

TOURING TROUBLES

BEAT INSTRUMENTAL

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Editorial

It's an odd fact, but very few of our top instrumentalists started out with the aim of becoming a big-name musician. Most of them just happened to pick up a guitar or mess about on a drum kit or piano to see what it was like.

Hundreds of people are doing the same thing every day right now. Some decide that it's far more difficult than they realised from seeing other people doing it on the television and promptly forget all about it. But once the others have survived the first mysterious minutes and decide that they will try and play the instrument, there is a very good chance that they will keep going until they are competent musicians.

Many change instruments after the first few days or weeks. Drummers become guitarists, guitarists become keyboard players, violin players become drummers, and so on. One good result of this is that many musicians do know something at least about other instruments, which can be very useful when they go into a recording studio. They know enough to tell a good player what they want him to do.

There must be hundreds of reasons why a person does take the trouble to learn to play an instrument. Two of the commonest must be money and success. The fact that only a small percentage of musicians can become very wealthy or very famous is also inevitable—but money is not everything. There is a lot of pleasure to be had just from playing an instrument.

Anyone who has been backstage on a big package tour knows how frequently the big name stars pick up their instrument and start busking. And we've seen many pictures of Donovan playing the guitar at the Maharashi's Meditation Academy in India. There are not many activities that can produce such tremendous opportunities.

The Editor

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SUPREMES STARTED WITH BATHROOM SESSION

ANY cynic who reckoned the Supremes to be "just another of those coloured groups" would have been in for a particularly nasty shock if he'd dropped by at London's Talk of the Town nightspot not long ago.

A great big slice of the British showbusiness scene was out in force... raving and cheering so much it was impossible not to accept the incredible place the Supremes have carved for themselves as the top girl singing outfit in the world.

Strange, then, to think that many of the hit Motown records that helped them on their way have been made with the Supremes singing in a men's bathroom, and the session musicians crammed into a bedroom-sized space next door!

PARTNERSHIP

According to Mary Wilson, who's now notched up ten years in partnership with Diana Ross: "Our early records were made with us standing in the men's bathroom and people like bassist James Jameison and drummer Benny Benjamin with the other guys next door. They were lucky: they had a window, which was some luxury.

"Now I look back, it's kinda hard to believe. It was a crummy little studio, but it produced hits... more hits than you could ever imagine

"I remember we also used to have Earl Van Dyke on many of the sessions, but not so much now. I don't know why. I think he has other commitments.

"There's nothing really special about our sessions. I think there's a kinda whole myth about Motown, in that people have come to think every session has Smokey Robinson and the Tops and Stevie all raving around in the studio.

HAPPEN

"It does happen — believe me, Motown is growing, but it's still a friendly family scene and you can feel the atmosphere — but by and large we're on our own and we just enjoy the fact that we're working and creating. I like to sit on the piano, but that's about all that's unusual.

"We don't have any 'thing' about recording late at night. When it happens, it happens. We're away from Detroit a lot, so each time we go into the studios we record a lot of material.

"'Reflections' came right in the middle of one particular session, and I don't honestly remember how long it took. But sometimes as with 'In And Out Of Love' — we learn and record the whole thing within about half an hour.

"Holland - Dozier - Holland still write and produce most of our material, but lately we've been working from time to time with some great guys called Frank Wilson and Norman Whitfield. They wrote 'Grapevine' for Gladys Knight and the Pips, and also the 'B'



side of 'Where Did Our Love Go'.

"I think they're going to get a whole lot of recognition in 1968."

Diana and Mary still talk with nostalgia about the days when they were called the Primettes, as a sister group to the Primes (now the Temptations).

Mary sums it up: "I love those guys. They looked after us and advised us, and now every time I see them I come over with a warm feeling like I was a mother or a sister to them. I think: 'Those are my guys'.

"We have a great rivalry, and on the occasions when we've been on the same show, we've had some great times telling each other how we're gonna beat 'em into the ground. We all say: 'Baby, we're gonna burn you up to-night!'"

Mary frankly admits that

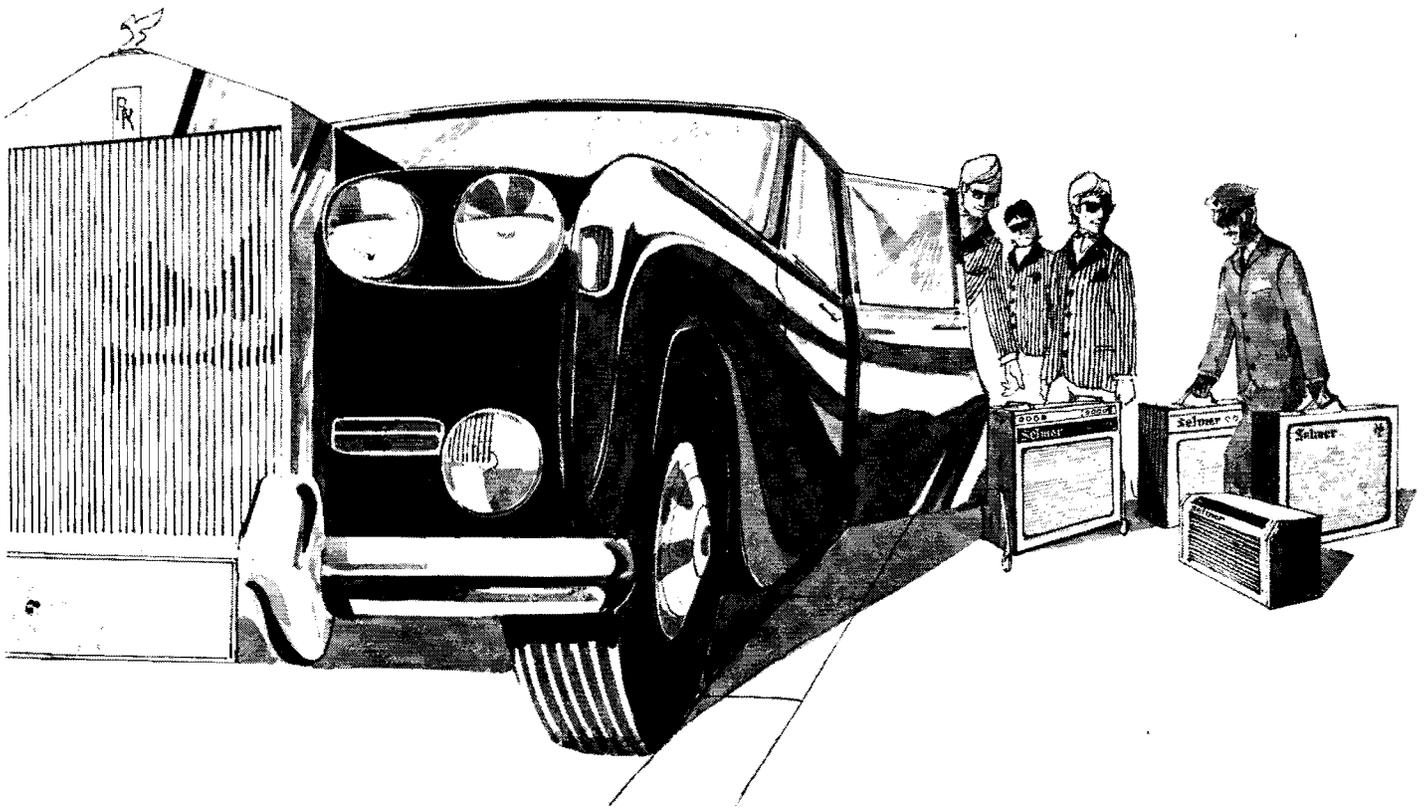
the group recently underwent a slight name change — to Diana Ross and the Supremes — "because, let's face it, she's a great artist".

"When I sing, I enjoy every ooh-and-ah, but my voice is not as commercial as Diana's. The change of name was a sincere tribute to her. There is no friction between us, and there never has been. The two of us have been travelling so long we've become like sisters."

There was also a frank explanation for the one-time "mystery" departure from the Supremes of Florence Ballard, now replaced by Cindy Birdsong.

According to Mary: "Florence left of her own accord.

"She loved recording, but temperamentally she just couldn't face the travelling any more. She felt life was passing her by. She wanted to stay in Detroit and meet people and relax."



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PLAYER ^{OF} THE MONTH

ALVIN LEE

HE was persuaded to take up clarinet by his musically-inclined family. But, after listening to a few of his parents' Big Bill Broonzy records, Alvin moved on to the guitar. His first was a Spanish model, but he swapped it for an electric Guyatone when he was 13. He formed his first group then, the rock 'n' roll inclined Jailbreakers, after inspiration from his favourite guitarist, Scotty Moore.

About his early playing, he says: "I learnt basically from a friend of the family. He taught me the major chords. But I didn't take playing too seriously until I was 16. I had a Grimshaw then, and became more involved with music, both classical and jazz, although I also liked Chet Atkins. I turned professional as soon as I left school, and went through various scenes. You know, Chuck Berry, folk. That sort of thing. As far as money goes, I was getting by."

The "getting by" stage ended when he formed Ten Years After, although he had done session work before then. This group, currently drawing record crowds to the Marquee, was his big break as far as becoming a name guitarist goes. Many consider him the best in Britain, and in the "B.I." poll he finished a creditable 7th, a position which will no doubt be improved upon next year. He rates every guitarist in the jazz class, particularly George Benson, and Wes Montgomery. And he still likes Big Bill Broonzy, one of his first idols. In Britain, he admires the big league of Clapton, Hendrix and Green, but has a special word of praise for Thunderbird Albert Lee. And not just because he's a namesake of Alvin's.

His group is mainly involved with the blues, but he says that his musical tastes are wide. "I can listen to most types of music if it's good, but I do prefer blues and jazz. The one thing I do dislike in this business is the 'knocking'. I just can't see any point in it, and if you do knock other artists it can only make you unpopular."

Alvin has little to say about guitars, as he's very happy with his current model, a Gibson 335, which has a specially fitted Stratocaster pick-up. He's been using it for three years, and it's over ten years old. "I can't see myself changing it in the near future, not even for a Les Paul. It's just that I've got used to it, and it has a good sound. Anyway, what's the point of changing a guitar you're happy with?"

For Alvin Lee, the coming year looks good, and one that can only enhance his fast-growing reputation.



ELVIS

'your public life is too private'

says PETER JONES



IN the summer of 1954, a glossy-haired, smooth-cheeked and square-shouldered lad recorded a song called "That's All Right, Mama" for the Sun label down in Memphis, U.S.A. It was played on local radio stations and, while the artist concerned hid himself in a local cinema through sheer shyness, requests poured in for repeat performances.

Impact was created for . . . Elvis Presley. Within a few months, a perceptive gent named Steve Sholes signed up Elvis for RCA Victor Records and soon, on receipt of a cheque for 35,000 dollars, five earlier-made Sun records were pushed out under the RCA banner. One was "Heart-break Hotel". Elvis was IN.

And I was in on the general rush of enthusiasm caused by this swivel-hipped, gyrating, ultra-violent new boy on the pop scene. He re-organised the whole industry. He became THE big star on a mob-hysteria scene hitherto unknown. They didn't manufacture screams for Elvis. He caused them, just by being Elvis.

NO BLOTS

What's more, Elvis went on through the years without blotting his copy-book in any way. As hundreds, nay thousands, of Elvis imitators crawled on the scene with little more than a hope to sustain them, Elvis broke sales records in every country of the world. There were no scandals associated with his name . . . unless you regard it as a scandal that his manager, the shrewd Colonel Tom Parker, wanted so much mon-

ey for the services of the one-time "Hill-Billy Cat".

You know how it went on from there. The Beatles emerged and the Stones. The Beach Boys and umpteen others. ALL paid due respect to Elvis as being the man who'd opened up the whole recording scene. Elvis was a legend. Why, Elvis even went happily into the American Army for two years, showing the way to the youth of the world, and he ended up a sharp-shooting sergeant in Germany. His pay was only a handful of dollars a week. This was Elvis, patriotic and responsible, anxious not to avoid his duties simply because he was the biggest thing in the pop music world.

He returned from the service and carried on his impeccable way. THEY, meaning local authorities and a few clergymen, had said that he was near-obscene in the way he worked on stage, but they had to own up that Elvis was a perfect specimen of manhood. Wild, yes, on stage—and in some of his movies. But off-stage a quiet, respectful, polite, church-going, family man. He brought a new respect TO the pop business.

This was Elvis. Even later on, when he got married, he

did the necessary with a sense of respect and skilfully avoided all the publicity-seeking that most of his "mates" in the pop business indulged in. Now he's a father . . . and getting pictures of his child is a real problem. Elvis, some fourteen years on from his sensational rise to fame, believes that his private life is private. I don't blame him. I, in turn, respect his wishes.

But it's now become a matter of his public life also becoming rather private. Which is where, after years of laying off the Elvis controversy, I now have to break silence. And say that Elvis should either chuck it all in and retire with the same grace as he has charmed the pop world . . . or come right into the open and prove that he really DOES exist as a person.

LOYAL

That last bit sounds like a gag! But is it? One of the most loyal centres of Elvis support has been Britain. But he's never shown his face here. The odd telegram at a fan-club convention breaks the silence, but otherwise (and despite rumours put about by optimistic promoters) Elvis clearly has had no intention

of setting foot in Britain.

We get what the rest of the world gets. Some records; some films; some occasional new pictures of him. One talks, as I've done, to girls like Suzanna Leigh who work with him on pictures—and one still gets nowhere near to knowing what the hero is actually like. Some use him for their own publicity reasons; others own up that they don't know much about him because he doesn't get involved with the rest of the company on the film-set.

FRIENDS

Now this is up to Elvis. If he wants to surround himself with his own friends, and nowadays with his wife and children, that's perfectly okay with me. Elvis is a truly great figure in the entertainment world and he's spent years striving for most of his waking hours to work—in return for the vast fortune he's amassed. Jimmy Savile, Billy Fury, The Beatles . . . they've all met Elvis. But how many other British artists in the years of his triumphs. Sinatra is difficult to get to meet; but he does come here.

Yet I still say this is up to

Elvis. Where the great man and I finally fall out is over the standards of the performances he is now giving us. And this is very hard to talk about after so many years, on my side, of boosting Elvis, and his influences, to the very skies.

Elvis became THE biggest figure in pop music. He says he'd like to develop as a dramatic actor. So WHY doesn't he make a film that would show off his talents? His films come out in quick succession and it would take a determined admirer to be able to outline the story-line of any one of them. Those films are not playing to big audiences any more. The addicts go along, but not the general public.

STUDIOS

Elvis knows more about the inside of recording studios than any other pure-pop performer alive. So WHY doesn't he make records that live up to the sheer excitement of his early days? Why doesn't he forget the dreary policy of coming out with film sound-

track singles—or material which sounds so dated that it could have come from the start of the Crosby era, never mind the Presley boom?

Is it just a matter of time? Too busy? Well, if so, it's bad thinking. He only does films and records (though there's a RUMOUR of a one-hour spectacular coming up later on TV this year in America). None of the drag of touring, or personal appearances. Elvis a smart business-man, could create time to go for perfection. It's noticeable that the NEW recording of "Guitar Man", though a movie theme, has made the charts here.

Is it a matter of his management not letting him do things HE wants to do? Elvis, having created fortunes for his backroom boys, is surely as strong-minded now as he was in the early days. Elvis used to set standards in pop music—and for that he's widely respected right now, despite recent lapses. But WHEN did he last set a new standard? I can't remember and I'm one of those people who support Elvis, through thick and thin until recently.

His fans are loyal. He wins this poll and that poll—but that stems from sheer strength of loyalty. Five thousand vote for him and that's enough to win the biggest British polls. Five thousand buy his records and that's nowhere near enough to make it into the charts, generally speaking.

FAN

I AM a fan, but not a fan blinded by what used to be. Half the things going on in pop now probably wouldn't have been triggered off if it hadn't been for Presley. Great . . . but what is he triggering off right now? In fact, where IS he now? His world fan-club runs into many hundreds of thousands but when did Elvis last put himself out for them? In any case, and before the fans start baying for my blood . . . there is currently a petition, well supported and started BY the fans, to get Elvis doing something worthwhile again.

If Elvis wants to retire, while virtually still at the top, that's okay. But let him not carry on, willy-nilly, living on what USED to be. I know the

old argument: El has been going for so-and-so years and where would today's groups or artists be in that time? It's no argument to me.

I believe that Elvis has lost his zest for the business. I believe it would be fairer for his fans to be told just that.

People can't live on mere hopes for ever more.

Through years of criticism and adversity, Elvis has met success simply because he is a nice guy and extremely talented with it. That brilliant reputation is being sullied here and now because his professional output, in records and films, just isn't up to his own high standards.

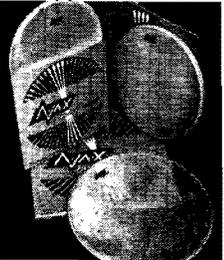
BUCK UP

There's nothing more awful than the sight of a world champion who goes on one fight too long.

My message to Elvis, then, is: Buck up. Show yourself to your world fans. Let your management stop hiding behind the old excuses about you being too busy.

Otherwise, let's regretfully call it a day.

