

CREAM AND HENDRIX TOP POLL

BEAT INSTRUMENTAL

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Editorial

The complete list of "Beat Instrumental" Poll winners is published in this issue. One glance at the names heading up the many sections reveals immediately that this poll is unique and that you have done just what we asked and judged it on instrumental and creative ability and not just on straight chart popularity. Two names stand out right away, The Cream and Jimi Hendrix Experience. Both groups and all their members have either topped or come very near the top of their own sections.

Many dealers are reporting a strong upsurge of interest in solid guitars. For a long time the solid has been the poor cousin of the acoustic guitar. But now, suddenly, it's coming into its own again. Which is very interesting because solids were all the rage during the big rock 'n' roll era of the middle 50's. To me the solid has always meant a rougher, tougher sound and the new interest in it could herald a new sound. Things have been getting very progressive and very ballady during the past year and it's about time the pendulum swung once more into a simpler, faster and wilder tempo.

Like every other magazine we have been faced with many price increases during the past few months and there are more and bigger increases on the way—paper prices are going up by 15%, printing by 5% and so on. So I'm afraid we are going to have to put another tanner on to the price of "Beat Instrumental" starting with the next issue, which means that it will cost 3/- from March.

But I will try and add more pages whenever possible and to start things off the right way the March issue will have an extra four pages so that you will be getting more for the additional few pennies you will have to pay.

The Editor.

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LOVE AFFAIR - FIRST NEWCOMERS OF '68



MOST of the leading pop music papers have tried their hands at "crystal-balling" for the current year, and they're all decided on one thing . . . there's a lack of obvious chart contenders for 1968. I think one can safely presume that ballads will be with us for some time to come, and that the group scene will be as strong as it was in '67. But trying to pinpoint the big new artists is a hard job indeed.

So far one new group has made a sizeable impression. They are the Love Affair, who've surprised all the pop prophets by scoring with their version of Robert Knight's "Everlasting Love". I asked the group how it felt to be the first newcomers to the hit parade in '68.

"It hasn't really hit us yet," explained Mike Jackson, bass player. "One minute we're a fairly successful group. Next . . . we're in the hit parade. I suppose we thought we would make it eventually, but now it's happened, it's difficult to realise".

Lead guitarist Rex Brayley showed more confidence when he discussed choice of material for the single. "It's very risky covering a number, but we all felt 'Everlasting Love' was strong enough to make the chart. It had done well in America, but the Robert Knight version didn't look like taking off over here. Anyway, we felt we could improve upon his performance. But in the end, it was all down to publicity. We are here to promote the number, he isn't. And I still think our version is better".

Publicity-wise, the group have been very

prominent. At a recent photo-session, they were arrested for insulting behaviour and obstructing the police. This all came about when the boys climbed the statue of Eros. The idea was to connect the name "Love Affair", with the image of Cupid, but while they were merrily scaling it, the police turned up, a crowd formed, and the charges were made.

YOUTHFUL IMAGE

The group certainly do have a very youthful image. Drummer Maurice Bacon is only 15, while Rex is the oldest at 19. And they have only been together six months with their present line-up. They were formed through an advertisement in a musical paper, and were asked to turn professional almost immediately. This presented problems, as vocalist Steve Ellis explained: "Our parents were not too keen on us becoming full-time musicians. Lynton's mum and dad wanted him to study at University, and Mike was almost persuaded to become a commercial artist. But we were all determined to play in this group, and we made it in the end. I'm glad we're no older than we are. Most of today's leading groups have been 'round for a long time. It's time the scene had some new faces, young one's that is".

One of the many problems that confronts a group the first time they enter the charts is future bookings. They may have dates fixed up for several months ahead, at "pre-success prices", and when that hit DOES come, they have to be honoured. So the group does not reap immediate benefits from their hit. But the Love Affair have avoided this pitfall. "It's just that we were never booked that far ahead," revealed drummer Maurice. "We pinned everything on 'Everlasting Love'. If that hadn't made it, I don't know what would have happened. But now we can go out for good money, and, what is more important, try and get that all-important next record into the charts".

“WE’VE GOT TO CHANGE AND ACCEPT NEW IDEAS”

says **ERIC BURDON**



I am not an entertainer,” said Eric, almost spitting out the last word. “I leave that up to Tom Jones, Frankie Vaughan, Engelbert Humperdinck and the Tiller Girls.

“I perform according to my mood and I hope the people who come to watch us understand that by now. It saddens me when so-called fans come up to me and still ask me to do “House Of The Rising Sun” and “I’m Cryin’.”

“That is the trouble with Britain. It is so unwilling to accept change. The Americans latch onto everything because it is new but in the end they do manage to sort out the wheat from the chaff.

“When the Animals broke up, we had no trouble in the States, but over here, we have lapsed into almost total obscurity.

Eric played me what he hopes will be the new single, and I can safely report that it will send the group high in the charts.

It is called “Sky Pilot” and is a six minute extraction from the group’s latest album release in America.

STEREO

“I have put a lot of work into this,” he told me, “and I am going to do my best to persuade the record company to release at least several thousand copies in stereo.

“I have also designed a sleeve that some copies will go out in”.

A new project, about which Eric is very enthusiastic, is the film script he is writing.

“Maybe it will never be finished,” grinned Eric—who used to describe

himself as a little fat singer from Newcastle.

“But the important thing is I will have tried and that counts for a lot. The film is about life and will feature all the things that are important to me”.

Such as?

“The communication that exists between Jimi Hendrix on stage and each individual in the audience. You can watch the magic appear on their faces. Somewhere in the air there is a common bond that shuts out everything but the two of them for a while.

LIKES JAPAN

“And the gentility and politeness of the Japanese people. I will take a camera team to Japan and try and get some of their sheer beauty on celluloid”.

It was said at the time of Eric’s marriage that this was the end of his rave-ups at the Scotch—he lives just round the corner from the club in order that he would not have to be carried far after a heavy drinking bout.

“Yes,” he admitted, “that is quite true but I am still pretty wild on occasions. Angie has given me a sense of responsibility and has perhaps, made me grow up a little. I don’t mean put years on me.

“But a far greater influence has been meditation. It sounds corny now but it is true. People like the Maharishi have the power to break down your natural fears about your own ability and expose new capabilities. I have also been reading a lot recently.

“One book I think everybody should read is ‘The Finding Of The Third Eye’, by Vera Stanley Alder. The most important thing I have learnt from that book is that life depends on balance and each must live his life accordingly. For

instance, you cannot enjoy flowers without putting up with rain”.

Do not be surprised if you should hear of Eric starting a “be kind to animals” campaign. But it will not be for the group.

“The one thing that is holding us back and keeping us in line with other animals is the fact that we still depend on them for food. They have invented materials that can look like a mink coat. Why not a substance that has all the nutrients of beef. I am very much against killing living creatures”.

Children are a topic that are on Eric’s mind more and more nowadays.

“I really want a house full of kids,” he revealed. “To watch them grow up and know that they are part of you must be fantastic. But no child of mine will grow up with a false sense of values.

“I think too many people underestimate the intelligence of children. You can learn so much from them. Take Lewis Carroll, the most successful author of children’s books. He never spoke down to them, just treated them as younger equals.

“A school teacher friend of mine in Los Angeles sat in a desk for a whole day and let the kids get on with it. He told me he learnt from them much more than he ever taught them”.

Angie came in, kissed Eric a fond farewell and went out to do shopping.

“Marriage is like two top gunfighters facing each other in the street,” whispered Eric very profoundly. “Each is not quite sure how fast the other is, so nobody draws”.

What does the future hold for Eric and the Animals?

“A lot more work in America,” he said, “more records here, more writing, work on the film, but a large slice of happiness all the time”.

PLAYER OF THE MONTH

ERIC CLAPTON

PLAYER of the month, and through your votes in the "B.I." Poll, guitarist of the year. How did the Clapton legend evolve, when did it begin?

"I started on guitar at the age of 16", he reveals, "and even then listened mostly to blues guitarists. I never thought of playing anything else—guitar was the sound I liked. My first instrument was a Hofner acoustic. I had that at art school. I learnt by listening to records, and watching people on stage. I never took lessons—there's more freedom if you teach yourself. After I could play reasonably well, I looked round for a semi-pro group, and swapped my Hofner for a Kay Electric. I played with a couple of groups before joining the Yardbirds, and then I began developing my technique. I had a couple of other makes before my first 'Les Paul'.

"I was getting more and more involved with the blues, but after 'For Your Love', the Yardbirds began playing more commercial stuff, and I felt I had to move on. That's when I met John Mayall. His Bluesbreakers were one of the only genuine blues bands in this country, and it was natural that I should join him."

What about those "Les Pauls" that our top guitarists rave about. "I bought my first one at Lew Davis' shop in Charing Cross Road", he explains . . . "it's Selmer's now. He had a couple imported from the States, and I managed to get hold of one. I collect them now. I've got two in sunburst, one gold, one black and one standard finish. I also use a Gibson S.G. Special. That's the multi-coloured model, which came after the 'Les Pauls'. I was very pleased with my sound while I was with John. Those Gibson's have the perfect blues sound".

Although Eric enjoyed reasonable success with the Bluesbreakers, the Cream have been his big musical breakthrough. "I suppose the Cream was the big step for me. We all like the same style of music, and have managed to keep the group on a blues foundation . . . but it's blues with variations".

As Eric is himself a major influence amongst guitarists, it's interesting to hear about his own favourite musicians. "I like B.B., Albert, and Freddie King, and also Buddy Guy. It's the blues guitarists I'm interested in, although I'm still striving for a more individual style. I've got to express myself, rather than one type of music".

JOHN FORD.



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SIMON DUPREE HATES WEST COAST SCENE

led to the recording of their second LP.

The new album's title, "Once More Unto The Breach, Dear Friends", just about sums up Simon's attitude towards the group's progress. He says: "It looked as though we were never going to get a hit. I'm sure our other singles deserved some sort of sale . . . to put them into the top fifty, at least. But it's so difficult to judge what's in vogue at any particular moment. But I did notice that 'Kites' was around when ballads were selling well. We were all getting a bit fed up with the scene . . . I'm not too keen on any of the sounds in the chart at the moment. Still, the person who said there was room for everything in the hit parade is certainly being proved right".

Simon's dislike of current pop music, and the lack of success, disc-wise, for his group, almost prompted him to retire gracefully from the scene. "I can definitely say we were going to quit if 'Kites' hadn't been a hit'. But that's in the past.

LARGE GROUP

Now he can listen to the plaudits of music critics, who give his group nothing but the highest praise. "There are disadvantages in running a large group . . . the money doesn't split up quite so well. But for personal satisfaction, there's nothing like listening, and playing with a group which is musically adept. And the Big Sound certainly are. For example, Ray (Shulman) plays guitar, violin, piano, trumpet and vibes, and Phil (Shulman) plays most brass and wood-

wind instruments . . . vibes as well. We don't need session men at all on our records. We use a Mellotron for any of the trickier instruments. Eric Hine, our organist, plays that".

As well as being proficient musicians, the brothers Shulman (Simon's real name is Derek Shulman) are in accord about the American West Coast Scene . . . they dislike it intensely. Phil says: "I've just heard an album by the Doors. It must be a joke. They sound like a bad English group of four years ago. Yet they've had three top ten records in the States. In fact, the whole West Coast Scene is bad. Only a couple of the groups have any talent at all. The rest will die like 'Flower Power' . . . and I'm glad that's gone. It nearly killed good music stone dead".

With such a strong distaste for most pop music, I think we shall see Simon Dupree and the Big Sound striving for a "Good Music" hit parade . . . with them on top, no doubt!

"I SEE The Light", "Reservations", and "Daytime, Night-time" were all fairly unsuccessful records for Simon Dupree and the Big Sound. And for the first two weeks their last single, "Kites", looked like joining the list . . . then, suddenly, it started registering heavy sales, and the number gave Simon and the group its first real taste of chart success, which, in turn, has



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the Mike Smith column

HI, this is the first column by yours truly, Mike Smith. In the next few months, I'll try and fill you in with information more from the angle of the keyboard enthusiast, plus a few snippets about the happening things in the pop world, plus a few aims for the future. Plus, I hope, some answers to any queries you may like to send me.

Let's get the personal side over first. I'm playing a Riviera organ right now—the new Vox job. Two double manuals, plus all the other equipment . . . swell, volume controls, and a Concord amplifier, which all the Dave Clark Five use for recordings. My background? Well, I started on private tuition at the age of five on piano, kept going until I was 15. I switched to organ about four years ago, after the Five had been together for about a year.

My likes? I am very keen on Oscar Peterson and Erroll Garner. And I'm a Brian Auger fan, too. Whenever I've sat down to listen to him there's been a lot of noise going on, but he's got a very good technique. I like Charlie Byrd and Wes Montgomery among the guitarists. Drummers? Hmm. . . . well, specially I like Ginger Baker of the Cream. Dropped in to see him in New York once, got backstage and studied him closely. He's got a great sense of timing. . . .

Enough, for the moment, about me. The Dave Clark Five are currently engaged in filming and recording. Filming a series of half-hour shots which obviously will go first to America, which is our biggest market.

What else can I talk about in this introductory piece? Ah, yes. The success of "Everybody Knows". Must own up: I didn't like the record personally. We got round and had a chat about what to release and I was dead against it. The voting was 3—2 in favour, though—and look how many records it's sold.

Enough for this month, now—I'm due on the film set. See you next month. Same place, same place. 'Bye now.

MIKE

THE RUDIMENTS OF MUSIC

By THE TUTOR

Many of you reading this article will be Chuck Berry fans, or at least fans of his guitar playing. The "riff" that runs through nearly all his songs is almost as famous as the man himself, so this month's column will be mainly devoted to a simplified version of this riff which can be used as the basic accompaniment for the majority of 12-bar Rock songs.

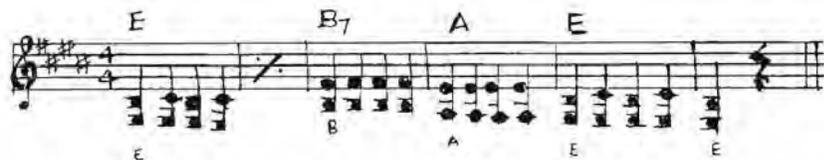
But let's start at the beginning and explain exactly what a riff is. Remember an instrumental called "Guitar Boogie Shuffle"? It was the forerunner of hit parade instrumentals and made the charts via the fingers of Bert Weedon and the Ventures. Now that was nothing but a basic riff, probably the oldest and simplest in existence, so here's the simplest version possible of that particular riff in the key of E Major.



