

BI'S MOTOWN SURVEY

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INSTRUMENTAL



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Editorial

Just how truthful does a recording artist have to be? If he is married, should he say so? Supposing his disc took four separate sessions and 48 tries to get a good take—should he admit it? And what about the current big question—highlighted by *The Love Affair*—should a group always state whether or not they actually played on the backing of every new release.

It doesn't matter very much, of course, until a record enters the charts, then immediately the group are news and all those little white lies start to come under the scrutiny of the music press and, if they are really big, the nationals. Horror of horrors, the bass guitar is revealed as being 27, not 25, as his publicity handout states. And, what's this? The lead singer is—please don't faint, girls—married!!! No, of course, they should not try and mislead people but it does go on in show business, not only in pop.

But the decision as to whether or not every member of a new group actually plays on their early recording sessions usually depends upon how much money is available.

Most recording managers find that young, inexperienced instrumentalists often tend to get a fit of nerves the first time they go into a recording studio. So, if the group members are playing, for example, lead, bass and organ with session musicians helping out on brass and strings, it is going to cost a bomb if just one instrumentalist starts making mistakes, and there are no prizes for guessing who that will be because the strain to get everything perfect is so tremendous.

So, the answer is frequently to use session musicians. And, especially, if a complicated arrangement is being recorded in the early stages of a group's career. Then, as the members of the group show that they are capable of handling a recording session without trouble, they take over.

The Editor

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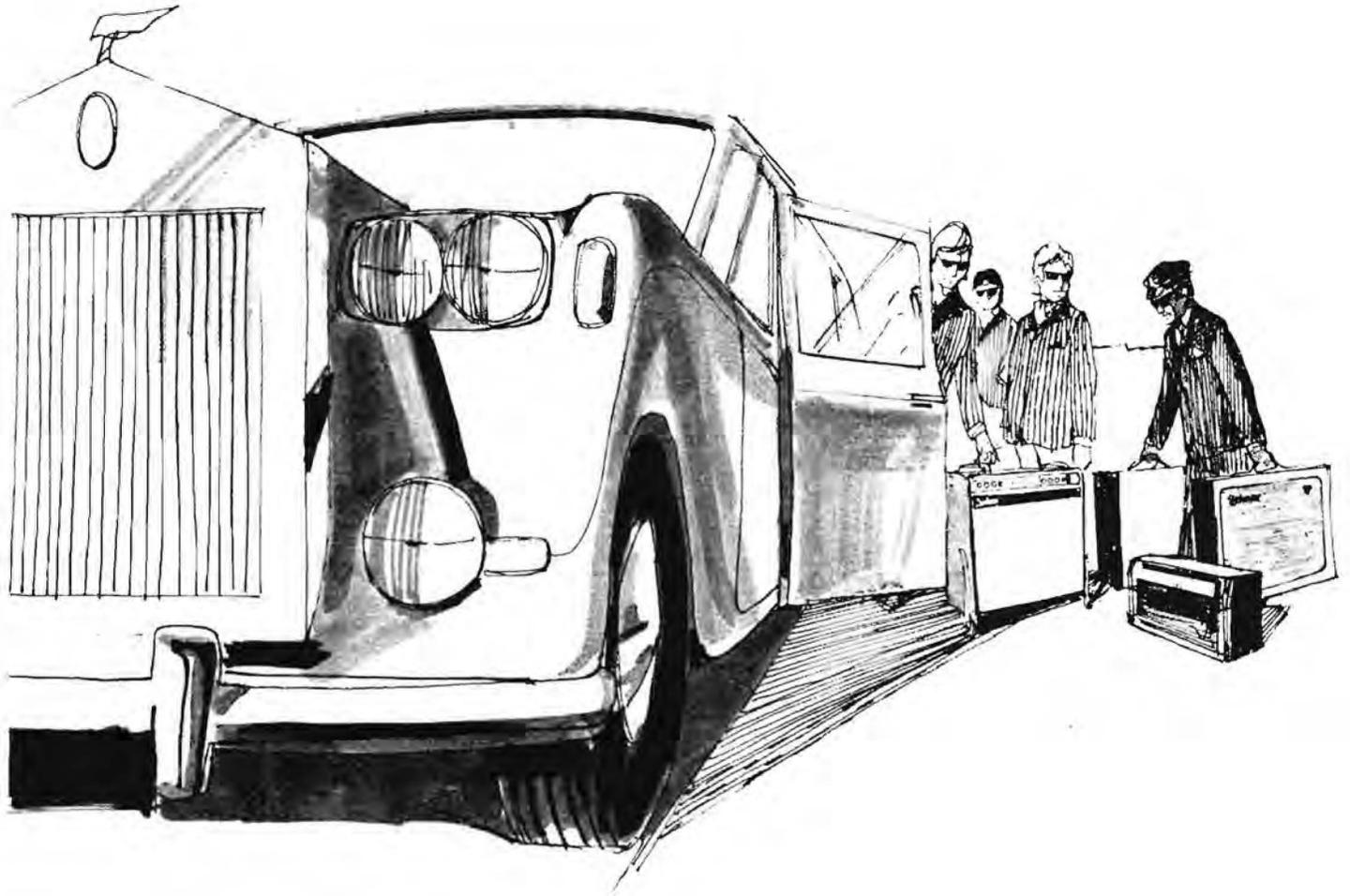


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PLAYER ^{OF} THE MONTH



TREVOR MORRAIS

THE Peddlers exciting drummer fondly remembers the banjo as his first instrument. He played it in one of the many skiffle groups which frequented his home town, Liverpool, in the late fifties. But skiffle groups went out, and Trevor moved quickly on to drums. He joined a fairly well-known group, Farons Flamingos, when he was 17, after several months of hard practice on his Premier kit. He taught himself, although he does go to a tutor now. He says the only way to learn is to work "bloody hard. Play all the time, and practise a minimum of two hours a day. Take every gig you can, whatever style of music. It will broaden your outlook".

Trevor has always been hung-up on jazz. He names Philly Joe Jones, and Louis Belson as his favourite American jazz drummers, and Kenny Clare, and Tony Oxley as his preferences in Britain. In the group world, he admires Jon Hiseman, and Bobby Elliott. But when he goes to listen to a big name from the jazz world, he doesn't just listen to the drummer. "That would bore me to tears", he says. "Obviously, I like a good drummer with a good band, but there's no enjoyment in just concentrating on the drums. In fact, I didn't listen to jazz drummers on record until fairly recently, because I couldn't understand them".

When he does stop talking jazz (which is rare), he will talk about the time he bought nearly every Bach record available. "I was really involved with his music, and was particularly interested to see and judge for myself, the possibilities of transposing classical music to jazz. I don't think it's ever been done very well, although there are some good jazz/classical albums available. Jacques Loussier is one man who has tried particularly hard in this field, although when I see them, it's the bass player I concentrate on. He's ridiculous".

Amongst other instrumentalists, he likes Brother Jack MacDuff, and Walter Waverly, both organists. "Waverly gets fantastic rhythms going with three drummers. He's got to be heard to be believed". But the big band scene is his favourite, and looks forward to the day when he will be able to play with one.

But at the moment he's very happy with the Peddlers. He's been with this group for three years now, since the time he decided to stop bumming around, and find himself a good scene, which he believes he's now well and truly slotted into.

JOHN FORD.



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MANFREDS: NOT SO JAZZ-INFLUENCED NOW

SAYS Manfred Mann: "We've passed through the complex phase of pop music. Things are getting simpler, more direct. There was a time when we, as a group, veered towards jazz, but now I believe we play less jazz than at any time in the past couple of years".

And he said this shortly after "Mighty Quinn" paved its comparatively simple way to the top of the charts. As a matter of interest, it was their third Bob Dylan "A" side (the others were "Just Like A Woman" and "If You Gotta Go, Go Now") and the hard-to-please Dylan himself rates the Mann versions as being substantially ahead of most others.

Manfred has, in the past, been very outspoken about various aspects of the pop scene. Now he believes that pop music, as a medium, is much more creative and he personally is much happier with being a part of it. "Sometimes I would like to think we could

play exactly what we like, but our main job is to do what's popular—otherwise we should stop calling ourselves a pop group".

He adds: "Remember that our whole group has changed in the past 18 months. Four members left, trumpet and sax and bass, along with Paul Jones, and obviously we had to do a lot of re-thinking. Our group capabilities changed and probably it was all for the best. Before 'Mighty Quinn' we had 'So Long Dad' which missed out, mainly because it was rather a complex production. We learned from that . . . now we are on a much simpler kick".

When Paul Jones left, the prophets of pop doom tended to write off Manfred Mann as a group. But the boys hit back. Now rumours circulate to the effect that Mike d'Abo, such a similar replacement for Paul, wants to move into a solo career and tackle more record production and writing. Manfred doesn't comment on this.

PROBLEMS

But he says: "One of our problems is demonstrating the different talents we have inside the group. Mike is one case in point. He plays excellent piano these days but he really doesn't have much opportunity to show it off within the atmosphere of the group". Incidentally, Tom McGuinness has completed a novel in his spare time; Klaus Voorman has been making a name for himself on

record sleeve design and other artistic things; Mike's songs have been "taking off"; and Manfred and Mike Hugg, the two earliest Manfred Men, earned plaudits for their score for "Up The Junction" and earned big money for their television jingles.

Manfred says: "Of course I still have great interests in the jazz field. You don't lose that sort of enthusiasm. But pop didn't go as near to jazz as I thought at one time. There's no marriage between the two; but pop has developed in its own way. We go along the pop path simply because it is what is expected of us, though it doesn't stop us incorporating ideas from other fields".

Out towards the end of this month (March) is an LP which Manfred thinks will be extra-interesting. "What we did is get several different producers working on different tracks. There are some by Denny Cordell, by Shel Talmy, by Mike Hurst and Gerry Bron. Plus some of our own . . . that is, our own productions. 'Mighty Quinn' was our first actual production in the single field.

"We feel this album will be interesting because it shows how we work, how we sound, under the differing approaches of producers. Each one sees a rather different potential in the group—nothing drastic but nevertheless each one tries to project something on different lines".

P.G.

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the Mike Smith column

WHEN Hayley Mills got her first screen kiss, she also got a stack of national newspaper publicity. But when Lulu was kissed by Dave Clark on our new filmed television series . . . well, I think it got even MORE space. It was also her first on-screen bit of romance and comes up in the first of our half-hour TV spectaculars, the ones I was telling you about last month.

Lulu and Richard Chamberlain were guests on the first one. It's quite a responsibility, this film-making. We're writing, producing, directing—everything from within the Dave Clark Five company. It's also very exhausting. A typical day is: up at 5.30 a.m., at the studios an hour later, working right through to tea at night. If we get a lunch hour, it's usually filled with talking about the afternoon shooting schedule.

But we did get to see the Supremes at "Talk Of The Town". Dave, Lulu, myself and girl-friend toddled along—we got friendly with the trio through working with them in the States. Must say I missed the Tamla brass on their cabaret date, but the resident band was good, and the girls were very good, polished and cool.

Our own new single? Another one by Les Reed, featuring a mandolin sound for a change. A slow ballad, with Lennie singing again—no, I don't think it's instantly as catchy as "Everybody Knows", is short on that instant appeal.

And talking of Les Reed, just listen to his LP (in stereo if poss.) "Fly Me To The Sun", featuring his own orchestra. I think it's marvellous; great sounds. Of new singles, I must say I've had little time to listen. But "Fire Brigade" by the Move seems to me to be very catchy and I'm glad it's a big hit simply because you can see the originality in it.

That's all for this month. Must get some kip before a pre-dawn alarm call!

MIKE SMITH.

THE RUDIMENTS OF MUSIC

By THE TUTOR

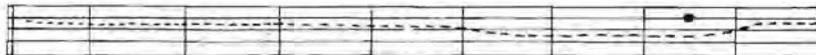
This month, let's try and concern ourselves with something that you won't find in any tutor—at least to my knowledge. I'm referring to the "slurring" or "bending" of notes. All those whining sounds you hear on Cream and Jeff Beck discs are variations of this, with the help of a fuzz box of course.

It's impossible for me to try and tell you when to slur and when not to slur a note, because that is entirely up to the individual, but what I can do is tell you *how* to slur a note.

Pick any note on the fretboard providing it's not an open note and can be found on the top three strings. Say G on the second string (that's the 8th fret). Play it normally, and now push it under the third string. This raises the note by approximately a half tone much the same as a tremolo arm does, except that that lowers the note. Do this slowly at first so that you can hear the note change. Now do it quickly and bring the string back to its original position on the fretboard. Hear the sound? That's slurring a note.

You may find it difficult to incorporate in numbers at first, but, like everything else, practice makes perfect. The higher up the neck that you slur strings, the more whine will result. In fact, it's practically impossible to bend a string below the third or fourth frets.

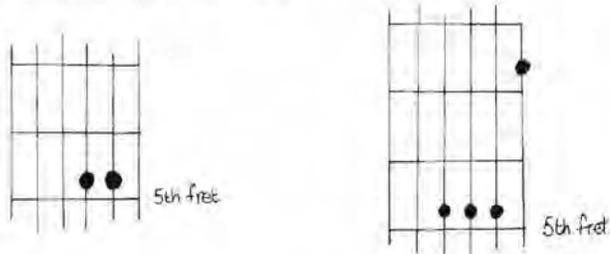
In case you're still in any difficulty as to how to slur the second string, this diagram showing the fretboard of a guitar may help. The dotted line shows the position of the string when it is being slurred.



May I suggest that if you wish to try slurring in a particular number get hold of a copy of Duane Eddy's "3.30 Blues". This is nothing but a simple 12-bar tune and basically, it is relatively simple to play.

If you are still on a Chuck Berry kick, then don't forget that he very often slurs two strings at the same time. He does this in the intro to "Oh Carol". If you play this in the key of C Major, you must first of all play the chord of C in its second position. Then, to create the slur, keep your third and fourth fingers on the second and third strings at the fifth fret. Then you simply bend the notes as I explained earlier.

The next two diagrams show the four-finger chord of C and the two notes that are to be slurred.



There are so many variations of a slurred note that it would take a complete book to describe them all. I've tried to explain the simplest versions and leave any experimenting to you . . . the pupil. Remember that it is only by experimenting that new sounds are discovered. Copy other people's styles by all means—but only in the early stages. If you continue to copy, then the groups in England will end-up by sounding exactly alike. This happened during the early Shadows' days, but some guitarists learned styles of their own and became the stars of today. That's what you must try to do.

COLIN PETERSON

TALKS ABOUT HIS DRUMMING FROM BREAKFAST TABLE to BEE GEES

BY MIKE CLIFFORD

THE breakfast table meant more in life to Colin Peterson than cornflakes. It was his first drum kit. Colin's mealtime drumming potential was noticed when he was accompanying the family "wind-me-up" gramophone. His father thought he deserved a proper kit of drums, and Colin was duly presented with a snare drum, stand, and various cymbals. And all this happened five years before the "Smiley" days, when Colin's only claim to fame was a meeting with Gene Krupa.

When he was seven, he moved on to a full kit of Premier drums, and started taking lessons. He practised hard for another three years, and became a proficient reader. But then came the part in "Smiley", and the face that launched a million handkerchiefs was swept into films. Because we're not a "movie teen mag", I won't



Colin gets in some practice before his appearance with Gene Krupa.



A much more recent picture of Colin, who is surveying a Top of The Pops film set.

dwell on this phase of his career other than to say he was a great success, and that his films occasionally pop up on B.B.C.

