

BEAT INSTRUMENTAL

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AND INTERNATIONAL
RECORDING STUDIO



JOHN IN TORONTO

BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

No. 79

NOVEMBER 1969

EDITORIAL & ADVERTISEMENT OFFICES:

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

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Editorial

To appreciate just how far recording techniques have progressed in the past decade, one has to listen to some of the great hits of the early 'sixties.

Before you actually play some of those early hits, you are inclined to believe that they will all sound as fantastic as ever. But though, of course, they do still have a lot of magic, after a good listen you begin to feel that, if they had been recorded in the last couple of years, the sound would probably be even better.

In fact, the whole world of amplification and recording has advanced tremendously during the 'sixties. But, when one considers what we are actually doing most of the time, it is rather odd. The manufacturers of mikes do their best to produce equipment which will pick up any sound as perfectly as possible.

The amps take this sound in, still in a very pure form. But then, before it is finally unleashed at the listener, we proceed to distort it in dozens of different ways. And, even the dreaded feed-back is being utilised by many performers on stage as part of their act, whereas only a short time ago it used to be regarded as a terrible nuisance.

And the process goes on continuously. Quite a number of very modern and very advanced recording set-ups have been built in America and Europe in recent years and more are planned for the future.

But there will still always be a place for the smaller studio.

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I HADN'T heard anything at all about the concert until the day before, Friday, September 12. The Beatles hadn't appeared on stage for over three years and, personally, I missed all the excitement of their tours tremendously.

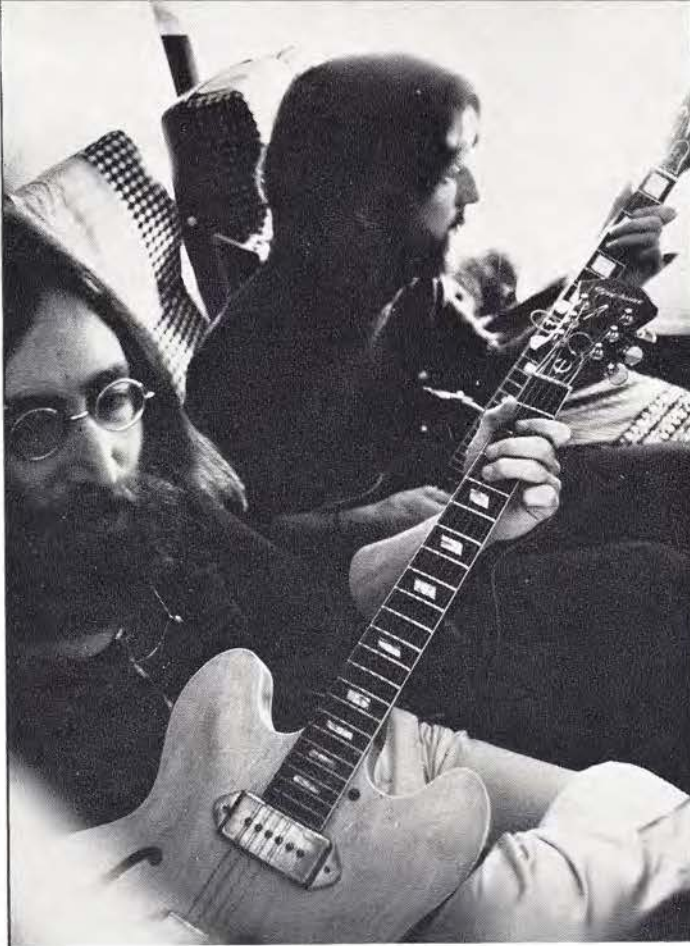
So when I overheard John saying that he had been asked to appear in a rock 'n' roll show in Toronto, I paused only to grab a handful of leads in one hand and a couple of dozen plectrums in the other, and I already had one foot out of the door waiting to go when John mentioned that he hadn't got anyone to play with him.

Then the mad scramble started to get hold of the people whom John had chosen to make up the Plastic Ono Band. It didn't take long to get hold of Klaus Voorman, the ex-Manfred Mann bass guitarist, and Alan White, ex-Alan Price drummer, and they both agreed to join in immediately.

John particularly wanted Eric Clapton to make up the five-some, but we couldn't get hold of him at home, or at any of the numerous clubs we telephoned until 5.30 a.m. the next day.

Our plane was due to take off at 10 a.m., and by 9.15 a.m. most of us had arrived at the airport and clocked in. Then John turned up with Yoko and told us that it was all off because they hadn't been able to reach Eric. However, shortly after, we learned that Eric had finally surfaced, and he would be able to make the trip. Apparently he had been in bed at his house all the time, and he hadn't heard the phone. Just before he gave up his all-night search, Terry Dolan, John's personal assistant, had sent a telegram to Eric's house. It had been opened by Eric's gardener, who woke him up to tell him about the concert.

As Eric couldn't make the airport for the earlier plane, we cancelled our flight and re-booked on the 3.15 p.m. from Heathrow Airport. This turned out to be a much better idea, because Terry Dolan had left his passport at home and would not have been able to



JOHN IN TORONTO

by MAL EVANS*

get through the Customs.

Everyone arrived for the afternoon flight. Everyone being John and Yoko, Eric Clapton, Alan White, Klaus Voorman, John and Yoko's assistant, Anthony Fawcett, and Jill and Dan Richter, who have been busy putting all John and Yoko's recent activities on to film. They were due to make a permanent record on video-tape of the Toronto concert.

That's when it hit me. None of the people who were due to make the concert that night

had ever played together before. How on earth were they going to get a show together before they went on stage that same night.

John had obviously thought about it too because he and Eric walked down the aisle to the back of the plane after a quick snack to have their first rehearsal. I don't know if you have ever tried rehearsing in the back seats of a

*Mal Evans has been the Beatles' friend and road manager for the past seven years.

Boeing 707 with guitars, which of course couldn't be amplified or they would disturb all the other passengers. It's quite a job. (See picture.)

The five who were actually going to appear on stage—John, Yoko, Eric, Alan and Klaus, had to work out all the songs that they were going to perform and also run through them together. A big bundle of sheet music had been delivered to London Airport that morning, and they all played through dozens of numbers, pointing out the ones that they knew pretty well.

Despite tremendous difficulties, they did eventually manage to settle on eight numbers which would probably be okay, provided that they got a bit more time to rehearse before they actually went on stage.

John and the others didn't seem very worried, although John, as I said before, hadn't appeared on stage for three long years.

After what seemed to be the shortest transatlantic crossing ever, we arrived over Toronto and were landing.

The show was actually billed as the Toronto Rock & Revival Show, and was being put on by two Canadian promoters who had lined up as many of the top rock 'n' roll stars of the early 'sixties as they could find, including Little Richard, Gene Vincent, Chuck Berry, Bo Diddley and Jerry Lee Lewis. Unfortunately, Jerry had to pull out at the last minute.

The show was taking place in the Varsity Stadium. The stage was a 12-foot dais in the middle of the football pitch, facing half of the arena where the audience sat.

Immediately we arrived at the stadium I began to feel the tremendous excitement of the old touring days. In those days, whenever the Beatles used to near a theatre or stadium you could feel the tension—really feel it. When the 20,000-strong audience in Toronto sensed that John was there, there was such an incredible feeling of excitement.

But he and the rest had other problems to worry about, and they gathered to-

gether backstage, plugged all their guitars into one small amp, and started running through the numbers they were going to perform.

Just imagine — that's John Lennon, Eric Clapton, Klaus Voorman all plugged into one small amp. Actually John wasn't feeling very well during those rehearsals, but he was determined to put on a good show.

I was really enjoying myself. It was the first show I had roadied for three years and was really loving every minute of plugging the amps in and setting them up on stage, making sure everything was OK.

Everyone wanted the show to go particularly well because Alan Klein, who had flown over, had arranged for the whole of John's performance to be filmed. This was on top of it being videotaped by Dan Richter.

Finally at midnight, the compere, Kim Fowley, a well-known singer, producer and songwriter in his own right, went on stage to announce the Plastic Ono Band.

He had all the lights in the stadium turned right down and then asked everybody to strike a match. It was a really unbelievable sight when thousands of little flickering lights suddenly lit up all over the huge arena.

Then John, Eric, Alan and Klaus were on stage, and lined up just like the old Beatles set-up. Bass on the left, lead guitar next, then John on the right with the drummer behind. Just before they launched into their first number, John said into the mike: "We're just going to do numbers we know, as we've never played together before." That was all. Just a brief word to put the audience in the picture.

And that's when it really hit me. How were they going to make out? I knew they were all great performers in their own right, but with only those two brief rehearsals they'd had during the earlier part of the day in ridiculous surroundings, what would the performance be like?

But if I had any doubts be-

fore they went on stage, as soon as they started playing I realised I was wrong. It was fantastic right from the first number, *Blue Suede Shoes*. After this they roared into *Money*, *Dizzy Miss Lizzy* and *Yer Blues*.

'Best of luck'

All the vocals, of course, were handled by John, and when *Yer Blues* was over he stuck his face close to the mike again and said, before they began their next number: "Never done this number before — best of luck," and then they all roared into *Cold Turkey*. Only recently written by John, it's never been played in public before, and it hasn't been properly recorded yet, so that's one for the future. But finally John came to his last number, *Give Peace A Chance*, and before they started, he said: "This is what we really came for, so sing along," and the audience did. I think every one of the 20,000 people there must have joined in.

It was a wonderful sight be-

cause they all thrust their arms above their heads and swayed in time to the music. Then John said: "Now Yoko is going to do her thing all over you." Meanwhile, Yoko had been inside a bag howling away all through John's numbers. She sang two songs—*Don't Worry Kyoko* and *Oh John (Let's Hope For Peace)*.

At the end of *Oh John*, all the boys stood their guitars, still turned on, against the speakers of their amps and walked to the back of the stage. While the feedback started to build up, John, Klaus, Alan and Eric stood back and lit cigarettes. Then I went on and led them off stage. Finally, I walked back on and switched off their amps one by one. It was over.

The whole show was recorded for an album which should be out pretty soon. I loved every minute of it, and I'll always remember turning round during their performance and finding Gene Vincent next to me with tears rolling down his cheeks. He was saying, "It's marvellous. It's fantastic, man."

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PLAYER ^{OF} THE MONTH

ROB TOWNSEND



ROB TOWNSEND, the 22-year-old drummer with Family, has, despite his youth, nine years' playing experience behind him.

"At the age of 13, I used to dig trad bands, but I didn't actually get involved with a group till I was 15 when I started to reckon Cliff and the Shads. From then until I joined Family, I was in loads of different bands."

So did Rob's two-year association with Family come about?

"Well, all of us are from Leicester, and the boys used to come and see me occasionally when I was playing with another band. I didn't suss then that they were weighing me up for their band until they offered me a job.

"Family had been going for about a year before that as a rock/blues band, and when I joined they were doing a lot of heavy material. In those days Jim King was singing and playing harmonica instead of sax. The band has just evolved from there, until now we're doing a complete act with all our own numbers, written mainly by Rog and John Weider.

"We're progressing all the time, and when we listen to some of our earlier tracks it's quite embarrassing. Now, our music is usually free form, but some of the numbers are arranged pretty tightly, and we spend hours rehearsing them."

As far as Rob's own likes in drummers are concerned, Buddy Rich is "the guv'nor".

"I've seen him three times, and he's knocked me out each time. When I first heard him, I felt like giving up, but instead I shut myself up and practised solidly for about six months. In some ways maybe it was the wrong thing to do, but I think I got some benefit from it."

Self-taught, Rob admits that on the whole he is sorry he didn't have any musical training, but, as he pointed out, there are advantages on both sides.

"It's easier to form your own style if you haven't been taught, but, on the other hand, you miss out on so many things that other people have done before—it takes you that much longer to work it out for yourself."

Most people who reckon Rob's style of playing with Family comment on his Ludwig drum kit, which has a 26 in. bass drum, and was bought by him while on a recent visit to the States.

When I asked him the reason for this large-sized drum—behind which he seems quite diminutive—Rob told me that it was because the boys in the band switched around different instruments so much that they were sometimes without a bass guitar, and the size of the bass drum helped to fill out the sound.

Rob also believes in the importance of having good cymbals.

"I'd sooner have an average kit and good cymbals than the other way round. When I hear someone playing poor cymbals, it does my ears in—it's like listening to someone playing out of tune."

JON HISEMAN COLUMN



SO far in this series I have concentrated on issues arising out of my work with Colosseum, but as changes have now occurred within the band, and a new album will be out in November, I think it's time to give a kind of progress report.

As I write, it is one year, to the day, that we set out on our last week of rehearsal prior to the first gig—an unmitigated disaster in a Scarborough club noted for the consistency of its soul attractions. The audience, neatly suited, tied and short-back and sided, did not understand a word of it, and neither, judging by the tape of that first night, did the band. However, we soon put our house in order, and the rest you probably know.

Now, one year later, our first personnel change has taken place. James Litherland has been developing a song-writing talent which has been commanding so much of his interest that he has decided to form a group of his own in order to exploit this to the full. The instrumental basis for Colosseum would not sustain his type of material although on the new album we feature three of the tracks that he had a hand in writing.

As his replacement we have joining us the former leader of Bakerloo, "Clem" Clempson. I heard Clem some time ago and decided then that should we ever need another guitarist I would approach him first. The breadth of his musical talent which ranges from classical piano and guitar, through violin, to a great blues feel has never really had a chance to be heard.

Finally, the LP *Valentyne Suite* has the whole of that title as one side and four tracks on the other, and will be issued on the Philips label "Vertigo". We have added a string quartet on one of the tracks, though not so you'd really notice, and another track features us playing in front of many former colleagues from the New Jazz Orchestra, a band that had so much influence on my development and musical aims. I feel that it is almost the 6th member of Colosseum. I hope, in about a year's time, to be able to go on the road with a combination of the two—in fact a Colosseum Big Band, but we still have our second year to live through first.

BACK TO THE ROOTS FOR JACK

OF all the three in Cream, Jack Bruce as a musician was probably the most difficult to place. Eric and Ginger, fair enough—both probably the most rewarding and obviously talented exponents of their instruments. Bruce seems to be a more complex artist altogether. Anyone who calls Bach the greatest bass player ever is obviously a man working somewhere on his own out of the pop mainstream.

Jack's album, *Songs For A Tailor*—his tribute to Genie—is one of the most remarkable records that could be loosely filed under pop. The number of influences at work in the songs, most of which are extraordinarily complex, range from the heavy riffy music, a legacy from the Graham Bond Organisations, to the latest developments in jazz, to the contrapuntal sophistication of the classical composers. The words to his songs are the work of Pete Brown—they are surreal, sometimes baffling, sometimes straight to the point.

The players on the record include Chris Spedding, guitarist with the Battered Ornaments, Felix Pappalardi, Dick Heckstall-Smith, John Mumford, Harry Becket, Henry Lowther, Art Themen, John Marshall and Jon Hiseman—most of them people who until recently have been pioneering away without too much recognition. And there, in the middle of it all, is Jack, playing not only bass—"really a functional instrument" he says, despite the fine melodies he produces—but also cello, which he spent three months studying at the Royal Scottish Academy of Music, piano, organ, guitar, and singing too.

"My trouble is I'm a jack-of-all-trades and master of none," he has said. At 26, Jack's versatility is amazing. And anyone who saw his interview with Tony Palmer on the farewell Cream TV show will know that his understanding of music in general



is certainly not superficial. About the music college he says: "I didn't like what they were trying to do to me. I didn't think what they were teaching me was going to help very much. Basically there were two different courses—either to play in an orchestra or to be a music teacher. I didn't really want either."

In one of those lifelines sheets, Jack once wrote that his favourite writer was Gurdjieff, an obscure theological and mystical author. He has played with modern jazz groups—he recently recorded an album playing double bass with Jon Hiseman, Heckstall-Smith and John McLaughlin called *Things We Like*—he's been with Graham Bond, John Mayall, Manfred Mann, Cream and on sessions with all and sundry.

Flying lessons

He has recently taken up flying lessons; he has been working with Tony Palmer on a TV film "based loosely around his first album, and to take in scenes of his youth in Scotland". At present living with his wife and son in Regent's Park, he has bought a lonely farmhouse in the Mull of Kintyre which he intends to make his main home. Back to the roots, in fact—he was born in Lanarkshire.

As he says, "I don't think I could ever play in a group again over a period. I really enjoyed writing and getting my album together. But at the same time, I like to play jazz with friends like Larry Coryell, or to play at the back of a big band. I am an avid fan of Messiaen, and am writing an organ concerto at the moment. I want to do so many things, to go in so many different directions."

Long may he continue to do so.

R.S.

Get Your Group Together

PART 8:

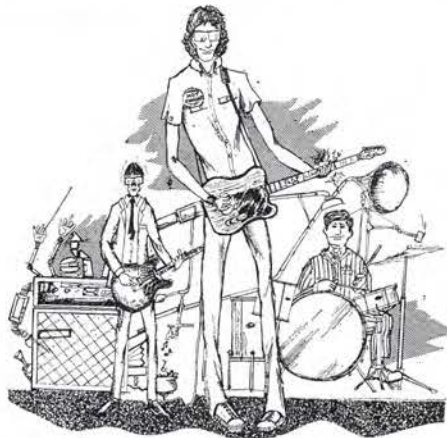
CONTRACTS— TO SIGN OR NOT TO SIGN

There comes a time when every artist or instrumentalist who has decided to enter the musical profession on a serious level has to decide whether to sign or not to sign a contract. And, when one hears and reads about so many long drawn out legal wrangles between artists and managers—and recording companies for that matter—it certainly does seem to be an awkward pitfall for any person inexperienced in these matters, which means just about everyone who hasn't signed a contract before.

Give and take

The first thing to remember is, of course, that it is usually pretty difficult to get something for nothing. In other words, if somebody has agreed to help you, either through management or agency, one really must not expect them to do it out of the kindness of their heart, with no hope of getting any monetary reward in return. There are kind-hearted gentlemen around who do this sort of thing but, as I said, they're very rare!

Therefore, if there is no better alternative available or foreseeable in the future, it is usually a good idea to give the person or company making the offer a chance to



show whether they can produce the goods.

This is the important thing to remember. Give them TIME, but not too much time, to show what they can do.

If, for example, the manager of the local dance hall says he would like to sign you up because he has a friend in a record company who might well give you a recording contract, but he wants 25 per cent of all your future earnings, it's a proposition which is well worth discussing amongst yourselves and agreeing to on a LIMITED TIME BASIS.

Anyone who makes this sort of offer should be asked how long he thinks it would take to show results. If he says six months, then why not sign a contract for six months with no clauses for extension in the event of failure?

But make sure that you don't mortgage yourself for the future. Getting a recording contract is not necessarily going to make you much money. Therefore, you should add in a clause that you will give him six months or a year

to get you a recording contract, if he fails then the contract is automatically ended.

If he does get you a recording contract, however, you must then insist that the association should prove profitable—otherwise, once again, you should be able to end the contract. Therefore, you can give him, for example, one year to get you a recording contract and two years to get you a recording which enters the Top Twenty.

This means that if nothing happens after one year you are completely free to end your contract. Or, if you get a recording contract, but the records don't sell, then, once again, you are free from all entanglements after two years.

There are a number of important points to incorporate in the contract, apart from the time factor, and undoubtedly the most important one of all is money.

Expenses

You must ensure that no demands will be made on you to reimburse someone who is working on your behalf, which you don't know about. So a clause should always be inserted to the effect that the manager will bear all costs and expenses incurred in his efforts to promote your career, that you will not be asked to repay any such costs or expenses either during the term of the contract or after it has been terminated.

What about contracts for gigs, particularly overseas?

The best thing here is always to try and check that somebody else, who has already done a gig for the person you are going to work for, before you sign. But, once

again, it is a case of supply and demand. If you are hard up for dates, you can't insist on a lot of pre-conditions before you play the local dance hall. That would be ridiculous. But it's very important to check before going overseas.

Too many groups have gone to Germany or some other country, confident that they would return after three months with £200 each in their pockets. Unfortunately, when they do eventually return, they all too often have nothing.

The reason is that they had to pay for their own board and lodging, transport and so on. And what they didn't know were the true costs of these in the towns and cities where they had to stay.

If ever somebody offers you a really lucrative sum of money to go a long way, do try and check before you accept it because he has no real reason to pay that much money unless there is a snag.

As far as the record companies go, their contracts are fairly standard and they don't normally try

to trick anyone into signing something which is unreasonable. The main thing to watch for here is the time factor. If you are just being offered a recording contract for the first time, you can't really put up a lot of conditions unless you can also put up some strong arguments about your popularity or potential. But you can do something about the time factor.

Most record companies won't release more than three or four singles by an unknown group if none of them sells. And all things considered, it's better for you both to part company and try again elsewhere.

