HENDRIX'S MYSTERY MAN

BEAT INSTRUMENTAL

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Editorial

The Pop World never stops revolving. Indeed, it seems to spin faster and faster as more people seek that elusive thing . . . success! Change is constant. A sound is no sooner "in" than it's old hat. A certain instrument rare and unusual, then it becomes commonplace.

But what about the people who make the sounds, who play the instruments? Anyone who is familiar with the group world knows the terrific tensions that spring up. Four or five people get together to play music. Then one falls out to be replaced by somebody else. It doesn't matter much until the faces become famous, then a change seems like tearing an arm off.

Some groups survive change—many don't! Of the original four Shadows, only Hank and Bruce have stayed. The two ex-Shadows have had brief moments of glory, but one wonders if they would make the same decisions if they were able to start all over again. Stevie Winwood left Spencer Davis to form Traffic. Now Dave Mason leaves Traffic. It never seems to stop.

With all this constant change it's good to focus on the groups who have stayed together once they've found success like the Beatles, the Stones, Dave Clark Five, and many more. They know better than anyone else the arguments they've had in private but, the important thing is, they were willing to forget them for the good of the group.

Over the next few months "Beat Instrumental" is going to turn the spotlight on to some of the groups that have stayed together in a new series called "Then and Now".

In a way every feature will carry our congratulations with it because, as you yourselves know only too well, it's easy to argue and break-up, but much harder to forget your differences and stay together.

The Editor.

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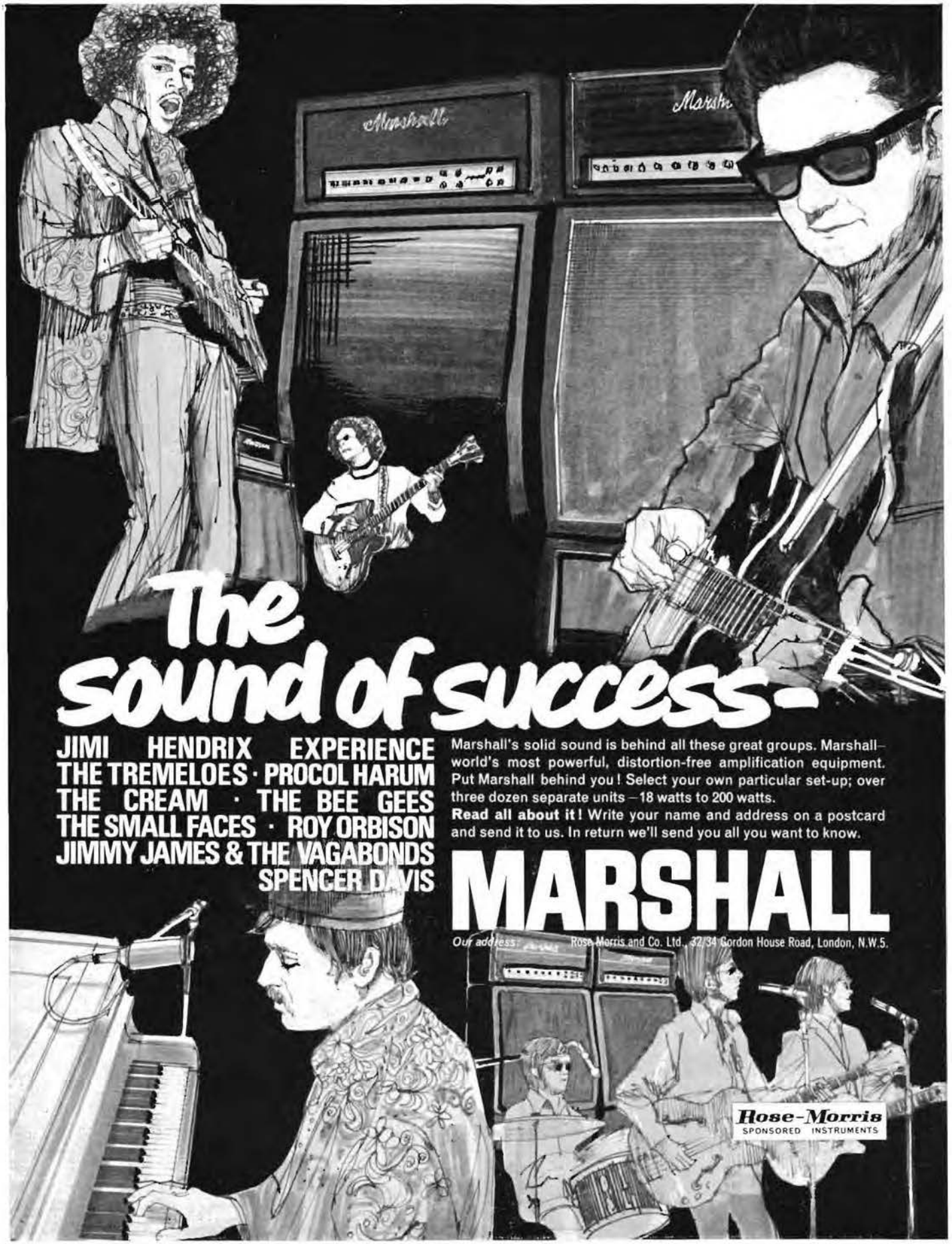
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HERD INTEND TO PUT SOUNDS BEFORE-SCREAMS

THE Herd's musical ability is being well-masked by the hysteria their good looks are provoking. But long after the screams have died, they intend to be with us on musicianship alone.

Andrew Steele with Peter Frampton behind.

EXPERIENCED

As the group's most experienced player, their drummer, Andrew Steele, is well qualified to outline the Herd's views: "When we formed the group with its present line-up, about 18 months ago, competition was strong, and we had to make a decent sound to survive. We were doing quite well . . . at least the public were remembering us. But it wasn't until Ken Howard and Alan Blakely became our managers that we started to make a name disc-wise. They wrote 'I Can Fly' that crept into the 'thirties'. I must admit we were surprised that record didn't move any higher. But we were even more surprised by the success of 'From The Underworld'. I thought that was destined for failure, remembering we really hadn't created much of an impression on the chart. But it started to move without a great deal of exposure.

STARTED

"That was when we started doing TV, and Peter immediately jumped into the spotlight. We did 'Top Of The Pops' three times . . . enough to keep the record about number 8 . . . and enough to make Peter even more popular.

"But I think it was the tour with the Who, and Traffic that did us the most good. The scenes were fantastic. The audiences had come to have a good scream, and we got more than our share. I used to be a bit wary about touring, but it helped the group at lot. We definitely matured, musically. I think our only problem was creating the sound of 'From The Underworld' on stage. The 'knockers' would have had a field day if we hadn't been able to do it. But we used the 'Les Swingles Singers' type of harmony, to fill in the brass parts, and I think it came over quite well.

CONCENTRATE

"I would like to do another tour as soon as possible, but we must concentrate on recording again. We've just finished our first LP, 'Paradise Lost'. It features our last three singles, 'I Can Fly', 'From The Underworld', and 'Paradise Lost'. Peter and Andy have five numbers on the album, and they're very good. I've even tried one myself, 'Fare Thee Well', and I sing lead on 'Goodbye Groovy'. But I'm not going to compete in the vocal stakes".

Although Andrew sees the Herd as a "teenage group", they didn't deliberately set out to create such an image . . . "although an image is important," he says. "It's not as if we jumped straight into fame. We worked hard before the record success came, and the Herd were in existence long before I joined them. They were on a 'soul' kick, with Andy singing lots of Marvin Gaye numbers.

SWITCHED

"I filled in for a couple of weeks, and Gary was playing lead. But we switched him to bass when Peter joined rather than use lead and rhythm. Things went well, so I stayed on. I was very biassed towards jazz at that time . . . couldn't see much past Jimmy Smith. But my musical outlook changed considerably when I'd played with the group for a few weeks. Peter, Gary, and Andy got me to widen my tastes".

But despite Andrew's obvious enthusiasm, and his striving for a better sound, he does admit that he rarely practises. "I do have the time, but I prefer to relax. And I sometimes get the feeling that although I may be improving, the audiences don't notice. It's a bit frustrating really. You think you've played a very good piece, and they're all screaming like mad . . . I don't think it would matter if I just sat and stared at the drums".

It would matter a great deal, because true ability is the first line of defence of every teenage idol.

M.C.

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PLAYER OF THE MONTH

CHRIS WOODS

FLUTES and flautists are being heard more and more in today's pop music. One of the most authoritative flautists is the versatile Chris Woods, of Traffic. Twenty-two-year-old and matey, Chris taught himself flute at school for no other reason than that he (*a*) liked it, sound-wise and (*b*) because he'd heard a flautist on some Dizzy Gillespie jazz records.

Explains our Player of the Month: "I'd started on piano at about five years, forced to have lessons, but didn't keep it up. But flute was fine. At school I learned music theory from someone who didn't play flute".

On to art school and a job with a group of piano, bass and drums—"We played pubs and weddings and socials". Then Chris took up tenor sax . . . a Conn, which he still has. He hopes to get an alto or soprano or both, soon—to vary the group sound.

Says Chris: "Switching from flute to a reed instrument was tricky. I had more trouble with saxophone. Used to make the most terrible noises! I've tried using the Bug, an electronic attachment, on sax, but it's just a bit unreliable—the leads are very delicate. Still, it gives a different sound to an acoustic saxophone and I've used it on recordings. What I want is a Selmer Variphone".

Apart from the sax, Chris owns two flutes (one a silver job which cost about £100 and is like an orchestral flute; the other with a harder tone, costing £30), a few pipes, an oboe, plus a variety of percussion instruments.

His musical tastes? "Oh I go through different phases. On the classical side, I like Bach, Beethoven, Handel and Debussy and some of the modern men. And folk music from different parts of the world. Primitive music. Among the saxists, there are a lot . . . Charles Lloyd, Roland Kirk, Johnny Griffin. But basically I've been influenced more by other instruments . . . the blues guitarists, or folk guitarists.

"As for piano . . . well, I still like it. I also use organ. You can THINK more on a piano for composition—I want to get one in our cottage. If you can play chords, you can construct—the saxophone has no chords.

"I often think about the best way to learn. Really, for saxists, or flautists, the most important thing is to get help in choosing your first instrument. I think you can be taught a technique but you have to learn everything else for yourself. You take lessons, but the thing is to recognise what you do NOT want to learn. After you get the technique, you just have to keep your ears open and kind of feel your way around".

PETE GOODMAN.

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THE DUBLINERS— AN IRISH WORLD OF CRAZINESS

WHETHER you like it, or are baffled by it, fact is those zany folksinging Dubliners have a very distinctive sound. Regarded originally as "one-hit wonders", the hate-call of the business, they've gone on with follow-up singles and LP's that have sold enormously.

But when you try to find out HOW they got their sound . . . well, that's when you're transported into an Irish world of craziness that happens to be true but which wouldn't shame a top fiction writer.

LINE-UP

My job is to get it all in some sort of order. Let's start in 1961 when the line up was: Ronnie Drew, guitar; Barney McKenna, tenor banjo and mandolin; Luke Kelly, banjo; Ciaron Bourke, whistle and mouth-organ. They'd done the best part of two LP's, a single and an EP when they took on John Sheahan (fiddle) to make a stronger line-up for concerts.

And they say their music has not altered much, in traditional folk style, since they started. But Ciaron now also plays guitar and John whistle and mandolin. Now they go through new tin whistles at the rate of eight a month between them—most of them lost to fans.

Let's hear from Ronnie first. He bought a £60 "Maurice Johnson" guitar in 1956, from a Dublin guitar teacher, Ernie Early. This was eventually stolen from a hotel in Tipperary . . . "I just put it down to talk to some friends," says Ronnie. His current guitar is a Manuel Reyes Spanish model, bought from a Spaniard in Casa Pepe. "It cost £55, only it cost me £110 because the first £55 was nicked from my pocket while I was on my way to pay for it. . ."

All their instruments get regularly, but accidentally, drenched in ale or stout, a hazard complicated by the curious drinking habits of the boys. Barney's instrumental line-up features a Paragon banjo and an 1890 Stradent mandolin from Naples: "I bought the mandolin for a pound at a party from the owner's grandson. It was stolen from the back of a car in Cork. Three months later, I bought it back from a 'middle man' in Dublin for £60. What probably happened is the thieves found it difficult to sell the property because our equipment is well-known in Ireland".

Altogether Barney has eight mandolins and four banjoes and is learning to play guitar and fiddle. "I got my first six-string guitar when I was a kid of 16—I'd fallen from the scaffolding at the flour mill where I worked and was in hospital.

OLD GUITAR

"I'm the accident-prone one. I broke my uncle Jim's mandolin when I was only seven. Then uncle Barney's fiddle was wrecked by me. Then me dad's melodian. Mostly I've preferred tenor banjo—I had a 1920 timber banjo when I first joined the Dubliners. Oh yeah, I've also got a 200-year-old Portuguese guitar which I bought in the King's Road. Now other people break my stuff. Luke broke my mandolin; Ronnie's sat on it twice in a car and broken it."

See the sort of scene which is "life" for the Dubliners? John's E-string on his melodian has broken twice—it takes two days of stretching to fit a new one so there is never time on tour. But John's current violin is safe as houses. He got it from a neighbour whose light he had rewired . . . instead of payment. Previously he had a Maguire fiddle, loaned him by a friend who had bought it for thirty bob from a pawnshop.

NEW BRIDGE

John restrung the neighbour's "electric bill" violin, put on a new bridge and has stuck with it ever since. He bought a second-hand Ferrari mandolin from Ivor Mairants in Marylebone Lane for £20.

Ciaron's first guitar, an American-made model bought for £12 from a man in a pub, was stolen from a car outside the same hotel as Barney's personal robbery. He then got a new American Guild D40 for £150 and uses it now.

Right now, Ciaron is learning the Uilleann Pipes, a quieter, less wailing sort of instrument than the Scottish pipes. Story is that in the old days it was illegal to play the pipes in Ireland as they were regarded as Celtic property, so the softer-sounding pipes were developed.

Explains Ciaron: "The Uilleann pipes are so complicated that they can take a lifetime to master. Therefore we cannot be sure of hearing them as part of the Dubliners' sound for a while yet. Not even if given the usual luck of the Irish".

DILAPIDATED

Which leaves the ebullient Luke. He recalls how he owned various dilapidated instruments of great vintage and positively no quality. Then he "landed" his current Merlin five-string G banjo which was given to him by Tommy Makem of the Clancy Brothers organisation. His guitar is a Martin, made by Mr. Martin himself no less, around 1889—this one was given to Luke by his wife he when started to learn about two years ago.

Clearly, the Dubliners' scene is a very strange and off-beat scene indeed. Ask the average group what their instrumental line-up is and you get a straightforward reply—a list of models bought from stores and all new and shining and probably on HP.

The Dubliners, however, acquire their instruments. They cope amiably with wreckages and thefts. But when you boil it all down, they STILL manage to get a completely distinctive sound—one that sells records for them in many parts of the world.

Me?—I'm off for a reviving glass of stout. On my own!

PETE GOODMAN.

THE KEITH MOON COLUMN

Back now from our third trip to America —all I can say is that things get better for us each time. We're used to the travelling now, the audiences are great, and there's plenty happening. For instance, can you imagine a drum kit being shot 20 feet into the air on top of giant water jets?

That actually happened. It was my drum kit. We were at the Hollywood Bowl and it was raining. As it's an open-air scene, the organisers asked us to scrub round our main American act, which includes the smashings and the fireworks and the smoke bombs. But we needed a finale. They have a sort of pond there and the water jets are controlled by special switches. So I just chucked half my kit in the water, switched on—and lo! a most novel effect.

Many memories come back. Like working with the Association, the Everly Brothers, Eric Burdon and the Animals and the Sunshine Company on the same bill. Like our concerts in the Village Theatre, New York . . . capacity audiences in a theatre specially altered to project pop in the best possible way. And really knowledgeable audiences.

We worked with Vanilla Fudge on Long Island and that also was a pretty good experience. Once you get the feel of playing to American audiences everything is fine.

You've probably read elsewhere about how we had to build a specially long act for San Francisco when we were over in the States on a previous visit. It's a good thing to be able to carry off a whole evening on stage . . . if you have to. Mostly on this last trip we did around 35 minutes, which is normal. But at the concerts we did our best performances over about an hour.

Let's see—yes, that's got in the main incidents and the main names connected with the trip. And just for the time being I'm bowing out of this column and handing over to Mike Smith, of the Dave Clark Five, who'll give this space a special angle for the keyboard enthusiasts. From me, farewell—but we'll be keeping in touch with you through "Beat Instrumental".

He said as he stashed away his typewriter.

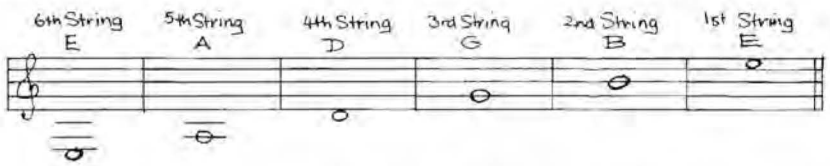
KEITH

THE RUDIMENTS OF MUSIC

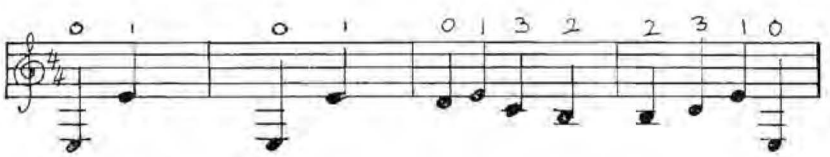
By THE TUTOR

This month I'm going to include a few simple exercises to help you practise the dexterity of your left hand. Before saying anything else though, a few words about keeping your left hand supple. Quite a few guitarists keep drumming their fingers on every available flat surface—such as a table—or carry small rubber balls around in their pockets and continually squeeze it. Both methods work and will both strengthen and make your hand supple. If you're left-handed, of course, it's your right hand you'll have to be concerned with. I'm presuming that you will use a plectrum when playing the guitar, but if you think that you might move onto finger-style, then your right hand must be kept as supple as the left.

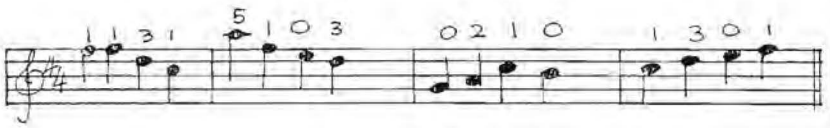
Now let's move onto the actual exercises. To help you recognise which part of the fretboard a note is intended to be played on, the following diagram shows the positions on a stave of each open string. If you see a note positioned somewhere near the D, for example, then you'll know that note has to be played on the lower portion of the fourth string and so on.



Both of the following exercises are in 4/4 time, i.e. both have four beats to the bar. This first one is concerned with the three bass strings. Over each note is a number indicating the finger with which it should be played.



Now let's try the first three strings. I have purposely kept these exercises simple, so you shouldn't have much difficulty in playing either of them once you've gone through them.



You have now begun to read music, but don't fall into the trap that so many guitarists do. As soon as they've learnt an exercise, they begin to play it by ear and soon forget what the notes are called. It's very easy to do this—many of you will probably have worked out a couple of numbers in this manner already—but try not to.

Another thing to remember is that, although your left hand forms the chords and fingers the notes, it's your plectrum hand that produces the sound. These must work in perfect co-ordination with each other. So it's essential that you practice all the many different rhythms there are. Some tutors try and teach this, but it's impossible to print. Just strum along with as many records as possible, and you'll soon get the hang of it.

The Electric Prunes, with Mark Tulin seen far left.

ARE THE **ELECTRIC PRUNES** STARTING A NEW ERA IN POP?

ASKS MIKE CLIFFORD

HONESTY is the best policy. So say five young gentlemen from Southern California, who call themselves the Electric Prunes. Bass player, and spokesman for the group, Mark Tulin, speaks wisely for his 19 years:

"The truth is," he says, "that pop didn't become an honest business until the conception of the Beatles. If you look back to early interviews in 'teen' magazines, you find all the stars being quoted as liking everyone, strictly tee-total and with exceptionally high moral standards. I guess they must all have been saints!

BEATLES

"The Beatles turned all that upside down by expressing genuine opinions. They didn't recite nice things from a list their managers gave them, or give stereotyped answers. I don't mean that we should all start 'knocking', but it's refreshing to see some honest views".

The subject of "knocking" brought us to their new album "Mass In F Minor" which is receiving a mixed reception. But Mark, naturally, is defending the LP to the last. "I get asked questions such as 'What type of music do you play?'. I can't classify it. Look at the difference between our singles, 'I Had Too Much To Dream Last Night', and 'Get Me To The World On Time', and the album, where the singing is in Latin, where there's a backing of cellos and French horns, and where we are totally involved with the music. I hope it doesn't sound as if we popped into the studio, and came out with a gimmick. The LP was planned over a long period. The idea came when we were watching television . . . a religious programme, and the person speaking was saying how much he loathed teenagers attitudes towards many subjects, especially religion. So we decided to try and bring the church to the youngsters, in a modern way. I feel sure the religious communication we are trying is more valuable than a boring sermon from the pulpit".

Mark feels that pop music could be very important as a basis of communication. He says: "I think it could become THE medium for voicing people's opinions on important subjects. Donovan is the best example of this. His views, which are the views of many teenagers, are expelled through his songs. His audiences, who hang on his every word, understand . . . feel as if he is their leader. This is visually obvious as well. You only have to see him on stage . . . the silence is incredible . . . they don't miss a word, or a song. He preaches beautiful things as well, and not war like his older counterparts".

SUBJECT

Mark didn't want to leave this subject completely, and continued with his philosophy on single releases. "I understand the Cream will only release LP's in future. They obviously cannot 'dilute' their music, or message, into three minutes. It's something I would certainly like to try, because an album gives you much more freedom. They suggested we take one of the numbers from 'Mass In F Minor' and release it as a single. But it would be impossible . . . like taking one chapter from a book, and presenting it as the complete story".

RECORDING

Finally, Mark talked about the recording of "Mass In F Minor". "We worked 'round the clock for two weeks, and the only breaks we had were for meals. The engineers on the session, Ritchie Palder and Bill Cooper, worked with us, almost like members of the group. Ideas came gradually, and we pieced the album together like a jig-saw. I was proud, and relieved, at the same time when it was finally released. Even if we have only touched what may be the beginning of a new era in pop music, I will be satisfied".

MOVE MUSIC

'It doesn't educate anybody' says ACE

YOU won't be hearing Ace Kefford's bass on any more Move records. He resprayed it a darker shade of black, a treatment the pick-ups didn't take kindly to, and now they refuse to work.

What you will be hearing, however, are some interesting sounds on the new Move LP. Says Ace: "We are not trying to educate anybody with this album. It's not progressive in the way the Beatles are. Purely, and simply, it's Move music. Pop music today is becoming too clever . . . too involved. And the end product is usually very undistinguished, and soon forgotten. Anyway, it's hard to progress, and the trend seems to be towards simple melodies. Look at the Troggs. You can't have a more basic tune than that.

"Roy Wood, who has written all but one of the tracks, has kept the songs very straightforward. Which is what pop music is all about, surely?"

But the LP had brought problems, as Ace explained: "Every time we go into the studio to record some new tracks, Roy comes up with a number which is good enough for a single. I don't mean we are keeping all the best numbers for singles. But, occasionally, he writes something which is just that bit better. This happened with 'Cherry Blossom Clinic'. We were all set to release that as our next single, but then Roy produced this number called 'Fire Brigade', and we all thought it was more suitable. But we still don't know what's going to be our next release, although it will be one of those two numbers. But I can tell you the release date, which is January 18th".

Then Ace jumped to his feet to listen to a demo of a song he'd written. "I hope it's going on release soon. It's called 'William Chalker's Time Machine", by the Lemon Line. They're a local group from Birmingham . . . and very good. It's not my first departure into songwriting, but the Move won't record any of my numbers. We leave all the writing to Roy".

SONGWRITING

As well as his songwriting, Ace was enthusiastic about the tour they have just finished. "It was one of the best for a long time. All the groups were good, especially the Pink Floyd, and, of course, Jimi Hendrix. We were expecting an older type of audience, but the 'screamers' were out in force. We changed our style of music from soul to West Coast harmony sounds and featured three Byrds numbers on the tour, '8 Miles High', 'So You Want To Be A Rock 'N' Roll Star', and 'Why'. But after seeing the age of the audiences, I'm wondering if it wouldn't have been better to smash up TV sets.

"We'll be doing that again in our forthcoming tour of Sweden. It seems as if they have just caught up with what was happening in England nine months ago.

"I suppose we'll be doing 'Night Of Fear', and all our early numbers. But I am looking forward to going. I understand the audiences are older on the continent, but just as wild.

"Just before we go abroad, we've got two weeks' holiday. And do I need one! What with recording and touring, I haven't had any spare time for ages. I may even practise a little, on my new Harmony bass. I think I need it, because I never was a very good bass player".

M.C.

NEXT MONTH: COMPLETE POLL RESULTS
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TROGGS FORGET THE KNOCKERS

WHICH group has been most knocked by the so-called know-alls of the business? All together on the answer: The Troggs. Virtually every record they made since the explosive "Wild Thing" has been hammered into the ground. They've been attacked for their musical ability, their stage presentations, their manners—which are extremely mild and lacking in controversy.

But the Troggs have gone on getting into the charts. They had a lapse, yes . . . but they fought back with the change-of-style "Love Is All Around". And then did well with the LP 'Cellophane".

'COMEBACK'

That "comeback" single, how did it come about? Hear ye Reg Presley, who simply can't lose his Hampshire burr no matter how influential the Troggs have become. He says: "We felt a change of style was right. We looked at the sounds in the charts overall and felt that a ballad number was the best bet. We did the vocal track and then the guitars and the drum-knocking bit. But we felt it was short of something. So we called in Colin Frechter to dream up an extra sound. We'd done the other parts at the Pye Studios, but when he added cellos that was done at Dick James studio.

"We went there to watch the strings added—sweating all the time. As for the LP it has a track by Chris on it, 'Butterflies And Bees", plus two by Ronnie, then we all joined in to write 'Little Red Donkey' and the rest, bar one, were mine.

"I've written a lot of material since we started. Really I think it's getting more difficult to come up with new stuff. You go through stages. I might go for two months without an idea, then they all start rushing into my mind and then come TOO fast. You can't cope with them all. . ."

Starting at the end of February, the Troggs go off on one of your ACTUAL world tours, which means around 10 weeks away from Britain . . . possibly at a most important time. Explains Reg: "By then, we'll have decided on the new single, which will hold the fort for us while we're away. We have two up-tempo numbers we like, plus two ballads. This is the ideal way, because we can leave the actual selection until we see how the market is changing. If you've only got one likely thing in the can, chances are that the market will change over night.

"So we're off on a world tour. We take in Argentine, Australia, New Zealand, America, perhaps Canada, Japan. That must show that we're not in the has-been class. But we've been thinking a lot about the Troggs' image.

"My view is that we've got to be a lot more pliable on our stage routine. We've got to learn to do cabaret as well as ballrooms. And, even if this sounds strange, we want to be in a position to do pantomime next year. Mark you, in the meantime, we're hoping for a film . . . and the chances are that that will come from America. Can't say too much about it, but if the plans go through that will be it. That should help build us as personalities.

"Of course we had problems before, on the management side. There were difficulties, as they say. But now they're settled and all I can say is that the wounds have got to heal. Enough about that! These problems crop up and you have to face up to them".

Reg no longer takes any notice of the knockers. He has an interesting theory on numerology, which he insists is very accurate. He says: "Numerology says that 1968 will be our really big year. How come? Well, my destiny number is six. You take 1968 and add the numbers together, which makes 24. Then you add those numbers together and it comes out as six. Nearly everything important that has happened to me has been involved in the figure six.

OUR YEAR

"So 1968 is OUR year. Certainly we're off to a good start what with the world tour. This is something that has appealed to all of us. For ages, we'd been stuck in Andover, never going very far. We read in the papers all about groups travelling to the other side of the world and we figured it would never happen to us. Now is IS happening. Obviously we'll have to make changes to cope with audiences of different races and colours, but we've now had a lot more experience than before".

And the Troggs, the much-maligned Troggs, are also working out some plans for business careers. Reg is philosophic about the business. "We've been written off so many times that it just doesn't worry us any more. But we have to face the fact that one day it'll all come to an end. I don't think we would like to split and work in with other people. So we need some sort of insurance against the day when the shouting ends. I've seen too many big-hit makers who end up with nothing. We don't want it to happen to us".

It's impossible not to like the Troggs as individuals. They're honest and forthright and sensible. They've come through their difficult spells with dignity and calm. And their records really are commercial. Proof: in their world-wide sales.

PETE GOODMAN.

JIMI'S OWN ELECTRONIC WIZARD!!!

THERE'S a mystery figure behind some of the electronic effects as featured by Jimi Hendrix. He emerged from a cave one day, offered to repair a smashed Hendrix guitar and has been on hand to give advice and inventions ever since! And if all that sounds very mysterious . . . well, you know the Jimi Hendrix Experience.

In fact, this instrumental wizard, aged about 19, DID meet the boys at a gig in Chislehurst Caves. He started chatting to the boys . . . drummer Mitch Mitchell says: "I'm sure I'd seen him around before". He took away a little suitcase loaded with the remains of three of Jimi's guitars. Some time later he returned with a spanking "new" guitar made of the remnants, with a line of special switches built in—controlling some highly original electronic effects.

But Jimi won't give this chap's name away. He says: "He is an electronics man working in a Government department. He probably would lose his job if it was known he was working with a pop group. But he's very much a part of our organisation now—he comes up with a lot of ideas".

Which gave Jimi the chance to say: "But we're wrongly accused of being just an electronic group. What we produce in the studio is what we want to produce on stage. We don't use gimmicks for their own sake. I get accused of being all electronically hung up but what happens there on stage is what I do myself . . . at the time".

And Mitch Mitchell came in to say: "This anonymous expert of ours—he also does things for my drum kit. I don't want to go too deeply into them, because they're a bit secret. But they're not only sound effects; part of it is using the drums in synchronisation with lighting effects".

STUDIO

In the studio, Jimi has a guitar with an attachment which can raise or lower the guitar notes by a whole octave. This is one of his few concessions to a recorded sound as opposed to a stage sound . . . he doesn't use it on stage because it would inevitably get knocked around. And he uses his variety of fuzz-boxes purely to sustain notes.

Said Mitch: "This question of being regarded as gimmicky does annoy us. Things happen on stage purely on the spur of the moment. Jimi plays with his teeth when he feels like it, not every night. Smashing up guitars doesn't happen every night. But you get these groups who pop up copying the latest fad then that fades and they say what's new—and they just throw in extreme lighting effects hoping people won't notice that their music is not very good!"

We talked then about how Jimi prepares for a new album —that last one "Axis: Bold As Love" featured 13 tracks, 12 by Jimi and one by Noel Redding. Said Chas Chandler, manager and producer: "Everything's fine as long as Jimi doesn't write the lyrics before the melody. If that happens, all you get is a great blob of words. If the melody comes first, then we're laughing. . ."

Said Mitch: "True enough. But though I haven't had one of my songs recorded yet, it comes out very much as a team thing. Maybe we get ideas in a car or a restaurant. We spend lots of time just day-dreaming — in silence. Then the ideas start. Recently we all bought cine-cameras to take film of all the places we go. Then you view them and you think . . . hmmn, there's an idea for a song there.

"But we don't just throw in a song by Noel or me just to make up the numbers. Other groups make that mistake. Jimi concentrates the albums in one direction—very often one track leads directly into the next. The arrangements are always worked out by the three of us. Noel and I never get uptight about people saying we're in the background".

The Experience don't augment for recordings—again because they want to keep the balance between discs and live shows. But casual callers often help out. On the latest LP one can hear a session of foot-stamping by manager Mike Jefferies; and some backing voices from Trevor and Roy of the Move. Graham Nash of the Hollies, and Gary Leeds (ending rumours that he'd vanished) also turned up.

Jimi operates on piano and glockenspiel and harpsichord as well. And he pointed out that this particular LP, recorded at Olympic Sound, was specifically meant for stereo production . . . the boys believe that monoaural recordings are on the way out.

EXISTENCE

Incidentally on "Spanish Castle Magic", they used an eight-string bass. Chas believes there are only two in existence in this country—they were specially made by the Hagstrom company in America, a left-handed model for Jimi and an orthodox one for Noel.

Only one thing currently upsets the three boys. And that is the insistence on categorising types of music in this country. Recalled Jimi: "In the States, Eric Burden was on with Chuck Berry and modern jazzman Roland Kirk in one concert. Fans of one were introduced to the talents of the others. There's only TWO kinds of music . . . good and bad".

And it's worth noting that there has been talk of Roland Kirk joining with the Experience for concerts here. Which should be really something.

PETE GOODMAN.

★ IN THE STUDIO ★

GIVING THE FACTS BEHIND THE HITS

OLYMPIC Studios in Barnes are installing a Scotch 3M 8 track tape machine, which will be operational at the end of January. But engineer, Eddie Kramer, will not be working with the new equipment for very long. He goes to the States shortly to join New York's 12 track Mayfair studio. Recently he's been engineering the new Jimi Hendrix LP "Axis; Bold As Love", Traffic's "Here We Go Round The Mulberry Bush", and a new single for the Family, which was produced by Jimmy Millar and Dave Mason.

ENGINEERED

The new Anita Harris LP was also recorded at Olympic, engineered by Keith Grant. One of the tracks on the album lasts for nine minutes, and is an amalgamation of top Beatle tunes. At the same studio, Glyn Johns worked on the Small Faces latest single "Tin Soldier". A new engineer has joined Olympic. His name is Allan O'Duffy (nickname Irish) and one of his first sessions was for Swedish group the Hep Stars.

BEE GEES

I.B.C. Studios, well known for their success with the Bee Gees, are also planning to install an 8 track machine in the very near future. A lot of recording time has been used up recently for the new Bill Shephard Orchestral LP. Bill is the Bee Gees musical arranger, and has just finished an album of their compositions, featuring his own orchestra. Two current "in" groups have also been recording at I.B.C. They are the Crazy World Of Arthur Brown, and the Bonzo Dog Doh Dah Band. Both recorded new singles. Tony Newley was another recent visitor to I.B.C. so we'll probably be hearing the results from him very shortly.

With the popularity of Mellotron increasing all the the time, I.B.C. have decided to keep one of the instruments permanently on hand for use in their studio. It can be hired by anybody who records at I.B.C.

Studio REPUBLIC are still working on the Alexis Korner LP we mentioned last month. Alexis has only been using two musicians, playing a variety of instruments, and he is hoping the album will be released early in the New Year.

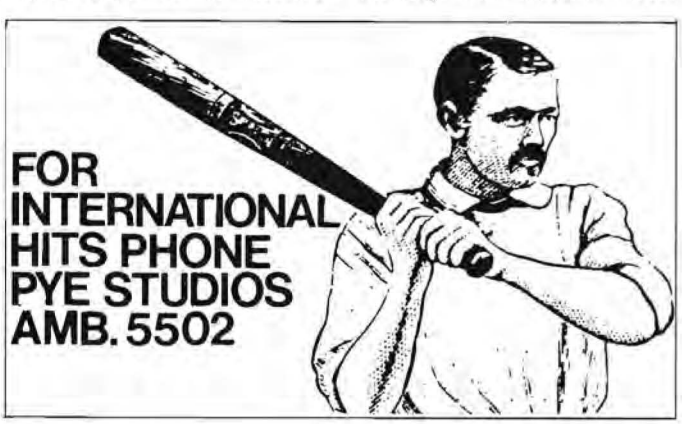
Georgie Fame, a recent visitor to the Advision Studio.

Chief Republic engineer Pete Ballard, told "B.I." about a new singer he has been recording: "His name is Dick Morgan, and he's been working on a light folk music LP. It's aimed mainly at the middle market, rather than the pop scene. We're pinning a lot of hopes on this one".

THEM

Them have been back in the Studio to record an LP and single, which has already been released in the States on M.G.M. Sessions were held at Central Sound, who have also been working on singles for the Downliner's Sect, Rupert's People, and the Paper Cloud. The Easybeats have also been in recording demos of their songs for a major publisher.

Remember the Caravelles? They had a big record a few years ago, with a number



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called "You Don't Have To Be A Baby To Cry". They visited DE LANE LEA last month to record a single . . . but certainly not the follow-up to their hit!

'BONNIE & CLYDE'

Georgie Fame's "Bonnie And Clyde" was also recorded at De Lane Lea, with Mike Weighell engineering the session. Mike has also been working with Chas Chandler's new group Eire Apparent, on a single. Chas's other group is Jimi Hendrix, and we all know what happened to him!

Jeff Beck has also been in De Lane Lea recently, recording his new single, with Mickie Most producing the the session. And Herman's Hermits have been regular customers working on a new single, and LP with Dave Siddle. If instrumental numbers return to the hit parade, the Jingle Jangle Band will be tipped for chart honours. They've just recorded an instrumental LP at De Lane Lea, with some interesting arrangements of well-known pop songs.

ADVISION have had several top names in their studio over the past couple of weeks. Procol Harum experimented with several songs hoping for a new single from the session. As usual, Denny Cordell was producing. The New Vaudeville Band were recording some Geoff Steven numbers, and other visitors have included Georgie Fame, Denny Laine, the Move and the Applejacks. Advision also recorded a very popular soul band, the Coloured Raisins, for a new single.

A new Reverb Chamber has just been installed by STUDIO SOUND by engineers Mike Swain and Chris Brown who also designed the new equipment. In addition to the Reverb Unit, a four track tape machine is also planned for the studio in February.

STAR

"Talk Of The Town" star, Wayne Newton, recorded an LP when he was in this country recently. Sessions were done at LANSDOWNE, and the album is planned for release in the States shortly, on the M.G.M. label.

Chas Chandler, far left, seen with his group Eire Apparent at De Lane Lea.

John Timperley, seen at the control desk of the Chappell studio, which is in New Bond Street.

It's not often an English studio records a gospel group, but HOLLICK & TAYLOR have been working with some Jamaican singers, called the Joyful Sound, on a new single. The group are negotiating its release with a major label, and it should be available soon. Regular visitor Jimmy Powell has also been preparing a new single, which should be released in the early months of the New Year.

Hit makers Simon Dupree and Des O'Connor have been recording in the E.M.I.'s No. 2 studio, plus several other big E.M.I. artists including Tomorrow, and the Mark Wirtz Orchestra. E.M.I. also hosted the Nocturnes for a new single, the one that may break that elusive chart barrier for them.

DEVELOPMENTS

The PYE Recording Studios have some important new developments planned for early 1968. At the beginning of February, the studio is installing an 8-track "Consul" mixing desk, and soon after that an 8-track tape machine, which will probably be a "Scully". The new equipment was ordered as a result of a recent visit to America by Pye's Bob Auger, who discussed his trip with "B.I.": "My immediate reaction to the American studios was the advanced equipment they are now using. I decided that an 8-track

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'Faces 'Tin Soldier' was recorded at Olympic.

tape machine was necessary for the Pye studio, in order for us to compete with Americans. But we do not intend stopping at 8-track, because we have our eyes on some 12-track tape equipment, which would be the next step in the advancement of the Pye studio."

The determined outlook by Bob Auger and the Pye studio is a very heart-warming one as far as English studios are concerned. It may spark the others to view 8- and even 12-track tape machines as a necessity, as they are in the States, where without them it's hard to survive. Britain leads the world in advanced pop music, so let's give our musicians the equipment they deserve!

BRITAIN'S

Two of Britain's most popular girl singers have been visitors to the Chappell studio recently. They are Shirley Bassey and Cilla Black, and it looks as if we will be hearing new singles from them both shortly. John Timperley engineered the sessions, and he also worked with the Shadows recently. You may remember John as the engineer on the Herd's "From The Underworld", and Dave Dee's "Zabadak!".

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SCRIBBLES

Don Covay has written latest **Aretha Franklin** single—"Chain Of Fools" . . . . **Wilson Pickett** to go to 1968 San Remo Song Festival? . . . . **Etta James** back in the Hot 100 with "Tell Mama" produced by **Rick Hall.** Likewise latest **Laura Lee** hit "Wanted, Lover; No Experience Necessary".

Bill Cosby, appropriately, signed for a series of radio programmes sponsored by Coca-Cola . . . . R & B Show on Radio Veronica, the Dutch pirate—almost off the dial—on Monday nights . . . . **Bobby Bland's** latest—"A Touch Of The Blues" . . . New magazine out soon—*Soul Express.*

After the return of **The Platters** perhaps it's no surprise to see **The Dells** in the chart with "O-o I Love You" . . . Radio 1 D.J. **David Rider** has given "Everlasting Love" by **Robert Knight** a few plays . . . . Big blues issue by Polydor in Germany—20 LP's, mostly as put out on Storyville here, but one interesting one by pianist **Lloyd Glenn** . . . . **Brenton Wood** used to sing with **The Quotations.**

"And Get Away" — new **Esquires** hit, sounds like second part of "Get On Up" . . . . the third time it's happened: **Joe Tex** failed to arrive for his British tour —following in the footsteps of **James Brown.**

Bill Cosby's "Little Ole Man" a really nice record. His new one in America is "Hooray For The Salvation Army Band" . . . .

Champion **Jack Dupree's** tours here are always unheralded and unpublicised. Shame, because he's worth seeing . . . . **San The Sham** has revived the **Coasters'** "Yakety Yak" . . . . **The Gospel** show starred **Rev. Cleophus Robinson, The Mighty Clouds Of Harmony** and **Robert Patterson Singers,** but Paris, one month ago, was the nearest date to England.

New Records: **Bobby Marchan** "I Just Want What Belongs To Me" (Dial); **Jerry McCain** "Juicy Lucy" (Jewel); **Lowell Fulsom** "Push Me" (Kent). Kent have new albums by **B. B. King, Lowell Fulsom, Z. Z. Hill,** and one by various artistes called "20 Super Rhythm And Blues Hits".

BI's CHART FAX

1. **Let The Heartaches Begin** (*Macauley/McLeod*) Long John Baldry
   RP—Tony Macauley. S—Pye. E—Barry Ainsworth. MP—Schroeder.
2. **Everybody Knows** (*Reed/Mason*) The Dave Clark Five
   RP—Dave Clark. S—Wessex Sound. E—Mike Thomson. MP—Donna.
3. **Baby, Now That I've Found You** (*Macauley/McLeod*) The Foundations
   RP—Tony Macauley. S—Pye. E—Barry Ainsworth. MP—Welbeck/Schroeder.
4. **Love Is All Around** (*Reg Presley*) The Troggs
   RP—Page One Productions. S—Pye. E—Allan Mackenzie. MP—Dick James.
5. **Last Waltz** (*Les Reed*) Engelbert Humperdinck
   RP—Peter Sullivan. S—Decca No. 1. E—Bill Price. MP—Donna.
6. **If The Whole World Stopped Loving** (*Ben Peters*) Val Doonican
   RP—Val Doonican. S—Philips. E—Bill Street. MP—Immediate.
7. **Zabadak!** (*Blakeley/Howard*) Dave Dee and Co.
   RP—Steve Rowland. S—Chappell. E—John Isles/John Timperley. MP—Lynn.
8. **There Is A Mountain** (*Leitch*) Donovan
   RP—Micky Most. S—Olympic. E—Eddie Kramer. MP—Donovan.
9. **Hello, Goodbye** (*Lennon/McCartney*) The Beatles
   RP—George Martin. S—E.M.I. No. 2. E—Jeff Emmerick. MP—Northern Songs.
10. **Autumn Almanac** (*Ray Davies*) The Kinks
    RP—Ray Davies. S—Pye. E—Allan Mackenzie. MP—Davray/Carlin.
11. **Massachusetts** (*Barry and Robin Gibb*) The Bee Gees
    RP—Robert Stigwood Ossie Burn. S—I.B.C. E—Mike Claydon. MP—Abigail.
12. **All My Love** (*Arduini/Callander*) Cliff Richard
    RP—Norrie Paramor. S—E.M.I. No. 2. E—Peter Vince. MP—Shapiro Bernstein.
13. **Careless Hands** (*Hilliard/Stigman*) Des O'Connor
    RP—Norman Newell. S—E.M.I. No. 2. E—Malcolm Addey. MP—Morris.
14. **Something's Gotten Hold Of My Heart** (*Cook/Greenaway*) Gene Pitney
    RP—Stanley Kahan. S—American. MP—Maribus.
15. **There Must Be A Way** (*Gallup/Saxon/Cook*) Frankie Vaughan
    RP—Norman Newell. S—E.M.I. No. 1. E—Malcolm Addey. MP—Chappell.
16. **San Franciscan Nights** (*Eric Burdon*) Eric Burdon and the Animals
    RP—Tom Wilson. S—American. MP—Schroeder/Stamina.
17. **I Feel Love Coming On** (*Politi/White*) Felice Taylor
    RP—Bob Keene. S—American. MP—Kassner.
18. **I'm Coming Home** (*Reed/Mason*) Tom Jones
    RP—Peter Sullivan. S—Decca. E—Bill Price. MP—Donna.
19. **World** (*Barry and Robin Gibb*) The Bee Gees
    RP—Robert Stigwood/Ossie Burn. S—I.B.C. E—Mike Claydon. MP—Abigail.
    I Can See For Miles (*Townsend*) The Who
    RP—Kit Lambert. S—American. MP—Fabulous.

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

SOUND EFFECTS

by CROTUS PIKE

POP music seems to be in a very healthy state. Everyone is searching for new ideas, or getting fresh combinations out of old ideas. One rather amusing weapon of the new wave pop is the sound effect.

Up until now, it has usually been the American producers who have revelled in these sound effects. We've been sent horror records by John Zacherle and Bobby "Boris" Pickett heavily laden with typical horror movie screams and wails. Martin Denny and Arthur Lyman did much the same thing, except that they used the background of the jungle.

