a 30 watt Fender Tremolux, which Dave says he "wouldn't change for anything". He uses no gimmicks, and relies on technique and a slight distortion for the sound. Because of his guitar dominance, was there a chance of the group becoming a one-man-band. "I don't think so. The other guys, Congo Jones and John Williams seem very happy with the way things are going. One of the main troubles is I also do the lead singing, which obviously gives me a greater share of attention. But Congo and John are satisfied with what they're doing".

The result has been a quick jump to prominence for an honest band. Love Sculpture used the blues as a stepping stone to success. With integrity, they jumped off before it was too late.

J.F.



The Peter Green Column

THIS will be my last word before we set off to the States in a few hours so I must say (once more) thanks to everybody for putting us where we are now. (In the wonderful world of show-biz of course); also I apologize to all the girls who have been embarrassed by our extremely earthy stage performances. Thanks to Mike Clifford for being so patient with me (a very brave fellow). Sorry it never worked out!

Good luck to the Snoggly Blues Band who are growing very popular now in the white blues world, with a rhythm guitarist who can play 7, 541 notes a minute. They don't really need their excellent harp player, but then again, who am I to speak of such matters?

In America we will be completing our new LP which is far more than we hoped for, with Danny "Young Eyes" Kirwan showing great creative ability, as well as a beautiful feel for the blues.

When we return from the U.S.A. in early February, we will try to get to some of the clubs we have been neglecting lately. I guess we owe them a lot too.

My parrot is very well.

I will be writing next month's column from somewhere in America, so I should have some interesting things to tell you, if Beat still entertains me, that is. I promise to do a very serious one this time!

Look after yourselves everyone, and I hope to see you all when we get back.

Love,
PETER GREEN.

B.I.'s KEYBOARD CHORD CHART

BY THE TUTOR

Here's the last in a series of four chord charts for piano and organ players. The complete set of diagrams provides 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.

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.

We have explained in previous issues that all

	E_b	E	F	F#	G	A_b
DOMINANT NINTH						
MAJOR SIXTH						
MAJOR SEVENTH						
MINOR SIXTH						
DOMINANT SEVENTH WITH AUGMENTED 5TH						
DOMINANT SEVENTH WITH LOWERED 5TH						

STATESIDE REPORT



THE year 1969 is upon us already, and in the dawn of this new year it seems appropriate to take a superficial look at the path the American music scene will most likely take during the next 365 days.

1968 was a year marred by the dissolution of countless bands. More bands will meet their demise during this year — the Quicksilver Messenger Service, for example, is expected to fold up — but the scene appears to be reshaping and 1969 will probably be a period of reconstruction. You'll see many new bands cropping up in the States, a great number of them comprised of musicians who broke away from other bands during 1968. If this happens at the same frequency that bands dispersed during 1968, you can expect to see almost a doubling of the number of popular US bands by the time 1970 rolls around.

There are too many of the country's finest rock musicians without bands. Mike Bloomfield and Al Kooper are just two, but without any trouble I could draw up a weighty list of "unemployed" musicians who are band potential and may very well re-emerge into the band field during the year. It wouldn't be a surprise to see some "super" bands created — hand-picked musicians grouping together (as did Cream and the Electric Flag) in an attempt to be the greatest band around because of the personnel involved.

NEW BANDS

You'll be able to count on many new bands (some yet undiscovered) to supply much of the punch in America's rock field this year. San

Francisco will undoubtedly still remain the centre, and from that locale you can depend on It's A Beautiful Day, Santana, Creedence Clearwater Revival, Mother Earth, and Frumious Bander-snatch as logical standouts in San Francisco's new wave. The Creedence Clearwater group has already registered two big national hits which came late in 1968, *Suzie Q* and *I Put A Spell On You*.

The Band, Bob Dylan's old back-up group, will be targets of much attention this year. They have been getting some rave reviews in past months, and critics have been labelling them as a band of importance. Their *Big Pink* album was only a start, but it proved to be a very successful one, and now they plan their first public appearances in years as a result. 1969 should be a big year for the Collectors, a Canadian band who are really overdue for a major break-

through. They've been around for a couple of years but haven't created much of a storm. Recently they've come through with some superb material and a much improved stage performance, and once their upcoming LP is marketed, they should be one of the smashes of the year.

SYNTHESIZED

The synthesized Boston "sound", judging from MGM's four million dollar loss suffered in 1968 while promoting the Boston bands, will ebb even further once the promotion is cut off as expected. If any rumbles come out of Boston during the year, they will have to be accompanied by some quality musicianship, otherwise MGM or any other aware labels will keep their hands off.

The Beatles' *Magical Mystery Tour* has affected the rest

of the music field in such a way that other bands are now planning films of their own. Plans have only begun to brew in the States, but you can expect to see films along the same line as *MMT* coming from American bands this year. The Monkees, who have sunk to tremendous depths since their TV show was axed (their last single was a flop), are currently starring in a film called *Head*.

The music coming from black personalities, rhythm and blues and black blues, should be more pronounced this year, and the black racial movement which has been building all along will most likely affect the material and direction undertaken by black artists this year. James Brown's *Say It Loud—I'm Black And I'm Proud* is an example.

One of the more recent album releases that caught this writer's ear as being a well executed record is Warner Brothers' *Bradley's Barn* by the Beau Brummels. The Brummels have been around since 1964 when they were one of the hard rock fore-runners to the large crop of San Francisco bands. They were responsible for a number of varyingly popular hits, *Laugh Laugh* being their most famous. Since then all of their musicians except vocalist Sal Valentino and guitarist/writer Ron Elliott have gone separate ways, and the two remaining Beau Brummels are recording some artistically creative material which deserves both recognition and praise. Their direction has matured to a soft, mellow approach to rock, and they glisten with professionalism in all aspects, particularly in Elliott's superb arrangements



Sal Valentino and Ron Elliott are recording artistically creative material



Al Kooper is currently without a band, after *Blood, Sweat and Tears*

and choice, metaphoric lyrics. their *Triangle* album was issued in 1967, and though it was one of the best rock contributions to the American market that year, it was received with minimal praise. Their genius has gone unrecognised.

Some of the other interesting releases are *Living The*

Blues (with the 41-minute "Boogie") by Canned Heat, *The Fantastic Expedition of Doug Dillard and Gene Clark*, *At The Whiskey A-Go-Go* by the late Otis Redding, *Aretha (Franklin) In Paris*, *Shake* by Siegal-Schwall, and *Revelation: Revolution '69* by the Lovin' Spoonful. Most of them have their flaws, however. The Redding LP has some material which has been issued "live" before; Canned Heat's "Boogie" (the album also features their new single *Goin' Up The Country*) wasn't the best "live" version I've heard them do; and the Dillard-Clark LP doesn't hold up as well as their beautiful single *Out On The Side/The Train Leaves Here This Mornin'*, the specialty on this album.

OLD ROCKERS

NOTES FOR THE RECORD: Old rockers Bill Haley and the Comets have signed a recording contract with United Artists records of the U.S. While Jimi Hen-

drix was in Los Angeles recently, he cut a new LP with the Experience. The Cream recorded extensively on their American farewell tour, and material from those performances will be issued on a future album. Buddy Miles (Express) has released a rush LP in the States which was recorded about a month after the group was formed. He still has plans to record with Eric Clapton. Super Session (Al Kooper, Mike Bloomfield, and friends, is still performing in the U.S.) the Fillmore East in New York being one of their most recent engagements. The Avalon Ballroom in San Francisco has received the axe when they went to renew their permit to run the ballroom. Things look gloomy for the Avalon, and many of the performing bands in S.F., since they lost their first appeal and may have to close up shop. The American record market is virtually entirely stereo now. Mono records have become obsolete, except

for single releases, and all companies are producing either the true stereo recordings or the compatible stereo products (playable on monaural sets) for LP discs. Up until recently there were a small number of companies who were still turning out mono records despite the move to stereo the rest of the market had taken.

M.A.



"Magical Mystery Tour" affected the American music field



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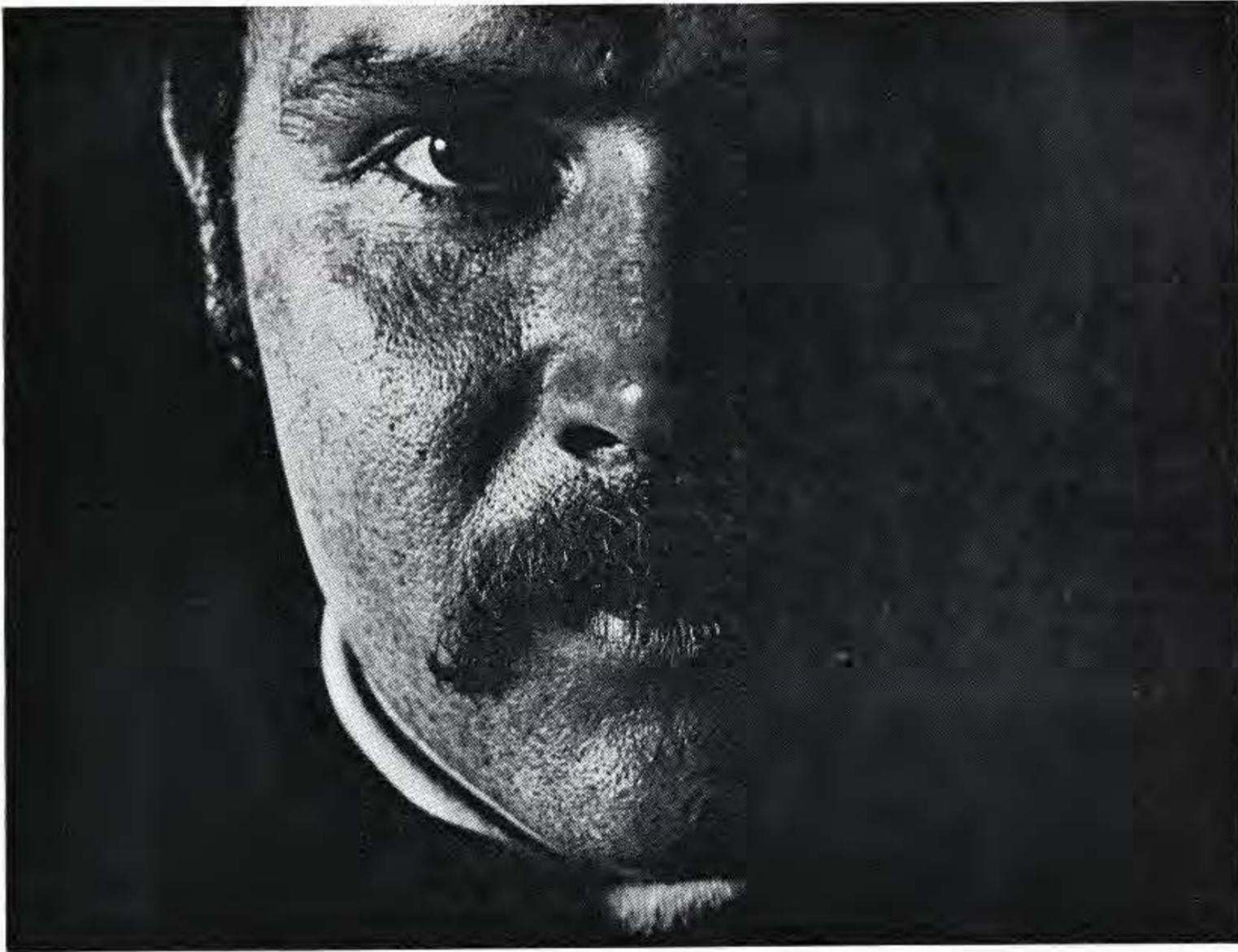
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tom paxton

TOM PAXTON has been one of our favourite American visitors over the last few years. Folk enthusiasts have reserved a special place of honour for him, and it's unusual that one of his concerts in Britain should turn out to be anything other than a full house. His last show in London at the Festival Hall, according to his manager, an un-showbiz gentleman by the name of Tom Cummings, was a sell-out a week before the night. And Tom Paxton reciprocates the good feeling. He's often quoted as saying that his favourite city is

London. "Yes, that's true," he told me, "but there are quite a few cities I haven't seen yet."

Chicago

Tom Paxton was born 31 years ago in Chicago, though he's lived in many places since. At present he, his wife Midge and his young daughter Jennifer, live in East Hampton, a hundred miles east of New York City on Long Island. He went to college at the University of Oklahoma where he majored in drama. "I was there for four years," he says, "but as far as singing and writing

are concerned, the drama training didn't help at all. It didn't even help my presentation. When I first began performing I was a very stiff and bad entertainer, and that's when stage technique should have helped if it was going to."

The next important phase in his life came when Tom found himself in the army. He was stationed at Fort Dix in New Jersey and over the weekends came up to Greenwich Village to mix with the people in the rising folk scene—people like Bob Dylan, Phil Ochs, Judy Collins. Not surprisingly Tom didn't enjoy

life in the army. "I was in for six months of real army and five-and-a-half years in the reserves. It gave me the material for some songs, but I'd willingly have foregone the songs if that had meant missing the army."

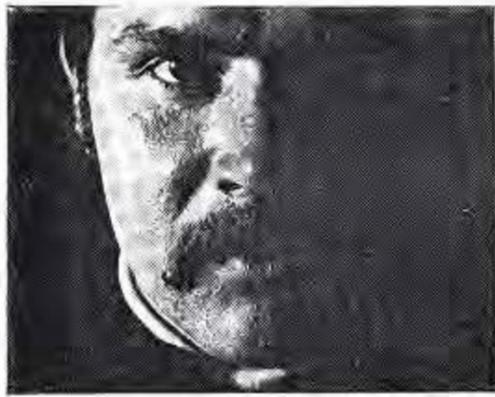
After his spell in uniform, Tom moved into a room with Paul Stookey (of Peter, Paul and Mary) and started writing and singing in earnest. He got a job in the Gaslight coffee-house as resident singer, was signed up by Elektra, had his songs recorded by other artists, and has continued to grow in popularity since.

His records may be fine, but live appearances have to be the forte for an artist such as he. Paxton on stage is a warm relaxed but a still slightly detached person. He doesn't ever seem to get really worked up, but presents his songs with precision, understatement and a wry, laconic sense of humour. "I don't mind whether I'm performing to a big concert audience, a college crowd or an intimate folk club. Each can be good, each can be not so good." He has the sort of style that gets through to his audience whatever the environment.

Remarked

After his last album, *Morning Again*, many have remarked on the new, tougher Paxton. The songs are more acid, more mocking, more controversial. There's the notorious *Talking Vietnam Pot Lučk Blues*, "telling all the mums and dads back home that their brave sons in the army are out of their minds with hash most of the time. They're supposed to be defending mother's apple pie and all that crap." This is a hilarious and true story-song. "I have a friend who has just come back from Saigon, and he tells me you can go to a kiosk anywhere and buy yourself a neat little pack of ready-rolled marijuana cigarettes for about 7/6d."

Protest singer is generally an unwelcome tag for a folk artist, but Tom accepts the title—though he's nothing like the frenetic anguished dirge-artist usually associated with



change anything with a protest song. What you can do is improve the climate for change."

Tom was very gratified when I suggested that perhaps his style of singing had much in common with the French chansonniers. *Morning Again* deals with the same sort of subject, and gets away from the strictly traditional American folk-style. "Jacques Brel really is the greatest. He's got it all; he's a brilliant writer, a magnificent performer and honest to the last. I'd like to do more work in France—and in Europe generally. I was in France recently, but it was at an American school in Paris."

protest. "Yes, my songs are a bit meatier than before. I am a protest singer. When he reaches a certain stage, a man doesn't want to be pushed around any more. Protest is standing up for what you believe. If you aren't a protester then you're probably a vegetable. I'm not an angry young man, though! No, I don't think you can ever

Tom himself is renowned as a writer as much as a singer. His manager told me that a professor in America had rated Tom as one of the half-dozen best writers of English in the country. Paxton has a knack of saying the right thing in the most effective and concise way. A friend of his told me that a letter from Tom is rarely more than a page long, but in that page he manages to convey more than other people's ten-page efforts. Tom's sleeve notes on his albums are minor masterpieces in a field usually notable for verbose idiocy.