Promotion

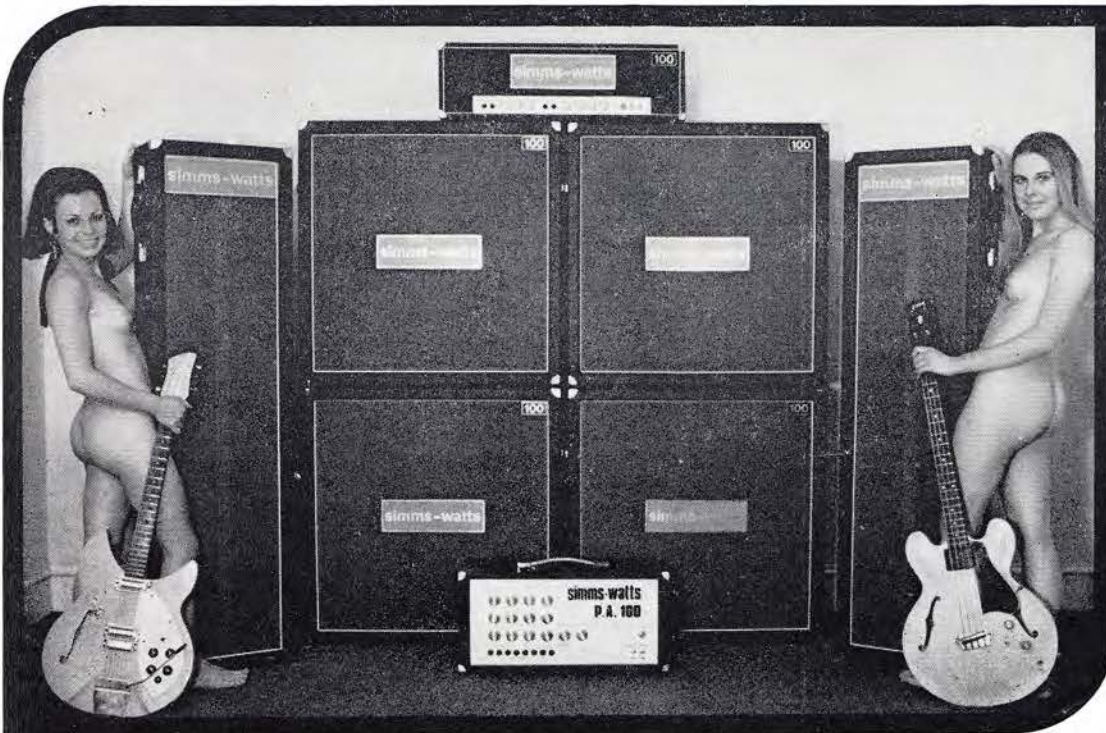
Many well-known stars, of course, did have to change record companies, sometimes two or three times, before they found a recording manager who understood what they were trying to do and a record label which was prepared to back them with the right sort of promotion.

To sum up, never sign anything which you don't read thoroughly,

including the small print. If you don't understand any words or clauses in the contract, get proper legal advice. Always try and check the background and reputation of the company or the individual who wants to sign you up and, finally, don't forget the two important things that you always should check—that is, anything concerning money, either that money which you will pay to the person who is signing you or that he would have to pay to you under any circumstances that may arise, and secondly, the time factor—how long the contract will be for, whether there are reasonable escape clauses, etc.

And above all else, make sure that if things don't work out after a reasonable length of time, the contract will automatically end with no obligations on either side.

Too many artists and groups have found themselves tied down to one organisation, in some cases losing out on substantial sums of money, when careful checking at the outset could have safeguarded them.



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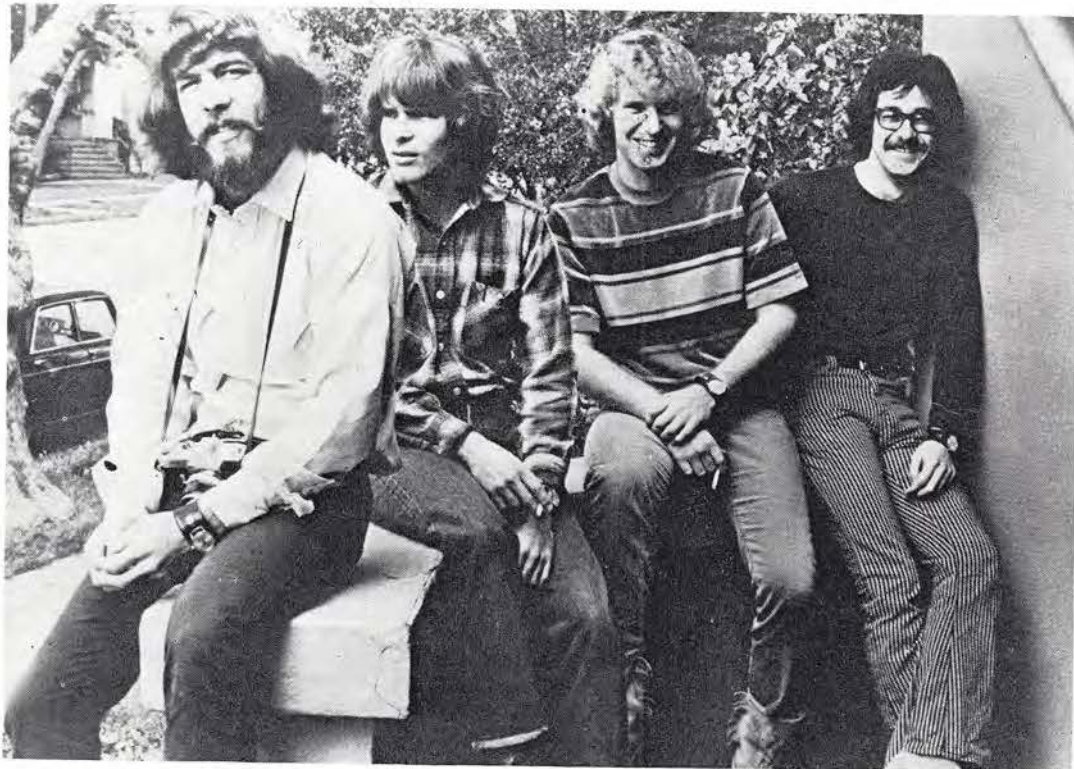
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GEAR

Creedence Clearwater Revival

AS *Bad Moon Rising* hit the top of the charts, I talked to John Fogerty, top man of Creedence Clearwater Revival. I'd linked up with him, conversationally, once before—when *Proud Mary* was big in the charts. It was a relieved Mr. Fogerty on that second call through to California.

"There was a lot of talk that we'd joined the protesters, the anti-world commentators, with *Bad Moon Rising*," he said. "Now that can be a bad thing in the pop music of today. It's a label that doesn't necessarily bring success. Well, *Bad Moon* is simply a summing up of the fact that there are good and bad sides to life. Nothing more than that.

"So now we have two hits in Britain and two albums that are doing well. In the States, there are three albums, and

the singles just keep on registering. This is good, but now it's us who have to beware. We just can't afford to get stale, musically speaking. Now that sounds pretty obvious, I guess, but the fact is that a lot of groups tend to get success and then sit back and admire themselves. Before they know it, they're in trouble. Other people, other acts, catch up and overtake and you're right at the bottom of the pile.

"We rehearse and record for five days of the week. Then we go on the road on Saturdays and Sundays. That way, we're keeping up to scratch in terms of development but also working on the sounds which are registering for us on records."

Fogerty is an easy conversationalist. You can almost hear him smiling as he con-

templates the different tags put on the Clearwater music. "Basically we're a rock band," he said. "This talk about Bayou Rock . . . well, I guess it means more to you than it does to me. You see, this suggests that my ideas come from that special type of music from round the Mississippi Delta, and I don't think that's true. Maybe I don't change it much, but it's mostly my own musical idea.

"But I feel some kind of rapport with the artists who came up from that part of the South. I mentioned these guys last time we talked—like Carl Perkins. Come to that I mention Carl whenever I get the chance. It's where they are at, musically, that interests me, not their actual style of producing. Still, I guess our rock is strictly emotional.

"Tell you what. I hear some of today's music and it's got so hard, so exact, so precise, that sometimes it seems to me it's like a mathematical equation. Everything worked out to the last degree, so that it just leaves me cold. *Bad Moon Rising* is an example of the kind of lyrics I like to do, and hear. It's got some point to it, all about natural catastrophes in this world of ours, and I think there's something worth considering in the song.

"As for the group, well—don't forget that we've been together for the best part of 10 years. In that sense, I guess WE are a super-group, but I can assure you there is a fine relationship among us. That's why we make sure, on records, that you can hear every single instrument. After all, that's what each of us is paid for—to be heard. You can experiment with monster amplifiers which is okay for some, but the distortion is enormous and you end up with somebody playing his heart out and not even being heard on the record."

Refinements

So they can reproduce their sound on stage? Said John: "Well, we hope so. There are refinements, like the use of echo in a studio, that we can't really do without when it comes to production. But when you figure it out, most halls and clubs have their own built-in echo. You just have to adapt."

So what about boosting the image by really getting down to a tour in Britain? Said John: "Sure—we'd like that. We hear good reports that your halls are better than most in the States. We think we could put on a pretty good show there . . . one of the most gratifying things for us is the way our in-person concerts are accepted. Right now, we're working towards visiting Britain early next year. But you know how it is . . . something falls through, so it could be earlier.

"Then we could prove what we mean about trying to keep music, our rock and roll type of music, as simple

as possible. The late 'fifties—that's when rock really started. Where I lost it was when the psychedelic stuff came in. Don't get me wrong, I'm not against experimenting with music—that's what things are all about—but some of the groups went just too far. They freaked out, even the Beatles to an extent, and left people wondering.

"Things got frantic with Jimi Hendrix and the Cream and so on, but they were good enough to carry it off. It's all the bands that followed . . . that's where it went wrong. You see, I look on pop as an art form—rock is an art form. But that's a whole lot different than being arty. Once you stretch it too far, that's it, baby, it's ruined."

So simplicity is the key. But isn't basic bubble-gum music just that—simple? And if so, how come the Clearwater boys came out on top in the contest. Said John: "For me, the reason the pure bubble-gum teams didn't make it is that they sounded so darned young. I mean specially the singers. There were guys—we knew they were 18 at least, but they sounded like they were only eight. Maybe it came from the lyrics which, most of the way, sure weren't very thought-provoking. You gotta have at least a measure of believability in music, no matter where it's aimed.

"But you just can't split rock and roll, I guess, except into the two categories. Good . . . and lousy. Guys like Howlin' Wolf, or Fats Domino, Carl Perkins again, but they were much copied. That doesn't matter just so long as the fans know what is good and what is bad. Unfortunately, that isn't always true. So, for a while at least, you get the bad stuff selling and the good flopping."

Reports of the Rolling Stones' concert in Hyde Park, of Dylan in the Isle of Wight, filtered through to the States and fascinated John Fogerty. "That's the sort of scene we'd like," he said. "The open air suits us. Sounds like you do that scene well—here, everybody got in on it and it lost its originality. It just

went stale on us."

Basically, the Clearwater team stick to the same instrumentation but experiment with harmonica and electric pianos to add extra weight. Though their chart breakthrough was delayed here, they hit the American scene, after a very long wait, with *Susie Q*, and *I Put A Spell On You* in 1968. And, incidentally, John Fogerty, Tom Fogerty and Doug Clifford are all married—only Stu Cook is single.

On stage, Doug the drummer provides most of the humour. He's the main character. Which adds weight to the theory that drummers, as a race, are mad—or thereabouts. Doug raises the group's flagging spirits when they find themselves in appalling dressing-rooms, or coping with horrifying sound equipment.

Good friends

Said John: "We really are friends, not just working mates. Maybe it's a good thing from the musical point of view—we have a tight little circle, not too many friends outside it, and it leads us to a tight musical sound. You just can't help that if you spend about 16 hours a day virtually in each other's company. We read of groups splitting for the slenderest of reasons and we just thank our lucky stars that it's different with us."

Personally I think the saga of Creedence Clearwater Revival adds up to a fascinating bit of pop history. All those years together, all the fighting to get away from being a sort of comedy group called the Golliwogs, the hectic years when nobody wanted to know. Then finally the success. And the determination to stick together.

Green River is the next single—title track of an album. There's not too much change. Should be a third-in-a-row hit. And should finally preface a tour here. Maybe with a musical take-over bid for Hyde Park or the isles of Man or Wight, or something. Should be quite a scene.

P.G.

Book Review

THE POP PROCESS

BECAUSE the pop world rushes while the book world lumbers, *The Pop Process** by Richard Mabey is annoyingly and inevitably dated, like anthologies of "modern" poetry that grind to a halt around 1955.

The bulk of the book belongs to the now faded era of Ready Steady Go, The Animals, Paul Jones and mods, with later passages grafted on and inserted to bring us up to *Sgt. Pepper*, *Highway 61 Revisited* and the first fumbling days of Wonderful Radio One. Add to this 20 pages of Introduction covering serious appreciation of pop, Clapton, Hendrix, Indian influences, the concentration on recording rather than live shows, lyrics, flower power, mysticism, Ray Davies, Pete Townshend, *John Wesley Harding* and the abortive rock-revival of 1968. It is a pity that the potentially most interesting section of the book has to be squeezed into such a small space, and that the publishing process has by necessity forced this book to become a messy hotch potch of old and new.

Mr. Mabey is very aware of this problem, and points out that his book, aimed at curious adults interested and perplexed by the pop scene, does not set out to be a historical account of pop but an analysis of the *process* of changing fashions and its sociological consequences, so the time lag is not over-important.

The problem is the old one of "which came first, the chicken or the egg?" or as Mr. Mabey puts it "the piper or the rats?" He concludes that the audiences decide whether a group will be popular, not faceless promoters and manipulators, and if this fact alone gets through to the older generation of readers the

**The Pop Process* by Richard Mabey; Hutchinson Educational, 30s.

book will have been worthwhile.

Mr. Mabey also goes one stage further and argues that the audiences are the pace-setters—where do new groups come from but from the audience? He applies this idea particularly astutely to the world of clothes fashions where the French salons pick up ideas from boutiques who get them from anonymous groovy seamstresses in Notting Hill bed-sits.

Other topics covered include an interesting though rather scanty account of the emergence of rock and roll in the mid-fifties leading up to the rise of the "Mersey Sound", all related to social phenomena such as rockers and Liverpool street gangs, and a biting survey of flower power and instant conversions to mysticism with special reference to mindless psychedelic lyrics such as Alan Bown's devastating line, "We'll all go down and blow our minds in Toyland'."

There is also a lot of interesting material on Dylan, who Mr. Mabey rightly rates as remaining "the foremost poet within the pop idiom". Alongside lengthy quotes from reviews of Dylan's earlier albums and assessments of Dylan's work come perceptive comments from Mr. Mabey on Dylan's emergence from the narrow protest field, thus throwing the devotees of Pete Seeger into confusion, into a more personal but at the same time a wider sphere.

But if only Hutchinson's had sped up their publishing process, this section, like so many parts of the book, could have been twice as fresh and twice as relevant as they are allowed to be. It's a pity that Mr. Mabey had to make his book an interesting hotch potch instead of a really first-rate work.

M.H.

STATESIDE REPORT

THE successful bootlegging of three new Bob Dylan records, a feat that may be a precedent for a string of follow-up recordings, has stirred the recording industry in America in general and Columbia Records (who records Dylan) in particular.

The successful manufacture and distribution of one of the albums—a two-record package—was allegedly performed by a pair of anonymous Los Angeles residents; the other single album reportedly originated in New York. Little is known about the records' creators. It appears, however, they have pulled the job off smoothly—at least up to the time of this writing—without the authorities discovering their identities.

It has been reported that there are a number of other Dylan tapes in the hands of the bootleggers, and if all goes well successive bootleg releases will materialise. The two albums, unofficially titled *Great White Wonder*, are being sold primarily in scattered shops in major West Coast cities as under-the-counter sales. Even though the recordings are packaged in unattractive white jackets, each disc has been selling for up to four times the price of regular albums.

Collectively the three discs feature 36 tracks, 26 on the double LP and ten on the single. Broken down there

are 18 songs accompanied by The Band (four are repeated) that were recorded nearly two years ago in Dylan's New York home, including *This Wheel's On Fire*, *The Mighty Quinn*, *Nothing Was Delivered* and a number of other Dylan standards; 13 recordings from an early 1961 session; four short rap sessions (with Pete Seeger featured on one); and the *Living The Blues* number from the Johnny Cash TV show a few months back. Most of the recordings with The Band are of poor reproduction quality, but nearly all the others have a good sound and include some of Dylan's finest performances to date.

To the delight of his many followers, Phil Spector, the man with the wall-of-sound magic, has returned to song-writing and producing and has a new "personal" band to follow in the footsteps of the Crystals, the Ronettes, the Righteous Brothers, and Ike and Tina Turner. The Phil Spector Productions seal has been stamped on four new releases on A & M records—a new single by the Ronettes (*You Came, You Saw, You Conquered/Oh, I Love You*) which he wrote and produced, and two singles (*Love Is All I Have To Give* and *Black Pearl*) and an album by the Checkmates Ltd., the new band Spector has been working with.

The Checkmates are a promising rhythm and blues quintet that features a pair of excellent black singers in Sonny Charles and Bobby Stevens. Their first A & M record showcases their two singles, Spector's classic *Spanish Harlem*, a fresh rendition of *Proud Mary*, and a 20-minute big production piece called *The Hair Anthology Suite*.

Typical of past Spector records, this album features hundreds of musicians and vocalists accompanying the Checkmates, all a part of Spector's tremendous, lush production sound. The long-awaited Spector-produced *River Deep-Mountain High* LP by the Turners accompanied the American release of the Checkmates' album on A & M.

A daring new group, headed by Miles Davis' former drummer Tony Williams, has been the rave of many critics in America in the last month. Lifetime is the name of Williams' trio, a band that plays unlike any rock or jazz group to date. Besides Williams on drums, there is organist Larry Young and

guitarist Johnny McLaughlin from Scotland.

They are primarily instrumental, though their LP has vocal tracks, and they rely heavily upon improvisation and dynamics in their delivery. Their instruments are conventional, but their performance is far from the ordinary. Each musician has a unique style that is difficult to parallel with other *avant-garde* performers of today. Some critics consider them innovators opening a mysterious new frontier in music.

Lifetime's first album, a two-record set called *Emergency*, was released on American Polydor in September when the group made its debut.

Janis Joplin's first album with her present band, *I Got Dem Ol' Kosmic Blues Again, Mama!*, is a surprising improvement over her heavily criticised "soul show" that has been playing concert halls. Her new record is nearly 100% blues, and her band does a good job of standing in the background as well as laying down some occasionally superb horn arrangements.

Earl Hooker, cousin of John Lee, who currently has four albums on release



Phil Spector's new band, the Checkmates Ltd.



Janis wrote two knockout numbers for the LP, *Kosmic Blues* and *One Good Man* (in the tradition of *I Need A Man To Love*); Nick Gravenites contributed *Work Me, Lord* and *As Good As You've Been To Me*, which is perhaps drawn out with a tedious brass intro; and then there's *Maybe*, a great horn and gutsy vocal exhibition.

When word got around recently that Earl Hooker, cousin to John Lee and veteran of the guitar, was beginning to surface as a significant blues player, four different companies released albums by him simultaneously. Of the batch, Arhoolie Records put forth the best LP, *Two Bugs And A Roach*, a set of recordings that exposes Hooker as an expressive master of the guitar. The recording is a year old, but is the best representation of where Hooker is at today.

Instrumentals

His work is primarily instrumental and his guitar virtuosity ranges from haunting wah-wah passages to hard hitting, honest blues lines to C & W playing (which is not featured on this particular LP). He uses the wah-wah pedal with a confident sense of control and spontaneity, and, as in *Wah-Wah Blues*, he utilizes the device extensively without exaggerating the effect.

Chess Records has a vintage blues series in the works that will include reissuance of many of their old blues recordings that have long been out of circulation. The company will have its first records of the series out soon, and will continue the series for an estimated two-year period.

Two members of Bob Dylan's backup crew, Charlie McCoy and Ken Buttrey, got together with eight top Nashville instrumentalists to record an album for American Polydor called *Area Code 615*, a mixture of country and R & B performances. It includes *Hey Jude* and *Lady Madonna* by the Beatles, Dylan's *Just Like A Woman*, and a few other renditions of classic songs. If the LP goes

over, which is expected, the group will consider live performances.

Mike Bloomfield has two new Columbia LPs on release—one a live Fillmore session with Nick Gravenites, Taj Mahal, and Mark Naftalin and the other a studio album called *It's Not Killing Me*.

Canned Heat has resumed performances with Harvey Mandel at guitar. Flying Burrito Chris Hillman has doubled up on bass guitar since the departure of Chris Ethridge. The songwriting team of Holland-Dozier-Holland, whose departure from Motown Records two years ago had a lot to do with the company's decline, is back writing for Invictus Records, a new US label for black artists that will be distributed by Capitol.

A tape of a new Byrds' song, *Jesus Is Just Alright By Me*, a simple gospel-ish number, has been getting regular airplay on progressive stations and will probably be the group's next single and a track on their forthcoming album.

Albums by Aum and Elvin Bishop, distributed by Columbia Records, are out this month on Bill Graham's Fillmore label; his Fillmore East label, distributed by Atlantic, is due out with an LP by Cold Blood, a young SF band with strong R & B roots. First albums by young San Francisco bands AB Skhy, the Flaming Groovies, and the Fourth Way (a peculiar band with skilled jazz players) have been released. Also, new LPs have been issued by Taj Mahal (*Giant Step/De Old Folks At Home*—2 records), The Band (no Dylan compositions), Tim Rose (*Through Colored Glasses*), the Association, *Pacific Gas & Electric* (Columbia), the Butterfield Blues Band (*Keep On Moving*), Mother Earth's Tracy Nelson (*Country*), Lonnie Mack (*Whatever's Right*), Pearls Before Swine (*These Things Too*—Reprise), ex-Blues Project Tommy Flanders (*Moonstone*—Verve Forecast), Al Kooper (*You Know Who Your Friends Are*), and Johnny Winter (vintage tapes on GRT called *The Johnny Winter Story*).

M.A.

BI's CHART FAX

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

Bad Moon Rising (*John Fogerty*)

RP—John Fogerty. S—American. MP—Burlington.

A Boy Named Sue (*Johnny Cash*) Johnny Cash

RP—Bob Johnson. MP—Copyright Control. S—Live recording.

Don't Forget To Remember (*B & M Gibb*) The Bee Gees

RP—Bee Gees & Robert Stigwood. S—IBC. E—John Pantry. MP—Abigail.