Over the years we've heard all sorts of noises on disc. Ray Charles used a train on some takes of "I'm Moving On". There was the sound of a steamboat on "Sea Cruise" by Frankie Ford, cries of a baby on "Baby Sitting Boogie", and the wash of the waves used by a group called The Islanders for their "Enchanted Sea" hit. You must also remember U.S. Bonds, whose studio-made records had the sound of an outdoor echo of a P.A. system.

GUN-PLAY

Gunshots have been another favourite sound. Lee Dorsey fired a few in "Ride Your Pony". Years earlier, The Olympics gained a gold disc for "Western Movies" with much more gun-play. And last time it was Roy C.'s "Shotgun Wedding". Although eventually a fair sized hit in the States, it had been issued six months before without the gunfire and it didn't get off the ground.

More and more British producers are coming to use these sort of effects. The "jet noise" on the Small Faces "Itchycoo Park" is actually something called "phasing". In a slightly different form, you can hear it on Cat Stevens' "A Bad Night". But to go back about eight years, Toni Fisher's original version of "The Big Hurt" was almost phased from start to finish. The result was like listening to an erratic signal on short wave radio. It turned a fairly ordinary song into a million seller.

HIT THUNDER

One can't say that a sound effect will make a hit record. The Move's "Flowers In The Rain" would undoubtedly have made it without the thunder at the beginning. All the same, it's interesting to note that The Ronettes' "Walking In The Rain" and Dee Clark's "Raindrops", both with similar storms, proved big sellers.

The ultimate in sound effects, for me, was provided by the Shangri-Las "Leader Of The Pack". Not content to use the noise of a motor bike revving up at the beginning of the disc, they had the poor bloke riding it into a skid killing himself. Screeching tyres dominated the fade-out.

For a different sounding solo on "House That Jack Built" Alan Price used a speeded-up sax. It's amazing the different sound which you can get purely by altering the speed of a recording. Listen to the accelerated guitar on John Lee Hooker's "Walking The Boogie"—there can't be many guitarists who can play that fast.

On another American chart topper, "Don't Worry" made by Marty Robbins, the reverse effect was used. A guitar played at a half speed resulted in a solo break with the tones of a rich, deep cello—a beautiful sound which no doubt attracted many buyers.

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PROCOL HARUM'S BLUES GUITARIST

ROBBIE Trower, a blues guitarist of some repute, became one of the Procol Harum fairly recently. Before he actually joined he couldn't imagine himself fitting in with the group, because he wanted to play the same style he had always played, and couldn't picture their "classical" image being changed.

SURPRISED

But what surprised Robbie, was the ease with which he slotted in. He told me: "Gary Brooker asked me if I'd like to audition. I said O.K. primarily because I needed a new group, but also because I felt they might have something new to offer, musically. I'd heard 'A Whiter Shade Of Pale', liked it, but felt they really didn't need a blues guitarist. Still, Gary knew my style from the days when we'd played together in the Paramounts, and I told him I hadn't changed . . . and didn't expect to.

"But the next thing I knew was that I had been accepted . . . for my blues playing. For the first few weeks, I became absorbed with the immense power of their music. Their first record didn't really show the true colours of Procol Harum. There's a continual musical development, with everybody improving all the time.

"And I would like to say that we are possibly the most honest pop group on the scene. I believe this because the music is our own, the lyrics explain actual events, and that the sound is completely original.

"The only way to show this is on personal appearances. We have a tour of ballrooms lined up in this country. It's going to be difficult to get across to a majority of the audience . . . the people who come to see us because of our records. They're going to be surprised. I wonder if I can quote you something from an American magazine? Their writer said we had a sound that was a cross between Ray Charles, Earl Flatt and Lester Scruggs and Jimi Hendrix. That's the sound they can expect".

TOUR

Procol Harum did a tour of the States recently, to judge audience reaction on a a large scale. And Robbie was pleased: "It went well. The tour was a testing ground for us . . . we wanted to suss out the type of people who would see us, and to hear their views on our music. But there wasn't any hysteria. Just kids who came to listen. We played in most of the major cities, including Los Angeles, San Francisco, New York and Chicago. The American tour was the first time we had made a string of personal appearances, but we intend to be seen regularly in England".

The new Procol Harum LP, however, is not representative of their current stage sound. Robbie says: "I feel we have moved on. The music we are playing is more powerful, and shows much more confidence. Anyway, the group can only sound as good as the material it plays, and this is where we have an advantage over many other groups. Keith can read us some lyrics, and the effect is incredible. We want to record them straight away. But added to Gary's music, they take on a different dimension. And when they're finally recorded, the result is something we couldn't have expected from the first hearing".

'We are possibly the most honest pop group on the scene'

Does Robbie feel this musical involvement has helped him as a musician? "Most definitely yes. Although, as I explained previously, my style hasn't changed. The whole group needs to improve, for its own satisfaction. With pop music continually moving forward, we must move with it. And I hope we are adding something new to the scene.

"But I will say one thing. I'm glad success, for me anyway, has come with Procol Harum, because the Paramounts certainly didn't deserve it".

M.C.

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CAPITAL EQUIPMENT

B.I. VISITS SOME OF LONDON'S LEADING INSTRUMENT DEALERS

LONDON is the centre of many industries in Britain, but none more so than the music business. Most of the larger retail shops are situated in the Soho area, with Charing Cross Road and Shaftesbury Avenue as the main musical streets. "B.I." visited the leading shops just before Christmas, for news and views on the current instrumental scene.

Photos by Ivan Keeman

Story by Mike Clifford

The guitar range featured in the Ivor Mairants shop.

RATHBONE PLACE

Our first visit took us to Ivor Mairants' shop in Rathbone Place, just off Oxford Street. Mr. Mairants has a wealth of experience behind him, and is the guitarist for Mantovani's orchestra. He will help you with any problems you have regarding the guitar, and can offer advice on the selection of a suitable instrument. He has two showrooms, one concentrating on electric guitars, and amplifiers, and one which showcases his fine range of classical, Spanish, concert, and flamenco guitars. All these guitars are hand made, with prices ranging from 9 gns. to £400. He also carries a comprehensive range of the American "Standel" amplifiers, which cost the same, in dollar currency, as they do in the States.

His shop is also the meeting place for many of the leading folk, jazz and Spanish guitarists, who have regular "jam" sessions in the downstairs showroom. Mr. Mairants told us about a recent "concert" there. 'We had Dominic Behan, Dorita y Pepe, Pepe Martinez, and Donovan on guitars, with the Dubliners' banjo player, Barney McKenna on banjo. It was quite a sight, and sound".

Also downstairs is the service department, with guitar repairs being regularly carried out on the premises. Another feature of the shop is the wide range of instrument tutors, and books on many varied instruments. And if you're searching for a lute, mandolin, or odd shaped guitar, the

St. Giles Music Centre has an impressive modern guitar showroom on the 1st floor.

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Ivor Mairants shop is always a good place to look.

From Oxford Street, it's just a short walk to St. Giles Circus, and the modern showrooms of the Baldwin-Burns Company. Jimmy Frost is manager of the shop, and he has two experienced musicians looking after the selling side of the business, Allan Marshall and Peter Dyke.

Allan, who used to play with Cyril Stapleton, is in charge of the organs, which range from the mighty Baldwin Theatre Organ, to the Howard Combo. But the most popular model is the CT 2, which is ideal for the home, and group use.

GUITARS

The guitars and amplifiers are Peter's department. Peter, himself an experienced jazz guitarist, showed us the new Baldwin amplifiers, including the "Exterminator", which gives 100 watts undistorted power. Orbit 5, who are becoming popular on the group scene, are already using four of these amps, and the sound is something else! Baldwin guitars are so well known via the Shadows and many other stars. The shop carries a comprehensive stock of the established "Bison" range, and the newer semi-acoustic "700 Series".

Also available from the shop is the new Baldwin catalogue, which has 40 colourful pages devoted to their complete instrumental range. It costs 3/6d., and is also obtainable from most music dealers. Baldwin also offer an excellent after-sales service for all types of musical equipment.

The display of Baldwin organs, guitars, and amplifiers in their St. Giles Circus shop.

SHOWROOMS

Next door to Baldwin-Burns are the equally impressive showrooms of the St. Giles Music Centre, where extensive re-decorations have just been completed. A new feature of the shop is the Organ Service Department, whose function was explained to us by manager Bill Lee: "We are providing a quick, reliable service for the organist, especially groups who haven't time to waste on repairs. We can offer an on-the-spot overhaul for any type of organ. We've had

The impressive entrance, to St. Giles Music Centre.

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Many different makes of guitar are on show in the Modern Sound showroom.

Stevie Winwood, Ian McLagan, Wynder K. Frog, John Mayall, Tony Gomesz, Matthew Fisher, Eddie Hardin and Keith Emmerson in the shop, all of whom had their Hammond's repaired here. Michael Gomez is the engineer on organs".

The second floor of the shop is devoted to the drum, woodwind and brass departments. The drums are looked after by Robbie Frost, and there is always a complete range of the Rogers, Ajax, and Premier makes in stock. St. Giles has one of the finest woodwind and brass departments in London, with all the leading makes, especially Boosey and Hawkes, in stock. Hughie McCamley is in charge of this side of the shop.

As an added service, there is a fine brass and woodwind repair department, watched over by a very experienced craftsman, Harold Johnson.

All the leading makes of guitars are on show, and there is also a wide range of amplifiers, especially Marshall, and the shop carries all the available spares for this make. Bill Lee told us he has one of the most knowledgeable and experienced musical staffs in London, who are always willing to help and advise the up-and-coming musician.

CHARING X ROAD

And so into Charing Cross Road itself, and one of the newest shops in London, Modern Sound. Manager James Nolan showed us the large range of instruments available, including Ludwig drums, Blessing brass, and amplification for brass and woodwind. The shop also carries an extensive range of unusual and varied instruments, and amongst those we saw were lutes, mandocellos, Fender Hawaiian guitars and special rhythm units.

Just a short walk from Modern Sound is the impressive Selmer building which has three main showrooms. The first floor is devoted to the organ department, with the Lowry range in prominence. Also on show is the new Selmer "Leslie" speaker which is ideal for group use with an organ. Fully portable, it is based on the now famous Leslie speaker.

The guitars and amplifiers are housed on the ground floor, and Jack Moore, a director of Selmer, showed us the complete range of Gibson guitars, and Selmer amps. Mr. Moore is particularly proud of the new drum showroom, which is on basement level. In one corner, a replica of Bobby Elliot plays one of the many Premier kits on show. Next door to the drum room is the service department, which deals with all types of sax, woodwind and brass repairs.

Mr. Moore told us about another service which they offer. "We have a 'radio-van' which can collect any organs in need of repair, and we also have an amplifier and guitar repair department".

The brass, woodwind and sax department of Selmer is in front of the first floor, and a full stock of the Selmer, and Conn makes are available. The shop also carries one of the finest instrument accessory departments in London.

SHAFTESBURY AVENUE

A short walk down Charing Cross Road led us into Shaftesbury Avenue, and the brand new Rose Morris showroom. The shop has two floors, the first carrying the Marshall range of amplifiers, which includes their "Power-Builder" system. On the wall facing the entrance is a display of Rickenbacker, Levin and Aria classical guitars, and to the left, a selection of Slingerland, Autocrat and Broadway drums.

Rod Hannaford, manager,

The interior of the Selmer bass and woodwind service department.

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and Dave Wilkinson, assistant manager, look after the shop, which has only been open for 13 weeks. Dave showed us round the first floor, which stocks Thomas organs, and Conn saxes and brass instruments. On one of the walls there is a collection of Eko guitars, John Grey banjos, and mandolins. Dave who has his own C. and W. group, the "Crays", told us the Move had already been visitors to the shop.

The brass, woodwind and drum sections of the shop are looked after by Tony Dudley and Brian MacPharland respectively. Tony used to play with Cliff Bennett, and Brian with Emile Ford. Rose Morris also have an extensive after-sales service.

Almost immediately opposite the Rose Morris showrooms is Sound City, which is looked after by Brian Gilboy and Jim Paul. The shop is the main agent for Fender, Gretsch and Maton guitars, and stockists for many other makes. They are also concentrating on their own make of amplifier, the Sound City 100 watt series. This range of amplifiers has been developed with full co-operation and help from the Who, and other top groups.

The Marshall range of amplifiers in a prominent position in the Rose Morris shop.

REPAIRS

Until recently these units have only been obtainable from Sound City, but these will soon be available from most major retailers, including the brand new MK.II. series. The shop can also deal with most types of instrument repair.

A few doors away from Sound City is Drum City. They are suppliers of all the leading makes of drum, including Ludwig, Gretsch, Trixon and Pearl. Also available are Paiste cymbals, Vincent Bach, Blessing and Bundy brass. Most of the leading American percussionists are regular visitors to the shop—

Sound City, which has a large range of organs and guitars.

Roy Haynes, Max Roach, Sol Gubin and Danny Pucello to mention a few.

British drummers who are seen regularly at the shop are Kenny Clare, Ronny Verrall, and Phil Seamen (who is always giving useful advice to beginners). And top group drummers including Trevor Morais and Mitch Mitchell are also regular customers.

Trevor Morais, right, the Peddlers drummer, seen in the Drum City shop in Shaftesbury Avenue.

Much of the stock of Drum City includes items not available elsewhere in the trade.

For the orchestral percussionist, the shop carries a large and varied selection of Paiste concert cymbals, and orchestral effects. There is also a range of Ludwig tympani.

Manager Ralph Corona showed us the complete range of the Arbiter make of instruments, and accessories available include Roy Maier reeds, and Vincent Bach mouthpieces . . . in fact everything the budding drummer, woodwind or brass player could wish for.

From the West End of London, "B.I." moved to Hammersmith, and the established firm of Western Music, which can be found in King Street. Lou Dean, owner of the shop, showed us the "Auto-Drum", which his firm manufactures and distributes. It is a rhythm and percussion instrument, which acts as an ideal accompaniment for all musical instruments. Bass drum to cowbell effects are available, which added to the rhythms, give the musician an ingenious new instrument. His shop also carries the new "Triumph" range of amplifiers, and one of the finest organ displays in London. Organs which are on show range from the Lowrey, Thomas and Farfisa series to Wurlitzer, "Daddy" of them all.

Mr. Dean, who is an ex-pro sax player, also pointed out the guitars, which included all the popular makes, Fender, Gibson and many more.

ACCORDIONS

Premier drums are also on show, along with a display of accordions, the largest we saw on our tour. Because he is very involved with the technical side of the music business, Mr. Dean has a very good repair and service department, which he feels is very important to all musicians.

With the instrumental side of the music business continually changing, why not do a tour of the same shops "B.I." visited? You're always sure to see a wide variety of instruments, and can depend on friendly advice from all who work at these shops.

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CREAM FORGET IMAGE!

I had a nasty shock—I looked at the Top Ten. There, jostling for position underneath the Beatles were seven solo singers, everyone with a ballad. And each record had the violins out in force. They're enough to make anyone cry. So what happened to all the groups experimenting for new sounds?

Who better to ask than Eric Clapton?

"It may well be that the groups have gone too far ahead of the public's taste," said Eric. "That's the progress of music. But it's got to be that way because you have to play just how you want to. It's no use playing something you're not interested in, we'd certainly never do it".

DIFFERENT

"The Cream are like a totally different group from when we started. I used to worry about what songs we should do, what our image was, and so on. Now, all that doesn't matter. The emphasis is more and more on playing. Our music is much more free and improvised than it was.

"The only important thing for us is to go on playing, and to be allowed to make albums. We'll be making tracks, and if something appears that's suitable, it may be put out as a single. But we won't allocate any special time to making singles now".

What did Eric think of the new wave, so-called "psychedelic" music?

"To me, these groups aren't psychedelic. A classical symphony would be more psychedelic. But I think the light shows are a good thing. I think they're here to stay, because they serve a real purpose. Personally, I can't be bothered to move around on stage to please visually. The lights have taken away this responsibility and so I can concentrate more on the music I am playing".

Inevitably, the thing that comes through more than anything, when you talk with Eric, is that he is interested only in his music, and that he has to believe in what he is playing. This isn't the first time, of course, that Eric Clapton has refused to concede to commercial demands. Remember four years ago Eric left the Yardbirds when they gave up the blues for pop success.

Eric Clapton used to come in for a lot of criticism from people who thought he owed B. B. King, Otis Rush, or Buddy Guy quite a lot for his style of playing.

B. B. KING

"I like B. B. King just as much as anybody else," said Eric. "He flattens me with the stuff he was playing about four years ago. I don't know what he is doing lately—I haven't heard the newer ones—but what he laid down then was fantastic.

"The influence on my playing is subconscious. I don't hear him and think I'll play that line. But I sometimes find myself playing a phrase without thinking".

To me, it's rather like when people put Donovan down for sounding like Dylan. The thing that makes you want to sing or play is to hear somebody else do it well.

The Cream have moved, and although you might still hear a B. B. phrase, Eric is definitely his own man these days. Just where The Cream have moved to you'll soon be able to hear on their new album. Before Christmas the trio spent a couple of weeks recording it in America.

A few days before he left, Eric told us "This is the first recording we've done since May or June, when "Disraeli Gears" was made. We're really only going to the States to record. We use Atlantic's New York studios. It's done quicker there, we get a better sound, and there's a really hip engineer—one of the best in America".

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The first in a 3 part series on the BASS GUITAR

PART 1: A brief history

by R. T. BERRY

THE "string bass" or "bass fiddle" had been a popular instrument in both bands and orchestras for many years. Resembling a king-size violin, in either standard or concert models, it provided a strong bass sound for most forms of music played either with a bow or finger.

With the arrival of the rock era in the fifties, the tremendous power of the amplified electric guitar suddenly became apparent, although at that time the wattage of the normal amplifier was often only a tenth of what it is today.

As guitar amplification advanced and wattage went up past the 10 watt and 20 watt mark, the sound and power of the string bass, which had been very evident amongst unamplified instruments, couldn't be heard above the amplified guitars.

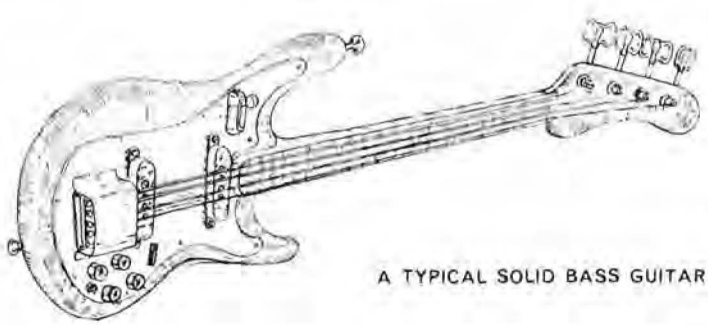
Many diehard string bassists insisted that a bass should always be felt rather than heard and refused to give up their king-sized instruments. But rock 'n' roll combo bassmen quickly realised that they were fighting a losing battle against the leather-lunged vocalists, thundering drums and strident guitars in their outfits.

Eventually, someone hit on the idea of sticking a microphone on a short stand, either just in front of the strings, or tying it with a bit of thread to the bridge of the instrument —methods which are still popular with many jazz combo's today.

DEVELOPMENT

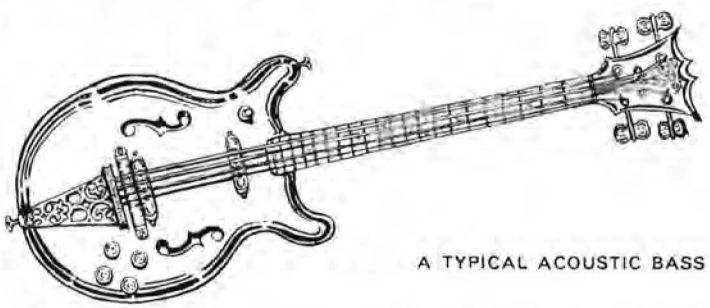
These improvisations worked well for a time giving the bass a volume which enabled itself to be heard amongst the guitars. But the process of development had begun and it obviously wasn't going to stop here. As the electrical guitar passed through various stages of improvement, evolving from the single cutaway clip-on pick-up semi-acoustic job to today's electronic wonder, so the violin bass began to look a bit dated and out of it.

And to top it all, transport problems were always a massive headache for the bassmen. He and the drummer shared the eternal loading and unloading problems of their instruments between them and could have done with a van of their own, plus a course in weight lifting to manhandle their gear from one gig to another.



A TYPICAL SOLID BASS GUITAR

I always think that some browned-off bassist must have been sitting in his front room messing about with his guitar when the idea of removing the two top strings and tuning down an octave finally came to him and yelling "Eureka!" he rushed off to the patent office with visions of wealth, fame, fortune and a statue in Charing Cross Road, running through his elated mind.



A TYPICAL ACOUSTIC BASS

True, early bass guitars were little more than simple guitars with four chunky strings and a strengthened neck; but the days of hauling that massive string bass on and off the roof of a van were gone for ever as far as the beat boys were concerned. There were diehards, of course, who strongly defended the traditional big bass, insisting that it couldn't be beaten for a "full natural sound". A fact that no sensible person would dispute.

Most jazz outfits will still not accept bass guitarists, complaining that the electric sound is too clicky and noisy; but then we mustn't forget that it took them 40 grudging years to adapt themselves to electric guitarists!

The fact is that the average bass guitar is a far more efficient instrument than its bulky big brother, being no heavier than an original guitar and fretted for faster, more accurate fingering.

RESONANT BODY

A good acoustic electric bass guitar incorporating a well designed resonant body, with bass switched on full from the tone controls, will give equally as good a tone as the best string bass. The last point in the development of the bass guitar was, of course, the question of appearance. If the line-up of a group was bass, lead, rhythm and drums, a modern electric bass meant that all the instruments could look very similar and, therefore, produced an even looking group. If they liked, they could also have matching colours and designs. The electric bass enabled its owner to move around on stage and perform like a lead or rhythm guitarist, whereas the old violin bass did rather cramp its players style—although one can't help remembering the antics of many famous bassmen, for example, Bill Hayley's. But for the modern group the electric bass is here to stay.

DAVE DEE'S DAYS IN HAMBURG

BY IAIN HINES

IT'S a strange feeling when somebody you know well hits the headlines. When an old friend who used to share tea-breaks and laughs with you suddenly becomes a big-name star.

This has happened to me so many times over the past few years that I've almost lost count. How come? Well, I was Booking Manager at the Top Ten Clubs in Hamburg and Hanover from 1962 to 1966 and during that period top name Groups appeared there from the Beatles to Dave Dee and Bostons, better known now as Dave Dee, Dozy, Beaky, Mick and Tich.

I often pop into the BBC Lime Grove Studio, in Shepherds Bush, London, to see my brother Frazer, who plays Jamie in the Dr. Who television series. On a recent visit I noticed that the Dave Dee outfit were appearing in Dee Time in the studio below.

I was up to the favourite television dressing room past-time of telly-watching when suddenly my eyes were covered by two hands from behind and a voice said "Guess who?" I named all the practical jokers on the Dr. Who set with no success and when I finally gave up and the hands came off there was Dave Dee standing behind, grinning at me.

OLD TIMES

Pop stars are a bit like soldiers, they love chatting about old days and we certainly had many a rave-up when we used to commute between the Top Ten in Hamburg and the Top Ten in Hanover.

I remember one time, particularly, when Dave was playing in the newly-opened Hanover Club and had to get back to Hamburg to play his stint there. I'd arranged to travel up from Frankfurt, where I had been auditioning Sonny Stewart and the Dynamos, to drive him over.

Dave helped me load his gear on the van and off we went. When we got on to the autobahn it looked as though "D" day had arrived all over again. The road was chock-full of tanks, tank carriers, armoured cars, jeeps, missiles, artillery, in fact everything but Rommel himself. And there we were slap bang in the middle of the German Army.

Dave started leaning out of the window as we belted along the autobahn pretending to shoot-up the trucks with his fingers as guns. The young German soldiers joined in the game and returned his make-believe fire with real rifles and machine guns. What a rave-up! !

SOLDIERS

One of the soldiers in the jeep leading the convoy spotted David and must have seen him at one of the clubs because he announced through a loud speaker, "Heute in den Top Ten Club spielt Dave Dee und den Bostens"—"Dave Dee and the Bostons are playing to day in the Top Ten Club". A nice bit of free publicity!

The Dave Dee outfit was very popular in Hamburg. They were the only British band who came near to the Beatles popularity wise. The Germans loved them because of the uninhibited way they used to rave on stage. There was one particular

routine in which they used to play the "Let's Go" rhythm to a medley of Rock and Roll standards. Everyone in the Club would bang away with them, hitting their beer bottles on the tables. The routine used to go on for ages and the table repair bills that Manager Peter Eckhorn had to pay were enormous.

Dave obviously enjoyed remembering his Hamburg days, not forgetting Gigi. She's now a German film starlet, but when he was in Germany he taught her to sing.

Just at that moment, Dozy, Beaky, Mick and Tich came in and started play-acting a "Dr. Who" scene with my brother Frazer. Mick is a great "Dr. Who" fan and makes a point of watching it on the television wherever they are. He wanted to know what would happen to the "Yeties" in the next episode. Frazer told him that a pop group agent was coming over to Tibet and would sign them up and bring them back to England to be launched as pop stars. The agent had told him secretly that he had thought up a great name for the group—David Dee, Dozy, Beaky, Mick and Tich! !

They all wanted to go up to the "Dr. Who" set so Frazer took them after he had swapped his "Jamie" kilt for Dozy's American stetson.

Dave Dee stayed behind to talk: "Success has meant a lot to me. Apart from anything else it means that all those years when we had to work so hard had now been worthwhile.

"I worried a lot when I gave up my career as a policeman. I wondered if I'd done the right thing. Now I've got a house in the country and I took delivery of a new Bentley last week. So it's turned out very well. I have also achieved another big ambition to join the National Guard as a pilot".

"Do you still get nervous when a new record is released?" I asked him.

"Certainly, I am always worried in case it just fizzles out and the kids don't like it. But 'Zabadak' did very well.

GOOD THING

"One good thing is that every one of our records has been a No. 1 in Germany. So we could always have a ball there. It is fantastic really, when we go on tour in Germany we play to halls with 5,000 or 6,000 fans in the audience. We are treated a bit like the Beatles, you know, police escort and everything!

"I even got the idea for our first hit 'Hold Tight' from the Top Ten kids banging that 'Let's Go' rhythm on their tables".

Most Dave Dee numbers seem to have an overseas flavour and I asked him if they deliberately styled each new record on a foreign folk style.

"It's got a lot to do with it," Dave replied. " 'Zabadak' was based on an idea we got from an Arabic radio programme. The instruments we used, jawbones, timbales, cost us several hundred pounds. We'll need another wagon soon to take all our gear around on tour".

I asked him what the next single would be like and he said he had no idea. But, now they are visiting Japan, I think we should definitely be in for a bit of Japanese flavoured music in the Top Ten.

INSTRUMENTAL NEWS

DEVALUATION GAIN FOR U.K.

It looks as if that American guitar, German amp., or Italian microphone is going to cost a bit more in future. At least, that's what the Musical Instrument Industries' Association thought when they met at the end of November to discuss the result of devaluation. British-made goods will not escape a price increase completely, as extra costs will be incurred for raw materials imported from abroad, but the rise is not expected to be very much.

IMPACT AMPS.

Pictured above is one of the impressive amplifiers from the Impact range. It is the 100 *watt amplifier, with two speaker cabinets, which house* 4 × 12″ *speakers. The amps are manufactured by Pan, and are available at most musical instrument dealers.*

JOHN AND RINGO AT SAVILLE

Ringo and John take a break from filming at the Saville Theatre recently. The film was intended for "Top Of The Pops", for use with "Hello, Goodbye", but the producer decided against showing it due to the miming ban. It has been seen in America however !

'Kites' Line-Up

Quite a line-up on "Kites", by Simon Dupree and the Big Sound. Organist Eric Hine played piano and mellotron, to obtain the string effects; drummer Tony Ramsley played gong, scull and tapper (special effects) as well as drums; Phil Shulman was featured on xylophone, and his brother Ray on vibes, guitar and Chinese violin; Bass player Peter Flaherty sticks solely to his instrument, and, of course Simon Dupree supplies the vocal . . . with the help of a young Chinese lady!

EQUALS' L.P.

From nowhere . . . the Equals! This group, who are very popular in Germany, currently have a best selling LP in this country. The LP, called "Unequalled Equals" reached No. 8 in the LP chart with the minimum of radio, and no television appearances. One wonders what a live appearance could do for the group!

FLOYD'S P.A.

The Pink Floyd are currently using an 800 watt P.A., which has been custom built for them by Watkins Electric Music Ltd. The group are very pleased with the sound of the P.A. and are ordering a range of amplifiers from Watkins which have a 100 watt output.

Peter Frampton's Piano Trouble !

Peter Frampton, singer and guitarist and organist and occasional drummer with the Herd, is having piano trouble! Living at home in Kent with his parents, Peter found he needed a piano to help him with his song-writing. He bought an old upright model.

And he believes he was well and truly conned! He says: "Obviously it was specially tuned at the time I bought it. But soon afterwards it went out of tune and there's nothing I can do about getting it back in tune. It is actually an untunable piano, as far as I can see. I'm furious about the whole thing".

He adds: "Anyone like to help me get a proper piano which IS in tune?"

EASYBEATS FORM PRODUCTION CO.

The Easybeats have formed their own production company, called Staeb Productions Ltd. They will be recording other artists, and leasing the tapes to major record companies. The group is also planning to start a publishing division of the company. Group manager, Mike Vaughan is Managing Director, their road manager, Sam Horseburgh is Chairman, and every member of the group is a director. The Easybeats' new record, 'The Music Goes Round My Head', features a cello, and Harry Vanda, lead guitarist, is learning to play an electric cello, to reproduce their record sound on stage. He is taking lessons from one of the leading musicians in the Royal College of Music. George Young, the group's other guitarist, is also doubling on another instrument, the clarinet.

SEPARATE STAND FOR VOX AT FRANKFURT

For the forthcoming Frankfurt Fair many British musical instrument manufacturers are exhibiting in one British Pavilion. There is one notable exception however. Jennings Musical Industries will be showing all Vox products in a separate exhibition stand from the Joint Venture. The reason for this is that Jennings had already booked their space before the Joint Venture was planned, and after being granted a larger area, did not feel inclined to go back to a smaller space.

MELLOTRON FOR SPOOKY TOOTH

An interesting new group has just made its recording debut on the Island label. They are known as the Spooky Tooth, and the disc is called "Sunshine Help Me", and is very distinctive with its heavy drum beat. The group are also buying a Mellotron for stage use, and that will put them in the class of an elite few who own a "one man orchestra", which is becoming the pet name of the Mellotron.

"Sam" Shortened

When Mark Wirtz returned from Jamaica recently, he was perturbed by the lack of air play for the new Keith West single, "Sam", another excerpt from the "Teenage Opera". The disc is longer than the usual "limit" of three minutes, and in fact runs for five minutes, 45 seconds, and Mark decided to re-edit the record. The result was a shortened version of three minutes, 55 seconds, which was more acceptable for radio play. But this will not be available to the public, only disc-jockeys.

TRANSPORT PROBLEM FOR THE WHO

Big expense for the Who when they travel to America is transporting Keith Moon's specially-built and bulky Premier drum kit. Says Chris Stamp, group co-manager: "The others find that they don't have to take their guitars because instruments are pretty cheap in the States and it's far easier for them to buy guitars over there. But Keith has to have his own drum-kit and it is a costly bit of excess luggage.

"Now we've made plans which will help for future visits. We're getting the Premier people to build a replica of his kit which will be left in storage in the States".

ENORMOUS SUCCESS FOR RANK/ FARFISA/WESTERN MUSIC CONCERT

Nearly 3,000 people attended the "Swingalong With Farfisa" concert, jointly organised by Western Music Co. Ltd., of Hammersmith, and Rank Audio Visual Ltd., which was held at the Royal Festival Hall recently. The above picture shows the winner of the "Lucky Vouchers" competition meeting the Mayoress of Hammersmith. On the right is Mr. Lou Dean of Western Music, and far left "Dickie" Wren of Rank Audio Visual. The promotion was claimed to be one of the largest ever undertaken by a single retailer in the world.

PICATO STRINGS

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YOUR QUERIES ANSWERED

BY GARY HURST

SAX & TRUMPET

Dear Gary,

We are a new group just starting the long hard road. At the moment we are putting a Sax and Trumpet through a Vox 50W P.A. system.

Could this have any serious effect on the amp or speakers? I should add we are using Shure microphones.

MIKE WILSON,
Coal Pit Heath, Bristol.

ANSWER:—Putting a saxophone and trumpet through your Vox P.A. amplifier should have no bad effects on either the amplifier or speakers.

You do not mention if this amplifier is also being used for your vocal mikes, but several groups do, in fact, use a common amplifier for the two purposes and so you should have no troubles.

LEAD GUITAR

Dear Gary,

I am a rhythm guitarist in a group, but as our lead guitarist will be leaving in the near future, it was decided that I should take over the lead guitar.

Could you give me any tips on playing lead guitar and also the best cheap equipment to buy. And could you recommend a good tutor on the subject.

P. DARLISON,
Pinner, Harrow, Middx.

ANSWER:—You should not have a great deal of difficulty on the changeover from rhythm to lead guitar, indeed it is a valuable asset for a lead guitarist to have a good knowledge of chords and chord inversions. A fair amount of lead playing can in fact be based around inversions of the chords.

You would do well to try and listen to a few recordings of the top guitarists in the style of music that your group is playing. Not with a view to copying note-for-note—but to try and get a good picture of the kind of fill-ins and effects that will be expected of you. Then try and build up a good selection of these in your own style of playing, which will gradually take shape as you go on practising, but do remember that straight copying of another guitarist's work note for note never did anyone a bit of good.

There are several good books on the market aimed directly at lead playing and you should choose the most suitable depending on how advanced your playing is.

DISTORTION

Dear Gary,

I own a Scala 519 Amplifier and I find that when it is at or near full volume I get distortion in the speaker. Is there any way of remedying this?

Also is it possible to add external speakers and how? If so could you tell me what resistance would these have to have?

DONALD CAMPBELL,
School House,
Beauly, Inverness-shire.

ANSWER:—On several amplifiers the full rated output of the amplifier is reached before the maximum setting on the volume control.

Further advancement of this control will then result in a certain amount of distortion depending on the amount of input signal from the instrument and I suspect that this is so in your case.

It would be possible to add further speakers to your amplifier but without knowing the details of your present speaker it is impossible to give any details with regard to the impedance required, but any good musical instrument shop should be able to help you after seeing your amplifier.

★ ★ ★

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

Instrumental Corner

TAKING CARE OF YOUR AMPLIFIER

LAST month I talked about jack plugs and the precautions which you should always take to stop them giving any trouble. This month I would like to follow the signal through the jack plug to your amplifier—that very complicated piece of vital equipment responsible for boosting the very tiny sound which your instrument makes right up to the loud sound your audience hears.

Many groups take a lot of care over setting up their equipment. But, once the performance is over everything is just bunged on to the van any old how. I know that very often you're wacked out after a hectic performance, but it is most important that your amplifiers are looked after, both inside and out, if they are going to give you good service for a long time.

The most important piece of regular maintenance is to remove the back piece of the cabinet and take out the tray holding the chassis so that you can carry out a visual check. One thing to look for is loose valves—always make sure that they are tightly fixed in their holders. It is also a good idea to remove the valves completely occasionally, spray the pins with a good quality switch or contact cleaner and then work the valves in and out of their holders several times to clean off the pins.

At less frequent intervals it is a good idea to examine the entire circuit construction of your amplifier to try and locate any frayed or loose wires. If you find any they should, of course, be attended to by a competent electrical engineer as soon as possible because a loose wire can result in very serious damage to an amplifier which can cause you a lot of expense.

All wires connecting the circuit to sockets and speakers, mains, etc., should be thoroughly examined to make sure that there is no danger of a fault occurring.

If you can get a qualified engineer to make these checks from time to time, so much the better, but I think it is a good idea for your group members and Road Manager to familiarise themselves with their equipment—at least to a certain extent in order to spot a very obvious disaster before it actually happens, or to carry out emergency action if there is no engineer available.

You should check with a qualified engineer to find out whether your amplifier, if it normally uses two speakers, will operate with only one. This information can be very useful when either a speaker goes or trouble develops in one of the connecting leads—half your sound is better than none at all.

HARD WORK IS EASY FOR GLADYS KNIGHT AND THE PIPS !

GLADYS Knight calmly took another bow. The Pips swam off stage and dived into waiting towels. So ended the group's first appearance at "London's answer to the Apollo" (who did say that?)—the Saville Theatre.

Every number by Gladys Knight and the Pips is accompanied by an elaborate and completely professional dance routine. The Pips work up quite a sweat, but they never admit defeat!

LAUGHED

"Hard work? This is easy" laughed Bubber Knight, Gladys' brother. "Dancing's a nice way to work. You know in the States we get to a theatre at nine in the morning and work right through to the night. We do five or six shows a day—so two acts here is easy.

"We've been dancing for 10 or 11 years and the group's been singing for almost 14 years".

It's really a family. The other two Pips are Edward Patten and William Guest, cousins of Gladys. They are all from Atlanta, Georgia, which is home ground for Little Richard, Doctor Feelgood and Otis Redding. As with them and practically all the soul people, gospel music has made its mark.

"A lot of entertainers just say it, but we're straight from the church for real," said Edward. "We're a gospel group, too. On a Sunday morning we sing in the church as the Fountainaires and in the evening we'll be at the theatre or the club as the Pips. And the same people will be watching us at both places".

CAREER

At the beginning of their career, Gladys Knight and the Pips were in competition with acts like the Moonglows, Harptones, Coasters, Channells, Tops, Supremes, and so on, successful with Motown. They are one of the groups who can genuinely claim to have been at the top for so many years. How do they explain it?

"It's been hard work" Edward continued. "But we kept it in our hearts what we wanted to do. We try to do something new and be very entertaining to our audience. We've had to last out when we didn't have hit records, so the audience had to enjoy us for what we did and not just for our records".

SUCCESS

Their first success record came soon after they were signed by Bobby Robinson—owner of a New York record company. He had already got Elmore James, Lee Dorsey, Arthur "Big Boy" Crudup and Wilbert Harrison under contract, but was turning from blues to the more commercial "group sound". Johnny Otis had written a song—"Every Beat Of My Heart"—and it sold a million for Gladys Knight.

"We should have had a gold disc, but it came out on two or three different labels", she said.

"Letter Full Of Tears"—a Don Covay song—followed that into the U.S. top ten. Billy Fury successfully covered it for the British market.

An album which includes these early hits of Gladys and the Pips is available here on the bargan priced Music for Pleasure label.

Despite Bobby Robinson's nose for talent, his Fire/Fury Company eventually went bankrupt and the Pips moved on to Bobby's new babies Enjoy and Everlast. There they had a fairly lean period of sales.

The group's next hits were with Maxx Records, and were mostly self-penned. "Giving Up", "Maybe, Maybe, Baby", "Lovers Always Forgive" were all big.

MOTOWN

And so on to Motown in 1966. The contract followed a guest appearance on the Motown Revue. How much of a difference has going to Motown made to the group?

"All the difference in the world" said Gladys. The Pips harmonised. "We knew all the people at Motown—the Miracles and the Tops—in fact, it was those people who kept telling us to come and join them. The company treats us well as artistes and we've had two or three big records for them".

SOUND

How's their sound changed over the years?

"No change," said William. "We sang a lot of pretty stuff for Maxx Records, but we've been doing pretty stuff since we started. We can do any kind though. We love blues, gospel, soul or jazz—we love music period".

Gladys Knight and the Pips are now back in Detroit, to top the bill for a week at the Fox Theatre, and to attend a party given in their honour by Motown. No doubt the champers will be flowing in honour of their "Grapevine" success, which at the last count, was fast approaching a million copies sold.

CROTUS PIKE

SONG-WRITER'S COLUMN

Now that the Manfred Mann group have virtually "deserted" personal appearances, singer Mike D'Abo has time for other activities. And it seems as if songwriting is going to be the most profitable. His first success in this field is Chris Farlowe's "Handbags and Gladrags", which is a welcome return to the charts for Chris, and an excellent debut number from Mike.

"Tin Soldier" made a very quick entrance into the charts, and marks yet another songwriting success for Steve Marriott and Ronnie Lane. But isn't the number reminiscent of their earlier successes? The argument for simpler sounds, or complicated arrangements gets deeper every day.

Several "budding" songwriters have written to us asking the best way to get a song published. One noticeable point was raised by reader G. Horseman, of Newcastle, who queried whether manuscripts were ever played, or read. General opinion seems to be that music publishers just haven't time to wade through a pile of music, and the manuscript usually gets returned without an opinion. The best way to present a song is to record it, and send the demo to a publisher. Then the song, arrangement, and style in which the number should be played can be easily heard.

"Smokey" Robinson, of the Tamla - Motown stable, writes some of the most imaginative lyrics on the scene today. He wrote "My Girl", "It's Growing", and "The Way You Do The Things You Do" for the Temptations, and all sold well in this country. He reverts to his role of lead singer with the Miracles with their new single "I Second That Emotion", which notches up yet another success for him as a songwriter. Will that never-ending "hit pattern" from Motown ever stop?

THE SESSION MEN

No. 28

MARGOT NEWMAN

NORMALLY session men are just that—MEN who do sessions and help produce pop sounds. Not much room for girls in this competitive world except as session singers, where the main requirements are an ability to sing and to sight read. So it's a Session Girl this month: Margot Newman, of the Breakaways.

It was 1961 when the old Vernons Girls group broke up. A year later, the breakaway Breakaways—Margot, Jean Hawker, Vicki Brown—got into the session field, working principally for Tony Hatch at Pye Records. The main hit at that time was Joe Brown's "Picture of You" . . . Vicki went on to marry Joe! They also did the backings on a film "Just For Fun" and that put them very much in demand. They started working for all the major companies.

Engelbert's "Release Me", Cilla's "Anyone Who Had A Heart", biggies by Pet Clark, Billy Fury, Lulu, Sandie, Vikki Carr, Matt Monro, Bobby Rydell (he did "Forget Him" in London with Tony Hatch), David and Jonathan, Peter and Gordon . . . name 'em and the chances are that the three girls have been in on the sessions.

Television spectaculars with Cliff, Tom, Lulu and Cilla—Dusty's early series, special guest appearances with Dickie Valentine and, coming up, Ivor Emmanuel. Explains Margot: "Notice there are a lot of girls in our list. Mostly it is the single singer, but we've been on a few group records to help thicken the vocal sound. Not the big ones, though. In fact, it's hard to even remember the names.

"Tom Jones we rated a star right from 'Chills And Fevers'—he sang so well and moved in great style. Our most memorable session was probably 'Trains and Boats and Planes' with Burt Bacharach.

DIFFICULT

"We're as busy as we want to be. But it was difficult at first. Getting on to this scene was like getting into heaven. For new people . . . well, you've got to have contacts. If you can't sight read—forget it anyway. It took us 18 months to start working in decent sessions and from then it depended on word of mouth. You turn up for a session and that's the first time you see the arrangement. You simply have to cope with everything and do it quickly, otherwise you're wasting somebody else's money.

"We seem to be out somewhere every day of the week now . . . maybe 10 recording sessions, plus broadcasts and television, in a single week.

"During the five years we've been going, we've also had our own records. Only five though. I think that's the problem about us having a hit of our own. There isn't time to do our own stuff and you need to have regular releases to register with the fans. Our first one—it had all the plays and everything going for it, but it didn't happen. We still don't know why. But some people think we probably feel resentful . . . you know, being associated with so many hits but in an anonymous way. Not true.

"Still . . . if we DID have a hit of our own it would mean that we could choose our work more carefully. But really we can't complain. Once we made the breakthrough, we've had a lot of recommendations and so we've built a reputation. Unlike the session musician, we've got this identity as a trio. We understand each other musically, which is important, and we work as a team".

Margot also understands the musician's side of the session world. Her husband is Tony Newman, ex-drummer of Sounds Incorporated and now himself a successful session man.

They've been married for two years. Jean is married to songwriter Mike Hawker. Says Margot: "As far as Tony and I are concerned, we generally work on different sessions and on different days of the week. It's difficult getting time off together. But you still get a kick out of a session where you feel a hit is being created—you know that you had some part in it, even if you don't often get your name on the label".

There is just one snag for married girls involved in the session world—starting a family. The Breakaways have not stinted themselves! Jean and Mike have a boy and a girl; same for Vicki and Joe; Margot and Tony have a boy. Said Margot: "Still we didn't take much time off. I worked up to a week before the baby was due and it was the same for the others. Then, and only then, did we put a dep. in!

"But where we're lucky is that we really don't have to bother about rehearsals. We're together so much on actual engagements that there is no point. The only time we rehearse is if we have a spot of our own on television, maybe working in with the dancers, as with the upcoming Ivor Emmanuel series. So when we DO work, it's all for money. And of course, we get the same rates for the job as the musicians".

A hectic life. But Margot finds it fun. And one day she's sure the Breakaways will have a hit of their very own.

PETE GOODMAN.

NO. 1 IN A GREAT NEW SERIES

THE ROLLING STONES THEN AND NOW!

MAY 10, 1963. Olympic Sound Studios in London. The day that five nervous Rolling Stones turned up for their first "official" recording session.

That was a long time ago. And a lot has happened since then to Mick Jagger, Brian Jones, Keith Richard, Charlie Watts and Bill Wyman. Acres of headlines have screamed out their triumphs, their downfalls. Mostly their downfalls; the Stones have never really had full homage paid in newspapers to their achievements.

POP STARS

Pop stars THEN . . . right at the beginning. And NOW: Well, that's the point of this new "Beat Instrumental" series, in which we're going to find out how the stars have changed in themselves and in their attitudes.