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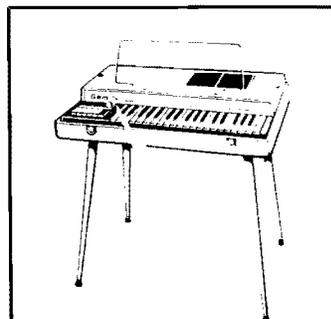
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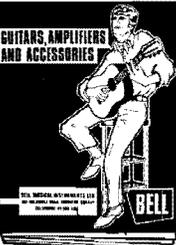
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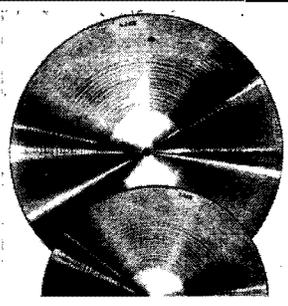


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the Mike Smith column

I'VE got it...at last. Taken delivery of my new organ, the Vox Riviera. It's about as big as a Hammond and it has so many new ideas incorporated into it that it really is a knock-out. It's only just arrived so I'll save up the more technical aspects of it till next month.

It has a two-speed gyrotone cabinet, which is included in the selling price. But the big difference is that it has so many effects which just aren't available on any other organ. But as I said, I'll say more about it when I've had time to experiment.

Dave Clark and I are off to the States for a couple of weeks. A sort of social-cum-business trip so that we can talk about the sale and promotion of the TV series we've been making at Pinewood Studios as well as enjoy ourselves.

Wonder if it's tactful for me to put in a bit about all the developments between the Musicians' Union and the recording business. I really feel that the new regulations are simply going to end up by the MU blowing themselves OUT of work. It's all very involved, but when it comes to television performances one must remember that the appearance of the group helps a lot in selling the records. If we're going to have balding, little old men playing guitar parts on television, or on drums... well, it's not going to help sell records. It'll just look ridiculous.

I don't believe the trouble started through the musicians—more through a few shop steward types.

We had a spot of Union trouble when we were making the television film. Apparently you could only work until 12.30 before the lunch-break. We didn't know this and worked until 1 o'clock... which meant that we had to pay everybody two hours' overtime. We just didn't know what we were doing wrong.

Which winds it up for this month. I want to do a little more exploratory work on that brand-new, gleaming white organ of mine.

MIKE

KEYBOARDS

BY THE TUTOR

NO. 1

THE BASIC FACTS

This new series is headed keyboards to cover both the piano and organ, as, although organs come in many different make-ups these days, they are all based on the piano.

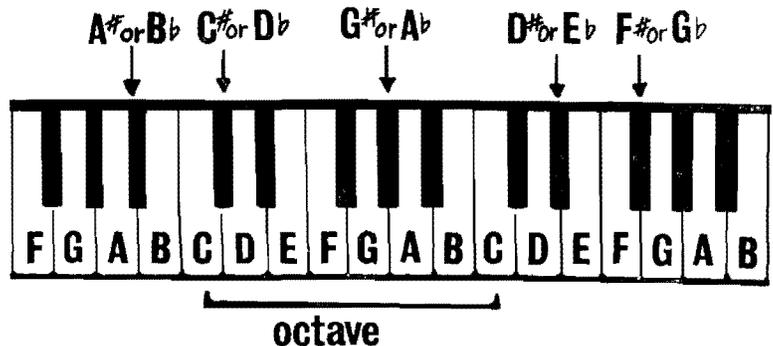
I am going to state a lot of obvious facts to begin with which will be elementary reading for any reasonably experienced piano or organ player, but I feel they must be stated so that anyone who has no knowledge at all of either instrument will then be encouraged to take an interest.

Anyone who has ever looked at a piano keyboard, knows very well that there is a distinct pattern which normally repeats itself seven times over the length of the keyboard. The pattern is actually, of course, made up by alternating two black notes with three with spaces between each group. You have probably heard the term "middle C" mentioned before—well, it's the white note immediately to the left of the group of two black notes in the centre of the board. If you play each white note to the left of each group of two black notes, starting from the left side of the board and working across to the right, the sound, or to give it its correct name, the pitch is higher. What lies between one C and the next one up the keyboard, is an octave.

If you now play each white note between one C and the next an octave above, you cannot fail to recognise a scale (C major). When you reach this stage you must learn the names of each note which are arranged alphabetically as shown in the diagram.

If scales give you any trouble, just remember the "Doh, Ray, Me" bit.

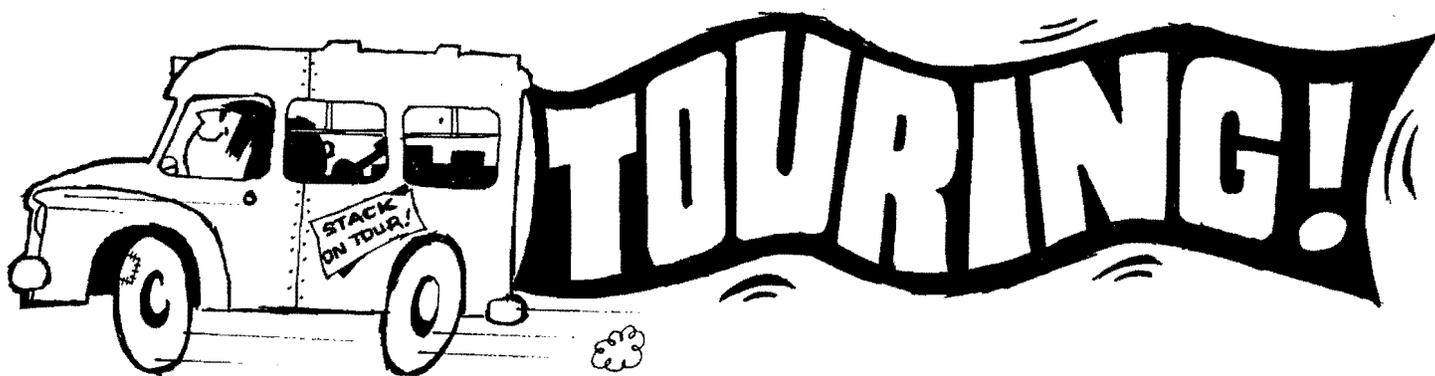
What about the black notes? These (rather unfortunately for the beginner) can each have two possible notations as they are governed by the white notes on either side of them. For example, the black note between C and D can be either C sharp or D flat, and the note between D and E, D sharp or E flat.



The scale of C major just happens to be easy to play because they are all white notes, which is why I started with it. As soon as we get on the other scales, then the black notes come into use. Once again, the "Doh, Ray, Me" bit will find any scale.

Next month, we will deal with fingering and the formation of chords.

Mike Clifford investigates one aspect of Groupdom which can give a lot of trouble



MONEY - WISE, the difference between the hit-parade groups, and the less successful outfits is enormous. Many professional pop bands earn less than £20 per booking, while those with a hit record can earn hundreds for a single appearance. But if you knock the polish off the top twenty, forget royalties from song-writing and recording, and look at the main money-spinner for ALL groups, it is touring up and down the country which brings in the wages for most of them.

And here the differences

end, because all groups face the same experiences with regard to audiences, promoters, sound conditions and travelling. "B.I." asked a few of today's top professional bands their opinions on the touring scene, and we got some interesting comments.

SUDDENLY

Let's start with the Love Affair, who know very well what it's like to suddenly become famous. Lead guitarist, Rex Brayley, commented "We've found things better since 'Everlasting Love' made the charts. Obviously, the audiences are more appreciative, and we usually get better treatment from promoters and managers. Before the record we were just another band to them. The only real complaint I have is the lack of protection for us when we're on stage. At Bath, we played in a ballroom which had just one 'bouncer', and he had to control a crowd of over



The Move

1,500 people, which was ridiculous. They don't seem to realise that you can get seriously hurt if the audience gets out of control. And we always have to make a run for it when the dance has finished.

"But one chain of ballroom promoters, Mecca, do have good safety precautions, and the dressing-rooms are fine.

"Talking of dressing-rooms, I remember a place we played at in Kew a few months back. We had to change in the men's toilet, which was soaking wet, and had mud and water all over the floor. But generally, conditions have been much better since the record.

"The biggest drag of all is travelling. We used to have a van, and sometimes had to sleep in it, but we've got a Ford Zephyr now which is obviously more comfortable. Hotels are still a bind. They take one look at you and decide that the place is full up. At one hotel in Manchester, we asked for three double

bedrooms, but the reception clerk said that they had no vacancies. Then our manager went in, with a suit on, and they booked him in straight away. Needless to say, he didn't take it. But the sudden changes that have occurred since we've become well known on the touring circuit have made me realise what a funny world we're living in. After all, there's no real difference between us and the next group."

PACKAGE SHOW

Roy Wood of the Move told us about another aspect of touring . . . the package show.

"Providing the other artists are willing to join in and have a laugh, a package tour makes the sort of change that can be as good as a rest. We were on one at the end of last year with Jimi Hendrix, the Pink Floyd and the Amen Corner. Naturally it takes a few days to get to know each other, but you soon find a couple of



The Love Affair

mates who play cards or chess. But if you find the other groups are all moodies, you are left on your own for two or three weeks, and it doesn't take very long for the rot to set in, which must show up in the performances.

CRAMPED

"Filthy, cramped dressing rooms are still the rule rather than the exception. But you do tend to overlook things like that if you are having a good time. We're an unpretentious group who thrive on the hysterical screaming of the so-called teenyboppers. We love to see them forcing the tears to come and tugging their hair. It means we are getting through. On a good night, you can almost reach out and touch the excitement in the air on tour. It is something the kids have queued for, looked forward to for weeks. Their satisfaction is our aim."

Well, that's one group who are fairly happy with touring. We then asked some other chart newcomers, Status Quo,



The Status Quo

for their considered comments. Mike Rossi, their lead guitarist, said:

"The Status Quo have not yet toured on a package show. The first one will be with Gene Pitney in April and needless to say we are all looking forward to it very much. Since our record 'Pictures Of Matchstick Men' got

into the top ten, we have been in heavy demand for one-nighters up and down the country. The travelling is tiring and, of course, there are the odd days when we would gladly forget about a gig, but, of course, we can't. I don't think we have ever not bothered on stage.

"We are a very new group

in the big-time league, but it hasn't taken the girls long to get to know us individually, and we each have our own little following. Playing to a live audience is the back-bone of a group's work and the part we love best. When the little girls stand at the foot of the stage and just gawp open-mouthed I get a warm feeling all over me. It is early days yet to talk about fatigue and exhaustion.

SUCCESS

"Our success is carrying us along on a cloud and not one of us is really aware of just how hard we are working. In time, when the glamour wears off — I suppose the glamour does wear off — I don't imagine we will always be so happy and full of beans as we are at the moment. Sometimes on stage, when I'm singing, the words come out without me really thinking and my mind wanders to my nice warm bed and the hot-water bottle where my feet go. It's funny the things you think about on stage, un-

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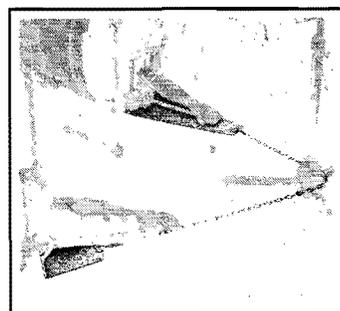
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R.M.31



CONTINUED FROM PAGE 11.

til a girl leaps on you and shouts something down your ear, at the same time ripping your new jacket to shreds. Great life isn't it."

ALAN BOWN!

The Alan Bown!, who travel over 1,200 miles a week, are one outfit to whom success hasn't come easily, although they can command money comparable to a chart group. But they travel to earn this, and Alan himself has some interesting views on the subject: "The good thing about touring is that you can assess audiences until the time you make the charts, presuming you are confident enough. When you're in the hit parade, you can pick and choose venues. If our new single, 'Storybook', makes it, we won't be keen to return to places like Scotland or Wales. In one ballroom in Scotland, four fights broke out at the same time, with one on the stage. It's not easy trying to look after yourself, and your gear at the same time.

"Dressing rooms? That's a question I hear all the time, although nothing is ever done about it. I would say that 75% of them are very bad.

But let's face it, promoters only care about their audiences and themselves . . . never the group. There are exceptions to the rule, but not many. And I agree with Rex Brayley who says that Mecca are the only promoters who look after you. Travelling, of course, is a drag. But we've bought ourselves a Ford Galaxy to travel in, so we move around comfortably. We sacrificed money to get the car, but have decided that it was well worth it.

STRAINED

"With seven blokes in a group, as we have, you've got to make things as easy as possible, otherwise relations get strained. Luckily, when I first formed the Alan Bown!, I knew some of the guys, so we didn't have too many problems. But it can be difficult with a big group. The one thing that will never alter is the attitude towards groups in hotels. Like the rest of the boys you've spoken to, we come up against discrimination all the time. But you have to accept it."

We questioned Alan about different sounds at dances, including the problem of acoustics. "It varies tremen-



The Amen Corner

dously from place to place", he said. "Sometimes they ask you to use their gear. But we'll never do that. You just can't rely on it. If they get nasty, we tell them we won't play. They're O.K. then. It does bring you down if the sound is bad, and the music echo's all over the place. But, there again, what can you do? If you refuse to play, you let down all those kids."

SICK AND TIRED

Finally, we spoke to Andy Fairweather-Low, of the Amen Corner, whose comments were straight to the point. "I get sick and tired of groups who say what a drag it is touring. If they dislike it that much, they should get out of the business. After all, if you don't travel about, nobody gets to see you, and you die a quick death. Like the Alan Bown!, we built up a reputation for a good stage act before our records came, which

means you must owe something to touring. They could improve dressing-room conditions, but I wonder if many groups have complained that strongly. I don't suppose they have, because they would be unlikely to get a return booking. But that's the way it is. You must tour to get yourself a name, and generally accept whatever happens, unless your in a strong enough position to complain. Like being top of the hit parade."

When you dissect the touring business, it does become a vicious circle. Unless you travel you can't expect to make it. Nobody enjoys it that much, although most grin and bear it. And it does bring the group's name to a mass audience. After all, if you play five nights a week, you can expect to play to well over 3,000 people . . . and they don't care what happens behind the scenes, touring or otherwise!



The Alan Bown!



CATHEDRAL STRINGS

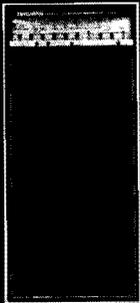
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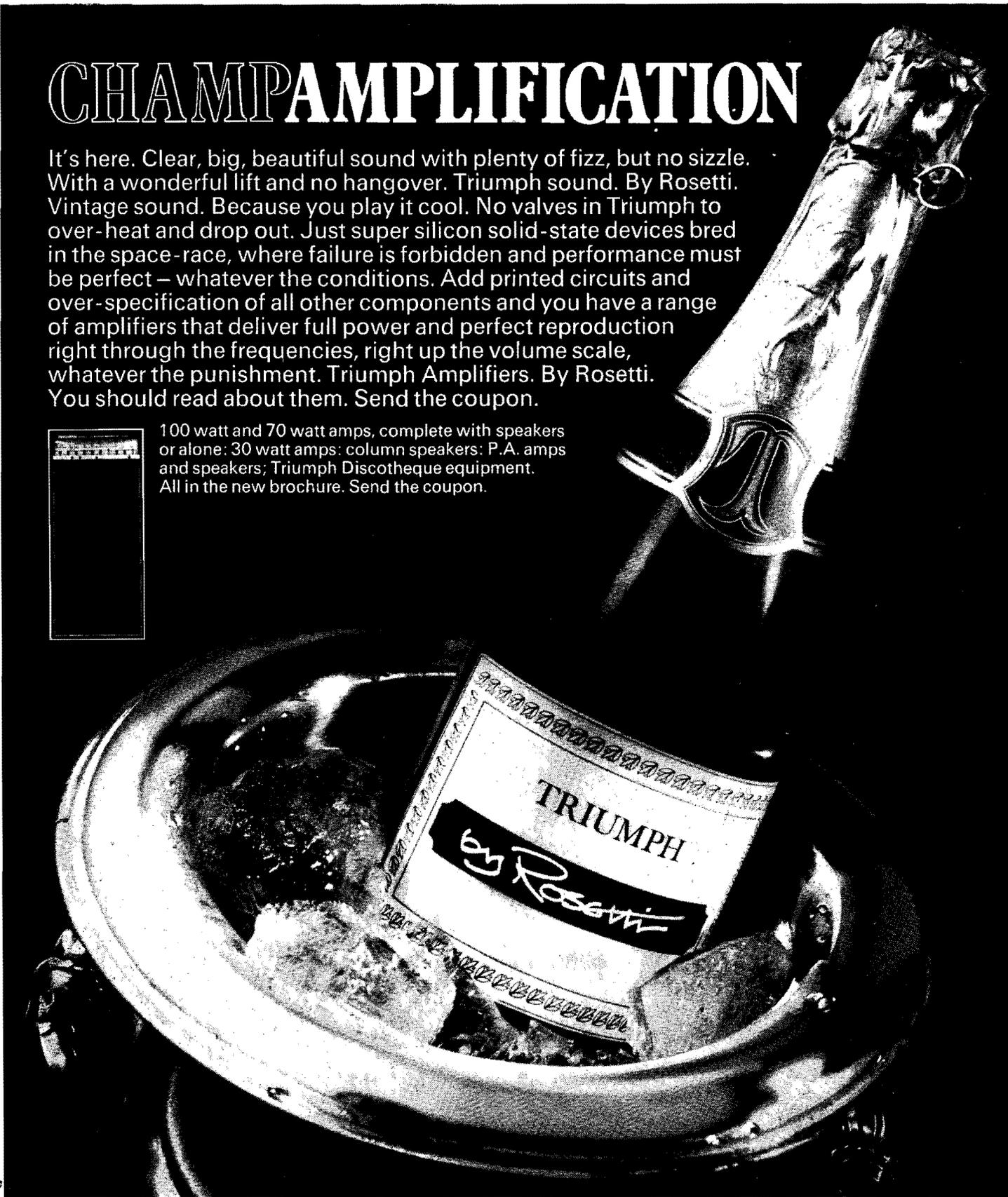
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GIVING THE FACTS BEHIND THE HITS

THE Equals have just finished their third L.P. at REGENT 'A'. It is untitled as yet, but scheduled for release as a follow-up to their latest album, 'Explosion'. New group, Katch 22, also completed their first L.P. at Regent, and its content is described as 'soft rock, and all sorts!'. Johnny Hawkworth was a recent visitor to the same studio, when he recorded an album in his own jazz style. It is due for release very shortly. The Tony Hiller Orches-

tra did the sessions for their latest L.P. at Regent, and it is being issued in Italy and America, as well as England. Engineer, Adrian Ibbetson, described the numbers as 'being in a similar vein to the Whistling Jack Smith type of thing. It features brass and strings on instrumentals such as recent American chart-topper 'Love is Blue.'