Do What You Gotta Do (*Jim Webb*) Four Tops

S—American. MP—Carlin.

Everybody's Talking (*Neil Nilsson*)

RP—Rick Jarrard. S—American. MP—MCPS.

Good Morning Starshine (*Rado, Ragni, & MacDormot*)

Oliver

RP—Bob Crewe. S—American. MP—United Artists.

Hare Krishna Mantra (*Radha Krishna Temple*) Radha Krishna Temple

RP—G. Harrison. S—EMI. E—Jeff Emerick. MP—Apple.

He Ain't Heavy . . . He's My Brother (*Russell/Scott*) The Hollies

RP—Ron Richards. S—EMI No. 2. E—Pete Brown. MP—Cyril Shane.

I'll Never Fall In Love Again (*Gentry/Bacharach/David*)

Bobbie Gentry

RP—Kelsie Herstone. S—American. MP—Blue Sea/Jac.

I'm Going To Make You Mine (*Romeo*) Lou Christie

RP—Vincent/Duckman. S—American. MP—Carlin.

It's Getting Better (*Mann/Weil*) Mama Cass

RP—Steve Barri. S—American. MP—Screen Gems.

Je T'Aime . . . Moi Non Plus (*Gainsbourg*) Jane Birkin & Serge Gainsbourg

RP—Jack Baverstock. S—Phillips. E—David Voyde. MP—Shapiro Bernstein.

Lay Lady Lay (*Dylan*) Bob Dylan

RP—Bob Johnson. S—American. MP—Feldman.

Love's Been Good To Me (*Rod MacEwan*) Frank Sinatra

RP—Sonny Burke. S—American. MP—Ambassador.

Natural Born Bugie (*Marriot*) Humble Pie

RP—Humble Pie. S—Morgan. E—Andrew Johns. MP—Immediate.

Oh Well (*Peter Green*) Fleetwood Mac

RP—Fleetwood Mac. S—DeLane Lea. E—Martin Birch. MP—Fleetwood Music.

Return Of Django (*Perry*) The Upsetters

RP—Perry. MP—Island/BMC.

Space Oddity (*D. Bowie*) David Bowie

RP—G. Dudgeon. S—Trident. E—Gus Dudgeon. MP—Essex.

Sugar Sugar (*Barry/Kim*) The Archies

RP—J. Barry. S—American. MP—Kirshner.

Throw Down A Line (*H. Marvin*) Hank Marvin & Cliff Richards

S—EMI No. 2. E—Peter Maw. MP—Shadows Music. RP—N Paramour.

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

★ IN THE STUDIO ★



GIVING THE FACTS BEHIND THE HITS

ONE of the good things about John Peel's Dandelion label is the considerable amount of recording being done for the company—mostly with new artists who would probably be considered a little too unusual by the majority of record companies. CBS studios have been the scene of the majority of this work with engineer Mike Ross at the controls.

Among the Dandelion artists who have spent time there recently is singer/songwriter Mike Hart from Merseyside who recorded his first solo album, *We Are In Love With You, Mike Hart And I*, in two days. Backing Hart on a number of tracks are a Liverpool group called the Business who have also been working both live and in the studio with the Scaffold. The album is due to be released around the end of the year, with a possible single

before. The Occasional Word, also Dandelion artists, have finished recording their album, a mixture of songs and poems, with co-producers Big Slim Volume and John Peel—who produced Mike Hart's album.

Mike Ross told us that new group Andwell's Dream have been spending a good deal of time in CBS, recording tracks with producer Rocky Shannon, and jazz-oriented group, the Trees, have been working under Dave Howells on a number of tracks. Vince Edwards, one of the stars of 'Hair', has recorded a single at the studios, and the Love Affair, regular visitors to CBS, have laid down three tracks from which their forthcoming single is to be chosen. Mike Smith, as usual, produced the session.

Georgie Fame, also working with Mike Smith, recorded five songs from which he will be selecting a single for imminent release. The Blue Horizon label has been recording a new jazz-rock group called Jellybread, with Mike Vernon producing, and bluesman Duster Bennett has been

in to make a new single for the company. Mike Fitzhenry engineered, Duster himself did the production.

Pye studios' Pat Godwin reported a lot of work being done at Marble Arch. Among their more interesting work which is now on the market is the Kinks' opera *Arthur*, a record which seems likely to receive a lot of acclaim—if the Who's *Tommy* is anything to go by. Jimmy Powell, in our opinion one of the most exciting singers of them all, and one who has never really had the success one might have expected, may be about to remedy matters with an album he's been making recently at Pye. The record, which includes a new version of *House Of The Rising Sun*, was produced by Dave Hunt. Poetry is finding its way on to record more and more these days, and engineer Alan Florence recently did a session with producer John Schroeder and a girl poet called simply Carole, who recorded some of her work.

An album of up-tempo hymns and gospel numbers—"a tremendous record," says

Pat—was made at Pye last month by a group of singers under producer Jerry Nelson for USA release. The Writing on the Wall have been in the studio again as have their stablemates Arcadium, and Pat reports that a lot of work has again been done with Miki Dallon, producer for Youngblood records, with Mack Kissoon and Don Fardon. Dallon regularly uses the studio. Vicki Wickham, well-known lady about pop, has been recording a group for Island records, fronted by singer Hattie Winston, who spent two weeks in studio 2 making an album.

Engineer Howard Barrow has been working with Dorothy Squires, and a recent rush job took place when Mike Berry, recording for Sparta Music, spent all night in the studio to do a couple of songs which were reduced on an acetate by the end of the session.

On the equipment side, Pat told us that Pye are expecting their new eight-track mobile to arrive any day now, a 3M machine. The first job is hoped to be a live recording of Petula Clark in concert at the Albert Hall.

Advison studios, who hadn't actually moved from their old Bond St. premises when we contacted them—the new studio is at 23 Gosfield St. as from November

John W. Oram



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1st — have had a lot of work over the last month for Giorgio Gomelsky's Marmalade label. Giorgio himself produced on a number of sessions by the jazz group headed by Keith Tippett, on sessions for an album by the strangely named Frabjoy and Runcible Spoon team, and was about to start work on a solo album by the now Trinity-less Julie Driscoll. A lot of time has been booked for Julie, who will be doing a collection of songs she wrote herself. The backings will be provided by what engineer Eddie Offord calls "the cream of the musicians from various groups". It sounds a very exciting project.

In the meantime, her old partners, Brian Auger and the Trinity, have been recording their new album which was roughly half-finished as we went to press.

The Casuals have been in Advision recently to make a new single. The producer here was none other than Roy Wood of the Move, who also wrote the song for the group, Poet and the One Man



Engineer Malcolm Toft working at Trident's custom-built console

Band, the group which was originally composed of session men got together by Tony Colton and Ray Smith, but whose line-up has now been revised for going out on live shows, are halfway through their second album. Colton, who used to sing with the group, has now taken over as producer; the lead singer is Paul Williams. Colton has also been at work producing an album by power trio, the Taste, whose previous

LP is enjoying considerable sales in America. Andromeda, the RCA group, now have their first album on release, which was recorded at the Advision studio.

Cliff Cooper at Orange studios in New Compton St. has been having an eventful month; his label specialising in country and western, Lucky, has recently bought out 'Opry' magazine, the British c & w paper which is rapidly finding its way on to more

and more bookstalls. The studio should be working with its new eight-track Ampex machine now; when we spoke to Cliff, everything was ready for the installation of the machine which was expected to be delivered in 10 days or so.

The Lucky label is meeting with a lot of initial success with its first six singles now on the market. Brian Chalker's *Ballad Of Ned Kelly*, recorded at Orange under the supervision of Brian Hatt, engineer, and Gordon Smith, producer, may well be used in the Mick Jagger film of the same name. Whether this happens or not, the record is selling well in America. The Orange label, too, has had a fair number of recordings put out since its recent launch. Kippington Lodge have started work on their album with Roger Jeffery and Brian Hatt doing the engineering, a group going under the name of Syrup have made a single for Orange entitled *Shala* which was produced by Cooper, and a group dis-

(continued on next page)

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covered playing at the fashionable Pheasantry club, the Imagination, have signed up and made their first single called *We're Loving You Now*. John Herrington-Ure has made a single called *I Gotta Live* which is to be released at the end of the month.

A group who are big on the Continent, the Windmill, have been in Orange mostly to do demos of their songs. Robin Gibb has recorded there, and frenetic dj Rosko has made a new single there which he produced himself. Rosko is a big name in France; and the biggest French record company, Barclay, have done a good deal of their recording at Orange last month. Among the artists to record were the Poppets, a group who, we are told by Cliff, are in the French charts at present. Duster Bennett has been recording various artists for Blue Horizon.

Pan studios report a fairly quiet time at present, but one interesting group who have recorded there are an outfit

called Fairfield Parlour. Readers may remember the group as Kaleidoscope who made two good albums for Fontana but never really had the success they deserved. They have now left the company and are making an LP for Decca. Andwella's Dream have been in the studio as well as in CBS, and Noel St. John has been recording a number of orchestral numbers for the French Pathé Marconi company. For the President label, Barbara Ruskin has been in Pan to record German versions of some of her songs, and the Explosive, a group who've had a good deal of radio exposure lately, have been recording there.

Tony Pike's Putney studio has been mostly occupied with work on a new West End show. Tony wasn't able to divulge the name of the show, which is still rather hush-hush, but it's a big one. They're recording all the numbers from the show, which hasn't left much time for the more usual studio work with

groups and so on. However, some work has been done for the Pama label which specialises in reggae / ska / bluebeat; Harry Pama produced a new single by Max Romeo and also an album. Harry Stoneham has made a jazzy organ album, and Tony tells us that one part of the business which seems to be expanding is that of recording jingles for television.

Zella studios in Bristol St., Birmingham, are mainly a demo studio says Johnny Haynes, studio manager. Nevertheless, they have been doing a good deal of interesting recording recently, including sessions by the ex-Loomotive organist Norman Haynes who has been doing material "on the lines of Blood, Sweat and Tears". A new folk group, Dando Shaft from Coventry, have been in the studios; their line-up is basically guitar / tabla / vocal. A four-piece group, Forum, are doing an album, and the group which was once known as the Applejacks from Solihull but are now, minus drummer Gerry Freeman, called simply Seth, have been working on a 15-minute mini-epic. A two-man team called Medicinehead have been doing some blues numbers—one member plays guitar, drums and sings, and the other is a mouth harpist, and also some advertising recording has been done by this studio.

Spot Studios have been pretty busy lately, doing mostly demo work. Bill Martin and Phil Coulter have been taping some of their new songs, and Mike Leander has been recording in the studio. Billy Fury's album — see last

month's issue — has been completed, Billy working with producer Hal Carter over a period of about three weeks. Tony Macauley and Jack Windsley have been working on two half-hour record request programmes for the Western Nigerian Broadcasting Company — a regular fortnightly job. Ray Ellington was still working on some ska material for Sugar Records with Charles Ross producing.

Another provincial studio which has been busy recently is Strawberry studio of Waterloo Road in Stockport. We spoke to Pauline Renshaw, one of the engineers there, who gave us the news that the Fourmost, under their new name of Format, have been spending a good amount of time there. They've recorded a single for CBS of *Maxwell's Silver Hammer*, one of the first of the non-Beatle versions of the *Abbey Road* songs. The Garden Odyssey have again been recording, this time a single and some film soundtrack work, and the Elastic band have now finished their album for Decca.

The Mindbenders have been recording demos of their songs, and noted songwriter Graham Gouldman has been making demos of his songs, many of which are being used by the Kasenetz - Katz organisation in America. The Sid Lawrence Orchestra have been making an album for release on Philips of Glenn Miller songs, and Gordon Smith has been producing work for Opry. One of the leading groups to emerge from the soft rock thing was the Barclay James Harvest;

(continued on page 18)



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they have been regular users of the studio for some time, recording both masters and demos there. Pauline tells us that Strawberry have also been doing a number of recording tests for Decca's prospective new talent.

George Tastell at **Recorded Sound** studios told us that the Bee Gees had been spending many hours recording a new album while Micky Waller has been producing a new album by the Pretty Things over a two-week period. The Sponge have been finishing their Decca album and John Christian Dee has been producing an album for CBS with Brian Parish singing. Steamhammer have booked many sessions in order to make a new album for CBS with Mike Smith in charge of the production. For Blue Horizon, Christine Perfect has been busy with her first solo album — eagerly awaited by many

De Lane Lea in Kingsway was the scene of a session by the Fleetwood Mac's manager Clifford Davis. Davis used to be a professional singer and he's done versions of two of Pete Green's songs — *Man Of The World* and *Before The Beginning* — with a full orchestra. Another of Green's numbers, *Closing My Eyes*, has been recorded by singer David McIvor for Warner/Reprise.

Georgie Fame and Alan Price have been collaborating on an album by Georgie for CBS — Price is producing, and Derek Lawrence has been working with Country Fever on an album and with Tony Wilson for an LP and a single. Ian Green from the cast of 'Hair' has recorded a single of *Dead End*, which is featured in the show, and Mark Wirtz has produced a single by Samantha Jones.

The Fleetwood Mac have again visited de Lane Lea, this time for two rather unusual ventures. Apart from a group album, albums are being made by Danny Kirwan — four tracks have now been finished — and by Jeremy Spencer, which is finished but for one track. Spencer's record features songs of Fabian vintage, says engineer Martin Birch, which sounds most



Vic Keary at work in his control room at Chalk Farm Studios

startling.

Mickie Most has been in the studio to record Valerie Masters, Ian Green has produced on tracks by Rosetta Hightower for CBS, Vanity Fare have been doing a single and an album, and Robin Gibb has been in to record songs for Nems.

IBC have been exceptionally busy lately, working on sessions almost non-stop. Barry Ryan had been in regularly to finish off some tracks before he was due to leave for a tour of Germany. Other visitors have included the Gun, Keith Potger and the New Seekers, the Rocking Berries, and Family Dogg. Thunderclap Newman and Marsha Hunt had been in to do some recording for Track, as had Quintessence for Island, Casey Blake for RCA and Tina Charles for CBS. Ex-Bee Gee Colin Peterson was recording for EMI, while his former colleague Robin Gibb was laying down tracks for NEMS.

Manfred Mann was expected in shortly, as were Leapy Lee and Jan and Lorraine, the latter to do a new album produced by Anthony Brown. Jon Hise-

man's Colosseum were also due in during November to start a series of sessions for their new LP.

Incidentally, IBC are expecting to take delivery early in November of a new Ampex MM 1000 16-track machine, and are also in the process of installing a complete new air-conditioning system.

Chalk Farm Studios, started just over a month ago, are conveniently situated opposite the Roundhouse, one of London's centres of progressive music, and are fully equipped to cater for the group scene. Equipment available includes a new Leavers-Rich eight-track tape machine, a wide selection of equalisers, limiters, compressors and other electronic facilities, together with a plate spring and tape echo system and a 20-channel, custom-built mixing console.

Vic Keary, Chalk Farm's studio manager and engineer, has designed the studio on US lines, on the principle that if the studio itself is acoustically ideal, there is less need for electronic gimmickry, and he claims to be able to get an exceptionally good sound for bass and drums.

Although the studio itself

has a capacity of up to 20 musicians, it is quite compact, a factor which Vic says helps to create a good atmosphere for group recording sessions. Working at the studio recently with Vic and fellow engineer Mike Craig have been Titus Groan, a four-piece progressive group. In addition to this Vic has also been recording blue beat material for Island and some soul tracks for Beacon.

Recording work at Trident recently has been mainly on albums. Among those visiting the studio during the month were (*Space Oddity*) David Bowie, the Gas, Sue and Sonny, the Gun and Da-Da, who have been working on tracks for Atlantic. Bonzo Dog had just finished their album which by all accounts was the outcome of several hilarious sessions, and Rare Bird finished an LP of jazz-orientated rock. Surprise visitors to the studio were Breach of Faith, a group from Iceland, said to be of quite an advanced standard, who recorded a mixture of rock and middle-of-the-road material with orchestral tracks.

Ferris wheel, who recently recorded their album at Trident, were back to do a single, as were Spectrum.

Trident, who became the world's first operational 16-track studio when they took delivery of their 3M machine and associated mixer at the beginning of the year, have now embarked on another phase of expansion with the installation of 15 Dolby units costing a total of £10,000.

Like many other studios, Trident are considering the application of a unified price structure to all recording work, as they say it is more in line with today's requirements, the existing structure, based as it is on a self-syncing price system, being about 10 years out of date.

On page 26 of last month's issue, we inadvertently described the picture as showing the control room at Pye, when in fact the studio concerned was IBC, with engineer Andy Knight at the console. We would like to apologise for any embarrassment this may have caused.

ONE of the most exciting musical events of the year was the outstanding first performance of *Concerto for Group and Orchestra* at the Albert Hall by Deep Purple and the Royal Philharmonic Orchestra.

A full house of a strange mixture of hard-rock fans, classical buffs and all shades of musical opinion in between gave this work by Jon Lord, Deep Purple's organist, an incredible reception. At the finish, the stamping feet and the rapturous applause of the audience was deafening. Rarely can any performance have met with such appreciation.

The group — before this triumph — were something of an unknown quantity to the majority of British fans; they had no easily recognisable place in the pop hierarchy and their records hadn't made much impression.

Fine songs

Since their formation in February 1968, a number of fine songs have come from them on singles and albums, *Hush* being the first. It didn't sell here, but in America it got into the top five. Similarly, their first album, *Shades Of Deep Purple* did well in America, making the top twenty—so it was an obvious move to take off for those golden shores. They were a huge success all over the country. Their next two singles, *Kentucky Woman* and *River Deep, Mountain High*, went straight into the US charts. They weren't even released here, and their second album, *The Book Of Taliesyn* didn't come out in England until months after the American public had bought it in mammoth quantities. And then came *Emmaretta*, a tremendous song which, again, made no impression on Britain.

By this time the group had been spending nearly all their time in America, where their success showed no signs of falling off, despite musical differences of opinion within the band. There were five members; Jon Lord, keyboards; Ritchie Blackmore, guitar; Ian Paice, drums; Nicky Simper, bass; and Rod Evans, vocals. In July of this

year, Simper and Evans departed, their places being filled by two ex-members of Episode Six, Ian Gillan on vocals and Roger Glover on bass. Deep Purple, back in England, were in a healthier state and full of ideas to win the British appreciation previously lacking. And then, on September 24th, came the concerto, at the same time as the release of their third LP,

Deep Purple, made with the old line-up.

Jon Lord's musical career began at the age of nine when he took up classical piano lessons at his father's instigation. The group's publicity reads: "A hatred of the instrument grew into a consuming love until he decided to make his future as a classical pianist or organist. He gave up this hope in his late



DEEP PURPLE IN CONCERT

teens and turned it to jazz and pop, believing he could perhaps help build it into a minor art form. Eventually he left Leicester for London and the Artwoods, leaving them for Deep Purple. His classical interests make themselves felt in the group's music, especially on albums where free rein is given to improvisation."

I spoke to Lord a couple of days after the concert with the RPO in the offices of Tony Barrow, the group's publicist. The first question was: what did he think of the concerto's performance?

"I was absolutely overjoyed, because the only thing we did it for was honestly to make people happy . . . for enjoyment's sake, and the audience obviously did sincerely enjoy it. That's all that really matters to me, though some other things are coming out of it . . . like the 'serious' critics taking notice of the music."

Experiment

One of the critics on a heavy daily did in fact admit to preferring the pure rock and roll part of the programme, Deep Purple performing on their own. "Yes, that's fair enough. *The Times* guy said the concerto was derivative of . . . I think he mentioned Vaughan Williams. OK, it probably was; it's the first thing I've ever written for an orchestra, so it's bound to be a hotch-potch of all the things that ever influenced me. It doesn't worry me. I don't want to go bleating 'please sir, it's the first thing I've ever written' because that's not the point. It was written as an experiment, an enjoyable thing to do. What a gas to sit there with an orchestra behind you and to be given the chance to do it."

Had it taken Lord a long time to write the piece?

"About three months of fairly continuous hard work . . . we were doing gigs at the same time so it got a bit frantic. It averages out that we play about four a week." But there's no plan to cut down on live performances by the group. For one thing, they can't afford to. "There is

(continued on page 20)

deep purple in concert

a myth that all you need is American success and then you're laughing. But if you haven't got English success too, every time you come home you're losing money. When you're in the States you go round in a big car, so over here you think you not have a big car here too . . . American success is fine if you want to live in America. We don't want to."

As a matter of fact, the group were very nearly forced into doing just that. They had "ridiculous offers" to stay there, they had lawyers working on draft evasion, but "quite honestly, we got cold feet. The atmosphere over there is . . . wrong. A completely and utterly false existence. There's a lot of violence—perhaps not so much in actual demonstrative forms with guns, but in attitude. It's always there."

US performance

Are they going to perform the concerto in America, I asked.

"Yes, we will. Albert Grossman (manager of Bob Dylan, the Band, Richie Havens, Janis Joplin and others) was going to set it up and get a venue for us. The thing was that the Royal Philharmonic are about to do an American tour and they have four days free in New York; the difficulty was to find a place to do it in those four days. They were willing to do it for nothing because they enjoyed playing it so much, and for one glorious moment we had the Carnegie Hall . . . we were going to fly out for just two days to play it . . . but it turned out that Carnegie had actually been advance booked by the New York Philharmonic, so I don't know when we'll be doing it now."

How did Jon and the group get on with the orchestra? A pop group and one of our serious cultural institutions?

"I would say about five per cent of the orchestra didn't

enjoy themselves, just a few of the older members." I thought I detected one or two moments where the orchestra wasn't playing quite as well as it might have done. Said Jon: "Just one or two, maybe. There were some bits which were actually very difficult . . . the sort of thing a guy in a group could play standing on his head because he's used to syncopation—being just that little bit ahead of the beat, whereas an orchestra man can only read the dots on the page.