In appearance, the Stones have changed a lot. Early pictures of them, just after their first record made the charts, shows them in uniform . . . an actual uniform! Black leather waistcoats; four-buttons, heavy stitching on lapels. Uniform pockets at the breast. White shirts, rounded collars, double-cuff sleeves, dark trousers. Black boots, Chelsea-style, but with a centre seam dissecting each foot.

The hair? Long, by 1963 standards—short by today's. But it was to get much longer. When I first met the Stones it was possible to see a pair of ears on at least three of the heads. Mick's hair was just starting to lap over the top of the ears. Bill, had a very short back and sides.

Nothing too way out—at the beginning. But the image was yet to be built. The hair was grown. Their managers decided they should become "characters", refusing to conform to any show-business standards previously set. They were THE rebels. A deliberate contrast to the already-established Beatles.

But as individuals? Mick Jagger, with those big lips and jerky movements, was the leader then as he is now. Talkative but intolerant early on. His interest was in music, though he hated most of the material in the 1963 Top Twenty. He was often rude about the mohair-suited groups. Occasionally moody then; but much more moody now.

His voice hasn't changed much. His confidence has. He used to say: "I'll write good songs one day. But I feel silly even trying now". These days Mick has the total confidence in his writing ability . . . but he seems to have lost interest in the Top Twenty from all but the Stones' point of view. Yet his own "misfortunes" have increased his tolerance. He doesn't feel inclined now to put down all sections of the community who "conform" in the way he used to.

CONTRAST

A contrast, complete, to Charlie Watts for instance. Charlie was, with Bill, a late Stone recruit. He's always been a jazz enthusiast and graphic artist at heart. But he was never a talker and isn't one now. If prodded by Mick, he might put in a few words on an interview. But you're hard pushed to remember, even now, ten important quotes coming from the quiet man of drumming.

Charlie has kept out of the Stones controversies. He has a high regard for his home life. Perhaps he WOULD have said a lot; but few people even ask him.

As for Bill Wyman, bassist, he was quiet, too, to start with. He, too, has stayed pretty silent, for two reasons. One, a genuine shyness—something perhaps true of most bass players who are usually in the background. And he is older than the others. His birthdate has been given as October, 1941, which makes him 26. But lots of his friends think he is substantially older than that.

Bill has ideas about record production. So far, he's had no hits. But he has time. His face seems thinner, craggier, now. But his smile reflects an easy-going warmth shown when he's with people he likes. If he trusts, you get co-operation. If not, forget it.

Keith Richard? With Mick, he's developed tremendously on the song-writing scene. But there's something of an enigmatic attitude from him. He was, originally, the sort of bloke who loved the new-found spotlight, turning on the personal appearance image in dressing-rooms. But as the Stones developed, his mates feel he has retreated somehow into himself. He THINKS more than he says.

As for Brian. Well, Brian originally was soft-spoken, quietly charming. But with a chip on his shoulder about how tricky it was to get the Stones started. He still talks softly, but he's become perhaps THE extrovert figure of the Stones. He's the one who continues to rebel, by outspoken quotes and by wearing the most way-out clothes.

Five boys who have made personal fortunes. Who have tasted adulation and fame. The changes are there for their friends to see. But whatever they do, or are, millions will regard them as being musical outsiders, unable to join the Beatles on that very special plane of mass acceptance.

P.G.

TUTORS column

A list of Teachers who give instruction in the instruments indicated

Larry Macari (GUITAR, ORGAN, ACCORDION), Musical Exchange, Burnt Oak Broadway, Edgware, Middlesex. EDG 3171.

Micky Greeve (DRUMS), 41 The High, Streatham, London, S.W.16. STReatham 2702.

Leslie Evans (TENOR, BARITONE, ALTO SAXOPHONES/CLARINET), 275 Colney Hatch Lane, London, N.11. ENTerprise 4137.

T. Tabb (PLECTRUM & FINGER STYLE GUITAR), 41 Canning House, White City Estate, London, W.12. SHE 6332.

Frank King (DRUMS), Foote Studios, 20 Denman Street, London, W.1. GER 1811. FIE 5568.

David Wilson (DRUMS), 132 Clerkson Road, Glasgow S.4, Scotland. MERrilee 2183.

George Noble (CLARINET), 5 Hayburn Crescent, Glasgow W.1, Scotland. WESt 2559.

Grade Guitar School (EVERYTHING), 57 Preston Road, Leytonstone, London, E.11. Also guitar workshop (ring after 6 p.m.). WAN 0687.

Phil Parker (ALL BRASS INSTRUMENTS), 6 Dansey Place, London, W.1. GER 8994.

Geoff Sisley (GUITAR/BANJO/ALL FRETTED INSTRUMENTS). c/o Jennings Ltd., 116 Charing Cross Road, London, W.C.1. TEM 2856.

John Harper (GUITAR), 910a New Chester Road, Bromborough, Wirral, Cheshire. EAS 2140.

Aubrey Frank (SAXOPHONE/CLARINET), 192 The White House, Regents Park, London, N.W.1. EUS 1200 Ext. 192.

Jack Terry (DRUMS), 188 Derby Lane, Liverpool 13, STOneycroft 2532.

T. Lewis (CLARINET/SAXOPHONE), 45 Station Road, Aldershot. Aldershot 23041.

Mr. C. Lumb (CLARINET/SAXOPHONE), 13 Gledhow Valley Road, Leeds 8. Tel.: 44481.

W. G. Argyle (TRUMPET), 84 Sandybank Avenue, Rothwell. Tel.: Rothwell 3134.

B. Cash (STRING BASS), 68 Holme Grove, Burnley - in - Wharfedale, Yorks.

Bexleyheath School of Music (EVERYTHING), 172/174 Park View Road, Welling, Kent. Tel.:BEX 1429.

Peter Sander (JAZZ PIANO/ARRANGING), 73 The Avenue, London N.W.6. WILlesden 1781.

Graham Willeard (DRUMS), 39 Harmer St., Gravesend, Kent. Tel.: Gravesend 5687.

BUDDY GUY'S 10 YEAR OLD GUITAR!

BUDDY Guy looked at his scratched guitar now largely devoid of paint, and said "I've had this ten years. I've got three others, but all they do is sit at home. This is the only one I play and it still sounds good. People don't come to see me polish it anyway!".

In a typical performance the Guy guitar is likely to receive a few knocks from the walls, floor, or ceiling, and several kicks from its owner. For the record, Buddy was lunching on guitar strings many years before our Mr. Hendrix.

Buddy, incidentally, uses an "E" series of gauged electro-amp strings made by Squiers of Battle Creek, Michigan. He carries many spare first strings, as he reckons to break four or five on most nights.

The Chicago bluesman was in London for just one date—a guitar workshop spot in November's Jazz Expo '67. But Buddy was making no concessions to jazz, and played the blues for which he is famous.

Buddy Guy was born on a farm in Louisiana, and getting a start as a musician was not easy.

GUITAR

"I made my first guitar," he said. "It was a tin box with some wires stretched across it. You never could finger it, but it gave you a sound. My mother and father were poor people and they couldn't afford to buy me one".

Buddy's next guitar cost three dollars, but only had three strings.

"Finally I met a guy called Mitchell, who used to come by my sister's house. He loved to sing, and I would play behind him. He said 'If you can play that well on three strings, I'll buy you a good guitar'. He did, and it cost 57 dollars; it was a Harmony hollow box, and later on I bought a pick-up for it. If I could see the man now I'd pay the money back. I've put advertisements out to try to find him. It's because of him that I am where I am now".

Today Buddy is one of the biggest names on the Chicago scene, and lately is becoming very well known via the college campus circuit. His sound is still close to B. B. King's, but his performances are much wilder and his combo more down-home.

RECORDS

As far as records go, sales just don't match up to his popularity as a performer—mainly because he has had very few released. Buddy had two put out on Artistic before being signed by Leonard Chess in 1960. But Chess records has become so big now, and has so many artistes, that he has been neglected.

"I was with Chess all those years and they never put out an album on me. So I've changed to Vanguard now—you know, that's the company Junior Wells is with—and we've made the album already.

"When I go back they're releasing a single called 'Mary Had A Little Lamb'—it's really nice. For the new sides I had Otis Spann, Wayne Bennett—he used to be guitarist with Bobby Bland—and A. C. Reed—Jimmy Reed's brother".

Buddy Guy has played more sessions than he can remember—with just about every blues band in Chicago. Most recently he recorded with John Lee Hooker.

"Just before I came away John Lee was in Chicago and called me up. He wanted me to do this thing with him—'Detroit Is Burning'. There's supposed to be the sound of firebombs going off, so I do this big boom on the guitar for that".

There's a possibility of Buddy Guy making another tour here in the new year. "This is my third trip here. But next time I come to England I'd like to bring the whole band".

That should be nice.

CROTUS PIKE.

PROFILE

DAVE DAVIES

DAVID Russell Gordon Davies, just Dave Davies to millions within the Kink Kingdom, was born on February 3, 1947, in Muswell Hill. Green eyes, dark brown hair, tallish, thinnish, enthusiastic about bizarre clothes, keen on church organ music, substantially talented on guitar, piano and banjo.

Which is about all one can amass about D. Davies in terms of predictable profile material. Except to say that Dave has been involved in hit records since "You Really Got Me" swept into the charts back in August, 1964. But, nevertheless, Dave is one of the most interesting characters on the pop scene.

He's explosive—no doubt about that. He has a knack of getting caught up in weird situations . . . most of which must remain untold. One that came out was when he was knocked out by one of Mick Avory's cymbals on tour, in 1965, and everybody thought that was THE END of the Kinks. It wasn't. Nor was it when Ray Davies, the dutiful elder brother, said HE was leaving the group to concentrate on writing and producing. He didn't leave, of course.

CENTRE

And now it's Dave who is the centre of chat. "Death Of A Clown" was his first solo release and it was a number one. Now it is "Susannah's Still Alive". Says Dave: "I'm not putting you on when I say that I'm very surprised that these records have done so well. People think it's all part of a scheme to get me out of the shadows of Ray's influence. Rubbish. We are the Kinks, like we always have been. But there must be developments within the group—an addition to our performances. Right now it's me. We'll get round to the others."

Because Dave persistently wears his hair very long and wears outfits that literally stab at the eyeballs, he is the target for both criticism and abuse. He's keen on football, for instance, but in charity games is quite likely to take rough treatment from opposing "sportsmen". He recalls one game where three or four of the other team kept hacking at him. Dave is tough, however; perfectly capable of looking after himself. He tried to kick his way out. Result: HE was sent off.

VOLCANIC

In public-houses, he's been asked to leave on the grounds that he might upset the regulars. He keeps his temper surprisingly well . . . most of the time. When he erupts, though, he's volcanic.

Dave knows that brother Ray has long been regarded as THE voice and talent of the Kinks. He hasn't minded. But as he's got older, he's tried to develop his own talents, particularly as a writer. No collusion between the brothers most of the time; they have separate views on how to go about composition.

Dave smiles a lot but it seems a rather agonised smile. He has moments of deep depression. He keeps planning to "clean up" his image; retire bashfully to his home and just work. But D. Davies is an inborn social man. He likes a rave-up; isolation is not for him.

Beneath it all, there is a confessed Lord of the Manor feeling. He'd like to lord it over an estate or a castle. But first, he feels, there's a lot to carry on doing in the music business. And on comes that agonised smile again.

P.G.

L.P. REVIEWS

BY JOHN FORD

INSIGHT OUT

THE ASSOCIATION
LONDON HAT 8342

The Association are one of the best vocal/instrumental groups to appear on the scene for many a long year, but this album has some oddities. Whereas "Windy", and "Never My Love" show the group in a true light, numbers such as "Wasn't It A Bit Like Now", and "We Love Us" tend to detract from the overall performance. It is difficult to criticise a group who gave us "Along Comes Mary" and "Cherish", but they could have improved upon this, and perhaps have kept the set up to the standard of "On A Quiet Night" . . . because the rest of the numbers sound like "fillers".

Side One: Wasn't It A Bit Like Now (Parallel '23); On A Quiet Night; We Love Us; When Love Comes To Me; Windy; Reputation.
Side Two: Never My Love; Happiness Is; Sometime; Wanting' Ain't Gettin; Requiem For The Masses.

SMILEY SMILE

THE BEACH BOYS
CAPITOL T 9001

This is a strange album from the Beach Boys. Their "Good Vibrations" seemed to indicate large steps forward in the progress of pop, but this LP has brought them back to earth. Most of the numbers are very ordinary, and the only sparkle comes from "Vibrations", "Wonderful", and "Wind Chimes". Even "Heroes and Villains" sounds at home with the rest of numbers . . . tuneless and generally boring. Perhaps we are expecting too much of this group, but it's their own fault for pointing the way forward with the beautiful "God Only Knows". But I feel they've something special up their sleeves.

Side One: Heroes And Villains; Vegetables; Fall Breaks And Back To Winter; She's Goin' Bald; Little Pad.
Side Two: Good Vibrations; With Me Tonight; Wind Chimes; Gettin' Hungry; Wonderful; Whistle In.

REACH OUT

THE FOUR TOPS
TAMLA-MOTOWN
TML 11056

This is an excellent LP from the Tops, and includes one of the best pop songs of the last decade, "Reach Out", but it does mark a slight change in their style (probably for this album only, though). Who could have imagined the group doing "Last Train To Clarksville" or "I'm A Believer", Apart from the title track, the best numbers are "If I Were A Carpenter", "Seven Rooms Of Gloom", and their latest single, "Walk Away Renee". But a special mention for their version of the Association's "Cherish", which retains all of the original beauty of the single.

Side One: Reach Out, And I'll Be There; Walk Away Renee; 7-Rooms Of Gloom; If I Were A Carpenter; Last Train To Clarksville; I'll Turn To Stone.
Side Two: I'm A Believer; Standing In The Shadows Of Love; Bernadette; Cherish; Wonderful Baby; What Else Is There To Do (But Think About You).

TWO FELLAS TO FOLLOW

HARRY STONEHAM
AND JOHNNY EYDEN
TEPEE TPR 100

Two of England's finest jazz talents have combined to make this "home grown" jazz album. Harry Stoneham is one of the top three organists in this country, but another album like this will leave his rivals well behind. Harry, and Johnny Eyden on drums, sound like a small band at times, when they swing through numbers like "Coming Home Baby", and "Lonesome Road". Buy this LP if you have ever thought of playing, or do play, the organ, because it can offer 12 lessons in organ technique . . . each one of the numbers in fact.

Side One: Call Me; Stranger In Paradise; Coming Home Baby; Satin Doll; My Funny Valentine; Shiny Stockings.
Side Two: Lonesome Road; All Or Nothing At All; Fly Me To The Moon; And I Love Her; Teach Me Tonight; Sonnymoon For Two.

LIVE AT THE GARDEN

JAMES BROWN
PYE NPL 28104

James Brown always sounds better on "live" LP's when he has to play to the audience, rather than to himself. Just lately, he's become involved with pseudo jazz sounds, and they just don't suit him. On this album, however, it's his soul singing which is featured . . . and it is still the best you can hear from any coloured artist. Starting with "Out Of Sight", James shouts his way through most of his best known numbers, including "Try Me", "Prisoner Of Love", and "Please, Please, Please". This is well recorded for a "live" LP, and captures the atmosphere of the "Garden" very well.

Side One: Out Of Sight; Bring It Up; Try Me; Let Yourself Go; Hip Bag '67; Prisoner Of Love.
Side Two: It May Be The Last Time; I Got You (I Feel Good); Ain't That A Groove (Part One); Ain't That A Groove (Part Two); Please, Please, Please; Bring It Up.

WITH A LOT O' SOUL

THE TEMPTATIONS
TAMLA-MOTOWN
TML 11057

The Temptations are proving themselves to be one of the most popular American soul groups on the scene at the moment. Their last four singles are included on the album each of which had satisfactory sales in this country. "You're My Everything" and "(I Know) I'm Losing You" were the more successful of the quartet, and are the best numbers on the LP. But take a listen to "No More Water In The Well", featuring the raucous voice of David Ruffin. It's hard to find fault with the Temptations, who sound as if they invented harmony singing.

Side One: (I Know) I'm Losing You; Ain't Sun Since You've Been Gone; All I Need; (Loneliness Made Me Realise) It's You I Need; No More Water In The Well; Save My Love For A Rainy Day.
Side Two: Just One Last Look; Sorry Is A Sorry Word; You're My Everything; Now That You've Won Me; Two Sides To Love; Don't Send Me Away.

YOUR LETTERS

BEE GEES

Dear Sir,

I was glad to see the Bee Gees expressing genuine and forthright views in your last issue. It is about time somebody criticised what is happening in Australia because it would do a lot of good. I know, having played with a group over there for several months. The managers and record companies are very petty minded, and will not risk money on any knew project. But, they lose out in the end, because all the top Australian groups eventually come to England. Typical cases are the Bee Gees and Easybeats, who are allowed to use their talent over here. They've certainly split the English charts wide open.

David Tarrent,
Newcastle-upon-Tyne.
LP Winner.

ALAN BOWN !

Dear Sir,

We really had to write and thank you for the feature on the Alan Bown! that appeared in your December issue. As you have realised, they are one of the best groups on the scene at the moment, and it is about time they received their fair share of attention, and credit for their contribution to "popular" music.

We hope that after reading the article, people will want to know more about this group, in which case perhaps you could publish the official fan club address. Perhaps the Alan Bown! will go into the charts with "Toyland", and not before time, too.

Maggie and Anne,
Alan Bown! Fan Club,
61, Queens Avenue,
Hanworth, Middx.

We're pleased to help such a talented group. Ed.

PROFILE

Dear Sir,

I must say how pleased I was to see Diana Ross featured as your "Profile" in the November "B.I.", because she is a real artist. But how about an article on a really great soul singer, Otis Redding? It's about time this man got the recognition he deserves.

Phillip Gornall,
Chippenham.

QUERIES

Dear Sir,

I have been an ardent reader of "B.I." for the past year, and would like to say how much I appreciate "Instrumental Corner", and "Your Queries Answered". Perhaps you could include, in a future issue, information about reverb units, fuzz boxes and wah-wah pedals. I'm sure this would interest many of your readers.

Thomas Mannion,
Cleaghmore, Ireland.

TRIBUTE TO OTIS

Dear Sir,

I know I speak for all soul fans, when I say how much Otis Redding is going to be missed. But I wonder if his death will start another "Jim Reeves Saga", with his records selling twice as many as they did when he was alive. All the pseudo soul fans will probably jump at any new singles his record company issues, saying that they were always fans of Otis. Let us hope that this does not happen, and that the name of Otis Redding will live on for his enormous talent alone.

David Carr,
Wimbledon, S.W.20.

"B.I." will be publishing a full tribute to Otis Redding in the next issue. Ed.

NO. 3 IN OUR SERIES IN WHICH THE STARS REVEAL THE SECONDS WHICH LED TO SUCCESS . . .

THE DAVE CLARK FIVE

A RECORD called "Do You Love Me?" entered a music paper chart at number 49. Not only was it NOT the hit version of this much-covered song, but the main alternative version got to the very top of the charts. However, this apparently unimportant event was a Vital Moment for the Dave Clark Five. To them it was a break-through. Only a tiny break-through, but nevertheless something which had them listed among the big-sellers.

Let Dave explain: "We recorded 'Twist And Shout' before the Beatles! But EMI had a contract with the Stateside label and they'd released the Isley Brothers' version.

ALBUM

So we were told that our 'Twist And Shout' could only go on an album or EP. We had to forget all about our planned single. Though I've still got that old recording—we didn't put it out, even on an LP.

"So we picked up 'Do You Love Me'. I'd heard the Contours' record of this while we were playing at Basildon, in Essex and I thought it could make it. But the trouble with doing an old number is that other people can also cover it. So up came the Brian Poole and the Tremeloes' record, which went to number one . . . following on, if you please, their version of 'Twist And Shout', which we'd been unable to release as a single!"

The Dave Clark Five were lumbered! But though their version of 'Do You Love Me' was beaten badly by Brian Poole's lot, the fact that it did enter the charts, though way down, was THE Vital Moment for Dave.

LUXURIOUS

I talked to Dave in his luxurious, and I DO mean luxurious, West End flat and he expounded on this question of Vital Moments. He said: "After 'Do You Love Me', we had 'Glad All Over' and 'Bits 'n' Pieces', both number ones. But by then we'd established at least a bit of a following for our first chart entry. Therefore there was an advance for the follow-ups . . . but the reverse is true if you are out of the charts for a time. Then you find the dealers don't even want to stock your records.

"So that down-the-bottom chart entry was what really mattered to us apart from our Royal Variety Performances in 1965 and 1966. Must say, though, that the honour of a Royal show is so tremendous that we'd have come back, if necessary, from America just to do them!

"You see, 'Do You Love Me' was just something that happened. But 'Glad All Over' was something we planned. We were determined to have the big follow-up. Funny thing is this: the Contours had had a million-seller with 'Do You Love Me' a couple of years before us in America. It was our third record there and still our version sold a million and topped the charts".

In fact, the Dave Clark Five were the first British group to tour the States. The Beatles had been there on the 'Ed Sullivan Show', then the Dave Clark Five followed them in. Dave and the boys were invited to stay on for a second show, the following Sunday.

"We can't do it," said Dave. "We're due in Liverpool for an engagement". Liverpool? Ironic that it should have been the home town of the Beatles.

ED SULLIVAN

Anyway, nobody says "no" to Ed Sullivan—the Dave Clark Five have done the show 18 times in the last three years! So it was agreed that they'd stay on . . . but only after argument. And that was the second Vital Moment in the history of the Five. Said Dave: "We got with Ed Sullivan only because 'Glad All Over' was doing well in the States. But the news that we were doing this show meant that we had thousands of kids all shouting for us at the airport.

"In fact, between the two shows with him, we had a trip to Jamaica with all expenses paid for a week, so we didn't lose out on anything. The scenes coming back to Hollywood were unbelievable. That Ed Sullivan booking was the making of us in the States.

BIG STARS

"We had big stars meeting us at a reception. People like Lucille Ball and Dean Martin. So our decision not to go back to Britain and work those dates really was a Vital Moment. Actually it was very odd. Here were the stars that we'd admired and liked for a long time . . . and their main interest was in getting *us* to parties at their homes.

"To be honest, it put us in a tricky situation. If you turned down one party, it could only cause trouble at another. So the whole lot of us just retired to our hotel and spent the night there! But you'll see from all this that we're sure that the Ed Sullivan show was one of the most Vital Moments to the group".

But meanwhile things were

The Dave Clark Five have changed very little since their first Vital Moment gave them a place in the charts.

happening in Britain. What the fans were saying is this: "Okay! Dave Clark and the boys are spending all their time touring the States, so we'll forget them". That was the main argument, apart from a fan-club following which was enviably big but didn't carry all that much weight in buying enough records to see the boys in the charts.

ROARED BACK

In recent weeks, however, the Dave Clark Five have roared back to the chart summit. Which means that Dave craves one more Vital Moment to talk about.

And that was the selection of "Everybody Knows" as the single which lifted the boys back into the charts. Explained Dave: "I'd been doing some theme music for films. Now if it was possible to get Les Reed to work out arrangements, I'd always get him. Then June, his wife, played some material which included, 'Everybody Knows', but on to which Les had dubbed strings. I thought this was tremendous. I asked Les why he didn't put it out himself, as a singer. He said he didn't want to be a singer.

STATES

"Well, we were just going to the States. We'd released 'You Got What It Takes' but it wasn't doing much. I felt we should forget about a new record until the later part of the year. So we came to do it in the Autumn. Now Mike usually sings. He's very professional, but it's possible to be too perfect on a performance. I felt we needed something which had the right sadness and sort of little boy quality.

"Newley had this . . . Anthony Newley, who I rate very highly. I think the Bee Gees got it on 'Massachusetts'. So it came down to Lenny and everybody said we were wrong. But Mike didn't mind. We are essentially a team scene and Mike knew what we were getting at. Obviously Lenny was pleased. What we want, all five of us, are hit records, and we have never cared who sang . . . our belief is that we succeeded simply BECAUSE we're a team!"

HIT RECORD

So "Everybody Knows" became a big hit record. And a whole load of knockers had to eat their words—a great many people said for months that the Dave Clark Five was finished. Finished? Well, those critics ought to see Dave's flat! He personally knows people with number one records who ended up with only a few hundred quid in the bank. He's glad that he had the foresight to tackle management problems himself, because he feels that he understands what the group is trying to do.

Dave and the boys have had a split career. The initial break-through here—earlier than "Glad All Over", at least in their eyes. The establishment in America. The revitalising of their career in Britain.

But personally all of the Dave Clark Five are very grateful for the whole scene.

P.G.

TOP TWENTY—FIVE YEARS AGO

AMALGAM OF ENTRIES FOR THE FIRST TWO WEEKS OF JANUARY, 1963

1.	Next Time/Bachelor Boy	Cliff Richard
2.	Dance On	Shadows
3.	Return To Sender	Elvis Presley
4.	Lovesick Blues	Frank Ifield
5.	Dance With The Guitar Man	Duane Eddy
6.	Like I Do	Maureen Evans
7.	Sun Arise	Rolf Harris
8.	Go Away Little Girl	Mark Wynter
9.	It Only Took A Minute	Joe Brown
10.	Globe-Trotter	Tornados
11.	Telstar	Tornados
12.	Bobby's Girl	Susan Maughan
13.	Up On The Roof	Kenny Lynch
14.	Diamonds	Jet Harris and Tony Meehan
15.	Let's Dance	Chris Montez
16.	Don't You Think It's Time	Mike Berry and the Outlaws
17.	Your Cheating Heart	Ray Charles
18.	Coming Home Baby	Mel Torme
19.	Love Me Do	The Beatles
20.	Island of Dreams	Springfields

Records entering the Charts during the last two weeks of January, 1963

Big Girls Don't Cry	Four Seasons
All Alone Am I	Brenda Lee
Some Kinda Fun	Chris Montez
Little Town Flirt	Del Shannon
Suki Yaki	Kenny Ball
Please Please Me	Beatles
Wayward Wind	Frank Ifield

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BEAT INSTRUMENTAL

NO. 58 FEBRUARY 1968

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Editorial

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

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

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

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

The Editor.

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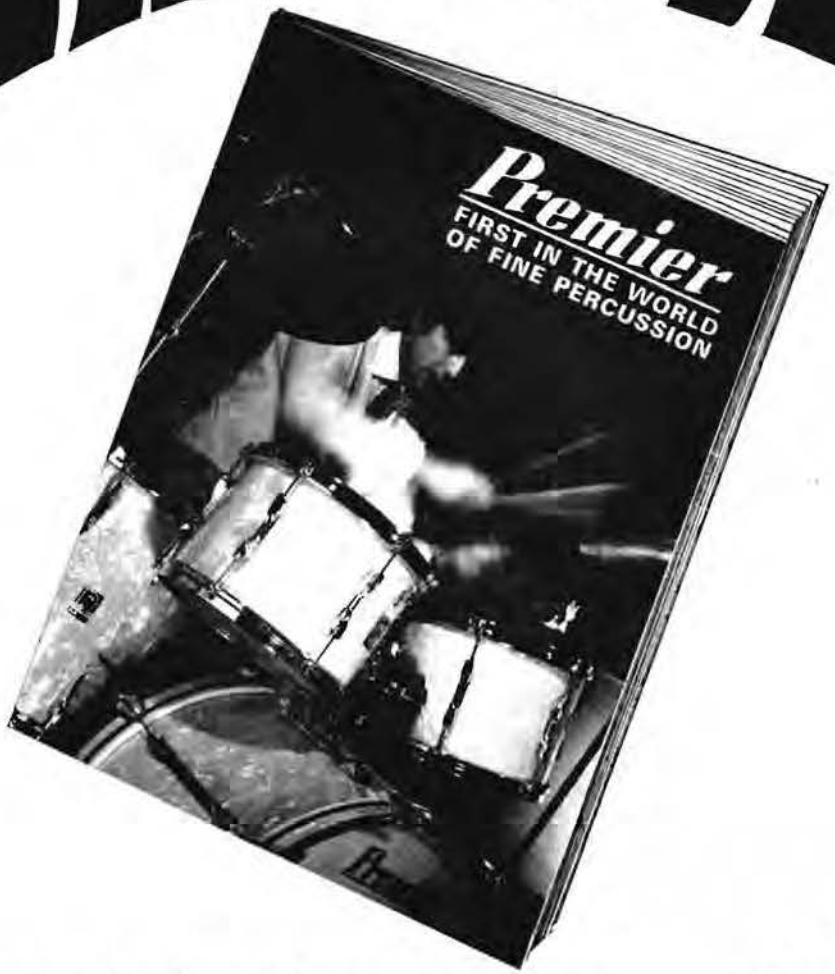

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LOVE AFFAIR - FIRST NEWCOMERS OF '68

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

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

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

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

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

YOUTHFUL IMAGE

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

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

"WE'VE GOT TO CHANGE AND ACCEPT NEW IDEAS"

says ERIC BURDON

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

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

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

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

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

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

STEREO

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

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

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

"Maybe it will never be finished," grinned Eric—who used to describe himself as a little fat singer from Newcastle.

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

Such as?

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

LIKES JAPAN

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

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

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

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

"One book I think everybody should read is 'The Finding Of The Third Eye', by Vera Stanley Alder. The most important thing I have learnt from that book is that life depends on balance and each must live his life accordingly. For instance, you cannot enjoy flowers without putting up with rain".

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

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

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

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

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

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

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

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

What does the future hold for Eric and the Animals?

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

PLAYER OF THE MONTH

ERIC CLAPTON

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

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

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

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

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

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

JOHN FORD.

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SIMON DUPREE HATES WEST COAST SCENE

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

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

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

LARGE GROUP

Now he can listen to the plaudits of music critics, who give his group nothing but the highest praise. "There are disadvantages in running a large group . . . the money doesn't split up quite so well. But for personal satisfaction, there's nothing like listening, and playing with a group which is musically adept. And the Big Sound certainly are. For example, Ray (Shulman) plays guitar, violin, piano, trumpet and vibes, and Phil (Shulman) plays most brass and woodwind instruments . . . vibes as well. We don't need session men at all on our records. We use a Mellotron for any of the trickier instruments. Eric Hine, our organist, plays that".

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

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

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the Mike Smith column

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

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

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

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

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

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

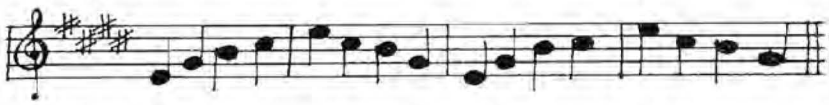
MIKE

THE RUDIMENTS OF MUSIC

By THE TUTOR

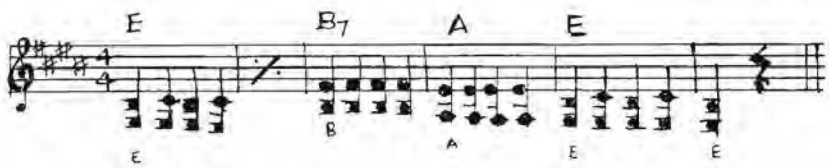
Many of you reading this article will be Chuck Berry fans, or at least fans of his guitar playing. The "riff" that runs through nearly all his songs is almost as famous as the man himself, so this month's column will be mainly devoted to a simplified version of this riff which can be used as the basic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

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



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

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



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

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

FACES MORE INVOLVED IN RECORD PRODUCTION

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

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

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

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

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

DRAMA SCHOOL

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

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

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

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

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

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

AUSTRALIA

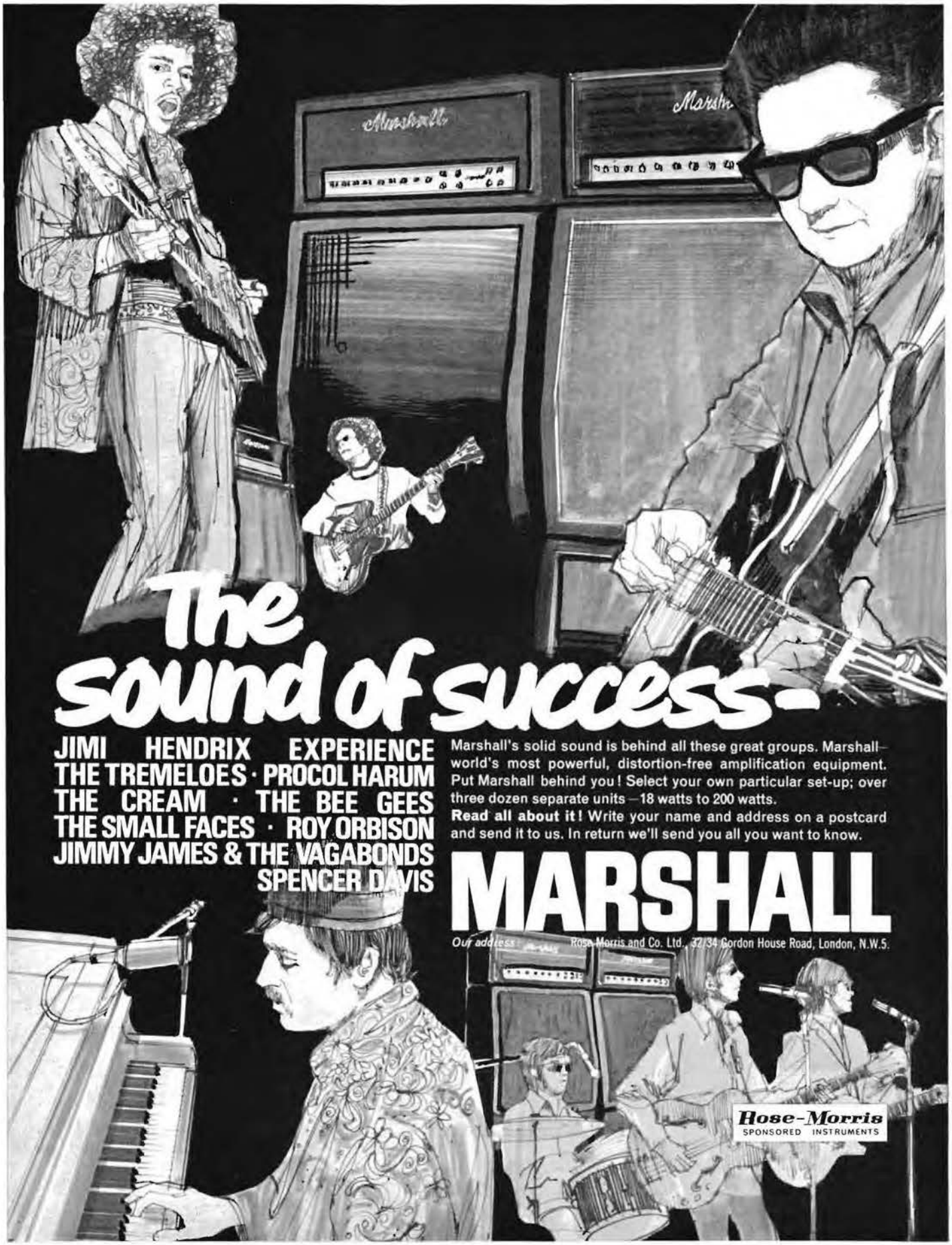
At this time, the Small Faces are away in Australia, Japan, and America, on a tour which takes seven weeks. Steve Marriott talked about it: "We don't like being away that long. We feel that the London scene is the biggest and best. But we left 'Tin Soldier' which was a biggie for us. The critics liked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

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

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

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

PETE GOODMAN.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'PERSONAL PROMOTION IS THE THING' SAY BEACH BOYS

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

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

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

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

PROMOTION

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

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

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

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

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

BEATLES

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

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

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

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

P.G.

SCRIBBLES

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

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

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

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

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

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

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GIVING THE FACTS BEHIND THE HITS

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

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

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

COMPETENT

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

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

Over the next few years one can see the creation of music centres which will have not just one large recording studio, but two, three, or even four, in the same building. Again, the recording companies have already led the way. E.M.I. has three studios in its St. John's Wood centre. No. 1 is 95 ft. × 57 ft.; No. 2 60 ft. × 37 ft.; No. 3 39 ft. × 32 ft. Now the independents are growing very fast and Olympic, for example, have two. Several others are talking about moving to larger premises or adding extra facilities. 4-track recording has become commonplace and 8-track and 12-track are either here or on the way.

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

Although we've talked about London as a recording

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

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capital other cities can offer top-class facilities. In Birmingham HOLLICK AND TAYLOR are keeping right up to date with new improvements to their studio. They are hoping to install an 8-track tape machine very soon, and think it may be operational in about two months. They were originally considering 4-track, but every so often a session cropped up which require those extra channels, and so they have decided on the bigger machine. Designs are also being considered for a new mixer, and this extra equipment will put HOLLICK AND TAYLOR in the top bracket as far as studios are concerned. The studio has been successful with a couple of recordings it has done recently, as both (singles for Jimmy Powell, and the Wolves) are due for release on E.M.I. and Decca respectively.

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

INTEREST

Currently there's a lot of interest being shown in Grapefruit. They are managed by Terry Doran, who is managing director of Apple, the Beatles music publishing company. Their single "Dear Delilah" was recorded at REGENT "A", and engineering the session was Tom Allom, who only recently joined the studio. All at REGENT are confident that this could be one of the year's big hits. Other visitors to the studio have been the Symbols, Swinging Blue Jeans, Bonzo Dog Do Dah Band, and the Temperance Seven. "A joyous time was had by all", was engineer Adrian Ibbetson's description of the sessions for the last two bands.

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

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

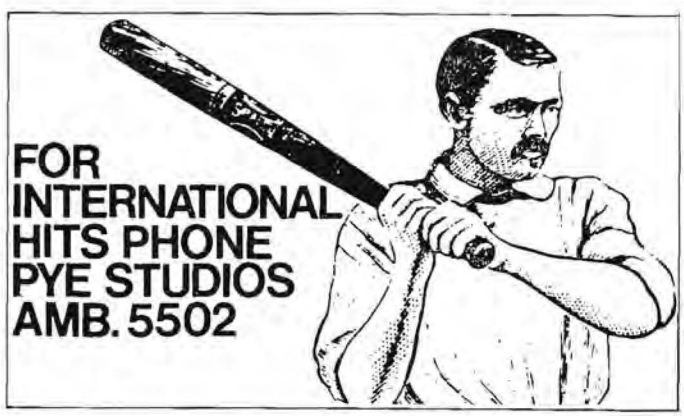
American born Solomon can rest assured that the same trouble won't happen again. E.M.I. are on to a hot property, and will obviously spend as much time in their studios as possible, to give this fine singer the recordings he deserves.

ENGINEER

John Pantry, engineer at I.B.C., has successfully turned his hand to other things recently . . . in the shape of songwriting. He wrote Peter and the Wolves' "Lantern Light", currently on release, which was recorded at I.B.C. Naturally! The Bee Gees are regular visitors to the same studio, and they are booking every spare minute the studio has available. Expect some interesting new developments, record-wise, from them shortly.

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

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



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

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

POSSIBLE HITS

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

Dave Wood, of IMPULSE SOUND STUDIOS, reminded us that not ALL recording is done south of Manchester. He runs this successful studio, which is situated at Wallsend-on-Tyne. It is fully soundproofed, and capable of handling up to ten musicians. Mixing is carried out on a custom - built console, incorporating an 8-channel stereo mixer, four channels of reverb and two channels of echo. The recording machines are Wear and Wright Series 6H, running at 15 ips. Shure Unisphere, and AKG D19 mikes are in operation in the studio. IMPULSE has a good name amongst the musicians in the area, and has to its credit carried out recordings for Skip Bifferty, the Shades, the Carnival, all who followed the A.1 to London, gaining record contracts.

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

MOVEMENT

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

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

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BI's CHART FAX

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

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

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B.I. 2

GEORGIE

Back to the old Bull and Bush!!

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

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

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

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

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

GUITAR

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

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

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

Georgie thinks his music will move more towards jazz this year. Even when he was with the Blue Flames he wanted to be a good jazz musician. Of those Blue Flames, only Eddie Thornton the trumpet player is still with him. The line-up is slightly bigger and still retains a symbol of the old Flamingo days—the conga drums. Johnny Iseman the drummer and Lyn Dobson on the tenor sax and flute are particularly impressive. Jazz is their music too.

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

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

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

What about the rest of the charts?

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

CARRIED AWAY

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

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

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

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

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Recording Vocalist

1. **TOM JONES**
2. **CLIFF RICHARD**
3. **JOHN LENNON**
4. Stevie Winwood
5. Jack Bruce
6. Scott Walker
7. Gary Brooker
8. Lulu
9. Engelbert Humperdinck
10. Eric Burdon
11. Donovan
12. Jimi Hendrix
13. Cat Stevens
14. Georgie Fame
15. Paul Jones
16. John Mayall
17. Chris Farlowe
18. Ray Davies
19. Steve Marriott
20. Jess Roden
    Arthur Brown
    Roger Daltry

BEAT INSTRUMENT 1967 GOLD STAR AWA

Lead Guitarist

1. **ERIC CLAPTON**
2. **JIMI HENDRIX**
3. **HANK MARVIN**
4. Jeff Beck
5. Peter Green
6. George Harrison
7. Pete Townshend
8. Alvin Lee
9. Tony Hicks
10. Roy Wood
11. Steve Marriott
12. Albert Lee
13. Mick Taylor
14. Syd Barrett
15. Dave Mason
    Martin Stone

Bass Guitarist

1. **JACK BRUCE**
2. **NOEL REDDING**
3. **PAUL McCARTNEY**
4. John Rostill
5. John Macvie
6. John Entwhistle
7. Bern Calvert
8. Bill Wyman
9. Tab Martin
10. Plonk Lane
11. Pete Quaife
12. Roger Walters
13. Jet Harris
14. Eric Haydock
15. Maurice Gibb
    Klaus Voorman
    Ace Kefford

Drummer

1. **GINGER BAKER**
2. **KEITH MOON**
3. **BRIAN BENNETT**
4. Mitch Mitchell
5. Bobby Elliott
6. Ainsley Dunbar
7. Trevor Morais
8. Ringo Starr
9. Jon Hiseman
10. Keef Hartley
11. Andrew Steele
12. Bev Bevan
13. Blinky Davidson
14. Kenny Clare
15. Mick Avory
16. Tony Newman
    Charlie Watts

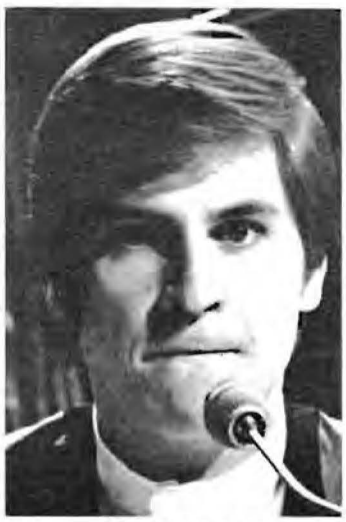
Keyboard Player

1. **ALAN PRICE**
2. **STEVIE WINWOOD**
3. **GEORGIE FAME**
4. Brian Auger
5. Matthew Fisher
6. Gary Brooker
7. Manfred Mann
8. Graham Bond
9. Alan Haven
10. Ian McLagan
11. John Mayall
12. Keith Emmerson
    Roy Phillips
14. Wynder K. Frog
15. Dudley Moore
    Zoot Money

ERIC CLAPTON

JACK BRUCE

GINGER BAKER



ALAN PRICE

TAL'S

ARDS

Brass & Woodwind

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

CHRIS WOOD

JIMI HENDRIX EXPERIENCE

Best Group on Stage

1. **JIMI HENDRIX EXPERIENCE**
2. **THE WHO**
3. **THE CREAM**
4. The Shadows
5. The Hollies
6. The Move
7. Traffic
8. John Mayall's Bluesbreakers
9. Geno Washington and the Ram Jam Band
10. Pink Floyd
11. The Small Faces
12. Dave Dee and Co. Ltd.
13. The Bee Gees
14. The Alan Bown!
15. The Tremeloes
    Bonzo Dog Do Dah Band
17. Amen Corner
18. The Peddlars
19. Rockin' Berries
20. Crazy World of Arthur Brown

Best Arrangement

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

PROCOL HARUM

Recording Manager

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

GEORGE MARTIN

LENNON/McCARTNEY

Songwriting Team

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

B.I. asks some of Britain's top producers

ARE THERE TOO MANY RELEASES?

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

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

DISC-JOCKEY

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

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

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

Mike Hurst

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

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

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

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

EXPERIENCED

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

Mickie Most, of Lulu, Herman, Donovan, etc., fame: "Yes, there are obviously too many. The only remedy will be when record companies realise that it is uneconomical to issue 'second-rate' records. And I've a pretty good idea that this will happen this very year".

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

DECCA

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

John Schroeder

Noel Walker

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

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

RELEASED

And from Dick Rowe, executive producer, Decca Records: "Of course, too many records are released. All companies try not to release too many, but there is the danger of being too selective and missing records which might be saleable. Decca and Deram release roughly five a week. Two by contract artists with records we believe in as potential hits. Two by independents who are financed or partly financed by us and whose products we believe could be hits. And the fifth is from an independent source but where there is a little doubt about the hit potential. In this last category, it could be from a producer whose judgement we respect or an artist we want to keep 'ticking over' for future stardom. Some have television exposure, which is a vital asset in selling records. But you still have to be elastic for there are no rules in the recording industry. But the fewer releases, the greater the chance for the promotion department to go out for air-plays. There are a lot of good records which miss out simply because the public never get to hear them".

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

SITUATION

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

But basically the complaint of producers and dee-jays is that so many of the records are "samey" and produced with no thoughts of originality. In seeking out the occasional new group or artist with promise, one has to wade through a pile of nondescript releases which clearly stand no commercial chance at all. Some years back, a record release was a big event for an artist, but now it is very much a matter of pure routine.

Derek Everett

BREAK THROUGH

Some records with apparently little chance do break through—a good example was the Whistling Jack Smith piece of last year, but that was given a strong send-off by the pirate radio stations. Now there is less exposure and less time available to give a new artist a helping hand. For that very reason, companies are working harder to find outstanding material and relying less on the unpredictable break-through.