CONVENTION

Convention was brought back into Colin's life when he returned to school. He was 12 then, and stayed on for a further three years. Music also made its way back to Colin's youth, and he himself explains: "I met a chap called Carl Grossman, and we started writing songs together, and doing demos. I got another kit of Premier drums, and that started taking up most of my time. I didn't study, and the teachers were afraid I'd lose my train of thought. I did. For school, anyway. I went to art school when I was 17, and formed a group with Carl, and a singer

called Steve Kipner. We played instrumentals, mostly. I used to climb the fire escape to get out of school to sit in with the group. We were called the Melons. The Australian Shadows, that's what we were really!"

And that basically, is the Colin Peterson childhood story. He learnt a great deal of confidence from those days, and it remains with him now, although it's not even slightly mixed with conceit. He just believes in what he says, and likes people to listen. He is aggravated with the scene in Australia, and says: "Original talent gets knocked. They want the Australian equivalent of English and American artists. They get as close to the British sound as they can. The group I was in was trying for something different, and I nearly starved—well, one

hamburger a week! But we did get a recording contract. I stayed with them for about 14 months. Although looking back on it now, it wasn't earth-shattering".

The subject of drumming holds particular affinity for him. His views are: "Simplicity is my key word. You've got to do simple things. When I first started I tried to do all the fills I possibly could. I even did fills over other guys fills. I was technically better then. I knew all the rudiments, and stuck to them. And I was faster. But simple drumming is usually more effective. It's the style I like". As if to accentuate his point, he plays me an Association record, "A Quiet Night", from their album "Insight Out". It has one drum break, which is both effective and simple, and he remarked: "Listen to that. Great. Yet it's so easy, anybody could do it. That means it's commercial. I'll play that again". He does, and we listened to the rest of the album.

IMPORTANT

Another important interest of Colin's is recording, naturally. He's been particularly involved with this part of the scene for some weeks now. "I arranged the first four bars of 'World'. It's a statement of what's coming at the end. Although the playing part interests me, I'm just as enthusiastic about the technical side. We're doing all our own producing now. When the record comes out, it's twice the satisfaction. I will say one thing though. I feel very strongly about reproducing the actual record sound on stage. That's why we don't do weird sounds in the studio. We must be able to do these songs on tour and you've got,



Colin seen with his first drum kit, at the age of 5.

an obligation to those audiences. They've come to hear you from your records, and that's the sound you should give them".

RENEWED

Colin has a renewed interest in songwriting now. When he went to Australia recently, he met up with several old friends and wrote six songs in five hours. He's sending ideas over on tape now, and finds this a convenient way of writing. He says he's not too good on his own, and needs founda-

tion from elsewhere. He reverts back to the record-player, and starts playing an album featuring his old group. "My God, this is bad. That voice is terrible. Oh, I sing on the next one. It's called 'Lonely Winter'. Hell, that's worse". Actually, the LP is good. A bit Kinkish, but it's four years old. He comments again: "I was very conscious of what I was playing—which is all wrong! You've got to groove with yourself. . . forget what your doing. If you're going to do anything good, it will come naturally".

Immediately the album came off the turntable, a pre-success Bee Gee's LP was on. It showed that their talent was not an immediate thing. He played one track which is eight years old. "Listen to those lyrics. They're so bad. Moon and June. All that stuff". We moved to a newer track. "They sound like the Batchelors now. That must be five years old. Maurice can't sing that high now. I don't suppose his voice had broken then". And then to the newer numbers.

"These are only three years old. They're some of the songs they sent to Brian Epstein to get the contract. That's Maurice playing organ, bass and guitar. But the quality is bad. Too many dubs. I played on a couple of these tracks, and remember trying to copy Bobby Elliot. There was one roll he did in 'Mickey's Monkey' which I copied and copied. . . ."

As an epitaph to his songwriting, he says: "It's the melody that sells a song. I felt a bit dubious about

'Massachusetts' when it first came out. I thought it was a good sound, but just another song. But I wasn't aware of what was commercial then, and would release it in a shot now. It's instant commerciality. That's the way I intend to keep my songs. Plain, simple, and commercial".

SUCCESS

About the Bee Gees he sees further success, but is worried about a problem that continued hits may bring: "If you're an unknown group, you've got to work bloody hard until that first hit comes. Then you relax. I know people say they work even more, but subconsciously this isn't true. In your mind, you know you've made it, and of course the target for your hard work is achieved. I wonder what sort of stuff the Beatles would be doing if they were still unknown. They must lose some objective knowing they're going to sell millions of records irrespective of what they do. It will be interesting to see if Robin and Barry can keep the same standard up!"



Colin meets his idol, Gene Krupa.

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Mr. Weill, seen here testing the new speaker, which will be available very shortly.

THE A & R MEN

No. 1

MIKE SMITH



ONLY comparatively recently did those backroom boys the Record Producers start getting their names on record labels. Their influence in the world of pop has always been strong—but now their NAMES are more and more known to the public at large. And in this new "Beat Instrumental" series, we're looking into the background, probing the thoughts of the top producers.

Starting with 32-year-old, bespectacled Mike Smith, Essex-born and the man who produced Georgie Fame's recent chart-topping "Bonnie and Clyde". Educated at Barking Abbey Grammar School, Mike's schoolboy interest in music was strictly limited. Musical theory was a compulsory subject but he enjoyed maths and carpentry more. But dad was an avid brass-band enthusiast, so Mike eventually took up trombone.

At 16, he worked as a clerk with the British Electricity Authority. Then into the RAF. Still no real interest in music... "I joined the station band on trombone but was so bad they threw me out. But there was a theatre there, where they showed technical films—so we'd run films on aircraft recognition and I'd put on records of Frankie Laine, Johnnie Ray and Perry Como as sort of background music. I'd just started a taste for pop music.

"Out of the RAF, I just liggered around. Didn't want regular employment so I humped oil drums round Barking Wharf, became a costing clerk—anything. But an advertisement in the *Daily Telegraph* said that technicians were wanted by the BBC. I'd been a ground electrician in the RAF so I applied—spent a lot of my time in the recording department at Bush House, the overseas side of the Corporation.

"A couple of the lads went over to Decca as recording engineers in the classical department, said it was a great scene, with trips to Vienna and the like. So I went over, too. In fact I never got further than British West Hampstead. Eventually I got into the pop balancing side, then became a junior producer.

"First record I did on my own was with Bridie Gallagher. Without the engineers and Eric Rogers and the rest I'd have been in dead trouble. They were beautiful, helping me out. But from then on, as assistant to Frank Lee, it was the Mantovani, Winnie Atwell, Vera Lynn, Edmundo Ros scene. And when Dick Rowe returned to Decca, I worked with him."

Then came the pop era proper—records like "Halfway To Paradise" with Dick Rowe. "The only thing of note I did on my own was the stage LP of 'Oliver'".

But Mike then got in the position of being able to look for new talent, submitting them to the Decca authorities. Which new field produced Brian Poole and the Tremeloes (the Treds and Mike have been together for seven years now), and Dave Berry... "can't understand why he isn't regularly in the charts".

Mike recently had three records in the Top Ten—the Treds, the Love Affair and Georgie Fame. Back in 1963 he had a similar triumph, featuring Brian Poole and the Treds, the Applejacks and Dave Berry. In 1965 he went independent, with Brian and the Treds. "I stayed there for a time, just watching the money go", he says. "Then in February last year, I became a staff producer with CBS Records. And we did the Georgie Fame hit... I'd known him back in the days when he was in the backing group for Billy Fury".

Of his job now, Mike says: "It's good really that recognition is coming along for the producers. What I'd like to see is the arranger getting more of the credit". P.G.

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MICK Jagger, head of Mother Earth, a production and general music-business company. But don't imagine that this M. Jagger is going to wear business-man's garb. This new set-up is completely different from any other in show-business. It reflects the Stones' enthusiasm at having, at last, their own suite of offices. . .

Running the new offices, in Maddox Street, London, W.1, is Jo Bergmann, who is a "sort of" personal assistant to Mick Jagger. She says: "The Stones will be producing their own records, with their own artists, but no specific names are available yet".

So the Stones go into the same field as the Beatles. And it's when you get into this field of management, etc. that you realise just how much a manager REALLY does. Mick, for instance, finds his new role of businessman rather tricky. There are papers to sign, decisions to take, things to buy, few moments to think. The Beatles found likewise once their Apple scene started off.

EFFORTS

But the Stones have made big efforts to make their suite of offices into something different. Says Jo: "They wanted to have something with real atmosphere—not just a blah-type office. Not too gimmicky and way-out, but somewhere where people could call round and really dig the atmosphere.

"So I did away with a desk. But Maggie Phillips, my assistant, wanted one, so we got one of those old roll-top type desks with hidden drawers all over the place. Our pride and joy is a super Picasso jig-saw puzzle, which is magnetised to the wall. And people

coming into the office are invited to take part in little competitions, like colouring drawings . . . anything to give a different approach to just being IN an office.

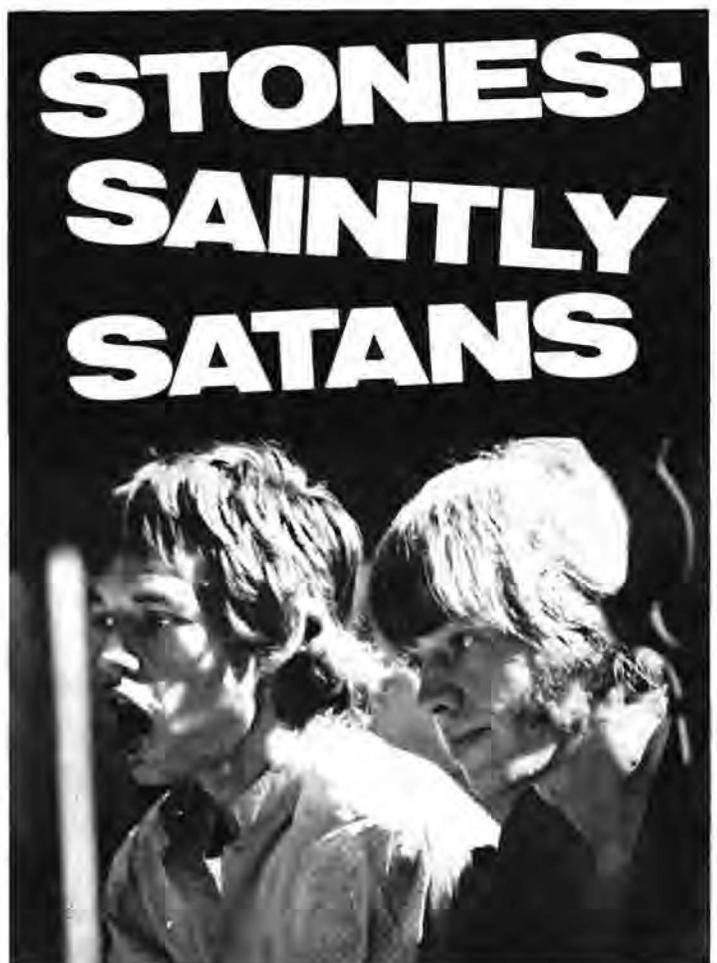
"We also borrowed some of Mick's furniture. There's a Welsh dresser, for instance, which stands in the office in great glory. What we're getting in is a dentist's chair and a doctor's chair, because they're so comfortable. But the real show-piece is a coffee-making machine, from which any visitor can get hot and pleasant coffee . . . none of your powdered or instant stuff.

CHANGES

"And we're installing taped answering messages. The boys have gone into the studio to record special material for this, so when you ring up and nobody is there you can hear a Rolling Stones' original. We plan to ring the changes even on this, so that different people will want to keep on ringing even though they don't get a direct reply.

"We're also installing tapes of American radio shows. They include weather and time checks. So people come in and hear some music and then, just when they think they're listening to BBC Radio One, you hear a check which says: 'It's 82 degrees on the beaches and we're set for a sunny weekend'. More seriously, there will be unavailable American LP's, on the grounds that people who call to see the Stones will want to be kept right up to date with the business".

Behind it all, though, is the fact that the Stones are anxious to make a break away from everything and set up their own concern. Mick is the guiding light. He okays this, vetoes the other. He's also, as suggested earlier, finding it strangely difficult keeping up with all the de-



mands on his time and attention.

As for the artists to be recorded. Bill Wyman has a group of his own who will go out under the Mother Earth tag. Mick has already recorded several tracks with Marianne Faithfull but there is the problem of her contract with Decca. The accent on this company will be on what is to happen in the future . . . the Stones have even refused to have their Gold Discs on show on the grounds that they relate to what went before.

Says Jo: "Mick and the boys have simply concentrated their own selves into this office. In the past, they've been in other places but more

or less as guests. Now they want somewhere where they can spread themselves and behave in the way they want and entertain in a completely free-and-easy scene.

"Mick is the guv'nor, but all the others are involved with their own artists and their own plans. Right now, it's early to know exactly what is going on, but at least the nucleus is here, Mick the businessman? That's right".

The fan-club, via Shirley, is housed in the same place. Other business ideas are involved. But they're being kept rather quiet for the moment. And Mick, for a start, is finding the responsibilities of being a manager-type figure can be quite onerous.

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GIVING THE FACTS BEHIND THE HITS

DE LANE LEA MUSIC LTD. have bought a large building in Dean Street, which they will shortly start developing into a music and film centre incorporating up to five individual studios. The building is 20,000 sq. feet, and it is proposed to include a preview theatre, cutting room, editing room, transfer suites, and film sound-track studio under the one roof. Structural, and development alterations are expected to cost £450,000 much of which will go to constructing the music studio, which will have full facilities for a large orchestra,

and incorporate a screen for the recording of film scores.

An 8-track tape machine is also being ordered for the De Lane Lea studio in Kingsway, and it will be operational in the near future. Artists who have recently been recording at De Lane Lea are: New Vaudeville Band, Lulu, working in her new single "Me, The Peaceful Heart", which was engineered by Dave Siddle, the Yardbirds, who recorded a single and Chas Chandler's group, the Soft Machine have been visitors, along with Donovan, and Jeff Beck.

OPERATIONAL

The LANSDOWNE studio's 8-track tape machine is now fully operational, and is being used on nearly all their sessions. Adrian Kerridge, a director of Lansdowne, said



A rare moment when the Advision studio is empty, although instruments are ready for the next session.

that the four track was used on only three or four sessions a week, out of a total of at least 15. The specifications of the 8-track machine are: 280-8 track Scully, running at 15 and 30 i.p.s. with facilities for 8-track at 1"; 4-track at 1", 4-track at 1/2". The interchangeable heads make this possible. The only modification to the studio has been a slight alteration to the consul mixing desk, which had to be altered to accommodate the extra tracks.

HIGH QUALITY

Most of the work on the new machine has been high quality album recording. Lansdowne recently did a session with Richard Harris,

when a 50 piece orchestra was used to overdub some recordings done in Los Angeles. John Mackswith was the engineer.

PYE'S No. 1 studio has been closed down now for several weeks for refitting and installation of an 8-track machine. It will not be open again until the 4th March, when the new Scully 8-track machine will be fully operational. A new consul is also being installed. Manufactured by the British firm Neve, it is the biggest one they have ever produced. The control room is being rebuilt to accommodate this new equipment. One interesting point about the Scully machine is that it is relatively easy to adapt to

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12-track, which is another development Pye are looking into. Pye's No. 2 studio is still open, but it's been difficult to fit people in, as, naturally Pye artists are being given preference. But Pat Goodwin, studio manager feels sure they will think the wait well worth while.