Now, whereas that riff will help your left hand to remain supple, Chuck Berry's riff will fit into many more numbers. The diagram of this riff is again in the key of E Major, the easiest key for any guitarist.



The majority of guitarists use just two fingers to play this riff . . . the first and the fourth, but you can, of course, use whichever fingers you feel the most comfortable with. Every G and F that you play must be sharpened. The ÷ sign means that you repeat the previous bar. I've written in the corresponding chords over the diagram, so if you have a friend to strum along with you, this will be a great help. The letter underneath the first note of each bar is the bottom note for that particular bar.



Once you have played this through a few times, double-up the tempo to get the correct effect. At the moment, you will be playing dum dum dum dum (four beats to the bar), so change to dum-dum dum-dum dum-dum (eight beats to the bar). You will also notice that I have stopped the riff for the two bars when the chords are descending from B7 and A down to E. The reason for this is simple . . . it's a difficult bit for a beginner to play. This can be added later when you feel a little more confident. I've said it before, and I'll say it again, don't be over-confident and try to rush things.

There are a number of other riffs for you to learn such as variations on the boogie and the Everly Brothers' "Lucille" riff, but for this month stick with the two I've shown you. When all the riffs have been learned, then you will be able to accompany yourself on practically every beat song ever written.

FACES MORE INVOLVED IN RECORD PRODUCTION



THE Small Faces are getting more and more involved in record production—and in writing for different artists. At least, this is true of Steve Marriott and Ronnie Lane. Who, just in passing, were as astonished at the “sudden” marriage of Ian McLagan as everybody else.

But the development of the Faces in musical terms goes on. Let Steve do the talking. “We’ve wandered into the production side. We did Pat Arnold’s ‘If You Think You’re Groovy’ and this was an eye-opener to me. I mean, she is an artist and she comes into the studio and there’s no hang-up. She really sings. We had Madeline Bell on the session, too, and they blend so well on the voices.

“Honestly, it all took me back to when I was 15 and hearing those great Tamla voices. This is the real thing. It’s not somebody imitating a coloured voice, it’s what is really happening and it’s done immediately.

“But Ronnie and I had to wait to see how the Pat Arnold record was received. The critics liked it and it gave us a chance to steam ahead on other ideas. If people didn’t like what we’d done, well . . . at least we knew we’d worked well and hard.

“In a sense we’re very lucky with Immediate. They don’t just issue records. They select a few and have a feeling they will be good. But a big company tends just to bring them out any old how. They get to states of releasing things every Friday and it’s more in hope than belief.

DRAMA SCHOOL

“It was like that when I was at drama school. One school would send out just a couple of people to attend an audition and the other one would send about 80 . . . in the hope that something would turn up.

“What’s happened with the Faces now is that we have got the time, and more important the bread, to do things that we couldn’t do before. Do you know that a year ago we weren’t even recording in four-track. It was all double-track. But then you kind of get free and you go to a lot of sessions and you realise what sort of sounds you get and can achieve.

“But we think the whole scene is linked. We perform because we like it. We write songs, whether for somebody on Immediate or anywhere else, but it’s all part of the same scene. Even playing your own song is part of this scene”.

Steve was getting more and more insistent on his views. He said: “We get more and more involved and we believe that really most producers are just a fraud. They just sit in the box and leave it to the engineer and that’s all. Anybody can do that. We have this interest in writing the songs and thinking of treatments and then going in the studio.

“Honestly, who are the big producers—the REAL ones? I think Andrew Oldham is good . . . he’s learned and he goes down into the studio and talks things over with the artists. Shel Talmy. Micky Most. But there aren’t so many. Perhaps the reason is that the main bunch don’t get the time to do exactly what they want. They have to treat the scene more as a job than as enjoyment. If you don’t enjoy yourself in the studio, really ‘feel’ what you’re doing, then it must be a drag.

“But with the writing and the producing, it’s a whole thing. Actually we’ve been writing a lot more nowadays and we find we have these little scenes going. Ronnie writes at home. I write at home. He comes round to my pad and says I’ve got this thing going and I can’t finish it. So I may come up with an idea. But in the old days we just didn’t have time to finish off anything—our environment is much better now”.

AUSTRALIA

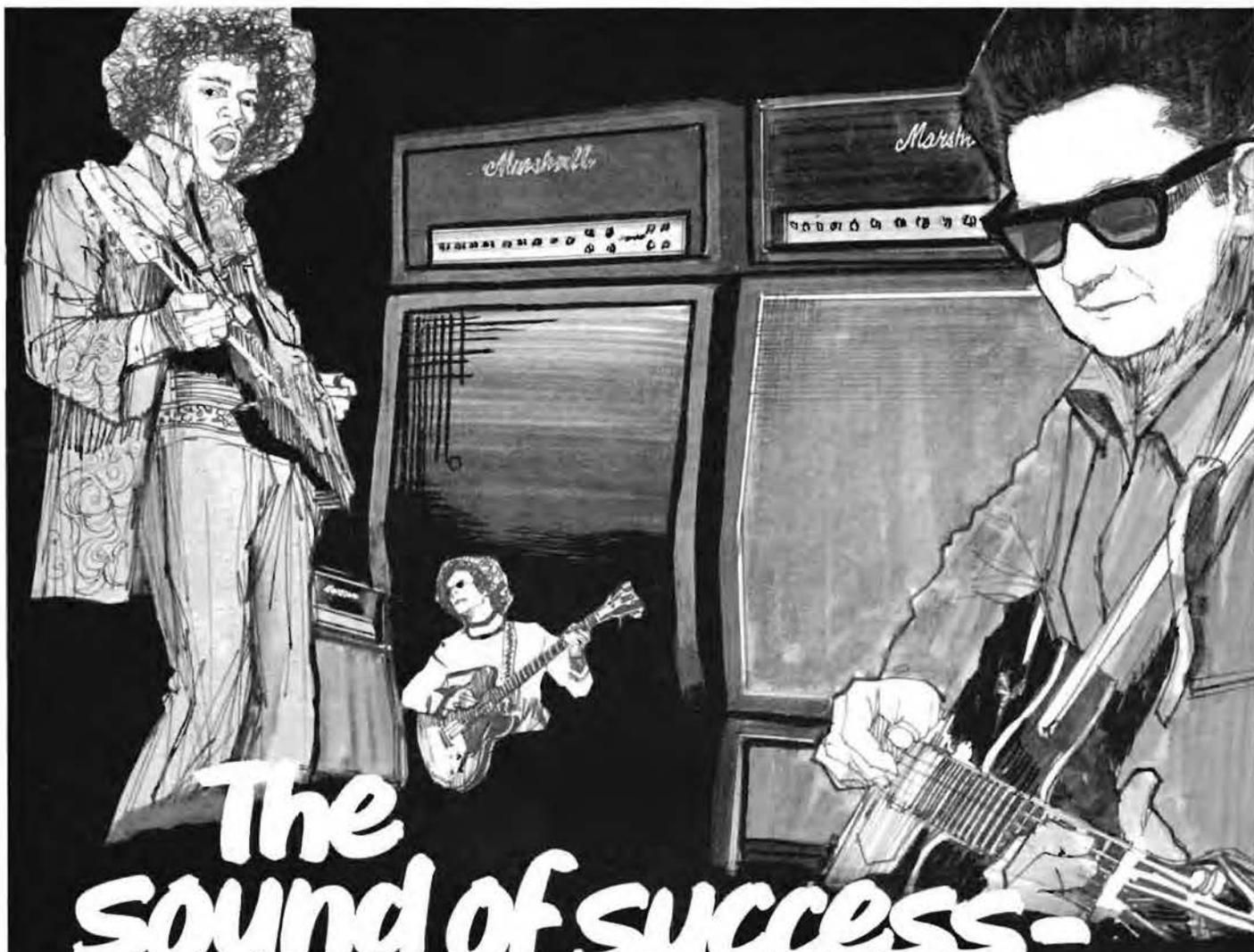
At this time, the Small Faces are away in Australia, Japan, and America, on a tour which takes seven weeks. Steve Marriott talked about it: “We don’t like being away that long. We feel that the London scene is the biggest and best. But we left ‘Tin Soldier’ which was a biggie for us. The critics liked it, but to be honest, I don’t think we’ll ever do a similar record again. We like something with more power behind it . . . this was melodic and gentle and it started really as a studio-happening.

“There is nothing worse than having a hit record you don’t like. You make it and then it goes up in the charts and you have to play it every time you get on stage. It just gets to be one of those things that gets right inside your mind. I don’t think we’ll ever do another ‘Tin Soldier’. But even so we’re grateful for the fact that people were interested enough in it to go out and buy a copy”.

The marriage of Ian to Sandy is now old news. But one thing came out of it—concerning the Faces’ “Top Of The Pops” appearance that very same night. Said Steve: “It meant we were one down and three to go, marriage-wise. We celebrated. And I believe it was the first time we’d ever done that show without feeling very nervous. Funny what a little celebration does for you”.

But poor old Ian is currently touring thousands of miles away. WITHOUT his new wife, who happened to have dancing engagements in Germany!

PETE GOODMAN.



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MEETING the Beach Boys all together is rather like running headlong into five different gale-force winds. They each hustle and bustle like a human tornado and they're one hundred per cent dedicated to the business of keeping the Beach Boys right at the top of the world group ratings.

And the very fact that their last two singles didn't do as well as they expected has merely added to their energy-output. "Personal promotion is the thing", said Mike Love in a corner of a luxury suite at the Hilton Hotel in London. "So Bruce Johnston and myself plan to spend two months of every year living right here in Britain.

"I guess like a lot of American artists we took Britain for granted as far as record sales go. If our discs were big in the States, then we took it for fact that the success was emulated in Britain. We were really shocked to discover that 'Wild Honey' had to struggle like crazy even to make the Top Thirty.

"So we had a meeting, a few months back. We decided that to maintain our world-wide popularity, we just had to make an effort. That's why every one of us is now deeply involved in promotion and why we're going to make special promotion trips both in America and Britain every time a new single is released".

PROMOTION

Which brought in Bruce Johnston, who is certainly the MOST promotion-conscious of them all. "When I was last in Britain, by myself, I noticed how much British artists hustled when they have a new single cut. I guess it doesn't matter how big an act you are, you're only as good as your current single . . . and if it flops I reckon you're in trouble".

Realistic talk from members of a group who've been in the First Division of pop for years. So Mike is making plans to rent a large country house "somewhere deep in the English countryside where I can play at being the local squire" . . . and he and his wife Suzanne will retreat there whenever they can. Incidentally, Mike becomes a father again in June.

Bruce, the only bachelor Beach Boy, wants to be right in the middle of things. "I'm looking for a small flat right near Piccadilly Circus, just somewhere to flop down at 4 a.m. after the London clubs close!" But late nights don't interfere with the energetic Bruce. On his last visit, I recall he'd go to bed at 5 a.m. and still be up four hours later to go to Broadcasting House for "live" interviews on the air. He did that four days running—and lived to tell the tale!

Though Mike and Bruce are the only two definitely looking for property in England, it's likely that Carl, Al and Dennis will join them sometime during the summer for concert dates. Says Mike: "I can't see us doing another big tour but we would like to do a few big concerts in

'PERSONAL PROMOTION IS THE THING' SAY BEACH BOYS



the main cities and also a charity show".

The boys, when I met them, were also celebrating the news that Brian Wilson, Big Brother behind their recording techniques, had had, in Los Angeles, a successful operation on his ear. Young brother Carl said: "Brian had been deaf in one ear for some years. But a recent examination showed that it only needed a small piece of bone being taken away to restore his hearing completely. The operation was a success so I guess Brian will now be able to knock out some pretty good stereo records!"

BEATLES

Following on the Beatles, the boys are extremely interested in transcendental meditation. Especially bearded Mike. He said: "The Maharishi's ideas are so simple, but good. So he uses us, and other musicians, to publicise his theories. What's wrong with that? The whole world should know about the advantages of the theory . . . it unites many different world religions". The Beach Boys, as a group, give religion great prominence in their everyday lives.

About their new LP "Wild Honey", just out, the boys feel that it gets them back

on a rather straighter course. "Sure people were baffled and mystified by 'Smiley Smile'", admitted Mike Love. "But it was a matter of progression. We had this feeling that we were going too far, losing touch I guess, and this new one brings us back more into reality. It's a for-fun album—good dance tunes, that kind of thing. Brian has been re-thinking about our recording programme—and in any case we all have a much greater say nowadays in what we turn out in the studio".

And the boys are adamant that the money is not all-important to them nowadays. They want to be world-travelers, almost Stateless persons . . . but trying to bring an atmosphere of peace-and-pop to as many different countries as possible".

Development and promotion, then, are the keynotes of Beach Boy planning for 1968. Development within the bounds of reason and good sense; promotion whenever and wherever they can. But they've certainly come a long, long way since "Surfin' Safari" and the open-air, wind-blown days of similar material. Even if they do act like a five-armed Force Eight Gale. P.G.

SCRIBBLES

Engelbert's "Am I That Easy To Forget" was also Little Esther's follow-up to her million-selling "Release Me" . . . James Cotton Blue Band played with Spanky and Our Gang in New York last month . . . Jimmy Holiday moves to Kent Records, latest release "I Can't Stand It".

Laura Lee has a third hit with "Up Tight, Good Man" . . . Five Stairsteps change labels from Windy C to Buddah—latest hit "Something is Missing" . . . Larry Williams and Johnny Guitar Watson may soon make it in Hot 100. Next release—"Nobody" for Okeh.

More revivals: "Detroit City"—Solomon Burke; "I Was Made To Love Her"—King Curtis and the Kingpins; "Come See About Me"—Junior Walker and the All Stars; "New Orleans"—Neil Diamond . . . It doesn't seem like 10 years since we first listened to "Great Balls of Fire" or Chuck Berry's "Rock and Roll Music" . . . Albert King should be touring England soon.

"Pick Up The Pieces" big for Carla Thomas; also on Stax: Johnnie Taylor's "Somebody's Sleeping In My Bed" . . . "A Haircut In The Wrong Barber-shop" latest album from Rev. Cleophus Robinson . . . "I'm In Love" Wilson Pickett B-side has now outsold Stagger Lee the original A-side . . . Does Amboy Dukes realise there is an American group of the same name?

Judy Clay, with current hit "Storybook Children", the third sister to Dionne and Dee Dee Warwick . . . Donald Height has recorded "Good To Me" written by Otis Redding . . . Oscar Toney's "Without Love (There Is Nothing)" was first made by Clyde McPhatter.

New Records: Jimmy Reed—"Crazy About Oklahoma" (Bluesway); Felice Taylor—"I Can Feel Your Love" (Kent); Mitty Collier—"That'll Be Good Enough For Me" (Chess); James and Bobby Purify—"Do Unto Me" (Bell); Robert Knight—"Blessed Are The Lonely" (Rising Sons).