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

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

PETE GOODMAN.

Dick Rowe

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CH.11

INSTRUMENTAL NEWS

BARRY CLASS STARTS TREND RECORD LABEL

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

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

Triumph Amplifiers

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

London Office for Olga Records

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

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

Blue Horizon Debut

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

WATKINS ORGANISE 'WEM' SIT-INS

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

Nite People revive 'Summertime Blues' as an instrumental

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

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

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

Dave Mason

TRAFFIC AS A TRIO

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

Musicians & Manufacturers Back Britain!

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

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

Eddie Hardin's Hammonds

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

BIGGER BI NEXT MONTH

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

The continuing problems of Pop-Stars

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

Davy Jones

The ultimate guitar

Whatever guitar you play now, you'll ultimately choose a Guild. Craftsman made in New Jersey, U.S.A.

Guild USA BESSON & CO.

Besson House, Burnt Oak, Broadway, Edgware, Middx. Tel: 01-952 7711

BASS GUITAR

Part 2. BUYING A BASS GUITAR

BY R. T. BERRY

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

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

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

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

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

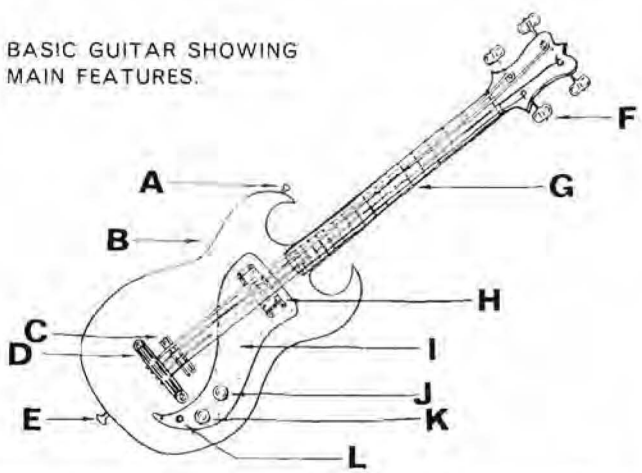
Check the neck to see if it bends after tensioning the strings. As I said before, if the string distance at the 12th fret suddenly increases from a $\frac{1}{4}$" to $\frac{1}{2}$" away from the fingerboard—don't buy.

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

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

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

BASIC GUITAR SHOWING MAIN FEATURES.



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

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

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

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

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

TAIL PIECES

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

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

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

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

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

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

FROM MILITARY BAND TO FOUNDATIONS

B.I. talks to ERIC ALLAN DALE

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

But unlike the other members of the group, he did not have to suffer the early hardships of grouphood, and also managed to supplement his musician's wage with small acting roles. He reveals: "I went down to the cellar where the group was playing, and was impressed by the devotion the boys gave to their music, and to improve the Foundations, sound-wise. Ordinarily, I wouldn't have been able to join the group permanently, because a man has to eat, and they almost weren't! But, I was playing in Night Clubs most evenings, and earning a reasonable living. The group were practising during the day, and had practically no gigs at all in the evenings, so I was able to sit in without too many problems.

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

CAREER

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

He didn't. But Eric admits to "disappearing" for a few months. "That was only when jobs were hard to find. But I always managed to make money doing something. The Night Clubs gave you a guaranteed wage, and that's all a musician ever wants. But it's nice being a name again, and not just one of a million other trombone players".

Eric, I was glad to hear, is not a frustrated jazz man, and enjoys soul music to the full. He's not even snobbish about it . . . doesn't name "unknowns" as his favourite artists. "The Stax sound is my favourite. Booker T. and the M.G.'s, and the Markays have the style I like. I guess J. J. Johnson and Curtis Fuller are my influences as far as the trombone goes, and Stevie Wonder and Georgie Fame are my favourite singers. You know, one of the reasons it's hard for a British soul band to have a good sound is the lack of reasonable equipment. We're lucky. One of the first things we did after "Baby, Now That I've Found You" was to buy some new gear. We've bought a Hammond, a Marshall P.A., and £300 worth of mikes. That's two P.A.'s we've got now. A 200 watt one for the singing, and a 100 watt one for the brass. Most bands put brass and vocals through together. That tends to clutter the sound. But then who can afford two P.A.'s?"

SOUND PROBLEM

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

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

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

THE WINNING ENTRY WAS SENT IN BY:—

MICHAEL J. HODGES
64 NELSON WAY
BILTON, RUGBY.

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

MONKEES NOT ONE HIT WONDERS

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

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

POPULARITY

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

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

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

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

The heavy criticism of the Beatles "Magical Mystery Tour" has also helped to highlight the professionalism of the Monkees' TV series. In this department they are clear leaders having clocked up nearly 20 hours of filming, many times more than any other pop group in the world, with the possible exception of Elvis. But he's been going quite a bit longer.

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

The Monkees are due to start shooting their first major feature film in the middle of February. Unlike other top artists, they are resisting the urge to devise, write, direct, edit, produce, etc., and have handed the job over to experts. The story so far is secret, but reports say that it will be a souped-up version of their TV series.

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

PRODUCED

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

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

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

REPORTED

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

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

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

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

J.H.

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

BY MIKE CLIFFORD

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

MONEY

"You can't really make much money from Country and Western music in Britain, so we had to decide on another style of music. Trevor suggested soul, but we weren't sure. It was still a minority music, although Tamla were making a breakthrough. Remember this was in 1963, when the beat boom was at a peak. We were worried about the audience reaction, especially when we were booked into Annie's Room, to back Timo Yuro. It was practically our first public appearance, but, I'm glad to say, response was good, and this gave us some much needed confidence.

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

The Peddlars hope to have more album success with their new LP, which is available now. It features part of the London Philharmonic Orchestra . . . "We wanted strings, and an orchestra's the best way to get them. The whole LP's superior to the first one. The group has improved tremendously, me especially. I wasn't very good when we first started, but I've learned a lot. All the tracks are different. Four are jazz inclined, and a couple have a Latin American feel.

ARRANGED

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

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

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

SESSION

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

YOUR QUERIES ANSWERED

BY GARY HURST

CREAM SOUND

Dear Gary,

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

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

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

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

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

BARRY HODSON,
Ellesmere Port, Cheshire.

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

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

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

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

TREMOLO ARM

Dear Gary,

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

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

ALAN WALKER,
Bishop Auckland, Co. Durham.

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

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

TRUSS ROD

Dear Gary,

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

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

Any advice would be much appreciated. Thank you.

R. L. GARRATT,
Moseley, Birmingham 13.

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

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

Instrumental Corner

TAKING CARE OF YOUR AMPLIFIER

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

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

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

- 1 pair of pointed nose pliers
- 1 pair of round nose pliers
- 1 pair of wire strippers and cutters
- A selection of screwdrivers (including a small electricians, a larger blade on the same size handle)
- A large bladed screwdriver
- Cored solder
- A 25 watt solder iron
- A good selection of fuses (of valves used in your own amps)
- A few spare pre-amp valves
- and if possible, a set of power output valves (of the type used in your amps)
- A reel of insulating tape

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

TONY NEWLEY WAS AN ENTER-TAINER FIRST!!

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

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

IDOL

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

Tony HAD sung before, in revue. But this time he rocked. It was stressed that this WAS his own voice—no dubbing from someone recruited in turn from Britain's army of rockers. In response to demand, Decca pushed out an EP from the film. It sold incredibly well.

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

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

But Tony was the restless sort of character who just can't stay in one bag for long. The next year, as he developed, he drew away from rock 'n' roll. He moved into the ballad field and stomped right to the number one spot with the song "Why", sung with an actor's instinct and in a vibrato-filled voice that some folk found appallingly amateur. Then Lional Bart wrote material specially for Tony . . . like "Do You Mind?", bouncier but still ballady—and that was a chart-topper, too.

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

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

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

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

SHORT TIME

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

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

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

PETE GOODMAN.

SONG-WRITER'S COLUMN

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

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

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

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

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

OTIS REDDING

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

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

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

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

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

SOLO SINGLE

His next solo single was "Pain In My Heart", which was to bring his name to the attention of the English soul fans. Minor successes followed with "Come To Me", and "Mr. Pitiful". But it wasn't until "Respect" was released that Otis became established. Although this record sold well, he improved upon it time and time again with his "live" performance. The song is now a classic, and recent versions by Aretha Franklin and Jimmy Smith prove that Otis' songwriting talent was almost as strong as his singing. Another one of his great compositions, "I've Been Loving You Too Long", was on the flip of the original "Respect" single. This particular number pointed to another of the Redding influences, Sam Cooke, and reminded me of Cooke's "A Change Is Gonna Come", which I believe was Otis' greatest ever recording.

AVAILABLE

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

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

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

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

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

M.C.

NO. 2 IN A GREAT NEW SERIES

THE WHO THEN & NOW!

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

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

So it was that the Who were given hair-cuts. Pete Townshend wore boxer boots. It was really a "West Side Story" look, says Peter Meaden. And this was June, 1964. Even the name was changed then. They became the High Numbers. All the fans were tending to wear bowling-alley boots, the boots having been "nicked" from a local "bowl-in", so the Who took the same style. The Question of whether they were actually "high" to match the numbers printed on the back of the boots is not discussed!

IMAGE

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

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

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

MOD GROUP

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

The Who reverted to their old name. And they decided to become the wildest possible. Pete experimented further with his feedback sounds, and he started ramming his guitar into the speaker cabinet to get special effects. Result — broken instruments galore!

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

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

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

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

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

P.G.

ALAN PRICE'S HAPPY BAND!!

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

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

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

ESSENTIALLY

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

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

"So it went on, with changes just following for a variety of reasons. A drummer got married and felt he had extra responsibilities and he also had a degree in metallurgy so he went back home to Newcastle. Anyway, now we think we've got a very strong line-up and it seems settled".

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

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

UNANIMOUS

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

Which in turn led to his current trip to America. Said Alan: "Nope, I'm still all against flying. I went for treatment from a hypnotherapist but it was no good. I could fly somewhere but only once . . . maybe if there was a war or something and I had to get out of the country but quick. But the fact is that it's believed I simply use this flying thing as an excuse for a lot of other things.

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

ADMIRER

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

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

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

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

PETE GOODMAN.

PROFILE

HANK B. MARVIN

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

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

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

TALKER

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

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

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

Hank is a warm, friendly character, bubbling over with fast gags—the sort of chap who can adapt his own personality to suit anyone else. He lives well, adores his family life, spends hours tinkering with his cars (including a stately Rolls), believes that pop music demands physical fitness. This explains why he's never even been near a nervous breakdown! Blue-eyed, brown-haired, he's only an inch under six feet yet keeps his weight around 10 stone . . . "without glasses," he adds.

His world-travelling background started in January 1960 when he went to the States for six weeks and he's barely stopped jetting around ever since. "But writing music is a vital part of my life," he says. "All the Shads have got together on this—we argue furiously but somehow we complement each other. Now Cliff has gone his own way, we aim to do a full two-hour show . . . with chat and comedy and effects, rather like we saw Peter, Paul and Mary do on a Japanese stage".

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

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

L.P. REVIEWS

BY JOHN FORD

SOUL SERENADE

KING CURTIS
SPECIALITY SPE/LP 6600

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

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

THE STAX/VOLT TOUR IN LONDON Vol 1

VARIOUS ARTISTS
STAX 589 0101

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

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

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

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

THE WHO SELL OUT

THE WHO

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

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

THE STAX/VOLT TOUR IN LONDON Vol 2

VARIOUS ARTISTS
STAX 589 011

MOTOWN MEMORIES

VARIOUS ARTISTS
TAMLA MOTOWN
TML 11064

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

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

DIANA ROSS AND THE SUPREMES GREATEST HITS

DIANA ROSS AND THE SUPREMES
TAMLA MOTOWN
TML 11063

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

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

YOUR LETTERS

STONES SPIRIT

Dear Sir,

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

B. Johnson,
Tooting.

BRIAN BENNETT

Dear Sir,

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

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

D. Sherwin-Whitey,
Southdown, Great Yarmouth.

EFFECTS

Dear Sir,

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

G. Backhouse,
Denaby Main, Nr. Doncaster.

PROGRESSIVE SOUNDS

Dear Sir,

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

M. T. Wilkinson,
Bloxwich, Walsall.

EQUALS

Dear Sir,

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

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

J. Ross,
Beaminster, Dorset.

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

BASS GUITAR

Dear Sir,

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

D. Villiers,
Lincoln.

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VITAL MOMENTS

NO. 4 IN OUR SERIES IN WHICH THE STARS REVEAL THE SECONDS WHICH LED TO SUCCESS . . .

THE HOLLIES

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

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

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

MESSAGE

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

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

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

HARMONY

They sang some of the songs. Said Don Everly: "Say you guys really get the greatest harmony going. Great". The songwriting Hollies worked through eight numbers. Then they stood there, nervously twitching, waiting the verdict. "Just right," said the Everlys. "We'll do the lot on our new LP". The album was called "Two Yanks In England" . . . among the numbers were "Fifi The Flea" and "Hard Hard Year".

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

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

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

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

AUTOGRAPH

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

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

CAREER

This, then, was THE vital moment in a career that has proved the Hollies as consistent as anybody in the group world. In five years, they've had non-stop hits in Britain and now are completely established in America. There were smaller vital moments involved there — change of management, change of agency in the States, which ensured that they started playing the sort of dates that were best suited to the Americans. Even getting into the American charts was important.

ORGANISED

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

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

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

SPLIT UP

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

Briefly, Allan thought back over a career studded with hits. Then he said: "I think our other Vital Moment was the most recent one. We brought out 'King Midas In Reverse'. All our stuff had got into the Top Ten, but this one didn't. Now we thought we had such a set following that anything would get into the charts and that we could therefore experiment. I wrote the melody for this song, couldn't get the lyrics. But Graham said he'd think about it and came up with this idea of a character who found everything he touched turned to dust. Not a happy song, not like we usually do. And it flopped.

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

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

PETE GOODMAN.

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

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Editorial

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

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

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

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

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

The Editor

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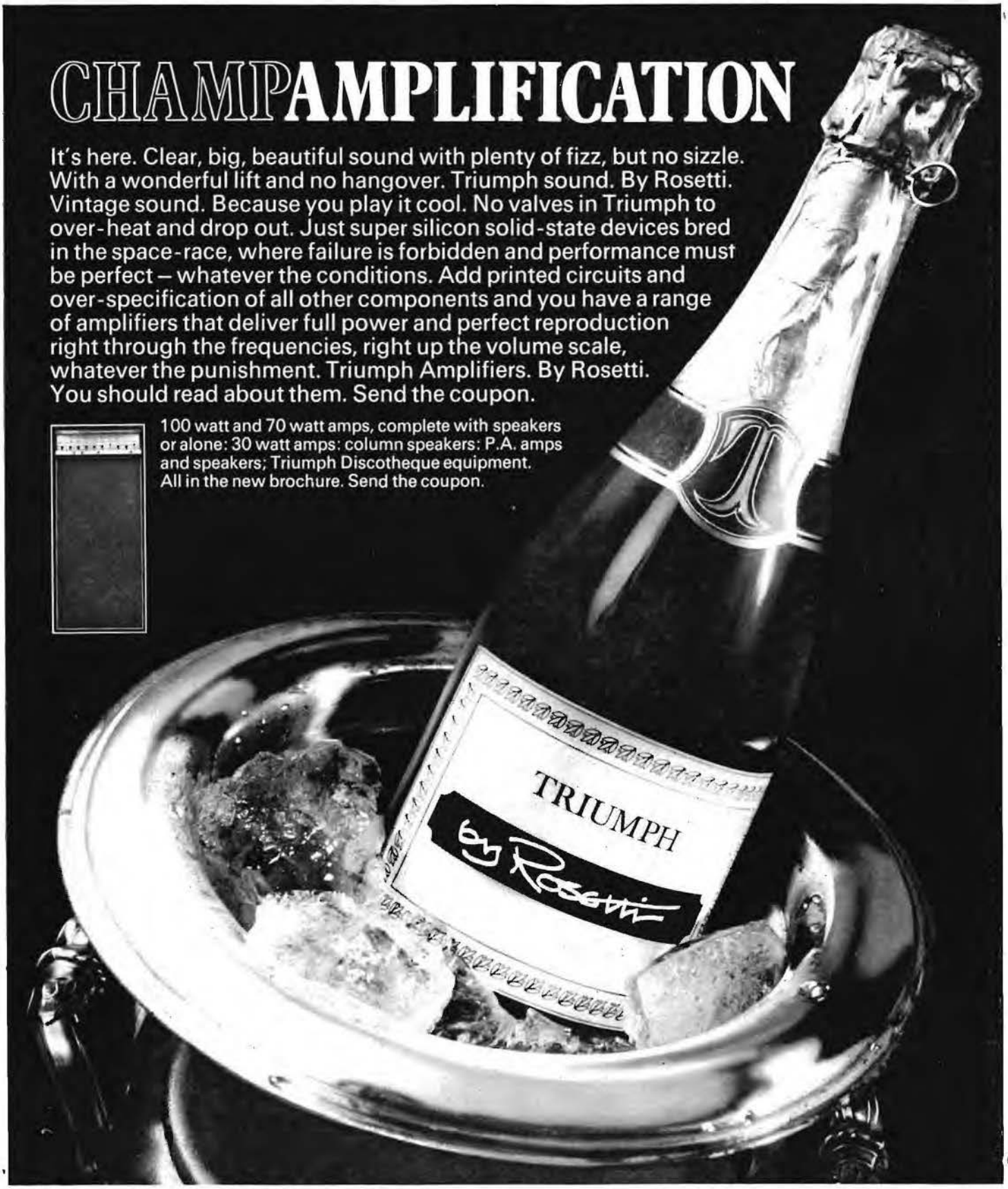

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Don Partridge — CHARTBUSKER !!!

ALONG Berwick Street, a busy thoroughfare in London's Soho, marched a one-man band. It comprised: Don Partridge, who sang, had a drum and cymbal on his back operated by a dog-lead attached to his right foot, had a tambourine under his left arm-pit, a kazoo and mouth-organ strapped to his chest, plus a guitar.

Don Paul, formerly one of the hit-making Viscounts, stopped to listen. What he heard made him promptly move the one-man band into the EMI studios and record him on the Partridge composition "Rosie". Total costs for the session: £8, not counting the technicians. Result of the session: one of the most unusual hit-makers to emerge in years.

HOSTELRY

I met Don Partridge in a London hostelry. He turned up wearing a ludicrously well-worn snakeskin jacket—the locals hadn't seen one like it in years. Don explained: "Can't do without the coat. Keeps me warm when I'm busking—and we one-man bands have to carry a lot of gear around and this coat has real leather pockets. Never wears out".

Bournemouth-born Don had at least 20 different jobs before he turned to busking. "I find I'm free to play when and where I please. I've been nicked about 30 times—usually it's a 30 bob fine. But now they're putting it up to £50. Obstruction, they call it".

The Partridge band ready to play

Britain's first busking hit-parader owns to having earned a lot of money on the streets. Theatre and cinema queues are the richest source. "Sixty quid a week if you're lucky," he said. And you make your own arrangements about income-tax, obviously!

Don has busked his way round Europe and busks because he wants to, not because he has to. In his spare time he writes poetry and songs, reads Plato and Socrates, has taken up woodcarving. An astonishing man, who is totally unmoved by suddenly being up there among the big record-sellers. He was even unmoved by his appearance on the mass-viewed Eamonn Andrews' Show a few weeks back—an appearance that boosted his disc sales.

GUITAR

He started playing guitar at 16, worked in a few London clubs for a while. "But I needed work where there was no discipline. Writing songs is but one way of expressing myself — I want to try everything". Ironically he once had a job helping press records at EMI's factory at Hayes, in Middlesex.

He's not terribly bothered about pop music, mainly because he rarely listens to any of it. What he DOES want to do is to fly—using his own leg-power. He's made some canvas wings, strapped round sticks, and is convinced he CAN fly. He tried it once off Hammersmith Bridge and again off a bridge in Devon. Both times he landed with a belly-flop in the water. "It CAN be done," he avers. "I'll try again. . ."

CO-ORDINATION

And Don believes there is a definite art in one-man-bandsmanship. "It's a matter of co-ordination and 'feel'," he said. "Once you get the hang of it, it's quite easy but it's also easy to lose your concentration. Fortunately, I've gotten quite well-known round the streets of the West End and have my 'regular' fans now".

Don broke off only because incredibly, another person came in wearing a snakeskin jacket. "Can't believe it," he muttered. And off he went to interrogate the newcomer, probing the background of the intruder's garb.

PETE GOODMAN.

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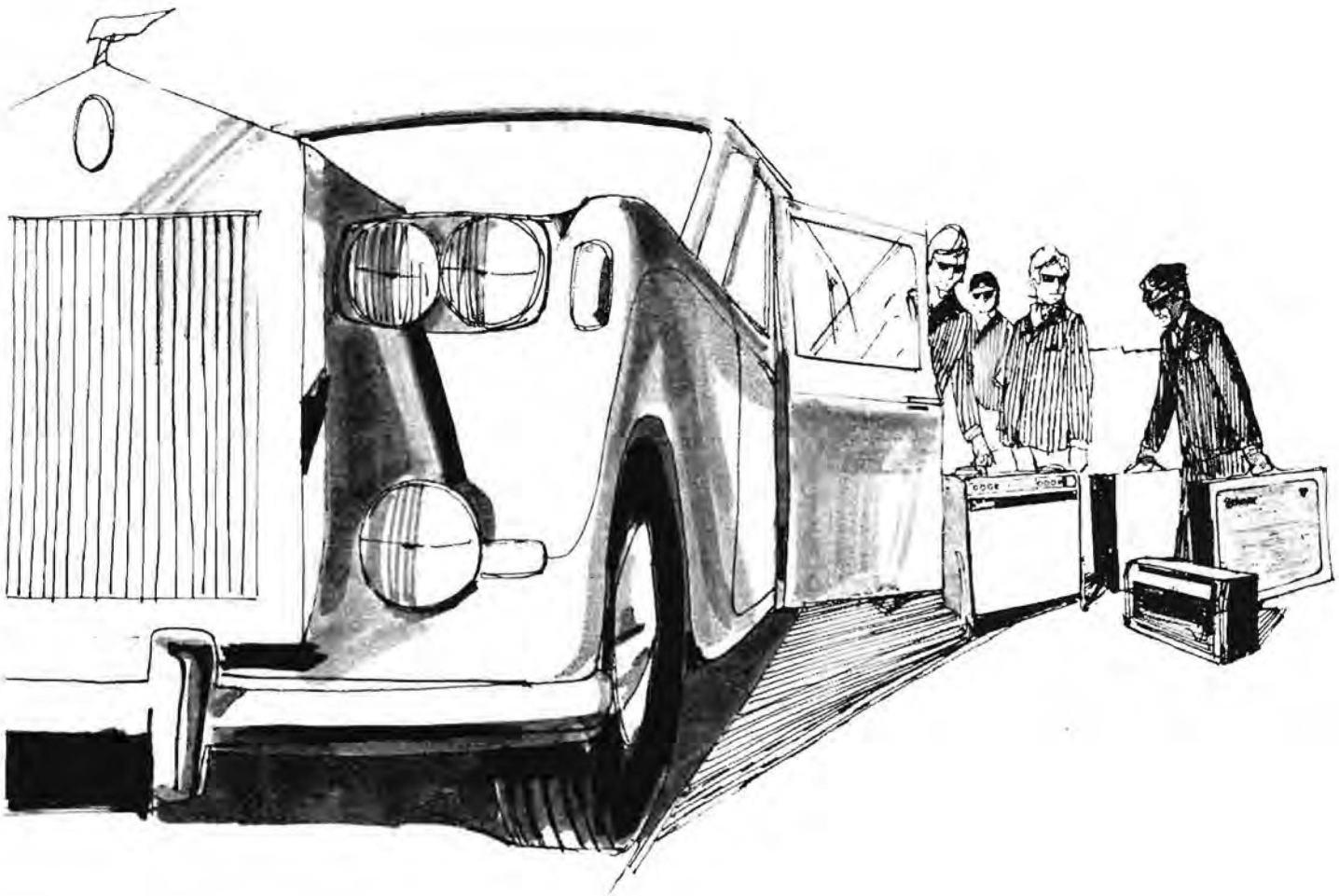

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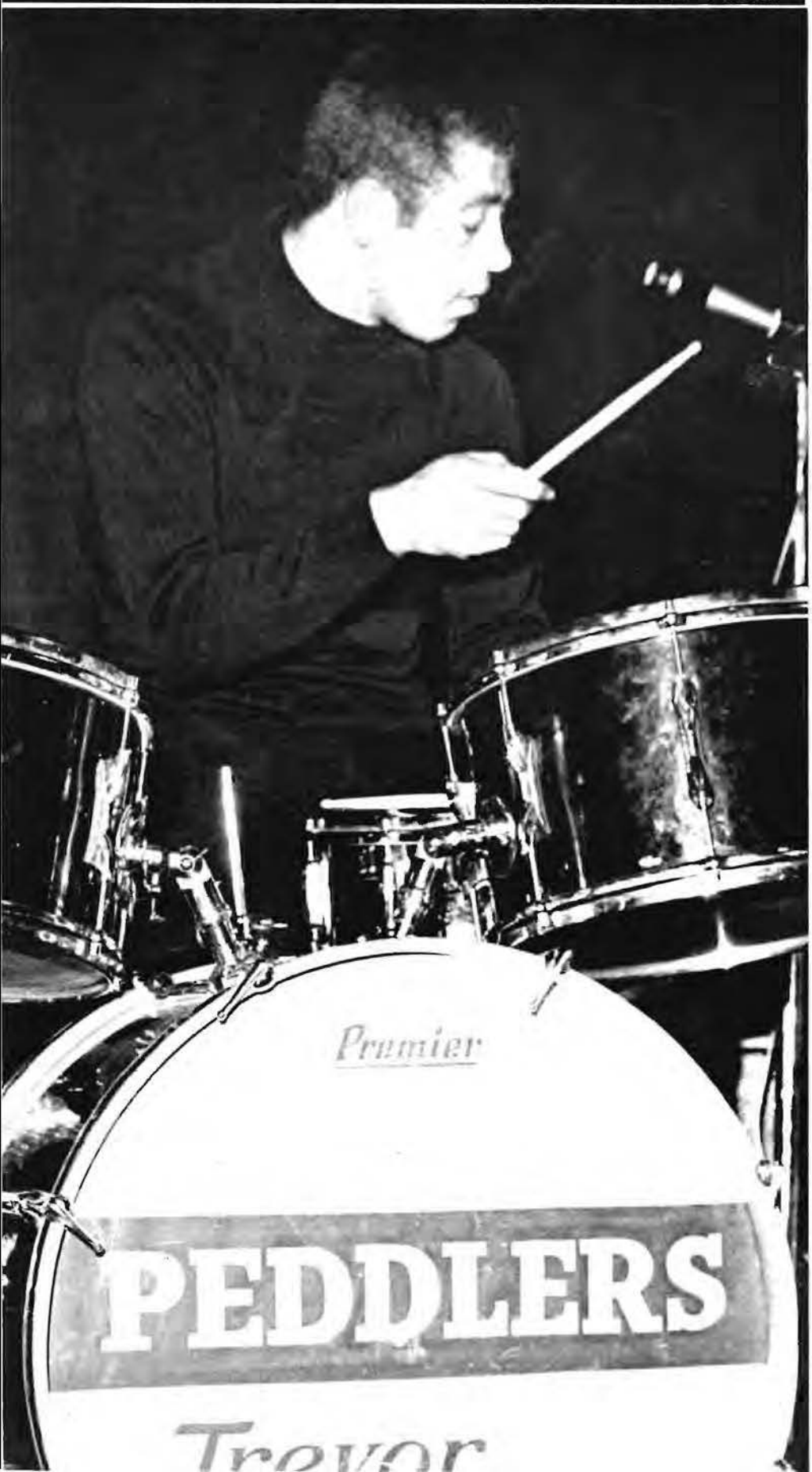

TREVOR MORAIS

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

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

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

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

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

JOHN FORD.

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MANFREDS: NOT SO JAZZ-INFLUENCED NOW

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

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

Manfred has, in the past, been very outspoken about various aspects of the pop scene. Now he believes that pop music, as a medium, is much more creative and he personally is much happier with being a part of it. "Sometimes I would like to think we could play exactly what we like, but our main job is to do what's popular—otherwise we should stop calling ourselves a pop group".

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

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

PROBLEMS

But he says: "One of our problems is demonstrating the different talents we have inside the group. Mike is one case in point. He plays excellent piano these days but he really doesn't have much opportunity to show it off within the atmosphere of the group". Incidentally, Tom McGuinness has completed a novel in his spare time; Klaus Voorman has been making a name for himself on record sleeve design and other artistic things; Mike's songs have been "taking off"; and Manfred and Mike Hugg, the two earliest Manfred Men, earned plaudits for their score for "Up The Junction" and earned big money for their television jingles.

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

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

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

P.G.

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the Mike Smith column

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

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

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

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

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

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

MIKE SMITH.

THE RUDIMENTS OF MUSIC

By THE TUTOR

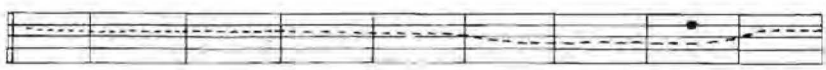
This month, let's try and concern ourselves with something that you won't find in any tutor—at least to my knowledge. I'm referring to the "slurring" or "bending" of notes. All those whining sounds you hear on Cream and Jeff Beck discs are variations of this, with the help of a fuzz box of course.

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

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

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

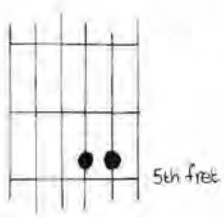
In case you're still in any difficulty as to how to slur the second string, this diagram showing the fretboard of a guitar may help. The dotted line shows the position of the string when it is being slurred.

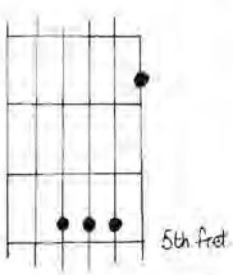


May I suggest that if you wish to try slurring in a particular number get hold of a copy of Duane Eddy's "3.30 Blues". This is nothing but a simple 12-bar tune and basically, it is relatively simple to play.

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

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





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

COLIN PETERSON
TALKS ABOUT HIS DRUMMING FROM BREAKFAST TABLE to BEE GEES

BY MIKE CLIFFORD

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

When he was seven, he moved on to a full kit of Premier drums, and started taking lessons. He practised hard for another three years, and became a proficient reader. But then came the part in "Smiley", and the face that launched a million handkerchiefs was swept into films. Because we're not a "movie teen mag", I won't dwell on this phase of his career other than to say he was a great success, and that his films occasionally pop up on B.B.C.

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

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

CONVENTION

Convention was brought back into Colin's life when he returned to school. He was 12 then, and stayed on for a further three years. Music also made its way back to Colin's youth, and he himself explains: "I met a chap called Carl Grossman, and we started writing songs together, and doing demos. I got another kit of Premier drums, and that started taking up most of my time. I didn't study, and the teachers were afraid I'd lose my train of thought. I did. For school, anyway. I went to art school when I was 17, and formed a group with Carl, and a singer called Steve Kipner. We played instrumentals, mostly. I used to climb the fire escape to get out of school to sit in with the group. We were called the Melons. The Australian Shadows, that's what we were really!"

And that basically, is the Colin Peterson childhood story. He learnt a great deal of confidence from those days, and it remains with him now, although it's not even slightly mixed with conceit. He just believes in what he says, and likes people to listen. He is aggravated with the scene in Australia, and says: "Original talent gets knocked. They want the Australian equivalent of English and American artists. They get as close to the British sound as they can. The group I was in was trying for something different, and I nearly starved—well, one hamburger a week! But we did get a recording contract. I stayed with them for about 14 months. Although looking back on it now, it wasn't earth-shattering".

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

IMPORTANT

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

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

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

RENEWED

Colin has a renewed interest in songwriting now. When he went to Australia recently, he met up with several old friends and wrote six songs in five hours. He's sending ideas over on tape now, and finds this a convenient way of writing. He says he's not too good on his own, and needs foundation from elsewhere. He reverts back to the record-player, and starts playing an album featuring his old group. "My God, this is bad. That voice is terrible. Oh, I sing on the next one. It's called 'Lonely Winter'. Hell, that's worse". Actually, the LP is good. A bit Kinkish, but it's four years old. He comments again: "I was very conscious of what I was playing—which is all wrong! You've got to groove with yourself. . . forget what your doing. If you're going to do anything good, it will come naturally".

Immediately the album came off the turntable, a pre-success Bee Gee's LP was on. It showed that their talent was not an immediate thing. He played one track which is eight years old. "Listen to those lyrics. They're so bad. Moon and June. All that stuff". We moved to a newer track. "They sound like the Batchelors now. That must be five years old. Maurice can't sing that high now. I don't suppose his voice had broken then". And then to the newer numbers. "These are only three years old. They're some of the songs they sent to Brian Epstein to get the contract. That's Maurice playing organ, bass and guitar. But the quality is bad. Too many dubs. I played on a couple of these tracks, and remember trying to copy Bobby Elliot. There was one roll he did in 'Mickey's Monkey' which I copied and copied. . . ."

As an epitaph to his songwriting, he says: "It's the melody that sells a song. I felt a bit dubious about 'Massachusetts' when it first came out. I thought it was a good sound, but just another song. But I wasn't aware of what was commercial then, and would release it in a shot now. It's instant commerciality. That's the way I intend to keep my songs. Plain, simple, and commercial".

Colin meets his idol, Gene Krupa.

SUCCESS

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

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

THE A&R MEN

No. 1 MIKE SMITH

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

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

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

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

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

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

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

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

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

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

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STONES-SAINTLY SATANS

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

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

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

EFFORTS

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

"So I did away with a desk. But Maggie Phillips, my assistant, wanted one, so we got one of those old roll-top type desks with hidden drawers all over the place. Our pride and joy is a super Picasso jig-saw puzzle, which is magnetised to the wall. And people coming into the office are invited to take part in little competitions, like colouring drawings . . . anything to give a different approach to just being IN an office.

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

CHANGES

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

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

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

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

Says Jo: "Mick and the boys have simply concentrated their own selves into this office. In the past, they've been in other places but more or less as guests. Now they want somewhere where they can spread themselves and behave in the way they want and entertain in a completely free-and-easy scene.

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

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

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★ IN THE STUDIO ★

GIVING THE FACTS BEHIND THE HITS

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

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

OPERATIONAL

The LANSDOWNE studio's 8-track tape machine is now fully operational, and is being used on nearly all their sessions. Adrian Kerridge, a director of Lansdowne, said that the four track was used on only three or four sessions a week, out of a total of at least 15. The specifications of of the 8-track machine are: 280-8 track Scully, running at 15 and 30 i.p.s. with facilities for 8-track at 1"; 4-track at 1", 4-track at ½". The interchangeable heads make this possible. The only modification to the studio has been a slight alteration to the consul mixing desk, which had to be altered to accommodate the extra tracks.

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

HIGH QUALITY

Most of the work on the new machine has been high quality album recording. Lansdowne recently did a session with Richard Harris, when a 50 piece orchestra was used to overdub some recordings done in Los Angeles. John Mackswith was the engineer.

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

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

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

FILLED

The REGENT "A" studio has been filled with the sound of brass, strings, and rhythm on recent sessions for Ralph Murphy, Al Saxon, John Cortez, and Johnny Tudor. All these artists were recording new singles, Ralph's for release in the States, and Al's a comedy number in the Bernard Cribbens style. They all wanted a full backing, so there's been little space to move around at Regent recently. The studio has a capacity of about 25 musicians. The Equals have also been visitors to the studio, working on their third album, and engineer Adrian Ibbetson confidently expects it to follow their first two LP's into the chart.

RECORDING SCENE

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

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

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

The Small Faces have been booking a lot of studio time at I.B.C., where they are currently working on a new LP. The Crazy World Of Arthur Brown have also been doing sessions for their first album. Joe Brown recorded a new single for M.C.A. records at I.B.C., and the Bee Gees have been recording for hours at a time on various new titles, including "Words" which was engineered by Mike Claydon.

EASYBEATS

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

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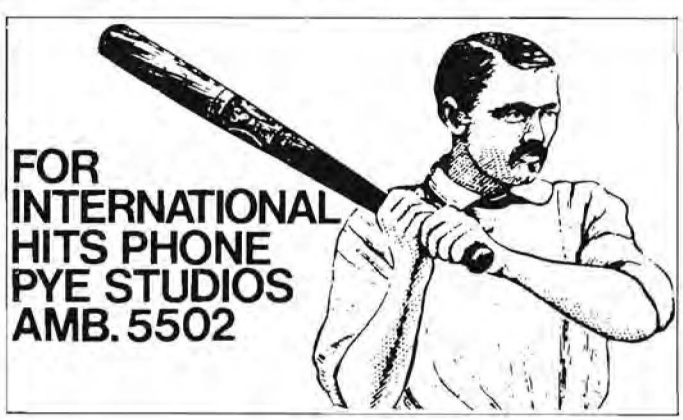
The Pye studio control desk. This studio is currently undergoing extensive alterations.



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

VISITOR

Jimmy Powell, a regular visitor to the HOLLICK & TAYLOR studios, has landed a part in the "Newcomers" TV serial. The producers of the show wanted a group to appear, and John Taylor, of Hollick & Taylor contacted them, and played them some of Jimmy's tapes which had been recorded at the studio. They were very impressed with the songs, and after a screen test, Jimmy was contracted to appear. You can see him in his first transmission on March 8th. Jimmy also has a new single on release on Decca, on March 1st, called "Go Tell That Girl", which was produced by John Taylor at the Hollick and Taylor studio.

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

DELIVERY

STUDIO SOUND are holding back on immediate delivery of a 4-track machine, until they have seen the 3M machine, which is adaptable from 1-track to 12-track. Engineer Mike Swain hopes to have a decision within the next two months on whether to take the machine or not. Mike has just finished work on two LP's which will be released on his own label, Advance Records. Jimmy Skidmore's Quartet has one wh ch should be available in May, and C. and W. group, the Alabama Hayriders have one planned for late June.

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

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

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

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SCRIBBLES

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

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

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

Chambers Bros. have a new best selling album "The Time Has Come"—**The Five Dells** cement their come-back with another hit "There Is" . . . . **Bukka White, Howlin' Wolf** and **Johnny Shines** were at last month's University of Chicago Folk Festival.

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

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

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

BI's CHART FAX

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

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

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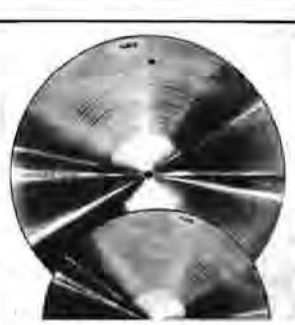

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ANDY F.L. can't pick a hit!!!

by MIKE CLIFFORD

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

"They let us do that, but when it was all set for release, the American Breed entered the U.S.A. chart. We didn't know their version was going to be available when we heard the demo. When we talked about a new single, and heard 'Bend Me, . . .', I remember saying 'that will never do'. But, there again, I'm the worst judge of a commercial record who ever walked the earth".

FOLLOW-UP

For a follow-up, the Amen Corner are looking in several directions. They are going to listen to more numbers from the composers of their current hit, but Andy doubts whether they will use one. He hopes that one of his own compositions may be good enough. "I'm composing with Blue and Alan, so if we do come up whit a good number, at least they won't be able to put it down. There are four of our songs on the new LP. It'll be nice to see my name in little brackets under the title".

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

BALLADS

Andy blames the ballads for their recent chart gap, and didn't expect them to continue in popularity this year. "I thought they'd finished, with the exception of Engelbert, and the established singers. I didn't expect to see many more new names cropping up with ballads. Solomon King's success has surprised me, although he's a good singer. It makes us wonder whether to stay right in with the current trends. 'Gin House' was a slow number, and that did well, but the next one, a bit faster didn't do so well. Now there is a resurgence of beat records, and we're right up there with them. But most of the numbers in the chart are really strong. There were complaints recently about the lack of good material, but that's not the case now".

DISAPPOINTED

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

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B.I's MOTOWN SURVEY

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

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

DETROIT

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

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

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

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

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

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

MATERIAL

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

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

Four Tops

Jnr.Walker & the All Stars

Detroit Spinners

Diana Ross & the Supremes

Martha Reeves & the Vandellas

Smokey Robinson & the Miracles

Isley Brothers

Temptations

Stevie Wonder

Marvelettes

Gladys Knight & the Pips

Tammy Terrell

Elgins

and producers.

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

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

STRANGE

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

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

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

FAMILY TIES

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

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

Every appearance by a Motown group seems to be regarded as important by the company. Each act has been rehearsed to perfection, and you can bet that there'll be a few home-based musicians

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

CLOSE

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

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

In the course of expansion, some of the more established groups came to Detroit. The Isley Bros. made a successful comeback from their "Twist And Shout" days. Gladys Knight and The Pips have never had a bigger seller than "I Heard It Through The Grapevine".

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

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

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

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

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IS NEW TALENT BEING STRANGLED?

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

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

SAYS JOHN HUGH

DARK AGES

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

PIRATES

Now that shows like "Thank Your Lucky Stars" and "Ready, Steady—Go" are gone—the number of television shows which book unknown new artists is very small indeed. Also, when the government got rid of the pirates, they created another monopoly situation by setting up BBC One—the theory that the same galaxy of D.J.'s would operate in the same way but on dry land never happened. Whereas the pirates used to search for obscure material and often gave unknown artists tremendous plugs which helped them into the charts—Auntie BBC One monotonously plugs the Top 30. "Newly Pressed," of course, does its little bit, but in the main, people who need the plugs least, namely the existing big stars, get them all the time, whilst those in most need—the unknowns—are almost forgotten.

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

CHANGES

The big changes I would like to see are: firstly, the introduction of commercial radio stations in all the major cities and areas of the British Isles: secondly, the record companies operating clubs all over the country, not purely for profit, but to test and find new talent in its own home town and not waiting until it can save up the money and risk its jobs by coming to London; thirdly, another commercial television channel which will force both the existing boys and the BBC to stop screening those draggy shows which seem to be designed to, once again, push the existing stars (with the exception of those really top boys who can't be bothered to appear), and give a few dolly girls a chance to try out their new movements and steps while "actually" appearing on the telly. I like my audiences to be heard and not seen. And lastly, I would like to see the recording companies really backing their new artists instead of issuing their discs with few plugs, little promotion and lots of hopes that one or two of them might make the charts. I would also like to see them give people they are auditioning more time, more freedom and the best equipment to play when they are being tested for the first and, perhaps, only time.

BACK-TO-FRONT

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

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

QUALITY PAID OFF FOR THE MOODY BLUES

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

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

DESERVED

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

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

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

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

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

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

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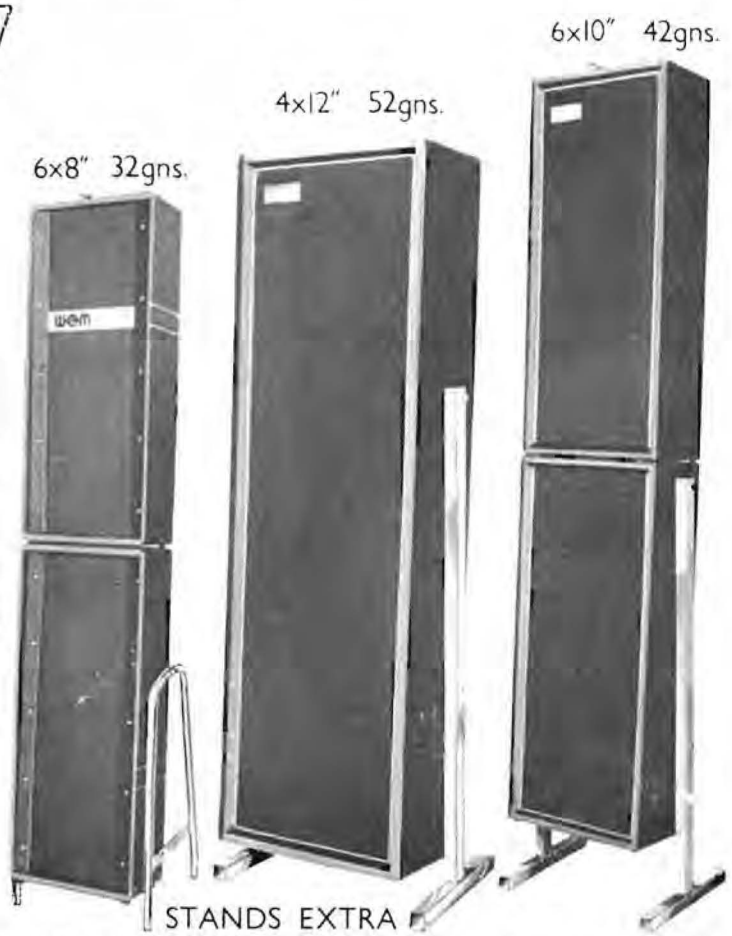

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Always at the back of your mind is that original number one record. Sometimes you feel that it would be best to break up, split completely, and try to find something more suitable for each individual member".

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

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

"And suddenly it is all happening for us. We hope, eventually, to do a concert with the Festival Orchestra at the Royal Albert Hall, which would be quite an experience. Things went well for us at the Midem Festival in Cannes and our sales have built marvellously well through Portugal, Spain, Italy, Scandinavia—and France. So the whole of May will be given up to touring there, fitting in as much television exposure as we can. There won't be a new single until the end of March and we can only hope it doesn't take as long to get moving as did 'Nights'.

REGARD

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

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

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

P.G.