His major interest outside of music is reading. "I'm a voracious consumer of books,"

he says. "I'll read most things, but mostly I get caught up in history and historical novels."

Tom has been on English tours four times in the past, and is due to come over for another big tour later this year. But in the meantime he wants to bring his family over for a holiday. "I'd like to make it to the Cambridge Folk Festival again this year. We always have a good time there—but mainly I'd just like to have another look around without the routine of a big concert tour. I want to see all my friends again."

We look forward to welcoming Mr. Paxton back.

R.S.

BEAT INSTRUMENTAL'S

1968 POLL

Who were the best British artists during 1968? We'd like to know what you think. There are ten categories for your votes.

* When you're making your choice we'd prefer that you vote on musical ability and originality—in a word, their artistry rather than simply their popularity.

* You can vote for any artist or group based in England during the past year. But please don't vote for any fleeting visitors who just came over for tours or television shows.

* The ten categories are listed on the readers' reply coupon inserted in this issue. Fill in your answers on this card and post it back to us, not forgetting a 4d or 5d stamp.

1. Lead guitarist
2. Bassist
3. Drummer
4. Keyboard player
5. Brass or woodwind player
6. Singer
7. Songwriter or songwriting team
8. Best stage group
9. Best arrangement (give record title)
10. Best record producer

★ IN THE STUDIO ★



GIVING THE FACTS BEHIND THE HITS

REMEMBER the live session at Klook's Kleek which produced Ten Years After's *Undead* album? A similar session has recently taken place at a club in Leicester with Savoy Brown. Like Ten Years After, they were set to go on an American tour and needed a new record to take over with them, so the same team—engineer Roy Baker from Decca and producer Mike Vernon—hied themselves up to the Midlands to get Savoy's live act on tape.

At one time, a live album was generally taken as synonymous with confused, messy rubbish giving nobody any idea of how good the group really were. There were exceptions—like the Big 3 EP—but the audience reaction seemed to be the most startling part of most of the records. But over the last year or so, live recordings have become better and better. Many of the American groups such as Big Brother and the Grateful Dead started the trend of mixing studio and live work on one record to show both the musical accomplishment and the live atmosphere generated by the group. This reached its peak with Cream's *Wheels Of Fire*, a recording masterpiece. Standards have grown consistently higher, and no longer does one have

to beware of live albums. Good news!

Back inside four studio walls, IBC report that the Cream have spent a good deal of time recording their last album and testament. Felix Pappalardi was the producer, as before, and Damon Lyon-Shaw did the sound engineering. The album is to be a mixture of live and studio tracks recorded in America plus the English studio work. Incidentally, Lyon-Shaw is one of the very few engineers who have ever received a printed credit on a single. On all of Ejection's singles, the group were so impressed with his work that his name appears on the label.

MAHAL

The Who have been doing more work on their album at IBC, produced by Kit Lambert, and Joe Cocker and Denny Cordell have been working on Joe's album.

The soundtrack for the Stones' television spectacular was recorded at IBC, the filming being done at Intertel studios in Wembley. Glyn Johns and two IBC engineers looked after the technical side in getting tracks down by the Stones and their guests, including Taj Mahal, the American bluesman just beginning to build himself a reputation with English record

buyers.

The Bee Gees visited the studio and laid down more tracks, Bill Landis produced *Love Is Love* by Barry Ryan, and a lot of work has been done for French and German Polydor. One of these artists was Virginia Vee, well-known on the Continent, who recorded tracks under Claud Ebarard.



Cream's final album was recorded IBC

For French EMI, Sacha Distel was recorded with an orchestra and with Slide Hampton playing trombone. Bill Kenwright of *Coronation Street* was recorded by Eddie Tre-Vett, and recording was done also by Malcolm Roberts (under Tommy Scott) and Tapestry (for Nems).

At **Advision** studios, we

spoke to Gerald Chevin, who has just come back from America where he sat in on a couple of Doors sessions and also saw Hendrix and other top artists at work in various studios. Among the work **Advision** have done recently are new tracks by Brian Auger and the Trinity, produced by Giorgio Gomelsky. Alan Price has been in the studio, producing tracks by Paul Williams and the Set and also the Happy Magazine. Another name-turned-producer is Rosko, who recorded an LP by Barry St John called *Cry Like A Baby*.

CARAVAN

The Caravan, a group from Canterbury, did an album of their own compositions, and Dag Fellner, who himself built the mixing equipment for **Advision's** mobile recording unit, taped a couple of outside shows—the Dubliners at the Albert Hall and comedian Freddie Davis at a club in Birmingham.

De Lane Lea have had a pretty busy time of it recently. Engineer Barry Ainsworth told us of sessions by the Dallas Boys, produced by Len Beadle, the Larry Page Orchestra, and by a new girl singer from the North called Linda Russell. Barry produced and engineered her

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first single for Pye, soon to be released.

The Czechoslovakian group Peter and Pavel recorded *Luska* at de Lane Lea, and three American boys came in to record a sort of underground fairy story/opera album for America which sounded very interesting. Johnnie Ray, possibly America's biggest singer before Elvis took his crown, came into the studio to record four Tony Macaulay songs. The sessions were produced by John McLeod. Johnnie is over here making personal appearances, and, according to Barry, he's a real joy to work with. Completely professional—as one might have expected.

GOPAL

The Sam Gopal Dream came into de Lane Lea to make an album with producer Trevor Walters. Their sound is basically table/guitar-based with a vocal line on top. The Taste came in to record a number of tracks to combine with some live stuff they had taped at the Marquee already to make a complete album. Tony Colton was the producer.

Edinburgh group The Writing On The Wall did some tracks under producer Derek Lawrence for the American Tetragrammaton label. Also for Tetragrammaton, Barry is going to America shortly to record Deep Purple's follow-up single to *Kentucky Woman* in a New York studio. Kenny Young has recorded an LP with the Gospel Garden, the Grand Union have made a single under the production of Peter Gage (who used to be with Geno Washington's Ram Jam Band), and Clem Curtis, the ex-lead singer with the Foundations, has had his first solo single produced by Barry Class. Arranged by Des Champ, who's making

quite a name for himself, Barry thinks this could well be his first solo hit.

Ray Prickett at Pye gave us the news that Pye's number one studio was booked solidly for two weeks by two men from Los Angeles — Bill



Sam Gopal's Dream made an LP at de Lane Lea

Lincoln and Wesley Watts. They played a wide variety of music—straight hillbilly, Nashville stuff, right up to progressive Beatle-like music. They played all the instruments themselves, produced themselves, while Ray did the engineering. They brought four tracks over from Hollywood and added vocals as well as starting about a dozen tracks from scratch.

Don Fardon has finished an album, produced by Miki Dallon, Tony Hatch has done a new single with the Montanas, and Blonde On Blonde had a number of sessions with producer Barry Murray and engineer Howard Barrow to make tracks for a forthcoming Pye album.

Pye have been doing a lot of mobile recordings, including a session with Shakey Vick's Blues Band at Mother's

club in Birmingham. John Schroeder did the production and Alan Florence engineered. Pye also did the live recording of the Tiny Tim concert at the Albert Hall—there were many problems to be overcome, but Warner/Reprise are reported to be very happy with the outcome. Howard Barrow engineered. Pye have also been doing a good deal of demos just recently—the rush on recording time for releases is slightly lower at this time of the year in all studios, but it picks up again sharply once the new year is in.

ADVANTAGE

Norman Sheffield of Trident reports the completion of Mary Hopkins' LP record and much general satisfaction with the record. Gus Dudgeon has been in the studio recording more tracks with the Bonzo Dog Doo Dah Band and the Bee Gees paid a couple of calls and taped some songs. The Beach Boys took advantage of their time in Britain to do some work in Trident, and Hapshash and the Coloured Coat made an album there with Mike Batt producing (see *The A and R Men*). Norman expressed his bewilderment about the group—apparently there were three of them in the studio on their first session but by the end of their time

there were about a dozen members of the group in the studio. This is Hapshash's second album.



Tiny Tim's concert was recorded live by Pye

Trident have got their new control desk set up now, about which Norman is very happy. He says: "We've got the first complete 16-track mixer anywhere now. The desk was made for us by Sound Techniques. We're putting the old desk in the remix room".

BLUES
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Fritz Fryer at Philips has been doing some pretty experimental recording with Jason Crest, the Kent group. 'They've made a record called *Black Mass*, and it's a bit bizarre. It was recorded in sections with the group doing the backing track backwards—they actually played it in complete reverse—and then we played *that* backwards. So musically it sounds forward, though the actual sounds are backwards. We got this backing down and then added other instruments and voices. We got the group in the tiled loo at the back of the studio and recorded them singing some very echoed gregorian chant vocals, and we also put on some explosions from a Hammond organ's reverb plate. I'd say it's the most evil thing ever put on tape, and we'd like to put it out as a single, complete with hag's voice, but it wouldn't get all that many plays. We'll have to decide later.'

REALITY

Harsh Reality have been doing more sessions with Fritz, and their new album is progressing nicely. They are retaining some tracks which were made with the original personnel of the group, but the members now are: Alan Greed on organ and singing lead; Mark Griffiths on guitar; Dave Jenkins, guitar; Steve Miller plays bass and Roger Swallow is the drummer. Marc Ellington has made a new single with Fritz. It's a song by James Taylor called *Did You Give The World Some Love Today*.

At Regent A, Ian Campbell has made an album with



Tom Allom of Regent A engineers a session

Tommy Scott as producer. Tony Meehan, who was once the Shadows' drummer, has been in Regent producing a single by the Pathfinders, from Glasgow: *Road To Nowhere* b/w *Illusion*.

The Shadows themselves have been recording some demos of songs by Brian Bennett, and Tony Hazzard has made an album of his own songs for CBS. Included in this LP are such Hazzard hits for others as *Ha Ha Said The Clown*, *Me The Peaceful Heart* and *Fox On The Run*.

At Dave Wood's Impulse studios, they had a surprise booking for studio time from Johnny Duncan and the Bluegrass Boys—they had a monster hit in the old days with *Last Train To San Fernando*—who came in and recorded some C & W material. One of the members of the Caesars, Johnny Caesar, has been in to record demos as have the Whales (who did very well on *Opportunity Knocks*), the Vance Clayton Trio, a Peddlers-style group, and the Steam Coffin—a university group who play their own semi-classical pop.

At Chappell's, Claude Francois has recorded a French version of *Eloise*, while Larry Page has been recording a new single with the Troggs. Norman Newell has been recording Topol, and Sandy Roberton has been producing an album by Harold McNair, the flautist best known for his tasteful work with Donovan.

EMI have had the usual succession of top artists in their studios. The Pink Floyd

have been working on a new album to succeed *Saucerful Of Secrets*, David Paramor has been making a new single by Simon Dupree, Norrie Paramor has been working on tracks with Cliff Richard and with the Shadows. The Gods have been doing more songs for an LP, the Locomotive have been recording, and the Scaffold have been in and out of the studios trying out new things and putting the finishing touches to other work.

Hollick and Taylor of Birmingham have been doing mostly film work — Rolf Harris has recorded a commentary and three special songs for a film about wildlife in America. The Barron Knights have recorded backing tracks for TV shows and the Move and the Uglies have been doing demos of original material. John Taylor makes a special mention of stereo recording which represents the greatest proportion of his work—he sees a definite trend toward stereo recording for all purposes.

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SCRIBBLES

Foll wing **Marvin Gaye** and **Tammi Terrell**, and **William Bell** and **Judy Clay**, **Gene Chandler** and **Barbara Acklin** have a new single out in the States, Roger Miller's *Little Green Apples* . . . Talking about duos, do you remember **Jerry Butler** and **Betty Everett**, **Chuck Jackson** and **Maxine Brown**, and before **William Bell**, **Billy Vera** and **Judy Clay**? . . . **Ivory Joe Hunter** has made another disc, *Ivory Tower* . . . **Nina Simone's** American version *Ain't Got No—I Got Life*, features heavy brass on a big soul sound . . . **James Coit** has a single in States called *Black Power* . . . **Bandwagon** one of the better American groups to tour this country. Very good dancing, and a good choice of numbers . . . **Motown** were 1, 2 and 3 in the American charts during December . . . **Percy Sledge** has resumed live appearances after his heart attack . . .

How soon before **Marvin Gaye** becomes a standard singer? . . . **Aretha Franklin** resting after an accident in which she broke her leg. She will perform in a wheelchair for live dates . . . **Marjorie Hendricks**, formerly with the **Raelettes**, has signed with **Sound Stage**, and has a single *Don't Destroy Me* . . . **Carla Thomas** is touring military posts after a trip to Europe for Berlin Jazz Festival . . . **Atlantic** have a major gospel success with *Grace* by the **Institutional Church of God In Christ** . . . **Ben E. King**, back here in February, has a single *Til I Can't Take It Anymore*, just out . . . New: **P. C. Smith**, *Isn't It Lonely Together*; **Delphonics**, *Ready Or Not*; **James Brown**, *Let's Unite The Whole World At Christmas*; **Linda Lyndell**, *I Don't Know*; **Laura Lee**, *Hang It Up*; **Mable John**, *Running Out*; **Archie Bell and the Drells**, *Showdown*.

