

GET YOUR GROUP TOGETHER

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BEAT INSTRUMENTAL



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Editorial

Every enterprise, no matter how big or important it eventually becomes, has to begin somewhere. And usually the start is very ordinary and insignificant. Nobody spared more than a glance for the early Beatles when they used to meet in Liverpool. Or for the Stones when they first got together in London.

Every single day, all over the world, young guitarists, or drummers, or singers are saying to their friends "Why don't we start a group?" And who knows where that simple, ordinary statement can lead.

There have been many books and articles written on the subject but they rapidly get out of date. So BEAT INSTRUMENTAL is, once again, running a series of informative articles on forming a group titled "Get Your Group Together".

We are not suggesting for a moment that everyone should go about it in the same uniform way. Individuality must be encouraged. The trend-setter who is not afraid to go completely against the current vogue is usually the person most likely to go furthest. And there is no question at all that the present trend has been going along the same sort of path for many years now.

But we do believe that the series will signpost most of the dangers and obstacles that can so easily defeat the new group. The climate has never been so ripe for change. In this country right now there are more highly intelligent and skilful musicians than ever before; the manufacturers are producing the right instruments and equipment; and there is a wealth of recording studios and sound engineers ready and willing to work with anyone to produce exciting sounds.

Who is going to crack the scene wide open? Who is playing music now which will shortly smash pop charts all over the world?

You never know, it might be you!

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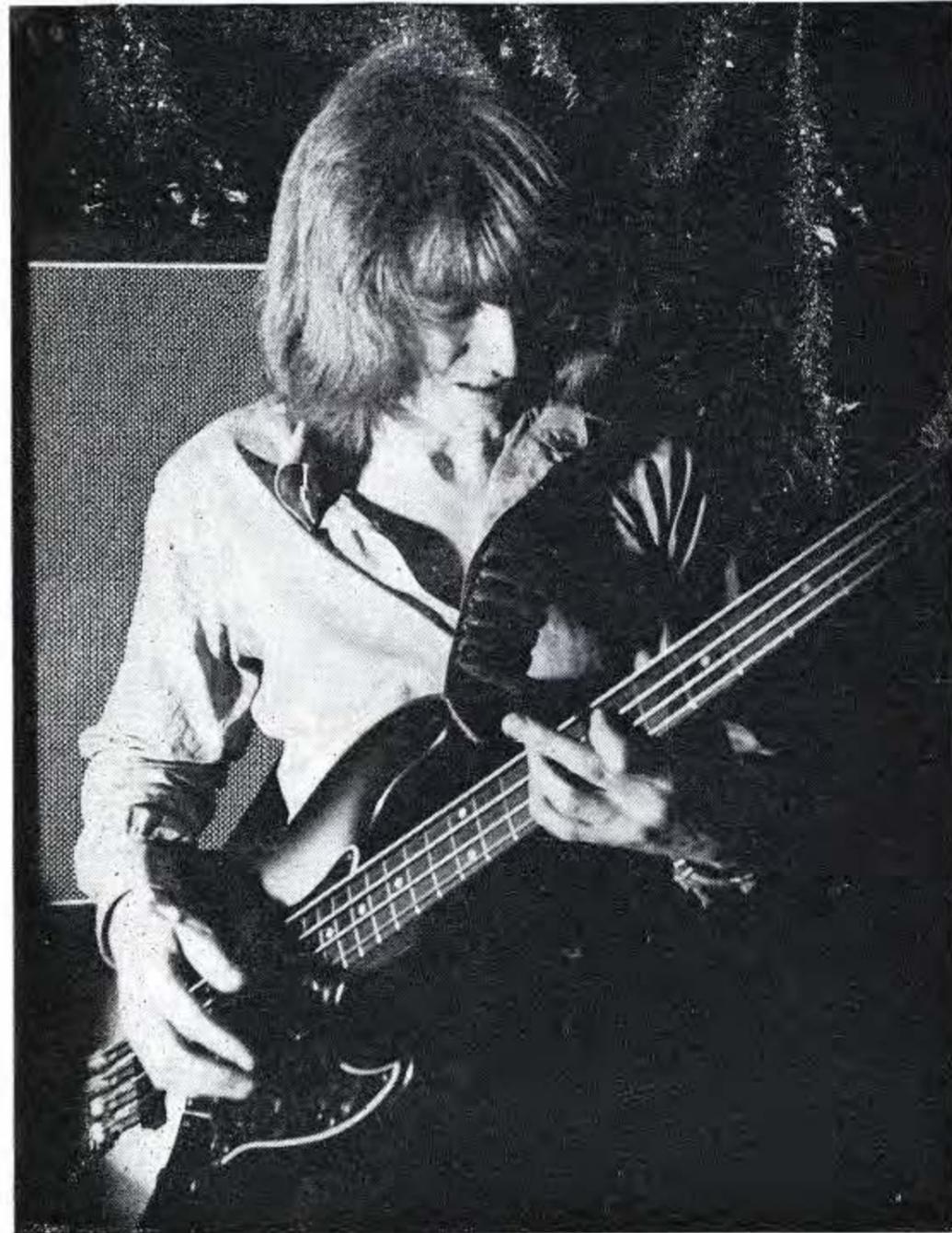
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"OUR wildest hopes couldn't have come up to that!" That is guitarist Jimmy Page's verdict on Led Zeppelin's American tour where the group were pleasantly subjected to being rushed on stage with audiences banging their heads against the boards in appreciation.

"We were looking forward to the tour," Jimmy told me. "We wanted to do it and have a good time with the people over there, but there was hysteria, standing ovations—the lot."

No wonder the group is returning to the States for another tour running from the end of April through to June,

of being sued.

After a highly successful Scandinavian tour as the New Yardbirds, the group returned to Britain and had some trouble getting work because promoters hadn't heard of Led Zeppelin. "No one had heard of us and no one would give us a chance over here," Jimmy Page told me. "Whereas in the States they were prepared to give us that chance. I'm not anti-England or anything, but the whole scene is so much better in the States.

"The audiences really know about English groups. They'll come up to you and ask you about some group

LED ZEPPELIN

and as a result of their recent tour they are featured on finale night of the Newport Jazz Festival on July 6th. Other British groups are appearing at Newport, but Led Zeppelin are the only white group—British or otherwise—due to play on the last evening of the festival.

So here we are with yet another case of a British group that are better known in the United States than on their home territory, although their Atlantic album, already high in the U.S. charts, should help remedy the situation and put them firmly on the map over here.

Confusion

There was some confusion here towards the end of last year as Jimmy got the new group together following the break-up of the Yardbirds. "At first no one really knew each other and for a week or so it was the New Yardbirds," he said. "We were playing Yardbirds numbers then, but now we have dropped them by and large."

Jimmy was the driving force of the group and his ideas came into play most when they started up, which was only to be expected as he got it together. It was not just a case of wanting to get it together, but of having to. The Yardbirds were due to tour Scandinavia for eight weeks, but when the time came to do the tour the Yardbirds were no more. So it was a case of going to Scandinavia anyway or running the risk

that you wouldn't have expected them to have heard of over there, like John Dummer. But they've got English import records and they know far more about the British scene than the British know about what's going on in America.

"Also over there they can accept different things on the same bill. You might have jazz, straight rock, country-style music and blues all on the same night and they'll listen to it all. This is why the Byrds could change their style overnight, because they knew they'd still be listened to. It's not like that over here."

"We found that working perhaps four nights in one place in the States was a great thing. We got better each day and found ourselves making things up as we went along. We had to in fact, because when we went over we only had a fifty minute show worked out and we couldn't just repeat and repeat. At some places we had to do two 45-minute spots and after the Fillmores we had two and a quarter hours. We'd just carry on playing and find we should have finished an hour ago. We'd get lost in it and it would happen and happen. When people are enthusing about you you are bound to do that."

It is not surprising that Led Zeppelin did find new things coming naturally when you consider the musicians that Jimmy collected together. Drummer John Bonham used to play with Tim Rose and at one point with Zeppelin singer Robert Plant when he had his

own group the Band of Joy. Bassist John Paul Jones, like Jimmy Page, is an ex-session man and also an arranger. He arranged and played on Donovan's *Mellow Yellow* and the brass and string arrangements on the Stones' *Satanic Majesties* LP are his. Jimmy hopes to feature some of John's work in the future but at the moment they are trying to do everything with guitars, including his guitar played with a violin bow. He has been doing this for some time now and the effect is quite electrifying! "I tried bowing sitar," says Jimmy, "with the idea of all the instrument's sympathetic strings coming in. But the sitar has been abused so much recently I thought it would be adding insult to injury so I dropped the idea. But I would like to do some multi-tracked stuff with the bowed guitar and have a weird-type string section going."

Bearing in mind the current talk about the possible arrival of commercial radio to our shores, depending on who wins the next General Election, I asked Jimmy how he thought British radio compared with American. "Over here you've got John Peel and Pete Drummond and that's about it," he said. "What does that amount to? Led Zeppelin aren't going to fit in on the Jimmy Young Show. Over there it's a lot freer scene."

Restricted

"No one likes forsaking England but you are so restricted here. What we could do with here is radio like it was in the States about 1958. You'd get groups coming into the studios and talking and there'd be a lot of warmth there. Local radio stations could push local groups."

"Even in a small city in the States you'll have a choice of six or seven stations. You'll get a couple of stations just playing soul, three doing bubblegum and hit parade stuff, and one FM station which will be an underground one, broadcasting in stereo. You get everyone sitting round with the headphones on, you know?"

"The trouble is that there is no live music on these shows—which is the good thing about John Peel's programme because you hear groups doing things they wouldn't record. With something like this over here you could excuse Radio One. The BBC treat it as a business and can't appreciate that any art can come out of it. No one will take any chances so how can groups get off the ground?"

M.H.

PLAYER ^{OF} THE MONTH

NEIL INNES



NEIL INNES' musical career began at the age of seven. He was living in Germany, his father being in the forces, when he started piano lessons. These continued until he was fourteen—"I gave them up mainly because I was more interested in playing my own things. Waltzes and so on."

When he was fifteen he played in pubs for pocket money in Norwich and also "freaked around doing Jerry Lee Lewis things with my brother. We played things like school concerts and the occasional dance." Round about this time he picked up the guitar for the first time, under the influence of the rock and roll heroes, and proceeded to become proficient at it.

The Bonzos came into being while he was at Goldsmith's College, London. "In the early days I was a bit smothered. I just pounded away with chords on the piano while others went mad on saxes and tubas. At this time we couldn't afford any amplified instruments and the whole music thing was just a laugh."

Nonetheless, people seeing the group's act hailed them, in some cases, as leaders of a new avant-garde jazz movement. "We weren't trying. The Temperance Seven were, but the Bonzos were just men versus instruments. It was really very healthy." Right from the beginning, Neil was doing a lot of the writing for the group and also writing out all the arrangements—all of *Gorilla* was pre-arranged.

On *Doughnut*, the music is well away from the cod-trad originally associated with the band. "We are learning to communicate better," says Neil, "and we're getting more involved in pure sounds. Basically we are much more close to true pop. On one hand we have a go at the gleaming-teeth gold-lamé clichés, contrasted with the really good stuff. Although I really enjoy listening to Eric Clapton—or any of the Cream—we do a Claptonish send-up on *Can Blue Men Sing The Whites*."

"A lot of what we do is pretty unfair, *Normal Man* for instance, but it's got to be like that to get the point across."

Though he has a background of classics, Neil doesn't play them any more. "I've got too hung up on my own things. I still like listening to Sibelius—or the Family—but when I sit down at the piano, I get into a yoga-like state just doodling and playing whatever comes into my head. Sometimes I bash away for hours. It's nearly always on piano, I suppose because I'm more competent and familiar with it than guitar."

"I like guitars because of the sheer power and noise you can make. Piano is quite difficult to amplify. I use a contact mike and a 100-watt amp, which is okay when the piano is a good one. But so many pianos are built to be dead and soggy nowadays so as not to disturb the neighbours, and these don't sound much good amplified. I'd like to take my own around with me, but you can't travel and keep one in tune."

Neil plays violin and occasional sax in addition to guitar and piano. But though he prefers to play piano, he will go down in history as the man who played the guitar solo on *Canyons Of Your Mind*. "And that wasn't easy," he says.

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TASTE



T A S T E

"YOU'RE stuck with an age problem," I was told by Rory Gallagher of the Taste. We were discussing the older members of this musical society, and he discounted it as trivia. Rory is twenty, and thought only of his youth as "giving me a spark. Thinking I mustn't waste a second. Don't forget that musicians in pop reach their peak between twenty and thirty. In the jazz field, forty is considered young. Age is a very insignificant part of music."

Perhaps I was trying to emphasise this group's talent, which they don't need. The Taste are from Ireland and

have been based in England since last August. During these few months, they have played and played and played, building up a formidable reputation, proved by both Rory's and the group's entry into the *Beat Instrumental* polls this year.

Intelligent

The group struck me as intelligent and articulate, definitely dogmatic, and very confident. I suggested that Ireland wasn't the ideal breeding ground for a group like theirs. "It's not as bad as people imagine," said Rory. "There are still the showbands, which have always played a dominant part in Irish pop music. They filled a gap by copying the British and Americans, and are still very popular. But there are clubs which cater for blues and the more progressive things. I wasn't openly worried when I was at home. I looked at it as all being music, and to get anywhere you must be the best. When I started this group I didn't sit down and think things would be terrible for us."

Terry King, their manager, suggested they had put blues on the map in Ireland. "They charged the club scene with a bit of life, and made people aware that good things were happening."

But Ireland still didn't offer any incentive as a real base for the group, so they came here, intent on working until some sort of reaction was obtained. "We're playing five or six shows a week," said Rory, "and finished an LP which is out now. We've also been abroad several times."

And Terry King showed me press cuttings and reviews of their concerts. From the *Danish Daily*: "There are many and important differences between Taste and the many other artists of the evening. But the most important one is the understanding of blues

music's function both as an emotional expression and whereas the audience is concerned.

"Taste do not belong to the purists and stylists. They do not belong to the introspective self-pawing and oh so emotional vegetables who torture the British blues with their despairing elegies. They belong to the few greats who have made the blues their very own and their times' expression."

From the same paper: "... which next year with no difficulty whatsoever will inherit Cream and make themselves one of the biggest and best phenomena beat music has ever experienced."

The writer is a very intelligent man, Carsten Grolin, who understands them completely, with timely exaggeration which could come true. Picture three young men playing as they want to, with the experience and brilliance of people who realise the blues today, and can translate it into important white music, speaking for you and me, but more important, for Taste and still being able to comprehend their emotion and feeling.

Great group

Rory says: "I can visualise the great group, the group that can stay one step ahead all the time. It's very easy to copy and catch up, an enormous task to go ahead and remain there, and remembering if you've created something, others will soon be behind you."

Taste are now a great group. I have just realised my change of style in these last couple of paragraphs, and attribute it to another writer who realises the same greatness. Rory Gallagher, Ritchie McCracken, and John Wilson will need one hell of a lot of luck. But, my age problem or not, I think they should get it, and will make it. And it seems to me that they can make it as big as they want to.

USING BOTH HANDS

BY THE TUTOR

If you have been following this series of articles on keyboard playing, you will know that we have already set out the commonly used chords in a series of charts. I have also explained how you can use these chords as a backing to a melody or as a rhythmic pattern like a 12-bar blues.

The next step is to learn to play with both hands. Not the same chord, as we have previously shown, but two different ones; usually a chord accompaniment with the left hand and a melody with the right.

This is often one of the most difficult things to overcome in learning to play piano or organ because when you first try it your two hands want to do the same things and keep refusing to act independently of each other, and it is very difficult to make your mind work the right hand and the left hand at the same time.

The best way to go about it is to pick on a simple melody with only a few notes in each bar with a simple chord accompaniment—preferably one chord to each bar. Play it in 4/4 time, i.e. you hit the chord with the left hand four times in each bar, and at the same time play the melody with the right hand. As I said, pick on a simple tune and keep at it until it comes easily.

We then come to the next step which is adding "colour" to either the chord pattern you normally play with the left hand or the melody line you are playing with your right. This can be done in many ways. You can alter the rhythm, slip in occasional chords that do not produce a discord, or even add notes to the main chord. Instead of just hitting all notes at the same time with the fingers of your left hand, you can play arpeggios i.e. play the notes of the chord one after another. There are many different variations.

If you play in a group and you have a good drummer or bass-player, they will suggest various rhythmic ideas and, of course, if they are good, they will have a very strict sense of timing which is of prime importance.

It is very difficult to describe how to add "colour" to your playing and it can only come when you are able to play reasonably well. You cannot expect to look at our chord charts, learn all the chords and a strict sense of timing and to play colourfully all in a couple of weeks. One good method of learning what you can do on the keyboard is to listen to the piano or organ on any record in which it is featured fairly strongly.

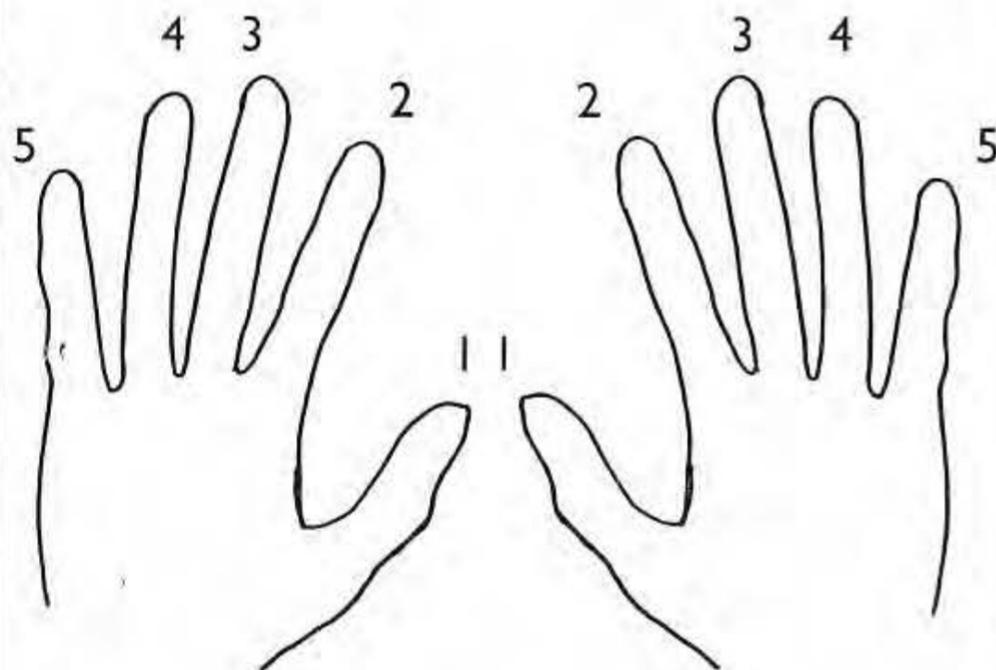
Listen to the record and try and find the right key on your piano and then try and copy the way in which the keyboard player has achieved his effects.