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★ IN THE STUDIO ★



GIVING THE FACTS BEHIND THE HITS

Now that London is acknowledged as one of the main recording centres of the world, it's about time all our Disc Jockeys stopped referring to records as: "Having that American sound even though I see it was recorded in this country". Britain has produced so many hits over the past few years that it can surely be said to have a sound of its own.

The growth of London as a major recording centre has been due to several unique advantages. As the largest city in Europe it had a tremendous number of highly-trained musicians who, although they were mainly in the classical field, were still available to play on pop sessions. There are not many other places in the world where you could get hold of four harpists, or six oboe players, or an assortment of 50 brass players just by picking up the 'phone.

The leading recording companies, E.M.I., Decca, Philips and Pye all had their headquarters in London. In fact most British-produced records were made in the companies' studios until the early '50s when the independents started to mushroom.

COMPETENT

A large number of highly competent technicians were also available, who were very interested in recording and were able to build the equipment which went into the new studios.

Add to this the wealth of young instrumental talent which is now in this country and it's easy to see why London has become a recording capital.

Over the next few years one can see the creation of music centres which will have not just one large recording studio, but two, three, or

even four, in the same building. Again, the recording companies have already led the way. E.M.I. has three studios in its St. John's Wood centre. No. 1 is 95 ft. x 57 ft.; No. 2 60 ft. x 37 ft.; No. 3 39 ft. x 32 ft. Now the independents are growing very fast and Olympic, for example, have two. Several others are talking about moving to larger premises or adding extra facilities. 4-track recording has become commonplace and 8-track and 12-track are either here or on the

way.

But the largest studios in the world with the best equipment are useless unless there are talented engineers to ensure that the artists they record are produced in the best possible way. And here once again Britain has the answer, as we have a large number of highly-talented engineers who have already shown their worth on so many of the discs which have entered the charts during the past years.

Although we've talked about London as a recording

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Paul McCartney seen at the control panel of the E.M.I. No. 2 studio, with engineer Jeff Emmerick.

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capital other cities can offer top-class facilities. In Birmingham HOLLICK AND TAYLOR are keeping right up to date with new improvements to their studio. They are hoping to install an 8-track tape machine very soon, and think it may be operational in about two months. They were originally considering 4-track, but every so often a session cropped up which require those extra channels, and so they have decided on the bigger machine. Designs are also being considered for a new

joined the studio. All at REGENT are confident that this could be one of the year's big hits. Other visitors to the studio have been the Symbols, Swinging Blue Jeans, Bonzo Dog Do Dah Band, and the Temperance Seven. "A joyous time was had by all", was engineer Adrian Ibbatson's description of the sessions for the last two bands.

Solomon King's publicity hand-out calls him "the biggest singer in the entire world" . . . he has a voice to match, as you can hear on



Grapefruit, the group sponsored by "Apple", recorded their single in Regent "A".

mixer, and this extra equipment will put HOLLICK AND TAYLOR in the top bracket as far as studios are concerned. The studio has been successful with a couple of recordings it has done recently, as both (singles for Jimmy Powell, and the Wolves) are due for release on E.M.I. and Decca respectively.

INTEREST

Currently there's a lot of interest being shown in Grapefruit. They are managed by Terry Doran, who is managing director of Apple, the Beatles music publishing company. Their single "Dear Delilah" was recorded at REGENT "A", and engineering the session was Tom Allom, who only recently

his latest single "She Wears My Ring". It's enjoying very healthy sales, although the number went through various stages of recording. Solomon waxed the original version in the U.S., and brought the tapes to England, where E.M.I. snapped them up, and decided on an immediate release. But his manager, Gordon Mills (of Jones and Humperdinck fame), decided the original record was "all wrong". E.M.I. listened, and agreed, and supplied Gordon with their No. 2 studio, plus 48 musicians, enabling Solomon to re-record the song. In the meantime, E.M.I. recalled thousands of copies of the original recording from the shops, hoping that the new version would do the trick, chart-wise. It did, and



Solomon King's single was recorded here, AND in the U.S.A.

American born Solomon can rest assured that the same trouble won't happen again. E.M.I. are on to a hot property, and will obviously spend as much time in their studios as possible, to give this fine singer the recordings he deserves.

ENGINEER

John Pantry, engineer at I.B.C., has successfully turned his hand to other things recently . . . in the shape of song-writing. He wrote Peter and the Wolves' "Lantern Light", currently on release, which was recorded at I.B.C.

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Naturally! The Bee Gees are regular visitors to the same studio, and they are booking every spare minute the studio has available. Expect some interesting new developments, record-wise, from them shortly.

I.B.C. expect their new 8-track Ampex tape machine to be operational very soon.

Although pop sessions are a big money-spinner for studios, they also handle many other recording work. STUDIO REPUBLIC, for example, are kept busy doing sessions for language tapes, which are used in language laboratories all over the country. Engineer, Pete Ballard, finds recording them amusing, rather than boring. He told *B.I.*: "It does make a difference, and a change from the usual routine of studio life. The people who record the tapes get up to the most idiotic pranks, and the wording is so archaic it's funny. But I wouldn't like to do

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The Bee Gees have been spending a great deal of time at the I.B.C. studio.

them all the time. You need some excitement in a studio, and recording groups gives me that. It's very satisfying to think you were in at the conception of a possible hit."

POSSIBLE HITS

And while talking about possible hits, Pete told us to keep an eye open for two groups he's recently recorded at STUDIO REPUBLIC. They are Kytes, singing "Running In The Water", which is due for release on Island on February 9th, and the Purple Barrier, who made "Georgie Brown" . . . that's scheduled for release on the Eyemark label in the near future. Kytes single made an interesting session, as part of the backing tracks were reversed, which makes an unusual sound.

Dave Wood, of IMPULSE SOUND STUDIOS, reminded us that not ALL recording is done south of Manchester. He runs this successful studio, which is situated at Wallsend-on-Tyne. It is fully sound-proofed, and capable of handling up to ten musicians. Mixing is carried out on a custom - built console, incorporating an 8-channel stereo mixer, four channels of reverb and two channels of echo. The recording machines are Wear and Wright Series

6H, running at 15 ips. Shure Unisphere, and AKG D19 mikes are in operation in the studio. IMPULSE has a good name amongst the musicians in the area, and has to its credit carried out recordings for Skip Bifferty, the Shades, the Carnival, all who followed the A.1 to London, gaining record contracts.

One promising aspect of the studio's work is that of doing sound tracks for film transmitted over the local television channel. Dave spent a month in the States recently, and looked over the bigger studios. He said that life would be easier with an 8-track Ampex, but there is little demand for such recordings in the North. But IMPULSE is certainly filling a gap in the pop life of the North.

MOVEMENT

The Yardbirds and the Action are hoping for renewed chart movement with their new singles which were recorded at DE LANE LEA recently. The Move also visited the studio to finish their new release "Fire Brigade". Mike Weighell engineered the session.

A new engineer recently joined the DE LANE LEA ranks. He is Martin Birch, who replaces Mick Cooper.

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BI's CHART FAX

1. **Hello/Goodbye** (Lennon/McCartney) The Beatles
RP—George Martin. S—E.M.I. No. 2. E—Jeff Emmerick.
MP—Northern Songs.
2. **If The Whole World Stopped Loving**
(Ben Peters) Val Doonican
RP—Val Doonican. S—Philips. E—Bill Street. MP—
Immediate.
3. **I'm Coming Home** (Reed/Mason) Tom Jones
RP—Peter Sullivan. S—Decca. E—Bill Price. MP—Donna.
4. **Magical Mystery Tour**
(Lennon/McCartney/Harrison) The Beatles
RP—George Martin. S—E.M.I. No. 2. E—Ken Scott/Jeff
Emmerick.
5. **Something's Gotten Hold Of My Heart**
(Cook/Greenaway) Gene Pitney
RP—Stanley Kahan. S—American. MP—Maribus.
Careless Hands (Hilliard/Stigman) Des O'Connor
RP—Norman Newell. S—E.M.I. No. 2. E—Malcolm Addey.
MP—Morris.
7. **Thank U Very Much** (The Scaffold) The Scaffold
RP—Tony Palmer. S—E.M.I. No. 3. E—Malcolm Addey.
MP—Noel Gray.
8. **Let The Heartaches Begin** (Macaulay/McLeod)
Long John Baldry
RP—Tony Macaulay. S—Pye. E—Barry Ainsworth. MP—
Schroeder.
9. **World** (Barry and Robin Gibb) The Bee Gees
RP—Robert Stigwood/Ossie Burn. S—I.B.C. E—Mike
Claydon. MP—Abigail.
Daydream Believer (John Stewart) The Monkees
RP—Chip Douglas. S—American. MP—Screen Gems.
11. **Kites** (Pockriss/Hackaday)
Simon Dupree and the Big Sound
RP—David Paramor. S—E.M.I. No. 2 & 3. E—Peter Vince.
MP—Robbins.
12. **Walk Away Renee** (Brown/Calilli/Samsone)
The Four Tops
RP—Holland/Dozier/Holland. S—American. MP—Flamingo.
13. **Everybody Knows** (Reed/Mason) Dave Clark Five
RP—Dave Clark. S—Wessex Sound E—Mike Thomson.
MP—Donna.
14. **Here We Go Round The Mulberry Bush** (Traffic)
Traffic
RP—Jimmy Millar. S—Olympic. E—Eddie Kramer. MP—
United Artists.
15. **Ballad Of Bonnie And Clyde** (Murray/Callender)
Georgie Fame
RP—Mike Smith. S—De Lane Lea. E—Mike Weighell.
MP—Clan.
16. **All My Love** (Arduini/Callender) Cliff Richard
RP—Norrie Paramor. S—E.M.I. No. 2. E—Malcolm Addey.
MP—Shapiro Bernstein.
The Last Waltz (Les Reed)
Engelbert Humperdinck
RP—Peter Sullivan. S—Decca No. 1. E—Bill Price. MP—
Donna.
18. **In And Out Of Love** (Holland/Dozier/Holland)
Diana Ross and the Supremes
RP—Holland/Dozier/Holland. S—American. MP—Jabete/
Carlin.
19. **Tin Soldier** (Marriott/Lane) The Small Faces
RP—Small Faces. S—Olympic. E—Glyn Johns. MP—
Avakak/Immediate.
20. **Love Is All Around** (Reg Presley) The Troggs
RP—Page One Productions. S—Pye. E—Allan McKenzie.
MP—Dick James.

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

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LAST month two famous organists gave their own shows at the Mayfair Theatre. One was Sooty accompanied by Sweep. The other was Georgie Fame with a bigger band. Georgie was on stage for about two hours. He went from his smoky jazz vocals to the organ for soul numbers and the guitar for his pop hits.

Someone in the audience said she liked the way his eyes closed when he sang.

The music was great too. Georgie proved his versatility once more. But what about that guitar?

"Well I've messed around with three chords for some time," he said. "I started with an old Hagstrom acoustic. It had one pickup and really sounded so bad".

"I wrote 'Getaway' on the guitar. So then I started playing guitar on gigs. I really enjoy it.

GUITAR

"The guitar is great for composing. I'll never play lead though—it's too late for me. My technique is limited but I really love just plonking away on it".

"It" is a Gretsch which Georgie has had for three months and obviously loves. He thinks he would like to sound like Steve Cropper, which reminded me of the early days when he made "Green

GEORGIE

Back to the old Bull and Bush !!

Onions".

"I want to play more piano too to better my organ-playing. Lately I've been brought down with what I play. I never get down to practising and I've got a bit stale. I want to learn to read and improve my technique—to really start studying and get a fresher approach".

Georgie thinks his music will move more towards jazz this year. Even when he was with the Blue Flames he wanted to be a good jazz musician. Of those Blue Flames, only Eddie Thornton the trumpet player is still with him. The line-up is slightly bigger and still retains a symbol of the old Flamingo days—



the conga drums. Johnny Iseman the drummer and Lyn Dobson on the tenor sax and flute are particularly impressive. Jazz is their music too.

"I write the more jazzy numbers on the piano," Georgie said. "I did 'Missing You' with Harry South. One of the latest is a waltz—an answer song to a thing Blossom Dearie did".

As far as recording goes, Georgie Fame will still be aiming at the best-sellers. He says he wasn't at all happy with the first LP released by CBS, but is pleased with the success of "Bonnie and Clyde".

"It's a nice simple, pleasant song,"

he said. "I thought it sounded a bit like 'Mellow Yellow' when I first heard it. Sometimes when we do it live we have all the gunfire recorded, but it's better when we play the sounds ourselves. We have a tremendous time. The trombone plays a great siren and Johnny on the drums can sound more like a machine-gun than a machine-gun. Everybody else just hangs on".

What about the rest of the charts?

"Well, I like Traffic and a lot of what the groups are doing. There are a lot of attractive sounds being produced but they don't seem to be selling".

CARRIED AWAY

"It's back to 'The Old Bull And Bush' scene really isn't it? Maybe the groups got carried away with acid. The pub songs have every right to get into the charts, but it must be everybody that's buying them now. The kids can't be buying much else.

"But then 'Bonnie and Clyde' is a very simple and commercial song, which is why we made it".

Georgie Fame's modesty is matched only by his ability. A very nice bloke.

Georgie is looking forward to April, when he hopes that a tour of England and Europe with Count Basie will be confirmed. Meanwhile, later this month he leaves for Norway, with dates in Germany, Sweden and Holland to follow.