EX SHADOW

Ex Shadow drummer Tony Meehan, now highly rated as a producer and arranger, recorded solo singer Donal

Donnelly on a new single 'White, Orange and Green', which is an Irish folk number featuring strings and woodwind. He did the sessions at Regent, where he is now recording an L.P. with the same artist. Two demos of a couple of numbers which were featured as contenders for the Eurovision Song Contest's British entry were recorded at Regent. They were David and Jonathan singing their own song, 'High 'n Dry', and Tony Hazzard arranging 'The Sound Of The Candyman's Trumpet'. Other visitors to this studio have been the Warren Davis Monday Band, who finished a new single, Cat Stevens, who recorded demos of his songs, and the Bonzo Dog Doo Dah Band, who record the backing tracks for their part in the T.V. show, 'Do Not Adjust Your Set' . . . they do this every week.

The last couple of weeks



The Advision 8-Track Machine.

have seen slight alterations to the Regent studio. A vocal box was removed to give more space for session musicians and they've installed a new stereo limiter (the gadget which keeps volume to a steady level . . . it limits



The De Lane Lea engineers working on a recent session at the studio.

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Spencer Davis seen with the Nite People at the session he produced for them at Advision.

sound), which Adrian Ibbetson thinks is the best in the country.

PERFORMANCE

It seems as if the Who did a repeat performance of their stage act at the DE LANE LEA studio recently. They were doing sessions for a single, and album, and generally 'went to town' on the studio's equipment. And this is not the first time this has happened, because both the SOUND TECHNIQUE, and CITY OF LONDON studios report similar occurrences. Luckily for De Lane Lea, who manager Kit Lambert was at the studio, and told engineer Mike Weighell to 'send me the bill'. But this is not the sort of happening which is encouraged at recording studios, and one hopes that other groups realise that building a studio costs a LOT of money, and is not the place to do a parallel of their usual antics.

Among the more normal bookings in De Lane Lea,

were sessions for the new Flowerpot Men's single, likewise for Herman's Hermits, and some tracks for American jazz singer Mark Murphy. Alan Price produced his group the Happy Magazine on a single, and Jackie Edwards performed similar duties for a Hungarian girl singer, who recorded a couple of his numbers.

It seems as if things DO go better with Coca-Cola as far as some artists are concerned. The fizzy drinks company have recruited the services of such notable singers as Ray Charles and Pet Clark for their jingles recently, and the latest to join the list is Lulu, who has just recorded her effort for Coke.

New Elektra group, the Election did sessions for their first single under the supervision of Ossie Burn, at the I.B.C. studio in Portland Place. The same studio undertook an interesting project when they recorded Ornette Coleman live at the Albert

Hall last month. It is not yet known if the tapes will be issued as a 'live' L.P., but the jazz star's American record company are very interested in using them in an album. Mike D'Abo produced the new Chris Farlow single at I.B.C., and popular David MacWilliams was also a visitor. He was working on a single.

M.C.A. RECORD

M.C.A. Records seem to be using I.B.C. exclusively for their British artists, as both Barry Noble and Joe Brown recorded their new singles at the studio. Tintern Abbey, recently signed to Spencer Davis Management, recorded several numbers, one for a new release shortly. I.B.C. are still waiting delivery of their

8-track machine, and in the meantime the studio is undergoing extensive alterations.

The new Jimmy Powell single, 'I Just Can't Get Over' hotly tipped for the charts, was recorded at HOLLICK AND TAYLOR, whose continued interest in Jimmy looks like finally paying off. And his part in the 'Newcomers' T.V. show has certainly created a new lease in the Jimmy Powell career. He has just signed for the Welcast Agency in Birmingham and intends to do just as much promotion as he can in between recording.

One of our Czechoslovakian readers, Mr. Cestmin Kadlec, recently wrote to Hollick and Taylor after seeing a news item about them in a recent issue of "BI" asking for news and information about equipment in



Engineer Freddie Winrose at the control desk of the Central Sound Studio.

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their studio. Mr. Kadlec works in the experimental studio division of the Pilsen Radio Station, and says his main hobby is pop music, and, that naturally, he is interested in the recording scene in Britain. Mr. Taylor replied to him, and explained about a development the studio are undertaking . . . the installation of an 8-track tape machine, which it is hoped will be

operational at the end of October. Hollick and Taylor are also going to use a new 16 channel mixer to tie-in with the tape machine. But that's not all. Mr. Taylor is now finalising plans to issue exclusive Birmingham talent on his own label, so as to give unrecognised artists a recording break. Organist Bryan Sharp already has a stereo album on this label, 'Electra-ton Productions' which was

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Jimmy Powell and the Dimensions record their spot in the T.V. show "The Newcomers".

originally turned down by a large record company, who didn't think it was their cup of tea. But initial sales have already warranted its release.

STUDIO SOUND have begun recording the Alabama Hayriders' new album, for release as soon as possible. Engineer Mike Swain reports that many London groups book the studio for demo work in preference to London studios, which can't be bad . . . and that they are still working on those industrial soundtracks we told you about last month. It's all business!

A couple of tracks from the new Bee Gees album 'Hori-

zontal' were recorded at CENTRAL SOUND, including 'And The Sun Will Shine', and 'Day Time Girl'. The Easybeats new single, 'Hello, How Are You' was done at the same studio under engineer Freddie Winrose. Rolling Stones' proteges, Turquoise did the sessions for their single at Central Sound, as did the Detours, and the Honeybus.

ADVISION have been doing plenty of work with Grapefruit recently, recording tracks which engineer Gerald Chevin describes as "easily good enough for singles. But we don't know what is planned for them yet." Other

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visitors to the studio have included Georgie Fame, the Vaudeville Band, Julie Driscoll and Brian Auger.

Advision also recorded the new Nite People single 'Morning Sun', under production from Spencer Davis. Newly recruited bass player with the group, Martin Clarke told 'B.I.' about the number, and their association with Spencer. "We were doing a 'New Release' programme with the Spencer Davis Group when our lead guitarist Jimmy Warwick asked him if he had any new material. Spencer said he had one number which might interest us, so we learned it, and he duly heard us perform the song, and asked if he could produce it. Obviously, we said yes. We recorded it on the Advision 8-track machine, using NO session musicians except for Spence's drummer Pete York, who played the Tom-Tom . . . about once in every four bars. We did double on one instrument, the sax, to give extra punch, but our tenorist Pat Bell played that. We spent six hours recording the number,

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which is released on March 29th on Fontana." And not surprisingly, one of the first T.V. shows they do to promote it is . . . 'New Release.'



Entrance to the I.B.C. Studio, which is undergoing alterations at the moment.

BI's CHART FAX

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RP—Mike Hurst. S—Olympic. E—Terry Brown. MP—Feldman.
- She Wears My Ring** (*Boudleaux/Bryant*)
Solomon King
RP—Peter Sullivan. S—E.M.I. No. 2. E—Peter Vince. MP—A cuff Rose.
- Bend Me, Shape Me** (*English/Weiss*)
The Amen Corner
RP—Noel Walker. S—Decca No. 2. E—Bill Price. MP—Carlin.
- Cinderella Rockefeller** (*Mason Williams*)
Esther and Abi Ofarim
RP—Adysemel/Ofarim. S—Olympic. E—Keith Grant. MP—Rondor.
- Pictures Of Matchstick Men** (*Mike Rossi*)
The Status Quo
RP—John Schroeder. S—Pye. E—John Florence. MP—Valley.
- Fire Brigade** (*Roy Wood*) The Move
RP—Denny Cordell. S—De Lane Lea/Olympic. E—Mike Weighell/Terry Brown. MP—Essex Int.
- Everlasting Love** (*Cason/Gaydon*) The Love Affair
RP—Mike Smith. S—C.B.S. E—Mike Ross. MP—Peter Maurice.
- Suddenly You Love Me** (*Italian Song: English lyric—Peter Callender*) The Tremeloes
RP—Mike Smith. S—Regent Sound "A". E—Tim Spencely. MP—Shapiro Bernstein.
- Legend Of Xanadu** (*Howard/Blakely*) Dave Dee & Co.
RP—Steve Rowland. S—Philips. E—Roger Wake. MP—Lynn.
- Gimme Little Sign** (*A. Smith*) Brenton Wood
RP—Hal Winn/Joe Hooven. S—American. MP—Metric.
- Darlin'** (*Beach Boys*) The Beach Boys
RP—Brian Wilson. S—American. MP—Immediate.
- Am I That Easy To Forget** (*Belew/Stephenson*)
Engelbert Humperdinck
RP—Peter Sullivan. S—Decca No. 2. E—Bill Price. MP—Palace.
- Judy In Disguise** (*Fred/Bernard*)
John Fred and his Playboy Band
RP—John Fred/A. Bernard. S—American. MP—Jewel.
- Rosie** (*Don Partridge*) Don Partridge
RP—Don Paul. S—Regent Sound "B". E—Bill Farley. MP—Essex.
- Words** (*Barry and Robin Gibb*) The Bee Gees
RP—Robert Stigwood/Ossie Burn. S—I.B.C. E—Mike Claydon. MP—Abigail.
- I Can Take Or Leave Your Loving** (*Rick Jones*) Herman's Hermits
RP—Micky Most. S—De Lane Lea. E—Dave Siddle. MP—Active.
- Green Tambourine** (*Leka/Pinz*)
The Lemon Pipers
RP—Paul Leka. S—American. MP—Kama Sutra.
- Jennifer Juniper** (*Donovan*) Donovan
RP—Micky Most. S—De Lane Lea. E—Dave Siddle. MP—Donovan.
- Don't Stop The Carnival** (*Rollins*)
Alan Price Set
RP—Alan Price. S—Advision. E—Roger Cameron. MP—Carlin.
- Delilah** (*Reed/Mason*) Tom Jones
RP—Peter Sullivan. S—Decca. E—Bill Price. MP—Donna.

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

CLIFF BENNETT PINS HOPE ON ROY WOOD SONG



**'PIONEER OF
SOUL MUSIC
OVER HERE'**

A ROY Wood composition, "You're Breaking My Heart (And I'm Wasting Away)", will be the new Cliff Bennett release on April 5th . . . which is less than one month after his last record, "House Of A Thousand Dolls".

Cliff's reasons for releasing such a quick follow-up disc are interesting. He told me: "I was not really that keen on 'House Of A Thousand Dolls', but because of the exposure it would get, decided it was in my best interests to issue it. The film, which is out now, is due for general release soon, so the song will be heard a few times.

HOPES

"But it's 'You're Breaking My Heart', which I'm pinning hopes on. Roy Wood wrote the number, and decided it suited my style. But the problems we had recording it. Firstly, Roy couldn't get in touch with me. I was playing all over the country, and when he finally pinned me down, he promised to send tapes of the song off to me. I got them eight weeks later, marked 'urgent'. I put the tapes in a draw at home, intending to play them as soon as possible. But I didn't have a tape-recorder, and it wasn't until a friend brought one round that I could eventually get to hear the number. I was knocked out, and so were the people who heard it.

TIME WASTED

"We recorded the song as soon as was possible, because enough time had already been wasted. I produced the session, under supervision from David Parabor. It will be a big disappointment if this doesn't make it. But it is in a similar vein to 'Got To Get You Into My Life', so I do have

some confidence."

It will be nice to see Cliff back in the charts, because he and his band have a distinctive style, which warrants chart-status. In fact, it's not commonly remembered that Cliff was one of the pioneers of soul music over here. He names Sam and Dave, the Impressions, and Marvin Gaye as his favourite singers, and admits a great deal of influence from them. "I've been playing soul music for a long time now. All the band enjoy it, and I think we get a good individual sound. We've been doing a lot of cabaret lately, although we haven't changed the act for the audiences.

MIXTURE

"They're a mixture of young and old, but they seem to know us, because we get requests for our records. I think the part of our show which goes down the best is the rock 'n' roll part. We do impressions of all the big rock stars and reaction is good. Those people who say that rock 'n' roll will come back in a big way look like being right."

Not too long ago, Cliff had an LP on release called "Drivin' You Wild", which was on the Music For Pleasure label. It sold over 100,000 copies, and there was a lot of controversy about the album not being featured in the single charts. One national newspaper tried to start an exposé about the pop charts because of this, but the simple answer was that an LP is NOT a single, and has no right to be classified as such, and therefore will not be featured in the top fifty. But it proved one thing. That despite a lack of chart success recently, the Cliff Bennett Band can confidently claim to have quite a few admirers. And I expect to see them club together again on "You're Breaking My Heart (And I'm Wasting Away)" reaping enough sales NOT to cause a controversy, but to put the record high in the hit parade.

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THE new Lansdowne Studio 8-track tape machine, installed just before Christmas last year, is being used on 80% of the studio's sessions. It is a Scully model, which runs at 15 and 30 i.p.s., and will soon be available to run at: 1" at 8-track; 1" at 4-track; $\frac{1}{2}$ " at 4-track, with different headblocks. The actual installation of the machine took just over a weekend, and the only complication involved was the alteration of the consul from four to eight outputs. Engineer at Lansdowne, Dave Heelis, explained the working of the new equipment to B.I.: "Recording sessions is much the same as using any other machine, but



Lansdowne 8 track machine on the left with playback panel on the right.

the quality on the end result is very noticeable... it gives a very clean sound. As an engineer, the only difficulties I've come across are in reductions, which are much more complicated with an 8-track machine. In fact, it's like having another 8-track session. We originally ordered an Ampex machine, but they weren't making the model we wanted. We decided on the Scully after discussions with the Advision

studio, who are the agents for that make in this country. A lot of our sessions have been for the Continent, especially Spain and France. I think they prefer English musicians, but, of course, our sound quality is much improved with the Scully. We are also doing work with multi-guitarist Wout Stenhuis, and jazzman Don Rendell, who have both found the sound extremely good, and ideal for their type of music."



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ALL STRINGS AVAILABLE INDIVIDUALLY ★**

REMEMBER Jeff Beck, the roaring blues-guitarist with the old Yardbirds? And remember Jeff Beck, sentimental-styled guitarist on one of the hit versions of "Love Is Blue", which is surely the most-covered song-single so far this year? The same bloke, yes; but in some ways, different blokes:

Says Jeff: "My apparent change of style wasn't a permanent thing. A musician can't change like the wind. Maybe the follow-up will be in the same style, but basically I hate the idea of that sort of thing... one should go for the best available material and forget the disc that went before. But I'll always feel free to play in whatever style I like..."

"I doubt very much whether a ballady thing like 'Love Is Blue' will upset my original fans. My fans have been fans, thank goodness, for a long time and they tend to go along with whatever I do. Right now I've done eight different gigs since the record got in the charts and every time I've started 'Love Is Blue' they've started cheering and shouting. And most of them remember me from the blues days with the Yardbirds."

Quite recently, Jeff was (wrongly) quoted as saying that the styles of Jimi Hendrix and the Cream were now out-of-date. "I was put down over that story", he said. "I just didn't say it. What I said was that if they didn't look after their public in this country they might lose their tremendous popularity. The actual sounds, the music, they make, are fantastic, but they must keep it up all the time—in front of their fans. Otherwise the same thing could happen as happened to the Yardbirds when they went to America for a long time."

ERIC CLAPTON

He went on: "What I hope is that I don't lose fans. It might be a shock if Eric Clapton went to join the Ted Heath orchestra but the basic fans, once over the shock, would still approve—they'd like him because of what he is and does."

"I don't want to be a sort of Engelbert Humperdinck of the guitar, but I'd like to have the sort of successful career that Engelbert and the Shadows enjoy. They're completely in a different class and they earn money from areas where I can't. But after 'Love Is Blue', if the next record is successful, then I can start using the reputation I'd gain. I could settle down and write, write, write and use my reputation to build on to push my songs."

"With the Yardbirds, I used to knock the Engelbert types and the Frankie Vaughans, but I was very immature then. Youngsters start out playing solid

'My change of style is not a permanent thing'

says

**JEFF
BECK**

blues but there are now so many ballads in the big-sellers that they are having to adapt. You either adapt to a certain extent or you drop out of the business. This isn't being a hypocrite, but it is being sensible in keeping an eye on what's happening in the business.

"Mark you, I still despise people like Tony Blackburn for being corny, specially as a singer. And I don't go mad for Engelbert songs, but I do admire his success."

Jeff still uses his 1959 Gibson Les Paul guitar, through Marshall 100-watt amplification. He also has a Fender Esquire... "very rare now—I picked it up for £75. I like the Fender but I'm so used to the Gibson. I'd like to get a Rickenbacker, just as an added instrument."