Julie Felix paid a visit to STUDIO REPUBLIC recently, where she had what was described as a "working session" by studio manager Peter Ballard. John Bales was engineering, although the session was not aimed at any particular project. In fact, the studio is still concentrating on language records, which Peter says is "lucrative, but dull".

FILLED

The REGENT "A" studio has been filled with the sound of brass, strings, and rhythm on recent sessions for Ralph Murphy, Al Saxon, John Cortez, and Johnny Tudor. All these artists were recording new singles, Ralph's for release in the States, and Al's a comedy number in the Bernard Cribbens style. They all wanted a full backing, so there's been little space to move around at Regent recently. The studio has a

capacity of about 25 musicians. The Equals have also been visitors to the studio, working on their third album, and engineer Adrian Ibbetson confidently expects it to follow their first two LP's into the chart.

RECORDING SCENE

The Temperance Seven are back on the recording scene again as we said last month, and their new single will be available soon. The Warren Davis Monday Band recorded a new single also. Called "Francis", it should be in the shops shortly. Both were produced at Regent.

John Lennon and Paul McCartney produced sessions recently at ADVISION for a new single from Grapefruit called "Lullaby". Engineering were Eddie Offord, and Gerald Chevin. Underground group, Haphash and the Coloured Coat had Mick Jagger and Brian Jones producing their next single, which was done at the same studio. Both the Move and the Fortunes were working on LP tracks at Advision, while Alan Price recorded "Carnival" there. Manfred Mann, and Mike Hugg, who wrote the film score for "Up The



The Easybeats have been recording several of their own numbers at Central Sound.

Junction", recorded a number from the soundtrack, for a new but still unnamed group, at the Advision studio.

The Small Faces have been booking a lot of studio time at I.B.C., where they are currently working on a new LP. The Crazy World Of Arthur Brown have also been doing sessions for their first album. Joe Brown recorded a new single for M.C.A. records at I.B.C., and the Bee Gees

have been recording for hours at a time on various new titles, including "Words" which was engineered by Mike Claydon.

EASYBEATS

Although the Easybeats are not having much chart success at the moment, they are still concentrating all the time on new material which may be suitable for a hit single. Their songwriting ability has attracted the attention of many other artists, and they find their time being taken up with the recording of demo's, all of which are done at CENTRAL SOUND. Although they are offering some of their material for the

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The Pye studio control desk. This studio is currently undergoing extensive alterations.

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general market, they are still hoping to find a number which will give them a long-awaited follow-up to "Friday On My Mind", another of their own songs.

VISITOR

Jimmy Powell, a regular visitor to the HOLLICK & TAYLOR studios, has landed a part in the "Newcomers" TV serial. The producers of the show wanted a group to appear, and John Taylor, of Hollick & Taylor contacted them, and played them some of Jimmy's tapes which had been recorded at the studio. They were very impressed with the songs, and after a screen test, Jimmy was contracted to appear. You can see him in his first transmission on March 8th. Jimmy



A shot of the I.B.C. playback machine, which is situated in their disc-cutting room.

also has a new single on release on Decca, on March 1st, called "Go Tell That Girl", which was produced by John Taylor at the Hollick and Taylor studio.

DELIVERY

STUDIOSOUND are holding back on immediate delivery of a 4-track machine, until they have seen the 3M machine, which is adaptable from 1-track to 12-track. En-

gineer Mike Swain hopes to have a decision within the next two months on whether to take the machine or not. Mike has just finished work on two LP's which will be released on his own label, Advance Records. Jimmy Skidmore's Quartet has one which should be available in May, and C. and W. group, the Alabama Hayriders have one planned for late June.

Manfred Mann's "Mighty

Quinn" was recorded at OLYMPIC, where the group are now working on an LP which is being engineered by Terry Brown. Engineer Eddie Kramer recorded three tracks with Jimi Hendrix before he left for the States.

The JACKSON RECORDING COMPANY has just announced the introduction of their first "Ad-Rhythm" LP, "High Flying Hammond". It is recorded in what is known as "German Stereo", their name for echo delay. It is especially effective on recordings with few instruments. This particular LP features organ and drums, played by Keith Beckingham, and Glynn Thomas respectively, and has 29 different melodies on it. Jackson also has four LP's ready for release with major companies, although release dates have not yet been finalised. Still available are the popular "Ad-Rhythm" EP's, which give percussion effects enabling the individual musician to have a rhythm backing. Malcolm Jackson told "B.I." that the EP's had already sold 6,000.

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Adrian Kerridge at the controls of the Lansdowne 8-track machine.

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SCRIBBLES

"Blues is King and King is Blues" but no promoter had faith in B. B. King for England. He was a great success in Germany Albert King's tour off too Wilson Pickett sang "Deborah" at the San Remo Song Festival.

Kim Weston now with M.G.M. Records but still produced by Mickey Stevenson—also once with Motown . . . Aretha Franklin put on the first show at the new Forum in Los Angeles. Preston Love led the band Dionne Warwick gives more unnecessary publicity to "Valley Of The Dolls" with a hit record of the same name.

Joe Tex's "Skinny Legs And All" has now sold a million. Follow-up "Men Are Gettin' Scarce"/"You're Gonna Thank Me Woman" Court case over Five Steps' move from Cameo-Parkway to Buddah Records . . . Greg Morris—star of "Mission Impossible" TV series—signed to Dot Records. Gerry Granahan—who made "No Chemise Please"—will produce for him.

Chambers Bros. have a new best selling album "The Time Has Come"—The Five Dells cement

their come-back with another hit "There Is" Bukka White, Howlin' Wolf and Johnny Shines were at last month's University of Chicago Folk Festival.

Din Law used to make Dr. Feelgood's records; also a long time ago Blind Boy Fuller's. He is now A & R man for Henson Cargill of "Skip A Rope" fame . . . Albert King's "Cold Feet" his biggest yet for Stax . . . Phil Upchurch has a new album—"Feeling Blue" on Milestone.

Jackie Wilson sings the title song of the film "A Lovely Way To Die". He also has a new LP with Count Basie. His manager Carl Davis helped write "Two Little Kids" for Peaches and Herb. . . .

New: Fantastic Johnny C "Got What You Need"; Irma Thomas "Good To Me"—written by Otis Redding; Bobby Bland "Driftin' Blues"; Koko Taylor "Fire"; Shorty Long "Night Fo' Last"; Toussaint McCall "Like Never Before"; LP's—Jesse James "Leavin' Me Baby"; Etta James "Tell Mama"; Joe Tex "Live and Lively".

BI's CHART FAX

1. **Everlasting Love** (*Cason/Gaydon*)
The Love Affair
RP—Mike Smith. S—C.B.S. E—Mike Ross. MP—Peter Maurice
2. **Ballad Of Bonnie And Clyde** (*Murray/Callender*)
Georgie Fame
RP—Mike Smith. S—De Lane Lea. E—Mike Weighell. MP—Clan.
3. **Am I That Easy To Forget** (*Belew/Stevenson*)
Engelbert Humperdinck
RP—Peter Sullivan. S—Decca No. 2. E—Bill Price. MP—Palace
4. **Daydream Believer** (*John Stewart*) Monkees
RP—Chip Douglas. S—American. MP—Screen Gems
5. **Walk Away Renee** (*Brown/Calilli/Samsone*)
The Four Tops
RP—Holland/Dozier/Holland. S—American. MP—Flamingo
6. **Judy In Disguise** (*Fred/Bernard*)
John Fred and the Playboy Band
RP—John Fred/A. Bernard. S—American. MP—Jewel
7. **Magical Mystery Tour EP**
(*Lennon/McCartney; Harrison*) The Beatles
RP—George Martin. S—E.M.I. No. 2. E—Ken Scott/Geoff Emerick. MP—Northern Songs
8. **Tin Soldier** (*Marriott/Lane*) The Small Faces
RP—The Small Faces. S—Olympic. E—Glyn Johns. MP—Avakak/Immediate
9. **She Wears My Ring** (*Boudleaux/Bryant*)
Solomon King
RP—Peter Sullivan. S—E.M.I. No. 2. E—Peter Vince. MP—Acuff Rose
10. **Everything I Am** (*Raymond/Keith*)
The Plastic Penny
RP—Larry Page. S—Pye. E—Barry Ainsworth. MP Essex.
11. **Hello, Goodbye** (*Lennon/McCartney*) The Beatles
RP—George Martin. S—E.M.I. No. 2. E—Geoff Emerick. MP—Northern Songs
12. **Mighty Quinn** (*Bob Dylan*) Manfred Mann
RP—Mike Hurst. S—Olympic. E—Terry Brown. MP—Feldman
13. **I'm Coming Home** (*Reed/Mason*) Tom Jones
RP—Peter Sullivan. S—Decca. E—Bill Price. MP—Donna
14. **Bend Me, Shape Me** (*English/Weiss*)
The Amen Corner
RP—Noel Walker. S—Decca No. 2. E—Bill Price. MP—Carlin
15. **I Can Take Or Leave Your Loving** (*Rick Jones*)
Herman's Hermits
RP—Micky Most. S—De Lane Lea. E—Dave Siddle. MP—Active
16. **Suddenly You Love Me** (*Italian Song. Eng. lyric—Peter Callender*) The Tremeloes
RP—Mike Smith. S—C.B.S. E—Mike Ross. MP—Shapiro Bernstein
17. **World** (*Barry and Robin Gibb*) The Bee Gees
RP—Robert Stigwood/Ossie Burn. S—I.B.C. E—Mike Claydon. MP—Abigail
17. **Kites** (*Pockriss/Hackaday*)
Simon Dupree and the Big Sound
RP—David Paramor. S—E.M.I. No. 2 & 3. E—Peter Vince. MP—Robbins
19. **Thank U Very Much** (*The Scaffold*) The Scaffold
RP—Tony Palmer. S—E.M.I. No. 3. E—Malcolm Addey. MP—Noel Gray
20. **Darlin'** (*Beach Boys*) Beach Boys
RP—Brian Wilson. S—American. MP—Immediate

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

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THE remarkably uncommercial mind of Andy Fairweather-Low was working well when the Amen Corner had to choose a follow up to "Living In A World Of Broken Hearts". He disliked "Bend Me, Shape Me", and was reluctant to see it released. But he admits that his decisions are usually wrong. "Before we choose a new single, the whole group holds what is virtually a board meeting. We all sit there and say 'Yes' or 'No' to various numbers. I said no as soon as I heard 'Bend Me, Shape Me', but was shouted down by the other blokes. They remembered I'd picked 'Living In A World Of Broken Hearts' to follow 'Gin House', and that didn't exactly set the charts alight. Micky Most brought the number over from America well before it was a hit by the American Breed. He gave it to his brother Dave, who is a publisher, and he, in turn, gave the number to us. I didn't like the original arrangement, and would only agree to releasing it if I could re-vamp it.

"They let us do that, but when it was all set for release, the American Breed entered the U.S.A. chart. We didn't know their version was going to be available when we heard the demo. When we talked about a new single, and heard 'Bend Me, . . . I remember



ANDY F.L. can't pick a hit!!!

by
MIKE CLIFFORD

saying 'that will never do'. But, there again, I'm the worst judge of a commercial record who ever walked the earth".

FOLLOW-UP

For a follow-up, the Amen Corner are looking in several directions. They are going to listen to more numbers from the composers of their current hit, but Andy doubts whether they will use one. He hopes that one of his own compositions may be good enough. "I'm composing with Blue and Alan, so if we do come up with a good number, at least they won't be able to put it

down. There are four of our songs on the new LP. It'll be nice to see my name in little brackets under the title".

Andy reflected some disappointment when he referred back to Amen Corner's second single, "Living In A World Of Broken Hearts". "I was upset when that didn't make the 20. I thought it was guaranteed some sort of sale because of 'Gin House', but it just didn't move. It got to No. 24 in the end, but went down pretty quickly. But it did do well on the continent, especially Holland and Germany. We released 'Gin House' in both those countries as well, and 'Bend Me, . . .' is also set for release. In Poland, we had a No. 1 with 'Gin House', on black market sales. They're not allowed to sell singles officially, you know. I reckon somebody must have pinched a Decca van, and driven it behind the Iron Curtain".

BALLADS

Andy blames the ballads for their recent chart gap, and didn't expect them to continue in popularity this year. "I thought they'd finished, with the exception of Engelbert, and the established singers. I didn't expect to see many more new names cropping up with ballads. Solomon King's success has surprised

me, although he's a good singer. It makes us wonder whether to stay right in with the current trends. 'Gin House' was a slow number, and that did well, but the next one, a bit faster didn't do so well. Now there is a resurgence of beat records, and we're right up there with them. But most of the numbers in the chart are really strong. There were complaints recently about the lack of good material, but that's not the case now".

DISAPPOINTED

Andy has been further disappointed by criticism about his group's stage act. It's been called "old hat", and various other unsavoury titles. About this criticism, he says: "I don't think it's fair, really. We've worked hard on our stage act, and I think it's professional now. If we were a coloured band, we would probably be raved about, but because we're white, I suppose they think it looks funny. But I will say one thing. Compared to a lot of well known groups in this country, our performances are good. A lot of them think that once they've made the chart, they can relax. They look diabolical on stage. As I keep saying, you've got to supplement your sound with a good image".

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MOTOWN



SURVEY

BERRY Gordy probably had no idea what he was starting when he set up Tamla-Motown. The average life of American record companies is notoriously short. Just to stay in business is an achievement. But last year, with Motown less than 10 years and 400 singles old, he and his Detroit friends despatched more hit singles than any other label in the U.S.A.

The first Motown recordings covered a wide range of styles. Much of the material was not aimed at the soul market and it took a couple of

hits by Barrett Strong and Mary Wells to point the direction. Barrett Strong's was, of course, "Money"—partly written by Berry Gordy. The Miracles had made records with Gordy when he was a producer at Chess and so it was a natural move to Motown. "Shop Around" became an early success, but it wasn't followed up, and even The Miracles had to make something of a comeback a few years later.

DETROIT

Detroit was full of local talent in the early sixties, and by 1962, many of the artists famous today were already signed—Marvin Gaye, Junior Walker, Little Stevie Wonder, Miracles, Temptations, Martha and the Vandellas, Marvelettes, and Supremes.

Of the 100 best sellers of 1962, only three, including two by Mary Wells, were labelled Motown. Last year there were nine—eight of them provided by those same singers.

Were the Motown people so far ahead that they had to wait for the public? Or did they take some time to settle on the right sort of sound? The answer is probably a combination of both. Motown met the public half way.

Some changes were inevitable. Mary Wells left Motown and Stevie Wonder obviously had to change his sound.

But they have never lost confidence in selling a song with a beat—Tamla has never gone soft like a frightened rock singer. And, there's always been that magic ingredient—melody.

Motown acts have always tried to appeal to the widest possible audiences, which is one of those open secrets that must have led to more popularity. On a recent Stevie Wonder tour, numbers like "If I Ruled The World" or Dylan's "Blowing In The Wind" went down very well. The Supremes have devoted albums to country and western, and to Rodgers and Hart songs. And The Four Tops are doing very well now with a song first made by the Left Bank.

MATERIAL

Whatever material is used it inevitably bears the T-M trade mark.

One of the most important reasons for success is that Motown has always given rein to the versatility of its artistes



Four Tops



Jnr. Walker & The All Stars



Detroit Spinners



Diana Ross & the Supremes



Martha Reeves & the Vandellas



Smokey Robinson & the Miracles



Isley Brothers



Temptations



Steve Wonder

Marvelettes



Gladys Knight & the Pips



Tammy Terrell



Elgins

and producers.