By the way, make sure that your piano is tuned properly before you try this exercise. Most good pianos are tuned about four times a year. If your piano is way out, then it may require a few visits from the tuner before he gets it back into shape again. Organ players, of course, don't have this problem.

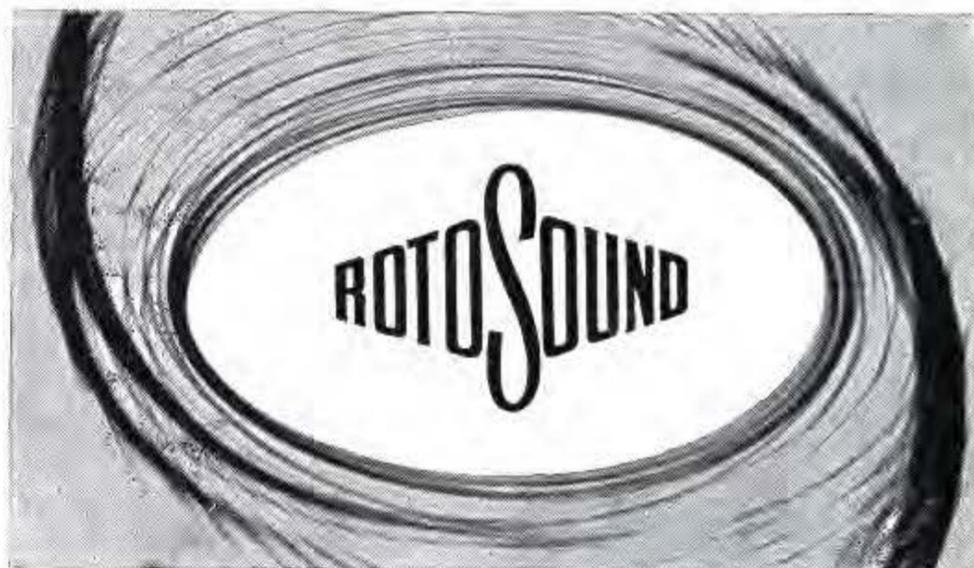
I have referred to 1st, 2nd, 3rd, 4th and 5th fingers during the past couple of months and just to make everything quite clear as to which finger I am referring to, I have numbered the left and right hands. As you can see, by 1st I always mean the thumb; by 5th I always mean the little finger.

Next month I will give you some tips on how to play relative chords which can help a lot to add "colour" to your playing.

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STATESIDE REPORT



MOBY Grape is a scarred illustration of what can happen to a great band that surrenders to commercialism. Much of the hype that went along with the Grape's first album (a large-scale, poorly structured advertising campaign that included—among other things—a Moby Grape contest and a flood of Grape lapel buttons) was damaging to the group's image, but fortunately the sincerity of their music was unaffected.

By the time the *Wow* album was issued, even the Grape's music seemed to be entangled in a web of commercial gimmickry—an expected outgrowth of the hype which had accompanied them since their first album. *Gene Autry — A Foxtrot and Funky-Tunk* (and some studio gimmicks on other numbers) were simply unnecessary, and only the *Grape Jam*

(which accompanied the US *Wow*) exhibited the musical sincerity that was a part of their first LP.

Moby Grape has put on a new face with the release of their new *Moby Grape '69* album, making the wisest move of their careers. They have settled down, shed all the frills and inanities of their past and have worked out a simple but extremely tough and musical album. The hype that came along with the earlier albums has been cut off, allowing this record to sell on its own merits.

Ooh Mama Ooh begins the album as the Grape's song of contribution for "all the incredible nonsense of the past two years":

Had me a taste of the big time,
Lettin' fools push me around . . .
Now I'm coming home,
Back where I belong.

The highlight track is a powerful number entitled *Hoochie*, with a driving Mick Fleetwood-type drum line and some Jerry Miller guitar-playing à la *Dust My Blues*.

The Grape, now a quartet since guitarist Skip Spence left the group, sounds great in their new setting. It's good to have the "real" band back.

Bob Dylan's new album, 10 or 11 new numbers he has written over the past year, was completed in Nashville mid-February and its release date in America is set for the beginning of this month. The studio musicians used include the same ones that appeared on *John Wesley Harding* and one or two tracks from a Dylan-Johnny Cash session may be included.

Cash, whose *Folsom Prison* album has a gold seal and is



Dylan: new album on the way

securely in the national top 50, has been a friend of Dylan's for many years and has become quite fond of his songs.

Together they recorded about 15 songs, written by both artists, and most of them are expected to find their way on to a possible Cash-Dylan joint album—another gold seal record no doubt.

The Band

The Band from Big Pink has finally taken to the road, and their first performances in years (since accompanying Bob Dylan on tour) take place this month in San Francisco. Snowed under with an avalanche of offers to perform, The Band finally accepted a deal with entrepreneur Bill Graham, and besides the SF gigs this month they will play for Graham in May at his Fillmore East.

According to a report The Band has sanctioned no other engagements and will probably await the reaction that comes from these initial appearances before finalising any others.

Since the release of their first album The Band has been working and rehearsing in their Woodstock, NY, home, and during the last two weeks of February they were recorded in at the Capitol studio in Hollywood for the upcoming album.

Vocalist Sal Valentino and writer-guitarist Ron Elliot are now working on their own after their long association together in the Beau Brummels, a group which once had five members a few years ago but gradually dwindled to a comfortable two (Sal and Ron) as it stood for the last year. Valentino's first recording on his own, a single entitled *Alligator Man*, has just been issued on Warner Brothers, and Elliot plans to do some recording shortly.

Aside from their individual projects, Sal and Ron will be included in a possible Warner Brothers' "super season" record if the session is given the green light. At present the record is merely in the discussion stage, but it is expected



New face for Moby Grape

that some of the other exceptional WB musicians like Randy Newman, Van Dyke Parks, and Mason Williams will participate if the session materialises.

One of the very first, and very best, of the original San Francisco bands—the Charlatans—somehow got lost in the shuffle when recording contracts were being proffered. Now, four years after their beginning, and better than a year after dissolution, a company will finally issue an album by them. Mercury records has decided to take on the issuance of the record, which presumably will be composed of old tapes that went unnoticed while the band was still alive.

A possible explanation for the group's ill fate lies in the type of music they played. Much of the Charlatans' material fell under the idiom of jugband, a form of music they played skilfully; but it wasn't the kind of music any record company wanted to chance on the market, especially when San Francisco had a number



The Doors have been playing with an orchestra recently

of sure-sell hard rock bands that weren't under contract.

On occasions the Charlatans did play some rock, though jugband was unquestionably their specialty. At the SF ballrooms, their music was nothing less than stimulating when it came to rousing crowds to their feet to dance.

Mercury's release will record a significant event in the music history of San Francis-

co. Along with Jefferson Airplane, the Grateful Dead, and the Great Society (Grace Slick's old group), the Charlatans were the originators and conductors of that city's music.

The unpredictable Country Joe and the Fish have not called it quits—at least not entirely—but changes have occurred in the lineup, with Joe McDonald and guitarist Barry Melton seemingly the

only two of the original band left.

When the reformed group left on a U.S. tour late last month, bassist Peter Albin and drummer David Getz—both from Big Brother and the Holding Company—were in the lineup with McDonald and Melton. At the end of the tour, however, Albin and Getz plan to reorganise Big Brother, and Chicken Hirsch will supposedly resume his post behind the drums. Things look very confusing at this point, and it wouldn't be a surprise if McDonald announces the dissolving of the Fish again once the present tour is over. It won't be his first time.

A new addition to the Doors, at least in recent performances, is an orchestra equipped with violins and all. Bill Haley's revival single is *That's How I Got To Memphis* on United Artists. James Cotton's fourth album is *Cotton In Your Ears*, and Leonard Cohen's second album is entitled *Songs From A Room*.

M.A.



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FAMILY



IT started off with a piece of wistful violin with penny whistle coming in after that with a touch of drums. All very melancholic. And then it began to build up and up until it was all there, wild, rocky and the fuzz box working

overtime. The singer was leaping, arms swinging into the chandelier just above his head, the sax player was blowing, the drummer enjoying a good bash at his kit laying it down. The music surged louder and louder and then . . . calm

again with a return to the violin.

The Family had got their first set at Klooks Kleek in West Hampstead off to a fine start and it wasn't lost on the audience, even those overflowing out the door towards the bar.



I don't enjoy seeing families as a rule, but I was looking forward to seeing the Family again, having only vague and hazy memories of them at Middle Earth in Covent Garden early last year when my mind was elsewhere anyway. And I was not disappointed. I was wondering how they would sound on stage, for I couldn't imagine them getting the kind of sound they have on their first LP *Doll's House* with all its orchestration and, I imagine, planning and thought. But on stage planning and thought inevitably give way and spontaneity takes over after a while, and that was what happened.

Zapp it out

The Family can either zapp it out or create a mood, and they do both with a distinctive style that can only be the Family due to lead singer Roger Chapman's unique voice. He's pleased that his voice is immediately recognizable and seemed a little surprised when I said this to him. "I used to be on a Ray Charles and country blues thing. Charles really knocked me out. Then I was singing other people's songs and my voice was completely different. It changed when I started doing my own songs which is bound to happen, because with your own material you need to develop your own phrasing instead of copying someone else."

Along with lead guitarist John Whitney and bassist/violinist Rick Grech, Rog writes most of the group's material, his particular contribution being lyrics. Completing the line up are Jim King on sax and piano, and drummer Rob Townsend who sits and bounces as he plays and in fact does a lot more for the group than you might gather from *Doll's House* where the drums don't come through too strongly. He lays down a strong and interesting beat which is there holding the group

together as they go their various ways in their musical explorations.

The group, who all hail from Leicester, had been playing professionally for some years in various groups before coming together as the Family. Rick and Roger used to work together in a group called the Exciters. Rog told me, "It was hard rock. It's not that important, but those were good days. Yes, there were no hang ups then but when you get older things aren't so simple. A lot of the scene is taken too seriously. Groups feel that if a thing is not the exact way they want it that it's not right.

"I think the whole underground thing is basically good, but people have taken it as a religion and are stuck in their underground rut as much as the people they move away from are stuck in their rut."

America

The group are in America, as from the end of this month for an eight week tour which will help their new album *Family Entertainment* along, which is being released in the U.S. to coincide with the tour. "This is the first time we've done a proper tour abroad although we've been to Italy, Holland, France and other places on the Continent," John Whitney told me. "But they were just odd days, whereas this is a whole tour—New York, San Francisco, Philadelphia, over the whole country. We're doing what amounts to an accepted circuit for English groups going over there. Needless to say, we're looking forward to it."

John, who plays a double-necked Gibson—"I can use 12 or 6 string as I like"—told me that the group are getting into new things on stage a lot more now than they have done before in the eighteen months or so that they have had the present line up. "We're improvising a lot more now and it all

happens very well. Most English bands can be classified as either blues or rock or something else, but although we are blues-based I don't think we can be classified."

While they are in the States Family hope to record part of a two-record album set, the idea being that half is recorded live at the Filmore West and the other half recorded over here. If this happens it should be an interesting follow up to *Family Entertainment* released in Britain last month.

Instrumental

One interesting point about the album: *Summer 67*, the instrumental track on side one, was not intended to be an instrumental at all, but the group felt it stood without the vocal track that had been recorded and so it stands without words. "It was being overshadowed by the instrumental," said Rob, "and so we left it off."

The group are all fine instrumentalists in fact. Jim King, a musician through and through, plays a fine sax and clarinet, and Rick Grech, basically a bass guitarist for the last three years, gives the group much of their distinctive sound with his electric violin. Rick used to play with the Leicester Youth Rhapsody Orchestra, "but I lost the technique and everything so when I picked up the violin again I was approaching it more or less fresh. I like the violin because it gives a different dimension, especially on passages in a minor key. It gives a good mood."

And Family certainly created a good mood at Kloooks Kleek, as they no doubt will as they tour the States.

M.H.



★ IN THE STUDIO ★



GIVING THE FACTS BEHIND THE HITS

ALL the studios seem to be up to their ears in work at the moment. Time is at even more of a premium than usual and any cancellations are being snapped up almost within hours. A lot of the engineers we spoke to were suffering from the effects of sometimes twenty-four hours at a stretch in the studio.

High pressure

Pat Godwin at Pye said: "I don't think I've ever known a time when we've been so busy. There's a tremendous volume of work on." Among those who contributed to this high pressure were the Pink Floyd. They spent several nights in the studio recording music for the soundtrack of a French film at present under production.

Vince Melouney, the ex-Bee Gees guitarist, had a session at Pye with his group

Ashton, Gardner and Dyke, and the Spencer Davis Group, now returned from America, have done a fair amount of recording with Brian Humphries engineering and produced by Spencer himself.

The Kinks have now finished work on a new single which they made in Pye number two — their habitual studio — which should be released soon. They also made some demos for a soundtrack for a film by Ned Sherrin. Vic Mayle had to rush down to London from a brass band mobile recording in Sheffield to engineer on the Kinks' sessions. Vic also did the engineering on a mobile taping of Jimi Hendrix's Albert Hall concert. A four track mobile unit was ordered by Hendrix's management on the day of the concert; despite the short notice, the results are pretty sensational.

At **Advision** studios, engineer Eddi Offord reported a month's block booking for Giorgio Gomelsky's Marmalade label. This has meant a lot of work with Julie Driscoll and the Brian Auger Trinity, who have now finished a

double album set. Auger and the Trinity have an album on release at the moment without Julie—called *Definitely What?* it is another product of **Advision**.

The Blossom Toes have also been spending much more time in **Advision** recording a new single, *Peace Loving Man*, and an album which had still to be reduced when we spoke to the studio.

Haring around

The name The Hare may not mean much to you. In fact the Hare is a Frenchman who has spent the last months travelling around Europe singing his songs, unable to return to his native country following his desertion from the army—which is why we can't give his real name. He has been doing some recording at **Advision** for Marmalade, and we hear he is now in Scandinavia, still travelling.

Eddi Offord also told us of an album made by a group called Poet and the One Man Band. This group was put together simply to make the record in the first place, but it

looks as if the line-up may stay together for future work. Among the participating musicians are Nicky Hopkins and Albert Lee, two giants of their respective instruments, piano and guitar, so we may be in for some really fine music.

At **Trident** studios, too, there has been a great rush on time, with a lot of late-night working. The Beatles booked a number of sessions from midnight to six in the morning and have got several new tracks down on tape. Norman Sheffield says about their working methods: "They book time and just come in and play around to see if anything good comes out. Even if they do take three hours or so when not much seems to be happening, all of a sudden they'll stop and, usually un-animously, decide that the record is right. Some groups come in and keep on playing around for hours, adding tracks, overdubbing everything under the sun, and finally get so confused that they release the idea they had in its original basic form. When the Beatles are recording, the amount of inter-feel is ridicu-

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lous. Often you can't say that an idea was John's or George's or whoever—they'll all think of the same thing at once."

Gus Dudgeon, too, has been spending a lot of time at Trident during the last month, producing recordings by the Strawbs, who are still working on their first album, Bakerloo, Tea and Symphony, whose album is turning into "a really great record; very complex and very entertaining," and the Bonzo Dog Band. Most of *Mr. Apollo* was done at Trident, and the Bonzos' new album is reported to be progressing rather well.

The Joe Cocker album is still in the process of being recorded with Denny Cordell. For some months now we have been saying this, but a lot of trouble has been taken to get the record exactly right. This has meant discarding many of the tracks and starting again from scratch, and also rearranging many of the numbers. However, there's no doubt that when it finally does come out, Joe's album will be one of the recording



John Peel plays Jew's Harp with Andromeda at Trident studios.

highspots of the year.

Jeff Beck and his group have been recording tracks with producer Mickie Most at Trident from which a new single is likely to be forthcoming for release in the near future. Trident regulars Tyrannosaurus Rex have again spent a lot of time in the studio, recording songs for another album.

Trident was also the scene of the first recordings that have

been cut by Andromeda, a three-piece group comprising lead guitar, bass and drums that has been going for about 3 months now. They have completed a single *Go Your Way* and are working on an LP which is made up of their own material.

The session for the single was the first work the new drummer Ian McLane had done with the group.

At the EMI studios in St. John's Wood there has been the customary succession of top artists visiting the establishment. Among these have been the Gods, who cut tracks for an album under Dave Paramor, the Hollies, who have used a good deal of studio time recently, a new group called Edward's Hand, and old favourites from Liverpool the Swinging Blue Jeans.

Cliff Richard

Cliff Richard has been recording new songs with Norrie Paramor doing the production, Bob Barratt produced on sessions for Vince Hill, and Des O'Connor and Matt Monro have done recordings recently at EMI. Ireland's hope for the Eurovision Song Contest, a young lady by the name of Muriel Dray, recorded her songs at the studio.

Dave Paramor has been producing on tracks by Cliff Bennett, and Deena Webster has recorded a number of tracks. Norrie Paramor produced a new album by Brian

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Bennett, his second record without the Shadows—the first one was a superb LP called *Change Of Direction*—and his ex-colleague in the Shadows, Hank Marvin, made a new single, again produced by Norrie.