"But generally, the orchestra members were knocked out; they all came up and asked when we'd be doing it again. They're a young orchestra—for instance, the third cello player used to be with Denny Laine's Electric String Band. He said to me, 'I used to have my hair long until I joined this lot'. They're great people. Really."

Does Jon see any division within himself with regard to the two sorts of music? Playing with Deep Purple and composing and playing classical work?

"If I'm incredibly honest, yes. For soul food, pop—the music I'm doing for a living—is unbeatable. I wouldn't be in it otherwise, because I strongly believe you can only do something well if you believe in it. But for my emotional release offstage and at home, I mostly find myself playing classical music. I enjoy being on stage and communicating, making a noise, a rhythm, but I've always wanted to compose 'serious' music. I'd like to try my hand at a symphony—in fact Malcolm Arnold (conductor of the Royal Philharmonic) has suggested I submit something to one of next year's festivals—Edinburgh, Bath or Aldeburgh."

Many people believe that pop should be an instant thing; it should work on one quick powerful level and no more. What did Jon think of this, being a musician with a lot more to offer than pop?

"I don't think pop should



be instant. Providing the basic thing of good pop—improvisation—is kept in, it doesn't really matter what other things it takes in. Why shouldn't it have different levels? It means so much to such an incredible percentage of the population; to the young it's almost the only vaguely cultural outlet they have. I can't think of anything else which could get half a million people into Hyde Park. Audiences have changed too. For one thing they sit down, and apart from this incredible emotional thing which you always hope to get . . . that's part of pop music . . . you also get this sort of intellectual reaction.

"One doesn't weaken the other. As kids get to *understand* the music more, they'll get more emotionally involved. They'll see whether groups have got anything to say or not."

There is, however, a difference between having something worthwhile to say as a musician and being hailed as the creator of a major breakthrough. The concert programme read on the lines of—"when two worlds meet: pop and classical music come together." Said Jon: "I don't like all this banner waving, pop's coming of age and so on. I think what we've done must be seen simply as part of a general desire to make music.

I'd rather not see it as some sort of movement . . . only so far as I think pop can now take it and *do* it, and the fact that it got treated by the serious critics pleased me. Some didn't like it, which didn't worry me, and some did like it. *The Guardian*, I remember, were very nice. They treated it as a normal piece of classical music, which it wasn't.

Integrated unit

In the concerto, Lord's intention was to keep the group and the orchestra as well-defined separate entities, sometimes competing, sometimes playing along together. In future, I asked, would he be trying to weld the group and the orchestra into even more of an integrated unit?

"Yes. I did say this before . . . it's the first time I'd done it and I didn't know how it was going to sound, except in my head. It would either come together or still be quite opposite but managing to get along. I think the latter happened at the Albert Hall. And we all managed to finish together, which was quite amazing! But I've got a new idea for something I want to do, and that's to write a suite of six movements, each of six minutes. The first one is for each separate member of the group with the orchestra, so

each instrument—including the singer—is presented as more of a solo performer. Because there's only one, it'll be easier to balance it all and integrate . . . then the last movement, using what I've learned from the last concert, I'll put them all together again, try and make it much more together.

"Volume could be a problem. It's amazing, but four group members can outblow an 88-strong orchestra; there's an incredible harmonic difference between amplified and acoustic instruments. For the concert we should have amplified the orchestra, but there were already two sets of microphones all over the place, one for the film soundtrack (the performance was sponsored by British Lion; they hope to make their share with the television film of group and orchestra) and one for the recording . . . yes, I think we'll release it, warts and all, because I think the whole thing had an atmosphere which came over very well . . . but next time we'll have to go into the amplification of the orchestra, especially the string section. The brass are all right . . . in fact three trombones played *fortissimo* can blow out a whole orchestra."

Did Jon find the idea of writing for so many instruments a very daunting prospect?

"Yes, it was. The first trap I fell into was to write every page for every instrument; you put them all in, everyone playing right from A to Z, which is of course stupid. The next trap I fell into was sectional . . . you think in terms of one instrument being used, then the next . . . when the idea is to integrate—sometimes like this, sometimes like that. That really is the art of orchestration, which I learned a lot about from the concerto. If I were to sit down and write it again, there are some things I would change quite considerably.

"I was pleased with the

melodies—I wouldn't say they were memorable, but at least they communicated. No matter how much people's tastes and ability to hear changes, music will always be based on melody . . . there's nothing more boring than pure rhythm. It's exciting at first but then it starts to pall. Even with African drum music, there's 99 per cent rhythm, but then all of a sudden comes a little chant or bit of melody that leaps out at you, and it's so exciting. There's always a tune somewhere."

More rehearsal

What else would Jon like to have seen improved about the concert?

"I'd have liked one more orchestral rehearsal. We only had two, the night before and the afternoon of the concert . . . but of course, cost comes into it. Eighty-eight musicians at £9 a man is pretty expensive."

A last question: did Jon see Deep Purple slowly winding down as his other musical interests grew?

"Oh no. Well, I'm 28, so I don't want to be on the road all that much longer, I mean, certainly not another five years, but perhaps another two or three . . . I don't know. It's not a question of how old you are now, it's how old you *think*. I only know that that night was one of the most exciting things that ever happened to me. It was something I'd wanted to do for a long time, but it was no more exciting than hearing that *Hush* was in the American top five.

"I feel enough confidence in this group, what we've done and what we're going to do, that we can put something good into pop. Certainly I wouldn't want to feel that I'm drifting away from Deep Purple just because I've had one piece of orchestral music performed." R.S.

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Moody Blues— The Three-Hit Success Story

THE story of the one-hit wonders who rise from rags to riches and back to rags again inside 12 months is a familiar one in pop music.

At one time it looked as if the Moody Blues would be joining the ranks of the quickly - forgotten. It seems hard to believe now that the group has produced three smash-hit albums in a row and has become part of the pop establishment, but at one time the Moodies were on the point of splitting up and packing it all in.

Back in 1965 they shot up the charts with *Go Now* — which still rates as one of the best records from that period — and everyone eagerly await-

ed the follow-up smash. We waited and waited and waited until we began asking: "I wonder what happened to the Moody Blues?"

When lead singer Justin Hayward joined the group just over a year after *Go Now* things looked bleak. He told *Beat*: "We were really back at the bottom then — has-beens. The group re-formed with me and with John on bass and for a year we did the old Moodies' things. Finally we ended up doing cabaret in Newcastle which really depressed us all. We were very unhappy until we realised that we had to stop living in the past and be honest with ourselves."

A general think-in on the



group's policy followed as they stopped performing other people's material and started writing their own, with everyone throwing in ideas. Things began to look up for the Moodies when they recorded *Fly Me High* just before Christmas 1966.

Tony Clarke

The producer of that record was a young Decca staff man by the name of Tony Clarke. From that point the fortunes of the Moodies and Tony have risen together, with Tony producing all of the group's records and establishing himself as one of the country's most highly-rated record producers. "He was very different then from what he is now," recalls Justin. "He has become the sixth Moody Blue now."

That is a measure of how much the group appreciate Tony's work with them, for it was he who started them off on their succession of albums that lifted the group into the top flights of the pop world. In the summer of 1967 they

were trying to get a complete stage act together and Tony suggested that they should do it on record. This they did, and so *Days Of Future Past* came into existence. It was that album, with its tight theme of a passing day and its orchestration, that made people sit up and realise that the Moody Blues were back with something really new and really good.

But when the album was recorded, Decca did not intend to release it! They had decided they needed a demonstration album of their Deramic stereo sound and thought they might as well let the Moody Blues do it as anyone else. "We came up with something completely different from what they expected," said Justin. "We took over the studio and wouldn't let anyone in to see what we were up to. By the time we had finished the recording, we'd used up so much studio time that they had to release it."

Days Of Future Past showed the Moodies' full talents as composers, musicians and

songwriters. They played all the instruments themselves including the orchestrated parts, with only the linking music coming from Peter Knight when the group had completed the recording. The record became a big seller and the group's confidence was strengthened. "It made us very happy," said Justin, "and Decca treated us differently after that."

More varied

After *Days* came *In Search Of The Lost Chord* and *On The Threshold Of A Dream*, while a new album came out in October this year called *For Our Children's Children's Children*. The music is more varied than on previous albums, ranging from hard rock to country style with much less of the arranged orchestrated side of the Moodies. It is much more of an album by a group.

"It is simply for our children and other generations," said Justin. "There's not a strong theme—in fact the themes have become progressively

looser since *Days*."

When the Moody Blues are recording, Tony Clarke has complete control of the session and the group in turn has complete confidence in him. They write their material individually, arrange it collectively, and as soon as they think it is ready they present it to Tony, who then takes over and gets the sound he feels is right.

Although they have established themselves through their albums, the Moodies are not neglecting live shows. They went down a storm in front of the 200,000 on the Isle of Wight, showing they are not just a "studio group".

The group has also expanded its activities to embrace its own recording company — Threshold — which involves them and a few close friends they feel deserve support. They are very happy with Threshold, for at last they have what they have always wanted — freedom to do and enjoy what they want to do.

M.H.



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WE were sitting in a pub on London's Kings Road, the centre of the known world for the Mini-Cooper hipsters who keep the manufacturers of blackened car windows in business. There was a mixture of Chelsea pacesetters with spindly dolly birds from the stainless-steel Drag Store, a few slightly beaty long-hairs and a selection of respectable young men with the beginnings of middle-age spread spreading outwards through their sports jackets.

Zoot Money surveyed the scene and looked down at his glass of lager, and laughed. "This is a crazy country, you know man? Crazy." But crazy or not, Zoot has come back after working with Eric Burdon in America and he's brought back something the pop scene needs badly at the moment . . . a sense of humour. Zoot has always been the showman, the looning entertainer, which is a pleasant contrast from the all-too-familiar sight of intense musicians who believe they've got to look serious if their music is to be taken seriously.

Zoot Money, along with people like Graham Bond, Alexis Korner, and Alex Harvey, was playing a powerful mixture of blues, pop, jazz, and—dare I say it—soul in clubs and colleges years before the phrase "progressive pop" was coined. Zoot's Big Roll Band was right at the centre of the early sixties' R and B boom that threw up names like the Stones, John Mayall, Eric Clapton, etc., etc., thus leading directly to today's scene.

Zoot took his music seriously but enjoyed it at the same time, while the Big Roll Band was one of those units which were always guaranteed to pack 'em in but which never found the success they deserved on record. Despite records like *Big Time Operator* the group never quite made the charts.

Then in the summer of 1967, when flower power bloomed for the first time and the Beatles sang *All You Need Is Love* to the world on an international television link-up, Zoot formed Dantalian's



New image for Zoot Money

Chariot, complete with light show, a band that somehow never quite hit home.

"There were a lot of good things happening then," Zoot recalls. "It was really exciting and I wanted to do it all better than it was being done, which is all anyone ever wants to do. I had the resources, name and organisation to put into it, and the pick of musicians, but I didn't want my name pushed. I wanted the band accepted for what it was doing, but I suppose people couldn't help saying 'I wonder what Zoot's up to.' Also the act was all arranged and worked out at a time when spontaneity was the big thing."

But the experience was not wasted, for he was able to use some of the ideas he'd tried with Dantalian's Chariot when he joined up with Eric

Burdon in America. "It was good," said Zoot. "I was pooling what I'd learnt with what he'd learnt into a finished product. It was great fun while it lasted and we extended the act in terms of theatre using backdrops, lights and dramatisation. We used to do a battle on *Sky Pilot*, enacting a war with fights, strangulations and so on. That got us thrown off Japanese television. The studio was full of smoke and noise and they just wanted us to do *House Of The Rising Sun!* We freaked them out completely."

Having freaked out the Japanese, Zoot is now back to de-freeze the British, ready for a fresh start. He didn't want to give away too much about the new group when we spoke to him, for although it was rehearsing it was still in the process of formation.

"It's the full gummings," he said, "with a three-piece front line and rhythm section. It's a set-up I think will work out, not totally arranged but not with total freedom either."

One new element, though, is that Zoot is now aware of himself both as a public "name" and as an individual who is trying to satisfy his ambitions: "In the past, I didn't bother too much about me; the music and the band were the only things that mattered, but I suppose something more is expected now. Before I split from Dantalian's Chariot I saw so many avenues opening up that it frightened me, because I thought I might not be able to do them well. But now I feel I can. If I want to develop it all I might later. You never know, I might be the next Adam Faith!"

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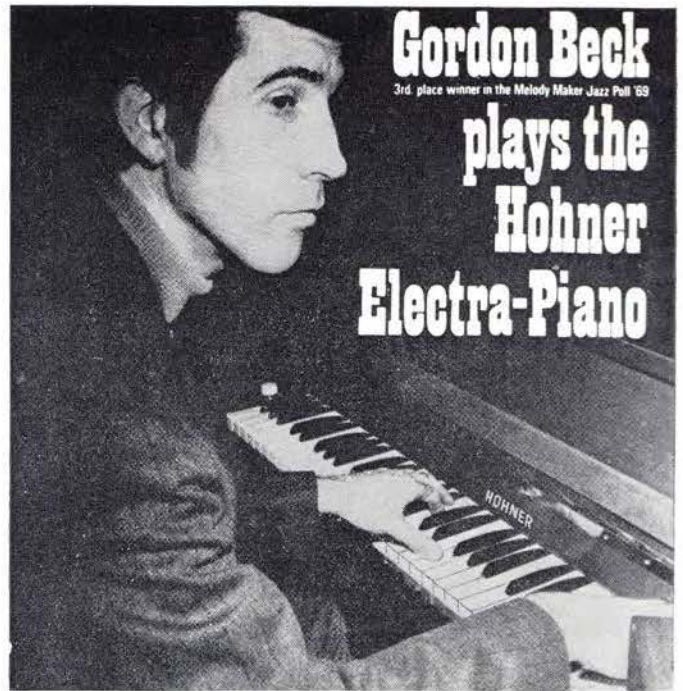
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LED ZEPPELIN

ROBERT PLANT, amazing vocalist from the equally amazing Led Zeppelin, had been through a pretty grueling day when I recently managed to have a few words with him. Publicist Bill Harry had been steering him from interviewer to interviewer for the previous four or five hours, Robert had downed a goodly number of coffees in one of those pancake palaces with banjo-pickin' Uncle Tom statues, and it seemed indeed to be the sort of day which would break a lesser fellow.

But when he came into the interviewers' parlour, Robert was obviously unruffled and enjoying his chores. He seemed a happy man; and no wonder, when the Zeppelin are receiving so much acclaim for their music on both sides of the Atlantic. They already have one gold disc to their credit for the first album, which was recorded when the group had hardly been together long enough to know each other's names, with a second gold imminent to judge

from the advance orders on their forthcoming *Led Zeppelin 2* album. People flock to see them wherever they appear. The situation could hardly be better.

When the band first got together round about a year ago, things didn't look quite as rosy. Chris Dreja, the ex-Yardbird who was initially to be a member of the group, told me once that the band hoped to win the English audience as number one priority. But Robert remembers what happened to the new-born group: "When we formed, nobody here wanted to know. No promoter in Britain wanted to give us any work—they simply wouldn't book us.

"It wasn't until after we'd had our first American tour successfully behind us that we meant anything at all in England." Led Zeppelin's rise in America was one of the most rapid ever in a time when practically any British heavy group seemed assured of mammoth popularity in-

stantly. The group had in fact just returned from their third eight-week transatlantic stint when I spoke to Robert.

It's quite fitting that he should get his first taste of real success in America, for his musical heroes are such as Bukka White and Robert Johnson. He thinks of himself as basically a blues singer. Some of his detractors—surprisingly enough, they do exist—tend to call him a shouter, in my view wrongly.

"Slights have been cast on my singing, but I certainly don't think of it like that. I may be loud, but I'm in control of what my voice is doing. I have to be careful not to take too many liberties with it. Sometimes it really is good enough for me to be able to sing exactly what's in my head; other times it could be better.

"I've been singing in pretty much the same style for a while now. I'd been doing it around the Midlands for a while with not too much interest being shown. Before I joined Led Zeppelin I had my own group with John Bonham (now the group's drummer) called the Band of Joy; I don't think I've changed all that much since then. I'm

just trying to get better."

Even now, the group aren't quite the giants on the English scene that they are in America, where their shows are frequently pulling in thousands of fans rather than the hundreds that one can expect in the smaller-scale British clubs. Says Robert: "The British scene is getting better; pop journalism and the business generally seem to have a better understanding of what's really going on than before, but it's still not right. For one thing, we haven't got the radio the Americans have got—progressive rock or whatever 24 hours a day from the FM stations all over the country. They're really good."

Good times

After the strain of the just-finished tour, Robert was eager to get back home to the Midlands to unwind. "We have a lot of good times when we're on tour; it gets pretty wild, which means that I like somewhere to relax from time to time. At the moment I've got a house in West Bromwich, but I'm looking out for a country place for my wife and child and me—probably in the Midlands."



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JOE COCKER really is a rather unusual chap. Unusual even for pop music. A rumbustious sort of hell-raiser who doesn't seem to do anything the way anybody else would do it. Therein lies his charm. His talent lies in an explosive way with a song.

Remember *With A Little Help From My Friends*? His stylish reading of the Beatle song whammed up to number one in the charts. But that was well over a year ago. Since then virtually nothing—except the new single *Delta Lady*. I meantersay, a number one with no follow-up except a year later.

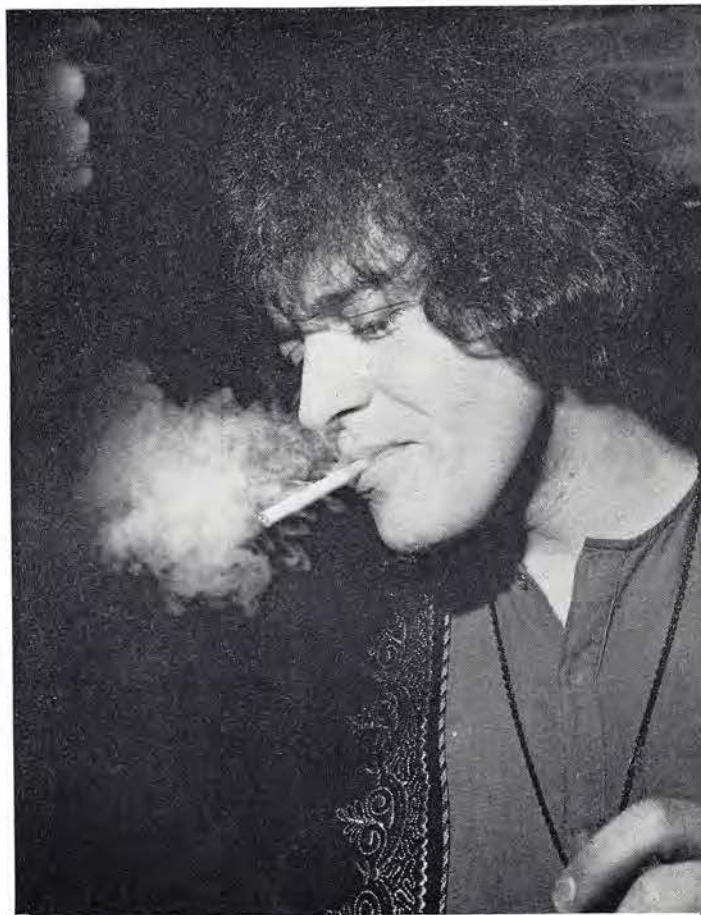
Pressure

Joe rampaged into a London pub and explained. "The whole truth is that I couldn't find the right song for a new single. We had the album, of course, which was successful, but just nothing that seemed powerful enough for a single. Imagine all the people saying 'Hah, that bloke Cocker's flopped'. The hit, though, was a real lift for the old spirits."

He went on: "Anyway, I had a lot of pressure from the management and I could see their point, but I was a bit sick with the scene in Britain so I wasn't too bothered and just went off to the States. We played the Fillmore halls, and did 20 cities in a matter of four months—the stand-out memories come from those Fillmores. Really great places. Really big on the emotional kicks, and you can really feel yourself getting through to the audiences.

"I'm still not sure about Britain as a place to be. I suppose it's become the sort of melting-pot of pop, but there's so much wrong with the scene. It's not a matter of being bitter about things, about maybe not getting my own way. But if you're not in the Top Twenty, then there is little for you in this country. That's a matter of fact.

"And then you get things like Procul Harum simply flopping out with *Salty Dog*—honest, that's a classic of its kind. Yet it flops. That sort of thing makes me depressed because you wonder just where



Where now, JOE COCKER?

people's tastes are going. There simply is no justice, whatever they say."

So it's back to the States for Joe. With his new Greaseband, which features Chris Stainton on piano and organ, Bruce Rolands on drums, Alan Spenner on bass and Henry McCullough on guitar. Alan and Bruce were with Wynder K. Frog, but have now added depth and authority to the Greaseband. Origin-

ally, Joe worked a lot with Sue and Sunny on vocal backings, but they've rather branched out on their own.

"On *Delta Lady*, we used Rita Coolidge, Donna Weiss and Bonnie, of Delaney and Bonnie. Leon Russell, who wrote the song, was in on guitar . . . quite a character and actually he plays with Delaney and Bonnie on stage. They're big in the States. I guess we were lucky to find

Delta Lady—it emerged, sort of crept in, while we were fooling around in the studios.

"But I keep coming back to the fact that things generally don't go well for me in this country. You know we even tried cabaret in Stockton. It was okay, but you end up realising that people don't really get who you are, never mind what you are."