Take the case of the Holland-Dozier-Holland song writing team, who have supplied most of The Supremes' songs and a great many others. Brian Holland has worked for the label since it started. His brother Eddie was a singer who had a small hit called "Jamie", but never made it again. Lamont Dozier was also signed to Motown as a vocalist. How many other hit song writing trios can you think of?

Smokey Robinson, too, only became a songwriter and producer after he had joined.

STRANGE

Even more strange is the fact that the Four Tops started their recording career playing jazz for Motown's Jazz Workshop label.

Harvey Fuqua is another who has played a large part in Motown's success. He was the leader of The Moonglows—highly popular in the mid 50's with a sound exactly half-way between the Inkspots and today's Tamla. When the group broke up, he started his

own label in Detroit and one of the first signings was Junior Walker.

Harvey married Berry Gordy's sister and the labels were merged. He brought another ex-Moonglow to Motown when he signed Marvin Gaye, who cemented relations further by marrying another sister.

FAMILY TIES

So many family ties within Motown must help keep the label together. Everyone seems very close. Ronnie White of The Miracles was the one to discover Stevie Wonder. Jimmy Ruffin wasn't too hard to find—his brother sings with The Temptations.

Equally important is that artistes are well looked after. People are happy to work there.

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SURVEY

to give the show the sound of Detroit.

Or more accurately, the sound of Tamla-Motown, because, since its success more labels have been setting up headquarters in Detroit. Revilot has got near to the hit sound with some records of The Parliaments and Darrell Banks. The Platters, for Musicor, have been resurrected with only the name unchanged to protect the sentimentalist.

CLOSE

Edwin Starr's sound is also close. Perhaps he got so close that the only thing to do was for Motown to sign him. So they did!

The Elgins, The Spinners and Tammi Terrell were also later arrivals and have had their first hits.

In the course of expansion, some of the more established groups came to Detroit. The Isley Bros. made a successful

comeback from their "Twist And Shout" days. Gladys Knight and The Pips have never had a bigger seller than "I Heard It Through The Grapevine".

Billy Eckstein joined, Chuck Jackson has followed him. And they tried for Tom Jones.

Throughout all this, Berry Gordy has managed to keep in touch very closely with the recording side of the business.

He still writes songs—the latest Chris Clark is one of his—and plays piano whenever he finds the time—which, unfortunately—is not very

**NEXT MONTH
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often these days.

We were a few years late in picking up on the Detroit sounds, but maybe we're there now. 1967 has been the best year for the label. 1968 will be even bigger for Tamla-Motown—which is just about the only prediction I'm making about this year's pop charts.

CROTUS PIKE.



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Marvin Gaye



Chris Clark



Jimmy Ruffin



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IS NEW TALENT BEING STRANGLERED?

OUR A & R men, whether independent or working for the record companies, have done a fantastic amount over the passed few years to raise the level of pop in this country. Everyone now agrees that there are two main producers of hit records in the world—Britain and America.

DARK AGES

No one wants to return to the dark ages of pop when 90% of the records in the Top 30 were American produced and our own entries were limited to efforts by Ann Shelton, Dickie Valentine, Dennis Lotis, etc. But, unless new talent is given every chance to break through, Britain's big lead could slip. And although, the record companies, television contractors and BBC Radio give a lot of lip service to the idea of finding new faces, they never really seem to put themselves out to actually do much about it.

PIRATES

Now that shows like "Thank Your Lucky Stars" and "Ready, Steady—Go" are gone—the number of television shows which book unknown new artists is very small indeed. Also, when the government got rid of the pirates, they created another monopoly situation by setting up BBC One—the theory that the same galaxy of D.J.'s would operate in the same way but on dry land never happened. Whereas the pirates used to search for obscure material and often gave unknown artists tremendous

'UNLESS NEW TALENT IS GIVEN EVERY CHANCE TO BREAK THROUGH, BRITAIN'S BIG LEAD COULD SLIP'

SAYS JOHN HUGH

plugs which helped them into the charts—Auntie BBC One monotonously plugs the Top 30. "Newly Pressed," of course, does its little bit, but in the main, people who need the plugs least, namely the existing big stars, get them all the time, whilst those in most need—the unknowns—are almost forgotten.

I do not agree with the producers in last month's "Beat Instrumental" who said that they thought there were too many releases. Never! If any body of people starts getting together to decide that there should only be 20 or 30 new singles released in any one week, this would be another death blow for new talent. It's difficult enough for them to make their discs successful without barring them from having them released at all.

CHANGES

The big changes I would like to see are: firstly, the introduction of commercial radio stations in all the major cities and areas of the British



Isles: secondly, the record companies operating clubs all over the country, not purely for profit, but to test and find new talent in its own home town and not waiting until it can save up the money and risk its jobs by coming to London; thirdly, another commercial television channel which will force both the existing boys and the BBC to stop screening those draggy shows which seem to be designed to, once again, push the existing stars (with the exception of those really top boys who can't be bothered to appear), and give a few dolly girls a chance to try out their new movements and steps while "actually" appearing on the telly. I like my audiences to be heard and not seen. And lastly, I would like to see the recording companies really backing their new artists instead of issuing their discs with few plugs, little promotion and

lots of hopes that one or two of them might make the charts. I would also like to see them give people they are auditioning more time, more freedom and the best equipment to play when they are being tested for the first and, perhaps, only time.

BACK-TO-FRONT

But, I suppose things always will be back-to-front. It's an interesting speculation, but shouldn't the Beatles have had at least 10 hours to record their first single when they were so inexperienced, and do it in half the time now that they know it all?

O.K., so I'm asking for Utopia, but this country has so much talent and it's a crying shame if a lot of it goes completely undiscovered just because the government and the big companies cannot be bothered to give it a chance.

THEY arrived in my office, these blokes and a bird. "Got an invitation for you," said the blokes. And they handed over the bird. The bird, in fact, was a carrier pigeon, housed in a wickerwork basket attached to which was a supply of pigeon-food . . . and the invitation.

"Come and meet the Moody Blues" said the slip of cardboard—though it said it silently! And it went on to give the instructions. If I could go, I was to tick the attached slip of paper, tie it securely to the left leg of the pigeon, feed the pigeon and then hurl it out of the office window, whereupon it would flutter off and report back to Moody HQ in Birmingham.

DESERVED

With an idea like that, the Moodies deserved to hit it big. And they did, via "Go Now", a chart-topper early in 1965. Since then all has been almost silence in their own highly inventive field of pop music. Until, that is, their amazing five-minute-plus and intricate "Nights In White Satin" single took off . . . after what seemed an eternity of plug-less weeks following its release. "Too long to play" said some disc-jocks. "Too involved" said others. But

QUALITY PAID OFF FOR THE MOODY BLUES

quality eventually paid off.

Let's meet up with Mike Pinder, spokesman of the group as it is now. The others are singer Justin Hayward, drummer Graeme Edge, John Lodge and Ray Thomas. This group has been together for nearly 20 months, following the departure of Denny Laine and "fed-up-with-the-business" Clint Warwick.

Says Mike: "People talk about learning in the University of Life—and that covers us. From top of the charts to nowhere, and then a slow climb back up. We became known internationally through 'Go Now', but everything since has been in the nature of a comeback. What can you do if bookers think of you as a group who HAD a hit but haven't one now? It's a risk for them to book you, even though our name somehow outlived the original hit record.

"Well, these past months have been

spent on specialised dates round Britain—colleges and universities, mostly, where you don't have to churn out the pure pop hits and where people are willing to listen to you. And the continent has been a good spot for us, particularly France where everything is supposed to be years behind the times in popular music . . . but where they are more aware than most people think.

"But that original hit has proved a bit of a drag. We've had to try to live down our original 'image', musically. We didn't want to change the name of the group, obviously, but it's very tricky persuading people that you HAVE changed your style. We've taken quite a few risks in going out for what WE want, rather than what we know the mass audiences want, but gradually it's starting to pay off.

"All the same, it's been a long haul.

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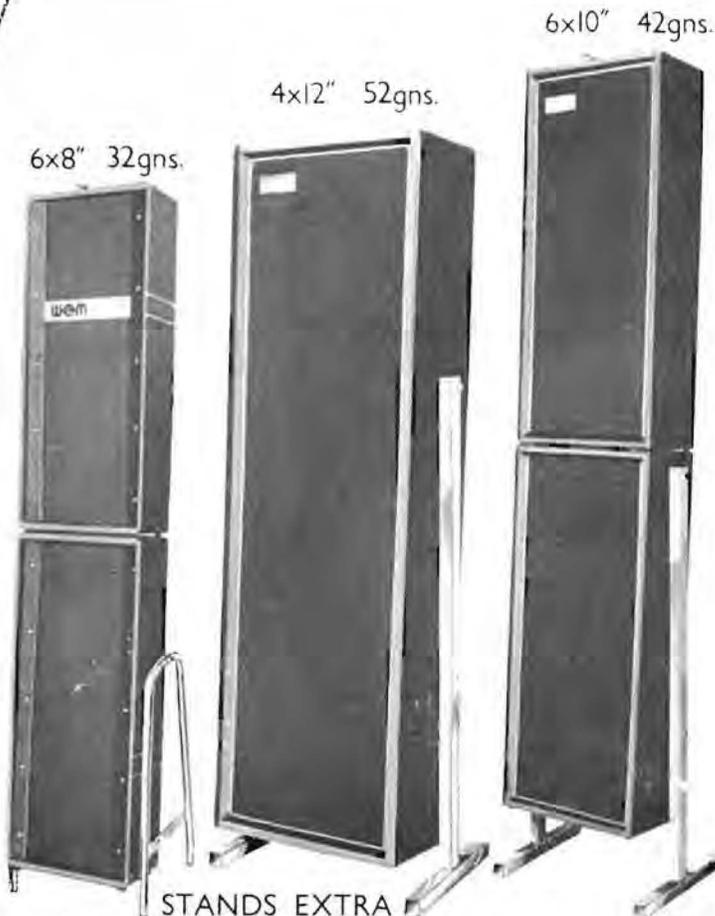
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Always at the back of your mind is that original number one record. Sometimes you feel that it would be best to break up, split completely, and try to find something more suitable for each individual member".

Of course, "Nights In White Satin" comes from an LP "Days Of Future Passed", which has the Moodies operating with the London Festival Orchestra, specially got together by Peter Knight. That LP, another slow starter but still building sales, has led to a contract with Decca, along with an anything-within-reason blank cheque to produce another album. on similar

lines, for the autumn sales rush.

Says Mike: "This mixture of near-classical orchestration and poetry appeals to us. We might do say 'Pilgrim's Progress' next—oh, we've got several ideas going for us. Call it classical pop and you're about right

"And suddenly it is all happening for us. We hope, eventually, to do a concert with the Festival Orchestra at the Royal Albert Hall, which would be quite an experience. Things went well for us at the Midem Festival in Cannes and our sales have built marvellously well through Portugal, Spain, Italy, Scandinavia—and France. So the whole

of May will be given up to touring there, fitting in as much television exposure as we can. There won't be a new single until the end of March and we can only hope it doesn't take as long to get moving as did 'Nights'.

REGARD

"But we regard our forthcoming tour of America as being most important. They do know us there and it seems a very good market for the new-style Moodies. Though there are only two comparatively new members, we really are thinking along completely different lines. I said once before that our music has almost become a way of life for us, and that's absolutely true".

Any danger of the Moody musical development going TOO far? Mike thinks not. "In any case a full theatre tour would prove the point either way. We've tried to create records which can be properly reproduced on a theatre stage—though obviously not in clubs. Pop music and symphonic music can be blended to appeal to both sides. We simply want to prove it... 'live'!"

The Moodies long but successful drag back to the limelight is welcomed by many—not least the more progressive-minded members of their rival groups.

P.G.



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A B.I. REPORT ON THE NEW INSTRUMENTS AND EQUIPMENT AT THE

Frankfurt Spring Fair

By GORDON WOLF

UNIT-PLAN amplification is one of the trends in musical instrument manufacture that will be seen at the Frankfurt Spring Fair, held in Frankfurt, Germany, from March 3rd to 7th. This is the major meeting place of instrument manufacturers and marketing men from all parts of the world. Many new developments will be revealed, the better ones of which will be taken up by the British music firms to find their way into your local music shop by next Autumn.

The trade fair also provides an opportunity for British manufacturers to show the rest of the world what they can make—and this year Britain's musical instrument manufacturers are going after export markets in a big way—backed by the Board of Trade. Nearly 40 British firms are taking stands, and many more will be sending representatives.

UNIT PLAN TREND

Among those with stands will be all the major manufacturers of amplification equipment, and it is here that a trend is already emerging—what can only be called the "unit plan". Seen first at the British trade fair last August, from "Marshall" and "Wein", the method of adding additional power as required by plugging in "slave" units, which are booster amplifiers without controls, will be seen in the solid-state "Triumph" range marketed by Rosetti, and in the Baldwin amplifier range.

The "Marshall" amplifier and speaker units will dominate the Rose-Morris stand, and will include a number of improvements—many of them internal—but including robust recessed handles and sturdy castors on the heavier bass, lead and organ speaker cabinets.

As well as their "Wall of Sound" add-on system, Watkins Electric Music will have a new professional amplifier, the "Ultimus", which is claimed to be the most ambitious and sophisticated unit produced. It has 120-watt output and many tone and effect variations built in.

The "Triumph" range from Rosetti has models from 15 to 100 watts in combination

units, together with p.a. amplifiers rated at 30 and 100 watts. The p.a. units, and the 100 and 70 watt amplifiers may be boosted in units of 100 watts by the "slave" amps referred to above.

A new 100 watt reverberation amplifier, the "PA. 100/6" comes from Selmer-London. This has six channels, each with bass, treble and volume control, with reverb on two channels and facilities for adding an echo unit to two other channels. A master gain knob gives over-riding control, and the unit is available in high or low impedance.

Also from Selmer comes a neat 50-watt unit combining a "Leslie" speaker with a two-channel 50-watt amplifier. One channel has reverb, which can be controlled by a remote foot switch. And talking of foot switches, Selmer have a new "Fuzz-Wah" foot pedal, which can be used with either guitar or organ to produce "wah-wah", "fuzz" and other effects which have previously required separate units.

"Sound City" amplifiers have been marketed on a small scale for the past 12 months, but now J. & I. Arbiter Ltd. are going into full production and will be featuring them on their Frankfurt stand including a new 100-watt series. Arbiter will also be promoting their "Bugsound 3 1" combination amplification and effects system which is of unit construction, you can buy the basic amplifier and slide in the echo unit and "Add-a-Sound" octave unit at a later date.

ADDITIONS

Several additions to "Impact" amplification, made by Pan Musical at their Soho factory, include a 200-watt Custom p.a. amplifier, which, apart from being a straightforward 200-watt mono amplifier, can be used as a 100-plus-100 stereo unit. There are integral mixing facilities for up to 10 microphones, or other high level inputs, with individual bass, treble and volume plus individually controlled reverb on each input. The mixer outputs can be switched to the 100-watt stages and/or to a separate stereo tape machine. This facility, together with a stereo monitoring system, peak programme meters and talkback, makes the unit also suitable for permanent theatre or

club installation where mono and/or stereo recording of the programme is required.

Also in the "Impact" range is a 100-watt metal-clad p.a. amplifier with four channels, each separately controlled. A special feature is an output control which limits the maximum output to suit the speaker combination that is being used.