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 9. Engelbert Humperdinck
 10. Eric Burdon
 11. Donovan
 12. Jimi Hendrix
 13. Cat Stevens
 14. Georgie Fame
 15. Paul Jones
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 7. Pete Townshend
 8. Alvin Lee
 9. Tony Hicks
 10. Roy Wood
 11. Steve Marriott
 12. Albert Lee
 13. Mick Taylor
 14. Syd Barrett
 15. Dave Mason
- Martin Stone

Bass Guitarist

1. JACK BRUCE
 2. NOEL REDDING
 3. PAUL McCARTNEY
 4. John Rostill
 5. John Macvie
 6. John Entwistle
 7. Bern Calvert
 8. Bill Wyman
 9. Tab Martin
 10. Plonk Lane
 11. Pete Quaife
 12. Roger Walters
 13. Jet Harris
 14. Eric Haydock
 15. Maurice Gibb
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 2. KEITH MOON
 3. BRIAN BENNETT
 4. Mitch Mitchell
 5. Bobby Elliott
 6. Ainsley Dunbar
 7. Trevor Morais
 8. Ringo Starr
 9. Jon Hiseman
 10. Keef Hartley
 11. Andrew Steele
 12. Bev Bevan
 13. Blinky Davidson
 14. Kenny Clare
 15. Mick Avory
 16. Tony Newman
- Charlie Watts

Keyboard Player

1. ALAN PRICE
 2. STEVIE WINWOOD
 3. GEORGIE FAME
 4. Brian Auger
 5. Matthew Fisher
 6. Gary Brooker
 7. Manfred Mann
 8. Graham Bond
 9. Alan Haven
 10. Ian McLagan
 11. John Mayall
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| 6. The Move | 15. The Tremeloes |
| 7. Traffic | 16. Bonzo Dog Do Dah Band |
| 8. John Mayall's Blues-breakers | 17. Amen Corner |
| 9. Geno Washington and the Ram Jam Band | 18. The Peddlars |
| | 19. Rockin' Berries |
| | 20. Crazy World of Arthur Brown |

Brass & Woodwind

1. CHRIS WOOD
2. DICK HECKSTALL-SMITH
3. MIKE VICKERS
4. Alan Bown
5. Kenny Ball
6. Acker Bilke
7. John Entwistle
8. Tubby Hayes
9. Mike Elliott
10. Chris Mercer
11. Klaus Voorman
12. Alan Skidmore
13. Ray Davies
14. Eric Allan Dale
15. John Anthony Griff West

Best Arrangement

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|--|--|
| 1. A WHITER SHADE OF PALE | 8. Sgt. Pepper's Lonely Hearts Club Band |
| 2. STRAWBERRY FIELDS FOREVER | 9. Baby, Now That I've Found You |
| 3. A DAY IN THE LIFE | 10. Hello, Goodbye |
| 4. Grocer Jack (An Excerpt From The Teenage Opera) | Hey Joe |
| 5. Hole In My Shoe | 12. Zabadak! |
| 6. All You Need Is Love | 13. Strange Brew |
| 7. I Am The Walrus | 14. Tales of Brave Ulysses |
| | 15. Penny Lane |

Recording Manager

1. GEORGE MARTIN
2. MICKY MOST
3. DENNY CORDELL
4. Norrie Paramour
5. Mike Vernon
6. Chas Chandler
7. Kit Lambert
8. Andrew Oldham
9. Shel Talmy
10. Robert Stigwood
11. Mike Hurst
12. Jimmy Millar
- Mark Wirtz
14. Steve Rowland
15. Tony Hatch



GEORGE MARTIN



LENNON/McCARTNEY

Songwriting Team

1. LENNON/McCARTNEY
2. SHADOWS
3. JIMI HENDRIX
4. Gibb Brothers
5. Pete Townshend
6. Ray Davies
7. Traffic
8. Cream
9. Jagger/Richards
10. Brooker/Reid
11. Clark/Nash/Hicks
12. Howard/Blaikley
13. John Mayall
14. Syd Barrett
- Roy Wood



CHRIS WOOD



PROCOL HARUM

B.I. asks some of Britain's top producers ARE THERE TOO MANY RELEASES?

THERE were, on average, 50 singles pushed out each and every week during the past 12 months. Some weeks the figure soared into the 80s! That is well over 2,500 discs released in one year—and with an average of only three making even the Top Fifty weekly, that's an enormous number of flop-out misses.

And it raises the pertinent question: Are there too many singles hopefully slung out to producers, dee-jays and reviewers? Does a promising newcomer, say, stand any chance at all of recognition in such a positive welter of acetates?

DISC-JOCKEY

Take the average disc-jockey. If he plays each release, at two-and-a-half minutes duration, it'll take the best part of three hours to get through a new week's releases. Not counting the time it takes to switch discs. Not counting "B" sides. Not counting re-plays of the more interesting productions. No wonder they, and reviewers and producers, feel bogged down and barely able to cope. And remember this goes on every single week, with no let-up.

So ARE there too many singles? Here's a round-up of views from top producers and executives. An EMI spokesman: "We believe the industry as a whole HAS been issuing too many records. For this reason, during 1967, we cut down our weekly releases from some 20 a week to around 12. A substantial reduction. We are endeavouring to reduce the number still further but it is not easy in view of cuts already made".

Johnny Franz, of Philips Records: "No, I don't believe there are too many singles. But there are not enough outlets for expressing those singles, especially where new



Mike Hurst

artists are concerned. We need new stars and they should be given their chance on record. But take television: we had 'Thank Your Lucky Stars' and 'Ready Steady Go', programmes where new artists had a chance alongside established names. Now there is nothing. When the pirate stations were going, they plugged records by new people and built new stars. But BBC One confines itself too much to the Top Thirty. If they branched out more towards new people then the number of weekly releases would be justified".

Frank Fenter, A and R manager for Polydor: "We plan to release less records because, quite honestly, unless they are by a name artist they just don't stand much chance. We intend to concentrate on a smaller number . . . no point putting out

records ad-lib when you know very well you can't concentrate on them".

Terry Kennedy, independent producer: "It must, from now on, be a matter of quality as against quantity. If you make a record with a new artist, it must have the confidence of the releasing company behind it . . . we must put out records that we THINK will be hits instead of ones we merely HOPE will be. As for Radio One—well, because of their policy there are many artists who could have a hit but won't because they don't get a chance to show their talents".

Mike Hurst, ex-Springfield and now successful independent producer: "I agree that quantity is now pushed out instead of quality. But there are reasons—like the BBC just not giving new sounds air space. Even so, people are looking for new sounds and consequently producing records in the hope that one might make the new trend. I'm afraid that until new outlets for new records are found, I can't see quality coming in instead of quantity, but nevertheless the ideal is just that".

EXPERIENCED

Simon Napier-Bell, another experienced independent producer: "I must say that, as an independent myself, I don't think that there are too many records being released. But from the point of view of the record companies I think there are. And this is mainly because of the number of radio stations and the limited air-time each record is able to have".

Mickie Most, of Lulu, Herman, Donovan, etc., fame: "Yes, there are obviously too many. The only remedy will be when record companies realise that it is uneconomical

to issue 'second-rate' records. And I've a pretty good idea that this will happen this very year".

John Schroeder, of Pye Records: "This is my personal point of view—I'm not talking for the company. But basically, yes, I think there ARE too many releases. I also can't see a remedy because you are involved in personal things with artists, managers and copyrights. What I plan to try and do is to be more discerning about who I take into the studio, what material I take in as well. By producing fewer records, I can only hope that those I do will stand a better chance of promotion. There are so many good records which don't do as well as they should simply because they are let down on matters of promotion".

DECCA

Noel Walker, of Decca: "Obviously there are too many releases. One reason with us is that we have contracts with American companies and are committed to a certain number of records. But I believe all companies will be more selective this year, though of course, we must be flexible in the matter of new material and artists.



John Schroeder



Noel Walker

But Radio One being so selective, highlights the problems of releases. I have a theory about trends. If you heard all the releases in one week, you could discern a trend running through, but you miss it if you only hear a handful of releases".

Derek Everett (A & R Manager, CBS): "In fact, we felt there were too many, so last summer we cut down from 10 releases to five or six. Coincidentally we then had hits with Scott McKenzie, Georgie Fame, Anita Harris and the Tremeloes. I feel that is through more promotional weight being given. We're not cutting down more, but we are spreading our releases through more labels . . . this year through the R and B label Direction and the pure blues' label Blue Horizon. This should help everybody".

RELEASED

And from Dick Rowe, executive producer, Decca Records: "Of course, too many records are released. All companies try not to release too many, but there is the danger of being too selective and missing records which might be saleable. Decca and Deram release roughly five a week. Two by contract artists with records we believe in as potential hits. Two by independents who are financed or partly financed by us and whose products we believe could be hits. And the fifth is from an independent source but where there is a little doubt about the hit potential. In this last category,

it could be from a producer whose judgement we respect or an artist we want to keep 'ticking over' for future stardom. Some have television exposure, which is a vital asset in selling records. But you still have to be elastic for there are no rules in the recording industry. But the fewer releases, the greater the chance for the promotion department to go out for air-plays. There are a lot of good records which miss out simply because the public never get to hear them".

Some of the top names in the disc-production world giving their views. Basically they clearly feel there must be a slowing down in the rate of releases but equally they are worried about the general lack of exposure for new artists. The closing down of the pirates has hit the record industry—so feel most of the experts. But even before that "black day", there were so many singles coming out that nobody had much chance of keeping up to date with all of them.

SITUATION

One producer, who wished to remain anonymous, said that the situation would not change until a chain of local commercial stations started up in Britain. Then, he felt, there could be regional break-outs, leading to national exposure, as happens in America.

But basically the complaint of producers and dee-jays is that so many of the records are "samey" and produced with no thoughts of original-

ity. In seeking out the occasional new group or artist with promise, one has to wade through a pile of non-descript releases which clearly stand no commercial chance at all. Some years back, a record release was a big event for an artist, but now it is very much a matter of pure routine.

BREAK THROUGH

Some records with apparently little chance do break through—a good example was the Whistling Jack Smith piece of last year, but that

was given a strong send-off by the pirate radio stations. Now there is less exposure and less time available to give a new artist a helping hand. For that very reason, companies are working harder to find outstanding material and relying less on the unpredictable break-through.

Reviewers and disc-jockeys will welcome this. It may be hard on some new "hopefuls" trying to break into a very crowded field, but there's nothing more daunting than being faced with a pile of 50 or 60 new releases and having to hear the whole lot lest one misses out a potential and out-of-the-blue new star or song.

Quality, not quantity in future—that seems to be the 1968 resolution of most producers. And, in all fairness, it's about time the industry started thinking along those lines.

PETE GOODMAN.



Dick Rowe

NEXT MONTH

Beat Instrumental investigates the dangers of strangling new talent!

Any drum sounds better with



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Everplay-Extra heads are fitted on more than twelve brands and are sold in 104 countries



Derek Everett

CH.15

INSTRUMENTAL NEWS

BARRY CLASS STARTS TREND RECORD LABEL

Barry Class, manager and discoverer of the Foundations, has started his own record label, Trend Records Ltd. Saga Records, who, at the moment release budget-price LPs, will be pressing the label's singles. First releases are: "Breaking Up A Dream", by the Ways and Means; and "Speak To Me", by the Explosion, both of which are available on February 9th. On February 23rd Trend issues the Ranglers with a number called "Step Down".

Eric Allan Dale, Foundations' trombone-player, will be producing records for Trend, although the Foundations themselves will not be on this new label.

London Office for Olga Records

Olga Records, the largest record company in Sweden, have recently opened a London office at 20, St. George's Street, W.1. The label carries most of the top Swedish groups, and they have their own studios in Stockholm. First English releases on Olga are "Wedding", by the Hep Stars, which is available on January 26th, and "Through My Door", by 14, which is obtainable one week later.

Phil Carson, who is in charge of English operations, is also interested to hear from good original groups, and songwriters. You can write to Phil (who used to be with Lorne Gibson Trio, and the Springfields) at the St. George's Street address. He will listen to all your tapes and demos.

Blue Horizon Debut

Blue Horizon makes its debut as a fully independent label on January 19th, with a single from the Chicken Shack. Called "It's Okay With Me Baby", it features the group's girl singer and pianist Christine Perfect, who also wrote the song. Peter Green's Fleetwood Mac have their first LP planned for release on the same label in the near future, and there are plans to record visiting American bluesman Eddie Boyd.

WATKINS ORGANISE 'WEM' SIT-INS

Watkins Electric Music are organising several "WEM Sit-Ins" at the Marquee, on January 20th and 27th, and February 4th and 11th. They give groups the chance to hear the complete range of WEM equipment, as it would sound on stage. The "Sit-Ins" take place between 10.30 a.m. and 4.30 p.m., but admission can only be gained by an appointment. Groups interested can obtain further information from their local instrument dealers.



Nite People revive 'Summertime Blues' as an instrumental

The Nite People's current single is an instrumental version of the old Eddie Cochran number "Summertime Blues", and it received full support from Eddie's Appreciation Society, who wrote and complimented the group on its treatment of the number. Nite People line-up is: left to right; Barry Curtis, organ; Jimmy Warwick, guitar and vocal; Francis Gordon, bass; Pat Bell, sax; Chris Ferguson, drums.

NEW ZEALAND'S TOP GROUP, LARRY'S REBELS HOPE TO BREAKTHROUGH IN THE U.K.



New Zealand's top group, Larry's Rebels, hope to visit England during 1968. But before their proposed tour here, the group go to Japan, and then the Far East, where they hope to further their good reputation. In their home country, the group has toured with the Walker Brothers, Animals, Herman's Hermits, Yardbirds and Tom Jones, although they are equally at ease topping their own bill in New Zealand. Line up is: Larry Morris, vocal; Viv McCarthy, bass and vocal; Nooky Stott, drums and vocal; John Williams, lead guitar and vocal; Terry Rouse, organ and rhythm guitar. Perhaps they can join the list of successful "down-under" groups who have hit the charts in Britain, like the Easybeats and Bee Gees.



Triumph Amplifiers

Pictured above is one of the new Triumph amplifiers, which are manufactured by Rosetti. This particular model is the RC/100L, a 100-watt lead amplifier, which has four special Goodman 12 in. speakers. It retails at 182 gns.



Dave Mason

TRAFFIC AS A TRIO

When Dave Mason left Traffic recently, the group decided to carry on as a trio, although this may not be a permanent arrangement. They will decide on audience reaction to their new line-up before confirming to continue as a trio. But Traffic do not foresee any difficulties, as they believe that the multi-instrumental talents of Stevie Winwood and Chris Woods will answer all their problems.

Musicians & Manufacturers Back Britain!

Screaming Lord Sutch is certainly doing his bit for the "I'm Backing Britain" campaign. He went to the United States on January 19th with a full trailer of Marshall amplifiers, to demonstrate that the "All British Sound" is the best in the world.

Further support for British instruments, and sound equipment, will be shown at the forthcoming Frankfurt Festival, where major U.K. manufacturers will be exhibiting their ranges.

Eddie Hardin's Hammonds

Spencer Davis Group's Eddie Hardin now has a Hammond organ permanently waiting for him in the U.S.A. When the group visited the States last year, Eddie's English Hammond would not work properly because of the differing wattages between countries. So he bought another Hammond while over there, and now it takes pride of place in their American road manager's home.

BIGGER BI NEXT MONTH

Up to now Beat Instrumental has been 6d. cheaper than most other similar music magazines which, of course, sell at 3/-. Unfortunately, with all the recent increases in paper and printing charges the price will have to go up to 3/- next month. But, the next issue will also have four extra pages of features and news about the instrumental scene.