PRACTISE

"The great thing about guitar-playing is that you can practise without too much trouble. Not like an organist who maybe has to go down to the nearest institute hall to put in some rehearsals. Every time I walk past my guitar I seem to stop and practise a bit, maybe for two minutes, maybe for two hours. I honestly can never resist a little pick!

"Just think. You're lying in bed, or in your bath, and it's the easiest thing



to just reach out and grab the guitar and have a little practise. Other times, you find that the mere fact of working plenty of gigs is enough to keep in trim.

"Obviously it was a bit of a worry coming out with a version of 'Love Is Blue' in the face of so many opposition versions, including the American number one. But I felt it was a great song and melody and I felt it called for this quieter sort of treatment. Not ME at first hearing, but it's the sort of song that really grows on you. I enjoy playing it on stage now."

"Anyway, my dog Pudding, an Afghan hound, is certainly a better guitarist than me. I'd say Pudding is a BORN guitarist. The only trouble is that this mean pooch chews up the neck of any guitar I give him, so he doesn't really get the chance of practising as hard as I do!"

With which both Jeff Becks, fiery bluesman and balladeer of the guitar, nipped off smartly for another television appearance. Pudding stayed at home!

PETE GOODMAN.

THE sudden presence of Tim Rose, has, for me personally, posed an intriguing question. Was there a gap in pop music before he came along? His style is such that it owes nothing to any other performer . . . his songs are as real as life . . . he is an artist who tears appreciation out of his audience . . . he is individual. And soon to be a legend?

One song, "Morning Dew", has created for Tim Rose an aura for powerful compositions, matching powerful performance. He also adapted "Hey Joe", and his version was well imitated by Jimi Hendrix. Two songs, then, which have inspired a necessitous pop audience. But it doesn't stop there. Tim Rose promises greater things, although they can't be classified now. But they will come with the same urgency as HE came.

HISTORY

Tim Rose's musical history is interesting, and he tells it with an objective . . . to unmask the establishment in pop music. "My first realisation that the entertainment business had a pseudo-front was during the time I played with the Big Three (along with Cass Elliott, and Jim Hendricks). It was around the era of Peter, Paul and Mary. If the bookers, and promoters in the States couldn't get them, they would ring for us. I mean, what good is that to promote your own music? And I remember the big names in the business throwing hands to head at the thought of mixing folk with rock. I did this in one of the first groups I was with, the Smoothies. I played along with John Phillips, and Scott MacKenzie, who have broadened their talents from those days. But musically, they are following the same lines. The establishment, of course, wouldn't book us. But a couple of months later, the Byrds came along, and folk-rock is now an accepted musical term. That proved one thing to me. In this business, you've got to go ahead and do what you want to do. I will not be swayed by audience, promoters or managers. I will play what I want to play. I don't want that to sound too hard, but when you've been in the situations I have, it's the only attitude to take.

"When I first went solo, I had a continual stream of people saying to me 'great', 'fantastic', 'You're going to be big' . . . but they wouldn't let me play anywhere. 'Don't play there. It's not your scene.' I said: 'If I'm so good, why aren't I working?' I was involved with nondescripts, who didn't know one side of the business from the other."

I must make a point here that Tim is not usually in the habit of knocking



TIM ROSE

SOON TO BE A LEGEND ?

merited its praise and publicity.

"It's a very old folk number", revealed Tim. "I just played around with it, and gave it a strong arrangement. I gave a similar treatment to 'Morning Dew', although that is one of my own numbers. It looks as though I'm going to be categorised in the style of those two songs. It's been that way on tour, anyway. Some of the audiences go along purely for the numbers. O.K. They get to hear them. But I do want to show that I'm capable of much more. For example, my new album is much more lyrical and melodic than the first. No, I haven't moved on to different things entirely, but I do want to tread new ground."

I asked Tim to name some of his influences, and favourite artists, and wasn't surprised by his negative answer. As I said, his style owes nothing to any performer. "I wish I could dig somebody", he said. "But there are very few entertainers who still have sincerity. They seem to get into a different bag when they become famous. As soon as they find out what's commercial, and sells, they stick to it. It's a false feeling of security. They're performing for everyone but themselves. Of course I want to make it in a big way, but playing the music I want to play. Now I think about it, I guess the Beatles and Bee Gees come to mind as genuine performers. They've got their own scene, which they obviously enjoy."

And Tim Rose has got HIS own scene, which I enjoy. And I don't expect to be in a minority for long. M.C.

If you didn't know what Peter Green did for a living, his appearance would tell you. He has blues musician written all over him. And he is one of the few who have managed to stay away from an artificial image to prove the fact. He belongs to that very rare breed of British musicians who can still affiliate with the blues, retaining a genuine sound devoid of commercial trappings. American Eddie Boyd considers Peter to be our best blues guitarist . . . ("He's the only one playing the real thing"), and I don't think he would dispute this. Peter feels that many of the musicians who started out in a blues bag have moved in other directions . . . "It's difficult thinking of half a dozen people who still play the blues in this country", he says.

Backing Peter up are the Fleetwood Mac, and here is the way he listed them to me with his own observances. "Jeremy Spencer, slide guitar and vocals. . . . He lives for Elmore James. It's great playing second guitar to him when he's really playing well at a gig. The nearer to Elmore James he gets, the better I like it. He really is involved with the blues, and it shows in the numbers he writes. John McVie, bass guitar. . . . He's an ex-Mayall man like me, but we don't discuss that too much any more. A very solid player, who likes what he's doing, without getting as involved as Jeremy. Mick Fleetwood, drums. . . . I played with him in the Peter B's. A good drummer, who really lays it down. Totally ideal for this group."

And, of course, Peter Green on lead guitar, vocals, and harmonica. He has a recognisable technique, and the influence of B.B., and Freddie King is apparent. "Freddie King really turned me on when I saw him recently. No complications, just sincere guitar."

Which explains Peter's reluctance to name English guitarists he admires. "Although they're all good, and I appreciate what they're doing, none of them are playing blues."

Peter feels the link with the Blue Horizon label will be invaluable. "They are developing fast, and recording some good blues bands. It's something we've lacked for too long now, because the larger companies are reluctant to issue



FLEETWOOD MAC BELIEVE IN MUSICAL HONESTY

a minority music." He's had two singles, "I Believe My Time Ain't Long", and his latest "Black Magic Woman", and one LP "Fleetwood Mac", released on Blue Horizon.

All are selling well, especially the album which has eight Peter Green, or Jeremy Spencer numbers on it. Which tends to dispel the theory that there are no good blues written any more. Peter writes about personal experiences, avoids naming American towns, or situations. "It would be interesting if somebody wrote blues about towns in Britain, like London, Birmingham, and particularly Glasgow. There's enough

happening there to make a hundred good songs. But I suppose it would sound a bit odd. In the end, it's more natural to write about women, and love. But again, I use personal experience as a basis."

Musical honesty is a term which Peter feels very strongly about. He doesn't like groups playing music they don't believe in. "Which is why I would feel dishonest playing anything other than the blues. Music is a state of mind, and I want my mind to be clear when I'm playing. Too many people think of music purely as a business. But you must enjoy what you are doing. If you don't, you are cheating yourself, as well as the public."

AMERICA

"Black Magic Woman" will be the Fleetwood Mac's first single release in America. But Peter cannot foresee reaction to the group during their proposed trip to the States in May, to promote the record. "We will be playing in the country where the blues started. If we stick to our own things, then I think it will go well. There are some good white blues bands in America, and they are accepted by both coloured people, and whites. I think we can join that list."

But if you ask Peter what his real aims are, he says: "To obtain total acceptance from the public as a blues band, and for them to admire us as such. I want to obtain popularity, but won't resort to commerciality to do it. If I did that, I would be labelled the biggest hypocrite in the music business."

the of

INDEPENDENT RECORD LABELS

THIS business of mushrooming masses of independent recording companies has been going on for ages in America. Only a statistician armed with a computer can keep up with the new names involved. Most of them start with a bare nucleus of new talent . . . then vanish from the scene unless they get a nationally-recognised hit.

Prior to a couple of years ago, the British scene was comparatively easy to understand. A handful of major companies leased American tapes, produced their own sessions and occasionally bought tapes from British producers . . . like, for instance, Joe Meek who made his discs partly in a bathroom at his flat in North London.

But now independent labels are cropping up almost every week. Garishly-labelled review copies come in almost every other day. And the problems of America have been passed on to the scene

here: notably—how on earth do you keep up with them all!

For example, there is Beacon Records, of High Road, London, N.W.10, which was established by West Indian-born Milton Samuel, who learned the tricks of the trade in America. They approach the business of breaking into the pop scene from a somewhat off-beat way. Says Samuel: "The major companies push out a flood of releases in the sure knowledge that some will break through simply by the law of averages, but I'm convinced that an independent label can score a far higher

percentage of hits by proper planning and promotion.

"We intend releasing only two or three singles per month but each one will be heavily advertised and promoted. We won't release a record unless we are pretty sure it has a real chance of chart success. We feel that in this way we can give a much fairer deal to the artist and present a high standard to the public to make our name synonymous with quality."

Their first release was "Aint Nothing But A Houseparty" by the Show Stoppers. Tony Hall's T.H.E. company took over the promotion and promotion manager Roger St. Pierre added his assistance to make it sell well. Copies were sent to every local and national newspaper, as well as dance halls, discotheques and Dee-Jays. The label concentrates on R and B material which has a chance of breaking into the pop market . . . and they'll also pick up masters from America and British Independent producers.

This business of quality as opposed to quantity is the keynote of most independent companies. But there is foreign influence, too. Like Olga Records, a British subsidiary of Europa-Production A.B. of Sweden. Founder and chairman is Ake Gerhard-Larsson, composer and lyricist, famous for his Anne Shelton hit "Lay Down Your Arms".

Olga Records are handled, on distribution here, by Keith Prowse, H. R. Taylor, Clyde Factors . . . and in charge of the company is Dag Fjellner, recording engineer in Britain for seven years. Phil Carson, former bassist with the Springfields and the Lorne Gibson Trio is sales manager, with Jan Olofsson handling press and promotion. Records by the Hep-Stars, "14" and, on the rock side, Ricky Martin and the Tyme Machine launched the company here.

Gorgio Gomelsky runs the Marmalade label. He really initially "discovered" the Rolling Stones, producing a film about them from the pub in Richmond, Surrey, where they first drew the fans—and

before they recorded. Now his label is distributed by Polydor, and features artists like the fast-rising Julie Driscoll, Brian Auger, Chris Barber etc. Gomelsky has a firm foot in the jazz-blues field, feeding a great deal of personal experience into his productions.

Three independent labels under one roof: at Melodisc, whose offices are at Cambridge Circus, London. Those labels: Fab, Blue Beat and Jewel. They started off with the specialist labels, Fab and Blue Beat—both in the blue-beat and ska fields. Then they wanted to branch into the pop field and, on February 16, launched the Jewel label with a first single . . . by the Mike Stuart Span. Originally distribution was via Selecta but now there is a new deal being negotiated.

NEGOTIATING

They are also negotiating for releases of American labels here, including some from Detroit, home of Tamla Motown, Trevor Burger, head of Jewel, says they have had teething troubles but he believes "we can become one of the biggest of the new independent labels . . . our aim is to cater for every taste in the pop field."

Trend Records, of Westbourne Grove, London, W.2, came about in a rather different way. Barry Class already



Tony Hall—Promoting Beacon Records.

had a half-a-dozen important retail outlets of his own and toyed with the idea of creating his own label, discovering new talent and using his retail knowledge to sell the goods. When he became manager of the Foundations and had a number one hit with them via Pye, he put his plans into operation.

Mr. Class insists that quality, not quantity, is HIS aim and records like the highly

promising Ways and Means on "Breaking Up A Dream" proves his point. Like many of the other indie bosses, Barry Class sees no point in releasing discs just for the sake of it.

STRENGTH

Immediate Records was set up by Andrew Loog Oldham on the strength of his management and success with the Rolling Stones.

As happens in the independent scene, Immediate Records actively go out and hunt for new talent. Recently an executive wrote round to people in the business and said: "Anybody with talent, be it for performing, writing or arranging, will be given a fair hearing at Immediate. Tapes and demo discs sent in will ALL be listened to. We want to give the right sort of chances to the right sort of people." Finding new talent is perhaps the most important aspect of an indie's set-up for without new blood it's very hard keeping in touch, commercially, with the big companies.



Jackie Edwards, an Island artist.



The Triggs record for Page One.

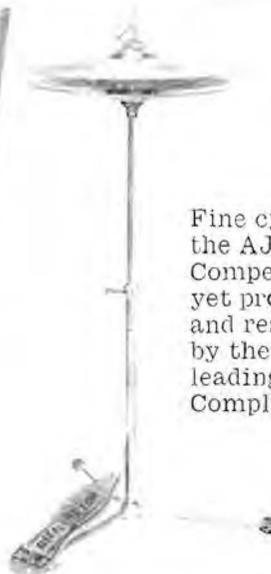
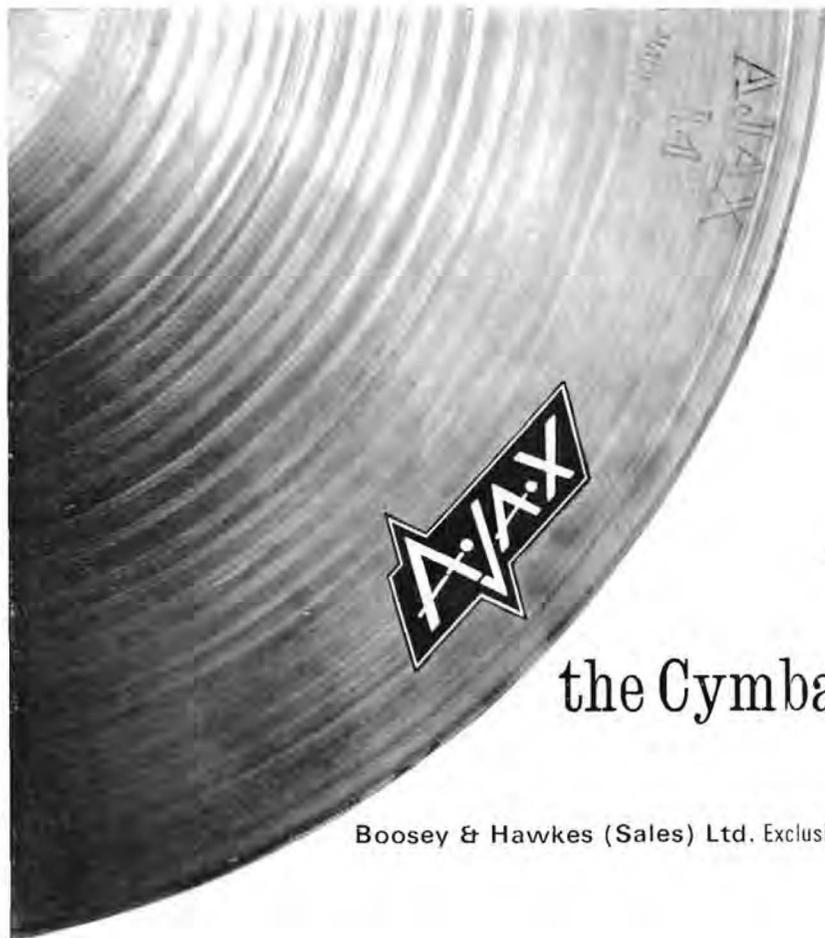
Another sizeable independent label is Page One. This was set up by Larry Page who had a varied career in the business. At one time he was a recording singer, billed as "Larry Page, the Singing Rage" and his exploits were headlined in national papers. He withdrew from that side and became a ballroom manager, showing great initiative in dreaming up publicity stunts. And then he went into business on his own, with the Triggs almost instantly successful for him. Larry is not

only looking for new talent but is also seeking new ways of promoting "old" talent. Page One distribution is handled by Philips.

COMPANIES

All these are companies who produce their own records and market them under their own labels. And not to be confused with the pure-production outfits which find and produce their own artists and then lease the tapes to other organizations. One such,

continued on page 22.



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INDEPENDENT RECORD LABELS

for instance, is Gentry Productions, comprising Arthur Howes, Des Champ and Roger Easterby, who create masters of artists like Dorian Gray and Rob and Dean Douglas and then lease them to major companies—Deram, EMI, Polydor, etc.

Up in Rickmansworth, Hertfordshire, are the Jackson Brothers, John and Malcolm, sons of long-established disc-jockey Jack Jackson. Over the years they have experimented with sounds in their own studios and recently

launched their own Ad-Rhythm label, which is currently represented by "Love Is Blue" and "She Wears My Ring" by organist Keith Beekingham... a mono-or-stereo single available through the BIRD network.

MAJOR MINOR

In New Oxford Street, London, W.1, is Major Minor records, and the offices of directors Philip Solomon and Pat Campbell. Set up only in January 1967, this label actually came top of a success-



Traffic are on Island.

says Mr. Solomon. And currently Major Minor have more new artists on the books than perhaps any other independent company.

What's more, they've launched another label, Toast, with Vicki Wickham in charge of a progressive-pop scene—like Major Minor Toast is distributed through Selecta. While the "parent" company swings from pop to folk and even to big-band material, Toast includes coloured artists and swinging-type pop as, for example, a release by the Stocking Tops. Says Philip Solomon: "Obviously Radio Caroline helped us a great deal early on. The situation over plugging new talent is much more difficult now".