Baldwin-Burns will be exhibiting on a joint stand with their American parent company, and with the Baldwin company in Brussels, and as well as the British-made range of Baldwin amplifiers, there will be additions to the US Baldwin amplifier range, including a "slave" unit.

VOX SOLID STATE

Jennings Musical Industries promise introductions to their "Vox" range, but will be featuring their solid-state amplifiers and also their organs, for both home and group use, including the full "Continental" range.

A new British-made electronic organ, the "Hargail" will be shown by James How Industries Ltd., the new name for the music string firm which has now greatly extended its activities—they also market the "Rhythmlite", a sound-controlled lighting effects unit, under their "Rotosound" brand.

"A new instrument which is 400 years old" is how Baldwin describe their new introduction in keyboard instruments—it is a solid body harpsichord, in which the sound is produced by plucking strings, as in the traditional harpsichord, but the sound is amplified electronically, which also allows many additional effects to be produced. The same firm is also adding a new Baldwin combo organ.

Another firm which has applied electronics to a traditional keyboard instrument is the piano manufacturing firm of Eavestaff, who invented the word "mini" back in the 1930s, when they brought out the "Minipiano". Their new line of last year, which created quite a stir at Frankfurt was the "Minitronic" a portable electronic piano, in which low tension strings are struck by a piano-type action, but from which the sound is picked up electronically. This year they are showing a group version, with fold-up legs and without an inbuilt amplifier, so that it can be plugged into any amplification system.

NEXT MONTH'S BEAT INSTRUMENTAL WILL HAVE

* 8 EXTRA PAGES *

BEAT INSTRUMENTAL The ONLY Magazine for every Guitarist,
Drummer, Keyboard Player and Recording Enthusiast every month.

Returning to electronics, a number of firms will be showing accessories. Hornby Skewes, for example, will be exhibiting a full range of add-on accessories, including the "Zoom" echo unit and a 6-channel mixer unit which has colour coded inputs and controls, and which is marketed under the "Hornby" name. This firm will also be showing new "Hornby" guitar straps and drum sticks.

Fenton Weill will be showing a new development which allows the making up of loud-speaker aggregates using different sized speakers together. Patents are still being negotiated, so details cannot be revealed, but one of the assemblies will include a group of speakers mounted together with a mechanical device allowing a variable speed vibrato effect.

AUTOMATIC RHYTHM

Electronics is also applied to the piano by another British piano manufacturer—Bentley pianos have added an automatic rhythm device to one of their models, which becomes the "Rhythmic" model. The automatic rhythm device, which provides 16 rhythms, using 10 different sounds, can be switched on by hand, or by means of a third pedal.

In general the trend in pianos—and this year 11 British manufacturers of pianos will be exhibiting at Frankfurt—is to slimmer models—in particular Sydney Zender are showing what are claimed to be the slimmest line in pianos made in Europe.

This will be marketed under the name "Vibronic". The same firm will show a very low-priced mike for wind instruments, and also a method of amplifying acoustic guitars, even when gut or nylon strung, but which is not a contact mike and so will not pick up extraneous sounds.

Percussion is another field in which many developments will be seen. Dallas Musical promise a number of new introductions—their products range from the inexpensive "Gigster" outfits to the "President" and the craftsman-built "Carlton" range which incorporates "Autolok" quick release fittings.

New outfits and fittings will also be seen from Premier Drum Co.—including a new double tom-tom outfit, incorporating their new "Lokfast" fittings and the new 5-star "Super Zyn" cymbals.

NEW OUTFITS

Beverly Musical Instruments, another company in the Premier group, will be showing separately, and will feature two new outfits—"Galaxy" and "Panorama".

"Autocrat" drums from Rose-Morris have been completely re-designed, right down to the name-badge, and with new shells, fittings and finishes, are also said to have a more powerful sound. Rose-Morris will also show a new British-made Hawaiian guitar, which will carry the Rose-Morris name badge—it is a twin-necked, 6-pedal steel guitar.

For Flamenco guitars, General Music Strings, of South Wales, will show a new set under the "Picato" name in which all six strings are wound—said to give a truer note and better sustain.

Banjos are a fretted instrument which seems to be coming back into favour, and Dallas, one of the major manufacturers of these instruments have redesigned their range, which now incorporates virtually indestructible plastic heads.

The largest musical instrument manufacturer in Britain, Boosey & Hawkes, will have two stands at the Frankfurt Fair, showing as well

as a full range of brass and woodwind instruments, percussion, including the new "Concord" vibraphone, and "Ajax" and "Zildjian" cymbals. Their associate firm of Rudall Carte has introduced three new clarinets in their "Romilly" range and additions to their range of hand-made flutes which includes a new G Treble model.

Showing for the first time at Frankfurt this year, as well as several of the firms mentioned above, will be British Music Strings, who will be promoting their "Blue Circle" and "John Pearse" strings. As well as his television series in this country John Pearse has new television shows in Holland and Belgium and is already well known in Germany.

HAND-MADE SOLID

Barnes & Mullins will feature their "Percussionet" automatic drummer, as well as a new English hand-made solid 6-string guitar and bass guitar, and a hand-made electric double bass.

George Alexander is a Canadian making Scottish bagpipes in London, and having tremendous export success—he will be showing a new toy bagpipe that is said to be able to play anything that a full size instrument can play, but not so loudly and with less blowing effort.

A very new firm is that of Peter Legh Musical Instruments—he will be showing several ranges of British products for which he acts as export agent, together with a new range of accessories including guitar bags and straps which will sell under the "P.L." name. He will also be marketing "Swissecho" echo units, amplifiers and mixer units, "Galanti" accordions and "France-Micro" dynamic microphones in the UK.



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INSTRUMENTAL NEWS



CAPTAIN BEEFHEART'S MUSICAL PHILOSOPHY

Paying a brief visit to England recently was Captain Beefheart's Magic Band, who brought their own brand of blues music with them. The Captain, pictured above with hat, was soon presenting his own philosophy about music, and especially its volume. (He was criticised for being too loud on his appearances here). He believes that people become more aware when the music's loud, although he'd rather play quietly. "But," he said, "People may not hear you if you play softly in a large hall. All we want to do is move to a more positive and refined musical outlook". It will be interesting to hear the group when they make their next trip here.

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Saga to Release Roulette Catalogue

Saga Records will release selected LP's from the American Roulette label beginning May. Artists include Joan Baez, Count Basie, Joe Williams, Mahalia Jackson, Jimmie Rodgers, Sarah Vaughan and Dinah Washington. Saga have just released their first single, "Morning Dew", by Wendy Peters, which they say is currently selling well.

TRAFFIC SINGLE

Traffic's first single since the departure of Dave Mason is a track off their first LP called "No Face, No Name, No Number", which, ironically enough, features Dave. The flipside, "Roamin' In The Gloamin' With 40,000 Headmen" is a new composition, and the line-up is the modern Traffic list of Steve Winwood, Jim Capaldi and Chris Woods.



NEW VOX RIVIERA ORGAN

Pictured above is the new Vox Riviera Organ, which is proving a great success at demonstrations all over the country. The Fortunes took delivery of a new Riviera, plus two Gyrotone Mk. 3 models recently, and the general reaction from groups is excellent. Dave Roberts, Vox Groups Liaison Manager has been inundated with requests from groups to visit the factory and try it.

Elektra-Stereo Only?

The American Elektra record company will soon stop production of all mono recordings, and in future all records will be released in stereo. The switch will include singles, as well as LP's. It is not yet known whether the English market will be affected, but Elektra do release several albums during the year and a limited amount of singles in Britain. Their artists include Love, and the Paul Butterfield Blues Band.

BLUE HORIZON ALBUM

Blue Horizon release their first album at the end of February. It is "Fleetwood Mac", by Peter Green's Fleetwood Mac, which is the group's first LP together. Produced by Mike Vernon, it spotlight's the composing talents of its two guitarists, Peter Green, and Jeremy Spencer, who composed eight of the 12 titles.

LOVE AFFAIR GUITAR PROBLEM

When Rex Brayley went for the auditions for the Love Affair, he had to use borrowed equipment as he'd just sold his own to buy a car. When he was selected to join the group, there was a lot of rushing around to get him new gear, particularly as Rex wanted a Gibson "Les Paul". While enquiring about these guitars in "Sound City" one of the assistants said he wanted to sell his Gibson, but he didn't know what model it was. He brought it in to show Rex the following day, and, luckily, it turned out to be a "Les Paul". But that's not the end of the story, because shortly afterwards the guitar was stolen, which led to frantic efforts to recover it. It WAS eventually found, intact, and ready for use in the Love Affair again.

Backing Group in Chart

Getting a record in the hit-parade causes problems, as Status Quo found out recently. They were Madeline Bell's backing group, and had to stay with her until they'd fulfilled all their engagements.

In the meantime, their record, "Pictures Of Matchstick Men" was moving rapidly up the chart and they had no real time to promote the disc. But they are on their own now, and are currently recording their first LP.

Alan Price's Congo Player

If you think you've seen the face of the Alan Price Set's new congo player, you probably have. He is Paul Williams, who was originally the bass player in Zoot Money's Big Roll Band, and later John Mayall's Bluesbreakers. Paul is also a solo singer in his own right and a couple of years ago had a version of "Gin House" on the market. He is featured on the new Alan Price single, "Don't Stop The Carnival".

Symbols break through with Vocal Harmony

One of Britain's top vocal harmony groups, the Symbols, having finally made their breakthrough into the British charts with "Best Part Of Breaking Up", will follow up with an LP of the same name, which will be released in mid-March. Their new single will be out at the beginning of March. Group line-up is: Mick Clarke, Bass Guitar; Sean Corrigan, Lead Guitar; Chaz Wade, Drums; John Milton, Rhythm Guitar. All of the group take vocals, which are mainly confined to the Four Season's style of harmony.



PREMIER CATALOGUE

The Premier Drum Co. Ltd. have just published their new catalogue, with full colour throughout its 36 pages. It's a simple comprehensive guide to the complete range of Premier percussion equipment for group, band, and orchestral drummers and percussionists. The catalogue includes details of the new Premier range of stands and holders called Lok-fast, the "2000" range of snare drums, cymbals and new outfits. To obtain your copy, fill in the coupon on this month's Premier Advertisement which is on page 19.

A First Album Fritz turns A & R Man

Van Morrison, ex-lead singer with Them, and currently a very big artist in the States has his first album on release in this country since becoming a solo singer. It's called "Blowing Your Mind", and American critics proclaim that's what it does. He certainly has an individual style which could become big in Britain, and it will be interesting to see whether he can fulfil the promise he showed when he was the singer with Them.

Fritz Fryer, former lead guitarist with The Four Pennies, who hit the top of the charts with "Juliet", has joined Philips Records as an A & R man. Naturally, he's delighted with his new post, particularly as it gives him the opportunity for talent-spotting.

"The very first group I discovered were a very talented outfit from Kent called Jason Crest. There were several things that impressed me about them. For one thing, they are very prolific song-writers and have written dozens of compositions — which are very original and which save me the job of searching and scouring for 'A' sides. They have an individual sound and look good. Already I've put several tracks in the can and am looking forward to their first hit".

The group is managed by Tony Gibson, a businessman from Kent and their agent is Terry Young who has already booked the group on the Continent.

LOOT LIKE ROCK 'N' ROLL

Andover group The Loot performed a medley of rock 'n' roll on a recent "Saturday Club" recording and were pleasantly surprised by the reaction. "We've had dozens of letters from listeners" said lead singer Chris Bates, "and they all seem to be potty about rock 'n' roll. We already perform rock numbers in our stage act and receive a good response—but now a lot of the kids seem to think that Rock is due for a big revival.

"Of course, the Rock 'n' Roll classics are still very popular, but if we decided to cut a rock 'n' roll disc we'd make sure that it was a completely new number."

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'We want to make it in AMERICA' says DAVE DEE



DAVE DEE looked suitably hurt when group manager Alan Blaikley admitted: "There are some who think the boys are just a countrified lot of yobboes. Some of the in-crowd groups put them down with great enthusiasm. The so-called hip disc-producers sneer."

Dave Dee looked unreservedly happy when group manager Alan Blaikley spoke on about what he regarded as the TRUE position of Messrs. Dee, Dozy, Beaky, Mick and Tich in the current pop scene.

"The time has come when the boys have proved beyond any doubt that they are a really good live group. Excellent on stage—and on live broadcasts. Producers always come back and say that, despite what the hipper groups may think, Dave and the boys get one of the best live sounds going.

BIGGER SOUNDS

"On records, we're going for bigger and bigger sounds. We've been Greek, Russian, all sorts of things. The last single 'Ballad Of Xanadu', which came from a poem by Coleridge, had a Mexican sound, with more backing instruments than usual. For the new LP we've gone even bigger."

The next part of the story involves both Alan and Dave, each contributing. It adds up to this. One should be able to ASSUME that if a group is good enough to make records one must assume, too,

that the group is good enough to perform on stage. "True", said Alan. "there are some groups who can't even play their instruments."

He said it more in sadness than in anger. Dave nodded sagely. If the group CAN perform, then it should be regarded as perfectly legitimate to use even the whole London Symphony Orchestra on records, or a complete choral society, because there does not HAVE to be an exact tie-up between records (which is ONE medium) and stage (which is another, separate medium).

Said Alan: "Without the backing, if you're on stage you gain in effect simply by the atmosphere. When 'Ready, Steady, Go' went 'live', it made record producers try to get natural sounds—things that could be re-created on television. The age of the three-guitar and drum sound is past. It didn't matter that there was so much sameness early on, because it was new. It was not merely an economy, which is what it largely is nowadays."

In any case, said Alan, Dave and the boys have always avoided being on a band-wagon. Said Dave: "Yes, that's true. I don't think you can say there is even a typical Dave Dee type of number. We like to think of the fans waiting in anticipation to see what we come up with next. We want to adapt to whatever is required. But we do feel hurt when people put us down for being exactly what we're trying to be."

Flower-power came in and briefly

converted a lot of British groups. Dave Dee, etc., steered clear because they felt it gave a completely wrong image for their kind of music. Said Alan: "They really are a great deal more shrewd than most other groups. They were immediately conscious that it would be bad to jump on a band-wagon like flower-power. They could see the weakness in this business of so many philosophical songs—sort of turning the pop world into one long sermon. It was a matter of SENSING what was wrong and what was right.

"Some groups do genuinely have thinkers and poets in them. But the important thing is to be first. Once a thing has been done, and done well, it's easy to do a copy job. Take Procul Harum's 'Whiter Shade Of Pale', with the surrealist lyrics. Well, they made it easy for lots of other groups to come in and simply become a copyist outfit."

Shrewd, then; entertaining, with a strong "live" sound; consistent with record material. What else for Dave Dee and the boys? Says Dave: "America comes next. We've made it in Germany, the Continent, Australia, and Japan. Now 'Zabadak' is starting the thing off in America. We're getting airplays there; now we want to get our faces known in the States."

Said Dave: "Whatever happens, I don't want to lose contact with audiences. It becomes part of your way of life. You know, the challenge thing. Recording is one side and you can lay on all sorts of exciting things in the studio. But when it comes down to it, there's nothing MORE exciting than going out there in front of an audience and forcing them to like you.

FILMS

"Films? Yes, that could be a good scene for us, but let's be fair—not everybody can be a Tommy Steele. Groups who rush into movies take a bit of a gamble. You must be on to something original. But films, definitely. One way or another. But personally I like record producing, and some of the others are coming in on that side. Specially Tich, right now."