Hard at work

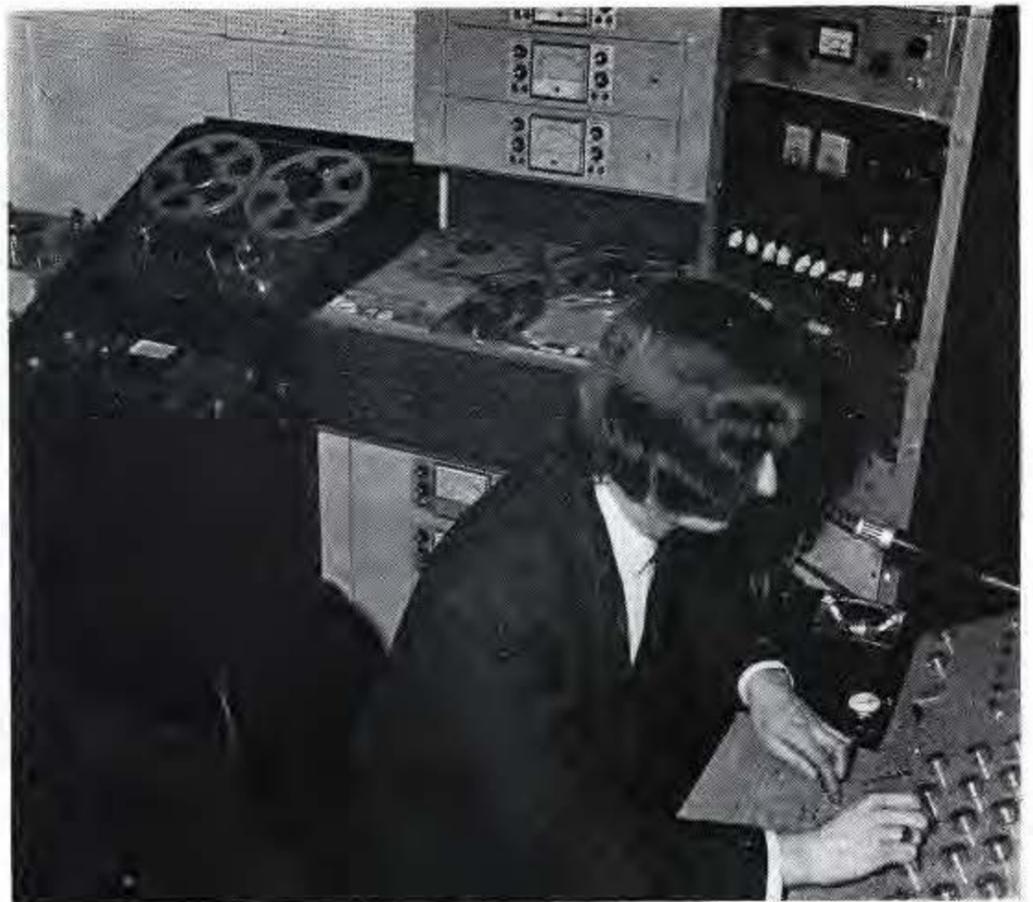
De Lane Lea too are working under much pressure at the moment. Deep Purple have again been hard at work with their producer Derek Lawrence on a new album before they return to the States. The Fleetwood Mac have been in with Mike Vernon to make their follow-up to *Albatross* with Martin Birch engineering. Kippington Lodge, the Kent group who take their name from the house in which they all live, have made a new single with Des Champ and Roger Easterby.

Helen Shapiro has been recording at de Lane Lea, and so has Winnie Atwell who recorded a new single, the theme tune to a film at present being made in Australia. Des Champ produced.

Herman's Hermits came in to make a new single with Mickie Most, and Lulu recorded all her Eurovision songs in the studio. Terry Reid has been doing a new album at de Lane Lea, as also have the Glass Menagerie.

The Easybeats have done a new single with Ray Singer producing, and Trevor Walters produced an album for the Stable label by a new group called NSU. Medical fans take note! Stable recently released a tremendous album by Sam Gopal and his group. Engineer Barry Ainsworth took a lot of trouble with this one, recording every track in true stereo, rather than in mono and then mixing to place each track in the stereo final version. A method which, although more time-consuming, produces great results, and perhaps should be used more often?

A studio we have not previously featured is **Pan Sound** in Denmark Street. The engineers there are Mike Cooper and Henry Aubrey-Fletcher, and the studio, which is equipped with eight-track,



Mike Cooper of Pan Studios at the controls.

can accommodate up to 20 musicians. Among their recent work is the B side of Gene Pitney's new single — *The French Horn*, an album by a group who are fast getting known called Steamhammer, and some solo tracks by Keith Potger, one of the Seekers.

The Peddlers have been using the studio for some recent work, as have Manfred Mann and Mike Hugg, who recorded the score for a film, and Barbara Ruskin, who made a single for March release called *Gentlemen Please*.



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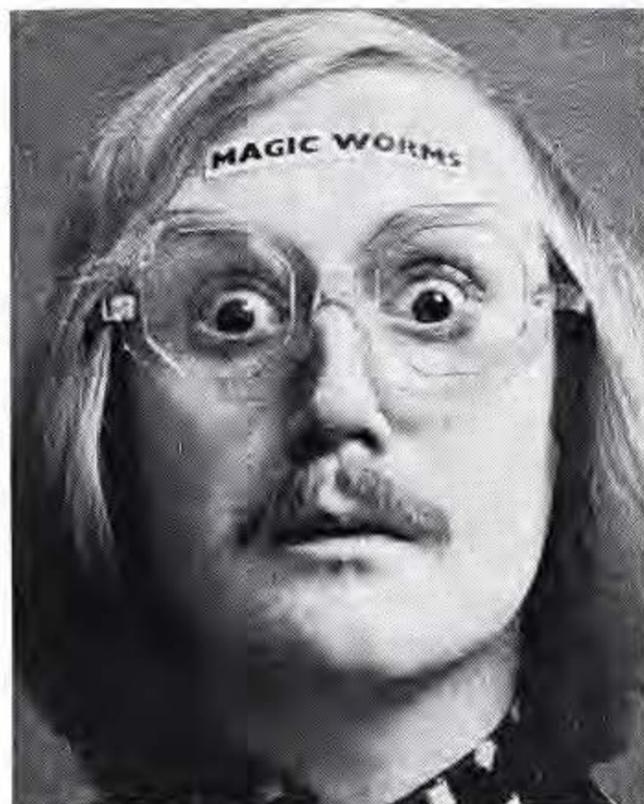
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The Vivian Stanshall Column

Hello, you rotters. This month: "Outrage in the Studio". Our latest teen-style waxing *Mr. Apollo*, lasts 4 mins. 21 secs. So what? Well, you'd scarcely believe the nuisance we've had in getting it put out at this length. Firstly we were told we ought to make a bastardised "D.J." version that would last the statutory 2½ mins. (minimum de platter, maximum de plug plug) whilst the public could purchase the full-length copy. Or could we not re-record and shorten the whole thing anyway?

But your faves weren't to be bought! Oh, no! Surely the only criteria for a record, a painting or a bag of chips are: Do I like it? Does it entertain me? Will I get fat? The public should be able to decide for themselves. After all the average single is a swizz. For 8s. 3d. you get 2½-3 mins. of what you fancy and a load of drivel on the B-side. Compared to 12 tracks for 36s. on an LP most singles are just a waste of money.

I think they should be treated as EP's and you, dear reader, should get that kind of value. If record companies and producers try to twist the artists' arms to release short records for the plugging possibilities then it won't be too long before the public stop buying and kill the singles market altogether.

Oh, by the way, we're now officially an "underground" group. Liberty and United Artists records have brought out a new label called: "Gutbucket, an underworld eruption" (referring to the artists' complexions, I imagine). Anyway we're on it. I wondered how long it would be before we were classified or certified (delete which is inapplicable). Roy Warthogstein my manager and close friend told me: "Amigo, you are probably the nearest thing to Dean Martin this country's got. And they want to make a freak outta my boy. It's too much man." He's probably right (or at least 20% right).

Two days ago I was interviewed in a "show-biz pub". I usually enjoy interviews because I find my answers so surprising and stimulating. But the watch-word is "show-biz". Have you ever been to a show-biz pub? I'll tell you about them next month as I'm only supposed to write 200 words and I think I'm over-running although I haven't counted.

Till then, bags of love,
Vivian Stanshall.

BI's CHART FAX

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

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

Blackberry Way (*Wood*) The Move
RP—Jimmy Miller. S—Olympic. E—Glyn Johns. MP—United Artists.

Dancing In The Street (*Stevenson/Gaye*)
Martha Reeves and the Vandellas
RP—Stevenson/Hunter. S—American. MP—Jobete/Carlin.

First Of May (*R., B., and M. Gibb*) Bee Gees
RP—Robert Stigwood, Bee Gees. S—IBC. E—Mike Claydon. MP—Abbigail

Gentle On My Mind (*John Hartford*) Dean Martin
RP—Jimmy Bowen. S—American. MP—Acuff/Rose.

Good Times (Better Times) (*London/Cooke/Greenaway*)
Cliff Richard
RP—Norrie Paramor. S—IBC. E—Mike Claydon. MP—Francis Day and Hunter.

Half As Nice (*Battifol/Fishman*) Amen Corner
RP—Shel Talmy. S—Olympic. E—Alan O'Duffy/George Chiantz. MP—Cyril Shane.

I Heard It Through The Grapevine (*Whitfield/Strong*)
Marvin Gaye
RP—Norman Whitfield. S—American. MP—Jobete/Carlin.

I'll Pick A Rose For My Rose (*Dean/Weatherspoon/Johnson*) Marv Johnson
RP—Dean/Weatherspoon. S—American. MP—Jobete/Carlin.

I'm Gonna Make You Love Me (*Gamble/Ross*)
Diana Ross and the Supremes
RP—F. Wilson./N. Ashford. S—American. MP—Flamingo Music.

If I Can Dream (*Earl Brown*) Elvis Presley
S—American. MP—Carlin.

Monsieur Dupont (*Bruhm/Funkel/Callander*) Sandie Shaw
RP—Eve Taylor. S—Chappell. E—John Timperley. MP—Carlin.

Please Don't Go (*Ray/Reed*) Donald Peers
RP—Les Reed. S—Wessex Sound. E—Mike Thompson. MP—Donna.

Sorry Suzanne (*Stephens-Macaulay*) Hollies
RP—Ron Richards. S—EMI. E—Peter Bown. MP—Schroeder.

Soul Sister Brown Sugar (*Hayes Porter*) Sam and Dave
RP—Isaac Hayes/David Porter. S—American. MP—Carlin.

Surround Yourself With Sorrow (*Martin/Coulter*)
Cilla Black
RP—George Martin. S—EMI. E—Geoffrey Emerick. MP—Peter Maurice.

The Way It Used To Be (*Cassano/Conti/Cook/Greenaway/Argenio*) Engelbert Humperdinck
RP—Peter Sullivan. S—Decca. E—Bill Price. MP—Maribus.

Where Do You Go To (*Sarstedt*) Peter Sarstedt
RP—Ray Singer. S—Lansdowne. E—John Mackswith.

Wichita Lineman (*Webb*) Glen Campbell
RP—Al deLory. S—American. MP—Carlin.

You've Lost That Loving Feelin' (*Spector/Mann/Weil*)
Righteous Brothers
RP—Phil Spector. S—American. MP—Screen Gems.

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

SOUND RECORDING

from an engineer's point of view

Part Three: So you want to be a recording engineer?

WITH the advent of new recording studios and the expansion of established concerns, opportunities are bound to arise from the increasing number of jobs becoming available. This trend towards a growing number of recording engineers also results in more tape-machine operators being required.

The change-over from "tape jockey" to engineer depends on a number of things, but it

can happen purely by luck. Perhaps the engineer who is due to balance the session fails to arrive because of a sudden illness or a traffic jam and nobody else is around to handle it. So it may be left to the assistant to take charge and if things go well that particular producer may ask for the assistant to engineer his next session.

So much for how the change-over can happen, but what is required of a trainee engineer?

Firstly it must be stated that absolutely no glamour is attached to the job of "tape jockey". In fact it is hard work with little reward, financial or otherwise, and it means working very long hours. But if you are prepared to face the initial period, the hard slog will prove useful for furthering your career as a sound recording engineer.

It is often debated what educational qualifications are required for the job. It could be a musical or electronic background or sometimes very little or neither of each. So far there is no formula for the perfect engineer, but studios obviously prefer applicants who have a real interest in one or both of these fields.

Efficiently

Being able to operate the tape machines quickly and efficiently is probably the first task to be learnt. From there you branch out to editing and dubbing tapes, setting up for a session and the big one—working overtime. You should not even consider the job if you are not prepared to work overtime, nights and week-ends.

You should also have a quick, receptive and alert mind, an ear for music (of any type), the ability to mix with people and the drive to achieve good results. It is only fair to mention that age plays an important part because, let's face it, as far as groups are concerned, they would rather see a young guy at the controls even though an older person might do a better job.

Finally, you should apply for a position by letter, stating your qualifications, age and present job—and, who knows, in a year or so you too could be a recording engineer.

G.C.

If you write to Gerald Chevin at Advision Studios, 83 New Bond Street, London, W1, he will answer any queries you may have about articles in this series.



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freddie king

ALBERT wasn't allowed a work permit, B.B. wasn't due to arrive for a couple of weeks yet, but the third King, Freddie, drifted into these shores carefully during March, for his second tour in a year.

His first trip was unfortunately timed very badly. It was when dozens of American soul stars were flitting in and out of the country, and his name was lost except to the few who had read the songwriting credits on the Mayall/Clapton album—*Hideaway* was a featured track. Nevertheless he was well received at his concerts, and stimulated a lot of interest in modern American blues guitarists.

A lot has happened to Freddie since tour number one. He's signed a recording contract with Atlantic, become a really big name in his home country, and has sauntered back here with no knowledge of the blues boom, to be greeted with pre- as well as pro-hysteria. And he is playing as well as ever.

He opened this visit at the Bluesville club, and an enthusiastic audience soon warmed to his startlingly powerful guitar playing. The crowd reacted to all

of his best known numbers, and surprised me when they applauded *It's Too Bad Things Are Going So Tough*, one of Freddie's better slow blues. Like the true showman and professional he is, he led his audience on, playing to their every whim, cleverly repeating phrases which had earlier brought cheers.

He thundered through *Get Out Of My Life Woman*, Lowell Fulson's *Reconsider Baby*, *I Love The Woman*, *Have You Ever Loved A Woman?* and his new single *Play It Cool*, a somewhat amusing title in view of his "give it all you've got" style.

Incredible riffs

Not only does his playing force an opinion upon you, but he sings, fist raised threateningly, in an effort to get through everything he's saying. It is difficult to describe moments when he stops singing, and wrenches his guitar through incredible finger-to-finger riffs, which left me wondering if I'd really heard it. And then he'd do it again.

The obvious high-spot was *Hideaway*, which even made a few bar-leaners

jump to attention. Arms waved and feet stomped as Freddie did everything conceivably possible with the guitar (in a musical sense), whining, bending, crying, hand sliding down the neck in total defeat, and then back again to the memorable melody which everyone can play, but which no one can play like Freddie King. As he came offstage, soaked in sweat, he looked as happy as he's ever been, a man who can't quite believe that all this was happening for him.

"It's fantastic," he says, shaking his head in disbelief. "These kids really know the blues. It was good last time, but this is too much." Did he realise that the blues was at a peak in this country? "I'd heard something in the States, but I thought it would be a temporary thing. There's always been an interest in this country, I think because of the novelty of seeing the old-timers lay it down.

"When something doesn't start in your own country, obviously you're curious. I remember the last time I played here, when all the kids were digging soul music. I was on a show with Junior Walker, but even then the audience knew who I was, and remembered my songs. That surprised me. I thought they'd be yelling for the All-Stars."

The new recording contract has given Freddie a new start in the States. "It's good for me, because my records get distributed all over America now, and being on such a big label does help get my name spread about. You know, I'd play the clubs with my own band for nine months in the year, and although the bread would be coming in, I felt things weren't moving. This was the same for B.B. and Albert King, although it happened for them in an underground thing. Now they're really big names. And it's taken time. Look how long they've been going.

"It's these rock bands that have sparked things off. They'd play the original tunes made by the old blues singers, and naturally the kids want to know where they come from, and who made them." And he laughs as he says "And it looks like we're overtaking them now. These bands are really good you know.

"I played with the Chicken Shack on my last tour, and they really know what to do. Now they're a real big name I'm told. And this group I'm with now, the Steamhammer. I like them a lot, and they're learning all the time.

"I'm grateful things have been set up so good for me. Now people know who I am before I do my shows and it feels real good." And as he leaves, legend intact, he says—"I feel I may go and play again in a minute. I think they'd like that."

M.C.



soft machine

WHEN the beads, bells and heady atmosphere of psychedelia first came to our shores about two years ago, two groups in particular emerged and became adopted as musicians by appointment to the hippie movement. One of these was the Pink Floyd. The other was the Soft Machine, with Mike Ratledge on organ, Robert Wyatt on drums, and the now departed Kevin Ayers on bass.