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

Frankfurt Spring Fair

By GORDON WOLF

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

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

UNIT PLAN TREND

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

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

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

The "Triumph" range from Rosetti has models from 15 to 100 watts in combination units, together with p.a. amplifiers rated at 30 and 100 watts. The p.a. units, and the 100 and 70 watt amplifiers may be boosted in units of 100 watts by the "slave" amps referred to above.

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

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

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

ADDITIONS

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

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

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

VOX SOLID STATE

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

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

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

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

NEXT MONTH'S BEAT INSTRUMENTAL WILL HAVE

8 EXTRA PAGES

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

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

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

AUTOMATIC RHYTHM

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

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

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

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

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

NEW OUTFITS

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

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

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

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

The largest musical instrument manufacturer in Britain, Boosey & Hawkes, will have two stands at the Frankfurt Fair, showing as well as a full range of brass and woodwind instruments, percussion, including the new "Concord" vibraphone, and "Ajax" and "Zildjian" cymbals. Their associate firm of Rudall Carte has introduced three new clarinets in their "Romilly" range and additions to their range of hand-made flutes which includes a new G Treble model.

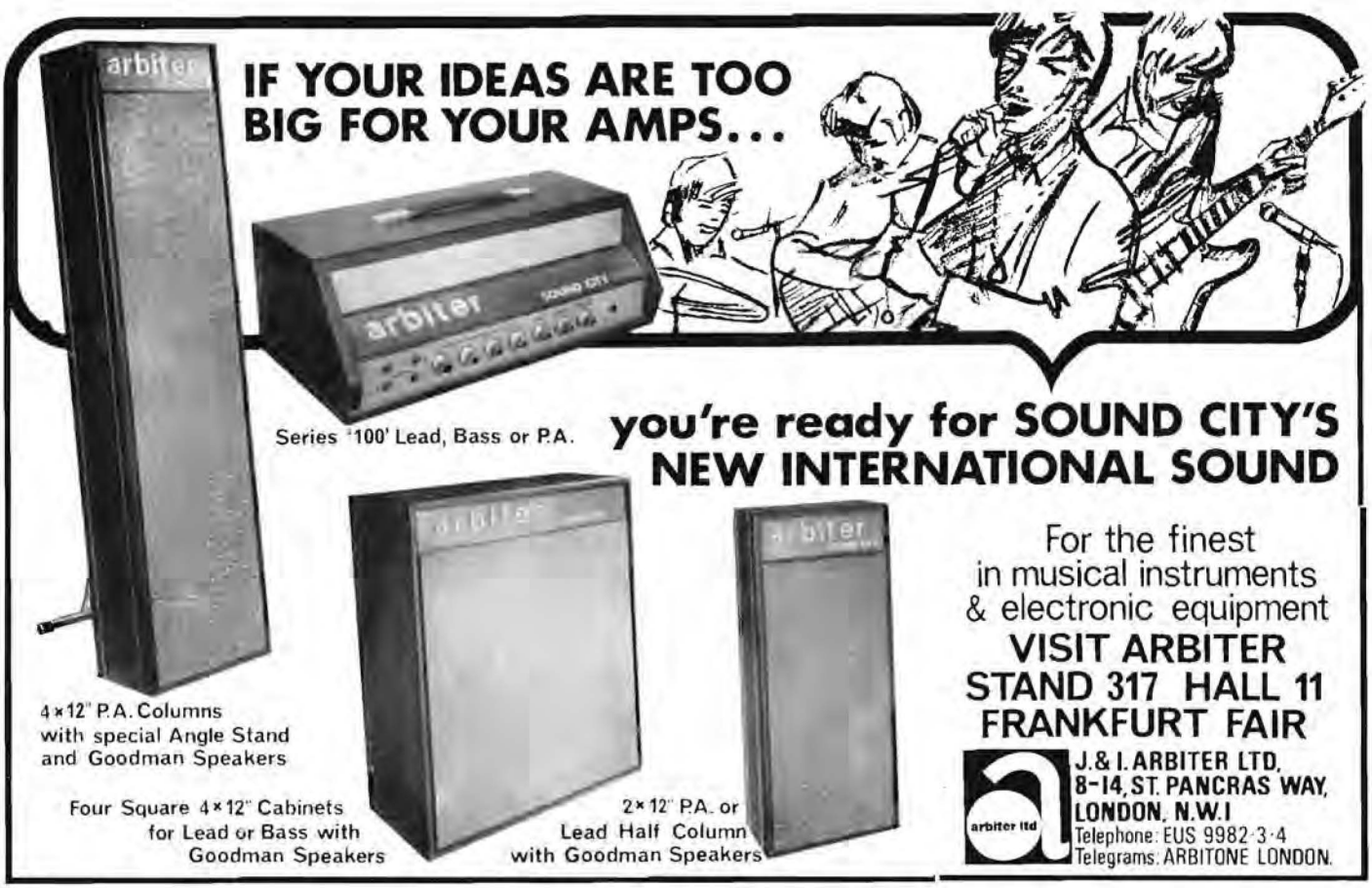
Showing for the first time at Frankfurt this year, as well as several of the firms mentioned above, will be British Music Strings, who will be promoting their "Blue Circle" and "John Pearse" strings. As well as his television series in this country John Pearse has new television shows in Holland and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

HAND-MADE SOLID

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

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

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



INSTRUMENTAL NEWS

CAPTAIN BEEFHEART'S MUSICAL PHILOSOPHY

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

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Saga to Release Roulette Catalogue

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

TRAFFIC SINGLE

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

NEW VOX RIVIERA ORGAN

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

Elektra-Stereo Only ?

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

BLUE HORIZON ALBUM

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

LOVE AFFAIR GUITAR PROBLEM

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

Backing Group in Chart

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

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

PREMIER CATALOGUE

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

Alan Price's Congo Player

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

A First Album

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

LOOT LIKE ROCK 'N' ROLL

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

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

Fritz turns A & R Man

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

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

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

Symbols break through with Vocal Harmony

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

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

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

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

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

BIGGER SOUNDS

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

The next part of the story involves both Alan and Dave, each contributing. It adds up to this. One should be able to ASSUME that if a group is good enough to make records one must assume, too, that the group is good enough to perform on stage. "True", said Alan, "there are some groups who can't even play their instruments."

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

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

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

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

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

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

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

FILMS

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

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

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

P.G.

Tremeloes DO NOT want to be all round entertainers

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

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

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

FIGURES

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

The Trems will also carry on experimenting with their filming. Said Alan: "Our acting is dead dodgy unfortunately. Where we come over well is in doing silly little gag things—just mucking about really. But maybe with experience we'll improve as actors.

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

IN AMERICA

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

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

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

PAUSE

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

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

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

PETE GOODMAN

BASS GUITAR

Part 3: METHOD

by R. T. BERRY

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

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

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

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

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

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

/FIII/CIII/FIII/GIII/B6III

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

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

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

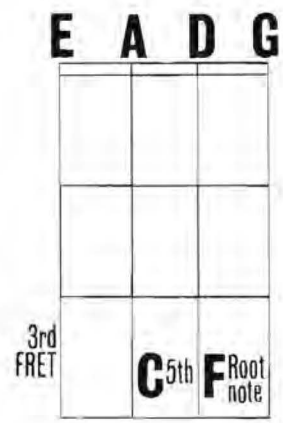
The same applies to the note C. We move across—still on the same fret—to the next string below, the big E string, and our note will be G. We play these two notes similarly to the first example, F and its 5th C, that is /C-G, C-G/ instead of just CIII.

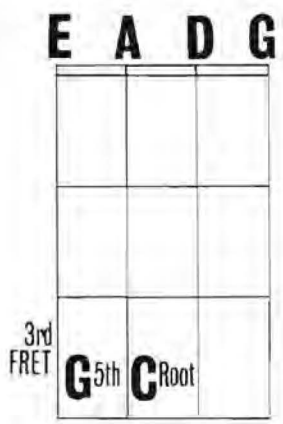
This leaves us with only two notes, G and B6. We play G at the 5th fret on the second (D) string, thus enabling us to move down across the fret to the note D. Of course, G could be played at the 3rd fret (E string) and the same note D still fingered, but this is a matter of choice. Also one could play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

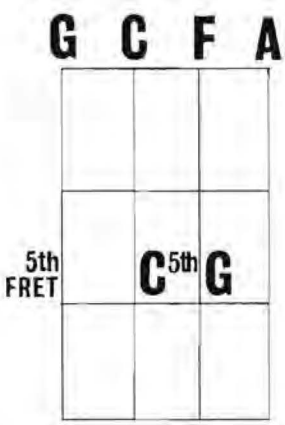
B6 remains; its fifth being positioned likewise one string below—the note is F.

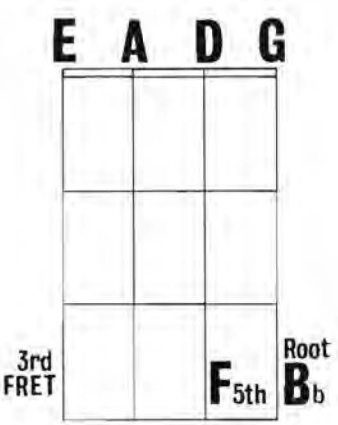
The illustrations below may help you.

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









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

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Successssful drummers in more than a hundred countries play Premier. There's one outstanding reason for their world-wide popularity. It's this. Premier drums help drummers get that fabulous sixties sound. Apart from a fair share of the established stars — like Count Basie's Rufus Jones — Premier's list of younger drummers reads like a Who's Who of the new sixties sound. Keith Moon of The Who and Billy Davenport of The Butterfield Blues Band are just two. If you're a drummer it's time you tuned in to the sixties. Turn on with Premier. Today's most successful drums. Wow!

Premier

FIRST IN THE WORLD OF FINE PERCUSSION

CH-32

YOUR QUERIES ANSWERED

BY GARY HURST

SIDE-PULL

Dear Gary,

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

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

SHELLEY WEBB,
Stroud, Glos.

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

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

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

SECOND GUITAR

Dear Gary,

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

MIKE ASHTON,
Henleaze, Bristol.

ANSWER:—Although it is never a very good idea to put more than one sound source (e.g. guitar, organ, bass etc.), through the same amp from the point of view of sound distribution, I don't see that using your guitar through the P.A. amp with the mikes occasionally will do any damage.

RE-PAINT

Dear Gary,

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

JOHN BULLEY,
Okehampton, Devon.

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

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

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

Instrumental Corner

SPECIAL EFFECT UNITS

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

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

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

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

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

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

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

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

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

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

The world's FIRST FOLDING GUITAR?

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

When not in use, the guitar folds away into a compact case.

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

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

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

Here, both guitar and bass shafts have been fitted to a dual tracked back. The result—two guitars can be played at the same time.

Any drum sounds better with

They're long lasting too!

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

CH.15

SONG-WRITER'S COLUMN

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

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

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

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

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

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

PYE ENGINEER BARRY AINSWORTH WORKS 18 HOURS A DAY!

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

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

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

PYE STUDIOS

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

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

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

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

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

TONY MACAULEY

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

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

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

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

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

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

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

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

CROTUS PIKE.

HERMAN'S HERMITS

THEN AND NOW!

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

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

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

The Hermits were originally the Heartbeats. And, as the Heartbeats, the boys were left in the lurch when their then singer failed to turn up. A regular in their audiences was Peter Noone, then at Manchester School of Music and a fan and already experienced in television actings parts . . . as in "Knight Errant" and in "Coronation Street", in which he played Len Fairclough's son Stanley.

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

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

BOY-NEXT-DOOR

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

Now the changes show through. Herman (alias Peter Noone) was always shrewd over money. He still is. But from having merely a "few quid in the bank" he has now invested many, many thousands in stocks and shares . . . "some my own guesswork, some suggested by my accountants". He drives a Rolls Royce, but hasn't passed the test so still wears "L" plates on the front and back. He's bought his parents a hotel in Herne Bay, Kent—right on the sea-front and a veritable haven of peace and quiet for Herman whenever he has a few days off.

CANNY

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

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

In the early days, he liked company, but now he is just as happy with his own company as with being in a crowd. When his mind is made up, nothing changes it. He decided he wanted a holiday sailing around the Greek Islands . . . and turned down an offer to appear at the Shah of Persia's Coronation.

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

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

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

P.G.

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

EQUALS-ÜBER DEUTSCHLAND

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

In Germany, they've had three hit singles, and two successful LPs, and the work has been steady. They've had no need to rush back to England. They could have tried for TV appearances over here, but as an unknown group, they would have been unlikely. As it is, they do regular TV shows abroad, where they are the stars, rather than the unknown group.

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

SONGWRITER

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

Eddie is genuinely surprised at the success of their LP. He says: "No one could have predicted its chart position. I know it had a lot of radio airplay, but if a record is bad, no amount of plugging will sell it". He's right, of course. For a long time now a lot of money has been put into little talent, and backers are surprised when the whole project flops. President have been biding their time with the Equals. When they signed the group 18 months ago, they were almost as unknown. The group's first record, "I Won't Be There", failed miserably, although it's now a regular request at many dance-halls. The second single, "Hold Me Closer" did at least get played occasionally, and finally, "Give Love A Try" managed to "bubble-under" for several weeks. In between the last two numbers, the LP was released. It's commercial, listenable, and deserved a better fate than their singles. President agreed. The promotion on the album was their biggest gamble, which was only relieved when it made the top 30. Eddie regards President as the father figure in their career, and says: "We owe them a great deal. It's difficult getting a record contract in the best of circumstances, but they gave us a chance. It's not many companies who'll release an LP without a successful single behind it. It's a big step. I don't know if I'd do it if I was the head of a record company. But you must take chances in this business".

CONFIDENCE

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

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

PROFILE

JOHN FRED

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

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

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

SKYSCRAPER

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

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

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

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

INFLUENCE

Beatle influence on "Judy"? Well, John has already owned up that the title is similarly phrased to "Lucy In The Sky With Diamonds", but says the actual song, melody and lyrics, is completely different. He adds: "It's like in other fields—we're very open to being influenced".

ATHLETIC

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

P.G.

L.P. REVIEWS

BY JOHN FORD

THE RESURRECTION OF PIGBOY CRABSHAW

PAUL BUTTERFIELD BLUES BAND
ELEKTRA EKL 4015

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

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

Side One: One More Heartache; Driftin' And Driftin'; Pity The Fool; Born Under A Bad Sign.
Side Two: Run Out Of Time; Double Trouble Trouble; Drivin' Wheel; Droppin' Out; Tollin' Bells.

EQUALS EXPLOSION

EQUALS
PRESIDENT PTL 1015

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

Side One: Giddy-Up-A Ding Dong; Another Sad And Lonely Night; I've Got To Have A Little; Granny, Granny; Police On My Back; Give Love A Try.
Side Two: You Got Too Many Boy-Friends; Teardrops; Let Her Dance; Leaving You Is Hard To Do; You'd Better Tell Her; She Reminds Me Of Spring In The Winter.

FOREVER CHANGES

LOVE
ELEKTRA EKL 4013

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

Side One: Alone Again Or; A House Is Not A Motel; Andmoreagain; The Daily Planet; Old Man; The Red Telephone.
Side Two: Maybe The People Would Be The Times Or Between Clark And Hilldale; Live And Let Live; The Good Humour Man He Sees Everything Like This; Summer In The Summer; You Set The Scene.

FOUR TOPS GREATEST HITS

FOUR TOPS
TAMLA MOTOWN
TML 11061

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

Side One: Reach Out I'll Be There; Where Did You Go; I Can't Help Myself; 7-Rooms Of Gloom; Loving You Is Sweeter Than Ever; Standing In The Shadows Of Love; Something About You; Baby I Need Your Loving.
Side Two: You Keep Me Running Away; Shake Me, Wake Me; Ask The Lonely; Bernadette; Darling, I Hum Our Song; Without The One You Love; It's The Same Old Song; I'll Turn To Stone.

JOHN WESLEY HARDING

BOB DYLAN
C.B.S. 63252

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

Side One: John Wesley Harding; As I Went Out One Morning; I Dreamed I Saw St. Augustine; All Along The Watchtower; The Ballad Of Frankie Lee And Judas Priest; Drifter's Escape.
Side Two: Dear Landlord; I Am A Lonesome Hobo; I Pity The Poor Immigrant; The Wicked Messenger; Down Along The Cove; I'll Be Your Baby Tonight.

FLEETWOOD MAC

PETER GREEN'S
FLEETWOOD MAC
BLUE HORIZON 7-63200

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

Side One: My Heart Beat Like A Hammer; Merry Go Round; Long Grey Mare; Hellhound On My Tail; Shake Your Moneymaker; Looking For Somebody.
Side Two: No Place To Go; My Baby's Good To Me; I Loved Another Woman; Cold Black Night; The World Keep On Turning; Got To Move.

YOUR LETTERS

EXCITING GROUPS

Dear Sir,

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

D. Willis,
Luton.

EX-PIRATE WRITES

Dear Sir,

I was pleased to see the tribute to Otis Redding in your Feb., issue. You have written tributes to Jim Reeves, Eddie Cochran and Buddy Holly, but why not one to one of the few British greats, Johnny Kidd? I was lucky enough to have been Johnny's bass player until the accident that caused his untimely death, and I'm sure that many others beside myself would like to see at least a picture in your magazine once more. I also think you should have included Johnny in your article "Trend-setting Discs Of The 60's', as during this period his records inspired many of the present stars, including the Beatles and Tom Jones.

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

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

Nick Simper, ex-Pirate,
Hayes.

BASS GUITARS

Dear Sir,

I feel I must write to congratulate you on your really authentic article about Bass Guitars. This showed a thorough knowledge of the topic under review, which was comprehensible to players and non-players alike. It made interesting and subtle reading giving a satirical touch to what could have been a very dry, dull and uninteresting feature. I look forward to reading further articles by this talented writer in this series, and perhaps in other spheres.

K. Burton,
Millfields, West Bromwich.

MOVE MUSIC

Dear Sir,

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

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

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

Of course, their own hits were played with superb professionalism, but I really do feel that they should leave real progressive music to groups like the Cream, and the Byrds (who they insulted so badly), and concentrate on pure pop material.

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

J. Phillips,
Wolverhampton.

DAVE CLARK COLUMN

Dear Sir,

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

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

Hazel Althea Stones,
Car Colston, Notts.

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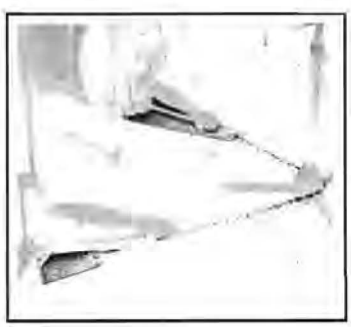

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R.M.31

VITAL MOMENTS

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

THE MOVE

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

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

Hear Bev Bevan, drummer, on this particular Vital Moment. "We'd decided that there was no point just bringing out records like a million other groups. We honestly believed in ourselves as musicians, but we realised that you've got to do something different if you want to stand out from the rest. So we, all of us, decided to make everybody sit up and take notice BEFORE there was a record. We had to look for the most outrageous thing we could to get ourselves known.

"Deciding on the H-bomb stunt was the turning-point. We looked for follow-ups to use on stage. When we started out on smashing up television sets on stage, that did us a few favours as well. The first time was at the Marquee Club in London and the management eventually banned us. Can't blame them: the place was overrun by firemen, engines, hoses and policemen. But again we hit the national press".

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

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

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

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

GIMMICKS

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

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

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

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

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

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

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

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

L.P.

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

So how come their debut LP has taken so long? The boys explained that they actually finished it once but it had taken so long that their whole approach had changed. So, they scrapped it and started again. "We're on a different line now" said Trevor. "But we still need more single hits so there will be less need to rely on publicity—and we can be accepted as a top group in every sense of the word."

FASCINATING

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

Logically, the Move did the sensible thing. They realised that they were unknown—an amalgamation of several groups in the Birmingham area. They realised that they WERE worthy of hit parade status and, in fact, they were "hunted" by several top recording companies, including Tamla Motown in point of fact. All were turned down by the shrewd Tony Secunda UNTIL he was satisfied that enough people had seen, and been excited by, the group and that there was a good chance, a near-certainty, of the first disc being a hit. Tamla he rejected because he knew the group would not get played on many radio stations in the States, where there is a sharp distinction between black and white networks.

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

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

PETE GOODMAN.

TOP TWENTY—FIVE YEARS AGO

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

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

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

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

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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 tonight'!"

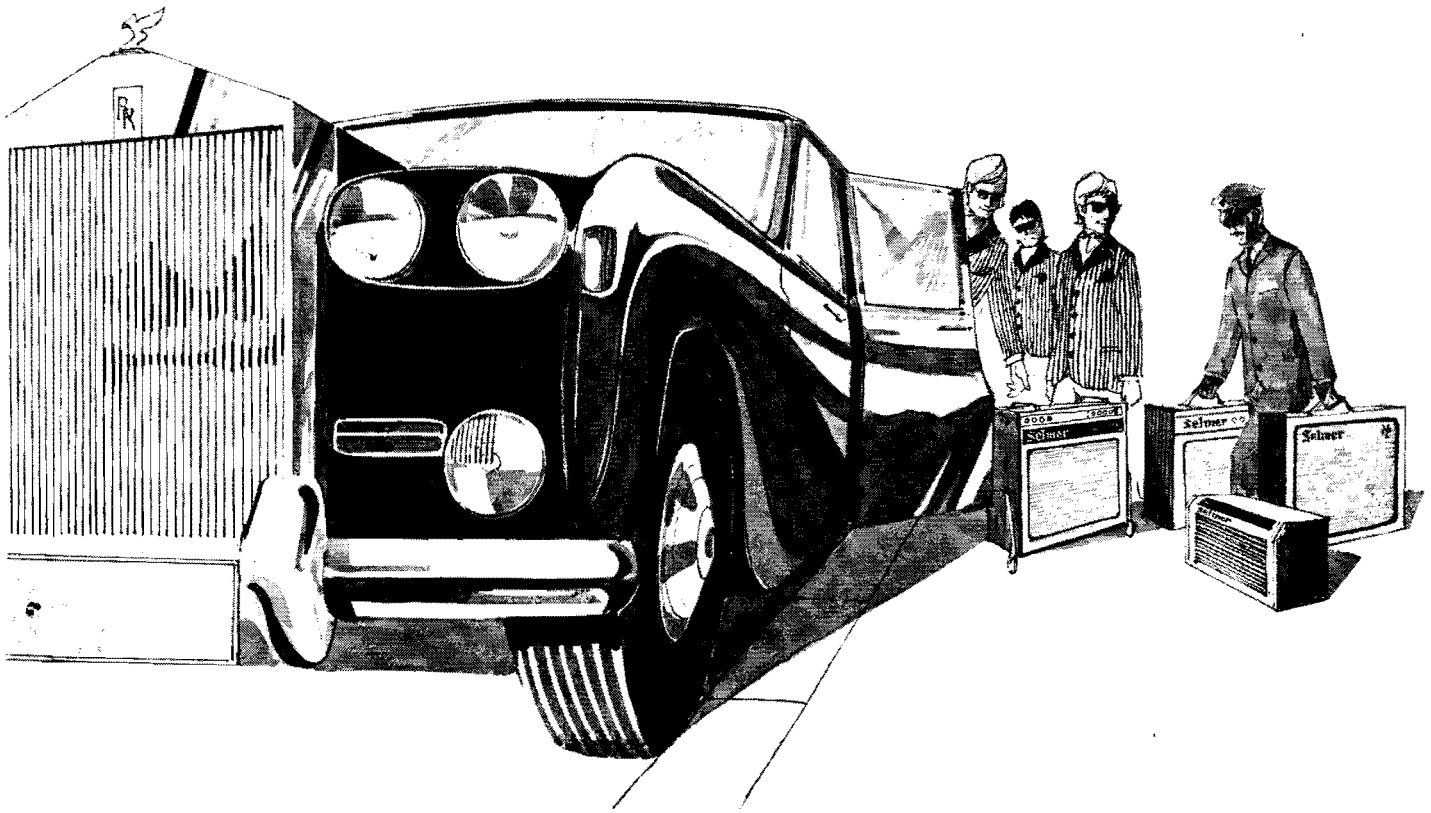
Mary frankly admits that the group recently underwent a slight name change — to Diana Ross and the Supremes — "because, let's face it, she's a great artist".

"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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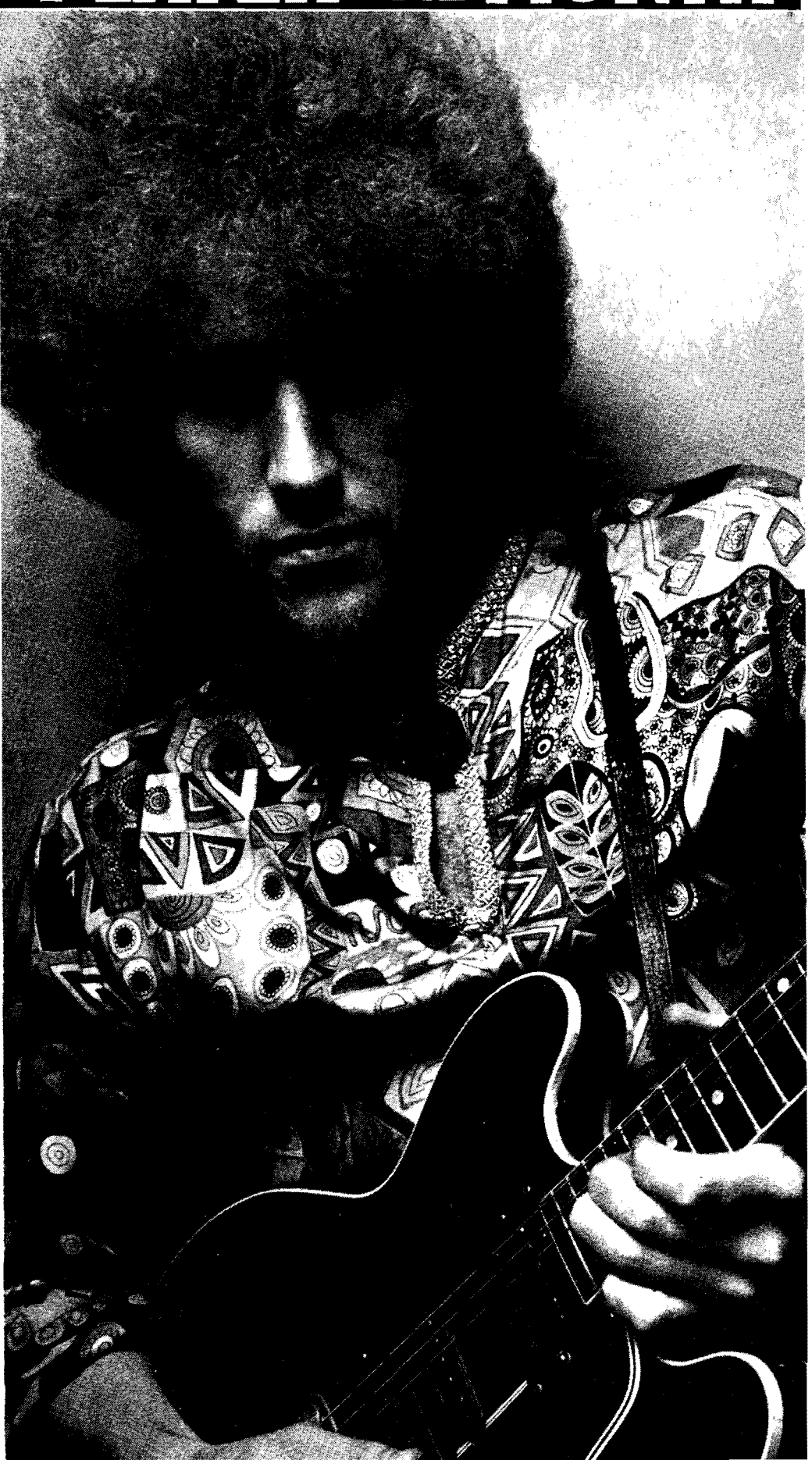


ALVIN LEE

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 money 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 soundtrack 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.

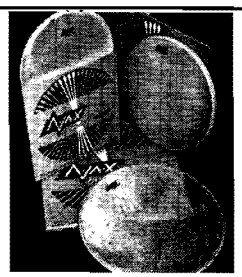
BUCK UP

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.

MUSICIANS' SHOP WINDOW



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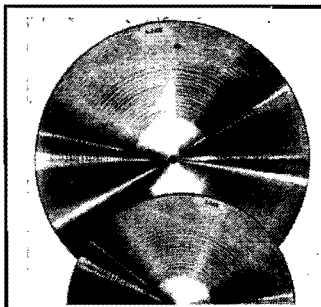

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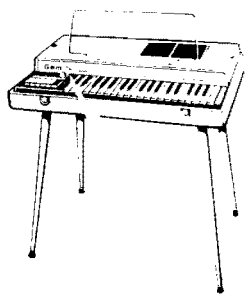

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the Mike Smith column

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.

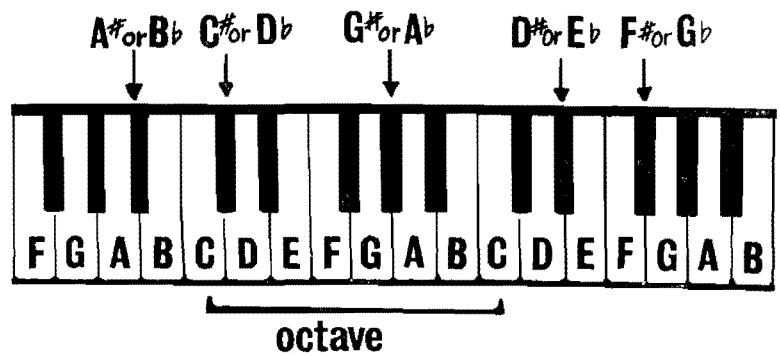
I am going to state a lot of obvious facts to begin with which will be elementary reading for any reasonably experienced piano or organ player, but I feel they must be stated so that anyone who has no knowledge at all of either instrument will then be encouraged to take an interest.

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.

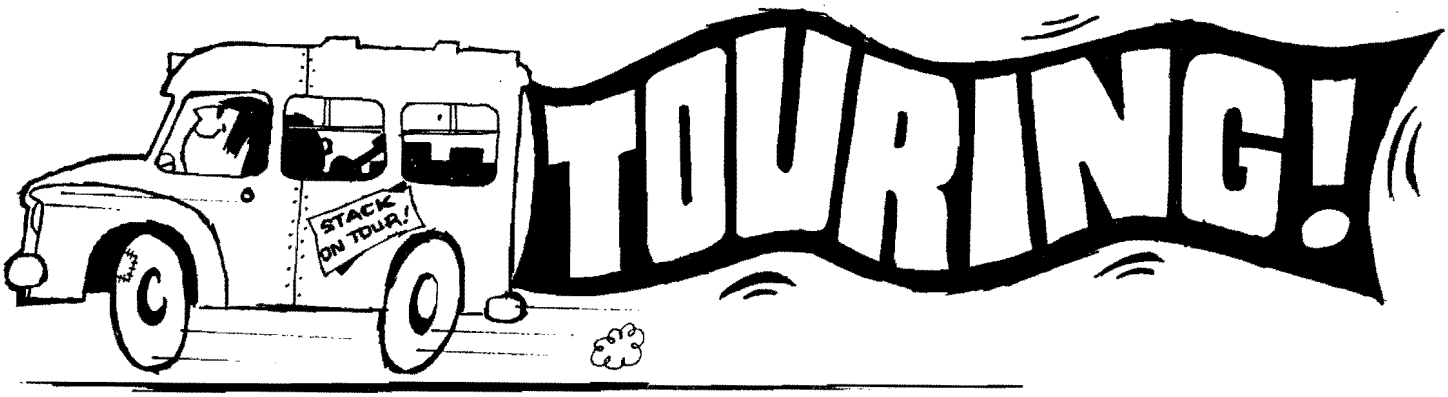
What about the black notes? These (rather unfortunately for the beginner) can each have two possible notations as they are governed by the white notes on either side of them. For example, the black note between C and D can be either C sharp or D flat, and the note between D and E, D sharp or E flat.



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



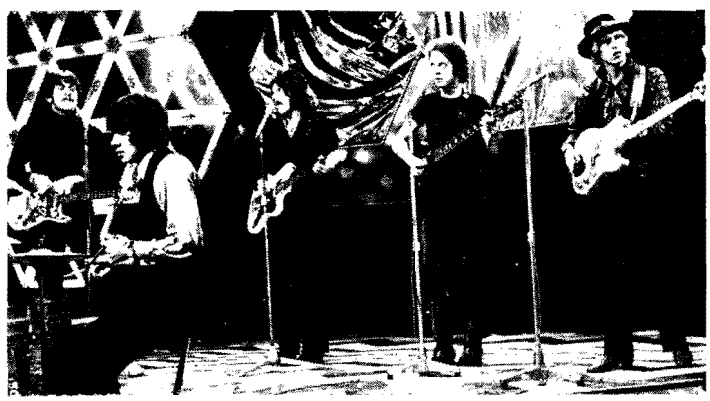
MONEY - WISE, the difference between the hit-parade groups, and the less successful outfits is enormous. Many professional pop bands earn less than £20 per booking, while those with a hit record can earn hundreds for a single appearance. But if you knock the polish off the top twenty, forget royalties 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 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.

The Love Affair



The Move

"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

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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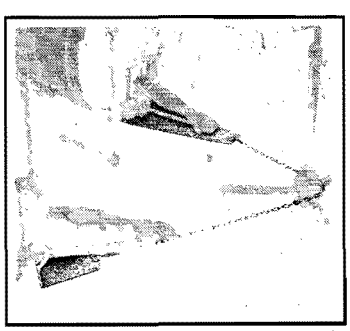

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R.M.31

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 tremendously 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."

The Alan Bown!

The Amen Corner

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!

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★ IN THE STUDIO ★

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 Hawksworth 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 Orchestra 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 Donelly 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 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

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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 Eclection 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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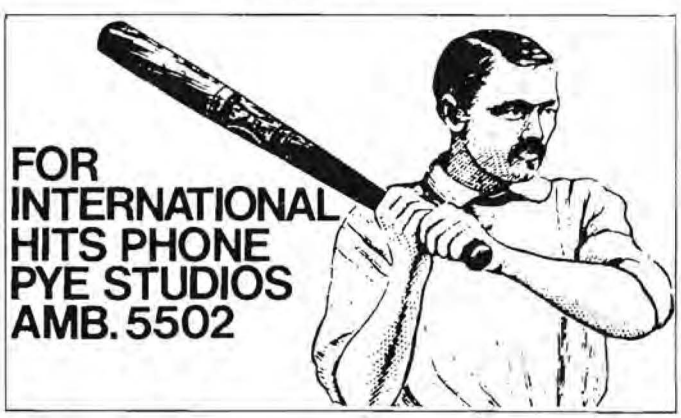

their studio. Mr. Kadlec works in the experimental studio division of the Pilson Radio Station, and says his main hobby is pop music, and, that naturally, he is interested in the recording scene in Britain. Mr. Taylor replied to him, and explained about a development the studio are undertaking . . . 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, 'Electraton Productions' which was 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.

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

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 'Horizontal' 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, 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.'

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

BI's CHART FAX

1. **Mighty Quinn** (*Bob Dylan*) Manfred Mann
   RP—Mike Hurst. S—Olympic. E—Terry Brown. MP—Feldman.
2. **She Wears My Ring** (*Boudleaux/Bryant*) Solomon King
   RP—Peter Sullivan. S—E.M.I. No. 2. E—Peter Vince. MP—Acuff Rose.
3. **Bend Me, Shape Me** (*English/Weiss*) The Amen Corner
   RP—Noel Walker. S—Decca No. 2. E—Bill Price. MP—Carlin.
4. **Cinderella Rockefella** (*Mason Williams*) Esther and Abi Ofarim
   RP—Adysemel/Ofarim. S—Olympic. E—Keith Grant. MP—Rondor.
5. **Pictures Of Matchstick Men** (*Mike Rossi*) The Status Quo
   RP—John Schroeder. S—Pye. E—John Florence. MP—Valley.
6. **Fire Brigade** (*Roy Wood*) The Move
   RP—Denny Cordell. S—De Lane Lea/Olympic. E—Mike Weighell/Terry Brown. MP—Essex Int.
7. **Everlasting Love** (*Cason/Gaydon*) The Love Affair
   RP—Mike Smith. S—C.B.S. E—Mike Ross. MP—Peter Maurice.
8. **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.
9. **Legend Of Xanadu** (*Howard/Blaikely*) Dave Dee & Co.
   RP—Steve Rowland. S—Philips. E—Roger Wake. MP—Lynn.
10. **Gimme Little Sign** (*A. Smith*) Brenton Wood
    RP—Hal Winn/Joe Hooven. S—American. MP—Metric.
11. **Darlin'** (*Beach Boys*) The Beach Boys
    RP—Brian Wilson. S—American. MP—Immediate.
12. **Am I That Easy To Forget** (*Belew/Stephenson*) Engelbert Humperdinck
    RP—Peter Sullivan. S—Decca No. 2. E—Bill Price. MP—Palace.
13. **Judy In Disguise** (*Fred/Bernard*) John Fred and his Playboy Band
    RP—John Fred/A. Bernard. S—American. MP—Jewel.
14. **Rosie** (*Don Partridge*) Don Partridge
    RP—Don Paul. S—Regent Sound "B". E—Bill Farley. MP—Essex.
15. **Words** (*Barry and Robin Gibb*) The Bee Gees
    RP—Robert Stigwood/Ossie Burn. S—I.B.C. E—Mike Claydon. MP—Abigail.
16. **I Can Take Or Leave Your Loving** (*Rick Jones*) Herman's Hermits
    RP—Micky Most. S—De Lane Lea. E—Dave Siddle. MP—Active.
17. **Green Tambourine** (*Leka/Pinz*) The Lemon Pipers
    RP—Paul Leka. S—American. MP—Kama Sutra.
18. **Jennifer Juniper** (*Donovan*) Donovan
    RP—Micky Most. S—De Lane Lea. E—Dave Siddle. MP—Donovan.
19. **Don't Stop The Carnival** (*Rollins*) Alan Price Set
    RP—Alan Price. S—Advision. E—Roger Cameron. MP—Carlin.
20. **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 Paramor. 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."

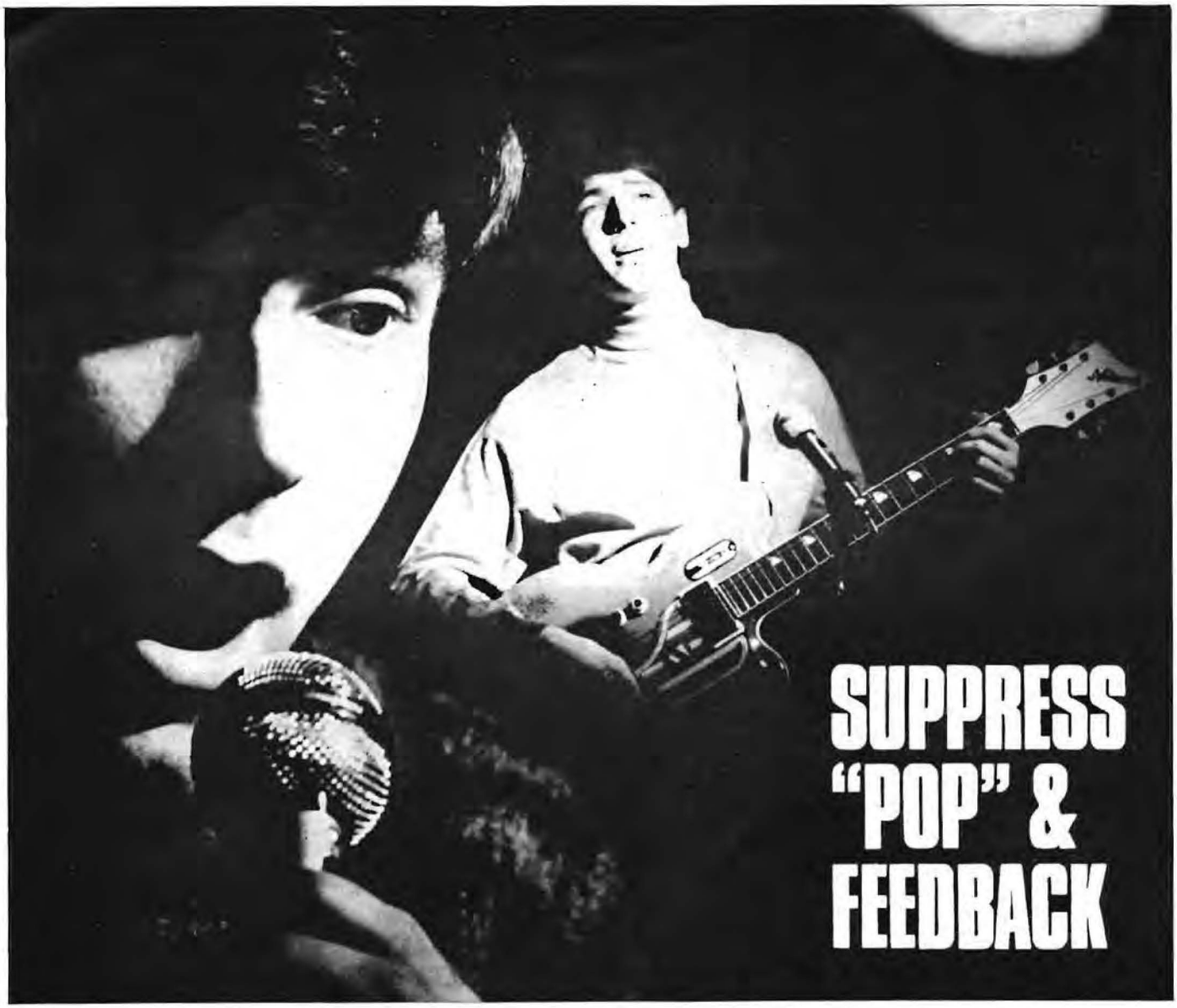
It will be nice to see Cliff back in the charts, because he and his band have a distinctive style, which warrants chart-status. In fact, it's not commonly remembered that Cliff was one of the pioneers of soul music over here. He names Sam and Dave, the Impressions, and Marvin Gaye as his favourite singers, 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.

MIKE CLIFFORD



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

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'My change of style is not a permanent thing'

says JEFF BECK

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 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.

TIM ROSE

SOON TO BE A LEGEND ?

THE sudden presence of Tim Rose, has, for me personally, posed an intrigueing 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 inspirited 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 the business, but he does want to draw attention to the people who are managing to stifle much of the new talent in the States. He is happier discussing the musical side of the business and finds personal expression easier through his songs. His record releases in this country have been confined to two singles, and one LP. There had been an enormous pre-demand for the album because of the inclusion of "Morning Dew", and the much heralded "Hey Joe", which seemed to be gaining verbal praise only, because the song had never been available prior to the LP, and certainly had little radio-play. But, as expected, the number has 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.

FLEETWOOD MAC BELIEVE IN MUSICAL HONESTY

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 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 experiences 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 ABC 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.

Jackie Edwards, an Island artist.

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.

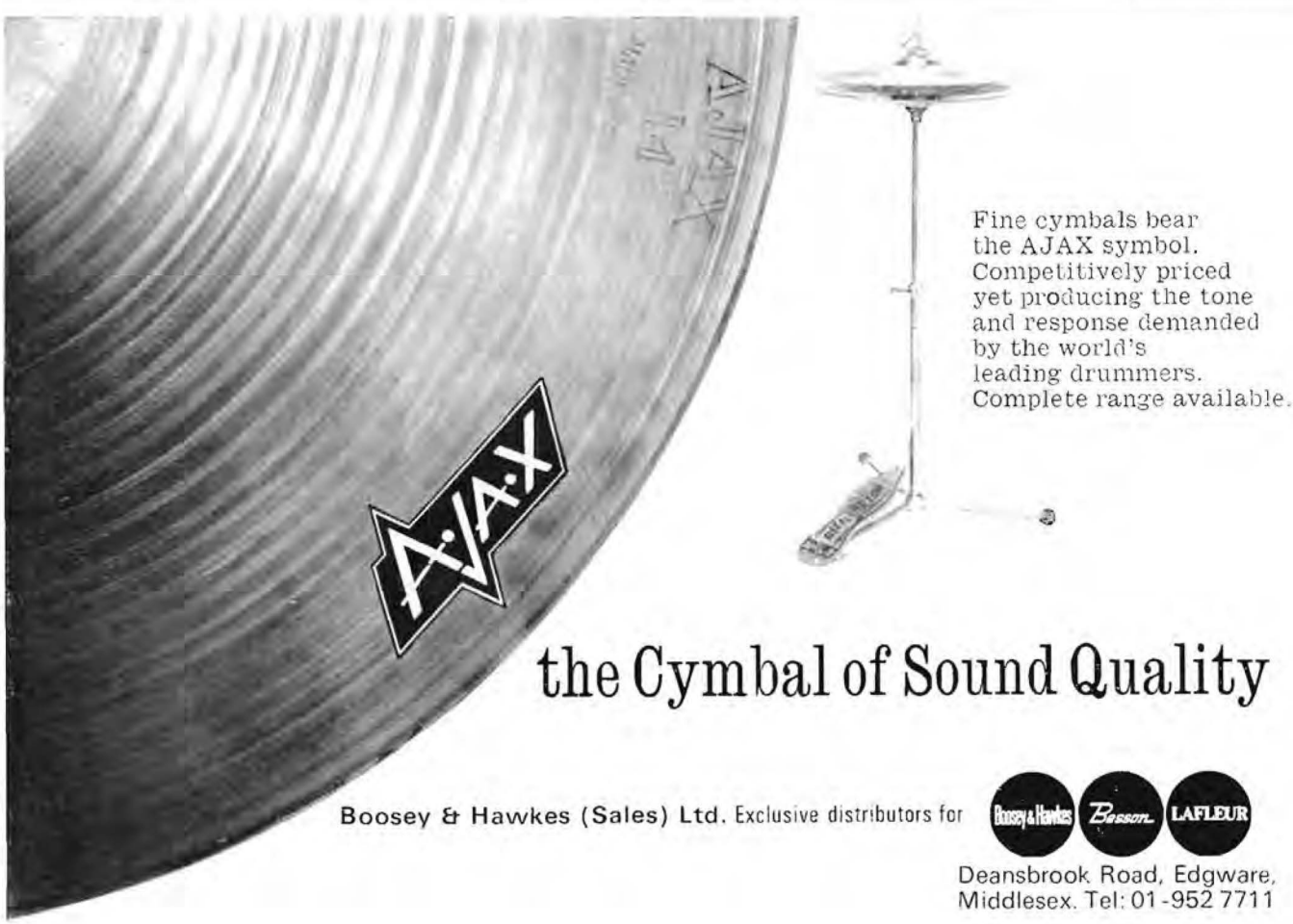
The Troggs record for Page One.