But vitally important to the continuing success of Dave Dee and the others is the songwriting talent of Alan Blaikley and Ken Howard. Says Alan: "Dave's voice is very distinctive—you can't change that, but you can ring the changes on the songs. We're very much last-minute writers. We work best under absolute pressure. But if the original song idea is good, then the whole thing comes in just a morning or an afternoon."

Dave Dee and the boys; countrified yobboes? More like shrewd cookies, if you ask me.

P.G.

WHY did the Tremeloes put out a double "A"-sider as their last single? Generally speaking, it's a policy which causes only confusion among people-who-matter like disc-jockeys, reviewers and producers. But the Treds, right back to chart-topping form, had a good reason.

Here's Alan Blaikley to explain. "We did 'As You Are' about four months ago, when we really didn't have any other material in mind. So we signed a paper saying that it would be an 'A' side, thus keeping the song for us. Then we got hold of the up-tempo 'Suddenly You Love Me' . . . and hey presto! a double 'A' side. We didn't really have any doubt that the fast side would click.

"Dee-jays prefer us on up-tempo material. But it causes problems. On television we're always first on if our current disc is fast-paced. It gets the show off to a good start but it's a bit of a drag for us".

FIGURES

Television figures prominently in the Treds upcoming plans. Says Alan: "What we want to do is something, anything, other than eternally playing our hits. Like going on the Billy Cotton Show and doing a little comedy. But most producers, and you can't blame them, talk to us and say: 'Right, lads, we want you to do 'Silence Is Golden', then 'There Goes My Baby' and then your latest.' Don't get us wrong, we don't want to be all-round entertainers. Not do completely the Rockin' Berries thing . . . it suits them but it doesn't suit us. They do the entertainment stuff well but . . . well, we're in a different bag man". Alan put on a weird voice for that last phrase—adding: "Don't make it sound like I said it seriously!"

The Treds will also carry on experimenting with their filming. Said Alan: "Our acting is dead dodgy unfor-



Tremeloes DO NOT want to be all round entertainers

tunately. Where we come over well is in doing silly little gag things—just mucking about really. But maybe with experience we'll improve as actors.

"Nothing in this business can take the place of experience. In the past nine years, I'd say we've done more ballroom dates than anybody else. Even now we might do five, even seven, dates in a week. Some people in the business find this boring. We've never lost the interest. You go into a transport cafe and hear your record on a juke-box—great feeling. Or you're in the car and up it comes on the radio. What's

more you get to know how audiences in different parts of the country are likely to react".

IN AMERICA

The Treds also look towards development in America. Says Alan: "By the time the next 'Beat Instrumental' is out, we'll be in America, in the throes of a six-week tour. We're building the name there and want to sort of dig in. Anyway we've done enough TV in Britain recently to last quite a while—three in one week, for instance.

"We're not the types to take anything for granted. Take our record 'Be Mine'

. . . a terrible flop. But that flop did us a lot of good. We took a heck of a lot of trouble over that record—spent hours in the studio. When it was finished we were really proud of it. Knocked out, in fact. But it simply wasn't commercial. We'd lost sight of the things that go to make a record sell, so it was our fault and we now have to make sure it will not happen again. Simple material is often the best.

"Of course finding the right follow-up is a problem. We think the Italian market is best now for new songs—you just get English lyrics added on. Cliff Richard had one recently. Our policy, when possible, is to keep on bringing out singles. One goes out of the 50, wait two weeks, then slap out a new one. Apart from the aforementioned 'Be Mine' that system has worked for us. Thank goodness".

PAUSE

Short pause for refuelling of breath—the Treds are always good on interviews because they think a lot about the business. Alan goes on: "Eventually I think the top 50 will change—maybe there'll be something different for the more way-out groups. In America, I think it is basically the kids who buy records so you get the more way-out groups like 'Doors' figuring high up in the charts, along with the more ballady things.

"Here, it seems to me, groups like us sell about three-quarters to the mums and dads. Then we go on television and put on as much appeal as we can to get the kids to come and see us in the ballrooms. We're not exactly an in-crowd group. Which is just as well. They appeal to the in-crowd people, having created their own images, but then the main mass of people simply don't buy the records. Well, that's what I think about the chart scene anyway!"

And the Treds were off. To yet another ballroom date—and looking conspicuously UNBored about it all.

PI TE GOODMAN

BASS GUITAR

Part 3: METHOD

by R. T. BERRY

THE bass guitar is a four stringed instrument pitched an octave lower than the guitar, but retaining only the stringing E, A, D and G; that is, the tuning of the *bottom* four strings of the guitar.

Supplying the fundamental basic rhythm and harmony to the group, the bass guitar plays single note parts as a rule, but one can "double" for some numbers, perhaps when an exaggerated bass part is required.

Any competent guitarist, or enthusiastic beginner, can soon work out some reasonable sounding bass phrases, using only standard treble cleff reading if he can read a bit of music, basing his playing upon the root notes of the lead guitarist's chords. This style of playing may be unambitious, but it is correct, which is important, and it is a good method for a beginner to adopt as it is simple, basic and effective rhythmically. It is better to "walk before you can run" and in the same way, you should get to know your bass and the "feel" of it. An example of chord progression is quoted below in 4 to the bar rhythm:

/F maj. III/C6III/F7III/G maj. III/B6III

The first chord is F major which on the bass guitar would simply be the note F. The second chord, C6, has the note C for its root representative. F7's root would be F, G major's G, and B6's, of course, B6.

So the complex looking chord progression that we started out with boils down to only:

/FIII/CIII/FIII/GIII/B6III

a series of notes that can all be played on one fret.

One could merely play, say F at 4 to the bar then C at 4 to the bar, and so on. It looks simple, and it is, but don't rush out and join a pro group yet because we've hardly scratched the surface.

To improve this very "unclassy" style of playing, first take the note F. Now instead of playing /FIII/ move across from F to the next string below, and still at the third fret, we have the note C. This is a fifth of the chord of F major, and we play these two notes so, /F-C, F-C/ instead of /FIII/.

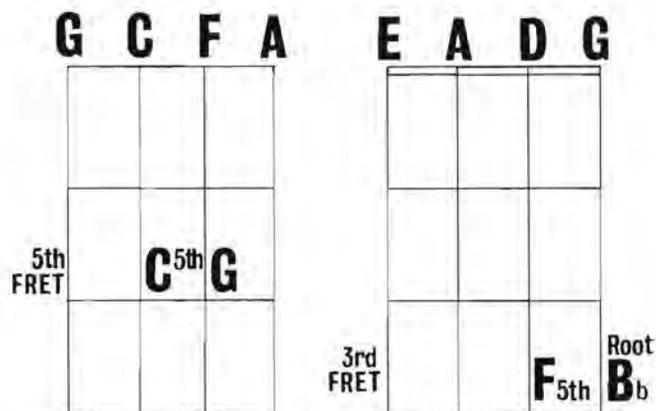
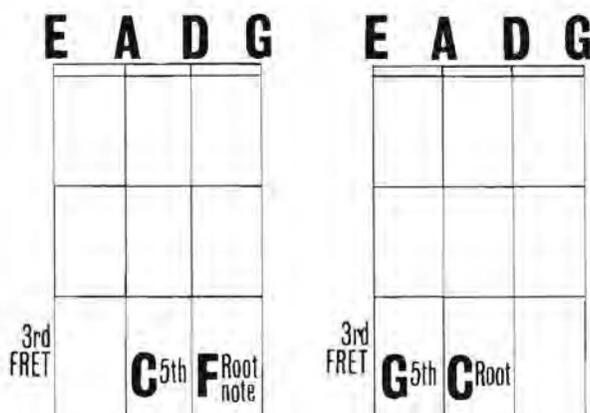
The same applies to the note C. We move across—still on the same fret—to the next string below, the big E string, and our note will be G. We play these two notes similarly to the first example, F and its 5th C, that is /C-G, C-G/ instead of just CIII.

This leaves us with only two notes, G and B6. We play G at the 5th fret on the second (D) string, thus enabling us to move down across the fret to the note D. Of course, G could be played at the 3rd fret (E string) and the same note D still fingered, but this is a matter of choice. Also one could play G at the 5th fret and play the open string D, thus reducing fingering, but open strings are generally frowned upon as a bad habit.

B6 remains; its fifth being positioned likewise one string below—the note is F.

The illustrations below may help you.

This style of playing can be applied to most songs and is quite satisfactory. Remember, you can't go wrong as long as you stick to the root note of the chord and its fifth.



If you practise these runs, your finger technique will improve until they come quite naturally, and then you won't have to concentrate on the more involved side of the music. Next month, I will show you how to extend your technique and will include plenty of 'easy-to-understand' diagrams which I hope will help you to improve your style even more.



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YOUR QUERIES ANSWERED

BY GARY HURST



SIDE-PULL

Dear Gary,

Could you please tell me if there are any ultra-light gauge guitar strings on the market and the price per set? I would like to put them on my solid guitar for essentially blues playing, as the strings I have on it at the moment do not allow for very much "side-pull", and the action is not fast enough for tricky passages. Would I lose any tone through using ultra-light strings?

Could you also tell me the pros and cons of tape wound strings as against round wire wound?

SHELLEY WEBB,
Stroud, Glos.

ANSWER:—Several types of ultra-light gauge strings are available on the market, the most popular being Fender Rock 'n' Roll strings and Rotosound "Scene King", selling for 35/- approximately and 22/6 approximately, respectively.

Both are of the round wire-wound type as this kind of string gives a longer sustain and sharper ring to the notes played, and certainly no tone loss occurs.

With regard to tape-wound strings, these strings were very popular in the earlier days because they enabled relatively silent playing to be achieved without any of the scraping noises that were associated with round wound strings. However, I think it would be true to say that their popularity has waned because of their relative deadness when compared with the round wound varieties, and any unwanted string noise can be eliminated with improvement in one's technique.

SECOND GUITAR

Dear Gary,

At the moment, I have my vocals going through a Beyer mike into a 100 watt Marshall P.A. amp with output feeding 4" x 12" Wharfedale speakers. I wonder, would I be able to put an occasional second guitar (Rosetti Airstream), through the P.A. without causing damage?

MIKE ASHTON,
Henleaze, Bristol.

ANSWER:—Although it is never a very good idea to put more than one

sound source (e.g. guitar, organ, bass etc.), through the same amp from the point of view of sound distribution, I don't see that using your guitar through the P.A. amp with the mikes occasionally will do any damage.

RE-PAINT

Dear Gary,

I have a Fender Stratocaster which has become rather battered, so I have decided to re-paint it white. I cannot afford to have it done professionally, so can you advise me as to the best way to go about such a task?

JOHN BULLEY,
Okehampton, Devon.

ANSWER:—Firstly, you should remove all the parts fixed to the body so as to leave it completely bare.

Then, before attempting to apply any new finish, all the old paint must be removed and the whole body smoothed down with glass paper—any dents or holes must be filled with wood filler and rubbed smooth. When the body has been prepared, you can then begin to apply the new finish. Any good quality quick-drying cellulose can be used and I would recommend that one undercoat be applied first, followed by two or maybe three top coats, depending on the finished appearance and depth of gloss you require.

You would, of course, have to spray the paint in order to get a good unlined finish, and any one of the cheap electric spray guns on the market would suffice. But be sure to follow the maker's instructions when mixing the paint and thinning down.

Instrumental Corner

SPECIAL EFFECT UNITS

In reply to a lot of requests this month, I would like to give you a rundown on several of the effects units available at present on the market, including wah-wah, fuzz, reverb, echo etc.

To take them in that order, I will begin with wah-wah.

After two years of fuzz-influenced hit discs, towards the latter part of last year, the wah-wah pedal became THE disc sound and was used to great effect by Jimi Hendrix on a couple of his hits.

This unit is particularly different from anything that has gone before, because it enables the guitarist not only to select bass and treble tones, but almost to make the instrument talk by carefully synchronising the movement of the pedal with each note played.

This pedal works most effectively on the higher frequencies because of the characteristics of the circuit. But it can still be very useful on bass guitar, and coupled with fuzz can produce some really startling sounds.

Fuzz units, I think, have been something of a surprise to many people in that they have lasted for so long—two and a half years in fact—which is a long time when one is considering a large scale craze.

Things really started moving back in 1965 when the "Tone Bender" came onto the market: this was the first big selling fuzz unit in this country and has been superseded by the "MKII Tone Bender" an improved model which provided the fuzz sound for Spencer Davis Group, Yardbirds and Dave Dee and Co. on their hit records of the past two years.

Other models on the market include the Supa Fuzz from Marshall, the Buzztone by Selmer and Fuzzface from Arbiters.

These fuzz units, in fact, do just what every amplifier manufacturer tries not to do. That is, distorts the signal from the instrument into something which is close to what we call a square wave. This type of signal is very, very rich in harmonics which accounts for the rasping sound, but the good point about it is that it provides a good basis for simulating the sounds made by other instruments such as violin, sitar, cello, clarinet and even organ in some cases. The whole thing depends to a great extent on tone colouring of the fuzz signal, this means experimenting with the tone control settings of your amplifier and guitar.

Well, the boundaries of this square are coming up on me again and there only remains enough space to say that next month I'll be continuing with reverb and echo units, and giving some news on the latest equipment on show at the first big Musical Trade Show in Frankfurt.

The world's FIRST FOLDING GUITAR?



Folding guitar inventor, Charles Savona, seen with the various body shapes which can be slotted on to the neck.

THE instrumental world is always coming up with revolutionary ideas. Some catch on . . . some don't. "B.I." presents one which will certainly intrigue guitarists with its endless possibilities.

An American, Charles Savona has conceived what is believed to be the world's first folding, and interchangeable guitar, which has brightly coloured or transparent bodies, which can be changed when the player pleases. These bodies can be made from plastic or wood, and vividly decorated to match in with any special "sets" a group may have devised. The interchangeable folding backs are grooved so that the guitar shaft slides into place very easily and quickly. And they can be used with either guitar or bass shafts. By using a special dual tracked back, both these shafts can be fitted at the same time.



The guitar and bass shafts are slid into place on a folding interchangeable back-board.



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SONG- WRITER'S COLUMN

As many as 40,000 people in this country have sent in compositions for a single song contest. So, obviously, every one of them thought that they could write a tune.

Every music publisher, however, complains that 90% of all the songs that he hears are tuneless. How do the two tie-up together? How can you tell if a song you have written is any good or not?

Really, there is only one answer, and that is to get the opinion of disinterested people, the operative word being "disinterested".

It's no good playing the song you have just written over to a girl friend or a relation—if they like you, they are bound to say they think it's marvellous. Most groups, however, can find out exactly what people do think of a particular song if they include it in their performances on a regular basis—if the same audience hears a number performed several times with no reaction, then it's best to drop it. If, however, the audience obviously enjoys the number, then it's well worth going further with it.

If the writer just wants to sell the song, then, of course, the next step is to make a demonstration disc. If he, or his group, are hoping to get a recording contract, then it is an ideal opportunity for them to start by recording their own material. And even if the demo doesn't get them a contract, they can still try and sell the song to a publisher.

The most important thing that a songwriter with ability needs is persistence. Almost every top songwriter today had to persevere. It's not like the films. Few writers aroused a lot of interest at first because, of course, their material is still in its raw state. But once publishers and recording managers feel that a songwriter is capable of producing a hit song, they will listen very closely to everything he writes from then on.