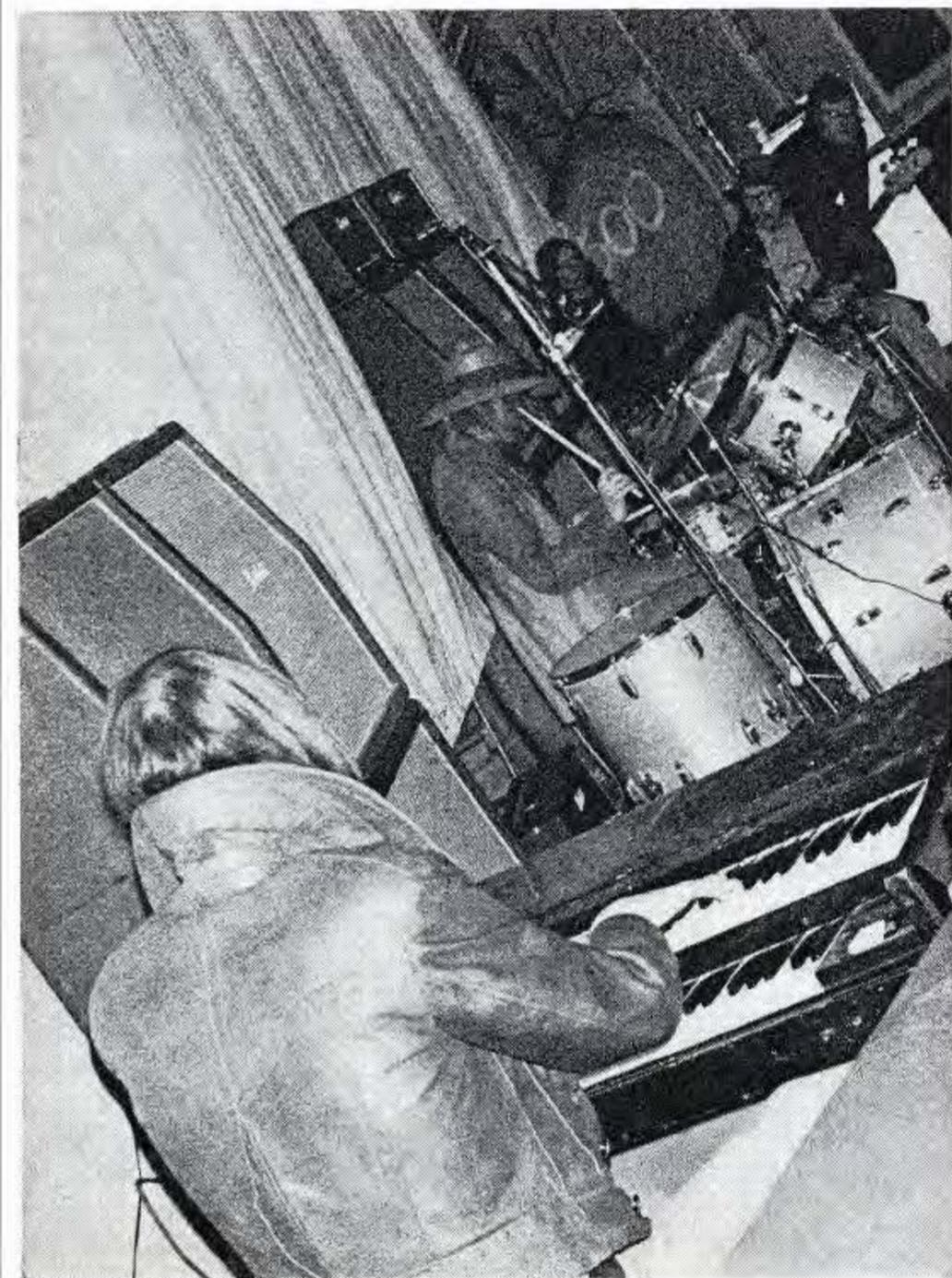
But while the Floyd found themselves hot commercial properties, churning out hit singles and a first album that sold by the ton to a far wider public than just the flower crowd, the Soft Machine never achieved any breakthrough to mass audiences, though they started off with an equally fanatic following. Their performances were perhaps more pioneering than the Floyd's enlisting the considerable talents of Mark Boyle's light show and the dancing of Graziella Martinez.

Much to everyone's surprise, the Soft Machine disappeared from the scene practically without trace. Only recently has anything been heard of the group after an

absence of well over a year, their protracted vanishing act being due to an extended visit to the U.S.A., where they reaped much success.

Much more success, that is, than came their way in England. They had one single out on Polydor that did nothing spectacular, got into dire financial straits and nearly became the traditional starving musicians. Often they would not even have enough money to buy petrol for getting to a gig.

The turning point came when their manager, Mike Jeffries, who also looks after the Hendrix Experience, arranged for the group to go on a concert tour of the States with Jimi. At this time, America was far more receptive to new ideas in pop, and the Soft Machine's style, relying to a far greater extent than previous pop on improvisation—as opposed to apeing American blues guitarists—was certainly a marketable commodity. They had already won many converts in France and Holland, and America was the ideal place for the group to concentrate their energies.



This first tour with Hendrix was so successful that the group stayed on after it had finished. Right from the start they had been playing to crowds of five and six thousand and receiving considerably more appreciation than at home. All across the country it was good. They were apprehensive of the dreaded mid-west and the reputation of such cities as Dallas—but in the event, the worst places they had to play were the New York suburbs. Everywhere they played the hippies turned out in force, in the most unlikely places.

Their album, *Soft Machine*, is presently number fifty in the American album charts and still rising after three months; it had an advance order of forty thousand. Though the group have been back in England since last September (now with a new bassist, Hugh Hopper, doubling on alto sax), there is still some doubt whether it will be released here. Track didn't put it out when it was made, their policy at that time being to concentrate on hit singles, and the group were not here to promote it.

They have now finished work on a second album, produced by themselves, which could appear instead. There were a number of things on the first album of which the group disapproved; produced by the man behind Bob Dylan's records, Tom Wilson, they were not given much help. Wilson thought they were such talented musicians that he should impose himself as little as possible. A further problem in recording—on both records—was caused by lack of time, the whole thing having to be completed in a week.

The second record was made in England, at Olympic, early this year. Again, time was a difficulty. Robert didn't have a drum kit to rehearse outside of the studio so he had to try and work out what to do in his head. Once inside the studio, everything had to be played again so he could get into the music when the time should have been used purely for recording.

Since they have been back in England, the group have been relaxing. They made enough money, working solidly every night for a year, to be able to rehearse, write, and get on with other activities—Mike, for example, is writing a book on Preston Sturges, an American comedy film producer. They have played very few gigs, preferring to stick to the better venues instead of taking all the work that comes along.

Concerts with Kirk

They did play a number of concerts with Roland Kirk and the Ronnie Scott band, Scott's men augmenting the Soft Machine line-up. Mike felt that having a three-piece band can prove limiting, and enjoyed the idea of working with a big band. This brings up the question of how to label the Soft Machine. Are they a jazz group? There are many similarities with jazz trios, but the excitement of the Soft Machine is vintage pop. The members of the group have been involved in the avant-garde jazz scene. But the only real answer is to say that they are playing what they want—call it jazz, pop or whatever. R.S.



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THE PINK FLOYD

IF anyone still doubts the fact that the best of pop today stretches way beyond the traditional realms of pop music and the entertainment business in general, take them to the Royal Festival Hall on April 14th. Not to listen to the Pink Floyd in concert, but to listen *in the middle* of the Pink Floyd, for this will be no ordinary old gig. The Floyd will be all around you as this concert, with the group providing the whole of the evening's music, will happen in 360 degree stereo sound and should show once and for all who is moving music forward these days.

Just a few short years ago it would have been inconceivable for a pop group to do a formal concert at the Festival Hall, and even if it had happened it would have been a two-hour deluge of the latest hit, the one before that, the one that got them going and a couple of show-biz standards thrown in for good measure. It won't be like that on the 14th for the Floyd are serious musicians as well as entertainers and probably need something with the scope and flexibility their concert will give them.

I spoke to the group's drummer Nicki Mason about the concert and the new stereo system which is said to make normal stereo seem like mono. "This concert will be a big, elaborate affair and I think it points the direction in which music is going to move," he said. "The sound will be coming from all around the hall. We will be doing this by using an azimuth co-ordinator." A what, I thought? "Well, it's basically a mixer unit that allows an immediate mix. We're building a giant double one that will have four channels and which will really *throw* the sound round the room, it really can throw the sound in all directions."

And how does the azimuth co-ordinator work? "You have two control sticks in front of you and it's all done from there," said Nicki. "You can centre all the speakers, change the direction of the sound, change channels and so on. You can place a sound in any part of the room you want. For instance you can have one thing going round and round the place and another moving up and down, going round on a vertical plane."

Nicki sees this as the start of a new sound system. "It's moving towards something that will happen in twenty years' time, probably sooner. Records will be totally obsolete and people will be buying their own four-track tapes. They'll have home sound-in-the-round, with a set of speakers at each corner of

the room. A domestic set-up like that would cost little more than normal stereo but the effect would be so different."

The group are working on a lot of new material for the Festival Hall to use the new system to the full. They will be using a variety of instruments and different balancing. You might perhaps hear a pure piano or acoustic guitar coming from the stage and a full-blown organ coming from the back of the hall. Who knows? "We're still working on the system," said Nicki, "so I don't really know exactly what

The Pink Floyd are alive and well

will be happening yet. But we will be feeding in channels of taped stuff, a rhythm loop perhaps, lots of percussion. Anyway, the point is that we will be able to *place* sounds where we want them in the hall."

This is not the first time that the Pink Floyd have undertaken this kind of project, nor the first appearance of an azimuth co-ordinator. (An azimuth, by the way, is an "arc of the heavens extending from the zenith to the horizon, which it cuts at right angles," according to my dictionary.) "We built an azimuth co-ordinator once before," said Nicki, "but it was stolen at the

only concert we used it for, but it's no use to the bloke who's got it because . . . well, I'll tell you but don't write it down because I'd hate to have him read this and be able to work it because of what I said . . .

"We did a concert at the Queen Elizabeth Hall, which is smaller than the Festival Hall, about eighteen months ago, but we lost money on it even though it was a sell-out because of all the equipment we had to pay for and so on. We couldn't afford to get it together properly but we can do that now. You know, we really are incredibly lucky to be in a position to do this kind of thing. Now we are past the stage of having to live in Transits running up and down the country, we are getting established with proper places to work and get together. With what we are doing now you need a base to work out ideas and to house your equipment."

Does this mean that the days of Pink Floyd gigs are over? "We want to concentrate on concerts," said Nicki, "but perhaps we'll give people a choice of concert or a normal sort of show. The atmosphere on concerts is so different, they're more formal. You have to lead the audience and let them know what's happening so that they don't get embarrassed. It's very satisfying, because with a concert there is no suggestion of a hop. We'll be spending a long time setting the Festival Hall up with our equipment, getting everything as we want it, none of this arriving half an hour before you go on.

"The audiences enjoy what we do nowadays, they're right there with us. Back in the days of *See Emily Play* we were doing ballrooms and they'd dig *Emily* and dislike the rest. A good gig was one when they didn't throw bottles. They'd come to drink, dance, pull chicks, and have a couple of fights if it was a really good night. I'm doing them an injustice saying that, because most of them do go to dance and hear the group and I'm not putting down the bands that are on that sort of thing. We are all musicians and are really so close because we are all in the pop scene."

Now, however, the Floyd reach a wider audience and wider than the hippy scene they reached in the hey-days of flower power. A number of classical musicians have expressed interest in the Floyd's work and a couple of hi-fi journals have asked them about their new sound system.

(continued overleaf)



"Classical composers have been interested too," Nicki told me. "They haven't flipped and said 'Yeah man, that is really cool' and they haven't said we should be taken away and shot either. They have listened and expressed interest."

And that, I think, is the mark of where the Floyd are today. At one time their kind of experiment and exploration was the prerogative of a small group of avante-garde enthusiasts who left people outside their small sphere way behind. But now such experimental music is no longer purely experimental and thanks to groups such as the Floyd it reaches a wide audience who think the same way

and who appreciate what is going on.

This awakening and real listening to music must be largely attributed to the influence of the hippy scene, LSD and so on. These were the people who listened to the rest of the Floyd's show once they had played *Emily*, and who bought their two LPs *Piper At The Gates Of Dawn* and *Saucerful Of Secrets*. These are the people who find as much depth in the Pink Floyd's music as many classical composers' compositions, for the Floyd's music is a new phenomenon—popular, "serious" music.

And soon there will be another LP to listen to, quite different from anything the group have attempted

before. Said Nicki, "We've just completed the music for a film, which we did in a week, really hard at it, but we are working on an album which will be split into four quarters, each one of us doing what he wants on his piece. Mine, naturally, will be purely percussion and very much stereo orientated, using a wide range of instruments. If you can hit it, I might use it. I have tried to hang it together, it has movements and so forth—a construction. Few drum solos move me on record and I'm not as good as many other drummers, so it would be pointless for me to hammer away as fast as I can for ten minutes."

The rest of the group are similarly basing their pieces of the album on their instruments. Rick Wright's keyboard section is "pretty major" according to Nicki, using every track of an eight track set-up. Roger Waters' contribution won't be all bass guitar, in fact it is probably the nearest of the set to electronic music in that he has set himself very strict limits to work within, while David Gilmour's is in some ways the closest to Nicki's in conception, using a variety of guitars from acoustic to bowed.

"There is a problem here, though," said Nicki. "*Saucerful* was more than just the sum of the four of us. It was us and what we make together which is more. We would like the new album to be a double one with half of it live or semi-live, us as a group. This would then show both what we can do together and what each of us can do individually." And I think the Floyd are one of the few groups who not only *could* fill a double album successfully but actually *need* a double album to give them enough space to move in.

The new LP should be well worth waiting for and will no doubt show how far the group have moved even since *Saucerful*. As Nicki said, the group are in an extremely fortunate position, having established themselves, of being able to move on to new things.

And movement is an essential part of the Floyd. From pioneering psychedelic music and light shows in Britain, they have now reached the point of filling the Festival Hall with their music in a way that has never been heard before. Just who can say what the members of the Pink Floyd will have produced in two, ten or twenty years' time? The mind boggles, which is, after all, part of the idea.

M.H.

Terry Reid

A LOT of people have been talking about a certain Terry Reid just lately and apart from the name—which sounds about as groovy as Reg Thorpe (?) in this time of Orange Bicycles and Dripping Eyeballs and mind-blasting phrases from the Tibetan Book of the Dead—very little else seemed to be known about him. So when we got down to the Marquee we were ready for anything—which is just as well.

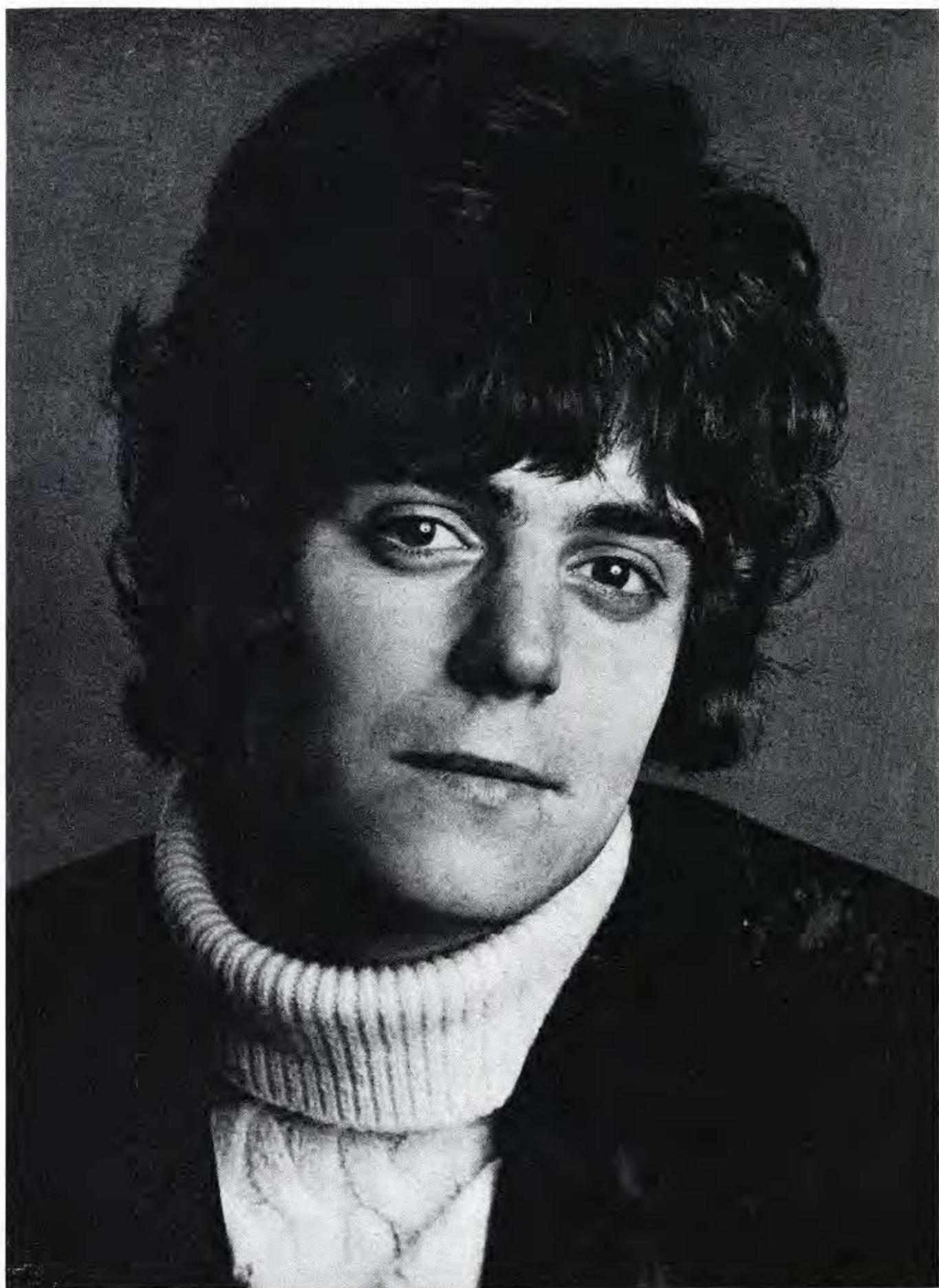
Terry Reid is a singer/guitarist who isn't easy to put a tag on although if you were pushed into describing his sound you'd probably say it was more "soul" than anything else. The most striking thing about him is his voice which is very powerful with tremendous range—reminiscent of Aretha Franklin whom he admires a great deal. His guitar work is crisp and staccato and together with Pete Shelley on organ and Keith Webb on drums provides a solid, meaty sound over which his voice shouts, soars, hovers and swoops—to the kill.

To kill who?

You might be asking, who is he out to kill? He certainly has more than just a fair share of teenybopper appeal with his long brown hair, his modest chatty manner and his Zoot Money grin, but his sound is more than just heavy foot-music for Mods to trip it to on the light fantastic Tuf-T boot of a Saturday night.

His repertoire is quite varied including stuff like *Summertime Blues*, old Ray Charles numbers and a highly dramatic version of *Bang Bang*, as well as his own original material. So Mr. Reid isn't simply going to sock it to us this summer, nor are we going to be Doored, Arthured, Ground Under or even Incredibly Strung by him—we are going to be Terry Reided.