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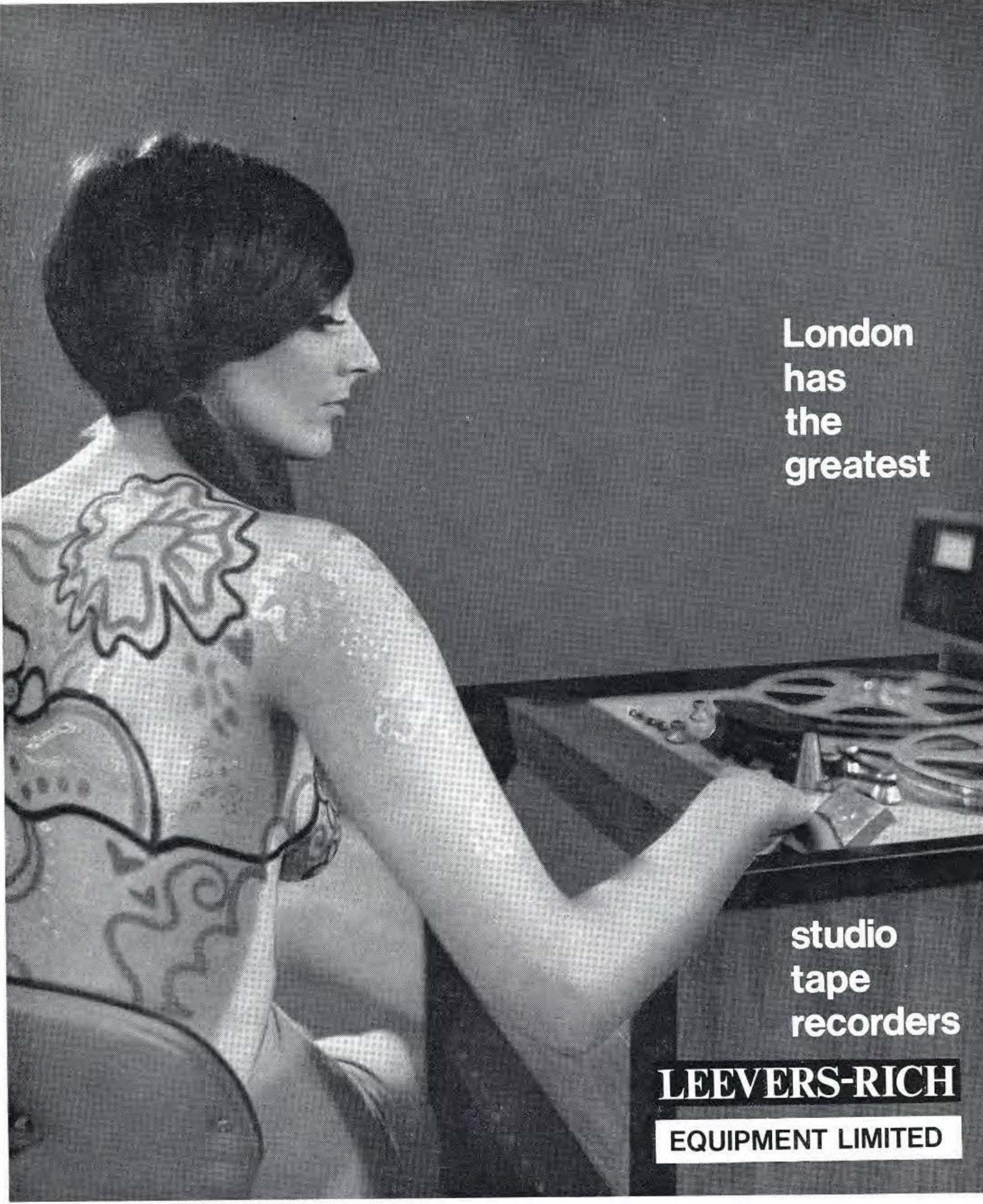
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- All Along The Watchtower** (*Dylan*) **Jimi Hendrix Experience**
RP—Jimi Hendrix. S—American. MP—Feldman
- Breaking Down The Walls Of Heartache** (*Denny Randall*) **Bandwagon**
RP—Denny Randall/Sandy Linzer. S—American. MP—Screen Gems/Columbia
- Build Me Up Buttercup** (*Macaulay/d'Abo*) **Foundations**
RP—Tony Macaulay. S—Pye. E—Howard Barrow. MP—Immediate/Welbeck/Schroeder
- Elenore** (*Turtles*) **Turtles**
RP—Turtles. S—American. MP—Carlin
- Eloise** (*Ryan*) **Barry Ryan**
RP—Bill Landis. S—IBC. E—Mike Claydon/John Pantry. MP—Carlin.
- Harper Valley PTA** (*Tom T. Hall*) **Jeannie C. Riley**
RP—Shelby Singleton. S—American. MP—Keith Prowse
- I'm A Tiger** (*Scott/Wilde*) **Lulu**
RP—Mickie Most. S—de Lane Lea. E—Dave Siddle. MP—Valley
- Light My Fire** (*Doors*) **Jose Feliciano**
RP—Rick Jarrard. S—American. MP—Nipper
- Lily The Pink** (*McGough/McGear*) **Scaffold**
RP—Norrie Paramor. S—EMI. E—Ken Scott/Peter Mew/ Peter Bown. MP—Noel Gay
- May I Have The Next Dream With You** (*Charles/Tobias*) **Malcolm Roberts**
RP—Tommy Scott. S—Chappell. E—John Iles. MP—Pedro
- One Two Three O'Leary** (*Carr/Mason*) **Des O'Connor**
RP—Norman Newell. S—EMI. E—Peter Brown. MP—Morris
- Only One Woman** (*B., R. & M. Gibb*) **Marbles**
RP—B. & M. Gibb/R. Stigwood. S—IBC. E—Mike Claydon. MP—Abigail
- Race With The Devil** (*Gurnitz*) **Gun**
RP—John Goodison. S—CBS. E—Luke Fitzhenry. MP—Keen/Popgun
- Sabre Dance** (*Khatachurian arr. Love Sculpture*) **Love Sculpture**
RP—Ward/Jones. S—Chappell. E—John Iles. MP—Leeds
- The Good, The Bad And The Ugly** (*Montenegro*) **Hugo Montenegro**
RP—Hugo Montenegro. S—American. MP—United Artists
- This Old Heart Of Mine** (*Holland/Dozier/Holland*) **Isley Bros**
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
- Urban Spaceman** (*Neil Innes*) **Bonzo Dog Doodah Band**
RP—A. C. Vermouth. S—Chappell. E—John Timperley. MP—Bron
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It's Duster Bennett down there



Duster Bennett has filtered his own personality and thinking into a vivid and exuberant blues style. He is a man who believes the modern situation is as relevant and easy to sing about in the blues as the old cotton fields down home. In this mood, he respects Otis Redding and Aretha Franklin as today's extension of the old country blues singers. "They're on about the same thing. They just sing for different markets. But they all sing about what it's like to be black".

Different pattern

A somewhat different thought pattern from what we're used to. But then Duster Bennett isn't typical of our blues fraternity. Clean shaven, close cut hair, and sometimes a tie for the one man blues band whose respect for convention is surprising. He seems happy enough as part of England, with certain reservations. He is devoted entirely to getting his music across to anyone in listening range. "There's more to the

blues than just playing. You must show you mean business. Let the audience know what it feels like to be alive, whether it's good or bad".

Life for Duster at the moment is good. There was a big-selling single, *It's A Man Down There*, and there is now an album, *Smiling Like I'm Happy*. Duster wrote most of the LP—"Eight and a half tracks to be exact," he said. "My girl friend Stella wrote one with me. The other three numbers were written by Juke Boy Bonner, Jimmy McCracklin and Magic Sam". Bonner is Duster's biggest influence. He discovered his name in a copy of *Blues Unlimited* "years ago", and first heard him on the *We Sing The Blues* album. "I didn't believe it when I heard him. He was so original—so good".

The album is a personal story. "It's written about me, that's why most of the songs are my own. I know what my life's about. The standard numbers I have used, I just couldn't get out of my head"—which have become part of him.

Duster has grown with the blues explosion, although he will be one of the few to survive when it becomes a yesterday trend. "I didn't realise all this would happen to me. I would have been happy enough earning £15 a week. But I'm not stupid enough to think it's going to last forever. I always look to the next day. What will I be doing? How am I going to use what I've learnt in the future?"

Has he any idea why the blues is so big now? "I think it stems from electric music, particularly the guitar, which has been taken such a long way. It can wail, scream, cry and go 'wah'. They tried to make it part of freak out music, which didn't freak out. That ended up as an emotional music with nothing to say. Then came rock 'n' roll. But it wasn't brought up to date. They tried to retain the original sound, and forgot it was 1968. The English music scene was hanging on to rock 'n' roll, when they heard the blues. It had emotion, feeling, strength and rebellion—all the things young people were looking for. But it was made electric and modern. It was satisfying for me, to see all the guys who'd been putting it down for years get a break".

Complete enjoyment

His complete enjoyment of listening to, and playing the blues, becomes more and more apparent as you talk to him. "It gives me a great sense of fulfilment singing about our environment today, and everything in it. That's what I meant about Otis Redding and Aretha Franklin. They convey the conditions, sex, and life as it happens now".

You'll have difficulty in finding a singer with more real tunes in his head than Duster. His album is almost completely away from the restrictions of 12 bar music. He explained: "You must try and make the product you are selling attractive. I feel as if I can write for any market. I think I've felt this all the time—to be able to write without confines or barriers. To write what I feel at that moment".

To get these ideals to a wider public, Duster wants to see well organised blues tours, operating from all the major towns, and in the comfort of a cinema or theatre. "Keeping blues music strictly in the clubs kills a lot of the potential market. A tour would give the groups and singers a chance to get over exactly what they want to say to a large audience".

Which is another piece of modern Duster Bennett thinking. If 1968 has seen a return to the blues, then it also has seen the emergence of singers putting today into it.

M.C.

Election

LATEST report from Election. Big hurdle successfully surmounted. Just at the stage when the group were beginning to make really big strides forward—the album was selling well, the two singles *Nevertheless* and *Please* had whetted many appetites, personal appearances had been getting better and better—then the super-attractive girl singer, Kerri Male, left the group and took herself off to the Continent to look for pastures new. A new singer to follow in Kerri's footsteps had to be found.

"We'd listened to a couple of girls," says Mike Rosen, "trying to find someone with as good a voice as Kerri, but they didn't seem much good. Then we thought of Dorris Henderson. Both Trevor (Lucas—bass player) and myself knew her from the old days on the folk scene, so we got in touch. She came down to see us, sang a few numbers, and that was it. She was in. It's really working out well now. She's an absolute gas!"

New version

A new version of *Please* was recorded and released with Dorris singing, and the group have now picked up momentum again. A big boost has been their participation in the Beach Boys/Barry Ryan Tour. Before the show went on the road, Michael had some misgivings about a group like Election being part of it. "We weren't going to be getting much money out of it; but more importantly, we weren't sure that we were the



right sort of band for a pop tour. But it would be a new experience, getting through to a section of the public who wouldn't otherwise have heard of us—and we knew that if we didn't accept the offer, there'd be a queue of groups waiting to take our place."

"As it turned out, I think that tour was one of the best

things we could have done. It went beautifully. Everyone got on pretty well with the others, and though we had to travel an average of four hours a day in an unheated bus, we enjoyed it. The audiences liked us more and more as the tour progressed, and we learned so much. It did us the world of

good". So well, in fact, that one music paper's review of the show called it a disaster except for the Beach Boys themselves and Election. The group, however, did take exception to being called scruffy and unprofessional. "We weren't all wearing gleaming white stage suits—that was Vanity Fare's bag—but I thought we were all remarkably clean. We cut right down on the chatting between numbers, which you've got to do when you only have a few minutes on stage, and I thought we were professional enough — although, as I said, we kept on learning so much particularly about presentation, while we were on the tour".

One of the criticisms that has recently been levelled at Election is that they have relied too much on their original repertoire. Wasn't it about time they got a few more songs together? "We've been conscious of this for some time," says Michael. "But we've had a very full time recently. First of all we had to get Dorris into the group which took two weeks of rehearsing, so we couldn't get too much done then. Before and after, we've been working a lot, often seven nights a week, which hasn't left us with enough time to really get new songs ready."

"I've written three melodies which we hope to use when I've got some lyrics done, and George has written some complete songs. We used one of them on the tour—it's called *If I Love Her*, and I think it'll most likely be our

next single. But the repertoire really was a problem—every time we did *Nevertheless* and *Betty Brown* we liked it less. Since Dorris has joined, though, even the old songs sound very different—much more gutsy. She too is starting to write things, so there'll be another source. Gerry (Conway—drummer) has just written his first song too, which is very good”.

Isn't writing

In fact, the only member of Election who isn't writing songs is Trevor, the red-headed Australian official raver of the group. “He's just too busy being alive to sit down and write songs.”

Rosen himself finds it hard to get his songwriting done. “The trouble with me is that in the past I've always waited for the muse to descend before writing anything. I've never been able to force anything out. But someone like Tom Paxton—who is a



really great writer — has trained himself to sit down every day, no matter where he is, and get something down on paper. I want to get myself disciplined enough to do that.”

Paxton, by the way, has been one of the group's biggest fans right from the

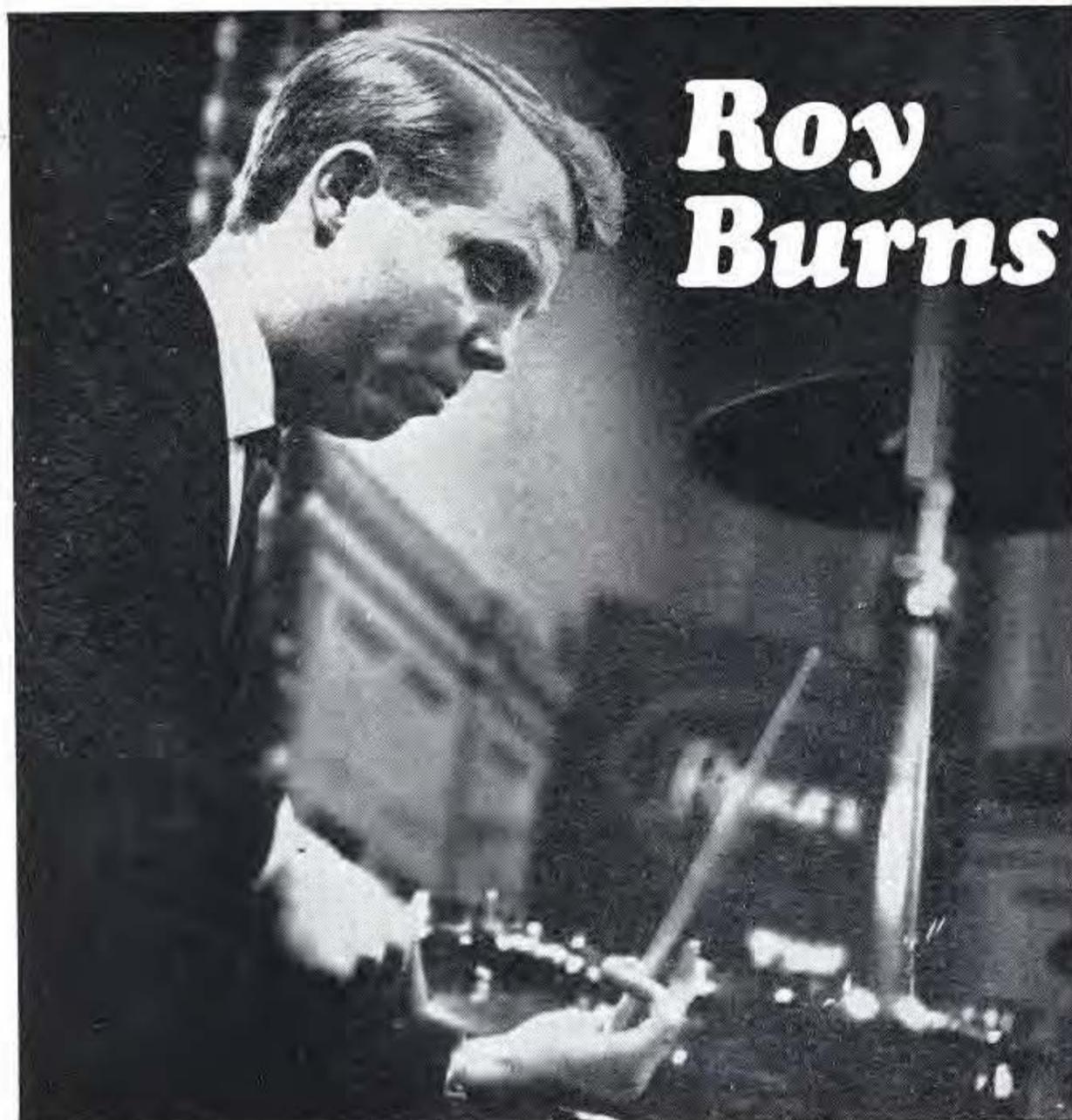
early days, and usually calls in to see Michael when he's in England. “Tom's helped us so much—he's been spreading the good word, and it's indirectly through him that we got our contract with Jac Holzman of Elektra. He's a great guy—and such a fan-

tastic man with words.”

Election are lined up to go on a promotional tour of America in the spring, all things being well, to which they are looking forward. Their album has been selling well over there, and it is quite likely that their next album will in fact be recorded in the States. Although that certainly can't be for reasons of quality—when Elektra in New York received the first pressings of the Election LP last year, one of their engineers sent a message back, just an anonymous note, saying he thought it was the best record production he'd come across in all his time at Elektra. Fair enough.

So, Election press on. They didn't suddenly emerge from nowhere with massive-selling records, but have had a steadily-growing reputation with clubgoers and record buyers. Their future looks brighter every day.

R.S.