The continuing problems of Pop-Stars

When Davy Jones returned from his trip to Switzerland on January 11th, he was refused admission to EIGHT London hotels. They barred him because of the trouble caused by Monkee fans on previous visits to London. Eventually, three of the hotels agreed to have him, but Davy had already fixed himself up with a private flat. We thought this sort of story had finished when long hair became commonplace.



Davy Jones



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BASS GUITAR

Part 2. BUYING A BASS GUITAR BY R. T. BERRY

BUYING your first instrument always presents problems. Once you have bought and played a guitar for some time, you very quickly learn the points which you must watch. But at the beginning you have no experience to call on.

Electric basses come in a variety of shapes and sizes as anyone can see from glancing round an instrument dealers. But basically there are two kinds: like its partner, the guitar, the bass is built in both solid electric and acoustic electric models.

The solid is perhaps the most popular as its designers can experiment with a tremendous variety of weird and wonderful shapes due to the fact that the body, as its name indicates, is basically made up of a piece of wood with pick-ups and volume tonal controls fitted into it.

Prices of solid basses range from around the £20 mark to over £200 but a good cheap bass should have a low action so that the strings at the 12th to 14th fret are no more than $\frac{1}{4}$ " to $\frac{3}{8}$ " away from the fingerboard—on a top quality bass the distance is often as low as $\frac{1}{8}$ ".

Also, if the bass is second hand, check that it has the correct strings on it before you buy. If it hasn't, tension all the strings to correct pitch (if you can't do this, take along a friend with you who can) and tune up to a piano, pitch pipes or another guitar (testing through an amp if possible) for bottom E on a solid is hardly audible unless amplified.

Check the neck to see if it bends after tensioning the strings. As I said before, if the string distance at the 12th fret suddenly increases from a $\frac{1}{4}$ " to $\frac{1}{2}$ " away from the fingerboard—don't buy.

A slightly bent neck isn't disastrous, but if you are paying about £20 to £50 for an instrument it is only sensible to keep looking until you get what you are paying for, whether it is new or second hand.

Check also for cracks in the neck and body of the instrument.

Always test the guitar through an amplifier before you buy it.

A good solid should also have at least one distortion-free pick-up (unless you want built-in "fuzz"), preferably with adjustable pole pieces. Cheaper models may have crystal pick-ups which can usually be recognised by their plain oblong shape, which means, of course, no adjustable pole pieces or separate heads, so they won't give as good sound reproduction as the more expensive types.

The electrics must be carefully looked at and you should check that the volume and tone controls give a pretty wide sound variation.

If the guitar has a truss rod inserted into the neck—that is an adjustable steel rod that runs right through the guitar neck to keep it straight—this is also a big plus, but truss rods are usually only found in the dearer range of bass guitars.

Check that the frets have not been filed away. This, of course, is a matter of choice. Some people like them high and some low, but it is best to start off with them unfiled. Incidentally, most basses have long necks with around 22 frets which gives a wide span of fingering but when you test the guitar, you should always watch out for the tell-tale buzzing of worn frets.

TAIL PIECES

Some solids have tail pieces, but this is uncommon. Most have the universally fitted, plain, built-in bridge, which sometimes gives adjustable string heights by a system of screws and "see-saw" string toggles. This bridge is usually set deep into the bass body for rigidity.

Check machine heads to see that they are fitted securely and do not come loose again when wound. If they are loose when you check the guitar, then tighten the locking screws. If a locking screw is already at maximum tightness and the machine head still slips it will have to be replaced. Check for "play" in machine heads to see whether any of the fittings, or cogs, are worn.

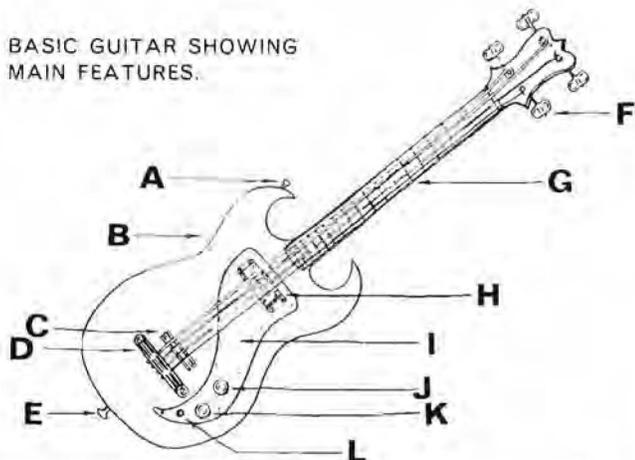
The acoustic electric is also popular in both multi-cutaway and violin styles. But, whilst the solid bass guitar designer has a lot of freedom with the choice of body design, the acoustic electric guitar with its hollow body restricts him much more and most designers tend to keep to traditional shapes to reduce production problems.

It generally gives a more natural sound than a solid but, of course, this is a matter of opinion.

You should watch for the same points when buying an acoustic electric as a solid, the only difference being that an acoustic electric should always have a tail piece, as the body is not strong enough to mount a plain bridge.

Whenever you are buying an instrument, it is always a good idea to go to a reputable dealer and if you don't know much about the instrument you are going to purchase try and get a friend, who has played the same instrument for some time, to go along with you. He can then carry out all the testing which you obviously won't be able to do. If you do buy a guitar from somebody you don't know, you are taking a big risk because if you can't test the instrument properly then you could well run yourself into trouble—here again, the best thing to do is always to take an experienced player with you, or not pay for it until he has had a chance to test the instrument.

BASIC GUITAR SHOWING
MAIN FEATURES.



- | | | |
|---------------------|-------------------|---------------------|
| A. Strap Toggle. | E. Strap Toggle. | I. Scratchplate. |
| B. Guitar Body. | F. Machine Heads. | J. Volume Control. |
| C. Bridge. | G. Neck. | K. Tone Control. |
| D. Solid Tailpiece. | H. Pick-up. | L. Jackplug Socket. |



FROM MILITARY BAND TO FOUNDATIONS

B.I. talks to ERIC ALLAN DALE

"I liked the sound, and stuck around". That unintentional line of verse was Eric Allan Dale's own way of describing his reason to join the Foundations.

But unlike the other members of the group, he did not have to suffer the early hardships of grouphood, and also managed to supplement his musician's wage with small acting roles. He reveals: "I went down to the cellar where the group was playing, and was impressed by the devotion the boys gave to their music, and to improve the Foundations, sound-wise. Ordinarily, I wouldn't have been able to join the group permanently, because a man has to eat, and they almost weren't! But, I was playing in Night Clubs most evenings, and earning a reasonable living. The group were practising during the day, and had practically no gigs at all in the evenings, so

I was able to sit in without too many problems.

My acting? I've done two films, and a TV show . . . it was just something to do when I wasn't playing".

CAREER

For a man who started his musical career in a Military Band in Hammersmith, trombone-playing Eric has moved about almost as much as his old English lute-playing namesake. "I started in Brass bands about six years ago. I played trumpet then, but switched to trombone when I noticed how many trumpet players were on the scene. I didn't like the competition. The next step was my own trad band. We made quite a name for ourselves but trad died a death, and I didn't want to go with it".

He didn't. But Eric admits to "disappearing" for a few months. "That was only when jobs were hard to find. But I always managed to make

money doing something. The Night Clubs gave you a guaranteed wage, and that's all a musician ever wants. But it's nice being a name again, and not just one of a million other trombone players".

Eric, I was glad to hear, is not a frustrated jazz man, and enjoys soul music to the full. He's not even snobbish about it . . . doesn't name "unknowns" as his favourite artists. "The Stax sound is my favourite. Booker T. and the M.G.'s, and the Markays have the style I like. I guess J. J. Johnson and Curtis Fuller are my influences as far as the trombone goes, and Stevie Wonder and Georgie Fame are my favourite singers. You know, one of the reasons it's hard for a British soul band to have a good sound is the lack of reasonable equipment. We're lucky. One of the first things we did after "Baby, Now That I've Found You" was to buy some new gear. We've bought a

Hammond, a Marshall P.A., and £300 worth of mikes. That's two P.A.'s we've got now. A 200 watt one for the singing, and a 100 watt one for the brass. Most bands put brass and vocals through together. That tends to clutter the sound. But then who can afford two P.A.'s?"

SOUND PROBLEM

With the sound problem solved, Eric is much happier with the new single than he was with "Baby, Now That I've Found You". "When you're a new group, you get rushed in the studio. We didn't have this problem with 'Back On My Feet Again'. We didn't use any session men, and we only doubled on Flute (Pat Burke played that). And of course, the new equipment made a difference".

Will the group ever turn from soul to jazz? "I don't think so. The kids don't want to hear it. If I ever want to play jazz, I find myself a small scene, and just blow".

RESULTS OF OUR 'WIN A £200 DRUM KIT' COMPETITION

THE WINNING ENTRY WAS SENT IN BY:—

**MICHAEL J. HODGES
64 NELSON WAY
BILTON, RUGBY.**

HIS LIST WAS: 1. (U.S.A.)—HERMAN'S HERMITS; 2. (JAPAN)—PROCOL HARUM; 3. (RUSSIA)—DAVE DEE, ETC; 4. (IRELAND)—DUBLINERS; 5. (SPAIN)—TRAFFIC; 6. (AUSTRALIA)—BEE GEES; 7. (GERMANY)—TROGGS; 8. (FRANCE)—JIMI HENDRIX EXPERIENCE; 9. (ITALY)—TREMELOES; 10. (INDIA)—BEATLES.



IT'S been one of the great contradictions of the past 12 months. Whilst the teen mags have been giving them the great "fab", "rave", treatment, the weekly music press has often been rather anti-Monkee, and quite happy to carry quotes forecasting their quick disappearance from the scene. One paper actually ran an "Are the Monkees Finished?" article just before Christmas.

But a quick glance at record sales around the world shows very clearly that Davy, Micky, Mike and Pete have been an enormous success during the past 12 months. And there are no signs that '68 will be any different despite what their critics say.

POPULARITY

Their stay at the top of the teen-age popularity polls has been helped, of course, by many of our top groups, the Beatles, Stones and others, who seemed to set out at the beginning of last year to demolish their teen following.

Although Fan Club secretaries are reluctant to reveal the subsequent drop in membership, there's little doubt that it's been pretty large.

The Monkees, although they have tried to equal the progressiveness of the other top groups on records, have kept their TV show and music aimed straight at the fans.

Although they have been through some pretty hectic periods of re-thinking and apparent disagreements over "who decides what" they still work the hard grind of continual filming and recording which most of the other top groups will not stand for any more.

The heavy criticism of the Beatles "Magical Mystery Tour" has also helped to highlight the professionalism of the Monkees' TV series. In this department they are clear leaders having clocked up nearly 20 hours of filming, many times more than any other pop group in the world, with the possible excep-



tion of Elvis. But he's been going quite a bit longer.

Some critics say that many of the episodes are rather samey but every so often a gem turns up on the box to delight their fans who watch every episode anyway.

The Monkees are due to start shooting their first major feature film in the middle of February. Unlike other top artists, they are resisting the urge to devise, write, direct, edit, produce, etc., and have handed the job over to experts. The story so far is secret, but

reports say that it will be a souped-up version of their TV series.

The recording side has been sorted out but big problems still remain. After a variety of producers and song choosers Douglas Hatelid, or Chip Douglas as he was called on the record labels, took over. But now Screen Gems have capitulated even further and given the Monkees the right to produce their own sessions.

PRODUCED

Mike Nesmith has just produced his first big band sound LP called "Wichita Train Whistle" which is receiving rave reviews on the West Coast. Apparently the boys don't see eye to eye on everything when they get together in the studio, but then who does?

But the total sales of their records over the past year can only be described as phenomenal. Knock them as we may, this must count for something and "Daydream Believer" which got off to such a slow start in this country with only a 60,000 advance, eventually zoomed into the upper reaches of the Top Ten some six weeks after release. And their LP's enjoy phenomenal sales all over the world.

Individually the characters of the different Monkees are beginning to emerge. Davy, the short one, started off with the most "girl appeal" and probably still has. But, a lot of the early glamour has rubbed off. He's not quite so keen to please any more. This was particularly noticeable when he returned home for Christmas and consistently refused to have anything to do with reporters as he was on holiday.

REPORTED

Mike Nesmith is very wrapped up in his Hollywood Hills home, wife and two children, is reported to have spent a $\frac{1}{4}$ million dollars redesigning his home turning it from a bungalow into a two-storeyed house, complete with swimming pool both inside and outside the house and piped music to every part of the Nesmith estate.

Micky, the friendliest Monkee, keeps an almost open house for every music-minded man who visits the West Coast. His Laurel Canyon home is reportedly full of friends every night and he never stops thinking up new ideas musically and scientifically.

Peter Tork is the odd one out, doesn't seem interested in houses or things. Tends to do what he wants when he wants. Doesn't try and conform and is definitely a bit of "a loner".

1967 undoubtedly put the Monkees on top. Now they're facing another year of hard fighting to stay the most popular monkees and popsters in the world.

J.H.



PEDDLARS' TAB MARTIN STARTED AS A C & W MUSICIAN!

BY MIKE CLIFFORD

SELLING wares in the form of their own exclusive brand of jazz/pop the Peddlars are in the happy position of being able to satisfy audiences, as well as themselves, with their music. But Tab Martin, bass, and Roy Phillips, organ, were originally frustrated Country and Western musicians, backing Heinz, in his group the Saints. Feeling a change was necessary, Tab and Roy started a "C. and W" group, which was fairly successful, and landed them a recording contract. That meant finding a drummer, so Trevor Morais joined, and the Peddlars were complete but not playing "C. and W.," as Tab explained:

MONEY

"You can't really make much money from Country and Western music in Britain, so we had to decide on another style of music. Trevor suggested soul, but we weren't sure. It was still a minority music, although Tamla were making a breakthrough. Remember this was in 1963, when the beat boom was at a peak. We were worried about the audience reaction, especi-

ally when we were booked into Annie's Room, to back Timo Yuro. It was practically our first public appearance, but, I'm glad to say, response was good, and this gave us some much needed confidence.

"The next step was a record. We made "Let The Sun Shine In", and it just missed the twenty. This was followed by "Whatever Happened To The Good Times", and that crept into the thirties. But since then, and seven records later, nothing. We had an LP released, called "Live At The Pickwick" . . . that's still selling, but the singles market doesn't seem to like us. I know our music is very jazz inclined, but it's not *avant-garde* . . . it is understandable. We will try a slightly more commercial number next time, I think. Les Reed and Barry Mason have something planned for the group. But we won't desert jazz for pop".