He has been singing and playing with one group or another for some years now since he first went on the road at the age of 15. "I couldn't face the nine-to-five business. I've always enjoyed the pop scene—it's just a gas," he says amiably. He met Pete and



Keith on the road and Keith has been with him a year now and Pete four months. They went to the States recently where they toured with the Cream and cut an LP which, says Terry, "wasn't very good so we're scrubbing it." They have another one coming out soon over here which they are happier about.

Little something

When asked about his taste in other groups he says, "There are plenty of groups around who have all got a little something. Some don't make it, some do. I don't know many groups that I hate so much. We're all musicians after all really—aren't we? You can't knock what a group's doing if they're doing what they enjoy the way they know how.

"What I don't dig is moody ones who are so obscure that nobody can understand them. I don't mean Dylan of course—he's marvellous! The Mothers? They're all right. They're another bag completely though."

Right now Terry, Pete and Keith are planning to do regular spots at the Marquee and then hope to be returning to the US for another tour towards the end of the year. They seem to be quite happy about the way things are going for them at the moment and they can't be going too badly. They brought £6,000 worth of equipment back with them after their last visit and somebody must be paying for it. It doesn't look like the young singer with the bloke-next-door name will be living next door to most of us for very much longer.

G.H.

boots randolph

"SWEET Sue", growled out gratingly on a trombone—that was the first musical accomplishment of Boots Randolph who is now, of course, known as "The Yakety-Yak Sax Man" . . . or, more simply as "Mr. Sax".

He's really a prime example of the session man who got away and found fame as a solo artist. Here, in Britain, fame is rather slower coming, but the energetic, hard-talking Boots is working at it. And with reason, for he is a big album seller in the US and one of the highest-paid cabaret instrumentalists.

Talking to Boots is like talking to a panoramic picture of the whole American scene, starting with Elvis.

Said Boots: "Elvis? A great and kindly gentleman. Easy to work with because he is so professional and efficient. I've played on most of his sessions through his really big days and I still marvel at how he keeps his head. My scene dates from the same era, I guess, because *Yakety-Sax* came out in 1958 when Chet Atkins wanted it for RCA Victor—and took me on for our Nashville Sound session contingent."

The next paragraph reads something like a Who's Who of Music. Because Boots has worked with names like Eddy Arnold, Brenda Lee, Patti Page, Teresa Brewer, Pete Fountain, Bobby Vinton, Roy Orbison, Johnny Cash, Jim Reeves—and about a hundred more that didn't come immediately to mind. Figure that each of these has had at least one million seller and one realises that the Randolph saxophone has been heard by just about everybody.

Said Boots, on a more technical level: "It's true I started on trombone—I guess I could still play third or fourth parts on a session if I was pushed into it. I also play vibes on sessions. But my main love is tenor sax, though I also play alto, soprano and baritone. My tenor is something special to me. It's a Selmer Mark 6—I have a Brillhart metal mouthpiece, a range which is now discontinued but I've had mine for the best part of eight years.

"I use a Rico Number Two reed . . . loose embouchure. Say, is that *too* technical?"

His own musical bag? "Well, force me and I'll say jazz. I guess I grew up with jazz influences and I love playing it but I'm a professional and I realise that it has a rather limited following. I like to see the slow merging of pop and jazz sounds, though, and it could be because pop musicianship is getting better and that the pop boys are enjoying the basic freedom of expression there is in jazz."



He went on: "I've never had a lesson in my life. What matters is what is inside you. If there's nothing there, then nothing can come out, no matter what a tutor can feed you."

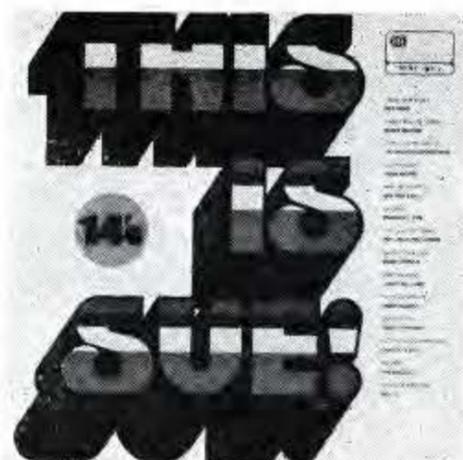
Boots runs his own Nashville All-Stars band, along with pianist Joe Layne, guitarist, Jimmy Wilkerson, bassist Chuck Sanders and drummer Jack Gruebel. But he's also an integral part of the Masters Festival of Music . . . Mr. Saxophone (Boots), Mr. Guitar (Chet Atkins) and Mr. Piano (Floyd Cramer). "We started this idea way back in 1964 as a kind of fun break from our normal routines. But it grew into big business at the box-office so we were

good and truly hooked.

"Now, after at least 2,500 sessions, I don't get so much time to work for other artists. But I've sure picked up a lot of knowledge about how records are made! When I started, stereo was a pretty new thing. No over-dubbing. And only two tracks. Now they have these thirty-two track studios and I guess there's just no end to what they'll come up with."

Listening to Boots, one realises that his style is much wider than the *Yakety-Sax* phase which put him in the big money. But, as he says: "I can't knock *Yakety-Sax*. May sound corny right now, but it sure helped me."

THE SAMPLER EPIDEMIC



Top quality LPs with top quality artists for around 15 bob. That is what recording companies are offering record buyers through their sampler albums featuring one track per artist from a current LP.

These records, unlike too many cheap label albums which tend to feature things like "Simon Sylvester's Slippery Strings Bow Your Mind" or Reg Thorpe and the Groovers play "The Psychedelic Songbook", are anything but bad value. In fact they tend to be better value than a lot of full-price albums.

Credit for starting off the present sampler epidemic must go to CBS with their **Rock Machine Turns You On** which they have now followed up with **Rock Machine I Love You** (14/6).

It carries 14 tracks from current CBS albums and is even better than **Rock Machine Mark One**. The new album includes more or less the best track from each LP, with Mike Bloomfield and Al Kooper's *Stop* from "Super Session" and Big Brother and the Holding Company's *Ball And Chain* from "Cheap Thrills" standing out as the star tracks.

There is a weird electronic track that really comes across in stereo—*Brandenberg Concerto* from "Switched On Bach".

Island Records have got into the sampler campaign with two very good albums. **This Is Sue**, includes classics performed by the composers such as Bobby Parker's *Watch Your Step*, *Barefootin'* by Robert Parker, *Let The Good Times Roll* by Shirley and Lee, etc.

This LP is really exceptional value at 14/6. Hear it and you will see how soul, Tamla, electric blues, rock, and R. and B. all have a common root.

All join in

The other outstanding Island sampler is **You Can All Join In**, which takes its title from the track on Traffic's LP. The set is a bit of a Stevie Winwood benefit show for it also features *Pearly Queen* (a version from the Tramline album not the Traffic one) and *Somebody Help Me*. It also includes tracks by Jethro Tull, Fairport Convention, and Spooky Tooth.

Another good sampler is Liberty's **Gutbucket**, which

features 14 tracks for 17/6.

It includes *You're Gonna Miss Me* by Lightnin' Hopkins, a very listenable *Dismal Swamp* from the Nitty Gritty Dirt Band, *Rollin' And Tumblin'* from Jo-Ann Kelly and more blues from the Groundhogs, Aynsley Dunbar, Tony McPhee and the Bonzo Dog Band who lay it down so free and so wild on an all-time blues classic from the Thames Delta *Can Blue Men Sing The Whites?*

Buddah records have also brought out a couple of samplers, **Pop Explosion** and **This Is Buddah**, both of which are fairly firmly in the bubblegum bag. If this is your taste, then these too are good value at 14/6 especially "This Is Buddah" which includes Melanie's version of *Mr. Tambourine Man*.



driver's seat

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INSTRUMENTAL NEWS



A rare moment this, as the idol of millions chats to an idol of his own. Rolling Stone, Bill Wyman has long admired the work of American bluesman John Lee Hooker who was touring Britain last month. The meeting was fixed up by Barry Hawkins, manager of Tuesday's Children.

PETE BROWN SOUNDS GOOD ON PLASTIC

Pete Brown and his Battered Ornaments are finding that their first single *The Week Looked Good On Paper* is doing well already and is getting a good airing on Notorious Radio One, not to mention Luxembourg. The Battered Ornaments' first LP is due for release in April on EMI's new Harvest label. The album which is called *A Meal You can Shake Hands With In The Dark* (but of course) lasts about 50 minutes which makes it one of the longest-playing long players in a long while. It includes a 12-minute version of Pete's Cream-faced *Politician* which contains a monologue improvised by Pete in the studio, as does the longest track, a 16-minute 12-bar piece. The shortest track at a mere four minutes or thereabouts is *Station Song*—a "pretty little song" says Pete.

Incidentally, Dick

THERAPY

Group Therapy tour Britain in May starting at the Albert Hall on the 9th for Brunel University. On May 10th their Colour Me Pop is shown and an LP *39 Minutes of Group Therapy* is due for release.

Heckstall-Smith who co-produced *The Week Looked Good On Paper*, plays soprano sax on the disc as well. Other Ornamental titbits: Pete Bailey, described on a hand-out as "hand drummer, menacing veteran of percussion", used to be Graham Bond's road manager; Butch Potter, "bass guitar and hard", was Charlie Galbraith's banjoist; lead guitarist Chris Spinning used to play gigs with Nat Temple and is reputed to have given him a nervous breakdown; Pete Brown, who used to be a poet, started writing songs with one Jack Bruce for a group called The Cream and became the "richest poet in England", it says here.

Remember last month?

Latest entries in the re-release race are MCA with Len Barry's 1, 2, 3, coupled with *Like A Baby* and Page One records who have put out the Troggs' *Wild Thing* (which Hendrix features on stage) coupled with another Troggs hit *I Can't Control Myself*. Meanwhile MGM have resurrected Sam The Sham and the Pharoahs' *Wooly Bully*.

Nice as it is to hear old sounds over the airways again, the re-release game is getting a little out of hand. None of these records are really old enough to rank with the true Golden Oldies of Little Richard, Presley, Jerry Lee Lewis and the Everlys. Why not re-release some early Everly stuff?

In the meantime the Golden Oldies are getting younger, and we wonder how long it will be before *Albatross* is re-issued and we all sit around getting nostalgic about the Good Old Days of Last Month.

LEEVERS-RICH 8 TRACK

Leavers-Rich are the first British company to produce and go all out to sell multi-track recorders. They held a press party recently to celebrate the installation of their first 8-track tape recorder at Spot Productions, 64 South Molton Street, just off London's Oxford Street. The cost of the very compact machine is £4,825.

Vic Keary has bought another eight track for his North London studio. John Alcock of Leavers-Rich told BEAT INSTRUMENTAL "We've received a lot of interest from studios overseas and we are sending several machines to the United States in the very near future.

"I think we have produced an excellent tape recorder and that eight track is the right number for most recording work. Less than eight means that you usually have to put, for example, all your rhythm instruments on one track. More than eight means that the cost of producing a master can become prohibitive through too much experimentation."

LYNNE JOINS AS PRODUCER

Singer, guitarist, composer—and now a record producer. That's Idle Race lead guitarist Jeff Lynne. He composed, sung and produced both sides of the group's new single and has also been signed to Liberty Records as a producer

in his own right. He will be producing Idle Race recordings and other artists as well. Idle Race have a new album in the pipeline and Jeff hopes to use his own studio for one or two tracks.

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FREE FOR ALL TO HEAR

A lot of people have been talking about Free for a little while now, and now a single is available on Island for all to hear what it's all about. *Broad Daylight*, produced by Guy Stevens, is no disappointment with its attractive melody line and the words "broad daylight" stretched out and repeated in a way that sticks in the mind. This goes on above a fairly heavy backing that is more goes on above a fairly heavy backing that is more in evidence on the B-side *The Worm*.

Although Free are young musicians, their material and their playing are of high quality, and the group—singer Paul Rodgers (19), lead guitarist Paul Kossoff (18), bassist Andy Fraser (16) and drummer Simon Kirke (19)—have an album *Tons Of Sobs* about to be released as well.



Tuesday's Children's latest release on Mercury "Bright Eyed Apples" and "She" is currently featured in the film "29" which is on general release with "If". Their first album is due for release this month and consists mainly of their own material. Members of the group (pictured left to right) are bass guitarist Paul Kendrick, organist Bob Hodges, Mick Ware on lead guitar and Derrick Gough who takes care of the drumming.

Lord's Prayer

Seventeen-year-old Welsh singer Robbie Ray features *The Lord's Prayer* as his latest MCA single. However he is apparently not a greasy-haired yob turned instant-goodie for a bit of salvation (and cash). Robbie, whose fair hair reaches over his shoulders, has in fact featured *The Lord's Prayer* in his stage act for over three years and the disc, arranged by ex-Manfred Mike Vickers, is described by MCA as "a sincere, emotional performance." Robbie, they say, "is not a church attender, but does believe in the existence of God and the values of Christianity."

Jennings' drive

Tom Jennings and his team launch a new assault on Overseas' markets with two products which have been established as the first of their kind to appear on the electronic musical scene.

One is a novel application of the remote foot control, featuring a rotary motivated platform instead of the old style pedal control. The other is a series of electronic percussion units that provide sounds from bongo, tom-tom, tympano and bass drum. Thirty-four products were despatched to the Frankfurt International Fair.

Can they work it out?

The Beatles are currently working daylight office hours at their Apple Corps headquarters getting things a bit more together. However, their next LP, which they promised would be out very quickly, looks like being put back a bit as things have not gone oily-smooth after all. They are recording most of the album at their own studios and are tying it in with some film material they are working on. So it's all been a bit complicated . . . hence the delay.

DALLAS MUSICAL

John E. Dallas, the Musical Instrument and Electronics Group have recently announced two new major products from their factories: Sound City Amplification and George Hayman Drums, incorporating a new process for improving the sound quality. Substantial orders are being received not only from the home market but from many countries overseas.



SWEENY TODD

Marilyn may not be a great guitarist but she is very handy with a pair of scissors at Sweeny Todd, barbers and former pipe-makers, who believe in having girls to cut men's hair. Fashion-conscious groups, afraid of having flowing locks razed to the scalp by embittered male barbers, will find themselves in safe (and attractive) hands if they take a trip to Sweeny Todd at 42 Rosslyn Hill, Hampstead, London, N.W.3. Or else you can phone 435 6298 for the full treatment.

DRAWBARS

Vox have asked us to point out that the drawbars on their Continental organ are in no way similar to the drawbars on the Rosetti Cougar (as stated in "Your Queries Answered", February *B.I.*)



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BIZ 5

Get Your Group Together

PART ONE: JOINING A GROUP—OR FORMING ONE

A goodly proportion of teenagers cherish the dream of one day being in a top group. After all, it's a glamour job; you don't have to get up in the morning at eight o'clock; you spend your life travelling from one town to another as a freewheeling minstrel; you are the hero up there on stage while everybody watches and thinks how fabulous you are—not the least of which are the girls. Everyone knows how hordes of beautiful girls are waiting to fall into the god-like arms of the pop star after each gig. You don't have to worry about getting on with the boss. All pop groups are fantastically rich, after the initial period of dashed hopes and frustrated ambitions in a Chelsea attic. Or so we are led to believe. The truth is, as usual, rather different.

So if you're a budding musician and thinking of getting your share of the group glory, the first thing is to get your motives straight. Why do you want to be in a group? If it's for the reasons above, you'll soon find yourself very disillusioned indeed. The realities have to be squarely faced.

In the first place, nobody ever wants to be in any run-of-the-mill group. It's the big time or nothing. But consider how many pop bands there are. Then consider the handful who have done anything of lasting value, and even these are often on the breadline. Think of all the sheer boredom of trudging around the country in the back of a Transit going from one dance hall in the wilderness to another even further in the wilderness. Do you still feel as if you have anything worthwhile to offer? It is a vastly different matter to go out on the road and play to often apathetic audiences than to sit around playing guitar and have your friends say how good you are and how you ought to be in a group—how much better you are than some of the idiots you see on the television.

BURNING

But if you have thought about all this—and there are plenty more disadvantages you'll have to come to terms with—and still have a burning enthusiasm to be out there and playing to the people, then this series of articles is intended to help you achieve your ambitions in the

least painful way, avoiding some of the more disastrous pitfalls that can happen.

The first thing is to actually get in a group. Not such a simple business as it appears. You can either join an established band that's actually working or alternatively you can try and form your own outfit from scratch.

PLACE TO LOOK

Suppose you decide on the first course. The first place to look is in the personal column of your local newspaper, where there will probably be a few jobs going. Other sources are the "musicians wanted" sections of the weekly pop papers—*Melody Maker* has the best selection—or in papers like *International Times* which often give details of musicians who want to get together with others of similar mind. A further possibility is to go to music shops in the bigger towns which often have notice boards performing the same function.

Of course, all sorts of bands and musicians will advertise, so you'll have to be sure in your own mind of what sort of music you want to play. If you are a bluesman, for example, there obviously isn't a great deal of sense in going for a job with a cabaret showband unless you're prepared to play what you might describe as commercial rubbish simply for the experience of working with other people.

Having made contact with whoever placed the advert, they will certainly ask you what play-

ing experience you have. In your case, you'll just have to give what details you can and say the sort of stuff you play best. If they are at all interested you will be asked down to audition with the group to see how suitable you are. Most groups nowadays are more interested in gauging a newcomer's feel and potential rather than how note-perfect he is on certain set numbers, so it's usual to just jam for a while over some well-tried framework like a simple blues, fast or slow. Your musical personality is on test.

HONESTLY

It rarely pays to consciously try to impress in an audition; far more satisfactory to play as well as you can and as honestly as you can without pretending to be something you aren't. It's worth remembering that there are any number of instrumentalists who can play with great technical skill. But the musician most likely to succeed is one who can call on a sound technical basis and use it to produce feeling and sensitivity. The object is to evoke an emotion in whoever you play to, not to amaze them with the fastest fingers in the west.

It is important to try and get a job which isn't beyond your capabilities. Be straight with yourself. Your top local group is looking for a bass/vocals man, say. Can you really sing? Or are you just so anxious to get in as a bass player that you take it for granted that your instrumental prowess will be enough to carry you? If you can sing, fair enough. If you don't know whether you can or can't, you are being arrogant if you expect an existing group to fit in with you. You have to fit in with their ideas—in the early days, at least.