Second album

However we will be getting a second album from Joe and the Greaseband. Including two more Beatle songs—*She Came In Through The Bathroom Window* and *Something*, the George Harrison contribution to *Abbey Road*. Said Joe: "I suppose there'll be links suggested between me and the Beatles, but that's hard luck. To be honest, *Abbey Road* was just about the first Beatle album that I really liked. Easy rock style and really good."

Really Joe is concentrating as much on his songwriting as on his performing. Or general looning. He says: "I've got a sort of team thing going with Chris Stainton, and believe me, this bloke's got a lot of talent. One of my songs will probably be done by Blood, Sweat and Tears, which is a good fillip and we are really getting things together with Chris. While I've been back in Britain, it's been more writing than anything else—but I must say that working the Dylan thing in the Isle of Wight was great. The band was tremendous, playing real rock, but with such good taste.

"I've led off a lot about Britain and the scene, but I'm not all that keen on New York either. The people there just don't care, except for themselves. You run into British characters—like Zoot Money was there—and it looks like Eric Burdon has rather blown himself out on their scene.

"Still, we'll be back there. Maybe I'll have cheered up a bit. At least we had a fair-sized hit with the single *Feeling Alright*. We'll get it together. Eventually."

P.G.



thank go I wasn't

IN terms of pure statistics, Clodagh Rodgers is Britain's most consistent girl singer . . . taken over 1969. Reason: her last two records both hit the Top Five, which is more than can be said for the Mesdames Cilla, Sandie, Dusty or Lulu. And Clodagh herself says: "Thank goodness I wasn't a one-hit wonder—you never hear people putting down a two-hit wonder!"

On a more serious note, though, it does look as if Clodagh at 22 has really arrived. After eight years without a hit, despite the combined efforts of three record labels, roughly nine different producers and a stack of promises from some of the big names in the business . . . "Course I'll make you a star, me old lovely."

Clodagh met the stars through her dad, Irish agent Louis Rodgers, long-time friend of Jim Reeves. First time I met Clodagh, in the days of her striving-and-struggling, she was brought along mainly to talk about her one-nighter appearances with Jim in Ireland. "Lovely man," she said. "A real gentleman."

Now people talk to Clodagh about herself. *Come Back And Shake Me*, found for her by producer-writer Kenny Young, started the break-through. *Goodnight Midnight* confirmed her "arrival". People talked about overnight success. Conveniently forgetting that Clodagh was in that poppy-type film "Just For Fun" back in 1963, had made her professional bow in "Parade Of The Pops" a year earlier . . . and had been busy as an amateur five years or so before that.

Clodagh is a fan of country music and at one time was in danger of being labelled a C and W artist. But she says: "I really like only the commercial country stuff—I'm a fan of Hank Locklin and Glen Campbell, but some of that more traditional material is pretty terrible. One day, I'll go back to country music, I'm sure, but right now I'm glad that the breakthrough came as a pop singer. Which means singing pop material. And there's no doubt that people don't take as much notice of girl singers, even now, as of the boys."

On a personal note, I've always found it impossible not to take notice of Clodagh—of the fair, long hair, of the green eyes, and of the slender figure that seems to express a message of its own. Recently she was handed an award for her "services to the mini-skirt", which is only justice in my book. But Clodagh constantly makes a series of derogatory remarks about her legs . . . "too thin, funny knees" . . . etc., etc.

But about those early records? "Well, it was Mike Preston who first introduced me to Decca Records. At 15, I arrived in London surrounded by my bothers and sisters, but I was away from Decca by the time I was 18. It was odd the way they kept producing different producers for me. Trouble was that I could do country material, but it wasn't all that commercial, and I could do bouncy pop—but I was constantly on huge ballads which didn't seem right from me because I was so young. I went on to Columbia and then, finally, RCA where it started happening."

oodness... a one-hit wonder

Clodagh is a bubbling type of chick, admitting to a "terrible Irish temper". Terrible tempers have to be tamed—and the man responsible in Clodagh's case is her husband, John Morris, a handsomely even-tempered record promoter (for Decca) who has moved heaven and earth in his efforts to establish his wife of some 20 months.

His presence also keeps the predatory males away. Which is a great help because for all her self-deprecation, Clodagh has genuinely brought a touch of the old-style glamour to the

charts. A sort of penthouse personality as opposed to the old-hat girl-next-door image that has been our girl content in the charts.

Nature girl

A sun-worshipper, Clodagh mixed business with pleasure during her wilderness spell—charging willy-nilly round the various song contests on the Continent. In fact, a success in the Greek Festival of 1968 did her a power of good, sun-tan included, and really triggered off a revival of interest in her in Britain.

Trouble with song contests, though, is that the standard of material isn't all that high—otherwise her breakthrough must have come a good deal earlier in life!

Clodagh impresses everyone with her professional approach to her suddenly blooming career. She's full of gratitude for the help from her parents, her husband, from Kenny Young—she rates him up there with Lennon and McCartney as a composer—and she talks very seriously about the future.

"Having a record in the charts gives me confidence.

There's less of the business of going somewhere and having people wonder who you are . . . but what I want more is respect for what I can do. I want to be accepted as a professional who can back up records with good performances. It takes time, of course."

But then Clodagh had plenty of time to work on it in those long years before her invitation to *Come Back And Shake Me* was taken up so enthusiastically. And I'll still bet she'll come out with a country-slanted album. Soon.

P.G.

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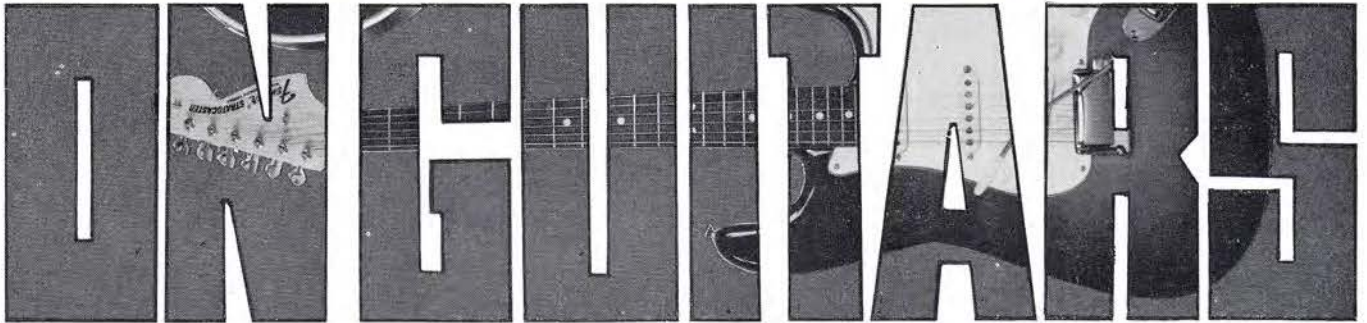
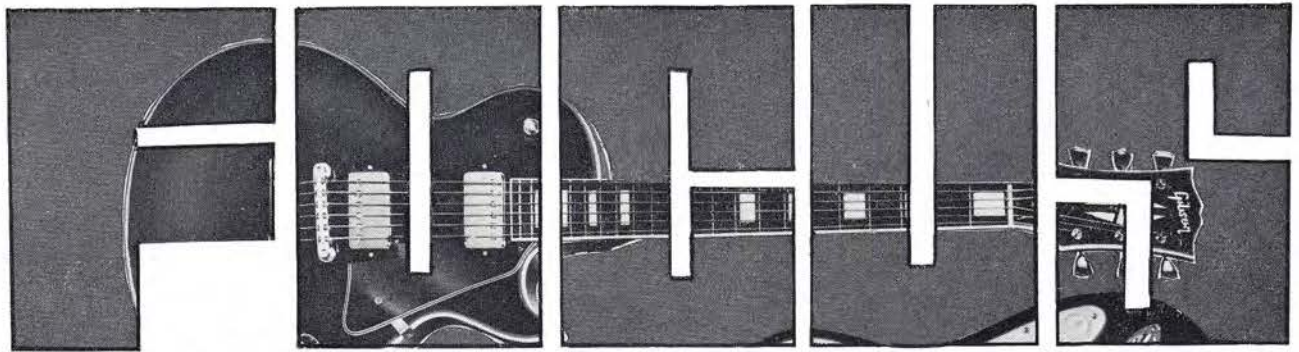
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ANGELICA

Distributors: Boosey & Hawkes (Sales) Ltd, Sonorous Works, Deansbrook Road, Edgware, Middlesex. Tel. 01-952 7711.

In the inexpensive range, Angelica guitars, which are made in Japan, offer a selection for all uses. A feature of their range of electrics is their slim-line double-cutaway styling and the variety of effects obtainable from their two pick-ups. The 12-string folk model has a white spruce top, a maple back and sides, and a rosewood finger-board.

Type	No. of pickups	Recommended retail price
		£ s. d.
<i>Semi-acoustic electric</i> Model 2858	2	42 0 0
<i>Flat-top acoustic</i> Jumbo Model 2854		28 15 0
<i>Twelve-string electric</i> Model 2860	2	44 0 0
<i>Twelve-string acoustic</i> Model 2856		24 15 0
<i>Bass guitar</i> Model 2862	2	50 15 0



Distributors: Rose, Morris & Company Ltd, 32-34 Gordon House Road, Kentish Town, London, NW5. Tel. 01-485 9511.

Also made in Japan, the Aria range of steel strung acoustics are the John Pearse Folk and Jumbo guitars, both of which have spruce-faced ply tops, rosewood backs and sides and white bound edges and an adjustable rose-

wood bridge. Both models also have detachable Japanese mahogany necks.

Type	No. of pickups	Recommended retail price
		£ s. d.
<i>Flat-top acoustic</i> John Pearse Jumbo		48 10 0
John Pearse Folk		39 19 0

BALDWIN

Distributors: D. H. Baldwin Company, Chesham Close, Romford, Essex. Tel. Romford 46465.

One of the better-known Baldwin guitars is the Hank Marvin model, recently developed according to Hank's own specifications. This guitar incorporates many of the features of the other models, namely a modified scroll top, Rez-o-Matic pick-ups, Rezo-tube string settings for extra sustain and body-contoured styling for easier playing. Of striking appearance is the Bison range with their exaggerated Florentine cutaway styling.

The Virginian electric flat-top is an extremely attractive model, and has proved popular in the country and western field. In a natural finish, this model has a hand-carved maple neck and is fitted with a vibrato unit.

Type	No. of pickups	Recommended retail price
		£ s. d.
<i>Semi-acoustic electric</i> Model 548	2	106 1 0
Model 706V	2	95 0 6
Model 706	2	83 9 6
<i>Solid electric</i> Hank Marvin Model 524	3	160 13 0
Bison Model 511	3	133 9 0
Model 503	3	99 4 6
Baby Bison Model 560	2	88 4 0
<i>Flat-top electric</i> Virginian Model 550	2	106 6 0

<i>Twelve-string electric</i>			
Double-Six Model 525	3	127 1 0	
Model 712R (regular neck)	2	90 16 6	
Model 712T (thin neck)	2	90 16 6	

Contessa

Distributors: M. Hohner Ltd, 11-13 Farringdon Road, London, EC1. Tel. HOL 3056.

All the necks on Contessa guitars have two U-shaped aluminium reinforcing channels inset which, together with adjustable truss rods, give rigidity and prevent distortion. All models are available with or without a vibrato unit, and are finished in a high-gloss polyester.

Type	No. of pickups	Recommended retail price
		£ s. d.
<i>Semi-acoustic electric</i> HG-151V	2	105 10 0
HG-150V	2	105 10 0
HG-136V	2	75 0 0
HG-135V	2	66 2 6
HG-111V	2	66 2 6
HG-111	2	57 4 6
HG-110V	2	54 4 6
HG-12	1	43 2 3
HG-10	1	38 13 0
<i>Solid electric</i> HG-30	2	72 0 0
<i>Twelve-string electric</i> HG-171	2	109 10 0
<i>Bass guitars</i> HG-160	2	103 5 0
HG-60	2	72 0 0

EGMOND

Distributors: Rosetti & Co, 138-140 Old Street, London, EC1. Tel. 01-253 7294.

(continued on page 32)

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Simple yet attractive styling is a feature of the Egmond range of guitars, which are claimed to combine quality workmanship with competitiveness in price. The most elaborate model in this range is the Jumbo De Luxe which has a spruce top, mahogany back and sides and a celluloid-bound top edge. The rosewood fingerboard has stylish block position markers.

Type	Recommended retail price		
	£	s.	d.
<i>Flat-top acoustic</i>			
Jumbo De Luxe	28	7	0
Jumbo Standard	19	19	0
Kentucky	14	14	0
<i>Twelve-string</i>			
Double-six De Luxe	31	10	0
Double-six Standard	23	2	0

EKO

Distributors: Rose, Morris & Co Ltd.

Perhaps the best-known EKO instrument is the Ranger 12-string, available in both acoustic and electric versions. With a polyester finish and a mahogany back and sides, the Ranger series has a spruce-faced ply top and a detachable mahogany neck with an adjustable double T-bar reinforcing rod. A companion six-string Ranger in both versions is also available.

Type	No. of pickups	Recommended retail price		
		£	s.	d.
<i>Flat-top electric</i>				
Ranger	1	39	14	0
<i>Flat-top acoustic</i>				
Rio Bravo		44	18	0
Ranger		28	17	0
Ranger Folk		25	0	0
Ranchero		18	14	0
Colorado		13	13	0
<i>Twelve-string electric</i>				
Ranger	1	45	4	0
<i>Twelve-string acoustic</i>				
Rio Bravo		49	14	0
Ranger		35	5	0
Ranchero		25	14	0

EPIPHONE

Distributors: Rosetti & Co.

Finished in Royal Tan, the Epiphone Riviera and Casino guitars are double-cutaway models fitted with two humbucking pick-ups. The one-piece mahogany neck joins the body at the 20th fret for easy access to the upper register, and the rosewood fingerboard is marked with parallelogram pearlloid inlays. The Tune-o-matic bridge with bone inserts enables further tuning refinements.

A matching model in the bass guitar range is the Rivoli, which is extremely popular in both the pop and jazz

fields due to its versatility. It is fitted with a powerful Alnico pick-up which has individually adjustable pole-pieces, and it has a special combination bridge tailpiece.

Type	No. of pickups	Recommended retail price		
		£	s.	d.
<i>Semi-acoustic electric</i>				
Riviera	2	341	5	0
Casino	2	273	0	0
<i>Flat-top acoustic</i>				
Serenader		189	0	0
Texan		176	8	0
Cortez		138	12	0
Caballero		107	2	0
<i>Bass guitar</i>				
Rivoli	1	294	0	0

EROS

Distributors: Rosetti & Co.

Rosewood fingerboards are featured on both the Eros six-string and 12-string guitars. The necks, which are reinforced with an adjustable truss rod, are cambered for easy playing action. The body is of spruce with mahogany sides and back.

Type	Recommended retail price		
	£	s.	d.
<i>Flat-top acoustic</i>			
Model 9353	31	10	0
<i>Twelve-string acoustic</i>			
Model 9356	36	15	0

Fender

Distributors: Dallas-Arbiter, 10 Clifton Street, London, EC2. Tel. 01-247 9981.

Renowned for their extraordinary treble response, Fender guitars are a distinctive part of the group scene today, with their characteristic in-line machine head styling and body-contoured design.

Claimed to be among the world's most popular solid guitars, the Telecaster is featured by many of the top names in music today, particularly in the country and western field by artists like Buck Owens and James Burton. The Jaguar and Stratocaster models are also extremely popular, among the many names using them being Jimi Hendrix.

Although Fender are perhaps best known for their solid guitars, they also produce a range of flat-top acoustics, including the Palomino, which has a removable neck made of maple and a rosewood fingerboard. The Fender Truss Tension Tube on this guitar has a dual purpose, in that it prevents neck distortion and also serves as a mounting for the Fender Acoustic pick-up.



Fender Jazz bass guitar

The Fender Precision bass guitar, which seems to be almost a standard feature of group work nowadays, has a special split pick-up to give a good bass response, and each section can be adjusted for string balance.

A recent addition to the bass guitar range is the Telecaster bass. The first that Fender produced, this guitar has been put back into production following its discontinuation for some years. It is finished in natural blond and trimmed with a white pick guard.

Type	No. of pickups	Recommended retail price		
		£	s.	d.
<i>Acoustic electric</i>				
LTD Jazz	1	945	0	0
<i>Semi-acoustic electric</i>				
Telecaster	2	225	14	0
<i>Solid electric</i>				
Jaguar	2	305	0	0
Jazzmaster	2	280	8	0
Stratocaster	3	240	10	11
Telecaster	2	171	13	6
Esquire Custom	1	167	17	2
Mustang Custom	2	167	17	2
Mustang Standard	2	152	12	0
Esquire Standard	1	143	1	3
<i>Flat-top acoustic</i>				
Palomino		156	8	3
Malibu		123	19	9
Newporter		93	9	4
<i>Twelve-string electric</i>				
Gold model	2	300	0	0
Sunburst model	2	280	8	0
<i>Twelve-string acoustic</i>				
Shenandoah		232	14	3
Villager		148	15	8
<i>Bass guitars</i>				
Jazz Standard	2	225	1	8
Telecaster	1	200	5	9
Precision	1	188	16	10
Mustang Custom	1	167	17	2
Mustang Standard	1	152	12	0
Six-string	3	257	10	3
Five-string	1	255	12	1

(continued on page 34)



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Distributors: Dallas-Arbitrator.

The most sophisticated instrument in the Framus line is the Model 5/65E, a full-bodied acoustic electric guitar with an extra-thin neck and two pickups for a wide selection of sounds. Stylish position markers start at the first fret through to the 19th. The pickups and their controls are mounted above the top on an all-in-one scratch plate, in order to preserve the instrument's acoustic properties.

Type	No. of Recommended pickups	retail price	£	s.	d.
<i>Acoustic electric</i>					
Model 5/65 E	2	145	1	9	
Model 5/60 E	2	83	18	0	
<i>Semi-acoustic electric</i>					
Atlantic 5/113	2	82	18	3	
<i>Flat-top acoustic electric</i>					
Model 5/196 E	1	48	17	6	
<i>Flat-top acoustic</i>					
Model 5/197		79	12	3	
Model 5/196		39	9	7	
Model 5/195		35	10	9	
Model 5/194		31	11	8	



Distributors: Henri Selmer & Co Ltd, Woolpack Lane, Braintree, Essex. Tel. Braintree 2191.

Since 1894, when Orville Gibson first applied the principles of violin making to fretted instruments, the Gibson company have enjoyed an enviable reputation for the quality of their instruments which nowadays are played by musicians of all types in every musical field imaginable.

Currently enjoying a revival in popularity is the Les Paul range of solid guitars. Designed by Les Paul himself and featured on his famous multi-tracked records, these models were discontinued some years ago, but have been recently re-introduced due to popular demand.

The next most sought-after models are probably the ES 300 range of semi-acoustic electrics. Prized for their ability to give extra sustaining power, these guitars—particularly the ES 335 and the ES 345—can often be identified on record by the characteristic "crying" note they can produce.

The guitars in this range have a similar styling, being thin-bodied double-cutaway models with the neck joining the body at the 20th fret. Some of these are available optionally in a cherry finish.

In the flat-top range, probably the best known is the J-200, a full-bodied

jumbo with an extremely decorative appearance. This guitar is used a lot in the country and western field, and has also been featured by such artists as Elvis Presley and Bob Dylan.

Gibson are also noted for their wide selection of jazz guitars, some of which are unfortunately not readily available in this country. Among those which are, however, is the Barney Kessel acoustic electric with its full-size double-cutaway body designed to the famous jazz guitarist's own specification.

Type	No. of Recommended pickups	retail price	£	s.	d.
<i>Acoustic electric</i>					
Barney Kessel Custom	2	508	0	0	
Barney Kessel Regular	2	398	0	0	
ES 175DN*	2	359	0	0	
ES 175D	2	330	0	0	
<i>Semi-acoustic electric</i>					
ES 345 TDC*	2 (stereo)	375	0	0	
ES 345 TD	2 (stereo)	365	0	0	
ES 335 TDC	2	295	0	0	
ES 335 TD	2	285	0	0	
ES 150 D	2	318	0	0	
ES 330 TDC	2	268	0	0	
ES 330 TD	2	263	0	0	
ES 340 TD	2	333	0	0	
ES 125	2	252	0	0	
<i>Solid electric</i>					
Les Paul Custom	2	369	0	0	
Les Paul Standard	2	269	0	0	
SG Standard	2	230	0	0	
SG Special	1	169	0	0	
SG Junior	1	133	0	0	
<i>Flat-top electric</i>					
J-160 E	1	220	0	0	
<i>Flat-top acoustic</i>					
J-200 N		404	0	0	
J-200		394	0	0	
Dove		319	0	0	
Everly Brothers Jumbo		254	0	0	
Hummingbird		247	0	0	
Blue Ridge		220	0	0	
SJN Southerner		207	0	0	
SJ Southerner		197	0	0	
J-45		160	0	0	
<i>Twelve-string acoustic</i>					
Heritage		350	0	0	
B-45		222	0	0	
<i>Bass guitars</i>					
EB-2	1	285	0	0	
EB-3	2	247	0	0	
EB-0	1	183	0	0	

*Gibson use a series of letters to describe certain of their range. The suffix TD means thin body, double cutaway, while the addition of the letter C means that the model is available in a cherry finish. The suffix N means that the guitar is available in a natural finish.

GRETSCH

Distributors: D. H. Baldwin Company.

The name of Gretsch is almost synonymous with that of Chet Atkins, the famous country and western guitarist and consultant designer to the company, who has given his name to several of the models. Included in this range are the well-known Country Gentleman Nashville and Tennessean models, all of which have a Gretsch Bigsby vibrato unit fitted.