The Peddlars hope to have more album success with their new LP, which is available now. It features part of the London Philharmonic Orchestra . . . "We wanted strings, and an orchestra's the best way to get them. The whole LP's superior to the first one. The group has improved tre-

mendously, me especially. I wasn't very good when we first started, but I've learned a lot. All the tracks are different. Four are jazz inclined, and a couple have a Latin American feel.

ARRANGED

Keith Mansfield arranged the LP, and he deserves most of the credit. In fact, he has inspired me to take arranging lessons. It's a fascinating field to work in . . . all those instruments at your command. But it does break one of my rules. If you write a piece of music, it's the musicians job to follow it. But I never follow a set pattern when I play. I try a different bass line on each number we do. And you'll rarely hear me play the same line twice. I may change, but as yet I can only read music slowly, and, therefore, haven't been restricted by it".

Although Tab uses the word jazz to describe the Peddlars music, he says it is between jazz and pop. "Real jazz means the big bands . . . Count Basie, Quincey Jones . . . and those brilliant small groups who have been around for such a long time, playing to the same high standard . . . Oscar Peterson, Bill Evans. But there are so many good

jazz musicians, it is a bit conceited to put yourself in the same class.

"When the Peddlars first started, I had one jazz LP . . . I've nearly 200 now. It does take some time to fully appreciate jazz music, but I've been careful not to be too 'pro-jazz'. You must keep an open mind and try and recognise all other types of music, otherwise you lose part of your audience. I think we're playing to people who like jazz, but prefer it to be simpler than most of the other forms of the music. As long as it moves along nicely, and the numbers are recognisable, you're O.K.

SESSION

"The next step for the group is session work. I hope to be doing it at the end of the year. It's one way to judge your musical improvement. If the session men accept you, then you must be good. We would like to do sessions as a group . . . the three of us as the main rhythm section. And that, of course, would mean deserting jazz some of the time. But as a group, on personal appearances, and our own records, the Peddlars will be playing the same music we are playing now . . . whatever it's called."

YOUR QUERIES ANSWERED

BY GARY HURST



CREAM SOUND

Dear Gary,

Being in a group that plays Cream and Hendrix type numbers, I am a great fan of Eric Clapton and Jimi Hendrix's lead work. Would I be too inquisitive if I asked how Eric gets that weird fantastic sound from his amplifier.

I have also noticed that Jeff Beck and Mick Taylor (Bluesbreakers) have the same sound.

As far as I can see it might be a mixture of fuzz and a very high Treble Booster.

In your April issue in an article called "The Sounds I Like" by Britain's top guitarists, Eric Clapton said that he had taken the covers off his pickup, and this sounded a good idea.

On my guitar, a Harmony H.75, this is impossible and so I was thinking of taking off one of them to fit a good quality pickup on, one that I could take the cover off. If it proves a success and better than my own pickup then I could convert the others. Could you suggest a pickup and what would be the price?

BARRY HODSON,
Ellesmere Port, Cheshire.

ANSWER:—Eric Clapton gets his distinctive guitar sound by a combination of things. He plays a very good guitar with extremely powerful pickups coupled to a first class Marshall amplifier. He has also perfected his own technique of obtaining feedback from his guitar to speaker which gives him a sustained note and contributes to his special sound and, of course, he is a brilliant guitarist in a class of his own.

Jeff Beck, also has top class gear similar to Clapton's and again uses a lot of volume to give his guitar a certain amount of feedback tendency. He also sometimes uses fuzz to very good effect. Certainly, when he was with the Yardbirds, some of his sounds were quite incredible, often resembling instruments such as sitar, cello, violin, etc.

Jimi Hendrix uses many electronic aids as you will have read in last month's issue (page 13) but he is far from being an "electronic guitarist" relying purely on his gimmick effects—he is one of the country's top guitarists as are Clapton, Beck and Mick Taylor.

I don't think that you would benefit from adding a fresh pickup to your guitar as it is equipped with very good quality pickups as standard and I feel sure that with the use of a good fuzz unit you will be able to obtain the sound you require with a bit of experiment.

TREMOLO ARM

Dear Gary,

I have just purchased a second-hand Fender Stratocaster but the arm is missing from the tremolo unit and the string action

is too high.

Could you please tell me where I can purchase a new tremolo arm and how to raise and lower the action? Also could you please tell me the approximate price of the tremolo arm.

ALAN WALKER,

Bishop Auckland, Co. Durham.

ANSWER:—Firstly, you can obtain a new tremolo arm for your guitar from J & I Arbiter, 41 Gerrard Street, London, W.1, the cost would be £1 15s. 0d.

The second point regarding the action adjustment of the Stratocaster is easily overcome. If you inspect the bridge assembly, you will see that each string has its own separate bridge piece which can be raised and lowered by means of a small "allen" screw situated on both sides of the string. For this you can obtain a small "allen" key from any good toolshop or ironmongers. But, be sure to take along the bridge piece to ensure the correct size is purchased as it is very deceptive.

TRUSS ROD

Dear Gary,

Would it be possible to explain the function, and the proper way of adjusting the truss rod on a guitar.

I have an EKO 6 string acoustic on which I have tried to lower the action by use of the truss rod, but, if anything, it has made the action higher. However, I did not want to turn the rod any further in case something snapped.

Any advice would be much appreciated. Thank you.

R. L. GARRATT,
Moseley, Birmingham 13.

ANSWER:—The truss rod on a guitar is included in the construction of the neck of all good quality guitars with two points in mind. Firstly, it keeps the neck straight from the time of manufacture more efficiently, than just hard wood could ever do. And secondly, it enables adjustments to be made when any variations do occur in the trueness of the neck.

You are wise in that you did not turn the adjustment too much because a breakage could easily occur and it is for just this reason that I would always advocate professional supervision on this point. In fact many shop managers will not supply the adjusting keys because so much damage is frequently caused by the inexperienced adjustment of the truss rods. So my advice is, take the guitar to your dealer who, I'm sure, will be happy to help you out.

Instrumental Corner

TAKING CARE OF YOUR AMPLIFIER

I'd like to say a bit more about amplifier care as it is such an important subject.

I finished last month on the subject of lead failure. This is one of the most likely faults in any system. As I mentioned, regular inspection will help to eliminate it but a lot can be done to make sure that the troubles never start by careful handling of the leads. One of the most common and important causes of failure is pulling out the lead by tugging on the wire instead of gripping the actual body of the plug. One final word on leads: you should always try to carry a few spare leads around with you, so that you will never be worried by a breakage occurring at a bad moment.

In order to carry out repairs you will need some tools. Here is a list of tools and spares that a Road Manager should try to build up so as to be prepared for almost any breakdown, apart, of course, from a major failure.

1 pair of pointed nose pliers

1 pair of round nose pliers

1 pair of wire strippers and cutters

A selection of screwdrivers (including a small electrician's, a larger blade on the same size handle)

A large bladed screwdriver

Cored solder

A 25 watt solder iron

A good selection of fuses (of valves used in your own amps)

A few spare pre-amp valves

and if possible, a set of power output valves (of the type used in your amps)

A reel of insulating tape

With that little lot you should be ready to tackle all the small repairs that crop up in any instrumentalist's life.

TONY NEWLEY WAS AN ENTER- TAINER FIRST!!



IN 1947, a little chap with an india-rubber face and sad little eyes made his debut in films—a movie called “Vice Versa”. But his follow-up part was the one that won him a million fans . . . the part of the Artful Dodger in “Oliver Twist”. He signed with the Rank Organization, then vanished almost without trace for two years on National Service in the Army.

Back, eventually, to adult roles (usually light comedy) in films like “Cockleshell Heroes” and “How To Murder A Rich Uncle”. An established, experienced actor. By 1959, at the age of 28, he was a theatrical personality who also had a very strong ambition to write pop songs.

IDOL

By the end of that year he was a singing idol, with number one records! An astonishing transition for . . . yes, Anthony Newley. Of all the curious stories to emerge from pop music, his is as strange as any. Consider the facts. Tony took a wide variety of parts in movies. When it came to making “Idle On Parade”, it seemed just another character part when he played Jeep Jackson, a rock ‘n’ roller who was mysteriously recruited into a battle-honoured army regiment.

Tony HAD sung before, in revue. But this time he rocked. It was stressed that this WAS his own voice—no dubbing from someone recruited in

turn from Britain’s army of rockers. In response to demand, Decca pushed out an EP from the film. It sold incredibly well.

So well that a single was taken from the EP . . . “I’ve Waited So Long” and “Sat’day Night Rock-A-Boogie”, and it stayed in the Top Ten for three months. Tony was immediately offered tours, as a rock ‘n’ roller. As a movie star, he’d get 25 letters a week from fans. As a record star, he counted ‘em in hundreds. He even appeared, at 28, on rock shows like “Drumbeat”, in company with the Cliff Richard and Marty Wilde figures of show business.

What had started as a bit of a mickey-take in a movie had turned into amazingly big business. I talked to Tony during location shooting for a movie, aboard a ship in the English Channel, and he said: “Funnily enough, I’ve always wanted to sing. This film simply gave me the chance, though nobody originally took it seriously. Now there is all the screaming and the fans and I’m in a brand-new world and I love it. The energy is frightening, specially from the fans”.

But Tony was the restless sort of character who just can’t stay in one bag for long. The next year, as he developed, he drew away from rock ‘n’ roll. He moved into the ballad field and stomped right to the number one spot with the song “Why”, sung with an actor’s instinct and in a vibrato-filled voice that some folk found appallingly amateur.

Then Lionel Bart wrote material specially for Tony . . . like “Do You Mind?”, bouncier but still ballady—and that was a chart-topper, too.

Next step was for Tony to move into the novelty field, taking old nursery rhyme items like “Pop Goes The Weasel” and “Strawberry Fair”. And, eventually, Tony decided that he would write material for himself. He met up with the bespectacled Leslie Bricusse, another young ideas man, and they got together on stage projects. Leslie had penned hit songs, like Matt Monro’s “My Kind Of Girl”, and together they wrote nearly two dozen songs for the musical “Stop The World—I Want To Get Off”, a massive hit in London’s West End and on Broadway.

Leslie was the musician of the partnership. They worked by throwing ideas at each other, then developing them, usually without a piano or even a tape-recorder. Tony was the performer of the partnership. He’d enact a song exactly as he’d do it on stage, so the performance was tied in with the writing.

That show threw up at least half-a-dozen songs which have become standards. The partnership went to work on “Roar Of The Greasepaint, Smell Of The Crowd” . . . not so successful, but still containing top-class music and lyrics.

And Tony moved to America, married British actress Joan Collins, and is now a leader of the Stateside show-business scene, with interests in publishing, night-clubs and films.

SHORT TIME

Tony, born in London on September 24, 1931, one-time factory-worker then drama student, had a comparatively short time in the rock ‘n’ roll field, but he certainly left his mark. On a recent trip to London, he looked back on those days. “It was nice to have the adulation, but I always felt it was dangerous for fans to build up an idol in their mind because inevitably they are disappointed when they come face to face with him. I was called lucky, as a singer. Sure the break came in a strange way. But I still had to prepare myself to follow it through. I’ve always believed in being prepared for everything that happens”.

And he added: “Where I was lucky in this. Talk to a pop star today and he’ll tell you he really wants to be an all-round entertainer. Well, I was an entertainer FIRST. That makes a lot of difference. My next step is—who knows! But those years as a rock ‘n’ roller taught me a lot, about the business and about life”.

Maybe the flukiest star rocker of ‘em all was being very serious for once.

PETE GOODMAN.

SONG- WRITER'S COLUMN

The old system of trying to sell songs by sending sheet music to people just doesn't work anymore. It's impossible to get across the message of a song on paper. The "demo" disc is now accepted as the ideal way to let the publisher or recording artist hear exactly what the songwriter has in mind.

But just how far does the songwriter have to go. It's obviously daft to hire a full orchestra, or even a large number of musicians unless you have unlimited cash in the bank. Most people don't—so the answer is to use the minimum number of players to achieve the maximum effect.

Most numbers can be demonstrated successfully by four people; one singing the vocal; a second playing a rhythm accompaniment; a third providing a percussive beat; and the fourth adding any extra instrumental ideas. Obviously the vocalist can also double as any one of the last three.

Some songwriters do still make their own demos all on their own—some, singing the vocal whilst at the same time playing either piano, organ, or guitar. But it's more difficult to sell a song with this type of demo as the effect is usually too thin for the listener to understand what the writer is getting at.

One big mistake that some songwriters make when demoing their material is to try and do too much at once. If you try and work on 10 songs one after another, the results are often rather samey and it becomes impossible to concentrate on any one number. Four numbers is a good maximum for any one demo session.

OTIS REDDING

ONLY a very few artists influence, or help to popularise a certain style of music. Otis Redding was one of the few. He pushed soul from a minority music in the early sixties to a major sound within a couple of years.

The Otis Redding influence was widespread. . . . from the Stones to Arthur Conley. It is for this reason that he will be remembered in the same breath as Buddy Holly, and Jim Reeves, all great pop artists who had individuality, and talent. But Redding's death will have a different impact than that of Holly or Reeves.

His stage act was his greatest commodity . . . he NEEDED to be seen live—recent tours proved that audiences realised this fact as well.

Otis Redding's early career was greatly influenced by Little Richard, which is not surprising as they were both raised in the Macon area of Georgia. Take a listen to Otis' "Shout Bamalama", an early single, which was an obvious copy of Little Richard's recording technique, boogie piano and all!

Finding life difficult as a solo singer, Otis joined the Pinetoppers vocal group. It was this type of group which produced singers of the calibre of Wilson Pickett, Eddie Floyd and Sam Cooke. They were a breeding ground for most of the great soul artists, and Otis Redding was lucky enough to pick one which gave him his first taste of chart success . . . and one which allowed him to prove his validity as a solo singer. For it was at a Pinetoppers' recording session that Otis made a demo of one of his own songs, "These Arms Of Mine". But it lay dormant in the Atlantic record library for some time, while the Pinetoppers scored with "Love Twist", which almost prompted him to remain with the group. But, eventually, "These Arms Of Mine" was released, and became a big hit in the States. It was never issued in this country until recently, when Atlantic made it available on a special release, backed with "Respect".

SOLO SINGLE

His next solo single was "Pain In My Heart", which was to bring his name to the attention of the English soul fans. Minor successes followed with "Come To Me", and "Mr. Pitiful". But it wasn't until "Respect" was released that Otis became established. Although this record sold well, he improved upon it time and time again with his "live" performance. The song is now a classic, and recent



versions by Aretha Franklin and Jimmy Smith prove that Otis' songwriting talent was almost as strong as his singing. Another one of his great compositions, "I've Been Loving You Too Long", was on the flip of the original "Respect" single. This particular number pointed to another of the Redding influences, Sam Cooke, and reminded me of Cooke's "A Change Is Gonna Come", which I believe was Otis' greatest ever recording.