BARRY Ainsworth is 24, and from Liverpool. He was the engineer for The Foundations' "Baby Now That I've Found You" and Long John Baldry's "Let The Heartaches Begin". For him, hard work has led to success and success has led to more hard work.

"I've been working 18 hours a day almost from the time I started," he said. "It all began when I was a junior engineer. I was earning so little that I just had to work overtime to get enough money to live on. I never got out of the habit".

"I had a good job with English Electric before, but I wanted to record music. It's very difficult to get a start, and I took a job here at less than half the salary I'd been getting".

PYE STUDIOS

Barry has worked at Pye Studios for three and a half years. He is the regular engineer for Pye A & R man Tony Macauley's sessions, but is also in demand from outside producers who book the Studio. Recently, he engineered "Shame" for Alan Price, and "Mr. Second Class"—the latest Spencer Davis, which he also cut in stereo.

"Alan Price is a good producer to work with," he said. "I did about half his LP. Larry Page is very good too. They really know the sound they want. I'm not saying that this is enough to make a good producer, but it's a great help".

Barry Ainsworth feels that an engineer should not simply be a technician, but contribute creative ideas to a session.

"I think the engineer is like an artist in sound. Some people rely on metres. I prefer to go for a sound. It may be a distorted one, but as long as it's not damaging anything and I like it, I'll leave it there. Some records are technically perfect, but a perfectly engineered record only sounds good to other engineers. This way it may sound good to a million people".

"The role of the engineer depends very much on the producer. The producer has a musical idea, and it's up to the engineer to translate it into a commercial sound. I see the engineer as selling a producer a sound.

TONY MACAULEY

"Sometimes the engineer comes in right at the end, when the planning is finished. With Tony Macauley's stuff I know what he's doing months in advance. I am in at the beginning and can throw in ideas. The Foundations' record was built up over a period of weeks till we got what we wanted. But studio costs are so high that most groups have to get things recorded as quickly as possible".

Recording processes and techniques are fast changing and an engineer, more than anyone, has to try and keep up.

"When there's a new sound on a record, I have to find out how to reproduce it because I know somebody is going to want it. The Small Faces had a hit with phasing on it. In fact, we'd done one about six months before which wasn't released, with the record phased, so that one wasn't so hard.

"The Beatles give me the most trouble. A lot of groups want to copy the new things they do. The Beatles are really quite a long way in front of anybody else. It's very good to have groups like this sign-posting the way to new sound. It makes you devise sounds for yourself. I spend a lot of time in the studio just playing around to see what I can produce.

"I've used white noise which is almost a random set of frequencies producing a sea or symbols sound. A beat frequency between the pitch of two instruments is sometimes good. I've done things with pure echo, an oscillator—

PYE ENGINEER BARRY AINSWORTH WORKS 18 HOURS A DAY!



Barry Ainsworth, seen here at the control panel of the Pye Recording Studio.

a whistle effect, and recorded a flute with a wah-wah.

"We've got eight-track equipment now of course. Everything used to happen at once on mono. It's gone from two to three to four track and so on. It progresses to a stage where the only thing to do is redesign the equipment".

Barry Ainsworth has engineered another hit now with the Plastic Penny's "Everything I Am", which was produced by Larry Page. And, he is also offering good odds that The Foundations' follow-up will make it.

CROTUS PIKE

HERMAN'S HERMITS

THEN AND NOW!



HERMANIA broke out in Manchester some months before the release of Herman's Hermits' "I'm Into Something Good". And the big reason was the appearance with an already-formed group of young Peter Blair Denis Bernard Noone.

Since then, Herman and the Hermits have built an enormous following through the pop world . . . and I do mean WORLD! But this feature is about how they WERE—as opposed to how they ARE—and the changes in image, style and material gains are somewhat tricky to explain.

Unlike the Stones, or the Who, previously featured in this series, Herman and the Hermits tend to split . . . Herman on one side; the group on the other. The Hermits comprise: Derek Leckenby, Keith Hopwood, Karl Green and Barry Whitwam. Herman simply comprises the aforesaid P. B. D. B. Noone.

The Hermits were originally the Heartbeats. And, as the Heartbeats, the boys were left in the lurch when their then singer failed to turn up. A regular in their audiences was Peter Noone, then at Manchester School of Music and a fan and already experienced in television acting parts . . . as in "Knight Errant" and in

"Coronation Street", in which he played Len Fairclough's son Stanley.

At 15, Peter stepped up to sing with the group. His impact was immediate. He was reckoned to be very much like "Sherman" in the TV cartoon series "The Bullwinkle Show" and nicknamed (in error) Herman. He was also just the thing the group needed to hit the big time. Their first disc was a million-seller and a number one . . . incidentally their ONLY number one in Britain.

Let's deal with Herman himself. In those days he was a young, honest-to-goodness, sociable Manchester lad, very much a lone wolf. His parents didn't even know he'd gone to be auditioned for the "Coronation Street" series. A self-contained personality, in fact. He'd earned fairly good money, which had been carefully banked, but pop music was very much "a bit of a giggle" to him. He used his acting ability to get by on stage when his voice as a singer was falling flat on him.

BOY-NEXT-DOOR

He dressed young . . . often wore highly-coloured American school-kid shirts. He smiled a lot, looked innocent, worked in a spirit of boy-next-door enthusiasm.

Now the changes show through. Herman (alias Peter Noone) was always shrewd over money. He still is. But from having merely a "few

quid in the bank" he has now invested many, many thousands in stocks and shares . . . "some my own guesswork, some suggested by my accountants". He drives a Rolls Royce, but hasn't passed the test so still wears "L" plates on the front and back. He's bought his parents a hotel in Herne Bay, Kent—right on the sea-front and a veritable haven of peace and quiet for Herman whenever he has a few days off.

CANNY

He's become canny about recording techniques, though he depends a lot on Mickie Most. He's started producing himself with people like Graham Gouldman—as a singer, though Graham wrote big hits for the Hermits. He's become very wary about casual acquaintances, though he still likes an evening in a local pub, where he'll chat animatedly about anything at all with the customers.

Now he's tasted stardom, he's become more imaginative. Introduce him to Edward G. Robinson and he'd come away saying he MUST play a gangster part in a movie. Let him tour with the Who and he suddenly gets a liking for psychedelic group music. And he's completely self-reliant. "I've never done anything but work in show business," he says. "I have to rely on myself and my own judgement".

In the early days, he liked company, but now he is just as happy with his own com-

pany as with being in a crowd. When his mind is made up, nothing changes it. He decided he wanted a holiday sailing around the Greek Islands . . . and turned down an offer to appear at the Shah of Persia's Coronation.

Peter lives his own life away from the Hermits, certainly in off-duty hours. The Hermits themselves? Well, Keith Hopwood, Karl Green and Barry Whitwam are all married. Derek Leckenby remains single. They all stick rigidly to Manchester—they all run cars, all but "Lek" have their own houses.

But Lek and Keith, along with personal manager Harvey Lisber, now write their own songs, mostly used as "B" sides on their singles. Herman is the "front man" of the group, but the others, the "originals" if you like, have all made good money and have found security, financially. In any case, Karl could always earn money as an engraver, Derek as a civil engineer, Barry as a hairdresser and Keith as a telephone engineer.

Herman himself won't be 21 until Guy Fawkes' Day this year. Expect more fireworks around that time. There HAVE been strains and tensions between the group and himself, which is only natural. One day there WILL be a split. But in the meantime, it's only natural that the ambitious, canny, money-aware Herman pinpoints the MAIN differences between then—and NOW!
P.G.

John Ford speaks to the Equals about their unparalleled success on the Continent. They have topped the bill over such groups as the Herd, the Alan Price Set and Vanilla Fudge in Germany!! They have also had two successful LP's released in England, but still remain relatively unknown. "B.I." now clears the mystery.

EQUALS-ÜBER DEUTSCHLAND



WITH financial backing from President Records, the Equals successfully guided their album "Unequaled" to No. 8 in the LP chart. It would have been surprising if the group had sold a lot of LPs without promotion, but "Unequaled" was the end product in a large radio plugging campaign which paid off handsomely. Now their second album is on release. It's called "Equals Explosion", and will receive the same air-time as its predecessor. But one thing remains aloof from the objective of selling the Equals on radio. That's the group themselves. They've remained completely unknown throughout their own promotion campaign, although this has been unintentional. It seems as if President have been having parallel success on the Continent, because that's where the group has been based for the past few months.

In Germany, they've had three hit singles, and two successful LPs, and the work has been steady. They've had no need to rush back to England. They could have tried for TV appearances over here, but as an unknown group, they would have been

unlikely. As it is, they do regular TV shows abroad, where they are the stars, rather than the unknown group.

Their success in the Rhine countries has been predictable, because Equals music is beat music, and that's predominant over there. Musical progressives, the Alan Price Set, and Vanilla Fudge, were merely supporting acts for the group on a recent pop TV programme, called, sensibly enough, "Beat Club".

SONGWRITER

Lead guitarist Eddie Grant writes nearly all the Equals stage and recording numbers. He does it in a style which makes you wonder if he knows more than four chords. He explains his formula as this: "I have an uncomplicated mind, and write uncomplicated songs. Music is for the background. If you can't relax, and have to keep concentrating when listening to a record, it's aggravating. I don't want to aggravate anyone". As further support for simple music, he wrote "Rainbow City" for the Pyramids, and to make sure the record was kept uncluttered, he produced it as well. It's Rocksteady, which is one of the most basic musical forms of all.

Eddie is genuinely surprised

at the success of their LP. He says: "No one could have predicted its chart position. I know it had a lot of radio air-play, but if a record is bad, no amount of plugging will sell it". He's right, of course. For a long time now a lot of money has been put into little talent, and backers are surprised when the whole project flops. President have been biding their time with the Equals. When they signed the group 18 months ago, they were almost as unknown. The group's first record, "I Won't Be There", failed miserably, although it's now a regular request at many dance-halls. The second single, "Hold Me Closer" did at least get played occasionally, and finally, "Give Love A Try" managed to "bubble-under" for several weeks. In between the last two numbers, the LP was released. It's commercial, listenable, and deserved a better fate than their singles. President agreed. The promotion on the album was their biggest gamble, which was only relieved when it made the top 30. Eddie regards President as the father figure in their career, and says: "We owe them a great deal. It's difficult getting a record contract in the best of circumstances, but they gave us a chance. It's not many companies who'll release an

LP without a successful single behind it. It's a big step. I don't know if I'd do it if I was the head of a record company. But you must take chances in this business".

CONFIDENCE

Eddie has a great deal of confidence in his group, and songs. His ambition is to write a number for the Beatles. I expect all the people who criticised the LP will laugh at that. He also wants a number one record in England. He believes he has a plan which may achieve this, and reveals: "If you bang two tins nowadays, they think your way out. Everybody is so non-conformist, that in the end, they all act the same. Look at the flower scene. They all wanted to be different, but all looked alike. There was no individuality there. It's the same with music. The kids will get tired of electronic sounds, and rock 'n' roll will be back. The only ones to survive will be those who can generate a bit of excitement on stage. It's a case of being so far behind you're in front".

As if to antagonise all lovers of progressive music, the new LP keeps to the same type of rock 'n' roll favoured on "Unequaled". Eddie describes it as "happy pop soul". President Records describe it as "successful".

HE'S the figure-head of the Playboy Band, the outfit who leapt into prominence with "Judy In Disguise (With Glasses)". And he's quite a figure-head. He's 23, from Baton Rouge, Louisiana, is 6 ft. 5 in. high and athletic enough to have been an all-American college basketball player.

His energy shows through on stage. Mostly singing occasionally blowing hard rock chords on harmonica, John fronts a bigger-than-usual lineup of baritone sax, two trumpets, bass, lead guitar, organ and drums. He explained his musical philosophy via the Trans-atlantic telephone.

"I used to go to Fats Domino sessions, kinda spying out how he got his sounds. And we drew our early material from him. But your groups like the Beatles and later the Stones changed things. We had to get something different. Now we use our horns in a more advanced way—sort of jazzy-pop, rather than pop-jazz".

SKYSCRAPER

John Fred himself is an amiable sort of skyscraper. Believing you have to be fit to make music, he lopes round his home scene in track-suit and gym-shoes. He says he loves performing but is also vitally involved in writing and producing group material along with Playboy bandster Andrew Barnard.

They record, incidentally, in Tyler, Texas, where they have "a mighty fine understanding with a mighty fine engineer" . . . man named Robin Brians. Says John: "We made 'Judy' there, plus most of the tracks for the three albums we have out in the States. You might think we're some kind of overnight successes, but we've been together, making records for four years now".

John's speaking voice comes through cool, calculating and white. His singing voice takes on a raw, coloured sound. He explains: "It's just a matter of influence. That tougher bit took over when I was hooked on Domino and the others. I was only 15 when I made my first record, 'Shirley', but that was a bit tame, though a reasonable seller, com-



pared with the material I worked when I went to Paula Records three years later.

"I could have made it, maybe, as a professional athlete, but music got me. I like being an original musician but I go along with audiences who want to hear us reproduce other people's hits too. This policy enabled us to earn good money even without a hit record. But Britain is exciting because of the lead it's given pop music, so I hope we can make it there at the end of March or early April".

INFLUENCE

Beatle influence on "Judy"? Well, John has already owned up that the title is

similarly phrased to "Lucy In The Sky With Diamonds", but says the actual song, melody and lyrics, is completely different. He adds: "It's like in other fields—we're very open to being influenced".

ATHLETIC

A sharp dresser, with short-cut hair and a sort of athletic pop image, John Fred is currently studying musical theory, dabbles on learning piano and guitar, is extremely ambitious for his group. In the studios he's a fast, almost dictatorial executive. Strangely shy when off-duty. Openly extrovert on stage. A welcome new figure to the hit-making fraternity.

P.G.

L.P. REVIEWS

BY
JOHN
FORD

THE RESURRECTION OF PIGBOY CRABSHAW



PAUL BUTTERFIELD
BLUES BAND
ELEKTRA EKL 4015

The Butterfield band now has brass, which is used throughout this strong blues album.

Paul Butterfield is undoubtedly the most genuine white blues artist on the scene at the moment, and his brass augmented band is one of the finest around. Elvin Bishop is a remarkable guitarist, and it's amazing to think he was merely playing a supporting role to former guitarist Mike Bloomfield. The numbers are predictable, although Marvin Gaye's "One More Heartache" seemed an odd choice . . . it has a good arrangement though. There's a good version of Otis Rush's "Double Trouble" and I particularly liked the un-credited "Tollin' Bells". This is a good album, released on a label which has good progressive ideas, and artists.

Side One: One More Heartache; Driftin' And Driftin'; Pity The Fool; Born Under A Bad Sign.

Side Two: Run Out Of Time; Double Trouble Trouble; Drivin' Wheel; Droppin' Out; Tollin' Bells.

EQUALS EXPLOSION



EQUALS
PRESIDENT PTL 1015

Bang! The Equals are back again with the same rock 'n' roll sound that sold a lot of copies of their last LP, "Unequaled Equals" . . . this one seems destined for the same high chart position. Included is "Give Love A Try", which almost gave the group its first single success, and "Giddy-Up-A Ding Dong", which is well performed, I remember the last review "B.I." gave the Equals. We said: "They achieve a pure pop sound . . ." It hasn't changed, and it's good.

Side One: Giddy-Up-A Ding Dong; Another Sad And Lonely Night; I've Got To Have A Little; Granny; Police On My Back; Give Love A Try.