Most ads specify that you must have your own equipment before trying for a job. This isn't waffle. A group that is probably in hock up to the eyeballs on its own equipment certainly isn't going to give a new member a super-de-luxe set of amplification and an instrument. So don't go along to an audition with a borrowed gear in the hope that if they like you they'll set you up with your own stuff. You'll be wasting the time of all concerned.

It is more than likely that you won't get in a group at your first attempt, so don't be too discouraged if after one audition you don't get a job. Analyse the

reasons why you were refused; maybe you didn't fit musically; maybe the group just didn't like you. Any remedy, if you think one is necessary, is in your own hands.

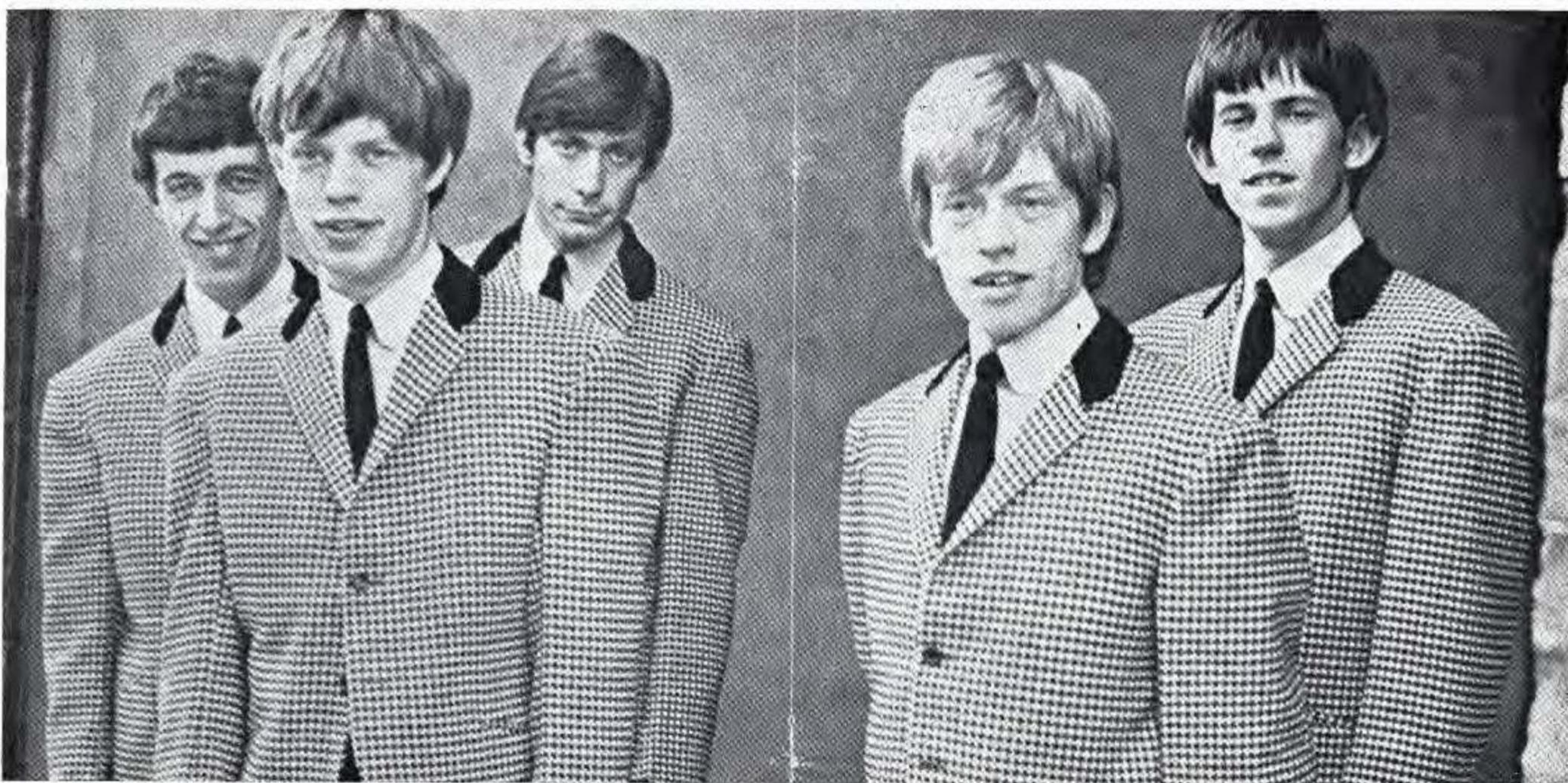
However, let us assume that you have now been accepted by a band. Do not sink back with a sense of relief and achievement. It is now up to you to earn your keep, work hard, and do the best you can both for the group and for yourself in every possible way. The story is just beginning.

Now to consider the other way of starting out on a musical career—actually forming your own band.

HEAD START

The first essentials are other members of your group. You may have friends who think in the same musical terms as yourself with whom you have grown up. If you think that there's enough musical talent within this circle of friends, and you know you all get along well with each other, then you have a head start over the musician who wants to join a band already on the road.

For you have the advantage of three, four or five people who



The group's image can be a make or break affair. At first the Stones wore a uniform on stage, but then they became deliberately wild and hairy. Would they have made it if they had kept the smart image?



What to call a group? The Who started a whole trend in names. Their name fitted their wild music and aggressiveness in their early days and it still fits.

Get Your Group Together

have all roughly the same ambition, and also the same initial enthusiasm. This will very likely wear off before too long, but it'll help you overcome any early knocks and also mean that you won't mind spending all your free time in getting the group really together.

WORKED OUT

At first, there may not be too much musical skill, probably not too much in the way of stage equipment, and also too many guitarists. So instrumentation has to be worked out. First of all, you need a singer. Are you going to have one of the instrumentalists doing the vocals? It is often better to have someone to do nothing but sing, maybe occasionally playing an instrument. He will be the focal point of the group—preferably he should have a well-developed sense of entertainment. Introvert singers are not notably successful.

This applies to the rest of the group. Having something to say is far more vital in the early stages than technical brilliance. You'll be surprised, granted this initial desire to get across to people, how quickly you improve simply by playing regularly with other

musicians. The best music doesn't have to be the cleverest. It's a case of playing what is *right*—George Harrison being the supreme example of how originality overcomes the bare bones of technique.

It is sometimes a problem to find a way of using the customary extra guitarists. This is generally overcome by getting one guitar man to take up bass. This is not a difficult transition. And a rhythm guitarist is often desirable, although an organist seems to be more in vogue nowadays.

But whatever decisions are taken—whether about instrumentation or what to wear on stage—it's important to be as democratic as possible. You simply can't afford to disregard any member's opinions if you want to stay a group. The problem of leadership will become easier after matters have progressed and everybody knows his role within the context of the group. But if there is one leader in the group right from the beginning, it is of paramount importance that he should bear in mind the wishes of his colleagues.

DISSENTION

The choice of material to be played will probably cause some dissention. Everybody has his own favourite songs, which is why it is important to come to some decision about what type of group you want to be. You

must know your objectives, and also realise that a group is only as good as its songs. For the reason, you'll have to rely on other people's songs at first.

Your own compositions are all very well, but before you have built yourself some sort of reputation, it's better not to push things.

ENERGY

But the main things in these early days is to have a sense of purpose. This will give you the energy to get as much rehearsing done as possible; it will provide answers to such problems as what "image" to project. It will give you enough spirit to be able to do your regular job and then go off in the evening and play a gig for very little money and still be enthusiastic enough to get new material worked out, building up a strong repertoire (be able to play for at least two hours—you may have to. On the Continent, should you ever go over, you may have to play for considerably longer). It will also give you the strength of will to dispense with make-weight members of any group; and mainly it'll help you come intact out of the many hardships you'll have to go through should you ever go a hundred per cent professional. The rewards may be there. But certainly not for the faint-hearted.

R.S.

SMALL FACES' LAST GIG

THE pounding, ear-shattering sounds of the Small Faces will no longer echo round the ballrooms of Great Britain. And, somewhat surprisingly, they bowed out of the world of pop in the little Channel Island called Jersey at the Springfield Theatre.

Saturday, March 8, was the date and, as the final notes of *Tin Soldier* faded away in the distance, Steve Marriott, Ian "Mac" MacLagen, Ronnie "Plonk" Lane and Kenny Jones, the diminutive members of the diminutive pop group, walked off stage, hearing the last applause they will ever hear as the Small Faces.

Steve is reported to be joining up with Peter Frampton, ex-Herd, but after their final performance, he refused to comment further.

Mac, however, did speak. He said: "Unless another booking comes in during the next week, and we doubt that will happen, the Small Faces are dead and buried. Steve's definitely leaving though, make no mistake about that. And we're quite excited. We can't wait for the final handshakes so that we can start again.

"And we're going to start again. There'll be a new name, a new style and a new face. But this new face won't be another Steve Marriott. We've got no intention of getting a singer as such, just a good guitarist who can sing.

"We've known the break was coming for three or four months, but we're all glad it happened. The Small Faces have done enough. Business-wise, we've been very badly handled and we haven't had a manager since we left Don Arden a couple of years ago. They've been difficult times and we've had a lot of hard luck as well as success.

"Once it was bandied around that £60,000 had gone into someone's pocket one year, but it certainly wasn't in ours. How much have we lost altogether? That I don't know, but it runs into tens of thousands of pounds. But then we never saw it, so we didn't really miss it.



"Still, we've had some good times and lived and slept well. It has taught us, however, to look upon agents and managers, etc., in a rather bad light. Perhaps that's a good thing.

"Our new group will most probably have a manager though, but he's got to be the right guy. Look at the Beatles, for example, and remember how they were before Epstein died. Now look at them.

Backing group

"Regarding Steve's replacement, we're going to get a guitarist cum singer because a lot of people used to think of us as being Steve Marriott's backing group. We tended to think so as well. Since Steve announced that he was leaving, we've been writing a lot more, and there are lots of numbers

that we'd like to do but haven't been able to do. Now we will be able to do them."

I asked Mac what would be the musical policy of the new group. He said: "Our only policy will be to do our own stuff. There's a line to be drawn somewhere between playing for ourselves and playing what the audience wants us to play. That's the line we've got to find.

Judging by Mac's remarks, the sound of the Faces will be gone for ever, but there are a number of previously unreleased tapes in existence. Don Arden holds a great many of these from the boys' old Decca days, but Immediate Records have also got a number of tracks.

"I suppose they'll put them out one of these days," said the pensive Mac. "But we won't be around to promote them."

your queries answered

Sliding sound

Listening to country blues LPs, I have noticed that many artists use something that creates a sliding sound on the guitar. Could you tell me how they get this effect and how they tune the guitar? Is there a special way of playing it?

S. TURNER,
Sheffield.

● The sliding sound is known as "slide guitar" or "bottleneck" style. This is made by sliding a glass or metal tube along the strings, which are normally tuned open; that is when you pluck the strings without fretting any of them a major chord is played. To tune to D for instance, tune the sixth string to play D when open instead of E, the third to F \sharp instead of G, the second to A instead of B and the first to D instead of E, tuning the fifth and fourth as normal. Use the "bottleneck" on your little finger leaving your other fingers free to form chords or play a melody. The "bottleneck" should be long enough to span all the strings and should skim the strings rather than pressing on them.

Amplified drums

As a drummer in a local group, I would like to know the best way of amplifying my kit. We play very loudly and produce a good sound but I am slowly ruining my kit as I have to hit really hard to get the effect I want that goes with the rest of the group. The rest of the group are concerned about this too because we want a solid, driving drum sound at the bottom of our music. Can you advise me on the best way to get the amplification we need?

K. T. PRICE,
Leeds.

● The one thing NOT to do is to put mikes inside the drums as this will only produce a foul noise and all the tonal quality will be lost. If you want to really get your drums across, put a mike on a boom stand above the kit, using an omni-directional model which will pick up the sound from a wide range. Use either a combination amp or a unit with a couple of 12" speakers. You will find that 50 watts will give you the amplification you're after.

Different key

I have just noticed that the sheet music of songs is often in a different key to the record, even in anthologies of songs by a group or when they are mentioned on the cover of the music for one song. Sometimes chords are missing, as I think is the case in some of the Dylan songbooks, and sometimes the chords seem to be wrong. Can you explain this for me please?

● These differences can often come about because the song copyist has to do a rush job from the composer's demo, so that by the time the artists have made changes here and there or taken the song up a few tones in the studio, the sheet music is not going to tally exactly with the record. Also, of course, song copyists are like anyone else—they can make mistakes now and then.

Where is Kelly?

I own a Kelly Soundmaster 60 amplifier which is giving me some trouble. I have tried to contact J. Kelly and Co. at Caledonian Road, London W1, but have had no luck except for the suggestion that they have moved. If this is so could you please tell me their new address?

JOHN HALL,
Maidenhead.

● Kelly's have in fact moved to 32 Rosoman Street, London EC1. If you write to their service department giving details of the trouble and the age and exact model of your amp they will be able to help you.

Super vamer

I am very interested in blues music and I would like to obtain a blues harp, or harmonica, which would be suitable for me to learn on. Could you please tell me a suitable make that I could obtain in New Zealand. I would be very grateful if you could advise me of an inexpensive harp.

JAMES GRAHAM,
Hawera,
New Zealand.

● Probably the best instrument for you would be the Hohner Echo Super Vamer harmonica, which you can obtain in a large number of keys from any Charles Begg shop in New Zealand.

Refused order

I wonder if you could give me the addresses of certain music publishers. I have several records of guitar music by Bert Jansch, John Renbourn and the Pentangle and the music publishers are advertised on the labels of these records. However, my local music shop refuses to order the music because they don't have the publishers listed in their directory. The publishers are Heathside Music, Gold Disc/Carlin, Pentangle.

P. SMITH,
Derby.

● The problem you have stumbled on here is that many artists set up their own music publishing companies, which means that they get publishing royalties as well as other royalties due to them, but these firms are usually operated within one of the major music publishing companies. To get the music you require, write to Piccadilly Music Supplies, 66 Neal Street, WC2 and they should be able to help you.

Six-string bass

I have been playing guitar for two years and am thinking of taking up bass. Is it possible to convert a guitar to a six-string bass? If so, what does it entail?

T. ADISON,
Banbury

● You don't say what make of guitar you are intending to convert—this is important as the length of scale varies from guitar to guitar, as does the strength of the neck itself. It is possible to buy strings for a six-string bass that can be used on a guitar with a normal scale length, but there are several other factors to be considered. First, the bridge V slots and the nut would have to be modified to take the thicker strings. It is also likely that the holes in the tailpiece would have to be enlarged. This will prove rather difficult if the guitar has a vibrato arm as the revolving rod section containing the string holes will probably be made of hardened steel.

The second point is to check if the neck can stand the extra tension of the bass strings. In view of all this, you would be well advised to go to a guitar dealer or repairer and ask his opinion.

SONG- WRITER'S COLUMN

FOR King Midas everything he touched turned to gold. For Tony Macaulay everything he writes turns to gold both in terms of cash and record sales. At 24 he is reputed to be a near-millionaire as a result of the success of songs like *Baby Now That I've Found You* which sold three million copies and reached No. 1 in 38 countries, *Let The Heartaches Begin* (1 $\frac{3}{4}$ million), *Build Me Up Buttercup* (four million), and *Back On My Feet Again* which sold a modest million and hit number one all over Europe.

Tony is quite open about writing "corn": "I write songs that are very fundamental and corny, but what's wrong with that? Too much pop music today is written for a minority. Pop music should be music for the populus—popular music—but what with fuzz and LSD it's becoming too much of an in-thing.

"These days a group's repertoire has to be obscure songs from the West Coast taken off an LP from some shop hidden away in a back alley—the more obscure the better."

I asked Tony how he went about writing his songs: "I get a good title first and a commercial powerful rhythm is important—something simple that Ethel Spinks can pick up. I like good melodies, lyrics are unimportant providing the melody is good."

He has also written a number of wider songs from which he gets more satisfaction: "They're less dateable, not basically commercial, the sort of songs I'd like to see become standards." Tony has also expanded his activities into the realm of film music. He has written the background to the Oliver Reed horror film *Panic* and is writing songs for another film *The Brain*.

Even if Tony Macaulay's bag is not your cup of tea (ugh!) you have to admire his phenomenal success—his songs do make a change from ten-a-penny *Pixie-Infested Mushrooms Of My Mind* psychedelia.

THE A & R MEN

WAYNE BICKERTON

THE hardest part of the job of any record producer is to find something completely new with which to tickle the public's fancy. Deram label chief Wayne Bickerton, for instance, finds it tough even guessing at what new sounds are on the way. But a casual visit to a clairvoyant at least gives him optimism that he will be the lucky man to come across something strikingly out-of-the-rut.

"I was told that definitely, between now and 1970, I'd find a group, sign it, with a completely new sound—and that I'd make a lot of money out of it. I'm not sure I'm convinced . . . and I hope it doesn't make me sign every new group that comes into my office!

In fact, Wayne, 27, born in Rhyl and educated at Old Swan Technical College in Liverpool, is for me one of the less lucky producers. He records Kenny Everett, the Flirtations, Clyde McPhatter, World of Oz, Too Twirl, John Cameron. The Flirtations "bubbled under" our charts for eight weeks without making it—yet the same record, aided by air play, has smashed into the American charts. *Muffin Man* by World of Oz was a dead-sure hit, so they said, but didn't make it. Ex-Drifter Clyde, too, has missed with what seemed like on-target stabs.

Liverpool DJ

Said Wayne: "I suppose I just drifted into both writing and producing. My first interest in pop was as a dee-jay round the Liverpool halls and clubs. I did that for about eighteen months. Then I started on guitar, joined one group—then recorded with another, Lee Curtis and the All-Stars.

"We came second to the Beatles in the Merseybeat popularity polls but didn't make it on record. Then Pete Best, ex-Beatle drummer, joined us and we split from Lee and became the Pete Best Four . . . again recording for Decca. We went to America and made a couple of albums and singles for Cameo-Parkway. But we hit trouble over work permits—there were only three of us by this time.