Roy Burns

America's No. 1 Percussion Clinician is here again! Don't miss this opportunity to see and hear ROY BURNS and the new exciting ALL-AMERICAN* Rogers Drums, Vibraphone and Accu-Sonic Timpani, at a series of Percussion Clinics organised by Boosey & Hawkes at the following venues. ADMISSION FREE

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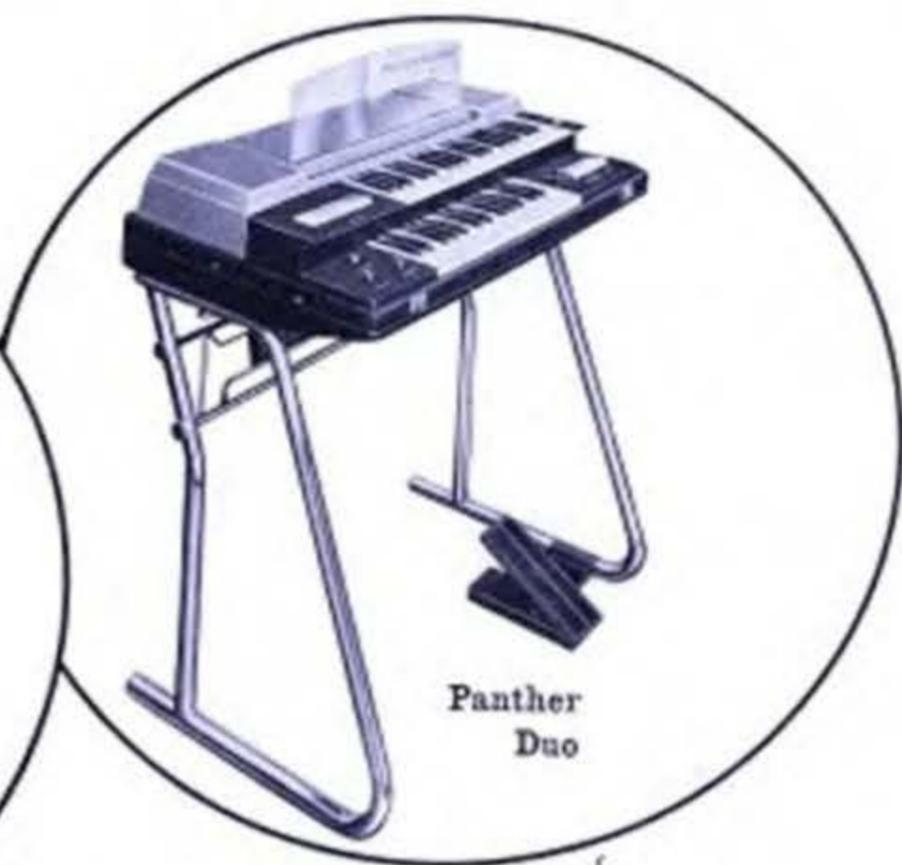
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Van Der Graaf Generator



Guy Evans, Hugh Banton, Peter Hammill, Keith Ellis

ONE of the advantages of having a long and complex name is that people will remember it when they see it, they'll spell it wrong—as Tyrannosaurus Rex will testify—and generally it's not a bad way of getting known. It's even better if the group have something worthwhile to offer. So, good people, prepare for the day of the Van der Graaf Generator.

The Van der Graaf Generator is a machine that produces sparks and does all sorts of weird things in a physics laboratory. The group are starting to do much the same in clubs and universities. It's a four-piece band, the members being Keith Ellis, bass and occasional vocal, Hugh Banton, organ, occasional guitar and vocal, Guy Evans, drums, and Peter Hammill, mainly the singer but also a guitarist and pianist.

I first heard the Van der Graaf's music in the office of manager Tony Stratton-Smith. The records were scratchy acetates and the record player was not functioning as nature intended, but nonetheless the group's sound was nothing short of remarkable. What is generally called "heavy" in the current

pop idiom, with many intriguing cross-flows shooting around the clear voice of Peter Hammill.

Hammill is probably at the root of what the group are trying to do. All the songs used by the group are his. "I started writing when I was still at school—just poems, with music coming along later. I just write down the words and the chord symbols and store them away. I suppose I've written about 250 songs of which I should think 50 are performable".

Songwriters who Peter likes—and to whom he may be compared—include the two contemporary raves, Leonard Cohen and David Ackles. "Both of them have written only one song really; all the rest are mostly variations. But that one song—in both cases—is really something fantastic". Peter's songs, too, are very good, with a touch of fatalism in most, and already people are talking about him in the same breath as Donovan. Tony Stratton-Smith as manager obviously has a vested interest; but rarely has anyone I know been as enthusiastic about a songwriter.

On bass, there's Keith Ellis. He may

be a familiar face, having played with the Koobas—a good group who never quite achieved their potential. "Sometimes it was OK with the Koobas. We weren't a bad group, but we were a bit lazy. And anyway, all the members were really interested in different scenes. With the Van der Graaf Generator, there's so much enthusiasm. It's the best band I've ever been with, and if it doesn't work out really well, nothing will". This is the voice of authority speaking. Keith has a reputation as one of our best bassists, and has been on the scene long enough to know what's what.

Hugh Banton the organist doesn't really look like a typical group man. In fact, until comparatively recently he didn't even like pop. "I was originally a classical organist, playing in churches and that sort of thing, and I wasn't at all interested in pop". According to Keith, going into Hugh's flat is like entering an electronic chamber of horrors. "You can't move for all the electrical gear that's lying around. Old televisions, radios, record players, amplifiers. He's the one who takes care of all the technicalities".

Founders

I didn't meet the drummer, Guy Evans, who was one of the founders of the group up in Manchester a year ago—but judging by the sound on the records, his musical thinking is right in line with the rest of the group. The sound they produce is rather similar to what Traffic used to do, though the Van der Graaf Generator are less cluttered and the music is more immediately appealing. The melody is more prominent than the complexities of a dazzling technique, contrary to the usual thrashings of people who consider themselves an underground group. The sound is tight and disciplined, though improvisation is a big part of their music. About the comparisons with Traffic, Peter says, "I can see why we are put in the same category—but we are doing something which we think is completely our own, and we think that the bits of us that sound like them are the bits we want to change".

The group have a contract with Tetragrammaton, a fast-rising American record company, and their first album will be appearing before long, preceded by a single, all produced by the group with Stratton-Smith. They hadn't done many live gigs when I saw them, but one of them was at the Marquee, where they got a roaring welcome, on their first outing. And they think they played badly. The stage is now set—so watch out for the Van der Graaf Generator. They really do generate.

R.S.



TWO OF THE TRINITY



In the spate of publicity when, at long last, Julie Driscoll and the Brian Auger Trinity got the recognition they deserved through the hit single *This Wheel's On Fire*, the word-smiths kept their stories along pretty well the same lines. The REAL Jools, or the REAL Brian, or Jools talking about Brian, or Brian revealing ALL about Jools.

Meanwhile, in the background, lurked the two other important "corners" of this quartet. Drummer Clive Thacker and bassist-guitarist David Ambrose were somehow shadowy figures. Unfair to two fine musicians? Which is why we're restoring the balance a little.

Factually speaking, Clive was born in Enfield on February 13, 1944, went to Theobalds School in London and learned percussion at Max Abrams Drum School. Meeting up with Brian Auger was his big breakthrough in terms of opportunity, but he'd worked pretty regularly before that meeting some two-and-a-half years ago. He's a fanatic about African percussion and rhythms, reserves the drummer's right to rave about Buddy Rich and is strong in his enthusiasm about any kind of music from Miles Davis to the Beatles . . . "providing it is good".

While drummers are generally regarded as being the "mad and irresponsible" men of pop, Clive is by way of being "mad and a perfectionist". He says: "You can never learn it all. You get into a groove and think 'well, that's that—I'm good enough now' and somebody comes along and just about blows your mind with brand new ideas which set you thinking all over again'. You have to keep working at it".

Again factually speaking, Dave Ambrose was born in Highgate, London, on December 11, 1946—is the tallest in the

foursome at six feet precisely, has blue eyes and fair hair. He was schooled generally at Seaford College and later went on to the Byan Shaw School of art . . . but on bass, guitar and piano he is self-taught. At 16, he made unpaid appearances at the Kaleidoscope, in Wardour Street, but entered the pop scene properly when 18. He was with the Shotgun Express, that ambitious but not always lucky outfit, and felt the bottom had dropped out of his world when that group broke up.

His "lucky" meeting with Brian Auger came at just the right moment but the days with the Express were obviously happy ones. Keen on hi-fi, his records are often by Gary Burton, Miles Davis, Wes Montgomery, Ron Carter . . . and he's also keen on B. B. King when the mood takes him.

INTERNATIONAL

Ambition-wise, he'd like to find the time to get down to some serious composing and one day would like to have an exhibition of his own art. But first things first, he says, and his life has been very full since the Trinity reached out and grabbed a really wide international audience.

Both Clive and Dave have a deep respect for the musical abilities of Brian. They'll indulge in high-powered mickey-taking on occasion. Says Dave: "Within the group, we're always on the move, musically. We just about live in each other's pockets so we know where each one stands. If one disagrees violently over some suggestion, you can be pretty sure that the others think along the same lines.

"We don't treat Julie as anything other than a member of the team, which is great. We've gone through the scenes of chucking

things at each other, but the sheer truth is that we get on as musicians and as people".

They both talk long about the aims of the Trinity—a fusion of pop and jazz. The pop of pure pop rhythms and jazz harmonies, yet even within that framework there is a lot of musical freedom. This ties in with the enlistment of Clive, who had certainly been on the jazz side of the business and whose aggressive drumming created a wider type of performance.

Dave, incidentally, is widely known as Lobs, which stands for Last Of The Big Spenders, and Clive rejoices in the nickname Tolly, which represents his attitude of Take It Or Leave It (or near enough for jazz!).

Within the group structure, most of the writing and arranging and recording stems from Brian, though with bits of guidance from the others. Jools is also doing a fair bit of writing—and is constantly coming up with ideas. Outside group affairs, Jools leans a lot towards folk material, but with the others fits in on one of the most completely-blended outfits in the business.

Both Clive and Dave stress that living in the Trinity is like living in a complete community. They realise the strength of having a photogenic beauty out front and there's no niggling about how, inevitably, two of the quartet have hogged the bulk of the publicity. Brian is nearly six years older than Dave, but only one year older than Clive—Jools is the youngest of them all. Within the group is a whole range of ideas and ambition.

That's what makes them tick. I only hope that this sudden glare of the spotlight on Clive and Dave doesn't cause their eyes to water but, after all, fair's fair . . . even in pop music!

P.G.



B.I.'s

ORGAN REVIEW

NO musical instrument has seen a more drastic approach to its development and design than the electronic organ. The days of the high-pitched, one-handed chord backing instruments are well and truly numbered. A general improvement in technique by the pop organists has led to a necessary change in the ideas and thinking of the technicians responsible for the electric organ. It was only a few years ago that an organist's choice was limited to two categories—the mighty Wurlitzer, suitable only for a theatre or stadium, or a two-octave chord organ, which required little technique.

We now have a wide range of organs—from the portable, group-designed models, to the impressive two keyboard type—suitable for the group and home. Most of the leading manufacturers produce a wide range, both in price and design.

VOX. This company developed one of the most important organs in the portable breakthrough, the Vox Continental. It is fully transistorised, and has a frequency range from 16' × 8' × 4' 1V rank mixture (2 $\frac{2}{3}$ ', 2', 1 $\frac{2}{3}$ ', 1') operated from four harmonic and two tone selector drawbars. Price is £208 19s.

There is now a Super Continental 11, price £273, which is a two-keyboard model, with walking bass in the lower manual, which automatically gives a pedal bass sound with percussion and sustain accompaniment when required. A separate 13-note pedal board is also available. Vox also have the Jaguar (£131 5s.) designed on the same lines as the Continental. It has four octaves, plus both octave and sub-octave tones. There is also a walking bass incorporated in the lower octave. It can be used separately or in combination with treble manual. Vox's newest development in their organ range is the Riviera, which has full-scale drawbars, two manuals, and a detachable 25-note pedal board. Pitch is from 16' to 1', with independent reed, sustain and percussion tones. It's price is £750 15s.

Top right: Vox's display of portables, and their "Riviera" organ

Top left: The Selmer "Panther Duo"

Middle: The Selmer "Capri Duo"

Bottom: The Rosetti "Cougar"

Hohner have made an important breakthrough in the organ market in recent years, particularly with their Symphonic range. The Hohner Symphonic 360 (346 gns.) is a two manual organ, each with 44 piano keys. It has a 13-note pedalboard, and upper manual three voice: 16', 8', 4' percussion on the 4' with switch for short/long lower manual three voice: 8', 4', 2'+/- switch for manual matching reverberation continuously variable. The Symphonic 32 (225 gns.) has 48 piano keys on one keyboard with four octaves. It has three organ pitches, 16', 8' 4'. One of the most interesting developments in this model is the head socket for silent playing. The Symphonic 36 (301 gns.) has a built-in 20-watt amplifier with two loudspeakers, and has all the fine features of its counterparts. The Symphonic 40 (515 gns.) has been developed with the home and school in mind, and has 61 standard piano keys, and a great potential volume with four-voiced construction. The Symphonic 410 (436 gns.) is a two manual keyboard, with four voices, and three special loudspeakers. The 410 has the same feature as the 40, but with two built-in Leslie speakers. It is 521 gns. In the portable range, Hohner manufacture the Symphonic's 31, 35, 45, and 320. All are single keyboard except for the 320, which is fully polyphonic and transistorised. A slightly different instrument in the electric keyboard range is the Hohner Clavinet, based on the ancient Clavichord. The sound is created by strings which are struck directly by the piano keys. The mechanical vibrations of the strings are transformed into electrical vibrations and finally fed through an amplifier. There are two versions, both completely portable, the Hohner Clavinet I and II.

ROSETTI. Portable group organs are this company's speciality. They have three models. The Cougar: a five octave (one for bass accompaniment) organ, with an extra octave for accompaniment if required. The musical extension includes 16'-8'-4'-mixture. They are all independent and mixable. Special effects include vibrato, treble and bass percussion, and a bass extension. The Lynx: a four octave keyboard with the same musical extension as the Cougar. This model includes a built-in amplifier. The Gazelle: a true four octave organ, with 12-watt built-in amplifier, and monophonic bass octave solo. It has effects for bourdon, bass oboe, strings, flute and clarinet, a slow and fast vibrato, and output socket (a feature of most portables). Prices of the Rosetti range are: Cougar, 222 gns.; Lynx, 140 gns.; Gazelle, 135 gns.

BALDWIN. This company concentrates more on home organs, rang-

ing from the 71 series, to a spinet organ, to the vast theatre organ, which has almost every conceivable voicing in its effects. In the portable range, Baldwin have their own Combo organ (£231), a single keyboard, nine voice organ, with a 61 note manual, and the Howard Combo organ (£143), similar to the Baldwin but with fewer stops. Baldwin also have their Combo harpsichord, which retains the sound and style of the original instrument, but is completely electric. It sells at £413.

HAMMOND. Their range is vast, and although originally designed as home and theatre organs, they have turned out to be one of the most popular of the group organ manufacturers. Two of Hammond's best sellers in the pop world are the M-102 and the C-3. The 102 has upper and lower manuals, with 44 keys each, and a 13 note pedal keyboard. It has 24 control tabs, including six pre-set tablets. There is one set of harmonic drawbars for each manual, and one drawbar for the pedal keyboard. The power amplifier and three speakers provide true response down to the lowest pedal tones. There are three vibratos—the Celeste, Selective and Vibrato Chorus, and stereo reverb. It has an output of 22 watts. The C-3 has two manuals—a Swell and Great, each with 61 keys, and a 25 note pedal keyboard. Its tonal controls include nine pre-sets, and two sets of nine adjustable harmonic drawbars (16' and 8') for pedals, and four tables controlling "Touch Response Percussion". New to the Hammond range include the X66 and T200 series, which incorporates a two-speed, built-in Leslie for the first time in a Hammond of this spinet size.

SELMER. Selmer manufacture two tradename portable organs, the Panther and the Capri. The Panther comes in a two-manual version, price 188 gns., and a single manual at 130 gns. The Capri also comes in two versions, the Single and Duo, price 219 gns. and 299 gns. respectively. The single has five full octaves, and auto-bass extension tab (one to two octaves) and a tone delay tab for boosting overtones. There are three special tabs for setting harmonic content, on 4', 8' and 16' voices. It has a wide range of effects, from strings to flute.