Spark Records, based at Southern Music, have had an independent record production company for quite a while, making masters of such artists as Donovan and the Ivy League. But they found that the logical next step was to have their own label. This wasn't possible for a time but recently they went ahead.

Says label boss Bob Kingston: "We were lucky in getting Freddie Poser to join the organisation to run the Spark label. The records are pressed by Decca and distributed by Philips. We haven't been going long—the first releases were in February—but we feel sure we've got some fine new artists... and it has been a most encouraging start." Spark, even as a production company, concentrated on

chart compiled by Record Retailer for the last twelve months—beating Immediate largely by tremendous LP sales spearheaded by the Dubliners, French bandleader Raymond Lefevre and, later, folk-singer David McWilliams.

£10,000 LAUNCH

Philip Solomon, with Tommy Scott as his recording manager in London, is another to give full attention to new artists. When he found, and decided to launch, David McWilliams he did it with a campaign which cost £10,000. "If you believe in an artist, he must be given the best of chances to break through".

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BILA



The Mike Stuart Span have had their first-ever single released on Jewel label.



Joe Meek, one of the first independents with Heinz.

new artists—and that pattern won't change. Internationally they'll distribute via their own label, too.

So far, Spark have only British artists on the books. But they hope for future tie-ups with small American labels, releasing in Britain. A hint from Bob Kingston: "We have a new Canadian group that we think will be very big internationally."

HOW TO START

There are many different ways in which an indie company starts off. The names pour in every week . . . such as Plexium, who were launched with a new ballad by Andy Cole "If It Could Be"—this company is an outlet for the Plexium Music Company, Holborn Viaduct, London, E.C.1.

But coming up fast are labels run and generally handled by top groups . . . as with the Beatles and their Apple label, where the boys have a hand in the discovery, presentation and production of talent. The Rolling Stones, too, have set up their own offices in London and plan to launch their own label, probably under the title Mother Earth. This is also part of the pattern in the States—a group gets to be very big, then want that feeling of "full control" over their affairs. It is difficult to get that control through tie-ups with major companies.

It's important not to mix up the true independent company with the newly set-up labels

in this country, through EMI, for instance, new deals have been created with Bell Records in the States and with Dot Records. This is not an independent scene; simply the allocation of new label names. Mercury, through Philips, have become a separate entity, under Paddy Fleming in London. It is the same with United Artists, with B. T. Puppy through Pye and many others.

On the independent side, Nems Enterprises also plan a new label. Track Records, headed by Chris Stamp and Kit Lambert, who record Jimi Hendrix and the Who are distributed through Polydor. They are also concentrating on a new outlet for R and B material from America.



Jimi Hendrix is on Track.

Island Records, distributed by Philips Records, is headed by Chris Blackwell—who signed up American Jimmy Miller in the early days to handle the production side. Artists involved include Traffic, Jimmy Cliff, Spooky Tooth, Dave Mason, Jackie Edwards and so on. This is another of the established and successful indie outfits . . .

And so the list goes on. Given a basic list of artists, some good ideas-men and sufficient capital, going "independent" is a good project. But many, many fall by the wayside. Distribution is always a problem; so is holding off the big-brother companies with their massive organisations who like to gobble up the smaller fry who show any sort of promise.

NO COMPLETE LIST

I've hinted that it is virtually impossible to give a complete listing of the independent companies. Some, of course, are formed and registered and then never actually

produce anything. Some, like MCA, pressed here by Decca and distributed by Selecta, are backed by tremendous financial cover . . . MCA has another label, UNI, issuing American material here. MCA, very ambitious, say that no artist will ever be turned down without a hearing—or a producer turned away without showing his worth.

I'm certain to have missed out some of our indies. I've done my best, but I'll try and round-up the omissions at a later date.

OMISSIONS

Proportionately, British indies are becoming as plentiful as the Americans. Part of it stems from dissatisfaction at the way major companies work; part from that artistic need to have full control over a product from start to finish. And part, of course, hunting for that pot of gold that comes to the successful and hard-grafting independent label.

P.G.

SCRIBBLES

Looks as though the new Otis Redding single will be "Open The Door". It's receiving a lot of air play in the States, as the featured track on his new album "Dock Of The Bay". Possible release for both, in May . . . A new Booker T. LP as well, called "Doing Our Thing", will be issued at about the same time. It includes the Soul Survivors' "Expressway To Your Heart", and Bobbie Gentry's "Ode To Billy Joe".

Aretha Franklin's "Lady Soul" album currently top in the R. and B. chart in America . . . Ray Charles definitely in a soul bag with his single "That's A Lie" . . . Just out—"Lovey Dovey", by Otis and Carla . . . It's about time the Impressions hit the charts in this country. Their new record, "We're A Winner" is a gas . . . Without Radio Caroline, who's going to play soul? . . .

Surprise chartbuster at the moment? The Showtopper's "Ain't Nothing But A Houseparty", which gives the newly-formed Beacon Records a nice debut . . . Peaches and Herb doing well with "Ten Commandments Of Love" in the States . . . Completely knocked-out with "Country Girl

and City Man" by Billy Vera and Judy Clay. Billy's got a good soul voice for a white boy . . .

Arthur Conley's proposed tour of England OFF for the time being . . . Robert Knight's version of "The Letter" in the Philippines Top Ten . . . Bill Cosby's records don't make me laugh too much—his stage performances do . . . James Brown won't get back into the charts in this country unless he gets into a more musical groove. His discs are like sermons now . . . And talking of sermons, when's Joe Tex' "Men Are Gettin' Scarce" going to move? . . . Ikettes get label credit on new Ike and Tina Turner single in U.S. "So Fine" . . .

"This Is Soul", on Atlantic, great value for money. Includes "When A Man Loves A Woman", and "Knock On Wood" . . . New releases in States: "You Keep Me Hanging On", Joe Simon; "Every Man Ought To Have A Woman", William Bell; "The Unknown Soldier", the Doors; "What A Day", the Contrasts; "Your Love's All Over Me", Junior Parker; "Soul Seekin'", Bobby Lewis; "Down-town Soulville", Chuck Edwards.

RECORD producers are getting more credit for their work these days—some of them are even becoming household names up there with the actual stars. The next step is recognition for the arrangers, whose work is so vital, if often anonymous, on the hit-making scene. And one of the best, certainly hardest-working, arranger-MD's on the scene is . . . 27-year-old Keith Mansfield.

Keith, born in Slough, had private tuition on piano at the age of eight. At ten, he'd chucked it in for football! At fourteen, he was back again on piano. His knowledge of theory and harmony is largely self-taught.

GRAMMAR SCHOOL

At sixteen, he left grammar school, determined to make music his career. He actually signed on for the Royal Artillery as a band-boy. "But", he says, "I heard what the life was like and didn't actually go. So I did day-time jobs, clerking, and played in the evenings. At 18 I turned professional and played with different Palais-type bands, here and on the continent."

By 25, Keith was involved in recordings, mostly ghosting. Then he operated under his own name. As a free-lance arranger-MD, he's worked with Dusty, Dave Berry, Ronnie Carroll, the Pedlers, John Walker, the Trems, Julie Rogers . . . and dozens more. The Love Affair, too—a number one which clearly established him in the business and made him ridiculously busy.

Ridiculously busy? Well, here's a breakdown of just one working week in the Mansfield career. A particularly hectic one, granted, but pinpointing the sheer hard graft of his work.

WRITING ARRANGEMENTS

Monday: Up at his office by 6 a.m. writing arrangements—session in the afternoon, another in evening till 10.30;

Tuesday: Office start at 5.30 a.m., sessions in the morning AND afternoon, with a reduction session in the evening;

Wednesday: "Lie-in", working at 8 a.m., meetings during the day, session in the evening until 10 p.m.—home by 11 p.m. To bed at 11.30 p.m.

Thursday: UP at 1.30 a.m. to catch up on back-log of arrangements. Session with Dusty Springfield in the evening;

Friday: Start work at 6.30 a.m. and working through until 6.30 p.m. End of working week.

Said Keith: "But there are also the routinings and the phone calls. Mostly,

KEITH MANSFIELD

"I consider myself a composer rather than an arranger"



on an average week, there might be three sessions and say nine to eleven arrangements, but you do get the really heavy weeks. Oddly enough, the pressure you work at makes the ideas come. The moral point is that you can't let people down by turning up without all the arrangements—especially those you've worked with a long time. And to slip-up means disaster from the business point of view. There's a lot of money involved in a session and people have to trust the arranger . . ."

He added: "I'm not particularly disciplined as a person but the discipline comes from KNOWING you've got to do the work on time."

He works often with a tape-recorder. He says: "You get all sorts of demo discs or tapes on which to base the arrangement. Some just have a voice—no guitar or piano or anything. Others have instrumentation, showing the way they WANT the arrangement to go, in terms of style.

"But really I consider myself a composer rather than an arranger. What I want to do is get into the film-writing field, where you can use much more of the jazz things and the straight classical ideas. That's something I hope to do more of in the next six months or a year. That's the sort of music I listen to if I get any time . . . jazz and straight music. I started out in the jazz scene.

"I don't listen to much pop music mainly because I'm involved in it for

some eighteen hours a day. But there are things, like the Tamla Motown material, which I think is very good indeed".

Sometimes, obviously, Keith has to draw a line and turn down a session. Recently he simply felt he couldn't cope with one for Georgie Fame, though he would like to have been able to fit it in. "Actually I did do something with him, on 'Bonnie And Clyde', when a fault was found in the reduction on the rhythm track.

SOMETIMES

"But sometimes I get home at the end of a week and I think to myself when did I last see my two kids. I pop into see them late at night but that's all. Every so often it happens that you just daren't take on anything else otherwise you get too crowded."

Keith works alone in his office in Denmark Street. His weeks are mapped out well in advance. Watching the sun come up over Tin Pan Alley is nothing new to him. But at least it is quiet at that time of day.

Keith Mansfield is busy because he is good. And dependable. And inventive. But as he says: "A month of weeks like that one I was talking about earlier and you'd just collapse." Which is worth thinking about when one comes to apportion credit for the success of a particular pop record.

PETE GOODMAN

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THE BEATLES: THEN A



The original Beatles with Pete Best—in early 1962.



Late 1962 with Ringo Starr.

1962 — and as you can see above, the celebrated Beatles' hair-cut was, in actual fact, surprisingly short in the Autumn of that year.

Reports from Hamburg suggest that the Beatles copied the style from a German photographer who used to hang about the Top 10 Club. It was definitely in evidence before their recording days when Pete Best was still drummer. But, surprisingly, he sported a modest Rocker quiff. The Beatles' quickly realised the importance of hair and clothes when they started to climb the ladder of stardom. Care was taken to show no forehead and every performance was preceded by a careful hair-positioning session. Brian Epstein had persuaded them to drop their black leather gear for which they were well known in Hamburg and Liverpool and replace it with dark suits. Black was definitely the Beatles' colour in their early years. Although they did switch around from the Cardin-collarless-type, light-grey ones, which John and Paul had reputed to have spotted in Paris, to black serge or shiny

mohair. All very conventional, really, viewed from the present hectic days. But still different for "then" when almost every artist was launched with the same little photograph taken in a smiling pose and often with dinner-jacket and bow-tie.

Their personalities were raw and undeveloped. John was rough, rude, brilliant, sometimes lazy, often incredibly funny, giving everyone around him a feeling they were living on a knife edge. Very conscious about his hair, marriage and short sight.

FRIENDLY

George was friendly, unpretentious, the most willing to talk and remember about their early struggles.

Ringo was definitely the new boy who had suddenly been given a wonderful chance and grabbed it with both hands. Obviously believing that his role was to keep quiet and follow the others.

Paul was intelligent, determined, pleasant, hard-working, easy - to - get - on - with and eager for success and publicity.

These personalities showed through on stage as well. The performances of the Beatles are now legendary — certainly

ly they were exciting, played to a frenzied audience mass, willing to go absolutely crazy whilst their idols were on stage. Usually they could not be heard due to the incredible pitch of screaming. But, it didn't matter, every little girl knew every sacred word by heart — even if she could not hear exactly what they were singing — she knew and loved every minute of it.

Paul, normally on the left, worked the hardest on stage. He was a publicist's dream. Young, good-looking, boyish, happy, raving, jack-knifing to every twist of the music.

John was usually on the right, unseeing, belting it out.

George moved around behind John and Paul, mostly concentrating on his guitar-playing. Then, occasionally, seeming to wake up and realise that he should be smiling and moving too.

Ringo stayed behind and bashed out the beat, shaking his head into a furry mop every time the music reached a crescendo.

EARLY RECORDS

Their early records were simple, relying upon their own musical talents. They had confidence in their song-

writing ability and managed to force their own numbers on to discs right from the start. But, they had no extra help or plugging with their early discs — they made it on their own merit.

They lived mostly with each other. Home was Liverpool, where their parents, girlfriends and, in John's case, wife, lived. And it was usually to Liverpool that they returned in between tours. They got on extraordinarily well together when one looks at so many other groups who suddenly find success. The years of roughing it had made them compatible. They were their own friends and, obviously, trusted each other.

GRUELLING

It was a gruelling but fantastically exciting time for John, Paul, George and Ringo. Four Christian names which suddenly became well known, not only to every teenager in the country, but also to every adult.

But there were undoubtedly too many tours, too many one-nighters, too many hectic photographic sessions and long interviews which could not go on forever without driving the four Beatles completely round the bend. An obvious

ND NOW



The 1968 Beatles as they were just before leaving for India.

pointer to many of the changes that would inevitably take place.

Now, they are older, wiser, richer — much richer — and very much changed. Appearance is still a fairly collective thing, although not always. Once they got over the frantic period when often they had no time even to get a haircut, they started experimenting. And their experiments have, in many cases, started new trends in hair and clothes. They caused sideboards to sprout on cheeks and beards to grow on chins. And moustaches blossomed on millions of upper lips following the Beatle lead. Although all the Beatles sprouted moustaches together they have shaved them off at different times. Incidentally, they are now all clean-shaven, with the exception of John who is sporting two massive sideburns. Beatle foreheads, which were once "never seen", can now emerge at will.

Clothes have become important. They introduced exotic colours, threw away ties, made beads acceptable, helped flower power and promoted the Eastern cult. But here again they don't all agree.

John usually has a full-time dress-maker in attendance to dream up new ideas or work on special costumes like the rocker one for the Beatles' Christmas party.

Ringo also follows his lead and works hard for the special occasion.

George is so strongly under the Eastern influence that as John said, "He'll probably be flying on a magic carpet by the time he's 40!"

DOESN'T CARE

Paul doesn't seem to care very much. The hair is no longer carefully combed, the chin not always smoothly shaved. His clothes are casual and apparently indifferent to trends and tastes.

Their clothes mirror their present personalities. John is the charmer now. Agreeable, willing to put up with fools and annoyances. But the biting wit and mind seem to have gone. And he no longer seems absolutely sure he is right all the time.

George is now very changed. Rather unwilling to accept or even consider any other view than his can be right. Apparently wants to live in a meditating Eastern atmosphere, but still, obviously, cares about music — mainly

Indian.

Ringo, confident and sure of his place. Quite happy now. Branches out on his own if he feels like it, no longer willing to automatically follow the others' lead. Completely aware of what is happening and very happy to have been part of it. Probably the most mature Beatle.

Paul appears very determined to be regarded as "different". Considers what other people expect him to do and then goes in the opposite direction — the De Gaulle of the pop-world. One of the most poetical lyricists that the music world has ever known. Also an excellent tunesmith. But now seems inclined to dismiss success because he found it reasonably easy.

They all live very differently now. Having tasted the sweet life that only money can bring, they all moved permanently to London, and rapidly decided that it was a lot better than the place where they had been brought up and became exactly what they had always disputed, starting to emulate the people they had knocked so much in 1962/3. Have all acquired large palatial houses — three in the country, one in town — with

all mod cons and servants to take over the chores of living.

All the nasty times of the "then" period, like touring, constant photographic sessions, interviewing, etc., are no longer even considered worth talking about. In fact, most of their early period appears to be a subject of some ridicule by the Beatles themselves. As if they wonder how they could have ever been so stupid to have done all those silly things.

The brilliance they showed on their early recordings, has developed so that they are now regarded as the world's leaders in pop music. The flood of original inventiveness flows on and in this sphere they remain supremely confident and absolutely sure of themselves. They dictate the mood of the charts with almost casual abandon and regularity. They know exactly what tune to record, when to record it, and what to do to publicise best. In this sphere they are brilliant and invincible.

Having seen the tremendous change between "then" and "now" over five years, one cannot help wondering what they will have achieved in another five years.

INSTRUMENTAL NEWS

Barry Noble Records for M.C.A.



One of the first artists to be signed to the newly-launched MCA Record Co. is Barry Noble. His new release is "I Can't Forget", the song which won the Yugoslavian Song Festival last year, then sung by the Shadows. Although Barry is just beginning to make an impact as a singer, he has appeared many times on T.V., in as unlikely parts as: Red Indian, Barman, Boat Mechanic and a Cyberman, in the "Doctor Who" series. He will, no doubt, be seen as himself if the record makes the chart!

Soul Group

Deke Arlon is still looking for a soul group to back his singer, Warren Jay. The successful outfit is promised recording and continental work. If you're interested drop us a line, and we'll put you in touch with Deke.

ASSOCIATION COMING

Top American group, the Association, look like arriving on these shores in May. If you want some tips on close harmony singing, be sure to watch their act . . . and their instrumental ability is high as well!

Move using new WEM P.A.