Another sizeable independet 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 Troggs 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 Beckingham . . . 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.

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-singing 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", 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

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 Phillipines 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.**

KEITH MANSFIELD

"I consider myself a composer rather than an arranger"

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, 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 davance. 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' haircut 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, unprententious, 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 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, girl-friends 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 sessesions, 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" colums 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!!

Contessa GUITARS

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The feel and look of fine guitars will reveal the degree of craftsmanship put into their creation.

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HOHNER

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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.

"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 preamp. or line transformer. The "Wyatt" Guitar Microphone can be designed and fitted into any acoustic guitar . . . gut, nylon, or steel stringed.

Mike Smith produces new Ronnie Jones' single

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 Organ ever!!

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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PLASTIC DRUM HEADS

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CH.15

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

THE INGREDIENTS FOR MARMALADE

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...

...MOVE OUT OF INSTRUMENTAL BAG!

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 reward. It does pay well."

Since the formation of Sounds Incorporated, seven years ago, the group has undergone only two personel 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.

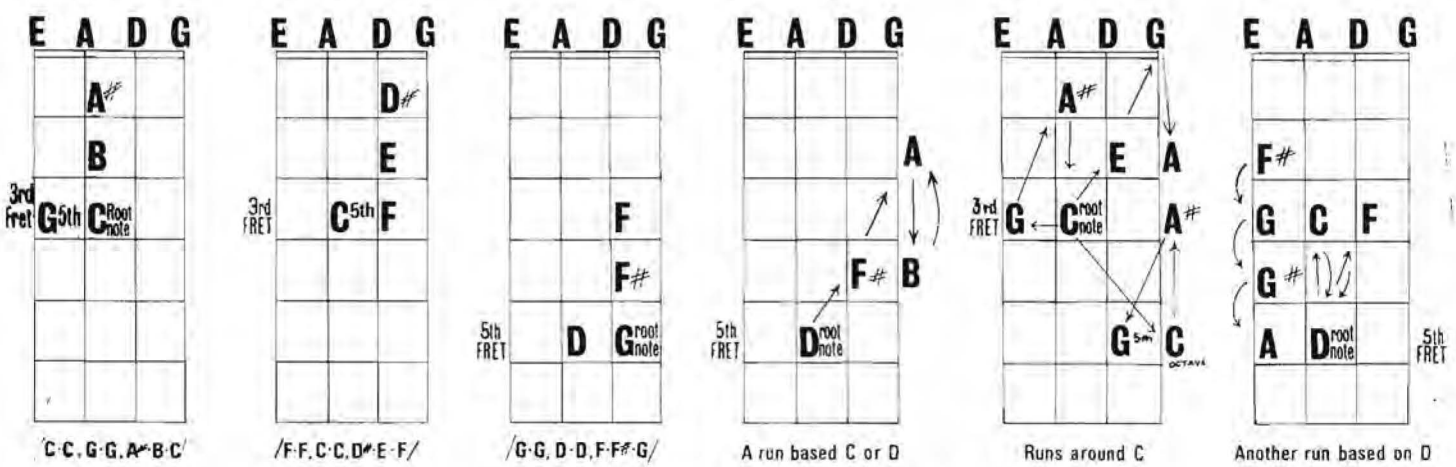
E fits in to complete the run, so we have:

/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.



BEAT INSTRUMENTAL'S SHEET MUSIC SHOP

We can now supply the tutors and sheet music listed below by post. Please note that the price in each case includes postage and packing. List the titles you require and send it with a postal order or cheque for the total amount payable to: "BEAT INSTRUMENTAL", 36-38 Westbourne Grove, London, W.2.

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1,000 Guitar Chords	7/6d.	Dock Of The Bay	3/6d.	Wrapping Paper	3/6d.	Bonnie and Clyde	3/6d.
Hollies' Souvenir Song Album	13/-	Don't Stop The Carnival	3/6d.	Bend Me, Shape Me	3/6d.	World	3/6d.
Bobbie Gentry Song Book	8/-	Fire Brigade	3/6d.	Darlin'	3/6d.	Here We Go Round The Mulberry Bush	3/6d.
Blue Jay Way	4/-	Gimme Little Sign	3/6d.	Everlasting Love	3/6d.	In And Out Of Love	3/6d.
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Magical Mystery Tour	4/-	Pictures Of Matchstick Men	3/6d.	Suddenly You Love Me	3/6d.	Kites	3/6d.
Your Mother Should Know	4/-	Rosie	3/6d.	Tin Soldier	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 and then plays it laying 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 Musicentre, 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, because 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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You drummers vary. So do the sounds you make—from the delicate tracery of rhythm for a small modern jazz group, through to the solid, great sound that powers a big band or a beat group along. And one make of drum seems to suit you all. Yes, we mean Premier. Our list of successful drummers ranges from top pop stars like Bobby Elliott of the Hollies to Sam Woodyard who powers great bands like Ellingtons. Cool . . . smooth . . . big . . . whatever sounds you want—Premier drums will help you get them. So come on over to Premier *the* drums of Today.

Premier

FIRST IN THE WORLD OF FINE PERCUSSION

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.

THE A&R MEN

No. 2 JIMMY MILLER

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 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.

PETE DOES 97 PER CENT OF ALL WHO DEMOS

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: "Originally 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 superclassy 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 spectaculars 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 Rockefella", 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 Rockefella", 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.

PROFILE

MICKY DOLENZ

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).

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.

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.

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.

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.

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 appreciate 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 Arbunich,
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 competent 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.

EKO TODAYS BEST VALUE IN FOLK GUITARS

MODEL 1780

SIX-STRING

MODEL 1780

Large, beautifully finished instrument o powerful tone. Natural colour pine-faced ply top; dark brown body with matching reinforced and adjustable spliced neck. High gloss polyester finish throughout. Multi-coloured inlaid soundhole and white pearloid edges to body. Rosewood fingerboard and bridge; good quality machine heads. Black fingerplate with white bevelled edges.

Sug. Ret. PRICE 28½ gns.

ELECTRIC MODEL 1894

Similar to model 1780 above but with sensitive pick-up unit and built-in volume and tone controls.

Sug. Ret. PRICE 36 gns.

Rose-Morris
SPONSORED INSTRUMENTS

MODEL 1793

12-STRING

MODEL 1793

This excellent 12-string instrument is similar in size and finish to the EKO 6-string models also illustrated here. Natural colour pine-faced ply top; dark brown body with matching reinforced and adjustable spliced neck. High gloss polyester finish throughout. Multi-coloured inlaid soundhole and white pearloid edges to body. Rosewood fingerboard and bridge; good quality machine heads. Black fingerplate with white bevelled edges.

Sug. Ret. PRICE 33½ gns.

ELECTRIC MODEL 1893

As above but fitted with sensitive pick-up unit and built-in volume and tone controls.

Sug. Ret. PRICE 41 gns.

AVAILABLE FROM ALL GOOD MUSIC STORES

Bruce Johnson and Al Jardine

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

Brian Wilson

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 operation 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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Editorial

Before the Rock 'n' Roll era began, the pop music establishment—certain middle-aged (either in years or attitude) but very powerful A & R men and music publishers—acted as though the big ballad singers of their day would keep getting their records into the charts, which was American dominated anyway, for another 25 years or so. Then in the mid-fifties their cozy world was shattered by a bunch of what they considered untalented singers and instrumentalists, with names like Tommy Steele, Elvis Presley, Bill Haley and Buddy Holly.

Our new establishment must have been equally shattered to have seen the same names appearing in the charts once again. Surely, they have the whole thing wrapped up—what's gone wrong?

Perhaps, it would be a good idea if we looked at "who" this new establishment is, because there have been some very interesting remarks coming out of the mouths of Mike Love of the Beach Boys, the Beatles, Donovan, etc., suggesting that "the establishment" are stopping things progressing in the right sort of way.

Which is very funny because the Beatles, the Beach Boys and Donovan, etc., ARE the establishment these days. They, indeed, have the recording and publishing companies, the connections, the power and the influence now.

Our new establishment, of course, stated a long time ago that music must "keep progressing". But there have been signs during recent months that, although they consider themselves to have been "progressing" very nicely, they have been leaving many mystified young record buyers behind and falling into exactly the same trap that the older establishment did. Namely, not giving the record buyers what they want, but what they think they ought to have. A fatal error of judgement for any establishment, old or new.

The Editor

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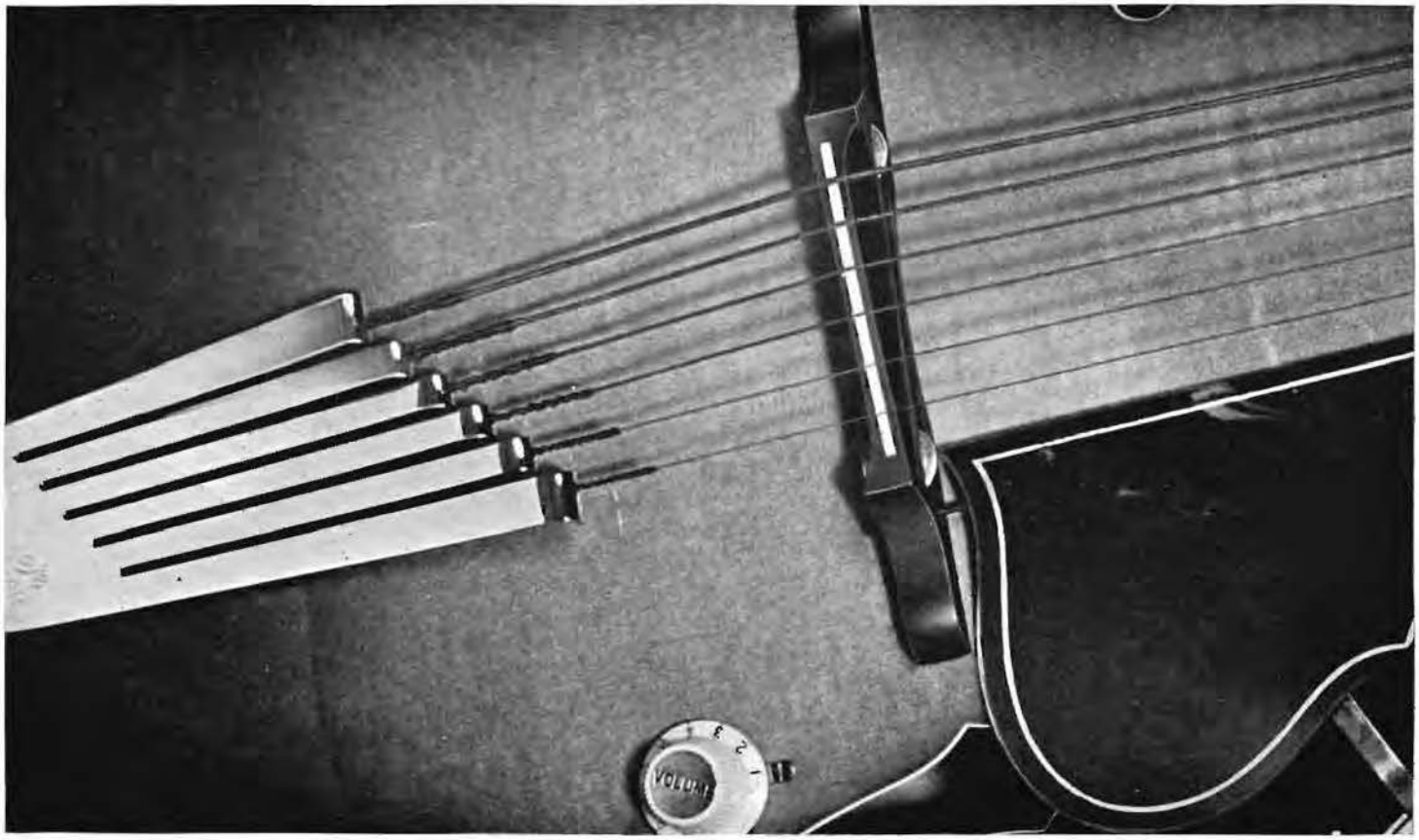

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'IT'S THE NOT THE

says

IN only a shade over one year, the Bee Gees have made an enviable impact here in Britain. They've also shaken a lot of people by cutting across established lines of a group career. Like releasing no less than six singles in 12 months; and by launching a tour with a Royal Albert Hall orchestra of some 67 musicians behind them.

They are five boys with a nice and uncontrived line in modesty and a built-in sense of perfectionist ambition. But are they going TOO far in their efforts to please?

GERMANY

Barry says: "In Germany, then at the Albert Hall and later on the tour, we carried a large orchestra with us. Okay, at the Albert Hall we gave the cynics a certain amount of ammunition. An RAF band, a choir, a near-symphony orchestra . . . it was obvious that some knockers would say we overdid it—and worse that we got ourselves outnumbered simply because we couldn't depend on our own music to get us through.

"But this is surely unfair thinking. My feeling is that it is the song, not the group, that sells records nowadays. If a really established group came out with a very bad song, their disc sales would slump. With us, we've been on the big-ballad scene. Except for 'Words', it's worked out for us. But to present those big rather sad songs on record, you have to have a full-scale arrangement. And we think it is only fair to go as far as possible to present those same sounds on stage.

"We're spending the money, remember. We could go on, just guitar and drums, and do the same dreary old thing and make much more. Thinking big must produce, in the end, big results. Taking a big orchestra round the country causes problems, specially with small stages but problems can always be overcome".

NEW GROUPS

Few new groups have come up in the past couple of years with built-in scream appeal. With the Herd, Peter Frampton was hailed as the new hysteria-gatherer but he's already fed up with the title "Face of 1968"—and anyway only the Bee Gees get the real hit records to go with the incredible audience reaction. Says Barry: "This is fine, but I think we score because we are five members of equal status. We all have an individual following. No one is picked out to the detriment of the others. I have a fear about someone being built up, ballyhooed, because pop history proves that the public tend to build up, then knock down.

ATTACKED

"But we've been attacked for apparently never changing our style. Well, remember that we write all our own material. We try for unusual song lyrics, but obviously we have a bias towards one particular style of song.

"On our last single, it was going to be 'Singer Sang The Song' as the 'A' side. But we heeded the criticism. We switched to 'Jumbo', which is a distinct change of direction for us. A simple sort of idea—every kid has an imaginary pet animal—but scored differently. As it happened, lots of people thought we were wrong to change . . . said they preferred 'Singer', even if it was on the same lines as earlier ones. So it becomes a double 'A'-sider. But when we study other groups, like the Walkers—we KNOW the dangers of staying on one direction".

Behind the Bee Gees, of course, is Robert Stigwood, who spares no expense in projecting the biggest possible image for the boys. Says Barry: "It's not a question of trying to show anybody else up. We're not the flash-Harry types. We don't even like the flashy clothes that some groups do. But we feel we have this debt to people who buy our records . . . and are determined to give them the best possible sound.

ROCK REVIVAL

"I don't know about this so-called rock revival. I feel that it's never been away. Certainly the Beatles have generally been on a rock scene most of the time—but obviously up-dated. However there are outside influences. Indian music was one, definitely. Robin and I hope to go to Egypt as soon as the tour is over and study history there and also see what there is in Egyptian music. It's distinctive. It could easily fit into a modern pop idiom".

Barry, clearly a deep thinker about the pop scene, said he didn't agree that it was almmost impossible for a group to make it big these days. "You have to have a basic talent and also the right promotion," he said earnestly. "Promotion is all-important. Not in the matter of gimmicks and stunts, but in doing the right work at the right time. We built our reputation on the Continent and in Ger-

SONG—GROUP'

BARRY GIBB

many and our tours have been ambitious, whether you like what we do on stage or not.

"Then there is a special TV spectacular, Cucumber, Castle', for which we're writing the music. We do what we think boosts our career—avoid that danger of sitting back and saying: 'Right, we're number one so there's nothing more we can do'. Our film, with Johnny Speight writing the script, has been thought about very carefully. One bad film by a pop group and you're virtually out. People remember a failure, even if it is in the middle of a lot of triumphs".

It's been a long haul since the Gibbs were simply the Gibb Brothers and playing for pennies hurled into a stock-car arena in Australia. And in one year of British residency, they've done more than virtually any other group in showing themselves to the public . . . on stage and on record.

Added Barry by way of a parting shot: "We don't mix much in the business. We have our own ambitions for 1968 and what matters most is achieving them without shouting around too much beforehand".

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PLAYER OF THE MONTH

ALAN BOWN

IT's taken a long time for brass players to become accepted in the pop-world. All too often they are still regarded as background boys, who should supply a solid noise without stepping into the limelight. But not Alan Bown. In his role as leader of his own group, who now bear his name (plus that exclamation mark), he has created an image which many of the top brass seem eager to follow. But that really sums up his ambition . . . to make the trumpet a visual instrument, as well as a sound foundation for a group. But about his early playing. . . .

Alan was 13 when he became interested in the trumpet, after listening to a brass band in the local boys' club at Slough. "I remember going across to investigate the noise and asking the leader, Mr. Browne, if he could teach me the trumpet. But he didn't have any spare instruments, so I ended up on the French horn. I picked that up fairly quickly, but was still anxious to play the trumpet. I eventually got the chance a couple of months later."

Alan turned professional soon after leaving school, and his first job was with the Danny Mitchell Orchestra in Redcar, as third trumpet. And then came one of the most important moments in his musical life—a meeting with Hank Shaw, renowned trumpeter with the Joe Harriot Quintet. Hank took Alan under his wing, and Alan freely admits that everything he's learnt about his instrument came from that tuition period with Hank. Several odd jobs followed before he got a permanent place with the Embers, who were based in Germany about the same time as the Beatles.

On returning to England he took a job with the London Jazz Youth Orchestra, which was to become another important phase in his career. "We were playing at the Richmond (now Windsor) Jazz and Blues Festival, when John Barry heard me doing some solos. He asked me to join the Seven as leader. I was only 19, and a chance like that really knocked me out. I stayed with him for two years. It was seeing John leading his own group on the trumpet that gave me the inspiration to do the same. I wanted to sell the trumpet as a visual thing . . . to have the instrument accepted without technical brilliance. So I formed the Alan Bown!

Twenty-three-year-old Alan operates on a Super Olds for recording, and a blue-lacquered 30° special on stage. He names Miles Davis as his favourite trumpeter, but prefers commercial music to jazz.

And he reminisces, wistfully, about the time his father gave him some advice after declaring his intention to be a trumpeter. "I remember him saying: 'Listen, don't play the trumpet. Try something else, because trumpeters are two a penny, and there are only a few good ones around.' I resolved to be of the good ones."

JOHN FORD.

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HOLLIES LIFT TOURING OUT OF RUT!

BY PETE GOODMAN

IT's been well over a year since the Hollies went out on one of their national tours here. And unlike certain OTHER groups, it's not because they have gone off the touring bit . . . it's been mainly through force of circumstances, like Bobby Elliott being ill, and like suddenly discovering a vast new market in America.

But towards the end of May, they WILL be touring. In what is going to be an eye-opener of a production, along with Paul Jones and the Scaffold and the Mike Vickers' orchestra. For the Hollies, it will be the realisation of an ambition as outlined to me by that magnificent drummer Bobby Elliott.

Said Bob: "We'll only be doing about 12 dates. Hand-picked theatres, preferably in University areas. We want the best halls so that we can have the best in lighting, settings, space on stage, and so on. Pop tours have got into a terrible rut. We felt we must go for quality, with a minimum of an eight-piece orchestra going to work on the backing jobs.

"No compere. You can't hear what comperes say, anyway—and if you did you don't much care. We want to do the sort of show that people will listen to and appreciate. Obviously it depends on the audiences. If people pay to come in and want to scream . . . well, they should be allowed to scream. Just as long as they don't throw ice-cream! But we now feel we can adapt to any kind of audience we meet. . . .

AUDIENCES

"Certainly we're dying to get back with British audiences. Specially me—I noticed I dropped a few places in the *Beat Instrumental* poll this year. Must get myself shown around again! But really this bigger-produced show idea has been in our minds for a while—we're using Fred Perry on the production and he's great. A disciplinarian . . . you know the sort of thing. He gets things going the right way.

"America, recently, has helped us a lot. You play to audiences there on the College circuit — audiences of 6,000-plus — and they want to hear what you're doing. In Britain we did about half an hour on stage, but now we're used to doing an hour. With chat bits between the boys and the audience, telling stories . . . very relaxed, but essentially entertainment. Yet, as I say, if the screamers are there, well, we can work to them and get a rave-up going.

"Did you know that you can play the College circuit in the States for over three years and not repeat yourself? It's amazing. The halls are great and must cost the Government a lot of money."

Bobby paused for a refill, then said: "I don't think the Hollies will ever break up, unless there's some dire tragedy. But certainly we all want to do things on our own. Like Bernie is involved more in writing songs. Me, I'd like to do a solo record, with a biggish bluesy type of orchestra. I'm working on that idea right now. But essentially the Hollies, as a group, will be the basis.

"Right now we're working on our next LP. It's strange, I know, but while we're using an orchestra on stage, we're going right back to the roots as far as that album is concerned. Everything will be the Hollies, with nothing added. Sort of reverting back to old days. But on record we can add tracks, like piano from Bernie . . . by using an orchestra on stage we can reproduce the sound and have the whole thing much more genuine.

"Some people would say it's a matter of increasing confidence. But when I look back, it's what the Hollies have always been. Remember that Graham and Allan have been working together since they were four, or something. They do these ad-libs on stage and it all comes naturally.

"But the accent on pop shows in future simply has to be forward-looking. The productions must feature consistent acts — not so much of the big-star name, then a succession of groups who maybe have had a hit each and haven't yet had the experience to make it on stage. You want good facilities to produce a good show."

NEW KIT

Bobby is now operating behind a Ludwig kit. "They showed me round the factory in the States — I saw my new kit being built. They added odd refinements to my own specification. That has helped. But generally speaking, that hard graft tour in the States has helped us all. We write better, play better, feel better. Maybe my being ill was a good thing . . . everybody had a chance to re-think and work out their own ideas. When we came back together we were pretty well bursting with enthusiasm."

The Hollies remain one of the most consistent groups in the world. Their American break-through was long-delayed, but now they are the darlings, if they'll pardon the expression, of Young America, specially on that busy College circuit. It was there that they learned to put on a really long act.

Said Bobby as he steamed off for a picture session: "Now we're recontracted to do at least an hour. We refuse to do less — imagine that! We tell promoters that if the show is running over time, they'll simply have to pay overtime."

That coming-up tour should prove something extra - special.

the Mike Smith column

AS I write this column, I'm in America, along with Dave Clark. My suitcase is open, but not unpacked. Problem is we don't know whether we'll be staying here in New York, going on to the sunny West Coast (hard luck!) or on to the even sunnier West Indies (even harder luck!). Or returning home to London (boo!).

But I'm looking at Dave and thinking how I've become a sort of chopping-block psychiatrist to the young Mr. Clark. It's been going on for ages now. Dave takes on all this work, this sheer organising work, and needs someone around to have a go at, specially when things go wrong. That someone is ME.

In the old semi-pro days at Tottenham, he'd start getting a youth club soccer team together, then worry and fret if he was one short—then hammer away at me. And now, with our TV series, he's producing, writing, playing, directing, composing—and now he's dealing in properties worth an awful lot of money, he needs his chopping-block even more.

But I don't mind. We've all come a long way together. Dave's decisions now might affect a lay-out of £100,000, so you can't blame him for sometimes getting into a bit of a state. As it happens, the first of the TV productions got a very good reaction from top agents in London and New York, so it looks very much as if we'll be filming through most of the rest of the year . . . taking time off for "ordinary" TV shots to plug the records, of course.

Certainly we think of television as THE future plan for the group—and we're lucky in that we are accepted by producers with or without a hit record.

We've seen several useful new groups since we arrived in America—but more about those in a later column. Mostly, though, it's been talks about business, notably about the tele-series.

Hope to meet up with you all next month when I really will tell you about the new organ.

MIKE SMITH.

KEYBOARDS

No. 2. CHORD FORMATION

By The Tutor

Last month, I explained the layout of the piano keyboard and also gave the scale of C Major.

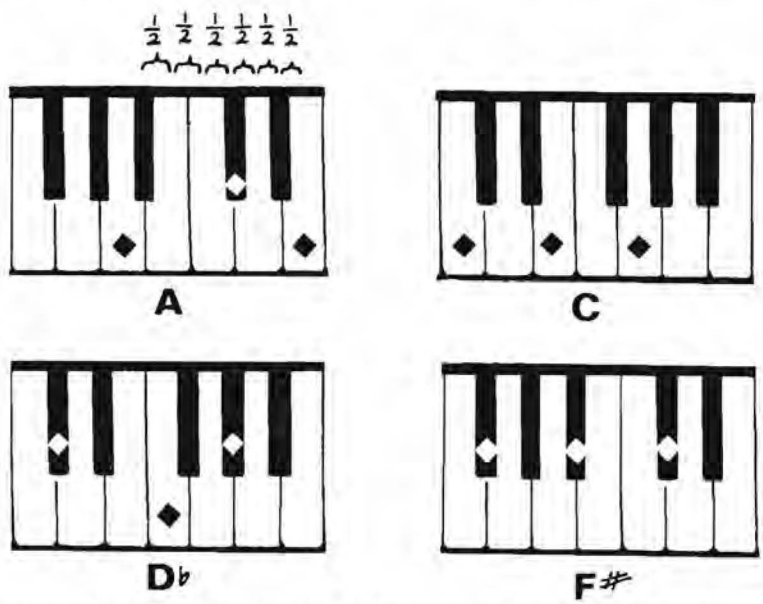
One of the most difficult things to master in learning to play the piano, is fingering. Some pop instrumentalists, like Paul McCartney for example, play the piano very well, but with incorrect fingering. They get so used to using the wrong fingering—for example Paul tends to forget his thumbs—that they become quite proficient up to a point. Playing static chords even if you have to repeat them continuously is quite easy even though you use the wrong fingers—on the right notes, of course. But, if you do not use correct fingering, runs either up or down the piano with either hand become very difficult and you end with your fingers tied-up in knots.

But, let's forget the problems of fingering for a moment and deal with chord formation. First on the list will be C Major. This chord is made up of three notes and there is a very simple formula which will enable you to make this or any other major chord on the piano

$$R + 2 + 1\tfrac{1}{2}$$

Every interval between one note and the next either up or down the keyboard, whether it be black or white, is a half tone. And if you look at the piano keyboard below, you will see how to work the formula. R is always the rest note—in this case is C. The distance between C and C♯, the note immediately above it is a half-tone. The distance between C♯ and D is also a half-tone and if you count from C in half-tones, you will find that 2 brings you to E so that the R + 2 bit is taken care of.

To find the last note necessary to complete the chord of C, you count again, remembering that each interval is worth a half, so the distance between E and F is a half—(this time, of course, there is no black note in between)—F and F♯ is a half and F♯ and G is also a half. Three halves makes $1\frac{1}{2}$, so, obviously, G is the third note we need to complete our chord. So, R plus 2 plus $1\frac{1}{2}$ is now translated into C, E and G.



You can apply this formula to find any other major chord on the keyboard. For example, if we want to find the major chord of D, it will obviously, be D, which is the root note, then up two tones, which will bring us to F♯, then another $1\frac{1}{2}$, which will bring us to A. Several other major chords are listed above so you can see how this basic formula works.

GARY BROOKER: OUR ACT NOT SO BORING NOW

BY GORDON COXHILL

GARY Brooker was in a reflective thoughtful mood as we sat drinking half pints of bitter and eating giant ham salad rolls in a cosy little pub off London's Charing Cross Road recently.

"Our new record? I haven't really got any thoughts on it. I suppose the same cynics who accused us of making 'Homburg' a carbon copy of 'Whiter Shade of Pale' will level the same jibe at 'Quite Rightly So'. We never expected our first record to be such a massive hit. Naturally we were very pleased, but it has become a yardstick by which all our records and stage performances are judged.

"Mathew Fisher had a hand in writing 'Quite Rightly So', and that could account for the change in mood. I know the result would have been totally different if I had written the number with Keith Reid as usual."

FANS

I asked Gary why the Procol Harum are not seen in clubs and ballrooms nearly as much as their fans would wish.

"The number of times we have appeared in front of our own fans is almost in double figures", he joked, wiping half a dozen tomato pips from his mouth.

"It has been said that we are a very boring group to watch on stage. That may have been true in the early days, but if anyone still thinks that, all I can say is they haven't seen us recently.

"Remember that fiasco at the Saville. That was the worst day in our lives. We had dashed back from Torquay and were just about ready to collapse. We had no time for rehearsals, we were all hungry, thirsty and feeling very uptight. And, of course, it was only the second or third time we had played together.

"Suddenly the curtain went up, and there we were on stage. The theatre was packed with people who had come to see these five freaks who had appeared from nowhere with the record of the year and had shot straight to number one.

"I don't know what they were expecting, but I'm sure we didn't give it to them. That experience scared hell out of us and, of course, we vanished from the face of the earth for a while to sort things out."

Fair enough, that was then. But why, now that the Procol have got a good line-up and have been together for some time, do they persist in keeping a hundred miles away from live audiences?

"That is a slight exaggeration", Gary insisted. "We have played a few universities in the past couple of months, the Speakeasy and the Marquee. You must not forget that we have also toured America this year, and Germany with the Bee Gees. Then there have been frequent trips to France and Italy where for some reason we are the biggest thing ever.

"But the main reason", he continued, "why we don't play in Britain as much as the fans, or ourselves for that matter, would like is that the venues where we can give of our best are very limited.

STARVING

"Corny as it may sound we do not play for the money. True, we have got to live, and there is no virtue in being a starving musician, but we get on stage and play because we have a sound we want people to hear, and if the hall or club is inadequate, we would rather not play at all than give an inferior performance.

"Universities usually have very good concert halls and the Royal Festival Hall is ideal, but you could list the others where we could give a great show, on one hand."

What, I wondered, did Gary have to say to reports that the Procol are a moody and unco-operative group?

He thought for a few moments and took a large swig at his beer; "Unpretentious", he replied. "That's how I would describe us. I know I find it impossible to smile to order unless I have something funny to smile at. Groups like Dave Dee can fool around all day long and still have a smile from ear to ear. They are lucky, we can't. But I am sure real fans would rather know the real Procol Harum than five idiots posing for photographs and giving funny quotes when they are not us at all.

"No, I think to call us moody and unco-operative is unfair. I mean there is not a lot of happiness in the world at the moment, is there? I don't know what we have all got to smile about."

Are we to infer from the last sentence that Gary knows and worries about world events?

"Look at the papers any day of the week. You can't read one without reading of wars, riots and murders. There is not much any one individual can do about it, but that doesn't stop you worrying.

"I just wonder where it's all going to end. People moan about Harold Wilson and the Labour Government. I am not satisfied with the way

they have administered the country, but as a nation we only have ourselves to blame. We put them there in the first place."

On a personal note, I asked Gary if it would not be more convenient for him to move up from Southend to London.

"If you mean would I have to pay less fares, and spend less time travelling, of course the answer is yes. But I have lived for a short while in London and the smoke and fumes almost killed me. I love the peace and quiet, although Southend isn't exactly a haven of tranquillity in the summer.

"On a day off I can sit in my room and write to my heart's content. In London there are too many distractions. I am not a very gregarious person. I can spend days without really talking to anyone. Just one or two close friends who I can trust implicitly are all I need.

FAIRIES

"Plus the fairies, pixies, and goblins. I'm not joking. I really believe in the little people, in re-incarnation and even in heaven and hell.

"I am religious, but not in the sense that I pray and go to church. I am sure everybody has a sense of right and wrong, and I just follow my own ideas of the life I feel I should lead.

"Religion is a very personal thing. You don't need an awesome building and a preacher. In any case, they can't put anything across to me. The church's ideas are too far removed from present-day life.

"If I had one wish, I think it would be to meet a ghost. Even if it were an unfriendly one, it would be a great experience.

"My other ambition is to play a gun totin' cowpoke in a Western film. So if anybody has any offers. . . ."

With that Gary had to dash off to do some recording. If you one day bump into a man with a gun in one hand who tells you he's just seen a ghost, you'll know Gary Brooker is at last a happy man.

PETE GOODMAN.

PROFESSIONAL BERRIES

WHETHER they get hit records or not, the Rockin' Berries spend more attention than most groups to the quality of the sound they create. In a sense, they are perfectionists, even though a considerable part of their act is based on the comedy impressions of front-man Clive Lea.

They're just back from their annual one-month stay in Bermuda where they appear in a glossy cabaret presentation at the Forty Thieves. And they come back delighted with the new range of equipment they've been using . . . equipment which, including a new Ludwig kit for drummer Terry Bond, cost the best part of £2,000.

They've enlarged their musical scope to take in a wide variety of different numbers . . . and they have been complimented on the accuracy of their sound, no matter in what conditions and halls they play. So, as a guide to other "perfectionist" outfits, here's a breakdown of their equipment.

BRAND NEW

They use two Echolette S 100 amplifiers and two Echolette ET 200 speakers. The bass set-up is a Vox amplifier, at this time, and two foundation 15-inch speakers. The PA system is Echolette throughout, including echo and reverb. It's all brand-new gear and the boys are delighted with the results.

Instrumentally, the line-up is as follows: lead singer, the one with the high voice, Geoff Turton plays an Epiphone E 303; lead guitarist Chuck Botfield plays a Gibson stereo; bassist Bobby Thompson is on Fender . . . plus Terry and his Ludwig kit.

Says Clive Lea: "It's a bit corny to say we merely want to be a professional unit. But we have been congratulated on the way we get our sound and it's very much a matter of pride with us. Okay, we know in our hearts that pop music isn't necessarily a life-long occupation, but we want to stay on as long as we can and make as much money as we can. This means always concentrating on a good visual act, a good-sounding act—and the ability to entertain audiences ranging from teenagers to more stolid night-club patrons".

In fact, the boys literally work 52 weeks of the year. Occasionally they get a couple of days off, but they all have this personal drive to do well while the "doing" is good.

Says Clive: "It's true that I made a solo record not so long ago—it was a comedy version of 'Call Me', with 'Don't Laugh At Me' on the flip. But it's silly to even imagine that this heralds any sort of split inside our ranks. I do the comedy—they tackle the music. We've been together too long now for there to be any question of going separate ways".

GAP

Their career is, to use a hackneyed expression, a solid example of how a group can bridge the gap from teen-raves to the "all-round entertainers" category. They've taken their act right through Europe and America. Bermuda is, as I've said, a regular spot each year now. They nurse ambitions to "do" the whole of the Far East but so far time has been against them. What's more they've stepped into the rarified atmosphere of a Royal Variety Performance and, unlike a lot of the groups included in previous years, earned the respect of international stars for putting on a sensibly-produced yet unpredictable sort of act.

WELL BOOKED

This year is already well-booked. Very soon they'll go into cabaret up north for three weeks; then, on to the ABC Yarmouth to do a summer season from June 1.

The group was originally formed in 1959 at the Moseley School of Art in Birmingham, broke up later when they left school but got together again in 1961.

But to show how their style has changed over the years, remember that they got their name simply because they were all addicts of Chuck Berry . . . and owned every available disc of his between them. That was their bag initially. But, gradually, they turned to writing their own songs—and laying on the comedy via Clive Lea, who could surely have done well for himself in the old days of the variety circuits.

CLIFF writes about pop and life

TOMMY Steele and the Cavemen, Cliff Richard and the Shadows . . . "Rocks" on which the British beat-group scene was founded. And Cliff goes on with-OUT the Shads these days—a seemingly indestructible guv'nor of pop. The knockers claim that his personal views will destroy his pop image . . . but each time Cliff turns up with a hit that shatters the critics.

And now he's written a book in which he talks of this and that, but mostly about how his religious beliefs have changed his whole life. He mentions some of the current pop idols and talks about them in true-to-Cliff outspoken fashion.

CONFORMIST

He answers the question: Do you consider yourself a conformist? "People who ask that are usually implying that to be a Christian and not be living it up is a terribly respectable and boring way of life. They think that because I prefer hymns to hashish that I'm a conformist.

"Most people think of the Beatles as being way-out non-conformists. A year or two ago, I remember talking to John Lennon about our favourite artists. I said I'd always admired Ray Charles. 'I used to', replied John, 'until everyone else started liking him'.

"Now that really shook me. Probably he thinks differently now, but I reckoned then—and still do—that it's dreadful to change your opinion just because people will think you're a conformist otherwise. Really that IS being a conformist—not saying what you really believe but what you think will make an impression".

OWN RECORDS

He talks about whether he ever disliked one of his own records, or shows, or films. "I've liked some more than others, but I've never recorded a song I didn't like. One of my biggest, 'Living Doll', I didn't like at first. In the film it was made for, it was played at a different tempo and with a different backing. When we came to record it, I suggested that we should change the tempo. The result was a better record altogether and a really huge hit. The film version has never appealed to me, but

the record I like very much.

"It's been the same with most of my work. I can't say that I've HATED anything I've done professionally but obviously looking back there are things I'd do differently now. I looked pretty gormless on the old 'Oh Boy' shows and I can't stand watching myself in 'The Young Ones'. Naturally I wouldn't perform in the 'Oh Boy' style now, practically nobody does, but I don't strongly dislike it".

And what about the Beatles? "As entertainers I think they're great. I believe their first few records really changed pop music and it will never be the same again. After a period when most records were bought by young people, they re-introduced adults to pop music. And of course they were the first British group to break into the American market. I'm not so keen on their later records—they seem to have lost the idea of melody, but I certainly count them among the really great performers of today".

About being famous. "I've never been very keen on the 'in' crowd of showbiz. I have always been just as pleased to get home and relax as live it up in the West End. One of the special pleasures of my life now is that I have dozens of friends who are school teachers or solicitors or work in offices and so on. Fans can be a bit of a problem. Most of them are just people who like your work, buy your records and perhaps indulge in a bit of mild hero-worship. I was like that in my teens—I remember how I felt about Debbie Reynolds, for instance! But some of them go much further and this I don't go along with.

INVOLVED

"Occasionally the fan gets emotionally involved—even obsessed—with the artist. Sometimes they get so that they can't think about anything else. They even get very rude, funnily enough, saying things like: 'If you don't answer this letter I'll turn to hating you'. Or they do crazy things, spending all their money trailing you across Britain and hanging around wherever you go. This may seem flattering, but I think it's unhealthy and I've never encouraged it".

About his musical tastes. "I've always loved pop and a little jazz music. But I like beat music and the big band sound, too. I think the reason I was so keen on rock 'n' roll back in the fifties was that it combined a strong beat with the spontaneous element of jazz. In rock 'n' roll, the composer works out the words and music, the arranger shapes the whole thing, but the performer makes it come alive—with shouts, yelps of delight and so on. I still prefer to sing up-tempo numbers".

RETIREMENT

And about his so-called pending retirement. "I told one reporter that I might retire and become a teacher. It might be tomorrow, or it might be in 10 years' time. Up came the inevitable quote the next morning . . . 'Cliff to retire—it might be tomorrow'!"

As Cliff says: "Any book about me that painted me as a raver would be totally unreal and completely untrue". This new and fascinating insight into the mind of a long-running top-popster is real AND true.

"The Way I See It", by Cliff Richard, published by Hodder and Stoughton (3s. 6d.)—dedicated "to my mum".

EASYBEATS ARE LOATH TO USE SESSION MEN!!!

IT really does take a lot to get into the hit parade nowadays, as the Easybeats will tell you. About four months ago, the group made an all-out effort to regain their deserved chart status, which began with "Friday On My Mind". The number the boys were plugging was "The Music Goes Round My Head", which, is nothing else, was applauded by people in the business, and was popular on those Radio One shows. But not a nibble at the charts except for a brief moment "bubbling under". Frustration indeed, for a very talented group. It meant more thinking, more perseverance, and heads together for another attack. The result this time was "Hello, How Are You?" a pounding number which had hit written all over it . . . but in invisible ink.

"Hello" has been performed on television, heard on the radio . . . the sort of promotion that only heart groups get. But still nothing! Unless the record moves faster than this typewriter, it could begin the start of another depression period for the Easybeats. Listen to what George Young and Harry Vanda, the group's songwriters have to say about this situation. George first: "It does bring us down when we've worked particularly hard on a number, only to see it flop. Harry and I have been writing more and more recently and I think our quality is improving. As soon as we've completed a few songs, we go round to Central Sound and put them on demo. Then it's up to our music publishers. Both 'The Music Goes Round My Head', and 'Hello, How Are You?' were done recently, and we were fairly confident about their chances. But once a record dies a death, there's nothing one can do about it. It means more effort until we think we've got another single in the bag".

Harry reflected on previous success, and the reassuring thought that their songs are at least doing well for other artists. "We were on the crest of a wave when 'Friday On My Mind' made the charts, but the follow-ups flopped, so we've had time to get things sorted out. Apart from working on singles for ourselves, we've just written the latest Lemon Piper's and Buckingham's top-sides in the States, and they're both doing well. In fact, we've had several offers from America to stay over there permanently. But, if we did go it would mean running away from our big goal . . . to put ourselves back on top in Britain. Although this is home to us, we could easily settle anywhere in the world. We look at ourselves as the gypsies of the pop business".

And now for a complete change of subject . . . session men. Those two words can spark off immediate anger in the normally placid Easybeats. Here's George again with his "no-holds-barred" views: "Honestly, those session guys just about hang me up. When we were working on 'Hello', they just sat round and chatted about their cars and gardens until the red light came on. No enthusiasm at all. They didn't really want to talk to us, so there was a pretty rough atmosphere. To top it all, they couldn't even keep in time. I'm sure they're at least half a beat behind on the record. The trouble is that many of them are really frustrated jazz-men, most of whom aren't even good enough for that scene, trying to earn a few bob at something they're not interested in.

CREDIT

"To say they deserve credit on the record labels is ridiculous. What do they do? They play for a couple of hours, and collect £10 which is good going by my reckoning. Let's face it, we could easily get a group to help us out on sessions, then at least we'd get something going".

"Of course there are exceptions, particularly pianist Nicky Hopkins who is like a sixth Easybeat to us. But I really am loathe to use session-men again". Harry agreed, and said these carefully selected words. "When we use these guys on television especially 'live', there's nothing you can do about it if they play out of time. It's happened to us twice in the last couple of weeks, and it leaves me with a pretty sick feeling. The one incident that stands out was on that Spastics show recently. Roy Wood, of the Move was playing his guitar and there were these two session men nearby who were in the band for the show. A couple of other blokes went over to Roy, and they were just jamming around. Somebody asked the session guys if they'd like to join in and they said something like 'You're joking man, you must be'. Then they put their noses way in the air and walked off. I think that about sums up their attitude towards groups . . . most of them anyway".

Happily, the Easybeats do not let things like that get them down, because their enthusiasm for recording lays a blanket over everything else. And in the next few months they will still be in Central Sound doing demos of their numbers, one of which will surely (and I'll bet on it) lift the Easybeats out of their "no hit depression period" and with the palm of destiny, put them back in the top ten . . . permanently.

★ IN THE STUDIO ★

GIVING THE FACTS BEHIND THE HITS

THE pressures of studio space in London are really becoming tremendous. We checked briefly at the beginning of April and found that most of the leading studios were booked up for the remainder of the month. The trend towards longer sessions has, of course, increased the demand for studio space. Also, the introduction of four track and eight track has produced an additional demand for reduction time.

Many recording managers find that when they have actually recorded the backing and vocal on four track they find that something extra is needed on playing it back the following day. So, they have to go back into the studio and reduce and then record the additional sounds on to the tape.

TEMPTATION

The temptation to go on and on until the artist and A and R man are absolutely satisfied is, of course, very considerable now that more and more tracks are becoming available. In fact, one begins to wonder how people ever recorded mono. But, at the same time it does seem rather unfortunate that large studios have to be tied-up with reduction sessions when this operation could ideally be carried out in a smaller area, although, of course, the same equipment is still needed. It's the actual large recording area that is not required for reduction versions. Still no doubt some one will come up with a simple answer before very long.

The Trident Preview Theatre—now fully booked.

Just over a month ago, a new studio opened its doors to the pop and film world. The company, Trident Studios, operates from Trident House, St. Annes Court, in Wardour Street, the heart of London's film world. They offer a 24-hour-a-day, 7-day-a-week integrated service, which includes the following facilities: film-recording, music-recording, disc cutting, tape-copying, tape-reduction as well as a superb preview theatre. And in the near future . . . just as soon as equipment can be installed, in fact . . . Trident will also be able to offer: music-to-picture facilities, film-dubbing and film-transfers.

Norman Sheffield, 28 year old Managing Director of Trident Studios, outlining the company's aims, told "B.I.": "For a long time, there has been a crying need for a co-ordinated high-speed service. Now, producers and directors can come to us, tell us what they want, and we can plan the programme for them in the shortest possible time. In the past, they had to approach half-a-dozen independent organisations, which is time consuming in itself, and co-ordinate plans themselves. From my experience of this industry, I know that Trident can save at least a third of the time it normally takes on any job".