"So I stayed on and drifted into the studios along with Luther Dixon, who was then about to get married to Inez Foxx. I did some production work over there for about fifteen months. And back to Britain. My visits to London from Liverpool were pretty alarming—a closed shop on the production side and people saying: 'Nothing, I'm afraid'—without even finding out what I could do.

"Anyway eventually I met up with Dick Rowe at Decca, stayed over on some



sessions for Danny Williams and got offered a writing and producing contract. Then last April I became Deram's label manager . . . and I think I can say I'm fairly happy at how things are going.

"Part of the job is to find new talent. There's a girl named Cathy Green and I'm convinced she is going to hit the scene like a bomb. We have an album out in about four weeks called *Run The Length Of Your Wildness* from here and it's easily the most exciting project I've been involved in. Real impact from this girl.

"But I spend time looking around Liverpool and Manchester. I've signed the In Crowd from Liverpool. It's the first time I've seen anything, from a crowd reaction point of view, in about five years.

"I feel that pop generally is about in the same state it was before the emergence of the Beatles and the Mersey Sound. A lot of today's music is pretentious, I think, and boring . . . stuff that has all been done before. So something new must be on the way. Could possibly be vocal groups; or the emergence of really talented new solo artists. It is hard to say, but there's no doubt that people are looking for something startling and new."

"As for recording techniques, I'll go along with anything that is good. Two acoustic guitars may suit one song; a 32-piece orchestra another. Doesn't matter so long as the sound suits the song.

"These 32-track studios in the States—well, it seems to be going a bit far. I've talked to engineers and they agree that 32 phases are an awful lot to mix at any one time. And the actual mix is the most important part of the whole sequence of making a record."

No matter how the technical side works out, Wayne is keeping his fingers crossed that that clairvoyant is right. And that he has the sense to recognise the "completely new sound" when it comes along! P.G.



**fleetwood
mac**

PETER Green is back from America, more assured and more confident, and anxious to get what he believes is "my evil image" off his back. In short, this means no more swearing on stage, and more co-operation for everyone involved with the Fleetwood Mac.

What hasn't gone is his comic arrogance. What were the audiences like in America? "Great. Just like they are over here," he says. He means it, and these sort of answers he believes are better than stereotyped, false modesty, good group image answers.

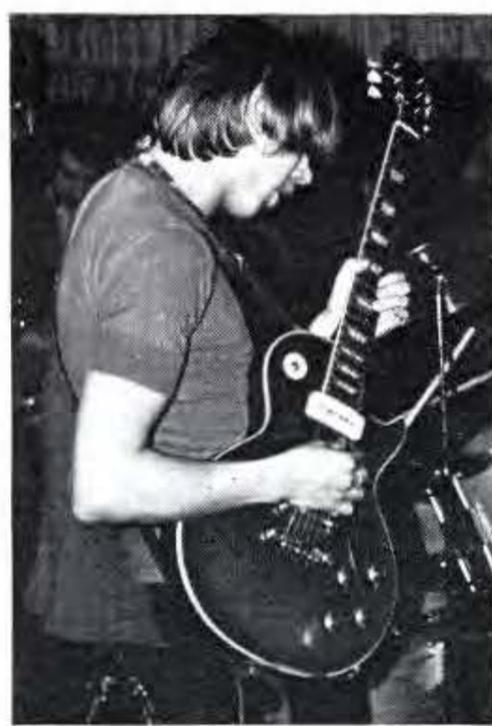
Peter finds America . . . "violent. Your life isn't worth twopence, but I found a lot of other things when we were over there. Many of the people are fantastic. Although I was glad to be back, I miss those beautiful people. I must say my eyes were opened to a lot of things." He came back with many Eastern books of philosophy and religion, and one untypical gem *Words Of Wisdom*. It says "Men are born with two eyes but with one tongue in order that they should see twice as much as they say." Or "To know what you know and what you don't know is the characteristic of one who really knows." I haven't yet heard Peter quote from this book, but I'm sure it's on the tip of his tongue. Who knows? Another trip to America and . . . ?

Back to the USA

"We go back to the USA in the summer," he says, not altogether resigned to the fact. "It'll be interesting to see what happens to us while we're away." This new tour is one of many lined up for the group. They have just been on the Continent, and will be going back later in the year.

Interest in the Fleetwood Mac surged to a peak when *Albatross* was released. There promises to be as many as forty cover versions before the end of 1969, with Semprini very interested. But don't forget their two top ten albums, and two other top fifty singles *Black Magic Woman*, and *Need Your Love So Bad*. *Albatross* was the sudden culmination of all these successes, although it necessitated an undeliberate change of style. "But really," says Peter, "this is how my writing is going. More melody. Soft beautiful things. I want them to be remembered."

Fleetwood Mac's new single is all of these things. It is the best thing the group have ever done. A rich, lovely song, not quite *Albatross* with words, with a big thundering rock 'n roll middle eight. A record which will go to number one, and refute critics who said "Goodbye



Fleetwood Mac" when *Albatross* was released.

It will improve their position with people who understand the true value of any group, even if they move slightly from the blues, and who's to say they've even done that, and it will sever all connections with those who want to hear *Dust My Blues* for the rest of their lives. But, and most important of all, it will rectify the feeling that the blues is twelve bar only. Listen for it. It's *Man Of The World*.

Individually, the Fleetwood Mac have improved tremendously. John McVie, voted Britain's second best bass player in *Beat Instrumental's* polls, is finding an acceptance as a musician able to follow the mood of his group confidently and without unnecessary trimmings. He can rock and he can simmer. And he doesn't look at his music and leave it. He improves it.

Danny Kirwan, a mistake for the group many thought, has matured into an incredibly fine guitarist, and a thorough part of Fleetwood Mac. His brilliant rolling blues can just as easily turn into the sympathetic guitar voice backing Peter's soft vibrato on *Albatross* or *Man Of The World*. He will become

one of this country's most important musicians. Listen to *Jigsaw Puzzle Blues* for proof.

Jeremy Spencer still loves Elmore James, and still plays like him. He does it better than anyone, and who can criticise? He now plays piano, barely, but with enough skill to support the quiet blues of Peter or Danny. He is also a very funny man, and has made a comic EP to be released with the next Fleetwood Mac LP if possible. His talent doesn't lie solely with music. Fleetwood Mac have given him the chance to expound it.

Who doesn't like Mick Fleetwood, intelligent, confident, and a fine rock drummer. He has a flair for eccentricity, and extends it to most things he does. His drumming, though, is yet to be affected. Take a listen to his sheer power, or the tenderness he extends to quiet melody.

And Peter Green, now a writer, singer as well as guitarist, possibly the best performing regularly in this country. He talks of things one wouldn't normally associate with a man seemingly dedicated to nothing but music. He is a vegetarian, and has been for some months. Before that he almost was. He

changed completely when he saw a fishmonger hammer a fish on the head while in a large tank, and wrap it up for a customer. It was in an open-fronted shop on the Continent. It was, he says, "horrible, just horrible".

And his immediate ambition is to start an open farm. "I want a place," he says, "with all sorts of animals, and a door which is always open. I want anyone to come and see, those without a place to sleep, and those just interested. I'm looking now, but it must be the perfect place."

Peter's second great love is animals, and his home in Surrey is now complete with the long sought-after sheepdog pup, which didn't have a name when I last saw him. His parrot, Parrot, is still whistling *Waltzing Matilda* backwards, and I believe there is a cat somewhere.

Fleetwood Mac, then, are home, all happy, all rich, and all able to follow their music whatever it may eventually turn into. And Peter Green is talking more and being polite, and realising the importance of a level life. As his *Words Of Wisdom* book says . . . "Life is like playing a violin solo in public and learning the instrument as one goes along."

M.C.



THERE are six people in a recording studio. The only guitar in sight is a battered acoustic with no back and only two strings that Anna is waving around in front of a mike. Blonde-haired Lesley is sitting on a stool scraping a hooter across a zither. She abandons the hooter in favour of a bell. Harvey is looking at his stop-watch. Chris, Rod and 78-year-old Claude are filling the studio with a strange humming sound that goes "woing woing woing" Is it a bird? Is it a plane? Is it a joke?

No. Harvey Matusow's Jews Harp Band are serious. "We create sounds that no one has ever heard before," says Harvey, and for once that worn-out statement is true. The band aims at exploiting the Jew's harp to the full and they have made a start in this direction on their LP *The Wars Between The Fats And The Thins*.

The harps produce a sound rather like electronic music, though less eerie and much more friendly, with a mixture of long, hanging tones and twisting, bubbling breaks. As Harvey says, "The sound is rounder than electronic music because it is man-made."

In fact the band tends to scorn the use of electronic effects on the Jew's harp for the simple reason that it produces the sounds naturally. Rod Parson explains: "We are trying to get as many sounds as we can from one instrument. Sonny Terry has used Jew's harp and Canned Heat feature it on *Parthenogenesis* on their new LP, but they don't do anything with it. Canned Heat have it playing straight notes and they are altered electronically instead of with the mouth."

It is the mouth that is the key to getting good effects from the instrument. You get different tones by changing the shape of your mouth, rather like bending notes on a harmonica, although with the Jew's harp the back of the mouth is as important as the front and you can get really weird sounds by letting the vibrations go down your throat!

The group's most experienced player is Claude Lintott, a retired advertising broker, who has been playing the Jew's harp since he was a small boy. The only member of the Musician's Union who specialises in Jew's harp, he has appeared on television and provided his harp music at the National Theatre production of

jews harp band



John Osborne's play 'A Bond Honoured.' He is quite happy working with young people: "Some young men look like girls but what does that matter?" It gives you hope when you hear that coming from a man of 78.

Clockwork

Other members of the group are Lesley Kenton, daughter of Stan Kenton, who sings and plays anything including clockwork aeroplane, Rod Parson and Chris Bain who play harp and Anna Lockwood who plays bells and assorted thingies. At

the head of it all, both driving it along and holding it together, is Harvey himself, playwright, journalist and founder of the International Society for the Abolition of Data Processing Machines, who writes the band's material.

Lesley summed the whole thing up: "I want to get people listening to the Jew's harp. The sound has a kind of absurdity about it—it's very serious but ridiculous too." To quote Mr. Matusow: "There are those who think fat and those who think thin." Then again there are those who think woing woing. M.H.



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LORD I bin feelin' so low down ever since that woman left town. Rings a bell somewhere . . . ah yes, Blues Cliché Number 28. It might sound fine coming from a negro bluesman but idiotic when sung by an Englishman. How often are the lyrics to blues numbers really good and how many people listen to the words of blues songs anyway?

Victor Brox, singer and organist with the Aynsley Dunbar Retaliation, believes in making the words to blues numbers count, both in terms of content and interpretation. He feels that British groups are way behind in their singing and lyrics: "What is pertinent to the negro isn't necessarily so to the English cat. Blues can be completely personal, something that has meaning for you. Billie Holliday, for instance, can sing the most banal lyrics and make them mean something. Blues isn't any kind of message music but I am writing more stuff with social implications. I get a bit tired of writing about personal things."

Victor sees the song, the music and the singer's interpretation as a whole, the end result being a sort of coming together of all these things, and he takes his blues singing seriously. This approach comes from long experience as a bluesman who for four years led his own group, the highly-rated Victor Brox Blues Train which played mainly in clubs and colleges in the North of England and built up a solid following in that part of the country.

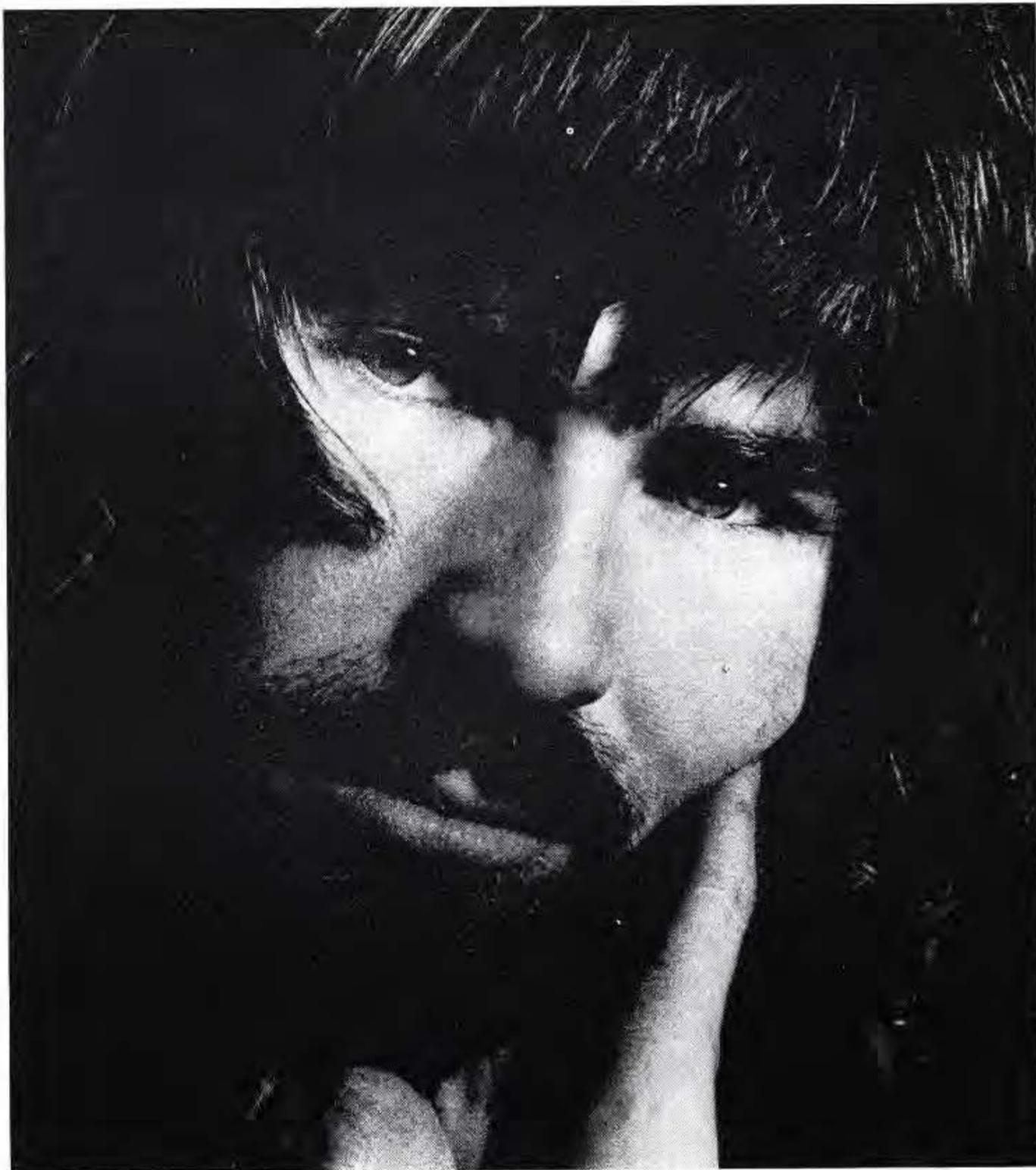
Having a blow

After graduating in philosophy at Manchester University, Victor went off to join, and on his return turned down a scholarship in America in favour of marriage, music and teaching. While the Blues Train was running, Victor was holding down a teaching job in Manchester as well: "I used to take the kids for music although I wasn't really qualified. I used to get them singing spirituals and so on and I'd bring in instruments and we'd all have a blow."

The Blues Train, with Victor playing everything from cornet to electric violin, built up a good reputation, cut a single *World In A Jug*, and won the National Tea Set Competition which the competition judges were not too happy about. But the group didn't succumb to bubblegum and kept on playing seriously.

"I think we had a built-in antipathy to success," he says. "We were one of the few bands playing advanced music in those days, and we had a massive turnover in musicians with the band. I counted it up once and it came to 63 people."

After the days of the Blues Train, Victor played with Alexis Korner for a while before joining Aynsley's Retaliation, now



one of Britain's top blues groups and one that is really best heard live, although the group is now thinking more about techniques of studio playing. "You've got to remain honest," says Victor. "You can tidy up and tidy up a tape and in the end you find you've lost something."

Lord Buckley

Victor does not try to imitate American blues singers but cuts his own brand of blues that has a distinctly British air about it, which is as it should be. He says "There's only one white guy who sounds like a negro and that was Lord Buckley. Hear him talking and you'd swear he was black."

Victor also has strong ideas about blues guitar as well as singing: "Listen to the great blues guitarists and they make every note count. There are a lot of British

guitarists who are technically very good but they try and force people to be impressed because of their speed, and their loudness. There's not much relaxed, punchy, powerful playing."

As for the future, Victor wants to go on working and is happy with the band which he sees as advancing steadily and slowly, consolidating what they can actually do rather than following trends. "We all agree we want more freedom in the group, but that is very difficult. Free-form bands rarely manage to stay interesting all the time and we aren't prepared to be bored. We won't play a number if we're bored by it."

And audiences are unlikely to be bored either, as the group marches on to success in the United States, with Victor's thoughtful approach playing a big part in the band's development.

M.H.

L.P. REVIEWS

FAMILY ENTERTAINMENT

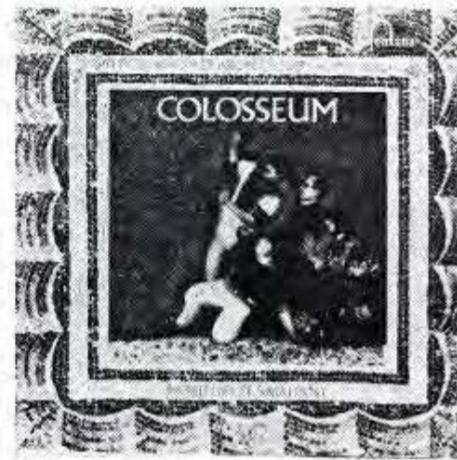


FAMILY
REPRISE RSLP 6340

There is not a poor track on this album which continues the high standard set by Family's first LP *Dolls House*. The group continues to get even better and Roger Chapman stamps that distinctive voice on the whole product. The best tracks are the simplest and most straightforward ones like *Second Generation Woman* and *Dim* rather than the more involved and intricate stuff that loses the bite and edge of the first album. Perhaps this is bound to happen with a group like Family whose first album introduced a fresh and individual sound. The same sound can't strike you right through twice. Family can be well pleased with this one but it also poses a problem—where do they move from here?