The Windsor Jazz & Blues Festival last year saw the introduction of the new WEM range of Solid State amplification—and especially the new P.A. system. One of the main features of this was the use of a studio-type mixer feeding "Slave" power amplifiers to present a properly balanced sound to all parts of the audience. Soon after Windsor, WEM were called in to provide the P.A. for the UFO Festival at the Roundhouse—always a difficult concert to amplify—and the result was that four of the top groups appearing changed to the new system.

The main control unit of the P.A. system is the Audiomaster. This is a five-channel, studio-type mixer with fully independent mixing and individual and overall channel monitoring facilities. The built-in reverberation features a four-way dimension switch and the amount of reverb. is individually controllable on each channel, together with on-off push switches. If required, an external echo chamber can be plugged in, disconnecting the reverb. unit, and fed through the reverberation circuit. The Audiomaster is then connected to 100-watt "Slave" power amplifiers which can be built up to any required power output. Various speaker systems are available and a good selection of combinations can be made to suit personal requirements. Columns have either 6" × 10" heavy-duty speakers or various types of heavy duty 12" units—in addition, horn loaded columns can be used. For groups with more modest requirements, there is the P.A. 100 amplifier, with two fully independent channels and output to "Slave" amplifiers. Groups at present using the new WEM P.A. are:

THE MOVE: Audiomaster/3 SL 100 power amplifiers, 6-4 × 12" columns and 2 horn columns.

CRAZY WORLD OF ARTHUR BROWN: Audiomaster/2 SL 100 amps., 4-4 × 12" columns.

PINK FLOYD: P.A. 100/SL 100 amps., 2-4 × 12" columns, 2-6 × 10" columns.

KEITH WEST: 3 P.A. 100 amps., 4-4 × 12" columns, 2-6 × 10" columns.

TEN YEARS AFTER: P.A. 100 amps., 2-4 × 12" columns.

IDLE RACE: P.A. 100/SL 100 amps., 2-4 × 12" columns, 2-6 × 10" columns.



Mark becomes the Weather Man

"Teenage Opera" producer Mark Wirtz has turned singer on the latest "opera" excerpt, "The Weather Man". He wrote, arranged, conducted and produced this new single, which although having the distinctive "opera" sound is shorter, and certainly less-involved than its predecessors. But the backing is as per usual . . . a children's chorus, kazoo, and cuckoo clock!!



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**"SILENT" TRACKS ON
DAVE DEE ALBUM**

The new Dave Dee and Co. album, which is issued in April, called "If No One Sang", contains two tracks of absolute silence! The idea is to prove how miserable life can be without a song. But the group does sing 12 other numbers, so there can be no complaints about shortage of material. One hopes it doesn't start a trend.

**STAEB Produce
Easybeats**

STAEB Productions, the Easybeats own production company, produced "Hello, How Are You", the group's latest single. Again it is from the pens of George Young and Harry Vanda, guitarists with the group. It is over 18 months since their last successful single, "Friday On My Mind", but the initial impact of their new single looks like putting the Easybeats right back on the chart map again.

New Otis single

It looks as though the new Otis Redding single will be "Open The Door", from his latest American album, "Dock Of The Bay". It is a previously unreleased track, and certainly the most popular on his new LP. There are no immediate plans to issue this album, though.

**Mike Smith produces new
Ronnie Jones' single**



**"Ireland not for us"
says Clem Curtis**

As a footnote to the Touring feature in this month's B.I. (on page 10), Clem Curtis of the Foundations had some strong words to say about Ireland. He told us: "At the end of one dance we played there, I went to the bar, and was confronted by a guy who stuck a knife in my stomach. He thought I had been involved in a fight there the night before. It took me an hour to talk myself out of the situation. But I can tell you, I'm not too anxious to return." Naturally!!

ACOUSTIC GUITAR MIKE

A new invention has just been introduced which should certainly be a boon to all acoustic guitar players. It is the "Wyatt" Guitar Microphone, which is custom built, and faithfully reproduces the natural rich tones of the acoustic guitar for live performances. Its features are: Acoustic performance of the guitar is not affected; Feedback is suppressed giving high volume output; String and body noises suppressed; Sunken control panel for concealment from audiences; Long thin microphone lead with built-in transistorised pre-amp. or line transformer. The "Wyatt" Guitar Microphone can be designed and fitted into any acoustic guitar... gut, nylon, or steel stringed.

Highly - rated American, Ronnie Jones, who has based himself in Britain, is now trying his luck on the Continent, after work-permit trouble in this country. Ronnie, who fronts his own group, the Q-Set, is undoubtedly one of the best soul singers this country has got... certainly in the opinion of Mike Smith, who produced his record "Without Love" for the C.B.S. label. It's his eighth single, and in the capable hands of Mike Smith, could well be his first big hit.



**Hammond produce the largest
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You've certainly never seen a Hammond Organ as big as this before! The huge organ on wheels is an exact replica of the L100 model, and its inside houses a fully-equipped mobile stage from which the Hammonds will be publicly demonstrated throughout Europe. This monster of an organ measures 22 ft. long, 14 ft. 6 in. high, and 8 ft. wide, and I'm assured by Hammond's that they do not intend to put this model into production... there just aren't stages big enough.



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CH. 15



Left to Right: Dean Ford, Alan Whitehead, Junior Campbell, Graham Knight and Pat Fairley.

INSTRUMENTALLY, the Marmalade have come up with some interesting developments. Lead guitarist Junior Campbell tunes his guitar so that just by barring a fret, he can produce a major chord. He also plays it upside down, and explains why: "When I got my first guitar, I played it left-handed. I knew nothing about tuning, or stringing, and left the strings where they were. When I played a chord, I hit the top E first. It was too late to change when somebody explained the principles of the guitar." He admits that he cannot play too well on a normally strung guitar, but nobody will deny that he has an exceptionally good technique using his own method.

TWO BASS

And there's another big difference. The Marmalade have TWO bass players. Playing the more conventional bass is Graham Knight, whose duties are pretty similar to other bass men. But they also have Pat Fairley on 12-string bass, who says: "The idea was to try something different, instrumentally. By using two bass players we can get a really solid sound. I'm more of a rhythm section really. I

tune my guitar the same way an ordinary 12-string guitarist would, but I use bass and guitar strings alternatively."

Right. Back to convention. The Marmalade, currently earning themselves a reputation for their extremely good stage act, have not resorted to gimmickry to obtain beneficial publicity. They feel that their line-up produces a sound just that bit different, which, let's face it, is just what groupdom needs. They also have some interesting things to say about audience reaction. Lead singer Dean Ford speaks for the group: "I think the kids are just a bit fed up

with the Tamla scene. If you give them that kind of music, they dance all night long. It's a bit daft really, because they have paid money to see you, and they can't be concentrating that much if they are dancing. We haven't dropped the Motown thing altogether, because we still like it, but we are mixing it with a few of our own numbers."

FAN ADULATION

Because that elusive hit-record has not yet arrived at the Marmalade's door-step, they do not expect the fan adulation from England's

famous teeny-boppers. But in Holland they are very big, and get screamed at, worshipped, the lot. Graham Knight comments: "It's good for our morale, because we were getting a bit worried about things over here. We haven't had a big-selling record, so when it happens on the Continent it's a good feeling. We went over there, and were stars for four days."

The Marmalade find the best audiences on the South Coast, and drummer Alan Whitehead pinpointed exact locations: "They're a good lot in Margate. Really friendly, and they give us good support. And we always have a drink with them after the dance. Norfolk has good crowds as well. There's a lot of talk about them being behind, in clothes and music, but they certainly liked what we were doing."

DIFFERENT

As a well-travelled group, the Marmalade have had a lot of thinking time to sum up the scene both here and in America. Pat Fairley speaks for the boys on their musical tastes: "In England, we like those groups that have become professional through continual touring, like the Moody Blues, and the Alan Bown! But we also like the Beatles and Jimi Hendrix. In America, we prefer the Byrds, Association, and Lovin' Spoonful. They have something different to say. But talking of American music, how about Elvis' new record, 'Guitar Man'. The lyric goes on about leaving notes for his mum when he goes away. At the age of 31! He should do something a bit more realistic."

As far as recording goes, the group have their fourth single on release now. Called "Can't Stop Now", it was produced by Mike Smith for the C.B.S. label, and really does present the group with its first chart possibility. And Mike Smith, of course, was the man behind "Bonnie And Clyde", "Suddenly You Love Me" and "Everlasting Love". What's the betting the Marmalade don't follow them? M.C.

SOUNDS INCORPORATED...



IF you still think of Sounds Incorporated as being in an instrumental bag, forget it. The change of image has been hard, admittedly. They've been voted the No. 2 Instrumental Group for several years now, and their name is still synonymous with "backing group". In recent months they've provided the music for Gene Pitney, Eddie Floyd, and Cilla Black.

OBVIOUS

But there's still that obvious urge to become a front-line name themselves. Terry Fogg, the group's drummer, is one of the main reasons for the desired change. He replaced Tony Newman just over a year ago, and began writing songs, after inspiration from the musical excellence of the rest of Sounds. His numbers fitted the vocal style of the group, and one of his compositions, "Top Of The Morning", heralds their second non-instrumental disc.

When I met Terry, he was very enthusiastic about the group's new record, and said: "It was produced by Reg Presley, and we've gone for a really commercial sound. I think Reg is one of the few people in the business who can produce a really effective record without complication, and it WAS time for a change, record-wise.

"We appreciate that instrumental numbers have a tough time getting into the charts, and if they do, they are usually orchestral things. But if a really good instrumental came along, we would record it. It's just that, now, the public want vocals, and if we're going to get rid of our 'backing group image', we've got to please the public.

BACKING

"There is one good thing about backing big-name artists though. Your name does become known. If we appear with somebody, we always get our own spot, to show what we can do as an individual act. And, there again, you are on stage until the last. But what is probably more important is the financial

... MOVE OUT OF INSTRUMENTAL BAG!

reward. It does pay well."

Since the formation of Sounds Incorporated, seven years ago, the group has undergone only two personnel changes. As I said, Terry replaced Tony Newman, who is now a session-man, and organist Barrie Cameron has just left. His replacement is Trevor White, who will double on piano as well as organ. He is also a good singer. Sounds were after an extra vocalist, and he completes the line-up.

The rest of Sounds are familiar names to most of our readers . . . Alan Holmes, on flute and sax; Griff West,

sax; Wes Hunter, bass; and John St. John Gillard on guitar. "But you probably won't recognise them", Terry revealed. "They've grown their hair long, which has cut ten years off their ages."

JOKING

Later on, Terry asked me to explain that he was only joking about that last remark. But the conversation did confirm the complete change of image. All that's left is the exciting stage act, and pure professionalism of the group . . . which have always been two trademarks of Sounds Inc.

BASS GUITAR

Part : 4

EXTENDING YOUR TECHNIQUE

by R. T. BERRY

Using a little imagination some great sounding bass parts can be worked out. One favourite passage, used in countless "soul" numbers, is only a small extemporisation on the method above. Say, for instance that a three chord "bash" included the sequence of notes C, F and G, taking firstly C, which can be found at the third fret ("A" string) we add its fifth G. Then we also add the note A sharp, which is part of the chord of C.

Now instead of playing:

/C-G, C-G, C-G, etc./

we play:

/C-G, C-G, A#- A#/

To complete the run we can add the note B which can be found on the second fret ("A" string).

Now we play:

/C-G, C-G, A#-B-C/-C, G-G, etc.

See diagram 1:

On the chord change to F, we do, of course, move on to the note F. A similar run is used once again. F's fifth -C, is added and the note D sharp also.

E fits in to complete the run, so we have:

/F-F, C-C, D#-E-F/-F, C-C, etc.

Only G now remains. Its fifth is, once again, added—the note D, plus F and F sharp to conclude the passage.

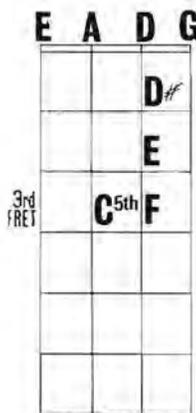
Try fitting this style of playing to the discs as follows: "Mr. Pitiful" Otis Redding; "Get Out My Life Woman" Lee Dorsey, "Down In The Valley" also by Redding and any other 3 chord numbers (R & B or Rock 'n' Roll) or 12 bar blues. In fact, playing to records is a good way to learn, as long as you study the bass playing on the record thoroughly first.

Remember to keep the fingering as close as possible and avoid jumping up and down the fingerboard whenever possible. I recommend Jack Bruce (Cream), Noel Redding (Jimi Hendrix Experience) and Paul McCartney as well worth listening to, for their imagination alone, they are in a class of their own. Below are some diagrams of root notes and their chordal companions which you can safely follow, without fear of hitting wrong notes. See diagram 2.

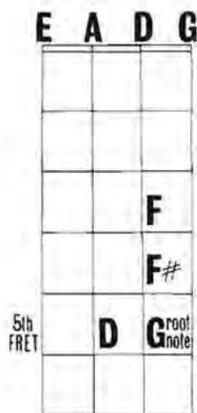


/C-C, G-G, A#-B-C/

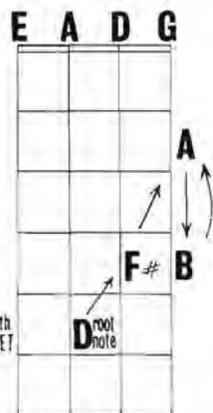
DIAGRAM 1.



/F-F, C-C, D#-E-F/

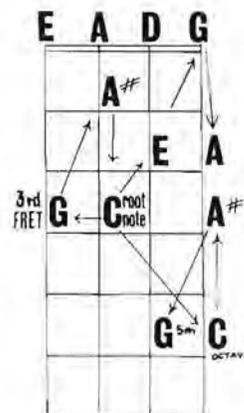


/G-G, D-D, F-F#-G/

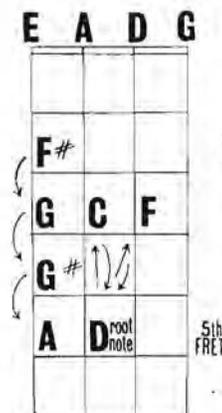


A run based C or D

DIAGRAM 2.



Runs around C



Another run based on D

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Tin Soldier	3/6d.

Walk Away Renee	3/6d.
Bonnie and Clyde	3/6d.
World	3/6d.
Here We Go Round The Mulberry Bush	3/6d.
In And Out Of Love	3/6d.
Jackie	3/6d.
Mr. Second Class	3/6d.
Soul Man	3/6d.
Kites	3/6d.
Breaking Up Is Hard To Do	3/6d.

STEVIE-RECLUSE BIT OVERDONE

BY PETE GOODMAN



AS you read this, Stevie Winwood and the remainder of the Traffic will be roaring around America. At least we'll know which continent he is in . . . which is not necessarily the case when one wants to track down this master-recluse of the pop world.

His voice drifted jerkily and tiredly over the 'phone when we had a pre-American chat. He said: I think this recluse bit is being overdone. From my point of view the situation is simple. When you want to get something done, then you really must cut yourself off from everybody else. It's just commonsense thinking. It's difficult getting something together when everybody is trying to get at you."

R 'n' R REVIVAL

Pause. Change of subject to the current query: "Is there REALLY going to be a rock 'n' roll revival?" Stevie pondered. "Well, I see plenty of evidence that there is going to be one. Some of the recent records suggest as much. A couple of TV shows featuring rock people . . . yes, I think a revival is going to happen.

"But it won't make any difference to us. We're not suddenly going back to playing Little Richard stuff. But, in any case, I doubt if it will be a return to the old-style rock. Just a return to that rawness in the music that has really been missing in some of the recent pop music. Rock is returning because it is based on real excitement. Sometimes,

some of us forget that you have to have excitement in music. . . .

"We played with Bill Haley not so long ago in Paris. He's like . . . well, nice. He just hasn't changed over the years. He's still got the same bass player who climbs up the bass on his back. Sure, the excitement is there, but Haley has a problem. This sort of stage show is very good, very interesting, when you see it the first time, but after that there is nothing left. It becomes too predictable.

"I doubt very much whether Haley really COULD change his style at this time. But when you talk about rock 'n' roll coming back, I just don't see why it should involve all those people who were in on it in the very early days. Probably there'll be new stars, new singers and players, who will come in on a wave of new-style rock 'n' roll. You can't go too closely into definitions because it is involved, but it is the EXCITEMENT of rock 'n' roll which is wanted, not necessarily the exact format of what it was like in the mid-fifties."

What of the Traffic's year ahead—and how difficult was it adjusting to the departure of Dave Mason? Said Stevie: "First point first. Our visit to America will be for about two months. There's so much I want to do over there, and I just doubt if I'll fit it all in. But we have no recordings at all in the can right now. So we plan to make records in New York—we don't know which studios yet. We'll have Jimmy Miller, our producer, come over to handle the sessions.

"Recording in the States is something I've heard about from so many different people that I just want to try it for myself. Our touring there is pretty comprehensive, but we'll find time to make some records and to get out and meet . . . oh, a lot of people I've always wanted to see or meet. Our sound nowadays . . . again, you can't really sum up musical sounds in just a few words. You can't talk about music without using comparisons, but we hope our work without Dave will be right for the people who come to see us."

EASY TO ADJUST

And how difficult was it to adjust? Said Stevie: "Really it was surprisingly easy. You hear somebody is going to leave and you get worried about it, but what can you do? You have to re-arrange things. We took time off to think what we wanted to do and we feel it has all worked out very well. So we're

friendly with Dave and he is friendly with us, and we're all going ahead as best we can.

"But after America we hope to go to Hungary and maybe to Moscow. Russia I'm looking forward to. Everything, the people and the scene there, everything—I want to get there and see what it's all about.