Top: The Rosetti "Lynx"

Second: The Hammond T-262

Third: The Hohner "Symphonic 40"

Fourth: The Hohner "Symphonic 410L"

INSTRUMENTAL NEWS

ROGERS GO ALL-AMERICAN

As from 1st January, 1969 a major change for company policy will take place in respect of Boosey & Hawkes (Sales) Ltd., who will import and distribute Rogers Drums & Percussion Equipment entirely manufactured in the U.S.A., whereas hitherto they have manufactured Rogers Drums in Edgware. To help promote the new "all-American" Rogers Drums, America's number one drum clinician Roy Burns will re-visit this country for a series of percussion clinics in February. His itinerary will be as follows:

Sunday, 2nd February 1969,
LONDON (Afternoon)

Sunday, 2nd February 1969,
BIRMINGHAM (Evening)

Monday, 3rd February 1969,
BRISTOL

Tuesday, 4th February 1969,
MANCHESTER

Wednesday, 5th February 1969,
LEEDS

Thursday, 6th February 1969,
EDINBURGH

The whole of the Rogers range will be displayed by Boosey & Hawkes, including their new Accu-Sonic Timpani, and the new Rogers Vibraphone.

Mr. Burns will be accompanied during his tour by Mr. Henry Gilbert, Export Manager of C.B.S. (manufacturers of Rogers Drums) and Mr. Ken Spacey, Sales Manager of Boosey & Hawkes.

Rotosound strobe

Using a Quartz tube and special solid state circuit the Rotosound "Superior" strobe is capable of lasting 500 hours at its fastest speed, or longer if used at slower speeds. It can be used up to 30 mins. at any one time and includes many refinements not available in other makes.



"Superior" strobe



Sweet Inspirations Promotional Visit

The Sweet Inspirations — Cissy Drinkard Houston, Myrna Smith, Sylvia Shemwell and Estelle Brown — paid a

short promotional visit to England last month for their single *What The World Needs Now*. The girls, better known as Aretha Franklin's vocal backing group, appeared on *Top Of The Pops* and *Dee Time*.

LONDON BLUES SOCIETY AND BLUE HORIZON BLUES CONCERT

As a follow-up to the successful blues show held by Blue Horizon and the London Blues Society in London recently, a further concert will be run at the St. Pancras Town Hall, London, on January 4th at 7 p.m. Tickets (at 12s. 6d. and 17s. 6d.) are available from Chris Wellard Records, 6 Lewisham Way, London, S.E.14, and Chris Trimming, 207 Kidbrooke Park Road, Blackheath, London, S.E.3.

HARRIOTT/MAYER CONCERT

Joe Harriott and John Mayer, the Indo-Jazz Fusions group, give a charity concert performance at London's Queen Elizabeth Hall on January 8th. The concert is in aid of Sicilian Earthquake Relief. During the same month, the group are expected to record a series of six TV programmes for Harlech TV. They are scheduled to be shown in February.

RASCALS BACK

The Rascals are due back in this country early next year, featuring the prominent Hammond organ of Felix Cavaliere. The last time they played in England, Paul McCartney described them as the best American group he had ever seen. They have a new album available now, *Peace Time/Greatest Hits*, featuring all of their best selling singles.

Baez Country LP

Joan Baez has just completed a country album, which was cut completely in Nashville. She recorded for six hours the first two days, and nine and a half hours the third night. Then she slept, before doing another nine hour session, and a final three hour stint on the fifth day!

JUDY COLLINS' HIT

Judy Collins has just had a first hit single in the States. It is the Joni Mitchell song *Both Sides Now*. The B-side features a number written by Fairport Convention singer Sandy Denny, called *Who Knows Where Time Goes*, and this is also the title of the new Judy Collins album, which will be released in January.

Lawrence



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Roy Burns

HOW DISTRIBUTE JENNINGS

A joint statement from James How and Tom Jennings has been issued to the effect that as from November 1st Jennings are exclusively distributing certain of their novel products through the James How Company. These products will carry the ROTOSOUND trade mark, for sale in the U.K.

Tom Jennings tells us he is enthusiastic about the link-up and that his new company will work extremely well with this new division of James How, headed by dynamic Sales Director — Alan Marcuson.

First products to be released are: **The Rotosound Growler**—A fuzz/wah wah combination with Jennings rotary foot action. **The Rotosound Tympano**—A new loudspeaker development providing variable percussion sounds. **The Rotosound Tambourino**—another new loudspeaker development which, combined with guitar, provides Latin-American effects. **The Rotosound Fuzz**—With the Jennings rotary foot action. **The Rotosound Wah Wah**—With the unique Jennings rotary foot action.

'RHYTHMLITE' SPOT LIGHTS

The new Rotosound Rhythmlite strobe has four coloured spot lights. One of the lights remains as a steady background light, while the other three are modulated by the sound output from the loudspeaker terminal of an amplifier, record-player, tape-recorder, etc. The user can make his own selection of which colour is most suited as the background light, and the position of the different coloured spotlights can be changed round at will. The control panel consists of mains switch, neon indicator, cartridge fuse, sound input socket and an intensity selector control. It is manufactured by James How Industries Ltd.



"Rhythmlite" strobe



Burton Is Top Jazzman

Gary Burton, one of the jazzmen responsible for closing the gap between jazz and pop music, was voted the World's Best Jazz Musician recently. Burton, who finished a season at the Ronnie Scott Club in November, has an album, *Lofty Fake Anagram*, currently available.

MULTI-INSTRUMENTALIST ROLAND KIRK



One man who's instrumental news personified — American jazzman Roland Kirk, a frequent visitor to Britain. Originally known mainly as a flautist, incidentally, the inspiration for Ian Anderson of Jethro Tull's style, Kirk is pictured here with flute, nose-flute, tenor sax, manzello (which sounds like a soprano sax) and strich, a nearly-straight mutation of the alto sax.

Pete Drummond Radio Show

Watch out for a new Radio One programme starting the last week in January. It's the Pete Drummond Show, on at 6.30-7.30 every Saturday. Pete tells us he intends to play good underground music — "exactly what I want to play".



A L-R tape machine.

LEEVERS-RICH CONTRACT

Leevers-Rich recently won a £70,000 studio tape recorder contract from the Ross-Ace Record Company of New York. Ross-Ace are to be equipped with eight 8-track 1-inch tape consoles, eight 4-track consoles and a number of the new Type E Mark 6½-inch tape recorders. Leevers-Rich say they are the only company in the professional studio recorder market with a product entirely designed and manufactured in the U.K.

BYRDS SPLIT-UP

The Byrds have again broken up. Roger McGuinn is the only remaining original member, and the group is now McGuinn on guitar, Clarence White on guitar, Gary Parsons on drums, and John York on bass. They are currently recording an album, the Byrds seventh, with country music and the steel guitar again prominent.



the name in lights



If you want to really hold an audience do it with one of the Rotosound Lights. Groups, discotheques, restaurants, dance halls, dance schools, stores, theatres, hotels—can all look brighter, and do better business under some Rotosound lights.

ROTOLITE—for coloured shadows and multi-coloured cross lighting effects. (as illustrated)

RHYTHMLITE—working directly off tape recorder, radio, record player or live sound produces coloured light effects to match the mood and tempo of the music. (as illustrated)

COLOUR-MIX—working directly off contact mikes attached to each section of the drums—provides a fabulous "coloured fireworks" display. (as illustrated)

SLAVE UNITS—enable you to have additional lights.

The Rotosound Lights are all easily portable in their "pack-away" containers.

"SUPERIOR" STROBE. Fantastic Quartz tube gives 500 hours life at fast speeds, and permits 30 mins. use at a time. Other models—'Mini' and 'Supreme'.

★ **NEW PACKAWAY 'BLACKLIGHTS'**—for the new ultra-violet effects.

See your Rotosound Dealer or write for literature to James How Industries Ltd., 20 Upland Road, Bexleyheath, Kent, U.K. or visit the James How Showrooms, 22 Denmark St. WC2. Tel. 01-240 0636/7



The Deviants

When asked about the relationship between politics and his group, the Deviants, Mick Farren said: "This political thing that surrounds us is getting out of hand. Really." But we talked politics most of the afternoon, until Mick said: "Can we go on to something else?"

Mick and the Deviants are heralded as the only genuine underground group left with strong political motivations. This isn't true, but they are more obvious than most. Mick has taken an active part in the anti-Vietnam war demonstrations and is one of the growing number who believe pop music is the only stable voice left for the young people. Didn't he think that pop should be left as an entertainment-only industry? "Those that want that scene have got Engelbert and the Love Affair", he said.

Politics and Politicians

He is involved so strongly with politics, because . . . "I am affected by politics and politicians. It is here today—any day. I am affected when the police can pull up our wagon at 4 o'clock in the morning, when we're all shagged out and dying to get to bed, and get searched for drugs—this happens all the time. It affects my life. If a band's got the slightest integrity, they make these situations part of their scene. You can't see the cops in Chicago beating up young kids without it influencing your music. I suppose that means we have consciences." He said that with a grin.

"It really is a natural response—the will to communicate on a deep level. And I'm glad we started out this way. It must be bad to be one of those bands trying to move on to a new thing with the weight of their past image on their back."

The Deviants' roots are in the blues. Mick explained: "The music we are doing is basically blues. We look at life and the situations within it, and sing about them. We haven't the time to sing about plastic situations—going to the high school hop, and living in the cotton fields of Delta. It's folk music in another form."

Mick digs up bigotry, intolerance and misunderstanding regularly in his songs. But does he have any answers to these problems? "That's a different thing. Maybe I'll write a book with all the answers. What we are doing is setting emotions to emotions—not intellect to intellect. Dylan started doing this with a formulated statement of policy. People may know and realise the things we sing about, but we all have different answers, otherwise it's a return to Marxist theory. What we are doing is putting situations into perspective. I think music goes down the drain if it comes up with answers."

Mick isn't a super pseudo-intellect. More of a real bloke, with a real voice, and a great deal of honesty, particularly about his songs. "Half of my lyrics are put in because they rhyme, and fit in with the meter of the tune. A lot of people are reading too much into them. I just give it to them in life style."

And there's no romantic, idealistic relationship with a Deviants' audience. "We have a sado/masochistic relationship with them." Time for another grin, before: "We're not moulded in the classic image".

It took a lot to get the Deviants on the underground map. "Nobody wanted to know what we were doing. We saw a few people, but they didn't want to know. Mainly because we didn't have half a dozen hit records behind us. But we met this boy millionaire. He paid for studio time, and a complete album. We pressed about 7,000 and got some distribution together." The LP was *Ptooff*, and a sell-out. Their latest album is *Disposable*, on a new label, Stable Records. More controversy, but it's selling very quickly. And if they make it overground? "We won't change. They'll have to accommodate us. We'll accomplish what we can, and change when we need to, or want to. Success isn't everything, but it gives you money to do your thing."

The Deviants' thing is to put political fire in our bellies, *via* hard-core rock.

M.C.

The Deviants

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MARSHALL

SOUND RECORDING

from an engineer's point of view



Author Gerald Chevin at the Console in the Advision studio.

BEFORE the start of any recording session, the producer, the artist and the engineer work out the various sounds and ideas that the particular piece of music needs. When the line-up is settled—usually bass, lead guitar, drums and piano—separation screens and put in position. Their function is to keep each sound

distinct from the others. Good separation, in conjunction with studio acoustics, is an essential factor—though the methods of obtaining separation will vary from engineer to engineer and studio to studio.

Taking the drums first, I normally use three mikes: an overall to record the general sound, a close mike for special effects such as wood blocks, and a bass drum mike for the extra thudding sound.

The bass and lead guitars can be directly recorded, using a split lead for normal use on one output and the other output directly into the mixing console, via a transformer. This lets

you use a mike on the amplifier as well as the direct sound, producing an interesting mixture of two sounds.

The piano is very much a part of the studio furniture—the engineer will know from experience the best place for the mike.

When all the placing problems are settled, the mikes are connected to the amps through power supplies if they are condenser mikes. The passage of signals to the tape machine is shown in *Figure 1*.

The microphone amplifier has a stepped gain which is produced by introducing maximum negative feedback at its lowest gain, and vice versa. The output is then fed into a fader, which attenuates (weakens) the signal—but retains a constant impedance for any resistance. This simply means that the frequency response is the same at any position of the fader. Also, the distortion is minimised.

Sounds can be completely altered with an equaliser. This is a piece of equipment that will bend the frequencies of the incoming signal at pre-selected points in the sound spectrum. It could be called an ultra-sophisticated tone control.

Let's look at a specific instrument—the bass guitar. If we try a 10 dB (decibel) boost at 100 Hz (cycles per second), the bass sound will become fuller and rounder whilst attenuating it at 10,000 KHz to suppress unwanted sounds like hiss.

Musical sounds are made up

of different harmonics—which is why middle C on a piano sounds entirely different from the same note on a guitar. Essentially this is because middle C has a fundamental frequency of 261.63 Hz. Its second harmonic is equal to twice this, its third harmonic to three times this, and so on. Thus it follows that different combinations of harmonic relationships with regard to different levels—for example, the fifth harmonic may be much louder than the fundamental—are the key factor in determining why a piano sounds different from a guitar.

The equaliser can pick out quite sharply any number of harmonics contained within the fundamental and boost or attenuate them to create a new sound from a pretty ordinary bass sound.

necessary

It might also be necessary to limit or compress the bass guitar by using a limiter/compressor, a device which is primarily meant to stop the sound rising above a certain volume. The difference between limiter and compressor have been shrouded in a certain amount of mystery.

In fact, a compressor is normally regarded as any device with a ratio of 1:2 to about 1:30. So, at 10:1, if the input sound is increased 10dB, the output sound will rise only 1dB. It's normally called a limiter when the ratios become as high as 30:1—so it can be seen that limiting is much more severe than compression, though in studios, the terms are normally synonymous!

If a bass guitar is heavily limited, then, it will produce a thud or click which may sometimes be intentionally mixed with the overall sound. This is often done by John Entwistle of the Who.

G.C.

Diagram right, 'Path of signal to tape machine.'

A - Constant Impedance Fader

B - Meter

C - Tape Machine

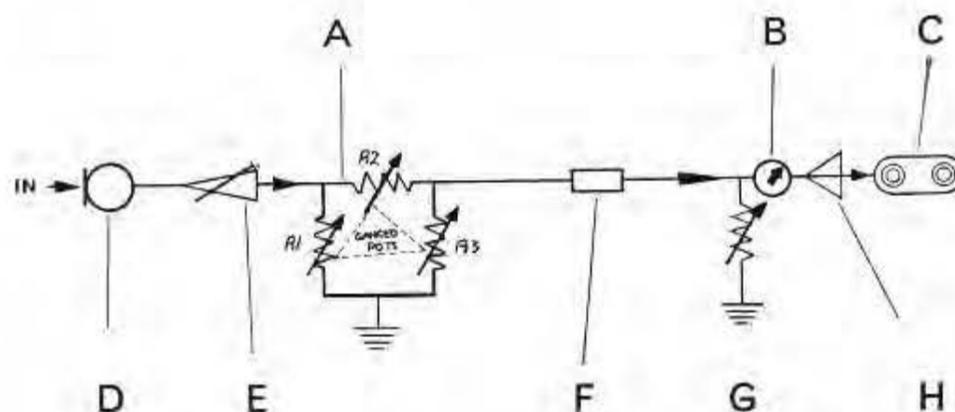
D - Microphone or Pick-up

E - Amplifier

F - Mixing Amp.

G - Main Gain

H - Recording Amp.



YOUR QUERIES ANSWERED

By Gary Hurst



Electronic Organ

Dear Gary,

I am thinking of buying an electronic organ but, as I am rather confused about some of the notations involved—for instance, 16', 8' 2 $\frac{2}{3}$, 1 $\frac{1}{3}$ etc. I don't really know what it is I am looking for, and the effects that I can expect.

I would be most grateful if you could explain this to me please.

J. L. CAREY,
Canterbury, Kent.

ANSWER:—If I explain first that all these notations are relative to the fundamental pitch which is called 8'.

If, for instance, you hold "middle c" with an 8' tab selected then this will give you the fundamental pitch and a frequency of 262 cycles.

If now, still holding down middle "c" and you select a 4' tone then the "c" an octave above will sound. Likewise, with 2', then the pitch will be two octaves above the middle "c".