Side Two: You Got Too Many Boy-Friends; Teardrops; Let Her Dance; Leaving You Is Hard To Do; You'd Better Tell Her; She Reminds Me Of Spring In The Winter.

FOREVER CHANGES



LOVE
ELEKTRA EKL 4013

Love came well before the upsurge of last year's West Coast groups. Their music is a cross between instrumental violence, and vocal softness, and they have a strong leader in guitarist Arthur Lee, who has obviously made up his mind as to what style his group will play in, and sticks to it. It is difficult to categorise an album like this, other than to say it bears true marks of progression, and is honestly meant. That is, genuine. Love know their own direction, and have moved steadily with it since their classic single, "7+7 Is". This LP is proof.

Side One: Alone Again Or; A House Is Not A Motel; Andmoreagain; The Daily Planet; Old Man; The Red Telephone.

Side Two: Maybe The People Would Be The Times Or Between Clark And Hildale; Live And Let Live; The Good Humour Man He Sees Everything Like This; Summer In The Summer; You Set The Scene.

FOUR TOPS GREATEST HITS



FOUR TOPS
TAMLA MOTOWN
TML 11061

I have always considered "Baby I Need Your Loving" as the best Four Tops recording. But the standard hardly varies, as you can judge on this album. All the groups successful singles of the last four years are included, and all but two of them are Holland-Dozier-Holland numbers. Levi Stubbs stands out as one of the best group lead singers in the business, and excels himself on "Loving You Is Sweeter Than Ever", and "Without The One You Love". Here are 16 tracks, sung convincingly by a superb soul group, on yet another great Motown album.

Side One: Reach Out I'll Be There; Where Did You Go; I Can't Help Myself; 7-Rooms Of Gloom; Loving You Is Sweeter Than Ever; Standing In The Shadows Of Love; Something About You; Baby I Need Your Loving.

Side Two: You Keep Me Running Away; Shake Me, Wake Me; Ask The Lonely; Bernadette; Darling, I Hum Our Song; Without The One You Love; It's The Same Old Song; I'll Turn To Stone.

JOHN WESLEY HARDING



BOB DYLAN
C.B.S. 63252

Bob Dylan, backed by drums, bass and occasional steel guitar, gives a less cynical performance on his latest LP. The Dylan mannerisms are there, but the whining voice has been replaced by one which is observant of life's injustices . . . ("I Pity The Poor Immigrant", "Drifter's Escape", "I Am A Lonesome Hobo"). In fact, the Dylan image has altered considerably. He's softer in his criticism, and less obvious in his protests. His lyrics are certainly closer to realism than before. As a songwriter, Dylan has matured, as a singer, he's improved.

Side One: John Wesley Harding; As I Went Out One Morning; I Dreamed I Saw St. Augustine; All Along The Watchtower; The Ballad Of Frankie Lee And Judas Priest; Drifter's Escape.

Side Two: Dear Landlord; I Am A Lonesome Hobo; I Pity The Poor Immigrant; The Wicked Messenger; Down Along The Cove; I'll Be Your Baby Tonight.

FLEETWOOD MAC



PETER GREEN'S
FLEETWOOD MAC
BLUE HORIZON 7-63200

Peter Green has proved himself one of Britain's top guitarists, and his band are now proving themselves to be the top blues band in Britain. This LP, the first on the Blue Horizon label, really shows which groove Peter has put himself . . . the blues groove. He has an exciting style, which is supplemented well by the slide guitar of Jeremy Spencer. There are eight compositions by Jeremy and Peter, and they show that white musicians are very capable of writing good blues. I would say that this is the best English blues LP ever released here. A credit to the musicians, producer Mike Vernon and label alike.

Side One: My Heart Beat Like A Hammer; Merry Go Round; Long Grey Mare; Hellhound On My Tail; Shake Your Money-maker; Looking For Somebody.

Side Two: No Place To Go; My Baby's Good To Me; I Loved Another Woman; Cold Black Night; The World Keep On Turning; Got To Move.



YOUR LETTERS

EXCITING GROUPS

Dear Sir,

Can it be true that decent groups have come well into the spotlight in your recent poll? Not only are the old regulars there, but exciting groups such as the Alan Bown!, Crazy World Of Arthur Brown, Amen Corner and Peddlars are getting the votes. It's about time a poll of this sort was organised, so that lesser-known groups can get a look-in, and bring their names to the attention of the public.

D. Willis,
Luton.

EX-PIRATE WRITES

Dear Sir,

I was pleased to see the tribute to Otis Redding in your Feb. issue. You have written tributes to Jim Reeves, Eddie Cochran and Buddy Holly, but why not one to one of the few British greats, Johnny Kidd? I was lucky enough to have been Johnny's bass player until the accident that caused his

untimely death, and I'm sure that many others beside myself would like to see at least a picture in your magazine once more. I also think you should have included Johnny in your article "Trend-setting Discs Of The 60's", as during this period his records inspired many of the present stars, including the Beatles and Tom Jones.

Many people said Johnny was finished because of his lack of hit-parade records, but how many knew that he was still packing the ballrooms and was on the way to becoming, together with the Pirates, one of Britain's top cabaret acts?

Let's hope we'll read once more of the man who became one of the few exciting and original artists in this country.

Nick Simper, ex-Pirate,
Hayes.

BASS GUITARS

Dear Sir,

I feel I must write to congratulate you on your really authentic article about Bass Guitars. This showed a thorough knowledge of

the topic under review, which was comprehensible to players and non-players alike. It made interesting and subtle reading giving a satirical touch to what could have been a very dry, dull and uninteresting feature. I look forward to reading further articles by this talented writer in this series, and perhaps in other spheres.

K. Burton,
Millfields, West Bromwich.

MOVE MUSIC

Dear Sir,

Ace Kefford is so right when he says that the Move's music (Jan. "B.I.") does not educate anyone. In fact, I am even beginning to doubt their music sincerity and ability at all, having witnessed three performances to date, and finding each one equally boring and musically meaningless.

It's true they started off well last time I saw them, "Rock 'N' Roll Star" by the Byrds being the opening number, which, incidentally was performed creditably, but they consistently failed afterwards, both "teeny-boppers" and fellow group musicians witnessing slaughters of "Morning Dew", "Why", and an absolutely unforgivable "Eight Miles High".

The attempted "freak-outs" were performed with negligible musical expression, a total void of free improvisation being present.

Of course, their own hits were played with superb professionalism, but I really do feel that they should

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leave real progressive music to groups like the Cream, and the Byrds (who they insulted so badly), and concentrate on pure pop material.

As a P.S., I would like to say I find "Beat Instrumental" excellent, the best features being "Player Of The Month", and "Bass Guitar".

J. Phillips,
Wolverhampton.

DAVE CLARK COLUMN

Dear Sir,

As a regular reader of "B.I." I must thank you for all your good work on behalf of the Dave Clark Five. At this particular juncture, I write to say, on behalf of everyone who likes this group, as well as members of their fan club, thank you most sincerely for the article on their Vital Moments, and for the opportunity to find out regularly, through a monthly column, what is happening within the group as well as around it.

I'm sure Mike Smith will be a great asset to the magazine, and will bring you a larger circulation as soon as his participation is known.

Hazel Althea Stones,
Car Colston, Notts.

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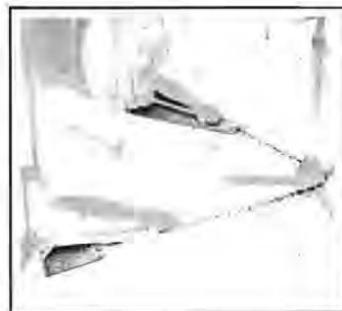
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VITAL MOMENTS

NO. 5 IN OUR SERIES IN WHICH THE STARS REVEAL THE SECONDS WHICH LED TO SUCCESS . . .

THE MOVE

FIVE curiously-garbed young men marched determinedly through the streets of London. They transported an imitation H-bomb, clearly labelled lest there be any shred of doubt as to what it was meant to be. Crowds gathered, pointing and wondering. And news cameras clicked.

Result was a picture spread in the *Daily Mirror*. And that publicity, worth many thousands of pounds, was THE Vital Moment in the career of . . . the Move. Five experienced young musicians who've made controversial progress through pop music—and hint darkly that they're far from finished yet on the headline grabbing side of the business.

Hear Bev Bevan, drummer, on this particular Vital Moment. "We'd decided that there was no point just bringing out records like a million other groups. We honestly believed in ourselves as musicians, but we realised that you've got to do something different if you want to stand out from the rest. So we, all of us, decided to make every-



body sit up and take notice BEFORE there was a record. We had to look for the most outrageous thing we could to get ourselves known.

"Deciding on the H-bomb stunt was the turning-point. We looked for follow-ups to use on stage. When we started out on smashing up television sets on stage, that did us a few favours as well. The first time was at the Marquee Club in London and the manage-

ment eventually banned us. Can't blame them: the place was overrun by firemen, engines, hoses and policemen. But again we hit the national press".

Co-incidentally, the Move's last single was, of course, "Fire Brigade". Bev goes on: "Prior to that, we'd drawn attention to ourselves by staging mock fights on stage. We knew they were faked but a lot of people took them very seriously. A punch-up on stage is good for grabbing attention. So when 'Night Of Fear' came out, we'd already built up a following of fans. Those who weren't fans still knew all about us. . ."

Soon, the smashing-up became expected of the Move. Now they've dropped it, though it's still included sometimes on the Continent or in America where there's more headline-grabbing still to be done.

Said Bev with a wry grin: "It's a lot more dangerous than it looks, smashing up television sets. For a start the tube explodes and you get glass everywhere. All of us have suffered from cuts and burns—so when we called it a day, I guess we were all glad. But Carl Wayne did the smashing. One day he swung this dirty great axe and almost took Roy Wood's foot off. I'll tell you this—he DID take off half-an-inch of leather off the front of his shoe.

"Getting publicity BEFORE a record paid off for us. But the international turning-point for the group was when we were sued by the Prime Minister. 'Harold Wilson sues Pop Group' was carried by just about every paper in the world. It was a specially big story in America and believe me, we had several major tours there offered simply on the strength of that writ being issued.

GIMMICKS

"But please make this clear. We're turning away from this sort of thing now. People are beginning to associate us with gimmicks and nothing else. Truth is that we're musicians, not a circus act". He added: "We couldn't have bought that Wilson publicity but the thought of losing all that money from the record royalties really brings us down".

The Move claim another Vital Moment. This came after a long spell of wandering round music-publishers looking for material to suit their own explosive style of performance, which mostly is

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Trevor. "But we still need more single hits so there will be less need to rely on publicity—and we can be accepted as a top group in every sense of the word."

FASCINATING

Writing this Vital Moment series is fascinating work. One sees that group success comes in several different ways. There are the groups that have something happen TO them, something which swings the balance over to their side and helps them get ahead. And there are groups like the Move, who actually go out and force something to happen, then start "cashing in" on the results.

Logically, the Move did the sensible thing. They realised that they were unknown—an amalgamation of several groups in the Birmingham area. They realised that they WERE worthy of hit parade status and, in fact, they were "hunted" by several top recording companies, including Tamla Motown in point of fact. All were turned down by the shrewd Tony Secunda

UNTIL he was satisfied that enough people had seen, and been excited by, the group and that there was a good chance, a near-certainty, of the first disc being a hit. Tamla he rejected because he knew the group would not get played on many radio stations in the States, where there is a sharp distinction between black and white networks.

Collectively, the boys look back now to that first Vital Moment with a dummy H-bomb in the shadows of love symbol Eros and they say: "We've attracted a fair share of the knockers, mainly because of our methods. But we have learned to develop thick skins. We take no notice of destructive criticism. We simply do the best we can and leave it at that. We can't do anything more. In the end, it's what the public wants, not what a handful of critics inside the business want".

But bear in mind that earlier bit about the controversial side not yet being over. It's enough to chill one's spine.

PETE GOODMAN.

ad-libbed on stage these days. They just couldn't find the right stuff. But they DID know that Roy Wood was (a) keen on composing and (b) NOT writing the right stuff for the group.

So they called a meeting and confronted Roy. He was told: "You've got to drop everything and really concentrate on writing specially for us". Roy comes in here to explain: "I knew it was important. But I felt I had to get to know the group, the individuals, before I could start writing good songs specially for them. We'd not been together all that long. Anyway, I didn't have much spare time, what with our other activities. . ."

But Roy DID write. And the off-shoot Vital Moment following that special group conference was when he produced a song, not "Night Of Fear" incidentally, that the group actually LIKED. Now, of course, he writes virtually everything they do. Says Roy: "You can never tell what the full effect of a song will be. You just have to write and take pot-luck. Or pop-luck!"

He added: "We thought 'I Can Hear The Grass Grow' would be as big as 'Night of Fear', but it wasn't. So you don't know really what is going to appeal. For this reason, it's difficult to know what sort of thing to write next—you usually have to start on it long before you know what happens to the previous record.

Trevor Burton came in on the conversation around here. He said: "The others are right in picking out these two main incidents as our own Vital Moments. But at the same time, we've been a group with things marked out well in advance. In other words, we've planned things, along with Tony Secunda our manager. He plans the next step ahead, then tells us, We talk about it and decide whether to go on with his plans.

"But coming in on a gimmicky publicity thing, before you've proved what you can do musically can be tricky. We're all the same in that we don't feel secure yet. You need 12 hits and about six LP's before that real confidence will come. But Roy's writing is getting better and better. Before he was just writing songs. Now he's writing for the Move.

L.P.

"My own Vital Moment, I suppose, was when I first realised that a group can die off so quickly. You can honestly die in a fortnight—that really shook me. If your latest single misses out, then it's one mark against you".

So how come their debut LP has taken so long? The boys explained that they actually finished it once but it had taken so long that their whole approach had changed. So, they scrapped it and started again. "We're on a different line now" said

TOP TWENTY—FIVE YEARS AGO

AMALGAM OF BRITAIN'S TOP TWENTY FOR THE FIRST TWO WEEKS OF MARCH, FIVE YEARS AGO

- | | |
|----------------------------------|----------------------------|
| 1. Summer Holiday | Cliff Richard |
| 2. Wayward Wind | Frank Ifield |
| 3. Please, Please Me | The Beatles |
| 4. That's What Love Will Do | Joe Brown |
| 5. The Night Has A Thousand Eyes | Bobby Vee |
| 6. Like I've Never Been Gone | Billy Fury |
| 7. Island Of Dreams | The Springfields |
| 8. Hey Paula | Paul and Paula |
| 9. Diamonds | Jet Harris and Tony Meehan |
| 10. Foot Tapper | The Shadows |
| 11. Loop-de-Loop | Frankie Vaughan |
| 12. Walk Right In | The Rooftop Singers |
| 13. Charmaine | The Bachelors |
| 14. Tell Him | Billie Davis |
| 15. One Broken Heart For Sale | Elvis Presley |
| 16. Little Town Flirt | Del Shannon |
| 17. From A Jack To A King | Ned Miller |
| 18. Rhythm Of The Rain | The Cascades |
| 19. All Alone Am I | Brenda Lee |
| 20. Suki Yaka | Kenny Ball's Jazzmen |

Records entering the Top Twenty during the last two weeks of March, 1963

- | | |
|-------------------------|--------------------------|
| Brown Eyed Handsome Man | Buddy Holly |
| Say Wonderful Things | Ronnie Carroll |
| How Do You Do It | Gerry and the Pacemakers |
| In Dreams | Roy Orbison |
| The Folk Singer | Tommy Roe |
| Let's Turkey Trot | Little Eva |

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