"Our last single? Well, you'll know that 'No Face, No Name And No Number' came from the LP, the first one. It was played a lot on Caroline and it seemed like a good idea to bring it out. I can't say that it was purely due to public demand because how can you know what the public will demand. It wasn't just a fill-in, either. It was brought out because it seemed a change of style and, anyway, we were advised that it would sell well."

Stevie had a busy time lined up. Our chat ended. I can call off the bloodhounds for a few months, and leave Stevie to his world travels. P.G.

YOUR QUERIES ANSWERED

BY GARY HURST



FOLDING GUITAR

Dear Gary,

I was very interested to read about the world's first folding guitar in last month's *Beat Instrumental*. Is there any possibility that it will be sold in this country in the near future?

M. SPEED,
Canterbury.

ANSWER:—As of yet, there are no immediate plans to put this revolutionary guitar on sale in England. As soon as we get any more information about this guitar we'll publish details in *Beat Instrumental*.

ORGAN AMP

Dear Gary,

Where can I obtain further information on the Impact range of amplifiers and speakers? I have seen several groups using them, and they seem very suitable for use in amplifying my Vox Continental organ.

TERRY PALLO,
Wandsworth, London.

ANSWER:—Write to Pan Musical (Wholesale) Ltd., at 33/37 Wardour Street, London, W.1, who manufacture the Pan amplification equipment. They will send you further details.

FOLK GUITAR

Dear Gary,

I am looking for a suitable guitar to play folk-style. I am often presented with the jumbo type in music shops, which are usually large and clumsy. I would be grateful if you could recommend a shop which could supply me with a suitable guitar.

S. HEAPS,
Chorley, Lancs.

ANSWER:—Most good dealers do usually have a suitable selection, but if you do have trouble I suggest you write to the Ivor Mairants Musiccentre, at 56 Rathbone Place, Oxford Street, London, W.1, where they have a large selection of folk and Spanish guitars, at reasonable prices.

LES PAUL

Dear Gary,

I have heard that the Gibson guitar company are soon to start production on a new line of "Les Paul" guitars, be-

cause of the renewed interest shown in them. Is this true, and, if so, when will I be able to obtain one in this country?

R. GRAINGER,
Peterborough.

ANSWER:—In fact, Gibson are not manufacturing these guitars any more, and do not intend to start production again. Their more recent models have similar qualities to the "Les Paul's", and suit a far greater range of styles. If you are interested in obtaining a "Les Paul" enquire at your local music dealer, who may know the whereabouts of a second-hand one. But be prepared for a steep price as "Les Paul's" are rare.

SNARE DRUM STAND

Dear Gary,

Could you please recommend a suitable snare drum stand which will

withstand all the knocks that occur during life with a semi-pro group? I have trouble with my present one, as it continually works loose during a performance.

PETER SAMPSON,
Derby.

ANSWER:—The Premier Drum Company have just introduced a new range of snare drum stand called "Lokfast", which has been especially designed to stand up to rough treatment on stage. Fill in the coupon on page 22 for further information on this product.

MAY WE REMIND READERS
THAT A STAMPED-ADDRESSED
ENVELOPE HELPS US
CONSIDERABLY IN GETTING
A SPEEDY REPLY TO YOU

Instrumental Corner

ELECTRONIC ORGANS

Electronic organs seem to be something of a mystery to the average musician.

It is true that the musical notations involved are fully understood, of course, as the keyboard is to all intent and purpose the same as for a piano. However, there is one very important difference: The piano is essentially a single note per key instrument, whereas with the switching involved in an organ anything up to as many as eight different pitches can be sounded at one touch of a single key. I'll explain that a bit more later on.

The most common question seems to be: "How can a collection of transistors, condensers and resistors, etc., produce the notes in an organ?" Well, I would not attempt to explain the technical workings completely in this article as I feel it would do more to confuse than help you unless you have a good knowledge of electronics, so I would like to try and outline the workings in simple language form.

Firstly, I think some reference must be made to the big brother of all the popular portable organs, this is, of course, the pipe organ.

In this type of organ, the sounds are produced by wind being blown down a series of pipes of varying lengths depending on the pitch required. This is where we see the first association between the pipe and electronic organs.

On the modern electronic type, the tone selection tabs will be seen to be marked in groups of 16', 8', 4', 2', and so on, with their various instrument simulations also stated. This reference to various footages means those pitches which would be produced by a pipe of the length inscribed on the tab. In other words, the bottom C note on the electronic organ at a 16' pitch would need a 16' pipe length to sound the same note on a pipe organ. (See Figure 2.) These pipes look rather similar to a monster penny whistle—and the way in which they work is basically the same—although on a much larger scale.

In the modern transistorised organs, the notes are produced by electronic generators or oscillators. This brings me to another big difference between the pipe and electronic organ.

A pipe organ is essentially a one note per generator instrument, the generator being a pipe of a certain length depending on the pitch. In the electronic instruments the general practice is to employ 12 oscillators from C to B which will produce the 12 highest notes on the organ. Separate circuits called dividers are used to produce the lower octaves—a reference to Figure 2 would help to clarify the system employed. This greatly simplifies tuning, of course, as it is only necessary to tune 12 notes, in effect, these being the top octave notes on the keyboard. The other lower octaves are automatically locked into their respective notes at octave intervals. Usually, six or sometimes seven of these dividers are used to cover the whole compass of the organ.



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SONG- WRITER'S COLUMN

Something like a quarter of a million people sent in voting cards in response to the BBC's request to choose the British entry for the Eurovision Song Contest when Cliff Richard sang six original compositions on the Cilla Black Show at the beginning of March. The extraordinary thing was the overwhelming support for the winner, "Congratulations". I contacted dozens of people in the music and recording world in the week before the results were announced and very few gave the winning number even a slim chance. And the verdict amongst the people most closely connected with today's hits was: "It's just plain corny!"—in fact, they thought all six numbers were pretty poor.

When one considered the tremendous writing talents which are now in this country, there is no question at all that songwriters who are asked to submit material for the Eurovision Song Contest tend to ignore all current hit parade trends and turn instead to the more old-fashioned type of number. With the result that waltzes and polkas, etc., frequently turn up amongst their offerings. The reasons are obvious if one remembers the sort of dinner-jacketed audience that watched last year's finals. The average age was probably around 45. Obviously our songwriters feel that they must aim at this sort of person with their song. And the television viewers of this country have supported this belief in an overwhelming way.

All of which doesn't give much comfort to British pop songwriters. Must they write in this dual way? Perhaps the only real answer is to treat the Eurovision Song Contest as a contest for the more old-fashioned type of song and introduce another contest which would be truly pop, and appeal to a much younger audience.

BEING a singer was all right, except that it meant you were being booked to sing every night whether you felt like it or not. So, eventually, I decided that singing was not for me. . . ."

So says the tall and amiable Jimmy Miller, producer of the Traffic. Spooky Tooth and NOW, on an LP scene first of all, the Rolling Stones. Jimmy, New York-born and energetic, feels that record production is the life for him.

He explains: "I was influenced at a very early age over this show business thing. My father was . . . well, a theatrical impresario I guess. He did TV spectaculars and at one time owned night clubs and so on. He wanted me to be a lawyer, but it was too late. His life made me want to be in show business.

"I did a bit of singing and recorded for Columbia in America, but I soon realised that the aspect of the business I most liked was being in the studios. Like writing something and then following it through to the end product, which meant being in the studios.

"This worked quite well. I did a thing called 'Incense', by the Anglos, and that's when Chris Blackwell first met up with me. He asked if I'd like to come through to England and work as a producer for Island Records, exclusively. Then came 'Gimme Some Lovin'" and 'I'm A Man' for Spencer Davis, and so on."

And, later, Chris Blackwell felt that Jimmy shouldn't be tied directly to one company. Now Jimmy records the three main groups listed above. He says: "Over the Stones, I'd been a fan of their work for a long time. I met up with Mick Jagger at the Olympic Studios when they were making their album and I was doing one with Traffic. Mick said he felt he couldn't really cope with producing and performing and we talked."

GETTING TOGETHER

"So now we're getting together. We work now at a normal pace, with no pressure. We get together, the Stones and I, in a small studio and the guys just play what they want, while we talk over ideas. They have many songs partially written and we try to talk over our ideas. But neither Mick nor I want to talk too much at this stage. We hope our relationship will produce something worthwhile, but there is a danger in saying too much too soon. But people tend to look for miracles and we just want to be careful about talking over much at this stage.

"My theories about being a record producer are pretty simple. In the

THE A & R MEN

No. 2 JIMMY MILLER



States, I had to be a dominant figure in the studios because I was working with artists who were unsure of themselves and needed a lot of guidance. They needed direction. But with the Traffic, for instance, it's a matter of FEELING what is right, and working together.

"I believe that getting in record production is a matter of trial and error. It's like having a camera. You have to try taking pictures and sooner or later you see where you're going wrong, say over lighting or other aspects. The most important thing to me was coming to Britain. But production can be a vicious circle. You do have to work with people you believe implicitly to be talented. That's why I'm hoping to keep the numbers of artists down to around three.

"My own tastes in music are difficult to categorise. I guess you could say I'm a rhythm enthusiast. My instrument was drums, though I get chords out of a piano or guitar. But basically I'm a drummer and I look for the rhythm. But again I can appreciate the *avant-garde* stuff, like Elvin Jones or Tony Williams—I get hung-up on their no-time time. But rhythm is the thing."

Then Jimmy said: "Pop music flies off at tangents. You hear an LP like 'Sergeant Pepper' and get everybody going that way. Then you get like the new Dylan album and suddenly it's all simplicity again. P. G.

HE must be one of the great perfectionists amongst demo-disc makers. Not for him the average sounds of a voice and maybe a guitar and/or piano. Pete requires the full bit with voice, organ, double-tracking — the sort of production that could really be released as a legitimate single.

All the above information is important in tracing the immediate future of the Who, currently touring America with their specially-slanted super-explosive stage show. They return to Britain around April 10 and have then put aside three weeks for full-time recording in the new eight-track Advision studios.

Co-manager Chris Stamp explains this side of the Who future. "We tried eight-track recording in the States but it all fell rather flat. We didn't find it that much better than four-track. It was really a matter of not properly understanding the best way to use eight-track. You see, the Who are a group who like doing the whole thing themselves . . . If there are brass bits needed, John likes to do them himself. But he also has to play bass.

"It needs experience to find the best way to mix eight tracks down to four and then to one. Now, at Advision, we think we will find it much easier. We hope to come up with something really special on the recording side. For a start, it is unusual for the Who to have so long in the studio . . . normally it's only one day here and another day there. This way, taking three weeks off from most other things, we hope for something definitely special."

But prior to that there will be the experimentations in Pete Townshend's new "pad". In his old flat he set up a studio which was fine, but he has now moved to a maisonette where the top floor is given over entirely to recording equipment. He says: "Origin-



PETE DOES 97 PER CENT OF ALL WHO DEMOS

ally I just added bits and pieces when I needed them. Now I've designed the whole set-up and it took nine months for all the equipment to be specially built. The studio is a room which sort of sticks out over the roof and there I can get most of the ideas down on tape."

DEMO DISCS

In fact, Pete does 97 per cent of the Who demo discs by himself. Maybe one or two of the others pop in and is included, but mostly he believes in coming up for air with a finished product, handling maybe four voice-parts by himself, as well as the full instrumentation. Says Chris Stamp: "There's no need for such dedication and care but he just likes to do it. For other artists, as well as the Who, he believes in producing the best possible and most complete demonstration discs. He's the sort of composer who builds a song solely through demos, rather than get them down roughly on paper."

Apart from recordings, the Who come back to their residency on a new BBC-TV series "Sound And Picture

City", though the title may yet be changed. It will include new compositions by the Who as well as a comedy-type serial on a cops - and - robbers' line. Says Chris: "Part of this series will be done in America — while the boys are in Texas. There's a camera crew there ready for them."

Their new single, "Call Me Lightning", has been hailed as a determined Who effort to crash into the fast-growing rock 'n' roll market. But Chris agrees only partly with this theory. He says: "Really this record, which was released first in America, is a bit nearer the rock idiom than the group usually does — but in fairness they never have got very far from this rock-y sort of number.

"Reason it was delayed on release in Britain is simply that the boys were away. What with the dreadful plugging situation here, it's possible to bring out a record without anyone being aware it has even been released. . . .

"It's a ridiculous situation and it's made even worse if you are out of the country at the time. So we've held up this single for British release until just before the boys get

back. Then they can at least do the usual televisions and make their record known.

"But as far as touring in the States is concerned, it's been going just great. We devised a much more spectacular stage act for America — using explosions and things, a very big stage set-up, and it's very complex to organise. It's not been seen in Britain yet, but that'll be put right some time soon. We've not yet gone for the stage screenings and movie-clips, and so on, as we hoped, but that was largely a matter of not having the time.

TECHNIQUES

"Apart from the change in actual recording techniques, there isn't any distinct change of style coming up. That new single has been put hard in the rock category simply because it's a form of music everybody is talking about right now.

"But what IS coming is an LP comprising the new material being set for the BBC-TV series — out sometime in the autumn."

Which is where Pete Townshend, his very efficient personal studio and his super-classy demo discs come in!

PETE GOODMAN.

ESTHER AND ABI WANTED SUCCESS IN BRITAIN

MY mum used to rave on about how much she liked Anne Ziegler and Webster Booth. I vaguely remember Teddy Johnson and Pearl Carr. Then came Sonny and Cher and their briefish run as chart-toppers. And now it's Esther and Abi Ofarim, latest in the line of married couples who winsomely coo at each other, while they sing pop songs.

Somebody wrote that they had the sort of rapport that makes married couples feel like honeymooners again. Well, it's only a personal opinion, but this kind of on-stage projection of married bliss makes me squirm. I have this picture of a violent and ugly dressing-room argument, then the switching on lovey-dovey smiles as the spotlight hits the couple.

Nobody can be THAT much struck on each other — so I thought when meeting and watching Sonny and Cher. They managed to keep up that honeymoon atmosphere every moment of their days in the public eye. It was all too good . . . all too much.

PROFESSIONALISM

But in fairness, Esther and Abi don't go so far in the romantic stakes. There's a confidence about them which falls well short of cockiness. And there's tremendous professionalism. They don't pretend to spend every waking moment together. Said Esther, crushed in a corner of a Press reception: "Abi likes to go out clubbing every night of the week. Me, I find all that life so shallow, shabby almost. I go home, to relax and recharge my energies. We



are two very different people. But opposites DO attract."

Professionally speaking, Britain was one of the last countries to succumb to the Ofarim talents. Seven years ago, they hit it big in Israel and then came Switzerland, France, Germany, Italy, Spain, Russia, Poland, the States, Japan, and Australia.

They have notched more than 140 television spectacles built round their versatile act in those different countries. So how come Britain took so long to fall to the Ofarim invasion?

Says Abi: "We hate having our music put into a category, because we want to feel free to include anything in any style. But mostly we like folk music, trying to treat it in an essentially up-to-date style. Britain, until recently, was in a group-music phase and we just didn't fit in. Then your interests seemed to go more to ballads, more gentle music, music with a melody. We watched this happen and then felt the time was ripe for us to attack.

"Our main fear was the enormous competition an

artist from abroad faces in Britain. Proportionately you put out so many records. We knew we had a big world following but we wanted to be sure we wouldn't be missed out once we worked for the British market."

DID THE TRICK

Cabaret appearances, television slots, especially on "Cinderella Rockefeller", did the trick. "It's not representative of our usual work", said Abi. "But we like the song because it gives a chance to be visual as well as get the sound going. Some of the critics have actually ATTACKED us for being show-business as opposed to pop. We take these attacks as being a compliment."

Now the Ofarims are determined to make London a regular base. "Now people know us, even if they mispronounce our name, we are happy here. Money is important, obviously, but so is prestige, and there is more prestige in being successful in London than in most other cities of the world. Anyway, one can get from London

easily to places all over the world."

Sometimes there is more emphasis put on Esther than on Abi — which is understandable when (a) you take a close look at her and (b) when you consider the way she has been likened, in different countries, to Edith Piaf, Gina Lollobrigida, Liz Taylor . . . and, inevitably, Cher.

Also Esther, originally an actress, had a part in Otto Preminger's *Exodus*, and is to be the female lead in the film version of *The Legend of Xanadu*, produced this month by Mike Mansfield and starring Dave Dee, Dozy, Beaky, Mick and Tich.

Says Abi: "Sometimes we have to make a special point that we are a double act. This is tiresome, especially as we know how much it was a team thing in the early days.

"OTHER HALF"

"But I do not mind if people think of me as the 'other half'. Anything good that happens is for the good of both of us."

Well, all this cuts rather across my preconceived views of this latest Mister - and - Missus team. There is no simpering and blatant "togetherness". Each part of the team has separate views and ideas . . . each reserves, I gathered, a separate little part of the working day for solo activity. One must also admire them for their lingual talents — they can travel the world and rarely find themselves unable to express their feelings in the language of the country.

Maybe the best test of their talents is to hear their LPs. They prove the width and depth of their versatility — a useful exercise for any new-found fans who merely regard them as gimmicky, novelty-type chart-toppers via "Cinderella Rockefeller", a song which few critics felt stood an earthly chance in the charts!

Anyway, their career story is too good to put down. Imagine a man marrying a girl partly in order to get her out of doing National Service in the Israeli Army! There's a film script there, already written!

P.G.