Side One: The Weaver's Answer; Observations From A Hill; Hung Up Down; Summer '67; How-Hi-The-Li.
Side Two: Second Generation Woman; From Past Archives; Dim; Processions; Face In The Cloud; Emotions.

MORITURI TE SALUTANT



COLOSSEUM
FONTANA STL 5510

A real breath of fresh jazz in the middle of a scene where you can't move without tripping over fuzz boxes and clutters of stale ideas. Dick Heckstall-Smith's sax and Dave Greenslade's organ work closely together but leave space for James Litherland's guitar pieces. And behind, Jon Hiseman's drums and Tony Reeves bass work set down the beat, fast and swingy or slow and moody. Much of it is very reminiscent of Graham Bond's work as of old and the impression comes across of everyone enjoying a good blow away. *A Lighter Shade Of Pale* allows some interesting solos in the middle section. All in all, a great first album that leaves one eagerly awaiting the next.

Side One: Walking In The Park; Plenty Hard Luck; Mandarin; Debut.
Side Two: A Lighter Grade Of Oil; The Road She Walked Before; Backwater Blues; Those About To Die.

TOUCH

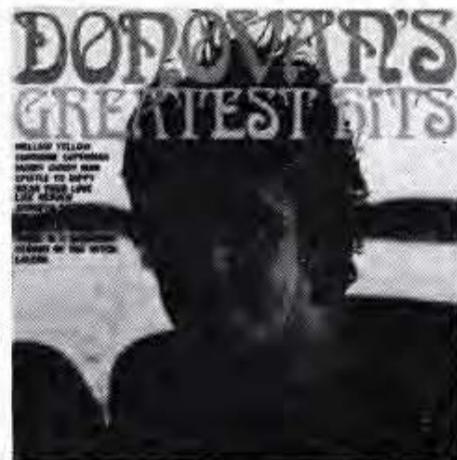


TOUCH
DERAM SML 1033

Just don't know about this one. It tends towards throwing in everything including the psychedelic kitchen sink, but it is generally fairly interesting and at times very good, although it is easy to have it playing in the background and forget that it is on. There is some fine piano and gutsy guitar and Touch stay in control of the fully-produced sound. The words attempt to make serious comments (slightly a la Zappa) but sometimes they give the impression that the group has said "We are going to make a meta-physical album, baby, so there!"

Side One: We Feel Fine; Friendly Birds; Miss Teach; The Spiritual Death Of Howard Green.
Side Two: Down At Circes Place; Alesha And Others; Seventy-Five.

DONOVAN'S GREATEST HITS



DONOVAN
PYE NSPL 18283

This could have been a really great album but it is spoilt by new recordings of *Colours* and *Catch The Wind* that have not got the power and simplicity of the originals. Instead there is affected simplicity giving the impression of Donovan having a garden party frolic with his friends in the sunshine. If people buy a Greatest Hits album they are surely entitled to the original recordings. Buy it is still a good album and it could not fail to be with Donovan's string of hit songs. But it could have been so much better. Another niggle: Why no *Hey Gyp*?

Side One: Epistle To Dippy; Sunshine Superman; There Is A Mountain; Jerusalem; Wear Your Love Like Heaven
Side Two: Season Of The Witch; C Hurdy Gurdy Man; Catch The Wind; Lalena.

GOODBYE



CREAM
POLYDOR 583 053

Pity the poor reviewer sat at a desk with a sheet of blank paper in front of him facing his chance to write his epitaph of the Cream. Seven cigarettes and a cup of coffee later he decides that he must mention that the first three tracks are live, the last three recorded in a studio and must recommend the album to everyone. He then decides that everyone knows it's going to be great anyway so it's all rather pointless going on about it. But he has to mention the nine minute version of *I'm So Glad* just the same. Reading back over his fatuous nonsense he realises he has flunked his great opportunity. Man, what a bringdown! Note: could sell a few copies here and there.

Side One: I'm So Glad; Politician.
Side Two: Sitting On Top Of The World; Badge; Doing That Scrapyrd Thing; What A Bringdown.

SHINE ON BRIGHTLY



PROCL HARUM
REGAL ZONOPHONE
SLRZ 1004

A really excellent LP that begins to haunt you after a couple of plays until finally you can't keep it off the turntable. The strongly featured organ has a kind of cushioning effect with its resonant, smooth sound that gives way to guitar for some powerful build ups. The singing is good and the whole effort has a distinctive quality about it that holds it all together. You can't pick out one element or song as the best for it all welds into one good sound. Buy it and remember that Procul Harum influenced The Band not the other way round.

Side One: Quite Rightly So; Shine On Brightly; Skip Softly (My Moonbeams); Wish Me Well; Rambling On.
Side Two: Magdalene (My Regal Zonophone); In Held Twas I—Glimpses Of Nirvana, Twas Tea Time At The Circus, In The Autumn Of My Madness, Look To Your Soul. Grand Finale.

BY JOHN FORD

LED ZEPPELIN

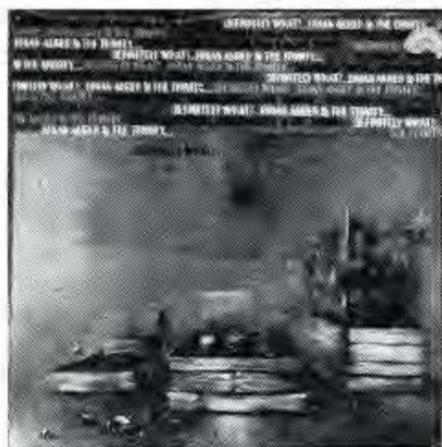


LED ZEPPELIN
ATLANTIC 588 171

This album has already done extremely well in the States and at long last it's available here as well now. Jimmy Page and Co. create a heavy, driving sound that generates excitement on gigs and this excitement passes over to disc. It was recorded some time back and Jimmy tends to dominate with his fine guitar work, but the product is a really fine album. There are slight shades of The Who in places only louder and more powerful! There are great surging peaks of sound that really come across, especially on *Communication Breakdown* and *How Many More Times*. Led Zeppelin never flag on this album which should be played at full volume. On no account allow your mother to turn it down—let alone off.

Side One: Good Times Bad Times; Babe I'm Gonna Leave You; You Shook Me; Dazed And Confused.
Side Two: Your Time Is Gonna Come; Black Mountain Side; Communication Breakdown; I Can't Quit You Baby; How Many More Times.

DEFINITELY WHAT!

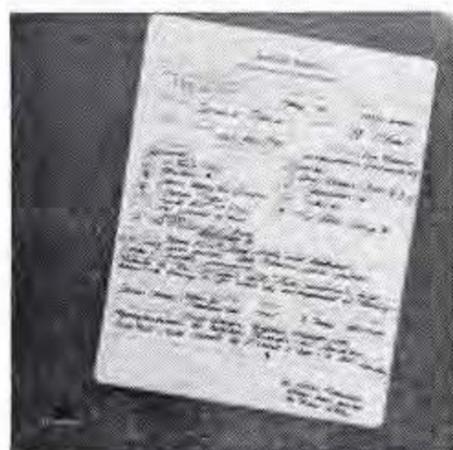


BRIAN AUGER
AND THE TRINITY
MARMALADE 608 003

No Jools on this album which gives Auger a chance to get into some very pleasant pieces bordering pop and jazz. A lot of the organ work is reminiscent of Jimmy Smith although the backings are more relaxed and the whole thing has a cosy night-club air about it. At first the album gives a fairly watery impression but when it is played again it stays more firmly in mind, especially *Bumpin' On Sunset* which is dedicated to Wes Montgomery and *George Bruno Money* dedicated to Zoot. Good listening.

Side One: A Day In The Life; George Bruno Money; Far Horizon; John Brown's Body.
Side Two: Red Beans And Rice; Bumpin' On Sunset; If You Live; Definitely What!

REALITY



SECOND HAND
POLYDOR 583 045

This album features a large sound recorded on multi-channel equipment. There are cascading strings, cascading drums, Steve Miller type guitar, buzz-bomber guitar, slow organ, echoing voices running round the room, flute playing over crackling and thundering noises—everything bar sitar. The tracks often break for a moment before building up to a climax but it is a sad fact that continual climaxes are very wearing on the constitution. A lot of thought and planning has gone into this album, which was recorded over two years, and Second Hand are a group with a lot of potential.

Side One: A Fairy Tale; Rhubarb; Denis James The Clown; Steam Tugs; Good Old '59 (We Are Slowly Getting Older); The World Will End Yesterday.
Side Two: Denis James (Ode to D.J.); Mainliner; Reality; The Bath Song.

LETTERS

Why no Shadows goodbye gig?

Dear Sir,

The Shadows have broken up after being voted the world's top instrumental group for so many years, but they have almost slipped away from the scene without any notice from *Beat Instrumental*.

Surely a group like the Shadows, who have given millions of people the world over so much pleasure from their music, should have been filmed by a TV company to give a farewell performance like the Cream. I should have thought that a magazine like *BI* which hasn't featured an article on any one of the Shadows for months could have interviewed them to put matters right.

To Hank, Bruce, Brian and John, the very best for the future.

Peter Greenham,
Exeter.

More women needed

Dear Sir,

Having been a reader of *BI* since July 1965 I have found the most consistently interesting feature is "Player of the Month". However I note with some dismay that you have never featured a female Player of the Month. Could there be that there are no female musicians who are worthy of the title?

Ever since the word 'suffragette' was first coined, women have been constantly trying to convince us mere males that anything we can do they can do as well or even better. Why has this not extended into pop music?

True we have Sheila Carter of Episode Six, Christine Per-

fect of Chicken Shack and, on the other side of the pond, Grace Slick (ex-Jefferson Airplane), but no really worthwhile all-girl vocal/instrumental group has ever emerged. This is a great pity. It would be interesting to hear a female Traffic, for example, really getting it together and giving us the music from a girl's point of view.

I only hope that more girls will be encouraged to follow the example of Misses Carter, Perfect and Slick, because until they do there will always be a big gap in the music scene.

Nigel Lepage,
London SE23.

Boy, am I prejudiced

Dear Sir,

Boy, am I getting prejudiced against Tyrannosaurus Rex! I haven't heard *Pewter Suitor* but I can guess what it's like. Do you ever get that *déjà vu* feeling? Ask Deborah, she does.

J. Facer,
Harpندن, Herts.

Incredible

Dear Sir,

I saw the Incredible String Band for the first time ever at Croydon recently, and I was really impressed by the fantastic feeling of serenity that their performance created. I have heard their records before, in fact certain friends of mine have constantly rammed their music down my eardrums; it never really came across. But seeing them live has made me see the error of my previous ways.

Rick Brooks,
London W2.

Deep Purple



They lose £2,350 a night by working in Britain

EXAGGERATED pay-packets are all part of the ballyhoo side of pop music. Million-dollar contracts are claimed willy-nilly—often without regard for the truth. But when Deep Purple claim £2,500 a night for working in the States, they can produce facts and figures to prove it. Not bad for a British group working American territory?

Not bad—almost miraculous when you consider that they are still virtually unknown here . . . and lucky to pull in £150 a night in front of their own audiences.

In brief, they found American fame like this. They sent a tape of *Hush* to Tetragrammaton, a slickly-organised outfit who were looking for a new British group to promote in America. In no time at all, *Hush* was in the Top Ten in the States. As the sounds of *Hush* became nigh unbearable, the follow-up *Kentucky Woman* soared to near million sales.

And to prove it was not a case of third time unlucky, the fivesome saw *River Deep, Mountain High* go deep and high into the charts there. Here in Britain and on the Continent, the boys soon go on a popularity-boosting tour for six weeks. Whether they can match their American status (two hit albums and around three million single sales) is a matter of pure conjecture.

Hear organist Jon Lord, formerly with the Artwoods: "We're disappointed,

obviously, at the lack of British popularity so far. We have our own theories. We believe that in America fans come to hear what you do and, assuming you are good, you are accepted.

"But in Britain, unfortunately, there is a tendency for them to come to see you—check over the gear you are wearing. If the image is okay, then you are accepted. It just doesn't happen like that in America. You can put on Jeff Beck at the Fillmore in the States, and people come to listen. Put on a pure pop bubble-gum team and they'll also come to listen before making up their minds.

"It's amazing. Before we went on our first tour in the States, we went to Mr. Fish and spent thousands of dollars on clothes and did so because we felt the appearance of the group was going to be important over there. Within a couple of days, we'd chucked all that stuff and were back to wearing denims and sweat-shirts."

Cockfosters

Deep Purple were, in a sense, the first "supergroup"—that is, a team of members previously with successful outfits but given financial backing to get together and pool their talents. For ages, they worked in a mansion in Cockfosters, cut off from the "world" as they worked out their ideas.

Apart from Jon, there is lead guitarist Ritchie Blackmore (from the Outlaws,

Lord Sutch and Joe Meek session days); Rod Evans, singer, and drummer Ian Paice, both formerly with Naze; and Nic Simper, bassist with Johnny Kidd and injured in the car crash which killed Johnny. Says Nic: "I have a chip on my shoulder because Johnny was the first man to do rhythm and blues successfully here and it just isn't widely recognised."

Says Jon: "We hate labels on music. But I suppose you could say we're playing symphonic rock. We're classed, I guess, as an underground group, in the States specially. But different in that we were a Top Forty group first, then went underground. There's a possibility the recognition is slow coming here because of that chart-success status. There is snobbery in our underground scene, whatever people may say . . . blues groups who don't like to admit that they'd like the success that comes from hit records. So they go on earning a hundred pounds a night and we're doing twenty times as much turnover."

Another chip on the group's collective shoulder is that they are not recognised as having introduced feed-back and wah-wah very much earlier, as individuals, than others. They sometimes shrug this off with the theory that pioneers seldom get the credit they deserve.

One face

But in every group, there is usually one face which emerges more clearly than the rest. With Deep Purple, it's surely Jon Lord, a moustached face, and others don't resent this at all. They realise it is easier, and often more beneficial, for one to stand out rather than have audiences try to identify with five different people on stage.

On the musical side, though, there is also the fact that Ritchie Blackmore was winning popularity polls before the advent of Messrs. Clapton, Hendrix and Beck.

Deep Purple used to live together as a unit because it helped them form their musical style. Now they live separately. But they all agree on one thing. "We must somehow break through here," they say . . . and add: "We're producing records specifically for the British market. It's sad for a British group to make it elsewhere and do nothing to win over their own people. It's not only sad: it can be a terrible mistake in terms of a long-time career."

P.G.

A CYNIC once wrote that if Hoagy Carmichael had had to tote his manuscript of *Stardust* round Tin Pan Alley, it's quite likely that ninety per cent of the publishers would not have recognised its potential . . . failed to see that it would become one of the most-played songs in music history. While they dithered, Mr. Carmichael could have starved.

Which brings in Peter Sarstedt, chart-topper with his own *Where Do You Go To My Lovely*—a massive-seller after his *I Am A Cathedral* which was highly praised but a non-charter. For Peter, soft-spoken and extremely likeable generally, is apt to hit out at the "business attitudes" of many publishers.

He told me: "I took my songs up and down Denmark Street. I felt I had something to offer and all I looked for was a bit of appreciation. I don't mean just words of praise. I could get those from my family and friends. I mean money. There were so many publishers who said they liked the sound of the songs, asked me to leave the tapes and they'd see what they could do. I said: 'Okay, but how about some money to prove your interest. I have to eat and can't live just on kindly remarks. You think I'm fairly good so give me just a fiver a week so that I can get on with my writing—and perhaps improve my style.'

"But they didn't want to know. Their confidence didn't stretch that far. Now I have managed to break through with United Artists, but I often wonder just how many other composers are literally eating their hearts out with frustration, all for the sake of a few bob just to make them feel at least a bit professional."

Peter's own break came with a meeting with record producer Ray Singer. He made an album for Island Records, didn't release it but DID put out a single. Soon, Peter was "sold" to United Artists. The rest is as much a part of pop history as the true stories of how Peter hitch-hiked round the continent for months on end, working for his keep as a busker and writing hundreds of songs.

He told me: "Now I find I hate anybody even suggesting that I'm in the same scene as Bob Dylan. On my album, I wrote a sentence that 'Dylan straightened me out', and that is true. I wrote pop songs for a long time—I just felt I could write better than the bulk of the rubbish that was coming out on records.

"But Dylan is a sort of ideal that I'd love to live up to. I can listen to albums of his songs over and over



peter sarstedt

again, and find something new in his meanings each time. He writes complex material and so far I rely on simplicity. But I believe that for the good of the public generally there should be a radio station equipped to play Bob Dylan songs all day."

Now Peter has to face up to problems faced back in 1961 by his elder brother Richard, known in pop as Edén Kane, currently working in Australia. Said Peter: "I worked with him as road manager and as guitarist in his backing group. I know the things that can go wrong when you suddenly have a hit record. In that sense I'm lucky because I'm forewarned. I don't want to do the ballrooms and the one-nighter theatre things. And my manager, Chris Peers, agrees wholeheartedly. . . .

"I need sit-down audiences and I want people to listen. The screaming doesn't interest me. You see, I lived

through everything that happened to Edén. I felt sometimes it was happening to me. I shared it, with a sort of reflected glory . . . so this new status is nowhere as new as it would be to somebody else. Once you get a hit, you can work yourself to death almost then find after a comparatively short time that it has all ended. I work folk clubs—but nowhere near as many as some people think. Really I've done very little legitimate work under my own name . . . but at the back of my mind is the experience of stardom with Ric.

"To a great extent my brother was manipulated by people inside the business. Because I'm aware of how that happened, I hope it won't happen to me. I'm sure it won't anyway, because I have some great people working on my behalf."

P.G.

I was a half watt weakling.
I searched all over the place
for a means to express myself.
But no one could hear me.
And everything I did got distorted.
Then I saw this coupon—

Please send me the latest Selmer
Electronics catalogue and
the address of my nearest stockist

Name _____

Address _____

send to

B1/4/69

 **Selmer** Woolpack Lane,
Braintree, Essex

They fixed me up with a fantastic
100-watt amp., 4 inputs, reverb, tone
buttons—the lot. And a couple
of column speakers . . .

**...can you
hear me
now?**