At the upper end of the price scale, the White Falcon Stereo is a magnifi-

cent looking instrument finished in white and gold with a 17 in double-cutaway body only 2 in thick. All metal parts, including machine heads and vibrato unit, are 24-carat gold-plated, and the back is padded for playing comfort. Although the characteristic Gretsch position markings are included, there is a separate set of position dots from the 15th to the 21st frets.

Type	No. of Recommended pickups	retail price	£	s.	d.
<i>Semi-acoustic electric</i>					
White Falcon Stereo	2	*676	0	0	
White Falcon Standard	2	605	0	0	
Viking	2	440	0	0	
Van Eps 7-string	2	434	0	0	
Country Gentleman	2	430	0	0	
Nashville	2	347	0	0	
Jet Fire Bird	2	303	0	0	
Tennessean	2	291	0	0	
Streamliner	2	242	0	0	
Double Anniversary	2	217	0	0	
*All prices inclusive of cases					
<i>Flat-top acoustic</i>					
Rancher		171	0	0	
Sun Valley		147	0	0	
lk		107	0	0	



Distributors: Boosey & Hawkes Ltd, Deansbrook Road, Edgware, Middlesex. Tel. 01-334 7711.

The T-100D Slim Jim model is a 2in thin body model with two pickups and a Florentine cutaway, while the Starfire V De Luxe is a double cutaway instrument with block position markers and a Guild Bigsby vibrato unit. Available as standard in sunburst or blond, this guitar can also be obtained in custom colours. The Starfire Bass is of similar styling, except that the tailpiece is floating.

Type	No. of Recommended pickups	retail price	£	s.	d.
<i>Semi-acoustic electric</i>					
Starfire V De-Luxe	2	296	16	6	
Starfire IV Standard	2	239	11	6	
Slim Jim T100D	2	178	0	0	
<i>Flat-top acoustic</i>					
D50	2	249	0	0	
D40	2	160	16	0	
D35G	2	134	0	0	
<i>Twelve-string electric</i>					
Starfire XII	2	277	13	6	
F212S	1	201	5	0	
<i>Bass guitars</i>					
M85	1	226	3	6	
Starfire Bass	1	210	16	9	

HAGSTROM

Distributors: Rosetti & Co Ltd.

Made in Sweden, the Hagstrom range of guitars are in the middle price bracket, but incorporate many of the features of more expensive instruments. The Viking guitar and bass

(continued on page 36)

4 OF THE GREAT ONES



1 RANGER Split-second action. Powerhouse sound
Model 1780 - £28.17.0.*
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2 RIO BRAVO Hair trigger action. Full bodied tone.
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models are slimline double-cutaway with two pick-ups, and have adjustable bridge and saddles for fine tuning. An unusual guitar with an interesting sound is the eight-string bass. The extra strings are tuned to the same four notes as a conventional bass, but one octave higher, giving a more punchy sound.

Type	No. of pickups	Recommended retail price	
		£	s. d.
<i>Semi-acoustic electric</i>			
Swedish Viking	2	80	17 0
<i>Flat-top acoustic</i>			
Jumbo		69	6 0
Twelve-string		82	19 0
<i>Bass guitars</i>			
Swedish Viking	2	81	18 0
Eight-string		80	17 0

HARMONY

Distributors: Boosey & Hawkes.

Pride of the Harmony range is the H75 which, with its three pickups, independent tone and volume controls and mixing switches, is an extremely versatile instrument.

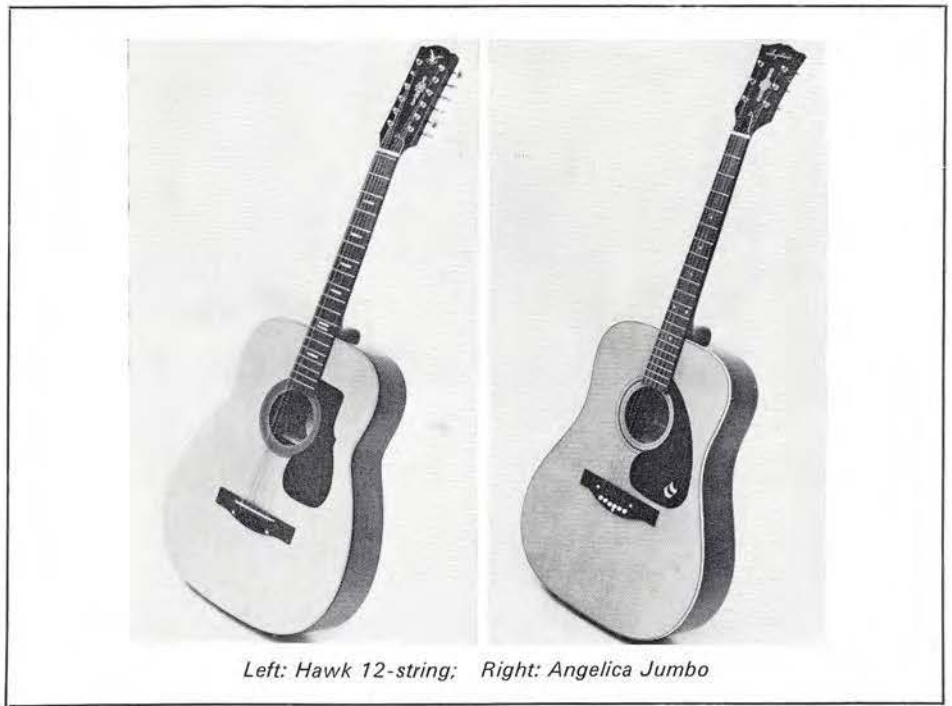
Type	No. of pickups	Recommended retail price	
		£	s. d.
<i>Semi-acoustic electric</i>			
H75	3	143	15 0
H77 (cherry)	3	143	15 0
H829	2	57	10 0
<i>Bass guitars</i>			
H27	2	115	0 0
H22	1	57	10 0

HAWK

Distributors: Boosey & Hawkes.

Model 12680, the six string Hawk, has a mahogany back and sides, with a rosewood bridge. Its companion 12-string, the 12685, is available in a sunburst finish.

Type	No. of pickups	Recommended retail price	
		£	s. d.
<i>Flat-top acoustic</i>			
Jumbo		30	0 0
<i>Twelve-string</i>			
Model 12685		34	10 0



Left: Hawk 12-string; Right: Angelica Jumbo

Hofner

Distributors: Henri Selmer & Co Ltd.

The most easily recognised bass guitar in the Hofner range is the Violin model, endorsed and played by Paul McCartney. Its distinctive small body and easy playing action have made it a favourite with both amateurs and professionals, and its two pick-ups give a substantial range of sounds.

Type	No. of pickups	Recommended retail price	
		£	s. d.
<i>Acoustic electric</i>			
President	2	75	12 0
<i>Semi-acoustic electric</i>			
Verithin 66	2	97	13 0
<i>Solid electric</i>			
Galaxie	3	93	9 0
<i>Acoustic</i>			
Senator		43	0 0

Congress		28	7 0
<i>Bass guitars</i>			
Verithin	2	99	14 0
Violin	2	82	19 0
Senator	1	63	0 0
<i>Flat-top electric</i>			
Electro-acoustic	1	64	1 0
<i>Flat-top acoustic</i>			
Acoustic		47	5 0
<i>Twelve-string electric</i>			
Electro-acoustic	1	75	12 0
<i>Twelve-string acoustic</i>			
Acoustic		59	17 0

HOYER

Distributors: Rosetti & Co.

Having an extremely striking appearance, the Hoyer Concert Western has proved itself a popular instrument in the country music field. Specifications are: a rosewood fingerboard; German silver frets; spruce top, maple sides and back; and all-metal machine heads.

(continued on page 38)

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The companion model 12-string can be obtained fitted with a Lawrence pick-up.

Type	No. of Recommended pickups	retail price	
		£	s. d.
<i>Flat-top acoustic</i>			
Concert Western		64	1 0
Jumbo		43	1 0
Twelve-string electric	1	78	15 0

<i>Twelve-string acoustic</i>			
Twelve-string		58	16 0

JEDSON

Distributors: Dallas-Arbitor.

Economy priced, but incorporating many features, the Jedson range of semi-acoustic electrics have individual bridge inserts, two pick-ups and fitted vibrato. The Model 1100 Jumbo is a full-sized instrument recommended for country and western and folk applications.

Type	No. of Recommended pickups	retail price	
		£	s. d.
<i>Semi-acoustic electric</i>			
4470/22v	2	34	10 0

4471v	2	26	16 8
<i>Flat-top acoustic</i>			
Jumbo 1100		19	3 4
<i>Bass guitars</i>			
4537	2	69	0 0
4535	2	53	13 4
4531	2	23	0 0
4533	2	21	1 8

KASUGA

Distributors: J. Hornby Skewes, Garforth, nr. Leeds. Tel: Garforth 3456

Made in Japan, these guitars seem at first sight to be expensive instruments due to the fine quality of their workmanship, but the prices are around the middle range. One of the most attractive acoustic electrics is the E 240 which has a full-size body with a double cutaway, two pick-ups, a rosewood fingerboard, a wooden compensated bridge, individual machine heads and pearl inlaid position markers. Similar specifications apply to the single-cutaway E 200 and E 350 models.


Type	No. of Recommended pickups	retail price	
		£	s. d.
<i>Acoustic electric</i>			
E 300	2	72	9 0
E 350	2	72	9 0
E 240	2	59	17 0
E 200	2	55	13 0

Levin

Distributors: Rosetti & Co.


In the middle price range, Levin guitars have enjoyed considerable popularity for some years. The Goliath Super Jumbo has a natural alpine spruce belly, flamed maple back and sides and an ebony fingerboard, and the individual machine heads are nickel plated with metal buttons. The companion sunburst model has a rosewood fingerboard, and is of similar specifications to the first model.

(continued on page 40)



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Completing this popular trio is a 12-string jumbo.

Type	Recommended retail price		
	£	s.	d.
<i>Flat-top acoustic</i>			
Goliath Super Jumbo	84	0	0
Goliath Sunburst Jumbo	76	13	0
<i>Twelve-string acoustic</i>			
Jumbo	74	11	0

MARTIN

Distributors: Boosey & Hawkes.

The Dreadnought range of Martin instruments are among the world's best known acoustic guitars. The most sophisticated of these, the D-35, has a three-piece Brazilian rosewood back, a rounded fingerboard of African ebony and Grover Rotomatic machines. Like the other instruments in the Dreadnought series, the neck joins the body at the 14th fret, and is strengthened internally by a steel rod.

Type	No. of pickups	Recommended retail price		
		£	s.	d.
<i>Flat-top acoustic</i>				
Dreadnought D35		356	0	0
Dreadnought D28		329	13	0
Dreadnought D21		313	0	0
Dreadnought D18		253	0	0
O16 New York Folk Model		272	0	0
<i>Twelve-string acoustic</i>				
Dreadnought D 12-20		176	6	6

PARK

Distributors: Cleartone Musical Instruments Ltd, 28 Severn Street, Birmingham 1.

Park guitars are small-size thin body solids made of mahogany, with two humbucking pick-ups, separate tone and volume controls and a three-way pick-up selector switch. These models are available in a variety of colours, including golden sunburst, cherry red, black, white and green and black.

A special twin-neck model is also available.

Type	No. of pickups	Recommended retail price		
		£	s.	d.
<i>Solid electric</i>				
Grimshaw six-string	2	135	9	0
<i>Twin-neck solid</i>				
Grimshaw six- and 12-string	4	252	0	0
<i>Bass guitar</i>				
Park bass	2	143	17	0
Left-hand models 10 per cent extra				

TRIUMPH

Distributors: Rosetti & Co.

The Rosetti Triumph electric is a solid model with a rosewood cambered fingerboard for fast playing action and

a micro adjustable bridge. Fitted with two Lawrence pick-ups, the guitar has one volume and one tone control, a three-position bass and treble filter switch, and a three-position pick-up selector switch.

Type	No. of pickups	Recommended retail price		
		£	s.	d.
<i>Solid electric</i>				
Triumph	2	94	10	0

Rose-Morris

SPONSORED INSTRUMENTS

Distributors: Rose, Morris.

Designed with the beginner in mind, but often used by professionals, the inexpensive range of Rose-Morris acoustic flat-tops are of simple styling, but use high quality woods in their construction. The 12-string Folk 12 has a spruce-faced ply top, a mahogany back and sides and an adjustable mahogany neck.

Type	Recommended retail price		
	£	s.	d.
<i>Flat-top acoustic</i>			
Big Timer	22	12	6
Peerless	12	5	0
Florida	9	19	6
Georgian	8	1	0
Kansas	7	5	0
<i>Twelve-string</i>			
Folk 12	27	0	0

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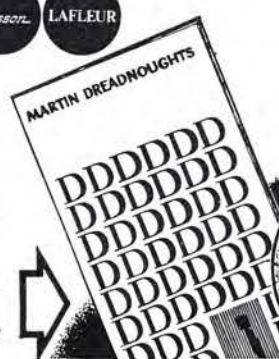
Superficially guitars may look alike but each instrument has an individual personality and quality which results from significant differences in design, materials, construction and finish. Each of these elements helps determine the qualities you should seek in choosing a guitar.

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Selmer

Distributors: Henri Selmer Co.

Selmer's country and western jumbo, the Rancher is available in both six- and 12-string versions. Features of the instrument are a full-size body, an easy action neck and heavy duty machine heads.

Type	Recommended retail price		
	£	s.	d.
<i>Flat-top acoustic</i>			
Rancher	19	10	0
<i>Twelve-string acoustic</i>			
Rancher	29	0	0

Shaftesbury

Distributors: Rose, Morris.

Made in Japan, Shaftesbury guitars attracted considerable interest at the recent musical instrument trade fair, due to their attractive appearance and low prices. The range includes the 64 semi-acoustic which is finished in red sunburst polyester; the 00 solid finished in black; and the cream 65 hollow body with matching bass. There is also a matching trio of thin body guitars—

a six-string, a 12-string and a bass guitar.

Type	No. of pickups	Recommended retail price		
		£	s.	d.
<i>Semi-acoustic electric</i>				
Model 64	2	89	19	0
Model 65	2	62	0	0
Model 61	2	69	10	0
<i>Solid electric</i>				
Model 00	2	69	10	0
<i>Twelve-string electric</i>				
Model 62	2	62	15	0
<i>Bass guitars</i>				
Model 66	1	62	0	0
Model 63	2	61	19	0

SOLA

Distributors: Macari's Musical Exchange, 102 Charing Cross Road, London, W1. Tel. 01-836 2856.

Recently introduced by Macari's Musical Exchange, the SOLA is a small-bodied solid with two pick-ups, separate tone and volume controls and a three-way pick-up selector switch. A special micro-tuned bridge makes it possible to adjust each string individually for intonation. All metal parts are gilt finished, and the instrument comes complete with a padded case.

Type	No. of pickups	Recommended retail price		
		£	s.	d.
<i>Solid electric</i>				
Sola	2	73	10	0

TATRA

Distributors: Rosetti & Co.

A triple-spliced neck is a feature of the Tatra Jumbo De Luxe, which is a full-size instrument of spruce and mahogany, edged both top and bottom in white. Both this model and its companion 12-string have an adjustable truss rod in the neck.

Type	Recommended retail price		
	£	s.	d.
<i>Flat-top acoustic</i>			
Jumbo De Luxe	23	2	0
<i>Twelve-string</i>			
Tatra Twelve	29	8	0



Distributors: J. Hornby Skewes.

Very showy in appearance, the FW 943 has an antique coloured spruce top and a very large body (16½ in wide by 4½ in deep) and is finished in spruce with cherry sides and back. The rosewood fingerboard has 20 nickel silver frets. The FL 942 has a white spruce top and natural colour back and sides, and has the machine heads set in line.

(continued on next page)

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Type	Recommended retail price £ s. d.
<i>Flat-top acoustic</i>	
FW 943	35 14 0
FL 942	30 9 0
FL 904	27 6 0
FW 941	26 5 0
FL 903	23 2 0
FL 902	22 1 0
FL 902	19 19 0
C312	16 16 0
C313	15 15 0
C309	15 15 0
C311	14 14 0
C306	13 13 0
C305	12 12 0
C300	12 12 0

VOX

Distributors: Vox Sound Equipment Ltd, Vox Works, West Street, Erith, Kent. Tel. Erith 33080.

The latest addition to the VG range of guitars, the VG2, has two high-frequency single-pole pick-ups, each with individual tone and volume controls and a micro adjustable bridge. Other models in the range are the VG 4 bass guitar, with two-pick ups, the VG 6 semi-acoustic electric with a vibrato unit, the VG Jumbo and the VG 12 – a semi-acoustic 12-string incorporating the features of the VG 6. All the Vox VG guitars are available in green sunburst, white, black, transparent red, mahogany and triple sunburst finishes, all the fitments being finished in gold.

Type	No. of pickups	Recommended retail price £ s. d.
<i>Semi-acoustic electric</i>		
VG 6	2	57 10 0*
<i>Solid electric</i>		
VG 2	2	62 8 11
<i>Flat-top acoustic</i>		
VG Jumbo		44 4 2
<i>Twelve-string acoustic electric</i>		
VG 12	2	63 1 3

Bass guitar
VG 4 2 60 5 8
* All prices inclusive of cases.

WILSON

Distributors: Wilson Guitars, 57 Guildford Street, Chertsey, Surrey. Tel. Chertsey 2156.

Sidney Watkins, the man behind Wilson guitars, has a praiseworthy philosophy concerning the manufacture of his guitars, and that is: "No matter how inexpensive the instrument is, it should have a good neck and playing action."

To this end, Sidney makes a range of inexpensive guitars which he claims are extremely easy to finger, preparing the way for a beginner.

Consequently, the Wilson selection is very comprehensive, with a variety of solid and semi-acoustic electrics having one, two, three and four pick-ups. A feature of these instruments is their polyester finish, which makes the instruments both attractive in appearance and highly resistant to damage.

Type	No. of pickups	Recommended retail price £ s. d.
<i>Semi-acoustic electric</i>		
SAT 2	2	80 0 0
SAF 2	2	73 0 0
<i>Solid electric</i>		
Sapphire 3	3	61 0 0
Sapphire 2	2	57 0 0
Rapier 44	4	44 0 0
Rapier 33	3	36 0 0
Rapier 22	2	33 0 0
Ranger 2	2	24 0 0
Ranger 1	1	20 0 0
<i>Twelve-string</i>		
SA 122	2	78 0 0
Sapphire 12	3	67 0 0
<i>Bass guitars</i>		
SAB 2	2	80 0 0

Sapphire 2 67 0 0
Rapier 2 47 0 0

YAMAHA

Distributors: Henri Selmer & Co.

An unusual offset styling is a feature of this range of solid guitars, which use the in-line machine head principle, and a variety of attractive colours make these instruments very striking in appearance.

Type	No. of pickups	Recommended retail price £ s. d.
<i>Semi-acoustic electric</i>		
SA-30	2	73 10 0
SA-15D	2	60 18 0
<i>Solid electric</i>		
SG-7A Custom	3	115 10 0
SG-5A	3	89 5 0
SG-2A	2	78 15 0
<i>Flat-top acoustic</i>		
FG-180		36 15 0
FG-140		31 10 0
FG-110		27 6 0
<i>Twelve-string acoustic</i>		
FG-230		52 10 0
<i>Bass guitars</i>		
SB-5A	2	82 19 0
SB-7A Custom	2	98 14 0

ZENTA

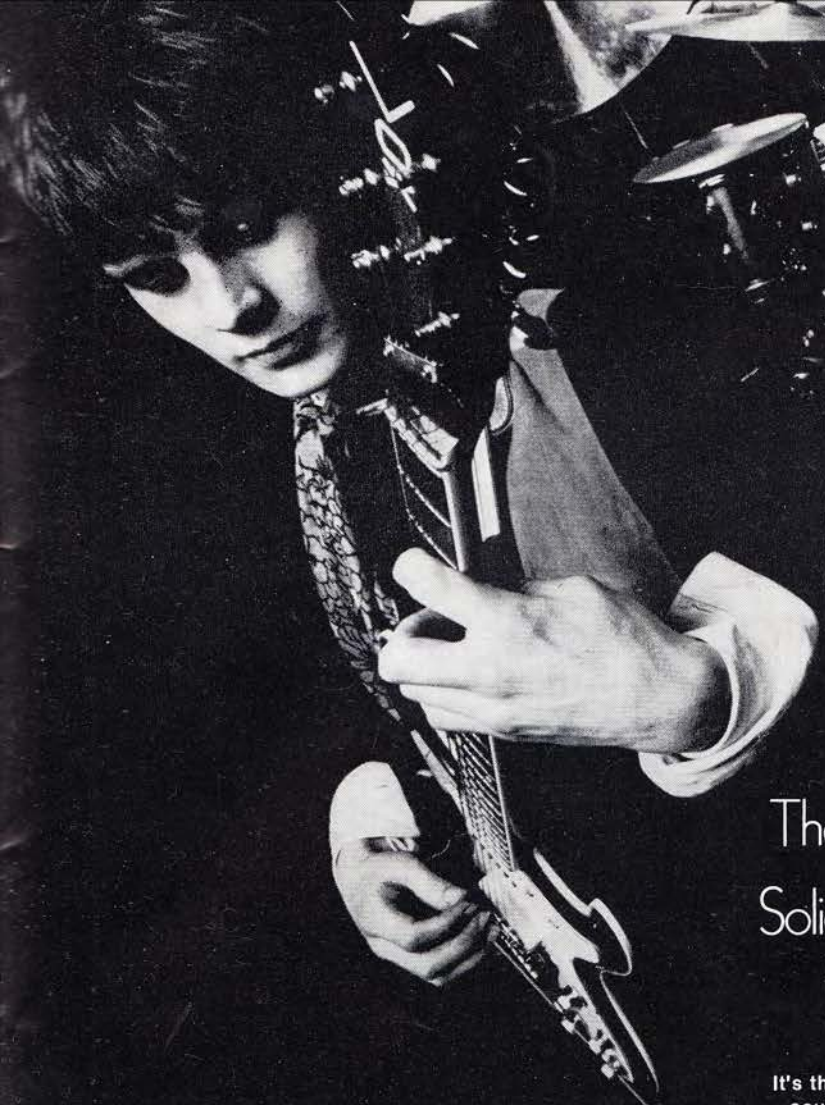
Distributors: J. Hornby Skewes.