With regard to the first and third pitches, namely 5 $\frac{1}{3}$, 2 $\frac{2}{3}$, 1 $\frac{1}{3}$ and 1 3/5 respectively, then if still holding middle "c" with 8' flute you select 5 $\frac{1}{3}$ ' the "G" immediately above this key will sound. Likewise with 2 $\frac{2}{3}$ ' and 1 $\frac{1}{3}$ ', pitch stops, they sound one octave and two octaves respectively above the 5 $\frac{1}{3}$ ' G.

With 1 3/5' the seventeenth this is an E pitch situated immediately below the 1 $\frac{1}{3}$ ' "G" pitch or the third E above the middle "c" key. The most common addition to the normal 16', 8' 4' and 2' pitches is a 2 $\frac{2}{3}$ ' pitch. But with an organ with all the above pitches then as many as nine pitches can be sounded at one touch of the key which simultaneously operates nine key switches below or behind the key.

Buzzing Strings

Dear Gary,

Having bought an EKO guitar model 1780, I find that the strings are buzzing off the frets in certain positions. I have

tried to raise the strings to prevent this but with the strings very high they are still buzzing when plucked hard. Would an adjustment of the truss rod cure this fault?

BRIAN ROSS,
New Ross, Co. Wexford, Ireland.

ANSWER:—Firstly, is your guitar tuned up to concert pitch? This can be checked either with a guitar pitch pipe which costs about 7s. 6d. and gives the pitch of all strings in the octave position (12th fret) or with a piano, by playing middle "c" and the second string (B) at the first fret.

If all is well and in tune, then look at the neck along the fingerboard. If it is warped in a concave or converse manner, then adjustment of the truss rod will be necessary; but I would recommend you to engage the assistance of the shop where you bought the guitar, as many a good guitar has been broken through maladjustment of this rod.

Vox Organs

Dear Gary,

Could you please give me the address of the company which makes the new Vox organs, and also tell me if everything is handled from there.

G. L. NORTH,
Gloucester.

ANSWER:—The address you require is as follows:

Vox Sound Equipment Ltd.,
Vox Works, West Street, Erith, Kent.
This is the only factory address and it handles all their business. They will furnish you with all the information you require.

Guitar Strings

Dear Gary,

Could you help. I have a "Fender Stratocaster", could you please advise me on the best make and type of guitar strings to buy for it? I wish to obtain the strings that give me the best blues sound, i.e. Clapton, Winwood, Hendrix, and many people have advised me on numerous makes and grades such as Gibson, Picato (ultra light) Rotosound ("Scene King") Fender and Clifford Essex.

I'm completely baffled, your expert

advice would be very much appreciated.

Thanks for a great magazine.

R. NEAL,
Stratford, London, E.15.

ANSWER:—Well, you seem to have received quite a few different recommendations which as you pointed out, have left you somewhat baffled.

The one and only well-proven method of finding a set of strings that suit you is to try them. It may seem hard but there are only about four sets of strings that fall into the category that you're interested in.

Picato, as you mention, do a very good set of ultra-light gauge strings, as do Fender with their rock 'n' roll set of strings. Also available on sale are the latest strings from Rotosound which enable you to choose your own thickness of string for each position. Try them and you will soon discover the ones suited to your ability and style, but don't count on getting the Clapton, Hendrix guitar sound solely on account of the strings as no manufacturer would claim this. The sound depends also on the amplifier you are using but most of all on your ability, of course.

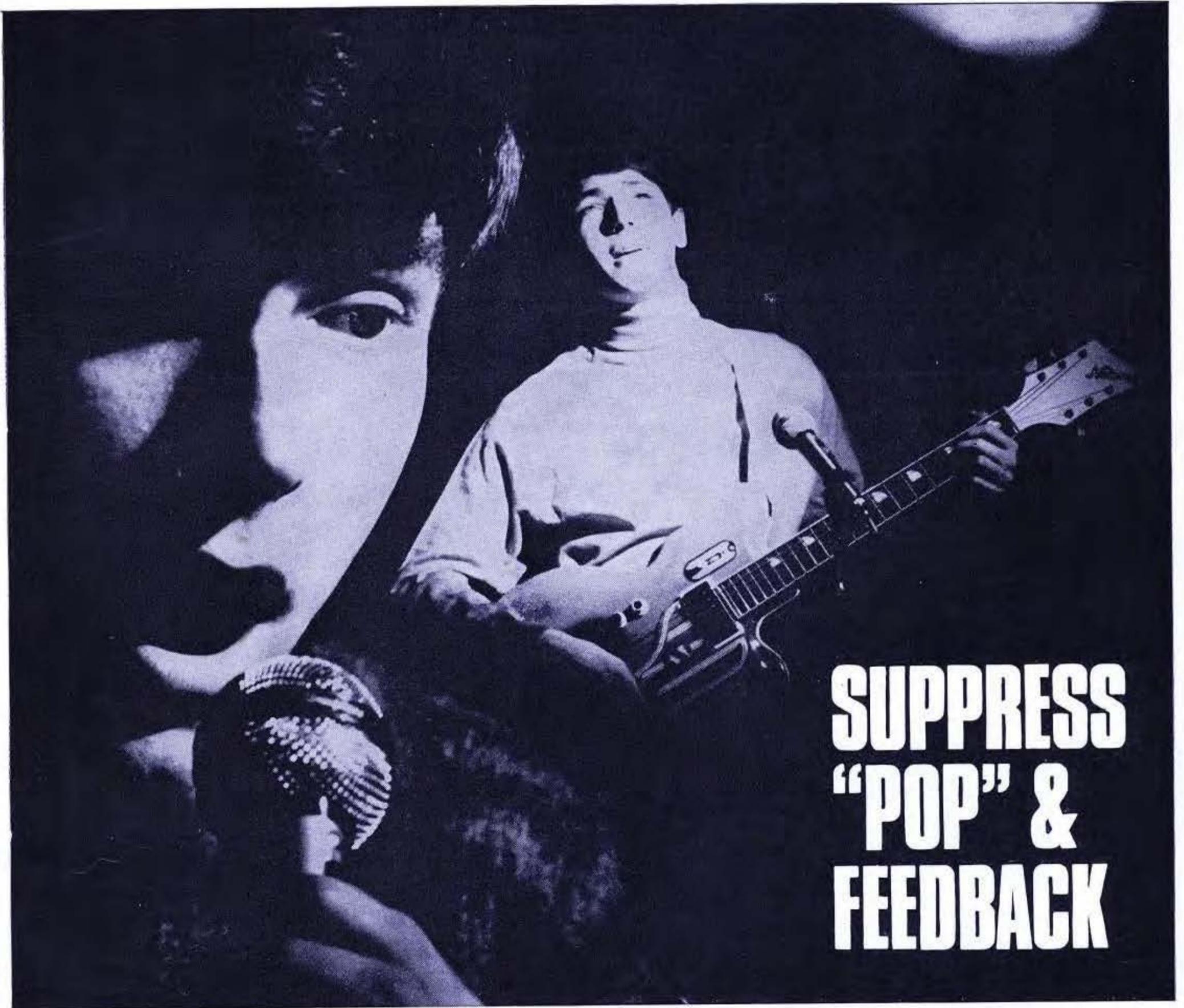
Volume Problem

Dear Gary,

As a drummer in a pop group, I have found that since I have been using a Rogers kit, many people have commented that both tom toms hardly carry rolls.

I have tried dampers, but this still doesn't give the drums a true sound, and as I have recently replaced the skins with new ones, I don't know what's wrong?

ANSWER:—Are you comparing the volume of the tom toms with that of your snare drum? In relation, the tom toms will appear much quieter. Tom tom drums have a naturally damper sound—this is why they are used on a kit—to give variety of volume and tone. New skins should have helped, but do make sure the drum tension is correct. A skin that is too tight, or too loose, will not play correctly. Check to see that the drum is correctly sealed, as this would also lose volume. And most obvious of all, adopt your style to increase volume when hitting the drums with the sticks.



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SONG- WRITER'S COLUMN

Tom Springfield's greatest songwriting successes have been with the Seekers and the Springfields. During his time with these groups, either in a writing or performing capacity, he had several hits including *A World Of Our Own*, *I'll Never Find Another You*, *The Carnival Is Over*, and *Georgy Girl* for the Seekers and *Island Of Dreams*, *Say I Won't Be There*, *Breakaway*, and *Come On Home* for the Springfields. Strongly folk influenced, which would appear to be his particular thing.

But more recently, he has released an album of Latin-American song's, called *Sun Song*, which includes several of his own compositions. And it marks a return to singing for him. He expressed an intention that he never wanted to perform again in public after the Springfields broke up, and for a couple of years was extremely successful in the production/writing world. He produced the first Jose Feliciano album, with Feliciano singing a couple of his own songs, and was busy with film and TV themes, as well as scoring hit singles, for people such as Dusty Springfield and Timi Yuro (in the States).

Tom goes to America at the beginning of January, for TV and promotion, and later in the month moves south, visiting all the major Latin capitals. To tie with the visit, Tom has a single released, the Beatles' *Here, There and Everywhere*, in his own Latin style, but this is an American release only.

And although Tom finds himself well and truly into Latin American music now, he has received the ASCAP award for a country song for the second year running! This is surprising to him, to say the least, as he says he has never written a country song.

When Tom returns to England, he will concentrate on another album of Latin songs, but this time using all his own material.

As an afterthought. Will Khatachurian relatives receive any of the royalties from *Sabre Dance*?

MIKE Batt was born in Southampton on February 6, 1949. The date is important. For it makes him the youngest staff A and R man with any record company . . . and he's already been at it for more than eight months. He says: "Somebody told me there was ONE younger chap in the job, but it turned out to be a false alarm".

In fact, Mike is very nearly the complete all-round in pop music. Educated at Peter Symonds, Winchester, he took his "A" level in music and played in various groups round the area (on piano, principally, and organ) and also started in songwriting. Out of school, he gave himself a year to make the grade in pop music—or he'd have gone on to University.

Gradually he got into the business, mostly by the odd arrangement which earned him enough to get by. Eventually he signed a contract with Liberty Records as a songwriter. They decided he could sing as well—and he's had two discs out thus far, *Mr. Poem* and *I See Wonderful Things In You*, both of which he wrote and produced and arranged. He's also had spells as a pub organist in a quartet and been a singer in a duo called *That Lady's Twins*.

But his heart is in the blues and his time as an A and R man is spent mostly in getting the best of British blues on to disc. He says of the Liberty policy: "If you sign artists who are anything short of incredible, you stand no chance at all. So we sign very, very few new people—if I don't believe implicitly then I'm wasting good time and money".

He adds: "Liberty have played a leading part in the promotion of blues music here. Canned Heat was the first American West Coast group in this style to break in here, though they aren't pure blues, but now we've signed the Groundhogs in addition to Aynsley Dunbar and Alexis Korner. The Groundhogs first *Scratching The Surface* is out and we also did an acoustic blues album called *Me And The Devil*, with Jo-Ann Kelly, Tony McPhee and other top names. I'm also well into *Smoke And Prayers*, by Hapshash and the Coloured Coat—a development of their first album, though I'm using an orchestra as well as the group.

HOGARTH

"Now life is really hectic. I often sit up all night arranging and copying parts out, spend the morning doing a session, the afternoon in the office and maybe go to a club in the evening.

"But the satisfaction is in coming up with something new and good. I've recorded the Committee, for instance, a large soul group from Cambridge—very promising indeed. And there is a two-man Dutch team called Hogarth, who I think will prove very commercial in the pop field".

His own love, then, is in blues, but his own ambitions as an artist is in poppier music. "It spans quite a gap", he says. "There is a so-called boom in blues but I don't see this as a bad thing which will somehow prostitute the music as an art form. I know what people said about traditional jazz and folk when they had boom periods, but I'm not worried. The boom comes about because people become interested

THE A & R MEN

No 11.

Mike Batt



in the music as it really is. Once the boom has exploded and faded, there is still the hard core of fans who will buy the music—though not necessarily in enough quantities to put it into the actual Top Ten".

Mike is a determined young man who has taken quite a few chances in his career so far. He says he really jumped in at the deep end over arranging. He was asked if he did arrangements and he lied in his teeth . . . and said "yes". But he'd never written a score in his life. He agreed to tackle a really big score. "The moments before beginning to conduct that big orchestra were the most terrifying in my life. But surprisingly, it all went beautifully . . . so much so that for a time arrangements were my sole source of income".

As the only staff A and R man at Liberty, which means he is at once the most experienced and the youngest, he has to deal with masses of problems as they come up.

He says: "When I first started, I found myself missing meals and rushing around too much. Now I've realised that pushing too hard is a quick ticket to an early wheelchair.

"But all the same if you ever see a ginger-haired, baggy-eyed youth tearing down Albemarle Street with a prawn and cheese sandwich in one hand and a pile of dog-eared manuscript paper in the other . . . don't be surprised. It'll be me. . ."

Perhaps the most surprising thing, though, is that Mike Batt will not be 20 until February 6 this year!

P.G.

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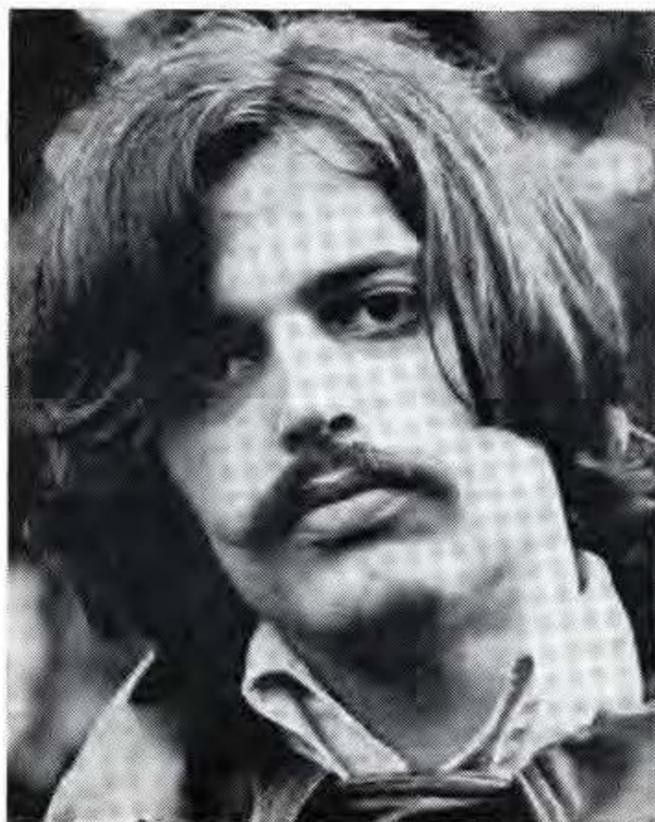
All you have to do is to forecast the players—in their correct order—who will take the first ten places in the keyboard section of our '69 poll, details of which are printed on page 21. To jog your memory, here are some of the organists we think are likely to rake in the votes: Brian Auger, Gary Brooker, Chick Churchill, Vincent Crane, Georgie Fame, Matthew Fisher, Wynder K. Frog, Dave Greenslade, Eddie Hardin, Alan Haven, Nicky Hopkins, Jon Lord, Manfred Mann, John Mayall, Dudley Moore, Roy Phillips, Alan Price, Steve Winwood and Rick Wright. Of course, you may think somebody we haven't mentioned may be placed in the poll: the choice is yours.

TO ENTER:

1. Write down your forecast for the first ten names in the keyboard section of the *B.I.* poll on the Readers' Reply Card inserted in this issue.
2. Write your name and address on the card in block capitals and post it back to us.
3. Make certain that we receive your entry by January 31st, 1969.
4. Each person is allowed one entry only.
5. The judges' decision is final.
6. Results will be announced in *Beat Instrumental*, March, 1969.