AVAILABLE

This song is available on the "Otis Blue" album, along with his version of another Sam Cooke song, "Shake", which later became available on a single, recorded live, at, of all places, the Finsbury Park Astoria.

And then came "My Girl". After it his popularity continually increased, and did not seem to rely on successful singles. But his records always made some impression on the charts, and he was one of the only soul artists who could claim regular success.

More recently, he combined his talent with Carla Thomas (daughter of Rufus), and a joint LP, "King and Queen", was enjoying good sales at the time of Otis' death. His singles with Carla, "Tramp", and "Knock On Wood", also sold well. But, as with other artists, his recordings have created more interest since his death.

In the week before that fatal plane trip, Otis had one LP ("King and Queen"), in the R and B chart. But the week after saw three more Redding albums in the same chart, "Otis Blue", "Pain In My Heart", and "History Of Otis Redding". Admittedly, the last LP would certainly have attained a high position, but would the other albums have had the same renewed sales had he still been alive? I don't think so.

Good, or bad, this fact proves that Otis Redding had stimulated enough interest in the record buying public, and NOT just the soul fans, to enjoy this chart success. And it shows that HIS soul will live on.

M.C.

NO. 2 IN A GREAT NEW SERIES

THE WHO THEN & NOW!



THE scene was a ballroom in South-East London. Playing there: a group called the Who. A new drummer, name of Keith Moon, was in the line-up. And the sound was very powerful indeed. In the audience watching the boys was one Peter Meaden, who noted the boys' long hair and their attitude of being rather hung-up on Bo Diddley material.

A rapport was established between the Who and Peter. And he had some ideas which eventually created the Who as they were THEN. For a start he looked round the audience and noted the number of one-inch crew-cuts among the boys... the French crew-cuts, too. And he decided that what the Who needed was to become spokesmen for those fans, to represent exactly how those fans were. All the other groups were wearing Beatle boots and the long hair... so the Who had to be different.

So it was that the Who were given hair-cuts. Pete Townshend wore boxer boots. It was really a "West Side Story" look, says Peter Meaden. And this was June, 1964. Even the name was changed then. They became

the High Numbers. All the fans were tending to wear bowling-alley boots, the boots having been "nicked" from a local "bowl-in", so the Who took the same style. The Question of whether they were actually "high" to match the numbers printed on the back of the boots is not discussed!

IMAGE

But this was the image. Mod, young, clean-cut and worked in a tough rock-and-roll style. True representatives of the fans who came to see the boys work... strong areas were London and Brighton, where the riots became common-place. The main problem was not to overtake those same kids.

Later Kit Lambert and Chris Stamp took over the management of the group. And the changes happened again. Musically, the boys WERE on a Diddley scene, with "I'm A Man" as their "epic" production. Pete still used the feedback, tuning and untuning his string through it. Tamla Motown was just coming in and the boys tried to represent that. They included material like "Heat Wave", "I Wanna Dance To Keep From Crying" (the Miracles' number), and there was "It



Will Stand" (by the Showmen originally) which Roger Daltry and Peter Meaden liked but the others hated.

John and Roger had been the original members... John, a French horn player in a youth orchestra; Roger, a guitarist and singer. In a coffee-bar, they were talking about music and a guy named Pete Townshend dared to put his own theories. Pete invited the others back to his garage where he showed them how he was experimenting with sounds. Keith was the last to join... he jumped up from the audience at a gig and said he was MUCH better than their existing drummer and was told curtly by Roger to have a go and show just how good he was.

MOD GROUP

So the Who came in as a mod group. Their material was derivative, mostly, from American recordings. But when Kit and Chris moved in, looking for an unusual group to feature in a documentary film, the changes came.

The Who reverted to their old name. And they decided to become the wildest possible. Pete experimented further with his feedback sounds, and he started ramming his guitar into the

speaker cabinet to get special effects. Result—broken instruments galore!

Roger used his microphone as a cymbal-basher when he wasn't singing. Keith bust up drum-kits a-plenty. Only John remained immobile, except for the thudding movements on his bass. A new image was born. A pop-art craze... medals on the jackets, pictures of Elvis, Union Jacks, tee-shirts with "pow" written all over them.

And the Who now? Tamed down to an extent for the British market, but more visual for America. Explosions of smoke bombs, hour-and-a-half shows, all for America after "Happy Jack" made the first big break-through there for them.

Pete Townshend, son of an alto-saxist of exquisitely sweet tonal qualities (Cliff Townshend), was always confident but now believes implicitly in the need to use his own original material.

"New Boy" Keith was ever the extrovert, confident as anyone can be, but now he has developed the ability to lay on comedy routines to break up his furiously wild drumming. John Entwistle has worked under two other names (including John Brown) before returning to his current moniker remains the quietest of the four. Roger Daltry, too, has the same beliefs as before but has developed an air of confidence in putting them across.

The image has changed enormously, as a group scene, for the boys... from "high mod" to wild, long-haired, stage-smashing exuberance. But Peter Meaden, still matey with them, affirms that as individuals there has been little change. He asks that I pass on to Pete and Roger the query: "Whatever happened to Mr. Gordon's carrot?", though the poser means nothing to me!
P.G.

PERSONNEL changes for the Alan Price Set. Nothing new about this, as it happens, because Alan himself was told by his brother, at a gig at York University, that there had been no less than 15 different changes during the life of the group.

So how does Alan explain this? He said: "Well, it all stems from the time I went back to Newcastle after leaving the Animals. I wanted someone to play tenor, trombone and trumpet and the fact is that I was starting with nothing. I took what was there, but without putting those blokes down, the fact is that you have to have that much more dedication to play these instruments than you need for playing guitar reasonably well.

"So we started out with trumpet, tenor, bass, drums and me. Then we came to London. And that started off the whole history, a history of changing musicians. It may look like I'm some sort of ogre but that's not true. You see my outfit is more like a band than a group. In a group you depend more on the group spirit, everybody kicking in together, but in a band . . . well, you have to have completely competent musicians and it's rather like a school. Eventually you want to leave and go on to something better.

ESSENTIALLY

"Honestly, I'd say that I've had a happy band since the beginning. But it has been essentially a band. And there aren't many, apart from Georgie Fame, or Geno Washington or myself, who can make the necessary money to make it worth while for everybody.

"It's hard to put things in the right order, in terms of changing personnel. I had an original bass player who had a better offer from Georgie, so off he went—he's with Donovan now.

"So it went on, with changes just following for a variety of reasons. A drummer got married and felt he had extra responsibilities and he also had a degree in metallurgy so

ALAN PRICE'S HAPPY BAND!!



he went back home to Newcastle. Anyway, now we think we've got a very strong line-up and it seems settled".

The settled group features Jimmy Crawford on guitar, who was previously with the Pagans, along with Eric Burdon, Alan, and Johnny Steel; Boots Slade, on bass—a long-time member; Alan on drums. No surname? Well, confusion reigns in the Price set-up about the drummer—there are two road managers ALSO named Alan and they're known as Alan One, Alan Two and Alan Three. Then comes Johnny Almond on tenor; Geoff Condon on trumpet, Terry Childs on baritone, and Paul Williams (who used to sing with Zoot Money) on Conga drums. Alan met Terry while the Set was on tour with Dusty Springfield and Terry was with the John Barry Seven.

"Now it's settled", said Alan again. And we changed the subject. He talked about "Shame" and the remarkable way it failed to make the

charts in a big way. Said Alan: "Everybody said it was a good record and that's about all you can do. But one thing stood out. The importance of a hit record to a new group is that it brings in the television shows. With us, we had the television appearances anyway, even though it wasn't a hit. The only thing I lost out on was the money on the original session".

UNANIMOUS

We went on to the subject of Alan's LP "A Price On His Head", also unanimously hailed by the critics. "It took about a year to get ready," he said. "We didn't spend that amount of time in the studios, but it was a matter of finding the right material, then treating it in the right way".

Which in turn led to his current trip to America. Said Alan: "Nope, I'm still all against flying. I went for treatment from a hypnotherapist but it was no good.

I could fly somewhere but only once . . . maybe if there was a war or something and I had to get out of the country but quick. But the fact is that it's believed I simply use this flying thing as an excuse for a lot of other things.

"So I go to America by boat and it takes four-and-a-half days and I'm glad that while I'm aboard nobody can get at me. No, the others in the Set go by plane. Why should they have the same privileges as me?" And he laughed.

ADMIRER

He went on: "You know that I'm an admirer of Randy Newman's songs. 'Dancing Bear' was great for me. Well, I'm taking a few days off to go round California and New York and then I'll hear all the new stuff he's written. I'll take tapes of the LP with me, so he'll know how we treated his earlier material.

"But it's in the States that you can pick up new ideas, and really see what's going. When we did the last trip with the Animals, we got on the Dylan and folk-rock scene and we brought it back two years before it was really accepted. I'm not so much worried about the flower-power scene and so on—I'm not saying it's all bad, but we're looking for something that is really new and really happening.

"I'm not in the States to make a fortune. I just don't want to lose any money and I do want to pick up some ideas".

One pop paper recently suggested that Alan was fed up with the business . . . might chuck it all in on the grounds that he'd proved his point as a musician. That's a load of baloney. Alan Price feels he's only just in at the beginning. He's got a new-look Set behind him and he is as enthusiastic as ever about developing the Price career. As for the flying "thing", which obviously inhibits his world-travelling . . . well, Alan can produce statistics that show that 70% of all plane travellers are scared. It's just that Alan is that bit more worried than most.

PETE GOODMAN.

HANK B. Marvin, of the heavy-rimmed glasses and eloquent guitar have been around for so long that he is regarded as being not so much as Elder Statesman of the pop scene but more an AGED Statesman. He rushes to point out that he will not be 27 until October 28 this year and that: "we just happened to start in the business at a very young age".

But the fact is that this ever-smiling Novacastrian (i.e. born in Newcastle-upon-Tyne) has been a dominant figure in pop music since July of 1960, when "Apache" war-danced to the top of the charts and drew attention to the group originally formed to back Cliff Richard.

Says Hank: "One sees trends come and go. It's nice to know that we were in right at the start and set our own trends. Recently we went to the Far East and Australia, without Cliff, and we ran across instrumental groups still faithfully reproducing our stage movements and even playing some of our hits of years back".

TALKER

Hank is a fast-talker, blessed with virtually a photographic memory and is a dedicated musician. His history goes back to the age of 15, musically, when he bought a banjo from one of his schoolmasters. Then he changed to guitar when his dad gave him a 16-guinea model for a birthday present.

Says Hank again: "Bruce and I came down from Newcastle to London in 1958. We'd been kicking around the local dance-halls as The Railroaders Skiffle Group". Later they worked on a disc "Teenage Love", with Peter Chester (son of comedian Charlie) in a group called the Chesternuts—and that clicked fairly well.

But meeting Cliff, due to tour with the Kalin Twins, was obviously the big break. Hank, with his enthusiasm for Chet Atkins, never became one of the "in-crowd" of those early days—apart from hanging around the "2 l's", the Old Compton Street coffee-bar which produced so many pop stars. Instead he worked non-stop on perfecting his guitar technique. Result: He's remained high in popularity polls for instrumentalists through the years, holding off virtually all the newer competition.

Hank is a warm, friendly character, bubbling over with fast gags—the sort of chap who can adapt his own personal-



ity to suit anyone else. He lives well, adores his family life, spends hours tinkering with his cars (including a stately Rolls), believes that pop music demands physical fitness. This explains why he's never even been near a nervous breakdown! Blue-eyed, brown-haired, he's only an inch under six feet yet keeps his weight around 10 stone . . . "without glasses," he adds.

His world-travelling background started in January 1960 when he went to the States for six weeks and he's barely stopped jetting around ever since. "But writing music is a vital part of my life," he says. "All the Shads have got together on this—we argue furiously but somehow we complement each other. Now Cliff has gone his own way,

we aim to do a full two-hour show . . . with chat and comedy and effects, rather like we saw Peter, Paul and Mary do on a Japanese stage".

As one of the indestructibles of the business, Hank doesn't really miss the screams. He leaves that to the younger folk, he says. But not so long ago, while boating in Regent's Park, he was "spotted" by fans, chased round the banks of the lake, and clearly screamed at. "Just like old times," said Hank.

Summed up, Hank simply goes on avoiding the two pet hates of his remarkably tranquil life. He can't stand rudeness or hypocrisy. He practises neither. But he does collect curios, like guns, masks, swords. Purely for display, of course.

L.P. REVIEWS

BY
JOHN
FORD

SOUL SERENADE



KING CURTIS
SPECIALITY SPE/LP 6600

This is a nice relaxed album from the King. The sounds are a little dated, but King Curtis and his group, the Noble Knights, work well on a variety of numbers. Included is his first American hit "Soul Twist" and one of his more recent recordings, "Wiggle Wobble". His style is distinctive, but has moved on since this LP was recorded. You may remember King Curtis as the authoritative sax player on those early Rock 'n' Roll recordings, and that's about the best way to classify this album.

Side One: Tequila; Night Train; Java; Harlem Nocturne; Honky Tonk; Soul Twist. Side Two: Memphis; Watermelon Man; Soul Serenade; Swinging Shepherd Blues; My Last Date (With You); Wiggle Wobble.

This is a well thought out album, full of good Pete Townshend ideas, and songs. It runs like a pirate radio station, and the tracks are linked with Radio London jingles. There are some adverts as well, featuring products like Heinz, Odorono, Medac, and the Charles Atlas body-building course. Oh yes . . . the songs. Well, Mr. Townshend gets composer credits for most of the sane numbers. There's "I Can See For Miles", "Can't Reach You", "Tattoo" and "Mary Anne With The Shaky Hand".

Side One: Armenia City In The Sky; Heinz Baked Beans; Mary Anne With The Shaky Hand; Odorono; Tattoo; Our Love Was; I Can See For Miles. Side Two: Can't Reach You; Medac; Relax; Silas Stingy; Sunrise; Rael, Parts 1 and 2.

THE WHO SELL OUT



THE WHO

Motown have begun the year with a rush of album releases, and this is probably the best of the bunch. There are some very nostalgic sounds, especially the Contours "Do You Love Me", and the Marvelettes "Please Mr. Postman". These are the best known numbers. But "Jamie" by Eddie Holland, is very interesting.