The integration of facilities idea behind Trident Studios was conceived by Norman, and his brother Barry in 1966. Following a period of planning, they spent several months looking for suitable premises. Nine months ago, the company bought Trident House (then a disused printing works) and have subsequently transformed it.

TRIDENT

At the moment, Trident occupy the bottom four floors of the building, and have sub-let the top two floors, but they expect to take com-

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plete charge of Trident House within three years. After seeing pictures of the original building, I can only remark that the transformation is remarkable. The studio section was designed by Norman and Barry, and built for them by Sandy Brown, and John Spelzini. It has capacity for 35-40 musicians, and has a drum kit permanently installed. The control room consists of a Sound Technique built consul, which uses a coloured key system for easy recognition. It has facilities for 20-track. An interesting feature about this room is the lack of playback machines, and the omission of equipment which need not be immediately accessible. This equipment is housed in a separate room, and can be operated from the control room by a special panel on the mixing consul.

AMPEX

The studio uses Ampex 8/4-track stereo or mono tape machines, A.K.G. mikes, and facilities for full echo, limiting, delay, etc. Barry Sheffield will be engineering.

The preview theatre has seating for 35-40 people, and facilities for 35 mm, 16 mm at double head, all picture ratios, and record replays. Dick Slade is the projectionist. The theatre has already had Michael Caine, Stanley Baker, Tom Courtney, Michael Hemmings in for viewing of major features. In fact, Trident have been finding it difficult to fit customers in, so heavy has been the demand.

Managing director Norman Sheffield has obviously used his experience of the industry in designing, at demanding, the best equipment around, and the work they have completed on Trident House in 11 months is quite remarkable. Norman, and four other people worked round the clock to get the schedule completed. Norman told "B.I." that it took one day to unload a lorry of pre-fabricated sheets. They had to be taken into the studio one at a time and re-piled there. This was the one point at which Norman admits he was nearly beaten. "Don't talk to me about pre-fabricated sheets," he says.

With Trident taking a definite step forward in the advancement of techniques and ideas in their studio and theatre, thinking on the same lines could well advance England's recording and film future.

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Tim Rose has been recording in Britain.

JACKSON STUDIO

Rickmansworth, in Hertfordshire, is not the centre for many things in England, but it's proving a lucrative position for the JACKSON studio. They've completed three LP's for release on E.M.I. labels. The first one, "Music For Meditation", features a group called the Mellow Fruitfulness, who had a fairly successful album released last August. This one contains numbers such as "Daydream" and "Ode To Billy Joe". The melody lines are played on a piano, but there is a strong organ backing. It's out in May, on Columbia, No. SX 6242.

The second LP comes out on the Parlophone label, No. PMC 7050, also in May, and is called "Sallies Fforth", by the Rainbow Ffolly. They haven't had a single released yet, but E.M.I. were so im-

Jackie Edwards produced Sarolta's session at De Lane Lee.

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Cutting a master acetate

pressed by the group, that they decided to issue this album. All 12 numbers were written by the band, and the sleeve was designed by lead singer John Dunstervill. Each track is joined by some effect or other, so there's some pretty full listening. An interesting point about this group is that their bandwagon—which is an ambulance—is driven by clockwork! (Not really—it's just that it's got a large key sticking out the back!!).

POPULAR

LP number three features the Second City Sound, a very popular outfit in the Midlands, so there will be a good market for the album, called "Love Is Blue". It's mainly instrumental, and is available on Columbia, No. SX 6243. All three LP's are available in stereo.

The Jackson studio has also been working with the Durham Light Infantry, on their last LP before they disband next year. 32 brass players crammed into the studio for the session.

Last month you may have read about the Jackson brothers independent label, Ad-Rhythm, in our "A.B.C. of Independent Labels" feature. Their current single is "Love Is Blue", and "She Wears My Ring" by organist Keith Beckingham, and they are planning LP releases for July and September.

Mike Clifford spent a couple of hours in CENTRAL SOUND recently, listening to a session with the Easybeats, who, as usual, were working on various Harry Vanda and George Young numbers. Says Mike "They were mainly concerned with one song, and were doing a backing track, which sounded very impressive. They were very enthusiastic, and seem to have complete harmony when they work together. After hearing my piano playing though, they decided NOT to use me as a session man". Could be a number for the States then, where the Easybeats songs are very well received.

That Hungarian girl singer we mentioned in last month's studio notes, is called Sarolta, and her records are produced by Jackie Edwards. O.K.? Chris Andrews has been recording due Joe and Vicky at the DE LANE LEA studio where there have also been sessions for Terry Reid, ex-Jaywalker vocalist. He was produced by Mickie Most, who has also been working with the Seekers, and Herman. The Seekers sound is pretty similar to the days when they were with Tom Springfield, so engineer Mike Weighell tells me.

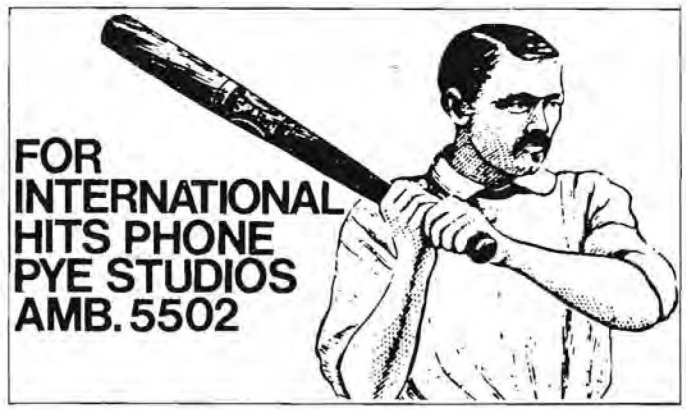
De Lane Lea have also hosted Tim Rose, top American singer, who promises to reside here in the near future. They added strings, etc., on numbers previously recorded at C.B.S., with producer Mike Smith. Arranging was done by talented newcomer Ian Green. Other visitors to De Lane Lea have been Tony Newley, working on his latest film soundtrack, "Tintern Abbey", the Happy Magazine, Smoke, who were produced by Dave Mason, and Jeff Beck.

Dave Mason produced Smoke's single.

I.B.C.

The I.B.C. studio are just finishing their structural alterations, and in fact studio "A" was closed during the day for the month of April . . . that meant a lot of night sessions. Recording were: Bill Shephard, on his orchestral LP of Bee Gee numbers; the Searchers, under production of Bill Landis; Wayne Thomas, for Lyndon Records. Everybody at I.B.C. is excited by the success of John Rowles. His "If I Only Had Time" was recorded at the studio, and he now books it regularly, working on a follow-up.

E.M.I.'s No. 2 studio is going to be very busy during the next couple of months as the Beatles will be in there working on their next LP. When John Lennon returned to this country just before Easter he said he'd written over a dozen new songs and wanted to start recording them right away, zapp, zapp, zapp! ! !



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1. **Delilah** (*Reed/Mason*) Tom Jones
   RP—Peter Sullivan. S—Decca. E—Bill Price. MP—Donna
2. **Lady Madonna** (*Lennon/McCartney*) The Beatles
   RP—George Martin. S—E.M.I. No. 1. E—Geoff Emmerick. MP—Northern Songs
3. **The Dock Of The Bay** (*Cropper/Redding*) Otis Redding
   RP—Steve Cropper. S—American. MP—Carlin.
4. **Cinderella Rockefella** (*Mason Williams*) Esther and Abi Ofarim
   RP—Semel/Ofarim. S—Olympic. E—Keith Grant. MP—Rondor
4. **Wonderful World** (*Weiss/Douglas*) Louis Armstrong
   RP—Bob Thiele. S—American. MP—Valando
6. **Legend of Xanadu** (*Edward/Blaikely*) Dave Dee and Co.
   RP—Steve Rowland. S—Philips. E—Roger Wake. MP—Lynn
7. **Congratulations** (*Martin/Coulter*) Cliff Richard
   RP—Norrie Paramor. S—E.M.I. No. 2. E—Peter Vince. MP—Peter Maurice
8. **If I Were A Carpenter** (*Tim Hardin*) The Four Tops
   RP—Holland/Dozier/Holland. S—American. MP—Robbins
9. **Rosie** (*Don Partridge*) Don Partridge
   RP—Don Paul. S—Regent Sound "B". E—Bill Farley. MP—Essex
10. **Jennifer Juniper** (*Donovan*) Donovan
    RP—Micky Most S—DE Lane Lea. E—Dave Siddle. MP—Donovan
11. **If I Only Had Time** (*Fugain/Delinoe*). Lyric—*Ashman*) John Rowles
    RP—Mike Leander. S—I.B.C. E—Mike Claydon. MP—Leeds
12. **Me, The Peaceful Heart** (*Tony Hazzard*) *Lulu*
    RP—Micky Most S—De Lane Lea. E—Dave Siddle. MP—Bron
13. **Step Inside Love** (*Lennon/McCartney*) Cilla Black
    RP—George Martin. S—E.M.I. No. 2. E—Geoff Emmerick. MP—Northern Songs
14. **Fire Brigade** (*Roy Wood*) The Move
    RP—Denny Cordell. S—De Lane Lea/Olympic. E—Mike Weighell/Terry Brown. MP—Essex Int.
15. **Simon Says** (*Chiprut*) 1910 Fruitgum Co.
    RP—Katz/Kassentz/Chiprut. S—American. MP—Mecolico
15. **She Wears My Ring** (*Boudleaux/Bryant*) Solomon King
    RP—Peter Sullivan. S—E.M.I. No. 2. E—Peter Vince. MP—Acuff Rose
17. **Love Is Blue** (*Popp/Cour*) Paul Mauriat
    RP—Mauriat. S—French. MP—Shaftesbury
18. **Green Tambourine** (*Leka/Pinz*) The Lemon Pipers
    RP—Paul Leka. S—American. MP—Kama Sutra
19. **Valleri** (*Boyce/Hart*) The Monkees
    RP—Chip Douglas. S—American. MP—Screen Gems
19. **Can't Take My Eyes Off You** (*Bob Crewe*) Andy Williams
    RP—Bob Gaudio. S—American. MP—Ardmoore and Beechwood

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

HENDRIX

JIMI A KING NOW IN HIS OWN COUNTRY!

The ever-inventive Jimi.

GETTING hold of Jimi Hendrix while he's in the middle of a barnstorming tour of his native United States is something like getting a free pass and a few sticks of dynamite to get into Fort Knox. But via Chas Chandler, his ex-Animal manager, and Tony Garland and Les Perrin, this interview was finally put together.

And to sum it all up: Jimi, discovered first by Chas as an unknown in a cellar club in Greenwich Village, is currently one of the biggest draws in the States. His "Ayis" LP is one of the biggest and most consistent sellers; his personal appearances create box-office scenes akin to Complete Chaos.

WHOLE SCENE

Says Jimi: "It's a funny feeling. You get carted hopefully from New York to London, start a whole scene going there, then come back home. And they want to know. I don't do anything all that different—but suddenly the magazines, like *Life* and *Time*, are all writing about me. Like somebody called me the Black Elvis. Well, fine. Some of 'em call me things not so good . . . like they try to analyse me and come up with a psychiatrist's report and it don't sound like me one little bit.

Mitch Mitchell enjoyed the States tour.

"I like this touring, except I don't like the touring. Know what I mean? Well, in two days I did a show in Los Angeles, then went to Seattle, then back to Los Angeles. I didn't do much, or see much of these places except Seattle. That was where I was born. I went round to see my old school, and fooled around on guitar for the kids there in the gymnasium. But I didn't have enough time to spend with the folks I used to know.

"But sometimes I get to meet other musicians and we kinda exchange notes. We worked a lot early on in the tour with the Electric Flag, who are real groovy over there on the West Coast. One guy, Buddy Miles, is someone I like talking music with. What you can do in America, specially in New York, is

meet up with guys and just go out and jam somewheres. The club scene is so informal—you just go in, wait your turn and get up there and blow. Like with Eric Clapton—we got together, talked a while, then jammed".

HOTEL ROOMS

If anything, apart from the constant round of hotel rooms upsets Jimi, right now, it is that he feels the critics are making too much of him and not enough of his cohorts Mitch Mitchell and Noel Redding. Mitch, incidentally, returned to London for a couple of days in the middle of his tour there—and promptly went missing, leaving behind several journalists who had been "promised" interviews with him.

Says Jimi: "I've said before in 'Beat Instrumental' that the ideas come from all directions when we're doing an album or even a single. Mitch has this 'feel' for sounds, like knowing exactly what other instruments to use. Noel, too, is obviously an important part of the scene—but I guess the problem basically is that we are called the Jimi Hendrix Experience. But at least I can tell you AGAIN that we are essentially a trio.

"But touring is one of those things you can't avoid. I dig doing shows in different towns, sure. But the hotels . . . the lack of service . . . the hang-ups when all you want is something simple to eat at the time you wanna eat it! Still, there is a difference between doing your own shows and getting the bread than when I was going round the same sort of circuit with guys like Little Richard and King Curtis and so on and was just a kinda shadowy figure up there outa sight from the real meaning".

His mates tell me that even when he gets a couple of days off on this exhausting tour of the States, Jimi still stays behind and works on his musical ideas.

NOTEBOOK OF IDEAS

He visits recording studios, just to see what's happening. He's filling a notebook with ideas for an autumnal tour of Britain in which he wants to use lights, tapes, films, extra musicians and speakers literally in every corner of the hall. "And with nobody doing any talking on stage. Just playing".

He's been recording in the States but no news has yet filtered through of any special innovations. Jimi works on his compositions in an off-beat way . . . mostly it sticks hard in his mind until he gets to a studio and unloads the musical content through a tape-machine. His lyrics he writes roughly and without punctuation. He says: "I'm so tired I could drop, but I find the relaxation comes from thinking more about music.

MECHANICAL

"Nothin' else moves me. But sometimes I have this feeling I'm getting too mechanical.

"Each day on a tour like this kinda moves into the next. Nothin' different about each one, through a week. This I gotta avoid. But you can't help thinking back to a couple of years ago when I met up with Chas Chandler in the Village. The responsibilities are greater now. I guess I wouldn't have it any other way".

BY PETE GOODMAN

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PLUGGING

B.I.

LOOKS AT THE ART OF GETTING A DISC PLAYED

THE formula for getting a hit record is well known. First find a good artist, add a tuneful song, then record one singing the other. And then plug it! The art of plugging, as handed down through the various ages of pop is now highly developed. And vital. You can make the best record in the world but, if it doesn't get plugged, chances are it'll sink without trace.

The dictionary definition of "plugging" is "work hard and monotonously" (coll) . . . or "publicise by constant repetition" (coll). Both apply to the modern plugger. The job is described by the first phase—the result by the second.

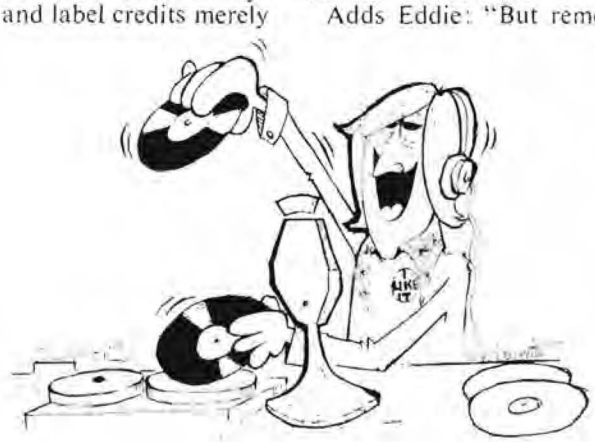
But plugging has changed over the years. Back in the days of the big bands, when singers were often anonymous and label credits merely said "with vocal refrain", the main plugging was handled by men employed by music-publishers. There was more interest in the Top Ten best-selling SONGS than anything else . . . the record Top Ten was to come much later.

BAND LEADERS

One of the most experienced of all the old-time pluggers is Eddie Rogers. He tells how he operated. "You more or less had to live with the band-leaders of the day. If they were broadcasting, you had to be there with them. You had to push them hard to include your current plug song, but not so hard you became a drag. Favours were done. I remember sitting in the front row of a BBC studio. On came the band-leader trying to decide what songs to do. I'd stick all my fingers and thumbs high in the air. It meant it was worth a tenner, there and then, to include my song. A nod and the deal was set. . ."

Adds Eddie: "But remember this wasn't so much to sell records. Records were breakable and 78 rpm. What we wanted was for people to buy the song-sheet and play it at home on their own pianos, or accordians. Or buy just to learn the words so they could sing along with their radio sets.

"It was a fiercely competitive business. Bribes were carried out, but it was all very illegal. There were several scandals involving BBC artists. But essentially it was a two-way business. Okay, you often tried to peddle songs which weren't much. But an alert bandleader HAD to give you his time, lest he missed out on a number that could build his popularity".



RECORDS

But the emphasis changed. Records became important as they became unbreakable (well, almost!) and revved at 45 per minute. The NME and Radio Luxembourg pulled out Top Twenties of best-selling discs. And the music business became geared to selling records rather than sheet music. Broadcasts in the studio-orchestra programmes were still important —and the old-time pluggers kept up their old contacts. But a new breed of plugger came in who was an expert at "selling" actual recordings to producers, disc-jockeys and the like.

These men were employed by the record companies, by music-publishers, by individual artists. As sales of records soared, so the competition became fiercer. Record companies set up their own publicity departments—not to be confused with the pluggers. Plugging can be a highly-paid job . . . but you have to prove your worth. And the end product is simply assessed in the number of contacts you build up—and the number of plays you get.

Go to the pub nearest to a BBC studio after a music broadcast and you'll see the pluggers hovering. Ready to buy drinks. Ready with a big welcoming smile for any "personality".

Then came the so-called "pirate" stations. Several record companies said they couldn't support this "illegal" operation. One company boss said they SHOULD be banned. But meanwhile his promotion department, the pluggers, were whipping off copies of new records, well in advance of release date, to the pirates!

PARADISE

This was a true plugger's paradise. Records were heard by millions in advance of reviews in the trade papers, in advance of an advertising campaign. Money was paid out, and nobody denies it. But there were so many different outlets, covering most types of music. New artists could be built, simply by repetitious "plugs". Old artists could be resurrected.

I asked one record company plugger about this. He said: "Even bad records can be made to sell . . . if they're played enough. Officially I denied feeding discs to the pirates; unofficially I made them my first port of call. It cost money, but it was worth it".

PIRATES

And then the biggest blow. The pirates were put out of business. Radio Caroline struggled on, on a blatant "pay-for-play" scene roughly £200 for five plays a day for two weeks. Then that too folded. Only the reorganised Radio One, plus a dwindling number of TV pop shows, remained. The competition became even fiercer.

Now let's hear the problems of plugging in this day and age. Come in Tony Hall —who was with Decca (and very successfully) and who now, for a percentage, plugs as an independent. "In the 13 years I've been plugging, the scene has changed a heck of a lot. It's worse than ever —a very sad state of affairs. The BBC monopoly of radio is the biggest problem . . . One and Two are so similar and like the old Light Programme. You simply can't plug all the records produced.

CAROLINE

"How to improve it? Only if the BBC started a complete pop programme or network. But I think we're fortunate that Caroline has returned. Thank goodness! And Isle of Man radio is very exciting as a prospect. But take one record and the BBC. Because of their policy you can't plug a record sufficiently strongly and in concentration to get it off the ground. So some discs are around for months before they happen. 'Whiter Shade Of Pale' would never have hit the top if the plugging hadn't been concentrated in a couple of weeks on the pirate stations.

"How do I work? I only plug records I believe in. Not any old rubbish. Someone offered me £1,500 to get a disc away but I turned it down because the record wasn't the sort of thing I felt was right. My conscience wouldn't let me take it . . . nor would my regard for my reputation".

All Tony's record-plugs go out with his THE emblem on the label. Producers will, he's sure, listen to his material because they know he takes only "groovy" records and therefore doesn't waste their time. This is reflected in the fact that he had four records in the Top Ten.

His "moral code". "If a producer is busy . . . don't hang around—just say hello and go. Anyway I have many friends among producers. Real friends".

SURVIVAL

From an independent to an artists' plugger—Roger Easterby, of the Arthur Howes office. "Plugging is a matter of survival of the fittest. There has to be mutual respect between plugger and producer. But with only the BBC and ITV, most of the discs made now just haven't a chance. The most difficult part is sustaining the plays. Too long a gap between them and the effect is nil. You can get a new artist away, like I did with Dorian Gray, but you have to fight tooth and nail . . . and make producers believe he is good. My life seems spent with producers —they reckoned I should have my own office at Broadcasting House".

Roger reckons it's a high-pressured job. And pulling strokes just doesn't pay off.

Tony Hall

He, too, as with all pluggers misses the pirates.

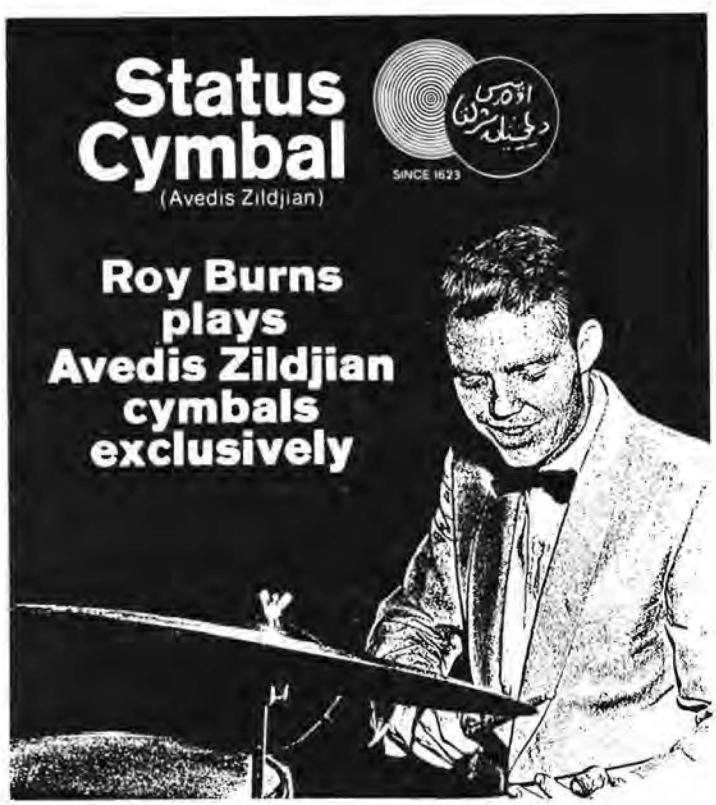
I went to a top-rated disc-company plugger. He didn't want his name quoted. He said: "I don't want to talk about it, really. No—I'm not

ashamed of it. But it's a complex situation and very delicate at the moment. Discussions and changes are being made at the BBC and the whole business of record promotion—I don't like the word plugging, it's old-fashioned. I read an article in the *Observer* about the scene . . . I'd never put my name to anything like that. Maybe later I'll talk. . ."

Dave Most is employed by a publishing house, Karlin Music. He said: "How do I work? When a release date is set for a record, we meet to decide which promotion point we concentrate on. I sort out one record which has the best chart chances. Then I send them to the local record stations now starting up. Then Luxembourg. This as well as Radio One, of course.

PROMOTION

"This happens about two weeks before release. Then I start in on the personal promotion. Chatting up producers, disc-jockeys who normally combine on deciding which discs to use. Television programmes — always the content is decided by the producer. It's a job where you must be careful — you can't upset producers by over-plugging and it often happens that managers of various groups get in my way by



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PLUGGING

plugging discs themselves and upsetting producers and dee-jays and very often spoiling what would have been good chances of the records getting into the charts.

"Certainly it's much harder now. But the BBC are very fair. They'll either say yes or no—no beating about the bush. Actually I like the situation now because it's back to the old days where it is incredibly difficult for a record to get into the charts because there is a lot of competition and that is a good thing for the business. As long as you are plugging good stuff. Promotion is essential to all records. Only a few artists I can think of-Beatles, Cliff, Tom Jones, of course—whose discs will be played regardless of whether they are plugged or not.

"Best thing about promotion now is that the listening public is taking more interest in the Top Thirty than in the Top Ten—so it's a wider scene giving more chance to more artists".

And a last word from Roger Easterby. "Actually plugging is more important to the solo artist than a group where television is concerned. The kids know that a group is likely to be young, in their own age bracket. But a solo artist, only played on radio, could be any age—could look like an old man".

Plugging then, as I was saying early on, is hard work, often monotonous. But vital. A highly-developed skill, requiring tenacity and nerve; stamina and ingenuity.

But what about those groups who decide to do the plugging for themselves? They've come up with some mighty off-beat ideas. I'll deal with some of those next month in part two of this Pamphlet on Plugging.

SCRIBBLES

It really is the old **Fats** back again. **Fats Domino's** new records on Broadmoor label are back with the down-home sound—no slushy strings . . . **James Brown** in West Africa last month . . . Answer disc to **Joe Tex's** "Skinny Legs and all" —"I'm Leroy, I'll take her".

Sammy Turner, million-seller with "Lavender Blue", has written latest Linda Jones—"My Heart Needs A Break" . . . **Linda Carr** signed for Chancellor Records.

Felice Taylor now with Modern.

Aretha Franklin receives fifth gold record for latest single "Since You've Been Gone (Sweet Sweet Baby)" . . . "Funky Walk" is the next from **Dyke and the Blazers** . . . **Alvin Robinson,** New Orleans soul singer, signed to Atco.

Dionne Warwick and **Ray Charles** set to appear at 1968 Newport Jazz Festival in July . . . **Wilson Pickett, Martha and the Vandellas, Jackie Wilson, Temptations** and **Ray Charles** appear at Philadelphia Festival this summer.

Soul Music magazine now available from 46, Slades Drive, Chislehurst, Kent . . . **James Brown** off to entertain the troops in Vietnam this summer . . . **Slim Harpo** selling well in the South with "Te-ni-nee-ni-nu". **Bobby Lewis** of "Tossin' And Turnin' " fame returns with a small hit "Soul Seekin' ". Calla Records, ex-home of **J. J. Jackson,** now to be released by Major Minor here . . . Latest **Booker T.** album "Doin' Our Thing" . . . **Florence Ballard,** one of the original **Supremes,** has signed as a solo artiste with A.B.C. Paramount.

"Hush" by **Billy Joe Royal** was a big hit all over the Continent. Excellent record that even includes a phrase from the **Beatles'** "Day In The Life" . . . **Larry Williams** has signed as a producer for Venture Records, the hottest new label for soul who have already captured some Motown staff men.

New records: **Don Gardner** "You Babe" (Verve); **Rufus Thomas** "The Memphis Train" (Stax); **Barbara Mason** "I Don't Want To Lose You" (Arctic); **Bobby Taylor** "This Is My Woman" (Integra); **Joe Arnold** "Soul Trippin' " (Wand); **Bobby Paterson and the Mustangs** "Broadway Ain't Funky No More" (Jetstar)

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CLIMBING FAST!

THE SUN DRAGON

IT's a strange story really. There were these two blokes — Robb Freeman, and Anthony James — who wanted to become professional songwriters. They recorded some of their numbers on Anthony's tape-recorder, and arranged a meeting with Ronnie Beck, of Feldman's Music. Ronnie, an old friend of the boys, was duly impressed with both songs, and arranged for a recording. The result was a cover of the Lemon Piper's "Green Tambourine", and the Sun Dragon was born as a singing duo. And now they're out with "Blueberry Blue" — a quick follow-up to the first record, which is a number off the Lemon Piper's LP. O.K. So what happened to those songs?

Let Anthony explain. "We thought it best to do a cover as a first release — to record a number that would at least introduce our name, and get a few plays. The flip, 'I Need All The Friends I Can Get', is one of our songs, though. So is the flip of the latest, 'Blueberry Blue'. It's called 'Faraway Mountain'. What it really boils down to now is to establish ourselves as artists and songwriters on a 50-50 basis, which, in turn, means getting a hit. It would be better though if we could write a chart entry ourselves.

"At the moment we're writing about five numbers a week. They're usually about things we've experienced in life . . . situations which have arisen when we've been travelling about in cars . . . places we've been to . . . anything really that makes the basis for an interesting story line. But not usually about love which can be so insincere in songs.

TAPE RECORDER

"We've just started using recording studios to tape our numbers. Before, we always used my tape-recorder, double-tracking voices and instruments. Robb is a good guitarist and drummer, and I've been playing the bass for some time, so we got a reasonable sound. We prefer to do everything ourselves, because we're the only ones who know what a song SHOULD sound like."

The tie-in with Ronnie Beck, and Feldman's Music is an interesting one. Robb reveals: "We've known Ronnie for some time now, mainly because of our connections with groups he's been handling. One of them The Sands, had Anthony on bass, with me on rhythm, and later drums. When this group split up, it was natural for us to take our ideas to Ronnie. I suppose he saw we had possibilities as solo artists, and, after a quick discussion, we recorded 'Green Tambourine'. It was a case of doing the session on a Saturday, for release on the following Friday. Although the Lemon Piper's version eventually came out on top, we did get ours into the charts.

"We decided on a quick follow-up because the name Sun Dragon was being remembered. We heard 'Blueberry Blue' on a demo of the Lemon Piper's LP, and decided it was just right for our next single. Now we're working on an LP, but we won't release one until we have a record in the hit-parade. We have enough numbers already, but we don't want to use just our material on it." Anthony agreed, and said: "People think it's terribly clever to write an LP, but the finished product usually sounds the same all the way through. Obviously there are exceptions, but these are artists who are experienced, and can appreciate what the audiences want to hear. It all comes back to commercialism in the end . . . you're supposed to entertain people, not yourself, so we come to a compromise when we write. Rock numbers, soft numbers, ballads . . . anything that sounds good and commercial.

MARKET

"I don't mean we write just for the market. It's not a case of doing what we don't like, but it just so happens our tastes in music line-up with most other views." Ironically enough, Anthony was asked to join the Herd not so long ago, as a bass player, but he didn't really like the sort of stuff the group was doing, and didn't see them as a commercial prospect. "I was wrong there, I must admit. But the freedom we're getting as the Sun Dragon satisfies me enough. If I'd been with the Herd now, I certainly wouldn't have had the time to concentrate on songwriting, which seems to be my element."

So back to the beginning. Robb and Anthony are still recording on that tape-recorder, are still impressing Ronnie Beck with their numbers, and should soon realise their ambition . . . to make it as songwriters and singers, on a 50-50 basis, of course!

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AMERICAN GROUPS ARE HAPPENING

Part 1: Mike Clifford writes about four American Groups who have yet to gain widespread popularity in Britain.

AWARENESS is a necessity in popular music. It's a great mistake to keep eyes and ears shut to new positive developments in a field where talent can take years to flourish. It is also a misconception to think that talent will win all the time. It usually finishes third. It is for this reason that it is so difficult to keep up with all the progressive sounds which are constantly filtering through from the U.S.A.

And don't think you can catch up with things by listening fervently to BBC radio, for apart from John Peel's show, you will hear nothing more interesting than the Beatles and Bee Gees. In this two part series, I hope to throw a little light on groups who have become the mainstay behind idealistic thoughts in pop and others who are a little more commercial, but whose musical ability is unquestioned. This month, I have chosen the Doors, the Association, the Byrds, and Love.

The Doors: This group has been born in a generation, when young Americans appreciate anything even slightly rebellious. Especially against the escalation of war. Their leader and vocalist, Jim Morrison, writes like an agitated poet, his lyrics often being brilliant, and more often than not, outweighing the musical content of his songs.

He is supported by John Densmore, drums, Ray Manvarek, organ, and Bobby Krieger, guitar, who are credited with the groups writing, but who really lay the foundation to a sonic sound.

TWO ALBUMS

They have had two albums released in this country, on the Elektra label. The first, "the Doors", is heavily blues influenced, which covered, perhaps, a lack of confidence within the group. For since their commercial success, and an appreciation that they CAN be successful, they have emerged with an individuality that derides no influence, other than that of life. The best number on the LP "Light My Fire", was also their first single, and is no deeper than a strong love song. The only song with real involvement is "The End", which refers openly to murder, sex, and incest, and acts like a mirror to these abnormalities, which are usually heavily disguised in music . . . and wrongly.

Jim Morrison has no time for sentiment, or self remorse. His songs are obviously personal, but not enough to have only esoteric meaning. The production on this LP is superb, and shows a harmony which is apparent on most Elektra LP's.

"Strange Days", the Doors second album, has none of the inhibitions of the first, and runs like a biography. It has a bizarre cover, featuring circus performers who can find no place in normal society. This applies to the songs, as well. "People Are Strange" refers to coldness amongst people against the slightest oddity . . . a prejudice ascribing to strangers, and the hostility that may greet them. Similarly "Strange Days". There is evidence, but only just, that one of the numbers, "Love Me Two Times" is a reference to the Vietnam war . . . "love me once for tomorrow, once for today, love me two times before I go away". It could be more personal, but Vietnam is a subject which I don't think Jim Morrison would overlook. Morrison tells us also that "the music is your special friend", in "When The Music's Over", which is about emptiness in general.

STRENGTH

But the strength of Morrison as an observer and orator becomes immediately apparent in "Horse Latitudes" a frightening piece of prose about the jettisoning of horses in rough seas. It has no music. Just the sound of disbelieving and horrified people, against the background of noise of wind and sea. It is vivid, as well as terrifying, and that is no exaggeration.

It is significant that "Strange Days" has the words fully scripted on the inside cover, with a typical unsmiling picture of the Doors. The two go well. And it is good that the music is basic, and generally uncomplicated, and merely offers a

The Doors, who, lyrically, are America's top group. Jim Morrison is on the left.

Nothing pretentious about the Association—just bright happy music.

framework for the best lyricist in popular music today.

The Association: Here is one of those commercial groups whose aim is to make happy music to be enjoyed on all levels. Their harmony singing reaches near perfection on their first LP release in this country, "Along Comes The Association", which contains "Along Comes Mary", a single which almost made it in England. The rest of the album has nothing really outstanding, but as I said, the singing is excellent, which is really all that matters.

Their second LP "Renaissance", marked a considerable improvement, song-wise, and contains "Cherish", and the strangly titled "Pandoras Golden Heebie Jeebies" a track by the now departed Gary Alexander. It uses the sitar, a rather bandwagon effect, which the group immediately dropped. Their smart "all-American boy" image was particularly noticeable in the songs, and especially in their immaculate appearance. No reference to anything stronger than love was made, and like their first album, bled happiness.

BLACK MARKS

"Insight Out" is their latest LP, which, like the rest, are available on the London label. John Ford, our LP reviewer, did put a couple of black marks against some of the numbers, but he tells me he has now relented, and finds the album particularly enjoyable. Standout track is "Windy", and I fail to see, even looking at it with an unbiased point of view, how that number failed to reach the charts. It has been revived in many forms now, but the Association's version still has the edge.

Among some of the other good songs are "On A Quiet Night", which I know impresses Bee Gee Colin Peterson more and more every time he hears it, and "Never My Love", which was another good single for the group, which nevertheless failed to do anything over here.

An interesting point about "Insight Out" is the change of image—not in the music, but in in the Association's appearance. The hair is longer, suits are shed, and smiles disappear. But the sound is the same . . . clear, bright and clever. For the record, the Association line-up like this: Ted Bleuchel, Jr., drums; Larry Ramos, guitar; Brian Cole, bass; Jim Yester, guitar; Russ Giguere, vocals; Terry Kirkman, vocals. All the group add harmony.

The Byrds: It is difficult to assess the Byrds as a group, because they are many groups, separate individual groups, under Roger (formerly Jim) McGuinn. Interest has been stimulated by continual hang-ups, and internal trouble, which has seen the departure of three of the original Byrds. McGuinn, guitar, Chris Hillman, bass, and newcomer Kevin Kelly, drums, remain the same. But the line-up seems to change all the time. They have experienced success in this country, with "Tambourine Man", of course, "All I Really Want To Do", and to a lesser extent, "Turn, Turn, Turn".

JETTISONED

But they have since jettisoned their commercial shortcomings in favour of personal expression (usually McGuinns), which has been noticeable since their third LP, "5th Dimension".

continued on page 26.

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AVAILABLE FROM ALL GOOD MUSIC STORES

AMERICAN GROUPS ARE HAPPENING

continued from page 25.

Before that the Byrds had made two other albums, "Mr. Tambourine Man", and "Turn, Turn, Turn". Both are excellent, containing touches of humour, devout seriousness, and just pleasure. Of the two, I prefer the latter, primarily because of the title track, which remains one of my favourite Byrds recordings. This LP just kept its folk foundations, which was an image the group were not anxious to shed. Gene Clark, and Roger McGuinn had obviously set the group in a mould which they themselves wanted to enjoy, as well as sharing it with a large audience. The arrangement they did on "Turn, Turn, Turn", the old Pete Seeger song about the Book of Ecclesiastes, was one of the better transitions from folk to pop, or "folk-rock" as it was termed.

TRANSIENT

A transient period was next, and the Byrds released their third album, "5th Dimension", which was a break into the world of, for want of a better world, psychedelia. Apart from "5th Dimension", it includes "8 Miles High", and "Mr. Spaceman", a nice jaunt into fantasy.

People are still arguing whether "8 Miles High" was a reference to drugs or not. The Byrds maintain that it is nothing stronger than a dream in an aeroplane, but I feel that McGuinn may have been just too clever with this song, and not made it subtle enough. It indicates, both lyrically and musically, people taking a "trip". It is significant that the Byrds have attempted nothing similar since then. The fourth LP was "Younger Than Yesterday", which is simply brilliant pop music, and the realisation of McGuinn's obvious talent for understanding situations, and the music that should display them.

The three Byrds who recorded "Notorious Byrd Brothers." Jim McGuinn is in the centre.

I may be biassed towards this album, because it includes what I consider the best Byrds recording to date, "So You Want To Be A Rock 'N' Roll Star". The harmonies are incredible in this number, particularly the "la, la" phrase near the end. The atmosphere is good, and words genuine . . . a story of disappointment in the music business, a feeling the Byrds know well.

INCLUDED

Also included is "My Back Pages", another good single for the group which failed to break over here. And "Younger Than Yesterday" where group toes crept delicately back into the folk idiom . . . for the last time to date.

A typical "collection" album was issued next, "The Byrds Greatest Hits", and because they had had nothing similar released before, it contained every one of the previous singles I've mentioned. After listening to this, the "group thing" I referred to in the beginning becomes obvious. Each member of the Byrds had applied his personal meaning to each song, and the change, if even slight, was noticeable after each of the group had left, particularly Gene Clark, who returned briefly. I think "Greatest Hits" must be classed as their best LP, if only because of the consistency of each track, a definite cut above most other recordings around.

NOTORIOUS

The group's latest LP is "The Notorious Byrd Brothers", and has augmented brass numbers, although that distinctive McGuinn guitar sound remains. This is Kevin Kelly's first LP, and altogether has only McGuinn and Chris Hillman of the original Byrds on it. Their new organist is not included. The best track, "Going Back" is just what the Byrds aren't doing, and I proved this by playing "Mr Tambourine Man" first, and then this. The difference is incredible without being drastic . . . the improvement definite without being pretentious. Only the Byrds could have moved forwards without making their earlier material sound dated. But this is because they were ahead of

their time just three short years, and six albums ago.

Love: Unlike the Byrds, Love have improved considerably since their first album. Called "Love" it features the jangly guitar which, sound-wise, was the early Byrds. There are some nice numbers though, particularly "Colours For Susan", and the Byrds influenced "Can't Explain". But nothing of any real note, and the LP really was a carpet covering the sudden emergence of talent within the group, which came with their second album "Da Capo". Hidden away on side one is "7+7 Is", a brilliantly conceived idea and song, which is suddenly as quiet as it is powerful.

PERIOD

During the period when he wrote this number, Love's leader, Arthur Lee, suddenly became a genuinely conscientious young man, and with the rest of his group, set out on a musical ride on the flip of "Da Capo", with "Revelations", which takes up the complete side. I am not usually for this type of arrangement, as it sounds as if the group is playing for itself, and not the listener, and this is nearly the case with "Revelations". But it just comes off. The other standout track is "My Love She Comes In Colours", which is just nice.

"Forever Changes" Love's third album, has been remarked upon as "near-classic" by many people in the business, and this is certainly my opinion. In fact, it marked a breakthrough for the group when it made the LP chart recently. It is progressive enough to be different, but still understandable, although some of the titles are like conjurors tricks.

The use of brass enhances Lee's words and music to an almost fable-like quality, especially on "Alone Again Or", "Andmoreagain", and "The Daily Planet".

It is not worth attempting to categorise an album like this, but Lee has obviously reached a peak, musically, for the moment. It rests upon him to retreat to the Californian Hills again, where the group resides, to think up an LP equally as beautiful. Helped by fellow Loves, John Echols, Bryan MacLean, Ken Forssi and Michael Stuart, I don't doubt that he will succeed. ELEKTRA will then have another masterpiece for us.

Arthur Lee, top, with his group Love, who recently entered the L.P. chart here in Britain.

NEXT MONTH:
the Rascals, 5th Dimension, Country Joe and the Fish, and the Buffalo Springfield.

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INSTRUMENTAL NEWS

A.P.R.S. EXHIBITION

On the occasion of their annual general meeting, the Association of Professional Recording Studios Limited are organising a small exhibition at the Hotel Russell, Russell Square, London, W.C.1, on Saturday, 25th May, 1968. The exhibition is strictly limited to professional sound recording equipment, microphones, and tape.

Admittance is by ticket only, available to anyone engaged in professional sound recording or broadcasting, on request from the Secretary, A.P.R.S., 47, Wattendon Road, Kenley, Surrey.

The exhibition will run from 10 a.m. to 4 p.m. when a Symposium will be held, led by prominent people in the recording world.

Promoting New Talent

A new company, Spectrum Recording Associates, has been set up to promote new talent found in this country. Well known people in the business have started the organisation, which will cater for all facets of the pop business for a reasonable fee. And if the artist is successful, the fee will be refunded. So those with talent will pay nothing! Fill in the coupon on this page for more info.

Alan Bown! to Tour States

The Alan Bown! start a 30 day nation-wide American tour commencing 7th June. They will play all major cities, including New York and Los Angeles, and will also appear at the M.G.M. Convention on the 23rd June. An LP is planned for release to coincide with the tour, and it should be out in this country at the same time.

Peppermint Circus Record Bee Gee Song

New group, the Peppermint Circus, have just had a record released simultaneously in Sweden, Holland, Germany, Norway and England, etc., on the Olga label. Called "All The King's Horses", it's a Bee Gee original. The flip is a number by their manager, Ron Anderson, called "It Didn't Take Long". Ron has written numbers for such artists as Jimmy Tarbuck, Ken Dodd and Anita Harris, and has been a songwriter since the beginning of the Mersey Era. The Peppermint Circus have been together for 12 months now, and are soon to tour the Far East. Line-up is: Allan Tallis, bass; Paul Thomas, lead singer; Paul Longer, drums; Peter O'Kiefe, organ; John Roddis, lead guitar. All of the boys apart from Paul) who is 20) are 19, and they make up one of the youngest, and best sounding outfits around.

BILLING TWISTERS!

A piece from "they've done it again dept". A couple of months ago, a group called the Fabulous Temptations did a tour of our shores, and obviously, most people expected it to be THE Temptations, from the Motown stable. But no. They were just another coloured vocal group from the States, and the whole thing was a bit misleading. Following this, a girl group called the Fabulous Marvelettes arrived, and again it was the same case. NOT the Motown group. More disappointed people. And more recently, the Ramjam Club in Brixton billed a group called the Original Impressions, who were nothing of the sort, and could have been any vocal team roped together at the last minute to con the public again. At the Bluesville Club, they were called the Fabulous (again!) Impressions, in an attempt to save face. But certainly not the top American trio who are one of the biggest draws in the States. So if you see a group booked at your local club who have an identical name to one of your favourite soul teams, beware!! Me? I'm waiting for the arrival of the Fabulous Beach Boys, the Incredible Doors, the Great Four Tops, etc., etc.

Tyrannosaurus Rex release first L.P.

Tyrannosaurus Rex, the group name for Marc Bolan and Steve Peregrine Took, have their first album released in May. It's called "My People Were Fair And Had Sky In Their Hair But Now They're Content To Wear Stars On Their Brows', and will probably include all original material. The group's current single is "Deborah".

Blue Horizon's new signings

Blue Horizon, Britain's own blues label, have signed-up two new artists. They are Champion Jack Dupree, the famous American bluesman, who is now resident in this country, and Duster Bennett, a one man blues show. Both singers are currently working on their first recordings for Blue Horizon, and releases are expected soon.

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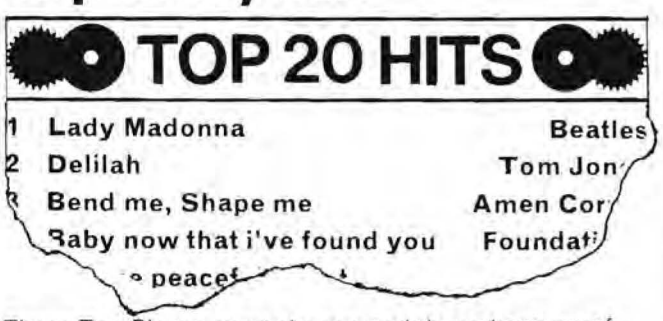

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Bill Haley and the Comets use 'Wem'

Bill Haley and the Comets will be using the Watkins WEM P.A. when they visit these shores soon. The equipment consists of: 4 × 100 watt P.A. with Audiomaster, with the new column and horn speakers. The bass and lead guitarists will have 2 × 100 watt "Ultimas" amps, as used by the Move, who have gone all WEM.

Santos Morados — from London!!