AMORY KANE'S FIRST ALBUM



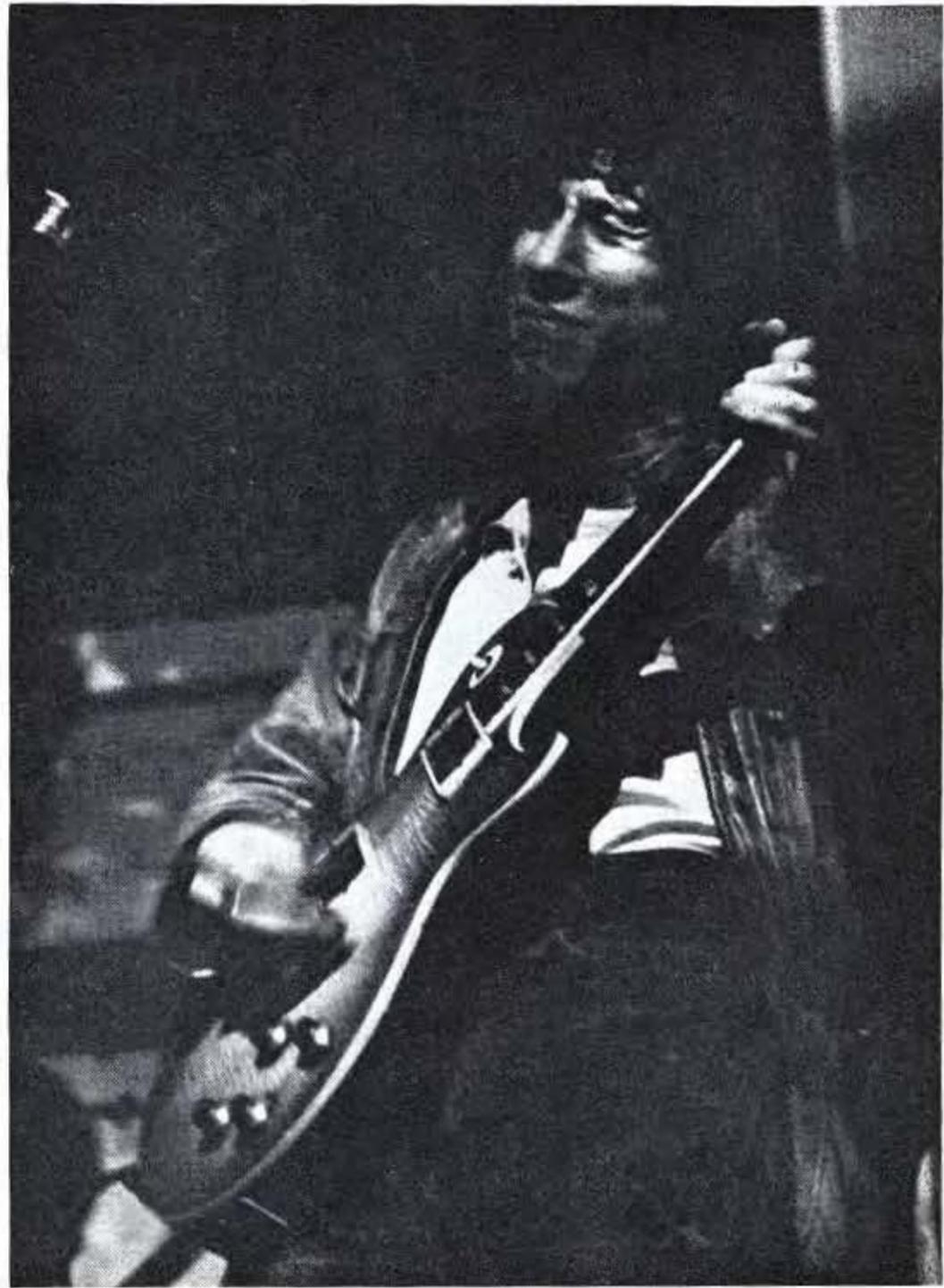
Amory Kane has his first album *Memories Of Time Unwound* released by MCA Records during January, and we asked Amory to bring along an acetate of the LP to our offices, and give his comments on each track. Side One: *Mama, Mama*: "This is a rock song which I wrote in California. Dave Dee has put it on his next album." *Reflections Of Your Face*: "This was my first single, which is a sentimental approach to love. It has a sort of Victorian aura. It was written after my first encounter with a real-life cheer leader." *All The Best Songs Are Marches*: "It's the feeling you have when you're just drifting along, relaxing." *You Were On My Mind*: "This is my arrangement on a traditional number. It comes out one of the best on stage." *Physically Disqualified Blues*: "A political song. It was written after my draft medical. I looked up a few facts, and found they were originally rejecting 50 per cent of all those called up. I wondered how this would affect a guy who was out to prove his masculinity by joining." *New Light*: "This is about change. The vehicle is when night turns to day. None of us can see it, but everyone's looked at it. It sneaks up on you. That's the way I look at change. I want to explore it. It

pushes you up against a wall, but it's new, and the hope that things will turn beautiful. The New Light."

Side Two: *Night*: "This is the diametrically opposed theory of New Light. Looking at change, and wondering why you're hung-up." *Maybe You Will Stay*: "A philosophy of acceptance. Trying not to dictate another man's life—to be free in your own thinking, and take life as it comes." *Candy Queen*: This is about the Fillmore Auditorium. A feeling when it was good a couple of years ago. There was this type of chick who suddenly grew up, and got into the mainstream of life. That's the Candy Queen. It's a personification." *Birds Of Britain*: "This is the theme of a new series for T.V. It was written specifically for that. It's what it's like to see girls as women, and to see their position in a cold, grey city like London. They can get very masculine." *Perfumed Hand Of Fate*: "It's the idea of a Buddhist's question, when they give you a riddle for an answer. That being alive is your only validity—that life is what I make of it, with and without fate."

M.C.

Peter Green Live!



PROFILE

VIVIAN STANSHALL

THE funny Bonzos. With their funny songs, red noses, and outrageous antics. Ooh, do look at the funny men camping it up and see the audience splitting their sides over pints of bitter and snowballs in the superchrome night-club somewhere in the provinces. The show goes on. The Bonzos work themselves into the ground, exhausted night after night, getting small reward.

They've been pounding away for two-and-a-half years when *Urban Spaceman* suddenly turns up in the charts and *Fanwoosoopahteen* magazine demands 35 interviews a day with Vivian Stanshall. He is the focal point, singer, word-writer (can't call him a lyricist), and gives the impression on stage of a spoiled fop Lord Fauntleroy grown far too big for comfort. Offstage, he's friendly, thoughtful and articulate.

"Yes, we're happier now. We were stagnating. Travelling, doing a show, back to the hotel, more travelling, another show. When you reach that pitch, that's it. So we stopped flogging ourselves to death for a while, started to spend more time planning, writing, rehearsing and recording. And then *Urban Spaceman* gets in the charts, and it's all a mad rush again. *Top Of The Pops* and so on. That's why you're interviewing me, isn't it?"

Interviewer: "Well, no".

Stanshall: "No, that wasn't fair. But I didn't expect it to be a hit. Now I'm getting people rushing up and telling me we've sold 2,800 copies today. It doesn't mean a thing. A writer calls us the unfunniest group of young men in London. So what?"

Viv and the band have been on the road too long and are far too intelligent to be seduced by dreams of showbiz grandeur. They've changed a lot since they started. "Yes. We're more evil and vitriolic. We make people laugh, but when you see what's going on around you, what else can you do but laugh? Poke fun at it and hope that it does a bit of good somewhere.

Royal Variety show

"Look at the Royal Variety show. This is British showbusiness at its best? Central European jugglers and a stream of boring comics and crooners. We've been working bloody hard for a lot of money, but at the end of each month we end up in the red. God knows where it all gets soaked up. So it would be a simple step to compromise and join the establishment. We could probably make a lot more money if we all came on in tuxedos, watered everything down, and got on the Palladium roundabout gaily waving.

"The entertainment powers won't touch anything unless it's safe and colourless. Look at some of the top star singers—they get up and sing other people's words to other people's melodies, with arrangements written by someone else. What's it



all about? The pop papers, too. There's this terrible language that everybody talks if you go by their articles. I get very worried if someone interviews me without a tape-recorder because I know they'll credit me with all sorts of terrible remarks".

TV men may be scared of the Bonzos, but they at least have another series of *Do Not Adjust Your Set* on the way, for which they'll be doing a song, a sketch and odd bits every week. "But it must be a programme for super-intelligent kids. Why else would they put us on at half-past five in the evening?"

Back to the Bonzos. "It's still me writing the words, Neil doing the music, Roger building his machines—incidentally, studio people ask *him* for advice about electronics—and doing some of his own things. We're a more efficient unit now—we know exactly how far we can take one particular stream of improvisation and we can pace everything better".

This is what Arthur Brown said about his act in a recent article in *B.I.* It's good to hear that Vivian and Arthur are collaborating on a project that's been in Vivian's head for some time. "The Brain

Opera." It's basically about scientists in a German University who are offered huge cash prizes to go to America. Arthur had been working on a similar theme, and we decided to combine. We want to do a record first, and then put the opera on in a theatre". The Brain Opera is an ambitious venture, symptomatic of some change in the Bonzos and Vivian.

Last time I spoke to him he said "We're not evangelists!" This time he said "Something like *Jollity Farm* (one of the numbers from *Gorilla* which they still do on stage) isn't just a funny song. It's all about society and all the sheep and goats who live in it". There would also seem to be a number of similarities between the Mothers and the group. "The Mothers are one of the few groups that I've always had plenty of time for. There are connections, but they're more political than us".

Last words from V. Stanshall: "This is going to be a terribly moaning sort of article, isn't it?" But we recommend you buy *The Doughnut In Granny's Greenhouse* all the same.

R.S.

L.P. REVIEWS

TOGETHER



COUNTRY JOE AND THE FISH
VANGUARD SVRL 19006

The Fish and Joe return for a third album, and it's another vehicle for their bitter picture of the world, with Joe spitting distaste at the bigotry and intolerance that surrounds us. But it's not Joe exclusively, and two of the better songs come from Barry Melton—*The Streets Of Your Town*, written about New York—and Chicken Hirsch, *Away Bounce My Bubbles*. All Joe's feelings are absorbed in his *Untitled Protest*, which has a basic theme, described by Joe as . . . "A Death Mantra. No More War." The album's purpose? Freedom. It's dedicated to Black revolutionary Bobby Hutton who died this year, aged 18.

Side One: Rock And Roll Music; Susan; Mojo Navigator; Bright Suburban Mr. and Mrs. Clean Machine; Good Guys/Bad Guys Cheer; The Streets Of Your Town. Side Two: The Fish Moan; The Harlem Song; Waltzing In The Moonlight; Away Bounce My Bubbles; Cetacean; An Untitled Protest.

DOCTOR DUNBAR'S PRESCRIPTION



AYNSLEY DUNBAR
RETALIATION
LIBERTY 83177E

The second album from the Retaliation, and another set of driving white blues. The band is much more together now, with individuality beginning to show heavily. Aynsley Dunbar hits the drums as they should be hit—loudly, and the whole band follows his urgent pattern. In top flight, few bands swing as much as this one. Listen to *I Tried* for an example. When John Morshead plays his solo, he isn't left to fend for himself. The band follows, continuing the driving framework, and adding their own ideas all the time. There are no disappointments. Victor Brox sings and plays magnificently, and bass player Alex Dmochowski is left to play free, inventive runs. And the blues goes rolling on. . . .

Side One: The Fugitive; Till Your Lovin' Makes Me Blue; Now That I've Lost You; I Tried; Change Your Low Down Ways. Side Two: Call My Woman; The Devil Drives; Low Gear Man; Tuesday's Blues; Mean Old World.

THE BEST OF THE BEACH BOYS, VOL. 3



BEACH BOYS
CAPITOL T21142

The Beach Boy's departure into progressive sounds during the middle of 1966 lasted for two years—until *Do It Again* brought back the surfing sound. These 24 months produced the best of their material, and this, the best album in their collection series. I prefer *Darlin'* and *Country Air* for the soul, and *Friends* and *Wild Honey* for the cleverness of arrangement. But it's not all recent. There's the 1963 *409*, which is probably the worst thing they ever did, and in contrast, the 1964 *Warmth Of The Sun*, one of the better ballads from Brian Wilson and Mike Love. A good album, and the most inventive since *Pet Sounds*.

Side One: Do It Again; The Warmth Of The Sun; 409; Catch A Wave; Lonely Sea; Long Tall Texan; Wild Honey. Side Two: Darlin'; Please Let Me Wonder; Let Him Run Wild; Country Air; I Know There's An Answer; Friends; Heroes and Villains.

AERIAL BALLET



NILSSON
RCA RD 7973

I find it difficult to think of another singer who has created the impact of Harry Nilsson in recent months. He is everyone's favourite singer—perhaps because he offers relief from the inexhaustible social and political element in pop music. Love in its simplest terms is Nilsson's message, covered by memorable tunes, sometimes too clever for words. *Don't Leave Me* is a plea, *Together* is the ideal harmony, and *One* "is the loneliest number"—what its like to be completely on your own, seemingly forever. Usually this type of material comes over as completely pretentious, or "Moon and June" at its worst. Nilsson's quality is opposite to both.

Side One: Good Old Desk; Don't Leave Me; Mr. Richlands' Favourite; Little Cowboy; Together. Side Two: Everybody's Talkin'; I Said Goodbye To Me; Little Cowboy; Mr. Tinker; One; The Wailing Of The Willow; Bath.

S. F. SORROW

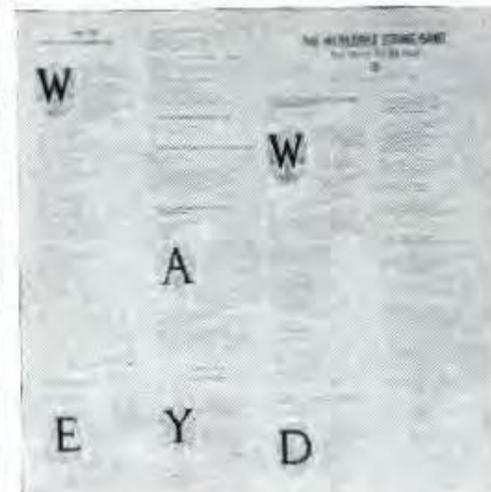


PRETTY THINGS
COLUMBIA SX 6306

We previewed this album in last month's issue, and it really is exceptionally good. The Pretty Things new direction has culminated, in the meantime, in this LP, based on the life of S. F. Sorrow, a very sad central character, whose end is madness . . . "built up like a surrounding wall, shutting off the light until there was just darkness." The group intend to portray the theme on stage, using music and mime, which would give it the added visual attraction. But the album doesn't fall down anywhere, and the story is mapped out on the cover. A very enterprising attempt by the Pretty Things at something new in pop music.

Side One: S. F. Sorrow Is Born; Br Of Fingers; She Says Good Morning; Private Sorrow; Balloon Burning; Death. Side Two: Baron Saturday; The Journey; I See You; Well Of Destiny; Trust; Old Man Going; Loneliest Person.

WEE TAM & THE BIG HUGE



INCREDIBLE STRING BAND
ELEKTRA EKS 74036/7

Off we go again on another trip through Head Valley and much of the time it's difficult to know exactly what to make of the Incredible. They use their technique as a means and not an end, so what you get sounds *right* rather than impressive. This goes for voice, guitar, the lot. Many people accuse the pair of over-introversion—which, again, is true to a certain extent—but you can take a record home and make an effort. None of the best things come *that* easily.

Side One: Job's Tears; Puppies; Beyond The Sea; The Yellow Snake; Log Cabin Home In The Sky. Side Two: You Get Brighter; The Half-Remarkable Question; Air; Ducks On A Pond. Side Three: Maya; Greatest Friends; The Son Of Noah's Brother; Lordly Nightshade; The Mountain Of God. Side Four: Cousin Caterpillar; The Iron Stone; Douglas Traherne Harding; The Circle Is Unbroken.