In the economy price range the Japanese Zenta guitars offer a comprehensive selection of both solid and acoustic electric models. In the latter range, the two pick-up acoustic and bass models are in a matching styling.

Type	No. of pickups	Recommended retail price £ s. d.
<i>Acoustic electric</i>		
SA 24T	2	31 10 0
<i>Solid electric</i>		
SE 2T	2	29 8 0
FG 11	1	15 15 0
<i>Bass guitars</i>		
SA 24B Acoustic	2	40 19 0
SE 2B	2	35 14 0



Left to right: Tatra Jumbo; Epiphone Riviera; Eros 12-string; Vox VG2; Solo; Harmony Sovereign



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New percussion lines from Top Gear

Two exclusive new lines now being promoted in London by Top Gear of Denmark Street are Afracadabra Afro-Asian drums and percussion which are being featured more and more by progressive groups.

This will be in addition to the popular Carlsbro range of amplification equipment, for which Top Gear also have

the exclusive agency in the South. Ken Archard, of Top Gear's associated distribution company has recently returned from a successful visit to the USA to establish distribution there of both Afracadabra and Carlsbro equipment, and during October plans were being finalised for a large distributor to handle the Carlsbro range.

New John Mayall band

John Mayall has just formed his tenth outfit after disbanding at the height of his success to allow Mick Taylor to join the Rolling Stones. In the new band John has done away with drums altogether, a very radical move, and "given up training lead guitarists".

The new line-up consists of John on electric guitar and harmonica, Steve Thompson remaining on bass, Jon Mark on acoustic guitar, and Johnny Almond is on tenor and alto flute. Wherever they have played, Scandinavia, Germany, France, Canada, and the States, they have received standing ovations and huge critical acclaim. The band can be heard at its very best on



Mayall's new Polydor release *Don't Waste My Time*, a country flavoured blues number taken at an up tempo, featuring harmonica and finger picking on guitar.

Expanding Soft Machine



Soft Machine are working on expanding and improving their sound on stage. Whenever they can afford to, they are going to incorporate three saxophones and a trombone into their line-up, because they have been feeling a little restricted as a trio.

The three boys, Hugh Hopper (bass), Mike Ratledge (organ) and Robert Wyatt

(drums) have just had a new album released in Britain (their previous one was only released in the States), but feel that as it was recorded several months ago it does not really represent the type of music that they are now playing. "We would rather people came and saw us live before judging our music on the album."

New amps from Elgen

Elgen Products, a new company specialising in 100 watt amplifiers and speaker cabinets, have announced the introduction of four models for lead guitar, bass, organ and PA use.

Each of the instrument models has four controls for volume, treble, bass and top boost, standby and mains switches and two inputs—one high gain and one low. The PA model has four high and four low gain inputs and has four controls for each of its four channels.

The organ amplifier has been specifically developed for use with the Hammond and Lowrey type of organ, and is not recommended for use with the compact type of organ.

All the amplifiers have eight and 15 ohm changeover switches, together with a 240/115 voltage selector. The lead, bass and organ models cost 103 gns, while the PA amp costs 112 gns.

Two basic types of speaker cabinet are available for use with these Elgen amps. First there is the pressurised LBO accommodating four 12 in. heavy duty speakers, and costing 95 gns. The PA speaker cabinet has all four speakers mounted vertically, and has a capacity of 200 watts per pair. The price of these speakers is 186 gns a pair. There is also a 50 watt version of the LBO selling at 65 gns and a 50 watt version of the PA for 125 gns a pair.

The address of Elgen Products is 37 Queens Road, High Wycombe, Bucks. Tel. 0494 27094.



Simms-Watts expand production

Simms-Watts have opened a new factory in Ealing to concentrate on the production of their 100 watt amplifiers, together with a new 150 watt range which will be announced soon.

The company have also expanded their board of directors, and, in conjunction with guitarist Ike Isaacs, are hoping to start a series of music clinics.

Simms-Watts' proud boast is that everyone who works with them is a playing musician, and the image they like to project is that of a young firm who fully appreciate the needs of today's musicians. Started in February 1969 from the existing shop which had been in business for a couple of years, the company has now expanded to a production capacity of 50 amplifiers and speaker cabinets a week.

The Flaming Youth mystery



Considerable mystery surrounds the identity of the writer of the tracks on *Ark 2*, the new Flaming Youth LP which has been highly rated in many circles. Previously associated solely with the writing of Bubble Gum music, the author in this case wishes to remain anonymous until he can gauge the reaction to the underground music on this album.

BIG PRIZES

will have to be won in next month's Beat Instrumental competition, open to all our readers. If you are unable to obtain your copy through your local newsagent, order direct from:

Beat Publications,
58 Parker Street,
London WC2.



Orange Musical Industries have issued a challenge to other companies in the entertainment industry to compete with their newest promotional idea, the Orange Stock Car, seen here driven by BBC disc jockey Johnnie Walker.

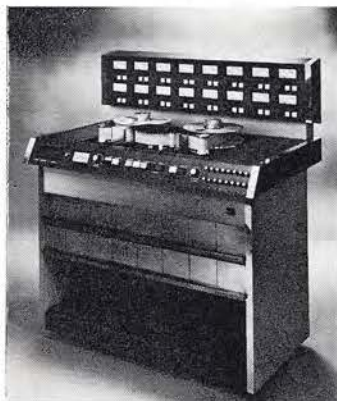
NEW SCENE FOR MARQUEE

Wednesday night at The Marquee will never be the same. As usual, a top group

will be featured, but for a great deal of the evening guest groups and musicians are being invited to do their own thing on stage with the assistance of The Occasional Word whose poetry, music and happenings have been playing a great part in encouraging audience participation.

Unitrack's new tape machines

To meet the growing demand for flexible multi-track recording equipment, Unitrack's new range of professional tape machines up to 24-track offer features such as variable speed in 10:1 spread, full tape transport



servo control, a differential dual capstan system and full sync routing and sync mixing facilities.

Available at the end of November, the new 16-track machine will be sent to major London studios for evaluation.



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For - E \flat Clarinet B \flat Clarinet B \flat Soprano Saxophone
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WILSON PICKETT

—a live show



ALBERT HALL blinked. Albert had perhaps never seen Wilson Pickett's Soul Show.

Claston Higgins on tenor sax led the Midnight Movers through a couple of fast instrumentals and The Crusher emerged as an incredible drummer. The band backed three numbers from Danny White, a crowd warmer for the man to come but no mean singer himself. Introduced as a Pickett protégé, he owed more on this occasion to the late Otis Redding.

Wilson Pickett. The purple-clad figure went straight into *She's Looking Good*, and the Movers held it with all the vigour of the Rodger Collins version. The Alabama Falcon had arrived.

Next came *I Found A New Love* and a slower number which captured the audience and enabled him to begin a series of the screaming, fast-moving pieces he has become famous for.

A couple of West Indians danced out of their seats, past me, and to the top of the stairs ready for being on their own stage. From the other side of the hall, they appeared as rhythmic silhouettes.

I finally got around to leaving my seat and jogged strenuously to the sounds that followed after I had mistaken the lead-in to *Hey Joe* as *Hey Jude*. Too soon! It came later and the repetitive riff of both numbers struck me with the similarity of the titles.

People began to dance in front of the stage and Wilson climbed down to the floor to shake hands and embrace many caring soul brothers and sisters.

Emperor Rosko was in high spirits and darted with precision on and off stage to make his announcements. It was a reasonably easy task with the names of Pickett and Franklin to drop. In the first half, the Globe Show broke through with fine brasswork on *I Can't Turn You Loose* and stayed to back Erma Franklin. Erma seemed slightly conscious of her more famous sister but reminded us that she originally cut *Piece Of My Heart*—a hit for Janis Joplin—and that soul runs in families.

Wilson Pickett, meanwhile, was mobbed by the dancers he had encouraged on to the stage. He looked like he was used to it and another singer took over a Pickett vocal riff which enabled Wilson to get into more entangled situations that do not permit singing.

The chaos was cleared to some extent by a few big

people and Wilson was left. A young girl reluctantly turned away making half-hearted attempts to hold back the tears he had prompted.

Keith Goodwin, engaged to publicise the event, told me that the show closed four numbers short. But this was a longer performance than the almost immediate closing considered necessary at the Olympia, Paris. Herman Mason, the bass player, recalled Palma as more of a riot.

Generally the band seemed to have enjoyed the tour. They have played together for only four months and are a very tight combination. The Crusher is called Tyrone Green and has recorded little but has played with King Curtis in New York. The second sax was Roy Hamilton and DeVern Williams played trumpet. Teddy Jones was on guitar.

Wilson Pickett brings people closer to him. He got many different reactions but was there anyone thinking of anything but what was happening on stage? A live show. C.P.

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your queries answered

Guitar tutors

Dear Sir,

My ambition is to be a lead guitarist. Could you tell me the best tutor I could get?

BILLY DICK,
Sauchie.

Dear Sir,

I have been learning to play the acoustic guitar and find my tutor rather inadequate. Could you please advise me on buying a tutor. Also, could you tell me what "Barré" and "Pos. Barré" mean, as my tutor does not explain.

MALCOLM McDONALD,
Alva.

● A selection of tutors covering almost every aspect of guitar playing for both experienced players and beginners may be obtained from the Ivor Mairants Musiccentre, 56 Rathbone Place, London W1. Tel.: 01-636 1481.

With regard to the meaning of "Barré" and "Pos. Barré", the first refers to the playing of a chord with one finger stopping several strings simultaneously. The "Pos." simply indicates the position of the finger.

12-string tuning

Dear Sir,

I have just purchased a second-hand 12-string guitar and I don't know how to tune it. Could you tell me the right way?

D. LINNETT,
Kettering.

● Although this question has been answered in past issues it is one which keeps coming up, so here it is again. These guitars are in nearly all cases tuned to E, although sometimes a C tuning is used. For the more common E tuning the bottom four pairs of strings E, A, D and G are tuned in octaves, and the top two B and E strings are paired in unison. The same intervals are used in the C tuning, the strings being pitched one third below.

The proper strings should always be used, and for the acoustic 12-string they are roundwound medium gauge. If you have any difficulty in obtaining these

write to: Rotosound, James How Industries Ltd., 495 Blackfen Road, Sidcup, Kent, for details of your nearest stockist.

Blues harmonica

Dear Sir,

Could you please tell me what type of harmonica I need to play blues and what is the best key?

LAURENCE TODD,
Ramsgate.

● One of the best-known blues harmonicas is the Hohner Echo Super Vamper, and the most widely used key is "G", although, of course, the key can be varied to obtain certain effects. Bob Dylan, for instance, often has his harmonica in a different key to his guitar to achieve a contrasting sound. For best effect, you should experiment with a variety of keys to find those which suit your particular style.

Freedom lineup

Dear Sir,

I would be very grateful if you can give me any information on the group Freedom. In your August issue you stated that lead guitarist Ray Royer had been replaced. Could you tell me if he has any plans on forming a new group? Could you also tell me if Freedom have made an LP.

FREDERICK SMITH,
West Bridgford.

● The group at present consists of: Bobby Harrison, ex-Procul Harum, founder member, on drums; Roger Saunders, ex-Washington DCs, on lead guitar, piano and organ; Black Walt Monaghan, ex-Washington DCs, on bass guitar, piano and organ. All three boys take a share in the vocals. Roger and Black Walt write most of their songs, although Bobby is also a songwriter, and they all come from the London area, but Black Walt originated in Ireland. They have an LP, titled *Freedom—At Last*, being released in Britain about mid-October on the Young International label, with half the numbers on it penned by the group. Ray Royer seems to have disappeared for a time, but it is rumoured he is forming a group in Wales.

Liquid slides

Dear Sir,

I would be grateful if you could inform me on how to make sealed liquid slides which project sliding images on the walls, an effect I have seen at an "underground" club. If it is not possible to make them could you tell me where I could obtain such slides.

IAN MELLWRAITH,
Higher Openshaw.

● It is not really advisable to try to make such slides yourself, but if you would like to write to Rank Audio Visual, Woodger Road, London W.12, they will do their best to help you. It is only fair to point out that as these slides are not very common they may be expensive to buy.

Blues guitar

Dear Sir,

I am learning to play an inexpensive semi-acoustic guitar, and I would like to know if this type is suitable for playing blues.

E. MOMENT,
Stamford.

● It isn't of any real importance what type of guitar you use to play the blues—players of different styles use different guitars. For example, many country blues players use acoustic 12-string and steel-bodied National guitars, whereas amplified blues bands use anything from a Gibson Les Paul to an acoustic guitar fitted with a pickup, so your semi-acoustic is as good as any to learn on. When you have mastered the basics, you will then be able to specialise in one particular blues style and choose your instrument accordingly. As far as instruction is concerned, Stefan Grossman's record *How To Play Blues Guitar* (Elektra EKL 324), which comes with a tutor, is very comprehensive.

Bass guitar neck

Dear Sir,

I have a Harmony Bass guitar and I need a new neck for it as mine is bent. Could you please tell me who could supply a new one.

J. STEPHENSON,
Gateshead, Durham.

● Write to Boosey and Hawkes (Retail) Ltd., 16 St. Giles High Street, London W.C.2, who will be glad to supply a new neck.

SONG- WRITER'S COLUMN

As this month's Get Your Group Together talks about contracts, I thought that I would discuss the same subject as far as songwriters are concerned.

Most contracts with publishers are written along the same lines. Normally, the writer gets 50% of all the publisher receives, less certain items like records pressed for promotion purposes, etc.

I am referring, of course, to a contract for a single song, and usually one signs one contract for each song that the publisher takes on.

But the really important contract as far as a songwriter is concerned is one that ties him up completely to a single publisher, and one must consider the pros and cons very seriously before signing on the dotted line.

As always, there are two sides to consider. Obviously, the publisher won't ask you to sign with him unless he thinks you have potential as a songwriter, and it's certainly a compliment to your writing abilities just to be asked.

If you do sign, then the publisher will almost certainly work harder to get your numbers recorded, plug them more strongly than anything else he has on his lists at the time, and generally do his best to promote your career, because, if he establishes you as a songwriter, he automatically promotes his own company.

There are also certain monetary gains. The publisher will very probably pay for your demo discs to be made and may well dig up a small group to work on them, and so on.

The main disadvantage is that you have no room to manoeuvre in the future. So many artists and groups these days have formed their own music publishing companies and naturally, if they get two good numbers offered to them, one of which their own company cannot publish and the other it can, it doesn't take much thought to see which one they are going to choose—especially for the usually neglected "B" side.

Also, of course, you may well be offered a lucrative deal by another publisher only a short while after you have signed a long term contract, and once again, you won't even be able to consider it.

But when one looks at the careers of many leading composers, many have gained a lot from tying themselves to one company. If a top artist asks a publisher to submit a song, they will normally put forward one written by one of their contract writers rather than by a freelance guy.

THE A & R MEN

LARRY PAGE is 32. Born in the shadow of "the mighty" EMI factory in Hayes, Middlesex, he left school at 15 and went to work at the aforesaid mighty factory.

While there, Decca discovered a young singer working in the packing department. Name of Terry Dene, soon to become a rock 'n' roll idol. So EMI thought they should do something to restore the balance. And they discovered their own star, Larry Page. Henceforth known as Larry Page, the Teenage Rage.

Now Larry is a producer, arranger, businessman, orchestra leader—boss of his own Penny Farthing label. A man of very strong theories and ideas.

He says: "The singing side went sour because I didn't have the right management. But I was lucky. I had several records out, and can't remember ever not topping a bill. But in the end it was loused up and I got out because it was so rough.

"I went to Rank as a trainee ballroom manager. Then to Mecca and became general manager. And we ran talent contests. Now the point was that people would come up and say that their son or daughter had talent and could I help. And the truth was that there was nobody I could really recommend on the management side. So I decided to do it myself—learning from my own mistakes earlier on.

"Then the offers came in—big-money offers to work in London. I ran a publishing company and we found the Kinks. Did a few million sellers. That blew up in the normal way and I joined Dick James, who had the money, and I put in the knowledge—and so Page One was formed.

"Now things are going well with my own company. Production is not just a matter of going into the studio. You have to find the talent, the right song, the right engineer. And the right studio. People come round my new offices and ask where the studio is going to be. Well, there'll be a demo studio, but not a master studio.

"At one time I used just one studio. Olympic, in Carlton Place. We did *Wild Thing* and Larry Page orchestral things there. Then they pulled the studio down. I'd made the mistake of putting all my eggs in one basket. Now I use several different studios—Chappell's, de Lane Lea, and so on.

"The point is this. You have to find the right studio for the right artist. You can put a singer in one studio and he'll die a death—put him in another and he's great. You have to consider how the artist likes to work.

"People ask me about forthcoming trends. Well, I don't think we in Britain will have much to say about it. In America, you can hear what you like—country music, easy listening, anything. But here it's all under one format. And you either have to take it or leave it.

"The Larry Page Orchestra was voted sixth in the Cashbox popularity poll. But

LARRY PAGE



here I can't even get the material plugs. I talked to Robin Scott about it, in the Bahamas. He said he had house orchestras available and that they'd play my arrangements. I didn't want that. I wanted the records plugged.

"Orchestras here just don't get a fair crack of the whip. A shame, but true.

"As for trends . . . well, pop music is certainly getting more poetic, lyrically speaking. I've recorded a group called Octopus and their song was about a bloke in the stocks a 100 years ago. You take that lot of lyrics to publishers years back and they'd have chucked you out—go away, they'd say, and write some about love and the moon-in-June, and so on.

"Now there's room for all kinds. For the moon-in-June stuff, too. Or the occasional what I call 'sick songs'—I think Karen Young's song is sick. Tommy Scott produced that and he did *Terry* for Twinkle, too—but there is room for this kind of thing. And the odd comedy record as well.

"It's not a matter of things changing. Just that we are adding different aspects to the business. You take Jack Bruce or Graham Bond. They are basically jazzmen and they are still playing, or singing, in a jazz style. They add a funky guitar and suddenly it's called 'underground'.

"Pop is expanding, not changing. Word of mouth is important—have you heard the Chicago Transit Authority?—you should. And people do. Word goes round. Boutiques and discotheques are important for selling records.

"I've been round dance halls. People listen to the groups. But they dance to what I'd call ska-beat, now called reggae. But you don't see many records of that material in the charts. We're expanding. Not changing."

P.G.

PROFILE

Rick Price

CHANGES of personnel in a group can often mean a complete change of style for the whole outfit or, at the very worst, a violent rift between various members wanting to go their own ways.

However, the newest member of the Move, Rick Price, has filled the gap without any noticeable difference in the style of the group—a fact which was probably due to the great respect he has for his predecessor.

Before joining the Move about eight months ago, Rick was with a Birmingham-based vocal harmony group called Sight and Sound, singing and playing guitar.

“There’s a big friendly scene up there, and all the groups know each other and keep in touch, so I knew the job was going. I also knew that three or four guys had already been asked, so it was a big surprise when, quite out of the blue when we were having a drink together, Roy Wood asked me if I’d like to join.

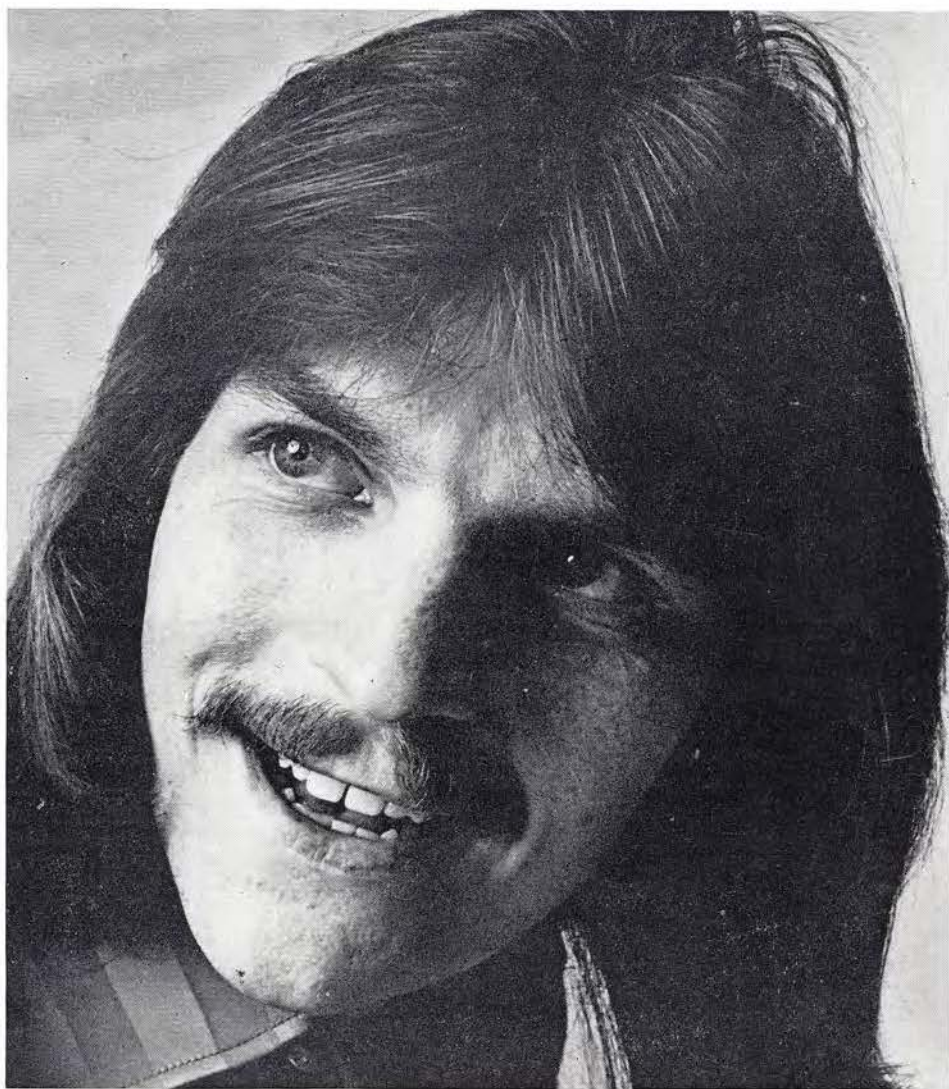
“Quite honestly, I was pleased to be asked at all, but the funny bit about it was that the first thing which came into my head was how I was going to tell the lads in my own band. I’d been working with them for about three years, and I’d finally got it to sound the way I wanted it. But the money was ridiculous, so I didn’t have any difficulty making a decision.”