Side One: Come And Get These Memories (Martha and Vandellas); A Little More Love (Kim Weston); Jamie (Eddie Holland); Please Mr. Postman (Marvelettes); Put Yourself In My Place (Elgins); I'll Always Love You (Detroit Spinners); I Want To Go Back There Again (Chris Clark); Who Wouldn't Love A Man Like That (Mabel John). Side Two: Do You Love Me (Contours); Together "Till The End Of Time (Brenda Holloway); A Bird In The Hand (Velvelettes); Your Love Is Wonderful (Hattie Little); Function At The Junction (Shorty Long); Come On And See Me (Tammi Terrell); You Really Got A Hold On Me (Smokey Robinson and Miracles); A Breath Taking Guy (Diana Ross and the Supremes).

MOTOWN MEMORIES



VARIOUS ARTISTS
TAMLA MOTOWN
TML 11064

THE STAX/VOLT TOUR IN LONDON Vol 1



VARIOUS ARTISTS
STAX 589 0101

Otis Redding was the ONLY performer who could have followed Sam and Dave on this tour. He sings "Respect", "I Can't Turn You Loose", "I've Been Loving You Too Long", and "Try A Little Tenderness" with a real sense of urgency, and it's a performance that few can match. A perfect cenotaph to his memory. Side One has the Mar-Keys, and Eddie Floyd, both conveying their own brand of soul music. Eddie is good on "Knock On Wood", and the Mar-Keys play "Last Night" well. But where is Arthur Conley? Surely he deserved some time on these two albums.

Side One: Philly Dog; Grab This Thing; Last Night (The Mar-Keys); If I Had A Hammer; Knock On Wood (Eddie Floyd). Side Two: Respect; I Can't Turn You Loose; I've Been Loving You Too Long; Try A Little Tenderness (Otis Redding).

All honours to Sam and Dave on this album. All of the second half is devoted to their superb performance, which was the highlight of the Stax Show. They mix comedy with feeling on "When Something Is Wrong My Baby", and literally storm through "Soothe Me", "I Take What I Want", and "Hold On, I'm A Comin' ". The feature side one of this LP is a powerful, "Green Onions", by Booker T. and the M.G.'s, with Mr. Cropper playing some nice guitar.

Side One: Green Onions; Red Beans And Rice; Gimme Some Loving (Booker T. and the M.G.'s); Yesterday; B-A-B-Y (Carla Thomas). Side Two: I Take What I Want; Soothe Me; When Something Is Wrong With My Baby; Hold On I'm A Comin' (Sam and Dave).

THE STAX/VOLT TOUR IN LONDON Vol 2



VARIOUS ARTISTS
STAX 589 011

DIANA ROSS AND THE SUPREMES GREATEST HITS



DIANA ROSS AND THE SUPREMES
TAMLA MOTOWN
TML 11063

One can only register the depth of a talent like the Supremes, when listening to an album such as this. Every song is tailor-made to the style of the group, and it's difficult to select standout numbers. But my favourites are "When The Lovelight Starts Shining Through His Eyes", and "Where Did Our Love Go", both of which started the Supremes legend in this country. One interesting point about this LP is the number of tracks. It has 16, which is six more than the average album. Other companies take note!

Side One: Whisper You Love Me; When The Lovelight Starts Shining Through His Eyes; Where Did Our Love Go; Baby Love; Come See About Me; Stop In The Name Of Love; Back In My Lonely Arms; Nothing But Heartache. Side Two: The Happening; Reflections; I Hear A Symphony; My World Is Empty Without You; Love Is Like An Itching In My Heart; You Can't Hurry Love; You Keep Me Hanging On; Love Is Here (And Now You're Gone).



YOUR LETTERS

STONES SPIRIT

Dear Sir,

What an excellent feature "Then and Now" has turned out to be. Your writer captured the old Rolling Stones spirit perfectly, and I'm sure enabled many of their long-standing fans to reminisce about the "good old days", when the Stones played to their followers, rather than to themselves. And their old image of harmless rebellion was brought out to the full. I only hope the group saw the feature, and realise that we preferred them as they were . . . then rather than now!

B. Johnson,
Tooting.

BRIAN BENNETT

Dear Sir,

I would like to say that I consider Brian Bennett's latest LP one of the most exciting "Changes Of Direction" from any modern so-called pop artist. In his arrangements, he shows remarkable ability to handle any style of music with a smoothness and originality which should (but probably won't) be the envy of all beat musicians. His choice of material is incredibly wide—from Chuck Berry through to the jazz greats, Golson and Gillespie—yet he stamps it with all his own trademarks, with his intensely rhythmical approach which does not rely on over-loud drumming: in short, his ability to swing.

I sincerely hope that Brian Bennett will continue to produce records, independent of the Shadows, because he obviously has so much to offer on his own.

D. Sherwin-Whitey,
Southdown, Great Yarmouth.

EFFECTS

Dear Sir,

I would like to praise all British guitarists who have refused to resort to "fuzz", "wah-wah", and other such effects. One has only to listen to early recordings by the Kinks, and Lovin' Spoonful, to hear imagination, rather than gimmicks used. The distorted sound can be heard on "You Really Got Me", and a "wah-wah" sound appears on "Daydream", but they were obtained long before the actual appliances were available. Now, all a guitarist has to do is press his foot on some simple unit, and all those various sounds can be used. It's a pity, because a majority of guitarists have leapt on to this bandwagon.

G. Backhouse,
Dentaby Main, Nr. Doncaster.

PROGRESSIVE SOUNDS

Dear Sir,

This talk about progressive sounds is enough to make a cat (in the musical sense) cry. Are our average popsters—with exceptions of course—a lot better musically than the rock 'n' rollers we so glibly put down as rubbish? The way to progression has only one road, and that is by improving actual playing ability. Not by plugging into the latest electronic creation, or using top arrangers and orchestras to augment a mediocre song, and then give them no credit. I'm not saying "groupsters" should be B. B. King's or Max Roach's before they have a blow in public, but they should take things more seriously. Remember what the jazz men say . . . "You've gotta learn your horn man".

M. T. Wilkinson,
Bloxwich, Walsall.

EQUALS

Dear Sir,

I just had to write after reading the news article about the Equals, in January's "B.I." I first heard the group about three months ago on the radio, with a record called "Baby Come Back" (which incidentally reached No. 1 in Germany) and then read their LP review in November's "B.I." The album is excellent, and well deserved its high placing in the LP chart.

I wonder if you could possibly give me some information concerning the group? I am sure it would make an excellent feature, which would make interesting reading.

J. Ross,
Beaminster, Dorset.

A timely letter, Mr. Ross! We are in fact doing a feature on the Equals in next month's 'B.I.' Now that we have added four extra pages to the magazine, it will give us space to include articles on some of the lesser-known groups, who nevertheless deserve space. Ed.

BASS GUITAR

Dear Sir,

With reference to your feature on the Bass Guitar in January's "B.I.". Although the string bass has gone out of favour with groups, it's interesting to see many of them striving for that same "acoustic" sound, for which the double bass became famous. Most of the ordinary electric basses can't obtain the same tone, so I wonder if we will see the string bass return to popularity.

D. Villiers,
Lincoln.

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THE HOLLIES

VITAL MOMENTS

THE West End of London on a Sunday morning. Nothing much happening—little traffic, few people, shops shuttered. Argyll Street, which houses the London Palladium, was quiet too, except for a gaggle of girl fans waiting patiently outside. For whom? For the Hollies, rehearsing for their short spot on that evening's television show.

Pretty much a routine day. The phone rang at the stage-door and a Palladium man took a message. He took a lot of messages when the telly-people were in residence. But this message was different. And it was to prove a Vital Moment, THE vital moment, in the development of the Hollies as an international group.

MESSAGE

The message, simply, was: "It's Phil Everly here. We understand the Hollies have some songs which might suit us. Could you ask the boys to come round to our hotel today, if they have time, so we can hear them". The message was pretty accurately passed on to the Hollies. When he heard the news, Allan Clarke admits to going "white as a sheet". For a moment, the boys thought it



The Hollies have only had one change since they first lit the charts.

was just a hoax but the message-bearer assured them it was for real.

Let Allan take up the story. "They wanted to see us IF we had time? We'd have made time. So happens we had a couple of hours off, having rehearsed, so I told Graham and Tony to hurry up and let's get in a taxi. I felt like a kid . . . nearly got my autograph book out. We just grabbed one guitar and steamed off. The Everlys, I must say, had been THE favourites of mine, and of Graham, since I was 12. And here were the great men, asking to see us. Too much."

So Tony, Graham and Allan arrived at the hotel, were shown into the Everlys' suite.

Don and Phil lay on their beds, drinking beer. "Hi, fellers", said the Evs. "Wanna play us your numbers". Allan thrust the guitar at Graham . . . "You know the chords best," he said, nervously. Graham passed the guitar on to Tony. They were actually passing the buck—in their anxiety.

HARMONY

They sang some of the songs. Said Don Everly: "Say you guys really get the greatest harmony going. Great". The songwriting Hollies worked through eight numbers. Then they stood there, nervously twitching, waiting the verdict. "Just right," said the Everlys. "We'll do the lot on our

new LP". The album was called "Two Yanks In England" . . . among the numbers were "Fifi The Flea" and "Hard Hard Year".

So why was this such a vital moment? Allan expounds: "It meant the breakthrough of our group as composers. We'd had our share of hits, but we didn't mean much in America or a lot of other places. And we'd always used our own songs as 'B' sides, or as something to chuck away in the middle of an LP. But now everything we do is treated as an 'A' side. From 'Stop, Stop, Stop', we just wrote and wrote and wrote."

"The interest of the Everly Brothers, great stars, made us feel so much stronger as a

group. It also gave us more scope. But there was something else. Graham and I had worked together as a duo. People used to call us the Manchester Everly Brothers, and we did a lot of their material like 'Bye Bye Love', 'Wake Up Little Susy' and 'Dear Jennie'. We didn't mind the comparison—linking us, even if it was in only one city, with the fabulous Everly Brothers was all right with us. Why did we like them? Well, they were so different. Everything else came from either a solo singer or a group. They were completely sex up there on stage. Not sexy to us, of course, but you know how it is. You see someone great and you get a tingle up the spine. I got that tingle from first seeing the Everly Brothers.

"Once I stood outside the Midland Hotel for five hours to get the Everlys autograph. In the rain—and I already had a cold. I finally got them to sign with a wet pencil on a cigarette packet.

AUTOGRAPH

"I held on to that autograph for at least four years. It's not so much the signature, it's the actual physical contact with the hero. People say to us: 'It's not for me, it's for my sister,' but what they want is to be able to say next day—'Oh, I was talking to such-and-such a star last night'. Nobody believes it so you tug the autograph out of your pocket or handbag.

"And there, in that London hotel, were three of us, playing and chatting to the Everlys. We had this feeling: how come somebody so great can listen to somebody so little. It made us realise that we had something . . . it was a great confidence-booster. We all have copies of that Everly LP, obviously, and I can honestly say it was a greater kick even than having the Beatles doing one of our songs".

CAREER

This, then, was THE vital moment in a career that has proved the Hollies as consistent as anybody in the group world. In five years, they've had non-stop hits in Britain and now are completely established in America.

There were smaller vital moments involved there—change of management, change of agency in the States, which ensured that they started playing the sort of dates that were best suited to the Americans. Even getting into the American charts was important.

ORGANISED

Explains Allan: "We're properly organised now. But we accept that there are bound to be ups and downs and really it's all part of just becoming the Hollies. We don't regard these little things as vital moments. We know we're still the same people and that you can't have everything good all the time".

But he still thought about another Vital Moment. This came when Bobby Elliott collapsed, seriously ill. The boys were committed to a three-week tour and put in another drummer, a very experienced and capable man. They wanted to give it a try without Bobby. They found that it was all wrong with the dep. They felt they were completely nothing.

Says Allan: "So that was another Vital Moment. We found out that we were essentially a GROUP. That without just one of us we were like a jigsaw puzzle with a piece missing. Right after those three weeks, we scrapped a world tour which would have brought in a lot of money.

SPLIT UP

"Without Bobby we weren't the Hollies. So we split up for a few months, carrying on writing songs individually. That's why there is so much contrast of numbers on our last LP 'Butterfly'—we'd been dreaming up ideas separately".

Briefly, Allan thought back over a career studded with hits. Then he said: "I think our other Vital Moment was the most recent one. We brought out 'King Midas In Reverse'. All our stuff had got into the Top Ten, but this one didn't. Now we thought we had such a set following that anything would get into the charts and that we could therefore experiment. I wrote the melody for

this song, couldn't get the lyrics. But Graham said he'd think about it and came up with this idea of a character who found everything he touched turned to dust. Not a happy song, not like we usually do. And it flopped.

"And we realised we didn't have this following who would buy anything we put out. They buy our records because they are good. If they don't like one, they don't buy it. This realisation was a Vital Moment—and it'll be

worth the experience if we don't make the same mistakes again.

"In fact our recording manager, Ron Richards, said he thought it was a bad number, but agreed to let us have our own way. That taught us a lesson. He was right and we were wrong. We now know that people don't just buy records BECAUSE we are the Hollies. We have to be the GOOD Hollies!"

PETE GOODMAN.

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TOP TWENTY—FIVE YEARS AGO

AMALGAM OF THE BRITISH TOP TWENTY FOR THE FIRST TWO WEEKS OF FEBRUARY, 1963

- | | |
|-----------------------------------|----------------------------|
| 1. Diamonds | Jet Harris and Tony Meehan |
| 2. Wayward Wind | Frank Ifield |
| 3. Please, Please Me | The Beatles |
| 4. Next Time/Bachelor Boy | Cliff Richard |
| 5. Little Town Flirt | Del Shannon |
| 6. Loop-de-Loop | Frankie Vaughan |
| 7. Like I Do | Maureen Evans |
| 8. Don't You Think It's Time? | Mike Berry and Outlaws |
| 9. All Alone Am I | Brenda Lee |
| 10. Globe-Trotter | The Tornados |
| 11. Island Of Dreams | The Springfields |
| 12. Dance On | The Shadows |
| 13. Suki Yaki | Kenny Ball Jazzmen |
| 14. Some Kinda Fun | Chris Montez |
| 15. Big Girls Don't Cry | The Four Seasons |
| 16. The Night Has a Thousand Eyes | Bobby Vee |
| 17. A Taste Of Honey | Mr. Acker Bilk |
| 18. My Little Girl | The Crickets |
| 19. Walk Right In | The Rooftop Singers |
| 20. Up On The Roof | Kenny Lynch |

Records entering the Top Twenty during the last two weeks of February five years ago

- | | |
|---------------------------|---------------------------|
| Hava Nagila | The Spotnicks |
| Charmaine | The Bachelors |
| Like I've Never Been Gone | Billy Fury |
| Summer Holiday | Cliff Richard and Shadows |
| Hey Paula | Paul and Paula |

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