BY JOHN FORD

SMILING LIKE I'M HAPPY



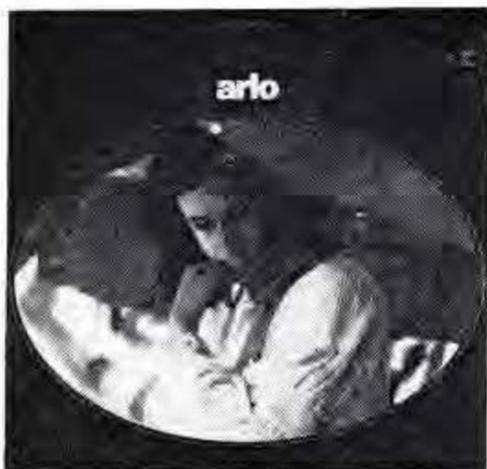
DUSTER BENNETT
BLUE HORIZON 7-63208

BLUES FROM LAUREL CANYON



JOHN MAYALL
DECCA SKL 4972

ARLO



ARLO GUTHRIE
REPRISE RSLP 6299

When Duster's playing on stage you really have to look twice to convince yourself that there's not a group up there with him. His first album spotlights the one-man-band to his fullest, although Peter Green, John McVie and Mick Fleetwood help out from time to time. All but three of the numbers are Duster's, who writes relevant 1968 material. Apart from the songs, the best thing is Duster's harmonica playing, what at times is unbelievable. He begins two songs, *Got A Tongue In Your Head*, and *Jumping At Shadows*, with harp playing few could equal. And Duster is improving every day!

Side One: Worried Man; Life Is A Dirty Deal; Country Jam; Trying To Paint It In The Sky; Times Like These; My Lucky Day.
Side Two: Got A Tongue In Your Head!; Jumping At Shadows; 40 Minutes From Town; Shame, Shame, Shame; My Love Is Your Love; Shady Little Baby.

Mayall does it again. If *Bare Wires* was the hot pain of the city, *Laurel Canyon* is the quietness of the country. As before, this must be more or less straight autobiography, and Mayall tells his story (happier this time) via sometimes obscure words and beautiful music. His organ work is startlingly good and churchy, Mick Taylor on guitar sounds so good—he's more fluent and individual than ever—and Steve Thompson and Colin Allen on bass and drums leave no loose ends hanging. I like this one more than anything Mayall's given us before. Spare, pruned and a hundred per cent good.

Side One: Vacation; Walking On Sunset; Laurel Canyon Home; 2401; Ready To Ride; Medicine Man; Somebody's Acting Like A Child.
Side Two: The Bear; Miss James; First Time Alone; Long Gone Midnight; Fly Tomorrow.

Recorded live at the Bitter End in New York, this is the second album by Arlo. It must have been difficult to try and come up with something better than *Alice's Restaurant* on his first. But he has a couple of monologues here—one an explanation of how he came to write the *Motorcycle Song*, which was on the first album; the other an anti-FBI tirade. But Arlo has a magnificent poise and sense of timing both on his songs and as regards stagemanship—it comes over well on this, a first-class record.

Side One: The Motorcycle Song; Wouldn't You Believe It; Try Me One More Time; John Looked Down.
Side Two: Meditation (Wave Upon Wave); Standing At The Threshold; The Pause Of Mr. Claus.



YOUR LETTERS

Too much significance

Dear Sir,

There's been a good deal of fuss recently about Tony Palmer's film *All My Loving* and about his articles in *The Observer*. Everybody has been rushing to criticise him for reading too much significance into pop music, saying that pop is simply that—popular music to be played and forgotten. But surely pop today is, when it's at its best, taking over the role that jazz had in the past. No longer are teenagers buying pop records and then turning to something more "cultural" when they reach the dreaded age of 21. I am 32 and I find that Dylan, Beatles, Cream, etc., are just as rich and rewarding as any jazz I've heard.

So perhaps Tony Palmer is doing something that should have been done a long time ago. Although he often seems to get carried away with his words, he's bringing to people's attention the fact that pop music today is far different from what it was. In ten years time, the best of today's pop will be discussed with as much depth as is jazz at the present time.

Philip A. Muldoon,
Manchester.

Good American guitars

Dear Sir,

Mr. P. K. Greaves in last month's *Beat* complained about the prices of good American guitars in England. What he's forgetting is that in America, a Fender, for example, would cost a great deal less than it does over here. Import duties and taxes are behind the high prices in England.

Bernard Sackbutt,
Ipswich.

Jazz-like arrangement

Dear Sir,

A number of musicians such as Stevie Winwood have said that the group is becoming a thing of the past and in future we are going to have a more jazz-like arrangement with all the best people coming together at odd times to make a record. But personal appearances are going to be very few and far between if all these top-class players refuse to go on the road and actually work.

There'll probably be the odd

concert at the Albert and Festival Halls in London, I suppose, but will we in Lincolnshire ever get a chance to see them. Even the Cream used to do one-nighters before they were lured away by the dollars. A musician's job is to entertain. It's tragic if all the good ones are going to pamper themselves with an easy life while we only get the bummy old outfits who have to do one-nighters to live.

Paul de Mourbay,
Lincoln.

No common criterion

Dear Sir,

In your November issue, C. Parrell implies that such people as Bert Jansch and John Renbourn are not brilliant guitarists. All I suggest is that he goes and listens to Bert Jansch playing Davy Graham's *Angie*.

I am not saying that Jansch and Renbourn are better than Clapton, Green or Webb, for there surely is no common criterion, and the writing of such an ill-informed letter was surely a waste of time.

Peter Nairn,
Grantham.

Combination of things

Dear Sir,

In answer to S. L. Jackson's query in October: to sound like Clapton is entirely different from sounding like Beck let alone Hendrix.

This problem calls for a combination of things. Firstly, to obtain a sweet and bassy Clapton sound you will have to purchase a Gibson guitar, preferably an SG or similar, whereupon you will obtain the sound without the aid of a fuzz unit.

If, however, you don't mind sacrificing the sweetness of tone you can purchase a fuzz unit and get good sustain from your Telecaster, but you will probably find you get a bassy tone with the fuzz unit in use.

I would point out that Jeff Beck applied a fuzz unit while using a Telecaster or Esquire to very good effect indeed, as does Jimmy Paige.

I would advise you to change your guitar for a Gibson to obtain a far superior sound to that of your present guitar, incorporating a fuzz unit and wah-wah pedal if you wish to get a similarity to both types of sound.

Brian Denniston,
Glasgow N2.

The Liverpool Scene

"The what? The Liverpool Scene? You mean like the Cavern and all them fab gear groups doin' all the Chuck Berry stuff five years ago?"

"No, no, foolish chappie. The Liverpool Scene—you know, the group. The people that made the record of *Son, Son*. There's five of them. First of all, Adrian Henri. You may have heard of him before. He's a big bloke with a beard who also writes poems and paints pictures. He's just had a book published called *Tonight At Noon* and he's had an exhibition of his paintings at the Institute of Contemporary Arts. Adrian writes and more or less sings most of the words for the group.

"Then there's Andy Roberts. Andy plays guitar and writes his own songs. He's a quiet sort of bloke but a fine six and eight-string player. You may have seen him before, when he was doing the guitar backings for the Scaffold—listen to him on *Buttons Of Your Mind*, the other side of *Lily The Pink*. The drummer of the group is Brian Dodson. He's got long curly hair, was once the fastest dishwasher in the Merchant Fleet, and I think he's one of the best drummers I've ever seen."

Percy

"And that's not all. Oh no. There's the bassist, Percy Jones. He's very nervous-looking on the stage, but you ought to hear the sound he makes when he gets going. Very fast, very chunky, the foundation of the group's highly individual sound. Mike Evans is on sax and he, too, does his own songs and poems. He used to be in the Clayton Squares, and he can make his instrument talk. Oh yes, very good indeed."



Adrian Henri, aubergine and badges

And, until recently, there was Mike Hart—but he's now left for a solo career.

So there, ladies and gentlemen, you have the Liverpool Scene. A group with a whole field of pop music all to themselves. The stuff they play is, at first sight, a strange mixture. Adrian's poems—such as *Baby* (subtitled *Car Crash Blues*) and *The Entry Of Christ Into Liverpool*—are done to musical backings of an extremely high standard. They aren't really pop songs—but then again, maybe they are. Mike Evans' poems are put to music in much the same way; Andy's songs are something else again. The

first time I saw him, he was playing a lot of Spider John Koerner stuff, but he's moved on now to original fantasy numbers—and he's the music-writer-in-chief for the Liverpool Scene.

And behind them all the time are Percy and Brian. The sounds, then, are varied to say the least. The original idea behind the group was simply a group of friends getting together to do something enjoyable and worthwhile, mixing pop with poems. Then the bookings started coming in, and the band was on a commercial footing. Their great advantage—particularly for college audiences—was

their ability to play practically any sort of material. The group background of all the musicians in Germany and Liverpool meant that on one hand they could belt out real belly-rock songs if that seemed appropriate, while the more imaginative musical poems were the main object of the band.

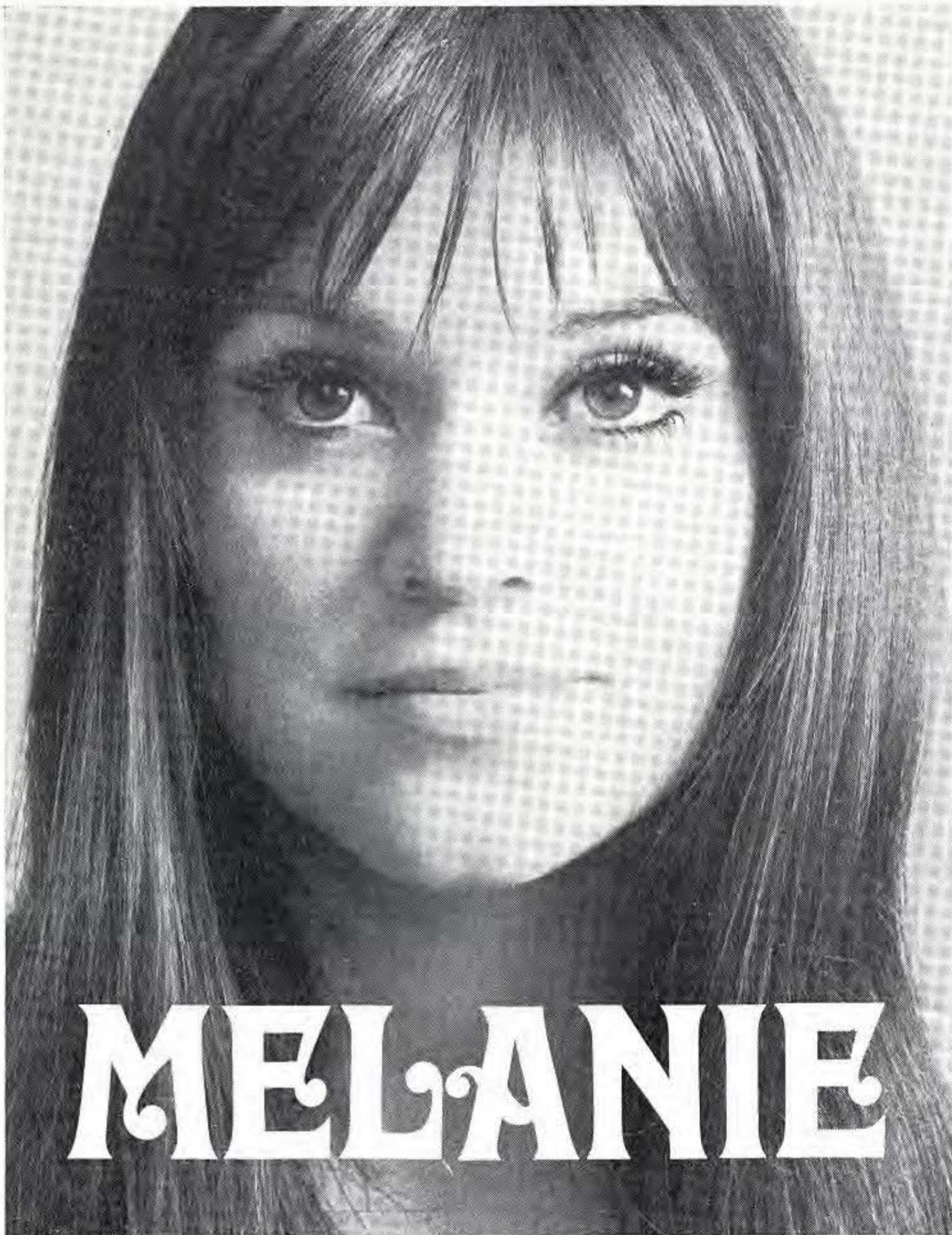
And now, the group are demonstrating the width of their appeal by getting rave receptions and repeat bookings at universities, underground clubs, blues clubs (yes!) and even the occasional ballroom—though they are understandably less keen to do the last-named. Even Hargate Opera House and the Arts Theatre in London have succumbed to the Liverpool Scene.

Amazing

They have had a single out, *Son, Son*, which has sold pretty well without zooming into the charts. But their hopes are pinned on their LP, *Amazing Adventures Of . . .* which was produced by none other than John Peel. It gives a much better picture of what the group does than any single ever could—the collective talents of the Liverpool Scene are a good deal more varied than your average pop band.

The album should be coming out in late January on RCA and should help to get rid of any problems the group are experiencing about which pigeonhole they should be filed under. The fact is that the Liverpool Scene don't fit into any label yet known. All you can say is they are doing something new, different and unclassifiable and doing it very well indeed.

R.S.



MELANIE

At the reception for Melanie, Artie Ripp, president of Buddah Records, said: "I find it difficult to applaud someone as profound as Melanie. You can't stand up and cheer when someone's opening themselves out to you in this way". She is profound, but hasn't lost her youthful tendencies. She giggles, smiles, and screws her face up in mock glumness, drinks wine ("sweet and dry, please"), and is completely conscious of everything around her, without embarrassment.

Any American who can come to this country without saying "I just love your wonderful lil' ol' Tower of London", etc., is welcome. But Melanie did want to see Canterbury . . . "because of the Canterbury Tales". Does she like Chaucer? "Yes, very much, and also A. A. Milne. When the other kids were reciting Tennyson, and monologues in school, I read Christopher Robin". Which is very coy

and nice, and could make a lasting impression until you've heard her album.

Melanie, Born To Be, on Buddah, will be released in this country during January. And this gives the true picture. Melanie singing, and Melanie talking are two different people. A. A. Milne is forgotten (almost), in a sea of songs about sex and desperate love. Here are the words to *I Really Loved Harold*, which should make the point.

*They told me, when I was little,
I'd go to heaven if I was good,
Now I'm a long way from little,
'Cos I tried to find heaven,
'Cos I thought I could,
I thought that I could.*

*And I thought I loved Harold,
And I really loved John,
I really loved Alfie,
And I almost loved Tom,*

*I loved them so easy,
And I loved them so free,
So I don't think that heaven will want to
love me.*

*Hello, song of the willow,
The dreams under my pillow,
Turn to tears that I cried,
Beauty and love are a riddle,
Never to answer, but always to try,
And boy, did I try.*

*I tried with Harold,
And I tried with John,
I tried with Alfie,
And almost with Tom,
I left myself open, for the whole world
to see,
Now the world is the heaven, that won't
accept me.*

*I said goodbye to Harold,
And goodbye to John,
Goodbye to Alfie,
And goodbye to Tom,
'Cos I loved them so easy,
And I loved them so free,
So I don't think that heaven will want to
love me.*

*Oh say, can you see,
By the dawn's early light,
No light will shine me.*

These words, and that's just one example, coupled with a voice with the power of Edith Piaf, and the tone of Nina Simone (but still completely individual). It's probable that you've heard a single, *Christopher Robin*, which Melanie wasn't even sure should be on the album. But it was nice for Christmas, although no opinions of her overall talent should be based on it.

Before Buddah, Melanie was recording for Columbia. "They were very, very nice to me. They were the first people to take any notice, gave me half of my own music publishing company, and a big office". She was very impressed. "It was Neil Bogart of Buddah who heard my songs one day, and said would I join his company? I didn't see any reason to. I was getting money, food and clothes. But their enthusiasm was something else. They were kind of different".

Buddah kept Melanie on ice for over six months, just recording, and feeding her, before sending her out, on leash, to the show-biz forest. There was no hyping—it wasn't needed for once—although it hasn't been a gradual impact. I was apprehensive about meeting her. Yet another Joan Baez/Judy Collins? No, and she doesn't frighten me personally. That's a role I leave to her songs. M.C.

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