MICKY Dolenz is the non-stop Monkee. Maybe because of his long background in show business. He's ebullient, energetic and a very professional performer. Once he appeared in a London park, after an all-night party . . . and invited a mob of fans over to a disused band-stand where he put on an impromptu performance for over four hours.

Born on March 8, 1945, in Los Angeles, he's taller than he appears on stage or telly . . . 6 ft. and pretty well proportioned at 10 stone 8 lb. As Micky Braddock, with blond-bleached hair, he was starring in "Circus Boy" on TV at the age of ten.

PRACTICAL

Yet he's a strangely practical young man. He's forever tinkering with cars—once he worked as a Mercedes-Benz mechanic. Now, in his spare time, he works on a "drawing board, evolving a new formula five racing car. He's good with electricity; excellent on photography — produces his own films which, as yet, are shown only to close friends.

Another hobby is wire-sculpting . . . making odd-designed things by twisting wire into shape. His paintings have been highly praised and so have his ideas on interior decorating. He's something of a fashion-plate — thought nothing of buying nine suits at a time when in Carnaby Street. Yet above all, there is this wildy extrovert personality which somehow seems to cut across his artistic side.

He clowns about, on and off the set, yet he also reads a lot — serious books — and spends hours deep in debate with Peter Tork.

GUITAR FIRST

He played guitar first, starting at the age of 12, but picked up drums amazingly quickly when he was "deputed" to be the stix-man of the Monkees. He also watches everything that goes on in the film or TV studios — especially everything on the technical side. He wants to KNOW how things work; and WHY they work.

Hear Davy Jones on the subject of Micky: "He's a really groovy guy because he really cares about other people. He's hurt by bad criticism and he never really got over the hammering he took



when he was the first Monkee to get to London and face up to the Press. He likes to know where he goes wrong, but he works so darned hard that he can't see why anybody should knock him."

Meet Micky and he peers straight into your eyes — a habit that sends girls weak-kneed. It's romantic . . . but also the result of being very short-sighted! He has three sisters, whom he idolises. He's dated hundreds of girls, whom he idolises. "I guess I just crave affection", he says. Which explains why his super-plush home in Laurel Canyon is usually

filled to bulging-point with house guests.

He slows down occasionally and talks of his dad, George Dolenz Snr., who died when Micky was only 17. "I owe him a great deal", he says, quietly. "A great deal . . ."

But the powerhouse personality of the Monkees is seldom in reflective mood, especially when anyone else is around. He believes in tomorrow, not yesterday or even today. The Dolenz of ten years' time could be charging off in any one of a dozen highly-skilled directions. P.G.

L.P. REVIEWS

BY
JOHN
FORD

GREATEST HITS



MARVIN GAYE
TAMLA MOTOWN 11065

Many consider Marvin Gaye the best pop vocalist around at the moment, and he certainly has a style that leaves many of his rivals well behind. On this album, Marvin demonstrates his rock 'n' soul side at its best, particularly on numbers like "Baby, Don't You Do It", and "Ain't That Particular". But I particularly liked "Pretty Little Baby", which marks a complete change of style for this singer. And a word for Motown, who have produced another great value-for-money album, which has 16 excellent tracks by one of the most under-rated vocalists on the scene.

Side One: Your Unchanging Love; Take This Heart Of Mine; Try It Baby; Pride And Joy; Stubborn Kind Of Fellow; One More Heartache; You're A Wonderful Forever.
Side Two: Can I Get A Witness?; Now That You've Won Me; Baby Don't You Do It; Little Darling (I Need You); Ain't That Peculiar; Pretty Little Baby; I'll Be Doggone; How Sweet It Is (To Be Loved By You).

TRANSITION



ZOOT MONEY'S
BIG ROLL BAND
DIRECTION 8-63231

Well, WAS the Big Roll Band better than Dantalion's Chariot? You can judge for yourself on this LP, and I'm inclined to think it was. This is a collection of some of the better numbers played by Zoot's old group, and they make a worthwhile LP. The Lou Johnson classic, "Please Stop The Wedding" is included, and might have a good single for Zoot at one time. However, while we may reminisce, it's sad to think that this may be the last chance to hear the Big Roll Band, who at one time were the best in the country.

Side One: Let The Music Make You Happy; River's Invitation; Soma; Watcha Gonna Do 'Bout It; Stop The Wedding.
Side Two: Deadline; Recapture The Thrill Of Yesterday; Problem Child; Just A Passing Phase; The Coffee Song.

HORIZONTAL



BEE GEES
POLYDOR 582020

I wasn't really all that sure what to expect from this album. The Bee Gees have showed they have a great song-writing talent, as well as excellent performance, but I wondered whether it could extend through a complete LP. Well it has, and "Horizontal" contains some of the best songs I have ever heard. EVERY one is good enough to be a single ("Words" and "Massachusetts" already have been, of course), especially "And The Sun Will Shine", and "Birdie Told Me". This album could well receive the same plaudits as "Sgt. Pepper" in the near future.

Side One: World; And The Sun Will Shine; Lemons Never Forget; Really And Sincerely; Birdie Told Me; With The Sun In My Eyes.
Side Two: Massachusetts; Harry Braff; Daytime Girl; The Ernest Of Being George; The Changes Made; Horizontal.

TIM ROSE



TIM ROSE
CBS 63168

This long-awaited Tim Rose album is now available, and spotlights the completely individual style of the singer. Included is the now classic "Morning Dew", and also his version of "Hey Joe".

I was very impressed with his adaptation of Gene Pitney's "I'm Gonna Be Strong", and his latest single, "I Got A Loneliness" is also included. His backing is particularly good, usually consisting of guitars, drums, and bass, but there are a couple of brass augmented tracks. He has a raucous style which will not be everybody's cup of tea, but you can't help but take notice of it.

Side One: I Got A Loneliness; I'm Gonna Be Strong; I Gotta Do Things My Way; Fare Thee Well; Eat, Drink And Be Merry; Hey Joe.
Side Two: Morning Dew; Where Was I?; You're Slipping Away From Me; Long Time Man; Come Away; Melinda; King Lonely The Blue.

SOUL MEN



SAM AND DAVE
STAX 589015

Some great rocking sounds on this LP from the soul duo, including their great single, "Soul Man". As always, a distinctive album, which has the Stax characteristics written all over it . . . solid brass, funky guitar, superb singing. Every number has some individuality, but the best are: "May I, Baby", which was the flip of "Soul Man"; "Don't Knock It"; "Broke Down Piece Of Man"; and a good version of the oldie "Let It Be Me" . . . I was wondering when they would get round to doing that. This is an LP every Soul Man should put in his collection.

Side One: Soul Man; May I Baby; Broke Down Piece Of Man; Let It Be Me; Hold It Baby; I'm With You.
Side Two: Don't Knock It; Just Keep Holding On; The Good Runs The Bad Way; Rich Kind Of Poverty; I've Seen What Loneliness Can Do.

UP THE JUNCTION



MANFRED MANN
FONTANA TL5460

I'm not in the habit of reviewing film soundtracks, but this is so good, it deserves to be the exception. Of course the problem is you really should have a free copy of the picture supplied with the album, so the two tie in, and then you can fully understand the music. But in this case, the Mike Hugg/Manfred Mann score speaks for itself . . . it's quite exceptional, especially the title track. I would like to think that this group will confine themselves to this sort of music, rather than rubbish like "The Mighty Quinn". And I think I know what they'd prefer to do as well.

Side One: Up The Junction; Sing Songs Of Love; Walking Round; Up The Junction; Love Theme; Up The Junction.
Side Two: Just For Me; Love Theme; Sheila's Dance; Belgravia; Wailing Horn; I Need Your Love; Up The Junction.



YOUR LETTERS

DUPREE CRITICISM FROM THE STATES

Dear Gentlemen,

I've just finished reading the interview with Simon Dupree in the February *B.I.* and I believe you're doing your readers, particularly the English audience, a great injustice by printing such garbage as Dupree's opinions on the San Francisco—L.A. scenes.

After reading the interview I immediately laughed—at both Dupree and his foolish outlook on the most influential music in America and possibly the finest music in the world. In my opinion Mr. Dupree's judgements came as a result of a very limited study of the music of this country.

I'd recommend him to open his ears and mind a little wider than his mouth and not disfigure reality at the expense of

thousands of English readers who are about to believe anything they read because San Francisco is like a distant "galaxy" which they know so little about.

Dupree is *all* wrong—and I hope your readers realise it after reading this letter. San Francisco, L.A. (and to an extent, the east coast) is *really* happening (Doors, Dead, Airplane, Big Brother and the Holding Company, Country Joe and the Fish, Blue Cheer, Love and so many, many more).

Even your article on "The West Coast Scene" in the December *B.I.* was unrealistic, though more factual than Dupree's bit of prejudice.

I just hope your people will somehow, somewhere get the facts straight and keep your readers' minds in line.

I suppose you have to live with the scene to really ap-

preciate it—and people like Dupree have no right to criticise until they get a steady diet of the music from the West Coast.

Thank you,
Marty Arbutnich,
San Francisco, U.S.A.

CLAPTON FAN

Dear Sir,

I have been an Eric Clapton fan for the past two years, and in my opinion, he's the greatest R and B guitarist in the world. Being an American stationed here in England, I learned quite a lot about Clapton's sound and technique. It really surprises me that the Cream have not made a greater name for themselves here, or in America. In my opinion, each member of the Cream is outstanding, especially Eric Clapton.

Allen Soper,
R.A.F. Lakenheath,
Suffolk.

MOVE PERFORMANCE

Dear Sir,

J. Phillips of Wolverhampton must have a chip on his shoulder! (March *B.I.*) As a fellow group musician, I have been amazed by the Move's stage performances on the two occasions I have seen them. They are all extremely com-

petent and creative, both musically and visually, and their rendering of "Eight Miles High" really was effective. Ace the bass may hold the opinion that the Move's music is unprogressive, but I learned more from their performance on the Hendrix tour than any tutor, musical degrees or not! Finally, how about some information on Trevor Burton, one of the most underrated musicians in the country.

Pete Francis,
Lytham St. Annes.

'POP'-STYLE FEATURES

Dear Sir,

Having played in dance-bands and groups for many years now, I naturally find your magazine most absorbing, but I do have one criticism to make. Why the pop-style articles such as Profile, which features such people as Scott Walker? We see enough of these stars in the "fan" weeklies, without a magazine directed exclusively at the instrumentalist, such as yours, following suit. Perhaps I'm just old, but I like the Tutor, and Bass Guitar type of features best, and also those about record production, etc.

D. Trustlove,
Newcastle.

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VITAL MOMENTS

NO. 6 in our series in which the stars reveal the seconds which led to success.

THE BEACHBOYS

THE Beach Boys look set for success for ever more — or at least as long as “ever more” can be in the upsy-downsy world of pop music. But there was a time, not so long ago, when the boys sat round a table and were split right down the middle as to whether it was worth carrying on. . . .

A short, sharp, sad speech had caused the depression. “I can’t keep up with the touring. I don’t feel well enough and the strain is bringing me down. I propose to stay right here at home and concentrate on writing and arranging.” The speaker: Brian Wilson, head-boy of the outfit.

The way Brian spoke, he obviously had no intention of changing his mind. The problem had weighed heavily on him through a long tour of the States. Night after night, after being on stage, he lay awake with a curious buzzing noise in his ears. He knew his hearing was way-off beam and was getting worse. And he’d delayed his decision to quit personal appearances only because he knew the other boys depended on him . . . perhaps TOO much.

“Sorry, but that’s all I can say”, ended Brian. And abruptly he left the room, shoulders hunched in a gesture of depression.

He left behind Dennis Wil-

son, Al Jardine, Carl Wilson and Mike Love. He left behind a now-sad assembly of talent that had torn apart the whole face of American pop music in a comparatively short time. He left behind four boys who had to sort out the most Vital Moment in their career.

Two felt: “Without Brian, we’re nowhere”. Two felt: “We MUST carry on with our responsibilities”. And it was days later that the Wilsons’ dad Murry persuaded the “give-up” duo to try carrying on. . . .

REPLACEMENT

If this was THE Vital Moment, it triggered off a secondary one. With Brian going, it was necessary to find a replacement. And quickly! Each Beach Boy took up the search. Some musicians suggested were already booked way ahead. Some others felt that Beach Boys minus Brian weren’t a good proposition.

In sheer desperation, Mike Love rang up a guy who was just about to start as a producer with Columbia Records . . . a guy who knew his way round the business and who’d worked with publishers, made records himself and had been involved with Phil Spector. This producer-to-be ran through his list of ‘phone numbers — checked on everybody he knew. No good. Eventually he rang Mike back and said: “Can’t find anybody but if you’re really stuck, I’ll do it and forget about producing for a



Brian Wilson

while”. That guy, you’ll have guessed, was the bouncy Bruce Johnston, the only replacement in the whole history of Beach Boy successes.

Selecting this particular Vital Moment, Murry Wilson told me: “The change was good for everybody. It made the others stand on their own feet, having relied too much on Brian for so long. And it gave Brian the chance to settle down to his own thoughts and experiments. And, eventually, it gave him the chance to have an opera-

tion on his bad ear — a piece of surgery that proved completely successful.”

Though the Beach Boys are, individually, a mad-cap crowd of widely different personalities, their peak points other than Brian’s departure all stem from musical moments.

COULDN’T PLAY

In 1961, four of the original five Beach Boys couldn’t play any instruments at all. Only then 14-year-old Carl had any idea at all, and he was far from proficient on guitar. They simply liked fooling around on songs together — joining in the hits of the day, which mostly seemed to stem from the East Coast studios.

But finding something new to sing about was different. Dennis Wilson solved that for the boys. And the next Vital Moment selected by the Beach Boys was when Dennis roared back home, late for supper, from a day on the Californian beaches. He seemed too excited to worry about food. Which was a novelty!

Dennis spent most of his time outdoors — was fascinated by cars, by surfing, by the hot-rod craze sweeping the coastal regions. And he

told the others: "There are so many kids down there with these same interests. We could cash in on this craze. Look, I'll tell you all about these sports and maybe Brian and you lot could write some songs. All we gotta do is record them and we'll be made." Dennis was always the eternal enthusiast, the constant optimist.

Brian took a lot of persuading. He'd studied music appreciation at college but had finally flunked out because he couldn't stand teachers who figured that opera and symphony music were RIGHT and pop music was invariably WRONG. But he did eventually write, with sport-loving Mike Love, a song called "Surfin' Safari", their first disc for Capitol. That session was based on "a song and a dream", recalls Dennis Wilson. No know-how, no style. But it had a raw edge to it and it sold well.

The Beach Boys had found their niche. And like so many of the Vital Moments we've outlined in this series, it all started with a hunch, a momentary spasm of sheer good luck. They reflected a whole era of American teen life; and got the chance to do so simply because one of their members was more keen on soaking up the sunshine and risking his neck in souped-up cars than on settling down to trying to find a career for himself!

Brian Wilson, who doesn't surf but is big on the health food and yoga influences of life, carried the theme through



Mike Love

till he felt it was dead. For instance, "Surfin' U.S.A." / "Shut Down" was a top single and also produced two albums, named after EACH side of that single. Nobody had ever done that before. Album followed album with the open-air sound... "Little Deuce Coupe", "Surfin' Safari", "Surfer Girl", "All Summer Long".

And this run of discs produced yet another Vital Moment, though it's one the boys themselves prefer to talk little about. It concerns their father, Murry, then their business manager but now concerned only with their music - publishing interests. Murry Wilson, bespectacled and pipe-smoking and one-time poorly-paid clerk, was a believer in humility—especially for his family.

Murry had known poverty, had built from nothing to a fairly successful importer of machinery, but knew that sudden fame could spoil hitherto pleasant young lads. The Beach Boys successes on disc rubbed off on him but, as he took fatherly control of their business, he determined that he would not lose his parental discipline. So he devised a system of fines on the boys for any breach of professionalism in their work.

FINES

He is convinced that this was a Vital Moment — the time he said: "Look lads, anybody turning up late for a session will be fined say 200 dollars. Anybody really kicking over the traces will have 500 dollars docked." And to prove his own good faith and good intention, he refused to take any management fees from the boys during the first year they worked. He said: "I feel it immoral to take money from my own boys when they're trying to get established."

That Vital Moment of accepting self-discipline did the trick. While so many top groups lost out because they got too big for their boots, the Beach Boys remained courteous, co-operative and punctual. Although nobody will own up to just how much money was docked in fines during that early period, it



Dennis Wilson

must have been substantial with so many live-wire characters involved.

Maybe you can guess the final Vital Moment. Yes, "Good Vibrations", the single that completely transformed the whole sight and sound of the Beach Boys as a group. This was Brian Wilson's masterpiece. This was the whole justification for him leaving the group and concentrating only on writing and arranging and handling the group in the studios. This is the one that took time — spread over 60 days in four different studios.

This is the one that had the Beach Boys literally drooping with fatigue and self-doubts before reaching that point of perfection which Brian Wilson had aimed at.

When the boys, returning from tour, heard the basic plans for the record they were aghast. They didn't see how they could possibly achieve it exactly as planned. Brian drove them on, involving 18 voices from within a group of five at one time; involving a series of "sounds" that blended into this positive highspot of his imaginative career.

This Vital Moment, comprising only a few seconds, came as he listened to a final mixing of the gruelling sessions and said, with triumph: "That's it. We've got it. Now we can relax." He didn't relax as it happens. But he'd reached his peak SO FAR...

It couldn't have happened, though, if he'd gone on touring. Touring with buzzing sounds merely torturing his ears after an amplified crescendo on stage as a PERFORMING Beach Boy.

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