The Move’s style has changed a few times in the past, according to Rick. Originally they were influenced by the Byrds, then they were on a rock and roll kick, and now they’re back to the Byrds again.

“The Byrds are semi-country, and that’s probably why my musical tastes linked up with the Move’s. I’m a great country fan—I still get turned on by Chet Atkins—and I like Roger Miller and Glen Campbell, while everything that Jim Webb does just knocks me out. I like country music because it’s the sort of thing where you know what’s coming next.”

However, despite the fairly settled environment in the Move, it looks as though there may be some change of style in the offing when they return from the US tour.

When I spoke to Rick on the eve of their departure, he told me the band



had been rehearsing “like merry hell” four or five hours a day, and had been concentrating more on arrangements than before.

“We used to just listen to a record and then work out a rough backing, but now we’re making our numbers last eight minutes and putting a lot more into them.

“There’s one good thing about this tour and the amount of rehearsing we’ve been doing. The band will never lapse back. We’ll have to keep up with the trend of doing the type of music where the audiences just sits and grooves and gets involved with what you’re doing.”

Although Rick was associated with the promotion of *Blackberry Way* he wasn’t actually on record with the Move until *Curly*, their latest hit, and it looks as if the next chance we’ll have of

hearing him won’t be until the release of their next LP.

“We’ll be in a lot of trouble if we don’t get it out before Christmas,” said Rick. “The trouble is: we’re pretty lazy. Every record we make takes a day—about 16 hours for each track, and that adds up to a lot of money in studio time.”

Rick does a considerable amount of song writing on his own, and he is still associated in this respect with his former group. However, when I asked him if there would be any of his material on the Move’s forthcoming album, he looked dubious.

“I don’t think so, but it all depends on whether Roy, who does all the writing for the band, has enough material ready. If he hasn’t, perhaps there’ll be one or two of mine.”



KING CRIMSON HOLDS COURT

I FIRST heard King Crimson as I walked across Hyde Park to the Stones concert in the summer and although the sound twisted and faded in the breeze it was quite clear that something was taking place. The massive audience was sitting quiet listening intently as the group created an energetic full sound that pounded across the afternoon, and when King Crimson finished their set the applause was deafening. The general verdict was that Crimson put on the best show of the day before the Stones themselves came on stage.

No mean achievement for a group that only started rehearsing at the beginning of the year, and it is because of responses like this that the group is widely tipped for huge success. Their Island album *In The Court Of King Crimson* was recently released and they have left Britain for a seven-week American tour opening in Boston on October 30th.

And what do they think of going to America? They are naturally excited but they have a sense of reality—some would say cynicism—born from years of hard treatment in the music business. As Rob

Fripp, the group's guitarist, told me, "We'll lose money on our way across from the east coast to the west. Even if you get \$2,500 a gig you can't make money over there because the distances are so great and the expenses so high, although it can pick up on the way back east. But you sell records, so you get it back in the end."

Although King Crimson are a new group, they are certainly not naïve innocents, and perhaps their quick rise to prominence can be put down to their feeling that at last they have a group where the ideas flow and where they can play as they want. "You see," said Rob, "We've all been messed up in the past, really frustrated. We've all found out that the music business has very little to do with music. We play what we personally like now, which is all you can do because we don't know what other people are going to like. We play what we like . . . music. We call ourselves a group because we can get work like that."

But they don't narrow themselves to a more specific category. "As soon as you call yourself a rock band, for instance, you limit yourself,"

continued Rob, "and that defeats the point of setting out which is to be free."

King Crimson are a five-member group, including Pete Sinfield who writes their lyrics and operates their own light show, but is definitely one of the group, for the lights are an important part of the King Crimson assault on an audience. "Most clubs have a light bulb," said Pete, "and that's it—joke lights. So we thought we'd take our own around with us. We have always had a good light show, with the mood changing with the music, doing what a light show should—adding colour to the music. But we're having a new lighting unit built by Alistair Reed who liked our old lights a lot. The new thing is not just a light show but more like a portable stage lighting kit."

As for his lyrics, Pete says, "I sometimes surprise myself with the violent things I come out with. If the music is violent then my lyrics are too, but I also write softer, prettier ones, and I hope they run through the whole spectrum."

Mike Giles, who with guitarist Rob Fripp seems one of the most talkative of the group, plays drums, percus-

sion and sings as well. As we talked about what the group aims to do and how they go about it, Mike said "The Stones did the thing of direct association with the kids, and now people are looking for more than just opposition to the system. If anything we are politicians in that we represent a lot of people whose point of view is not being expressed. Mind you, it would be good if Quintin Hogg dug it as well as the squatters."

Completing the line up are singer/bassist Greg Lake and Ian McDonald who plays everything from reed instruments to organ and Mellotron, which the group use particularly well, as Ian used to be an engineer for Mellotrons. So the group's doctored Mellotron is like no other.

And behind all this instrumental talent, hard talking, and searching thinking runs a belief in the music they are playing, and this belief should ensure the group's firm success sooner or later—probably sooner. But as Rob Fripp said, "If you're good you'll make it in the end. Whatever it is you are playing, if you keep plugging away it will come through in the end just as long as it's good."

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L.P. REVIEWS

HOME



JOLLIVER ARKANSAW
BELL-SBLL 119

If you like Jolliver Arkansaw you will like this album, but there is not very much to recommend it to the uninitiated. Although technically a good record the group seem to be playing totally without enthusiasm, which makes the sound flat and mechanical. The tracks are varied, ranging from *Sweet Frou Frou*, a dry humoured ditty sung in the old R & B style, to a contrasting "pop-folk" song *The Eye*. The ocarina is featured on *Hatred Sun* achieving a very quiet, soft country sound. Several up-tempo numbers are included, such as *Lisa My Love* which has a powerful growling guitar and drum backing, and *Gray Afternoon* a commercial blues offering which ends the LP.

Side One: *Frou Frou*; *Mr. Brennan*; *Bright As Fire*; *The Eye*; *A Girl Like Mary*; *Hatred Sun*.
Side Two: *Lisa My Love*; *Migrant Fowl*; *King Chaos*; *You Keep Me Satisfied*; *St. Justina*; *Gray Afternoon*.

DEEP PURPLE



DEEP PURPLE
HARVEST-SHVL 759

A good LP from Deep Purple showing exactly how talented this little-haired group are, and where they stand musically. Studio facilities are used intelligently to create just the right effect, such as on *Chasing Shadows* where Ian Paice is heard playing drums, timbales, maracas, and cowbell, and on *Fault Line* where the drum and organ track is played backwards to give a volcanic feeling. The album finishes with one of the group's more ambitious ventures to date, a three-part concert depicting the month of April. Strings, oboes, clarinets, flutes, and cor-anglais are all brought into play before Purple revert to their more usual sound. All in all a worthwhile record which takes several plays to be fully appreciated.

Side One: *Chasing Shadows*; *Blind*; *Lalena*; *Fault Line*; *The Painter*.
Side Two: *Why Didn't Rosemary?*; *Bird Has Flown*; *April*.

AOXOMOXOA



THE GRATEFUL DEAD
WARNER BROS. WS 1790

The Grateful Dead are one of the original "underground" groups, and this is one of the best of its type around at the moment. The music seems a lot more straightforward and less complicated than currently seems the vogue, with the minimum of weird sounds that one has come to expect from this kind of group. However, there is a track which will definitely please all underground purists, where the vocalist sounds as if he is being strangled in a force nine gale to the accompaniment of what appear to be drunken monks banging pots and chanting in the distance. The whole track sounds like *Strawberry Fields* played at the wrong speed. A good LP in the main.

Side One: *St. Stephen*; *Dupree's Diamond Blues*; *Doin' That Rag*; *Mountains Of The Moon*.
Side Two: *China Cat Sunflower*; *What's Become Of The Baby*; *Cosmic Charlie*.

SSSHH



TEN YEARS AFTER
DERAM DML 1052

This is easily the best album Ten Years After have ever made, and it could be the one to establish them in England on the same scale as they are accepted in the States. They have managed to capture on disc the same electrical excitement they generate on stage, and their music has a rough edge to it, which they use distinctively to their advantage. As Alvin Lee says on the sleeve, "A lot of things have been left in which previously technicians would have hidden." This helps to create the atmosphere that the album undoubtedly has, and which so many groups fail to get over on record. It looks like Ten Years After have broken the album barrier at last!

Side One: *Bad Scene*; *Two Time Mama*; *Stoned Woman*; *Good Morning Little Schoolgirl*.
Side Two: *If You Should Love Me*; *I Don't Know That You Don't Know My Name*; *The Stomp*; *I Woke Up This Morning*.

THEN PLAY ON



FLEETWOOD MAC
REPRISE RSLP 9000

Fleetwood Mac at their very, very best. Peter Green's characteristic guitar playing is evident throughout, and this LP can only add to his fast-growing stature as one of the best guitarists in Britain. The mood is brilliantly changed from the beautiful slow numbers, which they do so well, to up-tempo belters, and a passage of slow orchestral strings, right in the middle of a faster paced number, is devastatingly effective. Fleetwood use the minimum studio effects, with no wah wah pedals or fuzz boxes, relying entirely on their own musical ability—which is incalculable. What more can one say!

Side One: *Coming Your Way*; *Closing My Eyes*; *Fighting For Madge*; *When You Say*; *Show-Biz Blues*; *Under Way*; *One Sunny Day*.
Side Two: *Although The Sun Is Shining*; *Rattlesnake Shake*; *Without You*; *Searching For Madge*; *My Dream*; *Like Crying*; *Before The Beginning*.

MILESTONES



SRC/CAPITOL E-ST134

This LP consists of different-paced numbers, all sounding very much the same, perhaps because they were all written by the same people. The organ featured throughout gives depth to the record and contrasts well with the frequent whining guitar solos. The best track is undoubtedly, *In The Hall Of The Mountain King* | *Beck's Bolero*, a very original version of Grieg's classic, which builds up to a frantic climax, intensified by fine heavy drum breaks. A saccharine-sweet narrative in *Angel Song* could well be omitted, but in the main an exciting pulsating sound is sustained, without degrading the music to mere noise.

Side One: *No Secret Destination*; *Show Me*; *Eye Of The Storm*; *I Remember Your Face*; *In The Hall Of The Mountain King*; *Beck's Bolero*.
Side Two: *Checkmate*; *Our Little Secret*; *Turn Into Love*; *Up All Night*; *The Angel Song*.

BY JOHN FORD

AN ASYLUM FOR THE MUSICALLY INSANE



TEA AND SYMPHONY
HARVEST SHVL 761

THE ILLUSTRATED LONDON NOISE



BRIAN BENNETT
COLUMBIA TWO 268

SAM APPLE PIE



SAM APPLE PIE
DECCA SKL-R5005

By putting together flutes, zazoos, jungle drums, mandolins, harpsichords, cellos, organs, triangles, tympani, jews harp, guitars, humming and singing, Tea and Symphony have produced an album to which one has to listen very intently in order to glean any pleasure at all. There is some really nice classical and twelve-string guitar work throughout the LP but in the main it is lost beneath a variety of sounds, varying from a howling wind to howling vocals. African drums provide an effective pounding backing to some of the faster numbers, often sung in a shaky way to contrast with the strong percussion. A definite album for the underground.

Side One: Terror In My Soul; Travelling Shoes; Winter; Nothing Will Come Of Nothing.

Side Two: Armchair Theatre; Feel How So Cool The Wind; Sometime; Maybe My Mind; The Come On.

Brian Bennett, until recently full-time drummer with the Shadows, has produced a very good album of assorted instrumental sounds. There are versions of oldish songs like *I Heard It Through The Grapevine* and *Wichita Lineman*, as well as several of Bennett's self-penned numbers, and they are all very competently arranged and performed. The approach is very funky, as Brian lays down a solid beat, and the album escapes the disastrous adjective "pretty". A lot of the excellent guitar work very often reminds one of the Shadows, but this is really a recommendation. The LP will not exactly set the charts on fire, but it makes for very pleasant, relaxing music.

Side One: Love And Occasional Rain; I Heard It Through The Grapevine; Chameleon; Wichita Lineman; Just Looking; General Mojo's Well Laid Plan.

Side Two: In The Heat Of The Night; Soul Mission; Take Me In Your Arms And Love Me; Rocky Racoon; Air; Ticket To Ride.

A professional LP from relative newcomers Sam Apple Pie, a group which shows the signs of quality needed to make it happen in this day and age. However, the album lacks a certain amount of originality, although there are flashes of nice guitar work, but the sound is limited and never tries to expand from the rigid framework it has set itself. On the whole, the record moves along at a pleasant rate, and contains a good variety of numbers. It will be interesting to see how Sam Apple Pie make out in future.

Side One: Hawk; Winter Of My Love; Stranger; Swan Song; Tiger Man.
Side Two: Something Nation; Sometime Girl; Uncle Sam's Blues; Annabelle; Moonlight Man.

LETTERS

Musicians first

Dear Sir,

I am fed up with reading the gleeful chortlings of the majority of the pop-press every time a so-called "super-group" breaks up. Don't they realise that people like Clapton and Frampton are musicians first and members of a group second, and this can only help the musical scene, not harm it.

With the interchange of ideas between musicians, music in Britain can only go forward and the standard can only go up. Why shouldn't they play together if they feel like it? The only real ties which hold many groups together are financial ones. They are making money because the fans are willing to pay to see a particular group perform their old favourites, but do the majority of fans grasp that this can stagnate the standard of music produced? Let's have more of our very talented musicians playing and recording together and to hell with the critics.

James Ford,
Bromley.

Good balance

Dear Sir,

I would like to congratulate on the format of your magazine. As a member of a group myself, I derive great pleasure from reading seriously written articles on the hopes and musical aspirations of other groups, which serve to balance the vast amount of very good technical information covering the whole field of music. I feel that your paper fills a large gap in musical publications. We have the pop gossip papers and the rather heavy technical magazines, but *Beat* incorporates

the best of both. By the way, I think the new larger edition is great.

Alex Soper,
Farnborough, Kent.

Record companies

Dear Sir,

Could you please tell me the addresses of both the "Apple" and "Island" record companies.

John O'Hagan,
Glasgow.

The addresses are:
Apple Records, 3 Savile Row, London, W.C.2.
Island Records Ltd., 155 Oxford Street, London, W.C.1.

Pleasant relief

Dear Sir,

Just a line to say how much I have enjoyed recent editions of *Beat Instrumental*, which comes as such a pleasant relief after all the phoney pretentious rubbish of the so-called "underground" press. I would like to congratulate you on maintaining such an honest policy, which I am sure is respected by musicians and fans alike.

I particularly liked the pieces on Ron Geesin and Graham Bond in the October issue.

Chris Welch,
London, E.C.4

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HUMBLE PIE

THE trouble with pop today, said the Top Twenty "name", is that lousy business of trying to live down a tag.

And there are more than a few "tags" being lived down by Humble Pie. First, of course, is the unfortunate Peter Frampton, one of the few genuine musical talents to emerge from a teenybopper group—unfortunate, though, in that he was dubbed "The Face of 1968". Okay, it earned him a barrage of screams at that time . . . but it was darned difficult to go forward into 1969 with much confidence.

That's been forgotten now. And Peter, a little grudgingly, owns up: "Perhaps that title did a bit of good in making me something of a name. But it was embarrassing for all that. I meantersay: the FACE of 1968. What was I? A male model or a musician?"

And there was the tag which had Steve Marriott as a big-head—a show-off who could only get across on

stage by leaping around like a dervish . . . "a bottom-wiggler" is the way he describes it. And he now owns up: "Maybe I was a bit arrogant. But I'd started out in bands so early that I was usually the youngest, trying to express my point of view to guys who were about seven years older."

Even so, those tags stick hard in a goodly percentage of pop-following minds.

Then comes the problem of the tag "super-group". Well, okay it looked like a super-group scene when Steve split from his old mates the Small Faces and when Peter Frampton upped and quit the Herd. But it's a hard tag to cope with when, in fact, fifty per cent of the group were virtually unknown when Humble Pie came into being.

There is Greg Ridley, for instance—for five years a respected figure on bass guitar, but barely known to the general public.

Then there is the 17-year-

old highly promising drummer, Jerry Shirley. He's been a professional for three years, building a great style of showmanship with outfits like Apostolic Intervention and suchlike. In this super-group bit, he is perhaps the least-known, but he's often the one fans talk about *after* the shows. It was a casual meeting with Steve Marriott that got him interested in the basic idea of cooking up a Humble Pie.

But the trouble with being called a super-group is that it doesn't really allow for even a minor failure. And their first-ever public gig, at a monster-monstrous festival at Bilsen, in Belgium, was a near disaster. Word got back to Britain. And, unkindly, the boys were labelled "the super-group that flopped". Everything that could go wrong went wrong. The organ power was cut off, the electric piano was out-of-tune as well as non-electric, the guitars dropped, sound-wise—and

things went from bad to worse.

Says Steve now: "We were really in despair. You know how it is—you build up, after months of rehearsal, and then go out and show yourselves. You are at such a peak that if things go wrong, you have that much further to drop. Fortunately it all went right on the very next gig on the Continent and we realised, once and for all, that fans were prepared to listen to what we were doing. They listened and applauded and it was very rewarding and we really felt that the bad old days were a long way behind us."

But there was yet another tag, *Natural Born Bugie*, an instant hit single and the group's first, was tagged a dead pinch from the Beatles' *Get Back*. This really riled Steve Marriott who told me: "First of all the disc was just a loon—just something that happened in the studio and eventually we sussed it would make a decent single. But be fair—the original riff goes back to Chuck Berry and that's where the Beatles got it from. So we've both taken from the same place. Yet you still get these know-all characters—some of the deejays who have a go but simply show that they're dead ignorant."

That the Humble Pie boys are far from copyists was shown on their first album—and is shown even more strongly on their second, out any time now. And now America is slowly being conquered by the team.

Last words go to Steve: "When I first met Peter, I suppose I had a pretty low opinion of his musical capability. After all—that Super-Face thing. But when he started playing, I knew he was great. It took time for us to get to know each other perfectly . . . we're still finding out things about each other, realising how we can develop ideas."

And after a lot of controversy and kicks, Humble Pie can now hope to be tag-free for a while. Or if you must stick a label on them why not Four Exciting and Ambitious Musicians?

P.G.

driver's seat

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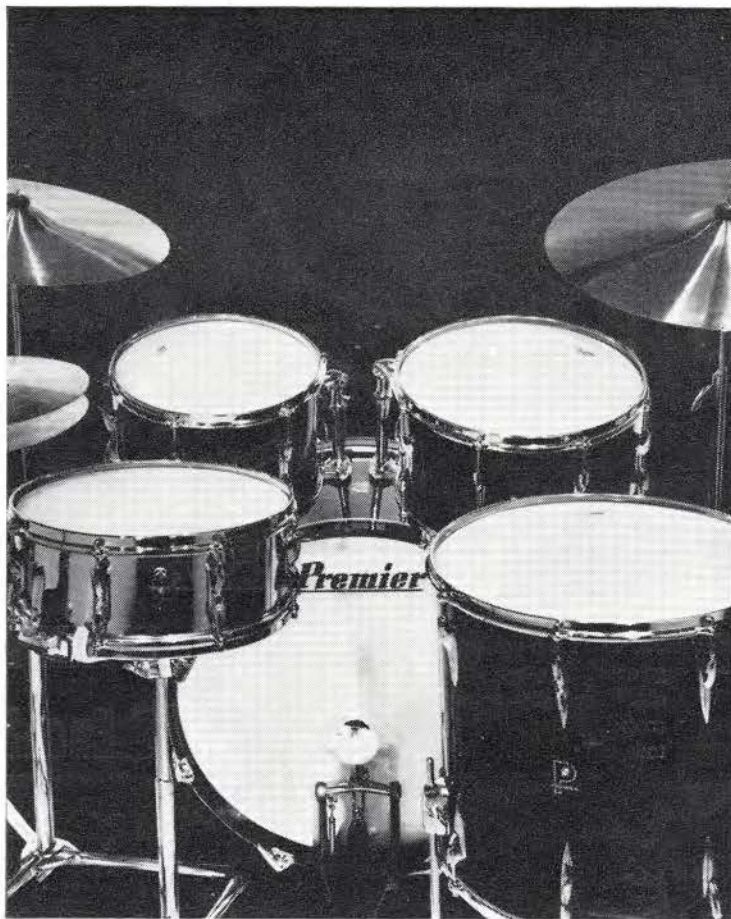
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