The name Santos Morados could conjure up visions of romantic Mexico . . . cloaked horsemen, deserts, tequila, the sound of the guitar . . . but it is the title of a new group, who come, from all the unromantic places, the East End of London. The name Santos Morados means purple saints, but they would be the last to say that was a good description. The group's current single is "Tonopah", the story of a man and his dog lost in the Mexican desert. They describe their music as . . . "lazy soul, lending itself to the Mexican feel, which we're going all out to establish". Their recording manager, John Norwell, who wrote "Tonopah", suggested that they change their name to Santos Morados to stay in keeping with the style of the song. The group are: Henry Buckle, vocals; Dennis Doel, guitar; Barry Torrance, organ; Alan Gosling, drums; Mick Tomish, bass.

The Santos Morados.

Toast establish playing record

At the beginning of this month, Toast established a new record for non-stop playing. Sitting in armchairs and surrounded by Marvel comics, "A Dustbin of Milligan" and the like, the trio played for 100 hours in the basement of the King's Hovel Youth Club, Kings Cross.

Toast specialise in harmony numbers. Henry Marsh is the lead-guitarist with a Grimshaw G.S.30. John Perry plays a Gibson E.B.O. bass and Simon Byrne is the drummer.

The effort was in aid of SHARE and the Human Rights Campaign. The charity aims to provide £50,000 worth of basic freedoms for the needy this year.

Rose-Morris, dealers for Marshall Equipment made a contribution and several other traders helped out. Mother's Pride also gave some bread—20 loaves. Coca-cola presented 25 crates. And the milkman left free pintas.

Toast started their marathon after they had played a dance at the Hovel. By the end, the three had been awake for about five days. "I lost all relationship with time after a while", John Perry yawned, fanning his amp.

'George' - The Trems new instrument

The Tremeloes, recently returned from South America, have just finished recording their new single. "Helulah". The song is basically three African numbers rolled into one, and the Trems use a new instrument on the record which they have nicknamed "George", which, they told "B.I." helps to create the sound of many drummers. It is really one of those percussion units, which can produce a variety of rhythm sounds and tempos.

ROCK'N ROLL BY PETE KELLY

The return of Rock 'n' Roll was forecast by Pete Kelly's Solution. They said that it was going to come back last year, and planned a big "Rock Show" for the road, in readiness. Now they tour all over the country to receptive fans, most of them eager to hear the sounds that were tops over a decade ago. The group's big line-up includes guitar, bass, drums, baritone sax, alto sax, trumpet, and lead vocal, all of which can be heard on their latest single "Midnight Confession".

Tony Rivers and the Castaways lose master tape—twice!!

Tony Rivers and the Castaways new single "I Can Guarantee You Love" caused innumerable problems to the group before its release. Five hours hard work in the studio was wasted when an engineer pushed a wrong button on the tape machine, and wiped part of the recording clean. The whole thing had to be re-recorded, but this time the tape disappeared into a waste-paper basket. It was retrieved, but not until a few hearts had sunk to the lowest depths of dismay. "I couldn't believe that a thing like that could happen twice," says Tony. But the single's eventually made it into the shops, and the only thing disappearing this time are copies of the record. It's selling like those proverbial hot cakes. Tony Rivers and the Castaways line-up like this: Tony, lead vocals; Ray Brown, bass; Bill Castle, drums/vocals; Tony Harding, lead guitar/vocals; Kenny Rowe, vocals; Tom Marshall, rhythm guitar/vocals.

"ROADIES" ASSOCIATION

The Alan Bown!'s road manager, Algie Ross, is forming an association of "roadies", who will insist on better facilities on bookings, especially protection. Other groups interested include Dave Dee, Foundations, Who, Herd, Kinks and Nice.

Aretha at Finsbury

Aretha Franklin, the World's top soul girl singer, arrives here early in May for two concerts: one at the Finsbury Park Astoria, the other at the Hammersmith Odeon. Probable dates are May 12th and 13th. She will also be doing some TV shows.

THE ALL-BRITISH ALL-WHITE DOLLS

WHAT have Reparata and the Delrons, the Supremes, the Crystals, the Ronettes and the Dixie Cups in common? Answer: They're all American all-girl groups who have been in the charts in the comparatively recent past. Now then, who do the Paper Dolls have anything in common with? And the sharp answer is: nobody.

For the Paper Dolls, with their "Something Here In My Heart" on Pye, have achieved the first breakthrough for an all-British and all-white group since the days when the Kaye Sisters dabbled at the charts. Before that, the Beverly Sisters. Oh yes, and the Caravelles too . . . but there were only two of them.

Nobody noticed this curious anti-British, pro-American bias in the girl-group stakes until the Papers actually hit the charts.

LITTLE

First meet the girls. They're decidedly little girls, with shapely legs and pretty faces and stylishly-concocted hair-dos. They are Pauline Bennett, alias "Spider"; Suzi Mathis, otherwise known as "Tiger"; and Sue Marshall, known now to all and sundry as "Copper". For a spider and a tiger and a ha pennyworth, they make vocal sounds which seem to predict a long future in the pop business.

They've been together for three years but knew each other since they were but tiny tots. Their mums knew each other, too. The young Paper Dolls went to the same kindergarten and sang the same nursery rhymes without even knowing who the Supremes were . . . or even the Beverly Sisters!

So how come they broke through the barrier and got a hit record with their first effort? Says Tiger, purring: "We did the round of cabaret and ballroom dates, but under a series of different names. Every time we came up with an idea to call the group, we found that somebody else had already thought of it. Paper Dolls . . . that's about the seventh title we've had. And we won't list the past ones now, because it only confuses the issue.

"But one night we played in a club in Sheffield and Tony Macaulay came in and decided he liked what we did. He'd written 'Let The Heartaches Begin' for Long John Baldry and 'Baby, Now That I've Found You' for the Foundations—along with John Macleod. This time, though, he had a song and he wanted the right group to sing it. He was looking. We were there. So he came backstage and suggested we record it. Recording, we felt, was for other girl groups—we were chuffed that somebody wanted us to go into the studios".

This is a fairy-tale sort of introduction to the Hit Parade. But how come THEIR record made it when other British girl outfits don't? Well, one can't help comparing the Paper Dolls' approach to that of the Supremes. Other girl groups do the old "put your heads together and everything's coming up roses" sort of routine. The Paper Dolls confess to having done just that in the early stages of their career.

Says Copper "We had to do the old Top Twenty routines that appeal to the beer-drinkers, then skip off stage. But now we've built in some confidence and we go more for standards and the soul-type material. We switch the lead singing. We try to put on a real show."

Enter now David Cardwell, who was originally their publicist and now is their personal manager as well. He says: "The girls obviously fulfil some big need in the business. They start off in May by touring Sweden, Germany and Switzerland. And they'll come back for the Herman, John Rowles, Amen Corner tour of Britain.

"Then a new record for June release—almost certainly a Macaulay-Macleod number. And the first album for Britain. Then nearly seven weeks with Tom Jones in Bournemouth on summer season. Just Tom, a comic, the Ted Heath orchestra and the girls. Then there's a pilot for their own ATV series, tentatively called the Paper Dolls' House. Sort of a female Monkees' thing . . . but it's best not to mention the Monkees or indeed the Supremes!

HOTTEST

"I believe they're the hottest group in years. The summer season will really be something, with them coming on first in Victorian-style wigs and long, long dresses, then nipping off and changing and coming on as three bouncy little birds".

All happening, then, for the girls . . . and that irrespective of whether they get a hit with their second record. It could, one imagines, all be ruined by one of them going off and getting married. But the girls deny this. They all go out with fellows in the business . . . like Tiger with Tony Blackburn . . . but they never let the lads get in the way of work.

Their hit record took time to get off the ground. David Cardwell felt it would get in the Top Ten in the first week—instead it took four to get in the Top Twenty. But no matter. As soon as it showed, the producers and dee-jays of this world leapt in and booked the girls either in person or on disc.

It's been a long, long time since a British all-girl group meant anything at all in the pop world. And that is why this one, perky birds all three, was welcomed with open arms. And they've already got the experience needed to back up their new chart status.

THE Sam Gopal Dream, respected and appreciated by both groups and audiences, cannot see themselves changing to any new musical trend that occurs in the near future. They are too involved creating complex, and intricate sounds, which Sam himself believes to be the reason we play music.

Sam leads his group on the Tabla drums, the Indian version of percussion backing. When I tell you that he has been playing them for 14 years, and considers himself still learning, you will appreciate his reasons for wanting to play creative music. For the first six of those 14 years, he was under the supervision of a master tutor, and it was only after that period that he began to understand Tablas. The instrument itself was devised centuries ago, and the only break from tradition Sam allows himself is to use them amplified on stage.

TABLAS

Hear what he says about using Tablas in the pop scene: "They will never play an integral part in beat music, purely because they take so long to learn. It's not an instrument you can practise on for a year, and then play in a group. It's much the same with the sitar. Our lead guitarist, Mick Hutchinson, wouldn't consider playing a sitar on stage until he had studied it under proper conditions, and fully understood its workings. Yet he could probably play as well as those pop stars who have just taken the sitar up. But he thinks it amounts to abusing the instrument.

"Indian music, though, is already being accepted, but for sounds rather than the actual instrumentation. It influences our music, but not totally. Jazz, blues and classical music all play their part. I prefer listening to B. B. King, Jimi Hendrix, Eric Clapton, and Ravi Shankar, of course. They are all saying something through their music. I suppose it's mental progression. Putting thoughts into music, which to me, anyway, is very personal. I can listen to groups like Love and Country Joe and the Fish, and appreciate their sound, and some of their views. But not all. Only they can understand the true meaning."

Deep thinking, indeed. And by putting his philosophy into music, he has attracted admirers all over the London club scene. Such a different approach to music could have presented Sam and his group with many problems . . . acceptance being the main one. He's overcome that, and believes there is only one step left for him to take. And that is to make records which show the group in its true light—creators of individual and progressive sounds. Mass acceptance, and widespread fame for the Sam Gopal Dream will put Britain further ahead as a musical power.

M.C.

Left to Right: Pete Sears, Andy Clarke, Sam Gopal and Mick Hutchinson.

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BASS GUITAR

Part: 5
GIMMICKS

by R. T. BERRY

APART from playing the normal basic bass part, a bassist can help his act with a few tricks which will surprise the audience and enhance his reputation. Of course, a bassist should not relay on gimmicks to give his playing zest, but it is surprising how much one can do for the group by using a little imagination.

The Slide. This consists of sliding the fingers up and down the strings, moving up perhaps a complete octave (say from E at the 2nd fret straight up to E at the 14th fret) or even as little as two frets. This trick is ideal for starting a number, or when played high up the frets as part of a phrase, gives the phrase that little extra lift. (Examples of this are the Stones' "Paint It Black", and "19th Nervous Breakdown").

Doubling. This one is self explanatory, consisting of playing two strings at a time, as with a guitar chord. One could, for instance, form with the left hand a small part of the G major chord using only two fingers. The two notes fingered for this shape would be A sharp on the G string and G on the D string.

When playing this style it is best to keep to the D and G strings when possible, or the effect will be lost and result in a muzzy mess.

The Pull. This gimmick is more popular with straightforward guitarists than bassists, for it entails pulling the string with the forefinger across the fingerboard from the note of say, C sharp to D—bass strings certainly require some pulling!

Quavering. Using a similar fingering technique to the slide, move the finger quickly up and down over the two frets. This effect is ideal for ending a phrase included in a blues number (example: "Back Door Man", Howlin' Wolf).

Sympathetic Strings. Knowledge of exact position of notes is needed for sympathetic string playing, which entails playing a note, and its octave in one go. An example of this is as follows: Say, for example, that a big sounding blues number was being played, a number which included a simple plodding bass. Presume the sequence to be from D to G then to E & A. Now, rather than just playing D, at the commencement of the number, one could pick the note D and its lower octave, the open string D. This could be done by fingering D at the fifth fret ("A" string) and playing the open string "D" at the same time. The same idea would apply when playing "G", that is, pluck the note "G" at the fifth fret ("D" string) and the open string "G" as well.

When playing "E", pluck the note "E" at the 7th fret ("A" string) and also the big open E string. At "A" repeat the same technique. This "fiddle" is good for filling out the sound when using only a limited number of instruments. (Example to listen to "Hey Joe", Jimi Hendrix).

Feedback: This effect is normally acquired by turning the pick-ups on full, and facing the amp at various positions within about three feet of the speaker. With most acoustic basses this positioning is not required, however, for the resonant body will feed back freely (with the exception of microphone, "sequal" and "ham") is affected via the sound waves from the amplifier speaker; that is, they strike the body of the guitar and set the strings vibrating. The amplifier receives these vibrations in the form of minute electrical signals and does its work, then the amplified signals are once again converted to sound waves via the loudspeakers. The sound waves vibrate the body of the guitar and the feedback cycle is completed. The string vibrations are amplified once again, only this time with more intensity, as they are a fraction stronger due to amplification.

All this can happen in a few seconds, thus the speedy build up of sound. As mentioned, an acoustic electric bass will feed back somewhat easier, due to the resonant body being more prone to vibrations. (Example of this is "Sunshine Superman" by Donovan).

D.D., D, B, M & T & RS66, RS48 & RS41

This isn't a secret code—just the numbers of the great ROTOSOUND guitar strings used by the group in the UK and on tour. As Dave Dee puts it, "simply because they are more reliable and more consistent than even the most expensive imported strings". Here with Alan Marcuson, Sales Director of the manufacturers of ROTOSOUND, the group discuss their particular preferences.

Dozy uses RS66 "Swing Bass" set of chrome. Roundwound. Medium 30"-32" **41/3**. Long 32"-34" **55/-**. Extra long 33½"-36" **60/6**.

Beaky uses RS48 "Supertone" set of medium gauge chrome. Roundwound. Takes the lead away from the USA. **23/6**.

Tich uses RS41 "Scene King" set of chrome steel. Roundwound. Ultra light—a tough "soft" set. The rage in the USA. **20/8**.

Sole manufacturers of Rotosound are James How Industries Ltd. (Music Division), 495 Blackfen Road, Sidcup, Kent. Write for full price list.

THE SYMBOLS

UNABLE TO PROMOTE NEW SINGLE

THE Symbols had a rather nice friendship with the charts a few weeks ago, when their record "The Best Part Of Breaking Up" seemed like maintaining a permanent place in the thirties. That alone satisfied the group, because they hadn't had much success with their previous records. In fact, "Breaking Up" broke a lean spell of six discs.

POSITION

Their follow-up, "Lovely Way To Say Goodnight", looks like consolidating their hard-earned chart position. But the number will have to sell on its own merits alone, because the group will be in the States during that all-important early promotion period. I asked lead guitarist Sean Corrigan if he thought being out of the country was a great disadvantage. "It is really", he said, "but we're not that worried. We didn't do any major TV for 'Breaking Up', and that sold very well. I think that now we've made the hit-parade, and the group name is being remembered, things should be easier. Of course it would be better if we were around for promotion, but the offer to tour the States was too good to turn down. Funnily enough, we weren't in England for part of the time 'Breaking Up' was being plugged. Let's hope the new one continues the same coincidence pattern . . . into the charts."

NOT WORRIED

Far from being worried about their tour of the States, Sean was looking forward to seeing reaction to an English group doing those vocal harmonies the Americans seemed to have made their own. "We have been to America once before, and we were well received. The tour we're just about to do takes in pretty similar venues, so we don't expect it to be very different. We'll be doing colleges, clubs . . . that sort of thing. It's nice really, because the people sit and listen. There's not too much noise during the numbers so we can really concentrate on our singing. Let's face it, you do tend to relax if there's a lot of shouting and screaming, and the kids don't seem to be listening. We give our best performances in sedate surroundings. We are going back to the U.S. again in September, unless things are really happening here. Don't forget that we have records released there as well, so our appearances should boost things."

One of the more common "rags to riches" stories is for a group to do a number on stage, receive requests to record it, and then see it hurtle into the charts. Well that NEARLY happened to the Symbols. Sean says: "'Breaking Up' and 'Lovely Way To Say Goodnight' were getting good response on one-nighters, and the kids at the dance halls are the one's who buy records, so it seems fairly sensible to record a good stage number. The first one might have gone higher if it hadn't been a hit for the Ronettes. But our treatment was different enough to attract record-buyers who MAY have had the original, but liked our version as well. But the new one has never been in the charts before, so it may do twice as well."

That will be a "Lovely Way To Say Goodbye" before the Symbols go to the States!

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YOUR QUERIES ANSWERED

BY GARY HURST

LOW ACTION

Dear Gary,

I have a Fender Telecaster to which I have fitted banjo strings. The action is set as low as possible without causing fret buzz.

My problem is that I cannot get a volume balance between the top three and bottom three strings unless I raise the bottom ones so unbalancing the action and giving little volume.

Are the pick-up pole pieces adjustable? If not, can you suggest any other remedy.

Also, when the tone control is set to full treble, even at low volume the guitar feeds back. I have never heard of anyone having this trouble with a telecaster and so any advice would be helpful.

PHILIP BROUND,
Dunstable, Beds.

ANSWER:—The problem that you are having with your telecaster is indeed a rare one, but, of course, as you will understand, some strings are more sensitive to magnetic pick-up than others. This is one of the differences between a good string and a bad one.

You would seem to have three very sensitive banjo strings on your guitar.

The pole pieces are not adjustable as they are set to a balanced sound position at the factory and damage does occur if they are moved.

Your best plan would be to fit a new set of ultra light gauge strings to your guitar as these are properly balanced to give a correct volume on all strings.

You could try Monopole Picato ultra LIGHT GAUGE electromatic guitar strings. These sets are sold with seven strings to a set, a plain third string being included as an extra. You should have no difficulty in obtaining them from your local music store and your problems should then be overcome.

PHASING

Dear Gary,

In January's issue of "Beat" in an article called "Sound Effects", it was explained that the jet noise on the Small Faces' "Itchycoo Park" was actually something called "phasing".

Could you please tell me (by means of a circuit diagram, if necessary) how this effect is achieved with the organ and also any other interesting sounds?

J. CARTER,
14 Sqn., B.F.P.O. 39.

ANSWER:—The "phasing" effect used frequently on many records today is, unfortunately, only obtainable in the studio as far as I know at present. It is based on the fact that two sound sources, when operated in perfect "out of phase" condition tend to cancel each other out and this effect, rather similar to atmospheric interference on a short wave radio, is created by varying the degree of "out of phasing" by means of juggling the studio equipment. It is quite impractical and, I would think, impossible for stage work.

CONTROL TROUBLE

Dear Gary,

I am an organist and from time to time have trouble with the drawbars and pedal on my organ. By trouble, I mean crackling and intermittency on the controls. This sometimes clears itself but while it is in evidence it is a terrible nuisance. I have heard that there is some type of cleaner for this trouble and would appreciate your advice.

K. BILLINGS,
London, S.E.11.

ANSWER:—There is indeed a cleaner for the controls on your organ and this can be any type of switch or contact cleaner of good quality. Either a brush-on type or a spray cleaner can be used, but be sure to obtain the correct liquid. If you use the wrong type a deposit is left on the contacts which could land you in even worse trouble.

The cleaner can be obtained from most radio and electronic component shops and they will also advise you as to the correct type for your needs.

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

Instrumental Corner

SPECIAL EFFECTS UNITS—Part 2

Reverberation and echo units are very important aids for every instrumentalist.

I will try to point out the arguments for and against reverb (to give it its popular name) first.

One of the main problems with reverb units is, of course, the terrible noise which occurs if you happen to disturb the box when the volume is turned up.

The noise created by the vibrating spring can be really phenomenal if the amplifier is set to a high volume.

Care therefore, must be exercised with these reverberation units and any severe vibrations must be avoided.

This disadvantage however, is offset by the fact that the effect produced is more natural than with the tape echo units and is, therefore, more suitable, in my opinion, for vocal work.

Further care must be taken also to obtain the correct tone settings on the amplifier as too much treble will cause feedback to occur and too much bass boost will give a booming effect which isn't very pleasant.

Tape echo units are less prone to troubles when setting up than reverb spring units. But, on the other hand, frequent service is essential if the unit is to operate satisfactorily.

You should always be sure to clean the beads regularly and to apply a light machine oil to any moving parts on the tape transport system. Care must be taken not to allow the oil to come in contact with any of the faces on the deck which, in turn might touch the tape.

The tape must be replaced regularly. Its life will depend on the hours of use, of course.

Any drop off in the tone of the echo or the length of reverb, is likely to be caused by a deposit off the magnetic material from the tape onto the heads so it is a very good rule to clean the heads every time you renew the tape.

Echo units are more frequently used for instrument work than for vocals, but some groups do use repeat echo for microphones and, usually, with a fast repeat setting, as, of course, for vocals, the individual repeats are not discernible if the controls are adjusted properly.

BILL MARTIN & PHIL COULTER:

'We didn't write our entry to appeal to the older people!'

THE general public know Bill Martin and Phil Coulter as the very successful composers of Britain's winning entry in last year's Eurovision Song Contest.

But in Tin Pan Alley they are being classed in some circles as "corny" songsters extraordinaire. If you play in a group, and have taken time to listen to the lyrics of "Puppet On A String" or "Congratulations" you may well agree with this. And even though Bill and Phil could, like Liberace, be "crying all the way to the bank", Bill was anxious to defend himself against the corny criticism.

NOT JUSTIFIED

He said: "In last month's 'B.I.', the Songwriters Columnist argued that the Eurovision Song Contest was not aimed at, or, at least, didn't interest teenagers. I don't think this is justified, because 'Puppet On A String' topped the charts in nearly every country in the world, and, let's face it, records are bought by teenagers. If a song is bought by the mums and dads only, it will NOT top the hit parade, although it may just slip into the 'twenty'.

"Obviously, the publicity the song received helped it on its way. But, nobody buys a record if they don't want to. This must prove, surely, that 'Puppet' is a teenage song. We certainly didn't write the number to appeal to older people, although it obviously has done.

PRESTIGE

"The idea of the Eurovision Song Contest is to bring prestige to the winning country and so everyone who enters obviously does their best to win by submitting a song which has a wide appeal. It's no good writing a specialised number, because all the countries in the competition vote and they will undoubtedly select a song which can be understood and enjoyed by all of them. I believe that's why 'Puppet' did so well. It had a simple story line, and had no lingual barriers. And we repeated the formula with 'Congratulations'. The 'hook' of the song is an idea and a phrase we use all the time . . . you congratulate people for this and that . . . it's NOT corny, just usual.

Britain's top Eurovision Contest songwriters give us a look at what they are 'really' like.

INTEREST

"When 'Puppet' won last year, it helped to create interest in the competition for England. Before we were always trying to win. Now the idea is to retain the title.

"I can't remember anything about last year's show. I was on edge all the time. Mainly I suppose because Britain's previous entries had all just failed to win. That step from second to first was a big one. Because 'Puppet' won last year, we had to try and repeat its success. Of course, we had everything going for us with 'Congratulations'—a great singer, who naturally improved our chances of winning and we'd already won once, so people were expecting something good, but it didn't quite come off. We were very pleased with second place.

CATCHY

"Even if you don't like the number very much, you can't help remembering it. And when those judges are voting, they've got to remember your song. So, the catchiest stands a pretty good chance of winning. Without sounding big-headed, I like to think that Phil and I, by writing these numbers, have made the competition as far as British songwriters go".

Well that little lot will give the critics of Bill Martin and Phil Coulter something to think about. And furthermore, with all those royalties from "Puppet" and "Congratulations", there will be no monetary problems sponsoring their next year's Eurovision entry.

SONG-WRITER'S COLUMN

Many publishers and record executives say that it doesn't matter a damn how songwriters submit their material to them. In other words, they are able to consider it equally whether it is recorded in a front room of a house or EMI's No. 1 Studio.

From my own experience, I think this is absolute nonsense. Everything counts when you're selling a song. If it is sung badly, backed by one thin guitar and recorded on a rough little tape-recorder, the result is, obviously, not going to be as good and as impressive as the same song sung by a good singer backed by first class musicians playing a good arrangement with feeling, recorded in a first class studio by a good sound engineer. I have seen and heard too many songs recorded in different ways to believe otherwise.

If you want to test the theory yourself, then just listen to some of the songs in the hit parade sung live by other artists on various radio programmes. Although the results are often excellent, every so often, the result is so poor that it almost bears no resemblance to the hit record. How on earth would you have got the feeling on "A Man Loves A Woman" in the front room of your house, with, perhaps a singer with a Scottish accent?

It's the same when you are selling any product. The first thing that you see when you go into a grocers shop is not usually the item you are buying, but the package covering it.

This doesn't mean to say, of course, that if you gloss up and present a poor song well it will make it anything but what it is i.e. a poor song! That is always a waste of time. Anyone who watched the Eurovision Song Contest saw several poor songs beautifully packaged and sung . . . with absolutely no impact whatsoever.

THE A&R MEN

No. 3

MIKE HURST

HOW does one become a producer of hit records? Generally speaking, one reads of dramatic moments which lead to a big break with a big hit as a result. But Mike Hurst, ex-Springfield trio member, did it simply by asking: "Can I be a producer, please?"

But let's start at the beginning. Mike went to London's famous Westminster School where he played cello in the school orchestra . . . "Badly—in fact I mimed to the other cellists at concerts". But he learned a love of different instruments . . . drums, piano, guitar (which stuck with him, though he still plays drums). His mother was in show-business—and all he wanted was to become a singer.

Leaving school, he worked at Lloyds of London. Then came the Springfields. "It was strange. The publicity story was that I was a friend of Tom Springfield. The truth was we didn't even know each other. I simply answered an advertisement saying that a well-known singing group were holding auditions . . . but I suppose no one will believe that!"

The Springfields broke up. Mike sat down and wondered what he could do to stay in show-business. He made five solo records. Nothing much, though they attracted attention. He tried acting. No go. He ran "Teen Scene" as compere on BBC radio for nine months. Then he decided that he might as well try record producing. He went to Mickie Most: "Can you help me become a producer?", said he. "Yes", was the answer. He did a couple of hit-cover jobs for the American market . . . "Good News Week" and "Shame And Scandal In The Family". He says: "I made mistakes, and I still don't know if they were released. . . ."

PRODUCER

Then he went to Andrew Loog Oldham and said: "Can you help me be a producer?" And once again the answer was "Yes". He produced several there, including a cover by the Golden Apples Of The Sun on "You Didn't Have To Be So Nice".

Then he read about Jim Economides in the *Sunday Times* supplement—all about this American producer, and drag-car racer, here to promote his own production company. The same request was put to Jim, cornered in his office, and he also said "Yes". Jim handed over three groups to Mike and . . . . "Well, the records just got better and better. The experience helped."

So Mike set up his own company with Chris Brough. They "found" Cat Stevens, promoted and produced him through "I Love My Dog" and then "Mathew And Son". Says Mike: "Obviously when you get a sizeable hit, all the record companies and the artists are interested. I got P. P. Arnold, on 'First Cut Is The Deepest', got in the charts with Warm Sounds, Paul and Barry Ryan, Chris Farlowe". Then, at the start of 1968 he did a one-shot session with Spencer Davis, on "Mr. Second-Class".

And his current scene? Says Mike: "Well, Manfred Mann is the big name. I'm sure they won't mind me saying that we get on like a house on fire, and I think we've produced some very good stuff for them. But really these last three months have been spent in trying to find some new talent, new artists. I've found that I'm better at finding and creating new things, rather than re-creating someone who was there before. I desperately want Alan Bown to have a hit—in fact, he's had one in America. And Episode, formerly Episode Six . . . I'm with them, too.

"But there simply must be a lot of new talent that is not already tied up. I've found some people that I believe are very good. But what I want is that artist on whom you'd stake everything and be completely convinced that they MUST be big. I don't say this sort of thing only happens once in a lifetime—it should come up say once every couple of years. So I'm STILL looking."

P.G.

THE KINKS

THEN AND NOW!

IT was September, 1963. On the stage of the tiny Atheneum in Muswell Hill stood four lads, leather-jacketed and short-haired. They tore into rough-edged rhythm - and - blues standards like "Little Queenie", "Money", "Too Much Monkey Business". The Kinks were very young; very inexperienced; very poorly equipped, with one amplifier and one microphone, handed round one to the other.

Watching from the audience were Robert Wace and Grenville Collins. To them, this sort of uninhibited music was pretty much a new thing. It was tough and exciting, and hard on the ear-drums. But the Kinks seemed different in other ways . . . notably the way Dave Davies used to jump up and down with his guitar . . . "rather like milking a cow".

MANAGERS

Messrs. Wace and Collins talked to the boys. They said how much they'd enjoyed the show and said they would like to try and find them lucrative work, though at the same time they levelled with the Kinks and said they really didn't know too much about pop music.

And that "marriage" of talents, musical and management, paid off. The Kinks became one of the most successful outfits, not to mention their consistency, on the British scene. They had world-wide hits.

How have they changed, between THEN and NOW? Well, the hair has grown longer. The leather jackets changed. For a time they went into pink shirts and blue trousers and various garish stage garbs. They moved through deb parties and social gatherings hosted by the odd Greek ship-owner. They immediately became organised as a group. . . .

But most of all there has been the change in their music. From the American-aping rhythm - and - blues music, they have developed a much more sophisticated form of music. Ray Davies, the leader of the group right from the start, KNEW instinctively how they should go musically, but as it happens it wasn't until the third record that he felt they were on the right lines. Now, to follow his instincts, he writes virtually all their material and has the confidence to follow it through, instead of leaning on already-recorded material as happened at the start.

There was Ray, and kid brother Dave, and Pete Quaife. There were other players, but Mick Avory, the drummer, came in later . . . as the result of an advertisement in a trade paper. When he joined, they had their first record out and had been booked for a tour with the Dave Clark Five. Ironically, he felt that to do an audition for the group he ought to have short hair, so organised a crew-cut style, but by the time he met up with the others they had let their hair grow out . . . but substantially!

Their first record was "Long Tall Sally". Mick joined for "You Still Want Me", which didn't do a lot. And then came the one that Ray Davies felt most represented the group's outlook: "You Really Got Me".

Now their music is GOOD music, with clever lyrics. Much of it stems from their association with the way of life of their managers. For instance, "Sunny Afternoon" surely stemmed from a chat between Ray and Robert Wace's father about the perils of income tax. Ray writes from experiences of the life he has sampled since they were personally managed. He loves sport . . . sees athletics, as on television, as a form of ballet with commentators like David Coleman as the conductor.

CONFIDENCE

Kink Ray has not changed a great deal, except in getting the confidence to push through his own opinions. Earlier he was VERY withdrawn; now he is only slightly so. He disregards the material gains and still is a worrier *par excellence*. He regards himself as having grown up during his years as a professional. He recalls: "We had little money early on. We had to live out of the small amounts we earned."

Dave was almost ridiculously young when the boys started. He is now perhaps the most co-operative of them all when it comes to accepting suggestions. But he WAS wild. He got very aggressive when anyone made a nasty remark. Now he has learned to cope with adverse comments; refuses to let himself be upset.

AMUSING

Mick is now a much more amusing person. He used to be shy and withdrawn. But now, on tour, when personalities clash . . . when Ray gets moody and Dave occasionally flies off the handle . . . Mick somehow foresees troubles coming and, to quote the cliche, calms the troubled waters. He is vital; and the others realise how vital he is in this sense. He is a clown. But a sensible one.

And Pete remains a dreamer. He is never any trouble but dreams on. He will say he wants to become a film producer . . . but unlike Ray, he wouldn't have thought just what that means—or how to go about it.

The Kinks have found sophistication and confidence. Perhaps their greatest strength is the way that Ray is a tremendous judge of character. Both he and Dave worry. In fact, they have little to worry about. For the Kinks have, since THEN, NOW found a professional polish.

PETE GOODMAN.

WHAT'S THEIR SECRET?

PETE GOODMAN TALKS TO THE HONEYBUS

ELSEWHERE in this issue of "Beat Instrumental", attention is drawn to the difficulties of getting "plugs" for new groups. And especially the marked reluctance of Radio One producers and dee-jays to "take a chance" and give exposure to performers yet to reach the charts.

But here, lined up four-strong and with expressions of deep gratitude on their faces are: the Honeybus. They hit the charts with their imaginative "I Can't Let Maggie Go" on Deram. And they stand up, hand on hearts, and say: "We owe it ALL to Radio One—the producers there and the disc-jockeys, specially David Symonds, Kenny Everett and John Peel. We appreciate all their efforts, specially as we were a virtually unknown group and, in fact, had had a couple of flop discs before the hit".

SECRET

So what's THEIR secret? How did they break through? Well first there is the disc-jockey who broadcast to the millions: "These boys are great. As musicians and as people. Ask around the studios here and nobody says a word against them. Nice guys—the Honeybus".

There was a record called "Delighted To See You" which didn't do anything at all, but did earn the boys a couple of live broadcasts. Then came "Do I Still Figure In Your Love"—and more broadcasts on such as "Saturday Club". And producers realised that here were four lads who could reproduce easily their disc sound, could turn up on time, could cause no trouble. Word got round, even without a hit record. Hence the enthusiastic support for their third, and best, disc.

NO GIMMICKS

And there's something else. The boys resolutely refuse to get involved in any gimmickry, or indeed in any trend-following. Best explanation of this comes from their manager Terry Noone, who actually used to play in a group with guitarist-pianist-composer Pete Dello and bassist Ray Cane. He says: "The boys have been prepared to wait for the chance to come along. They dress very ordinarily, though smartly, and they think deeply about the way they treat a song.

"In a week when they're not working, they'll often put in five hours rehearsal a week perfecting their music down to the last note. They used to take over a small studio in Shaftesbury Avenue, now they meet in one in Hackney, in East London. If they come across a worthwhile song, they more or less strip it down, get to the bare essential and then lay on their own individual treatment. It's not often that you find a group so positively dedicated to music rather than some off-beat publicity idea".

Terry, Pete and Ray got together for that first record. Then Terry, by then involved in a publishing company, told the others that if they really wanted to make progress they'd have to form a regular group and work at it. So in camed rummer Peter Kircher and guitarist Colin Boyd. In any case, Pete Dello was writing songs and suddenly thought, he says now: "I heard other groups performing them and I reckoned they were spoiling the numbers, getting away from the way I originally felt they should be done. So the best thing was to have a group and control the way they were performed".

THAT NAME

Pete names Steve Darbishire as his favourite singer—not surprising as he and Ray originally played in Steve's backing group.

Why Honeybus? You're not going to believe this! One of them saw a bus and said that's a honey of a bus—or so the legend goes.

Terry Noone chips in: "Though they spend so much time rehearsing and in the studios, they don't forget the importance of putting on a visual performance.

"They do well on the college and ballroom circuit. All of them sing and they all look good. They have a knack of getting across to the girls! But the point is this. They intend carrying on, in the singles field, simply playing their own music. They won't be commercial just for the sake of it. They'd rather stay true to their own ideals than deliberately go out and make something that would appeal to a mass of people . . . if fans like what they do, then that's fine".

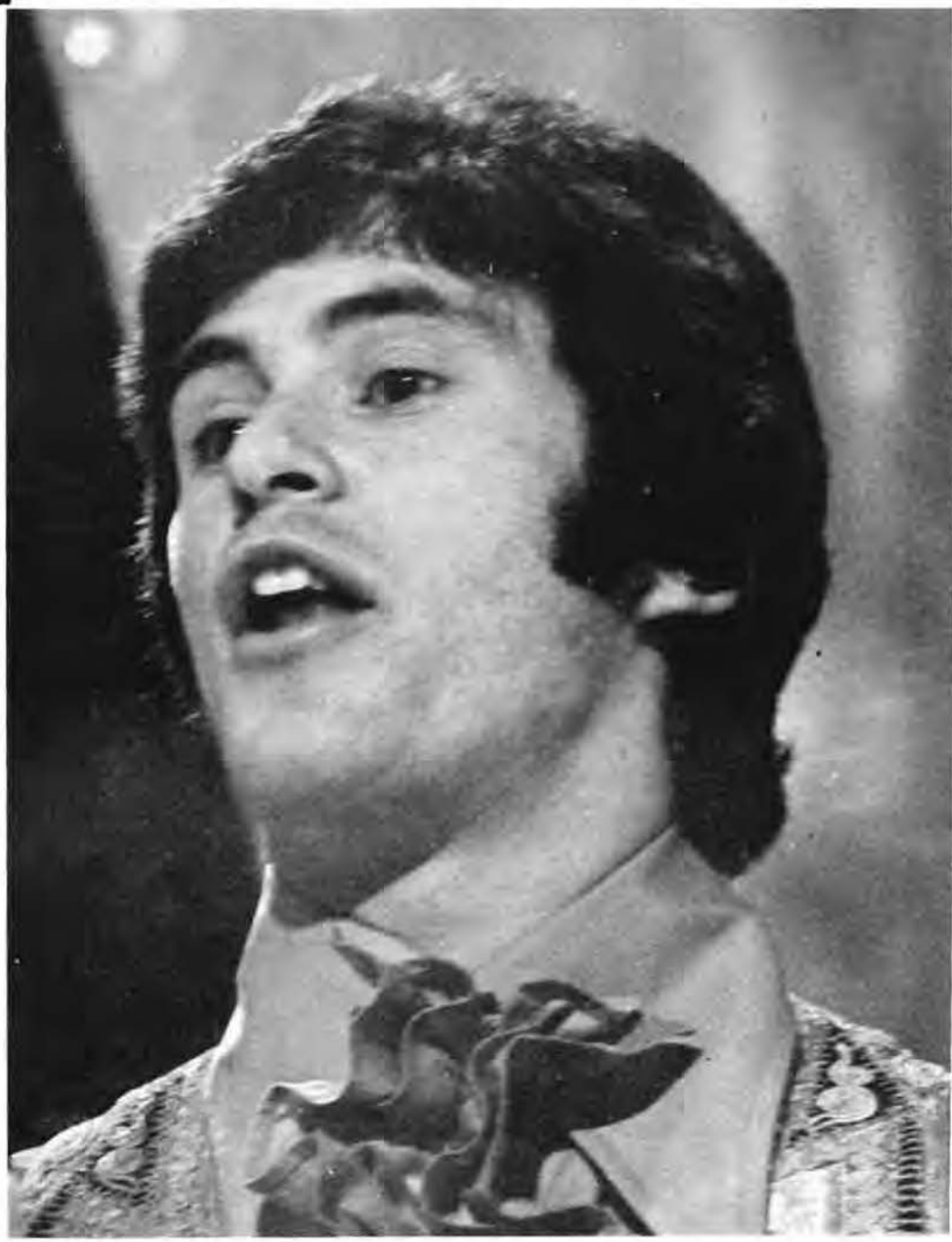
SUCCESS

All very odd, then, this success story of the Honeybus. No gimmicks at all? Perhaps—in the sense that they have NO gimmick. As the boys in turn about themselves and they say: "Really there is nothing much to say. We are just musicians keen on our job. We want to be liked for what we do, rather than what we are". All had other jobs before starting up with Honeybus . . . Colin Boyd actually had a spell as a session musician.

No gimmicks. No temperament — at least none that shows. And a deep sense of gratitude to the organisers of Radio One. Just shows what can be done if one really tries! P.G.

PROFILE

SIMON DUPREE



DEREK Victor Shulman changed his name to Simon Dupree, organised a Big Sound to go behind his volatile vocal work and now looks set to enjoy a long career as a Big Name of pop music. But you won't catch him muttering optimistic high-flying remarks about the future. He's too wary for that; too worried about the possibility of failure and hearing his words rebound against him.

Though Portsmouth claims him as its own success story, he was actually born in Glasgow, on February 11, 1948. His hair is black, his eyes hazel, his height 5 ft. 10 in., his weight a recently-trimmed-down 10 stone. He comes from a close-knit family . . . very close-knit, even in work.

Two brothers, Philip and Raymond, are in the Big Sound. His manager is married to a sister. And his dad, Lewis, was a star musician who died some three years ago . . . "the worst thing that ever happened to us—he was a tremendous enthusiast who encouraged us and it was dreadful that he never lived to see us get success".

EXTROVERT

On stage, Simon is very much the extrovert, wearing flashy clothes and personality to match. Off-stage, the near-perfect definition of an introvert. Fishing, drawing, reading—private activities—are his favourites. He dresses sombrely. Sometimes he says: "The biggest thing in my life is giving a performance. That's when I really come to life."

But Simon can be very intense in conversation. "It was no publicity line when we said that if 'Kites' was not a hit we would forget the pop business and go back to other jobs. We KNEW we could entertain audiences, but merely lacking a disc in the charts meant often playing in crummy little halls and ending up with less money than if we took up the nine-to-five jobs for which we had been trained."

He admires James Brown and Scott Walker and the Scaffold. He has deep respect for the old-timers of show-business—like Groucho Marx and Mae West. "Brown gets deep feeling in his work", he says. "I can listen to classics or pop . . . but only if it has feeling." Then a flash of the humour that is never far from Simon: "The only thing I can't stand about pop music is the smell of our car after a seven-hour journey."

In fact this singer who also dabbles on guitar, fights quite a few battles on behalf of pop groups. "There are many promoters who don't pay up. They pack their clubs and halls and then treat the groups, the attractions, like animals—lousy dressing-rooms and facilities and equipment."

Simon admits to liking money, to living on the adulation and recognition he now gets, but he has no time for the get-rich-quick boys who give no value. He has his complexes, notably that he'll keep quiet until he is convinced that people he meets like him. His fans he treats with respect. His opponents he analyses to see whether they make valid points.

Still only 20, Simon somehow has an old head on young shoulders. He CARES about the right things. From an all-round education at Portsmouth Southern Grammar School, he's found since an even wider education. As he says: "I'm graduating from the University of Life". Which is apt, if not exactly original!

PETE GOODMAN.

L.P. REVIEWS

BY JOHN FORD

THE NOTORIOUS BYRD BROTHERS

THE BYRDS
C.B.S. 63169

This really is a rather superior LP from the Byrds, which, once again, has the McGuinn trademark written all over it. It's very intense, and needs a lot of hard listening for its lyrical content, but the music is immediately beautiful (yes, beautiful!). "Draft Morning" has one of the best anti-war messages I've heard, "Space Odyssey" continues the Byrd saga of the future, and "Change Is Now" has one of the best guitar breaks of the year. It's true to say that the Byrds are one of the two best groups in the world . . . nobody can say any different with the proof on this album.

Side One: Artificial Energy; Goin' Back; Natural Harmony; Draft Morning; Wasn't Born To Follow; Get To You.
Side Two: Change Is Now; Old John Robertson; Tribal Gathering; Dolphin's Smile; Space Odyssey.

LIVE AT LONDON'S TALK OF THE TOWN

DIANA ROSS AND THE SUPREMES
TAMLA MOTOWN
TML 11070

They're still talking about the performance of the Supremes at the Talk Of The Town and this LP proves that they did give an unforgettable performance. Diana Ross, of course, is superb . . . she never seems to flag. The songs are a mixture of the inevitable standards, and their hits, of which "Love Is Here, And Now You're Gone" is outstanding. But it is difficult to pick a high spot, such is the standard of this set.

Side One: With A Song In My Heart; Stranger In Paradise; Wonderful, Wonderful; Without A Song; Stop! In The Name Of Love; Come See About Me; Baby Love; Love Is Here And Now You're Gone; More; You Keep Me Hanging On; Michelle; Yesterday.
Side Two: In And Out Of Love; The Lady Is A Tramp; Let's Get Away From It all; The Happening; Thoroughly Modern Millie; Second-Hand Rose; Mame; Reflections; You're Nobody Till Somebody Loves You; Bows—I Hear A Symphony (inst.)

ROUND AMEN CORNER

THE AMEN CORNER
DERAM DML 1021

Some good sounds on this LP from the Corner. On record, the group IS Andy Fairweather-Low . . . after all, you can't see them in action, and his ventriloquist type singing comes across very well, particularly on the soul numbers. There are a couple of his own songs on this album, and they're not bad, but I preferred "Expressway To Your Heart", "I Don't Want To Discuss It" and "Amen". To give the LP a bit of a boost, "Gin House", and "Bend Me, Shape Me" are included, but not their single "Living In A World Of Broken Hearts".

Side One: Bend Me, Shape Me; Judge Rumpel Crassilla; Love Me Tender; In The Pocket; Something You've Got; I Am An Angel (But I Can't Fly).
Side Two: Expressway To Your Heart; Good Times; Let The Good Times Roll, and Feel So Good; Can't Get Used To Losing You; Lost And Found; Gin House; I Don't Want To Discuss It, and Amen.

GET ON UP AND GET AWAY

THE ESQUIRES
LONDON HAQ 8356

The Esquires sound so much like the Impressions, that it's just not true. It probably isn't deliberate, but comparisons are inevitable, and they aren't as good as the Impressions. Apart from "And Get Away", and "Get On Up" and the Rascal's "Groovin'", the songs are very ordinary, but I did manage to listen to the album without getting bored. Their harmonies are extra good, and with a bit of original material, could do well in this country. The sleeves notes, by the way, are the worst I've ever read.

Side One: And Get Away; Listen To Me; How Was I To Know; Groovin'; Everybody's Laughing; How Could It Be.
Side Two: Get On Up; My Sweet Baby; No Doubt About It; Woman; When I'm Ready; Things Won't Be The Same.

ARETHA: LADY SOUL

ARETHA FRANKLIN
ATLANTIC 587 099

Aretha Franklin is one of the greatest female soul singers around at the moment, and this is probably the best album she's released. It includes "Chain Of Fools", "(You Make Me Feel Like) A Natural Woman", and "Since You've Been Gone (Sweet, Sweet Baby)", as well as the Rascals' "Groovin'", the Impression's "People Get Ready", and James Brown's "Money Won't Change You". It's all good, solid soul, at which, of course, Aretha excells. As a bonus, Eric Clapton plays a nice solo on "Good To Me As I Am To You" . . . that must have been some session!!

Side One: Chain Of Fools; Money Won't Change You; People Get Ready; Niki Hoeky; (You Make Me Feel Like) A Natural Woman.
Side Two: Since You've Been Gone (Sweet, Sweet Baby); Good To Me As I Am To You; Come Back Baby; Groovin'; Ain't Now Way.

AFTER BATHING AT BAXTERS

JEFFERSON AIRPLANE
RCA VICTOR RD-7926

A slight disappointment, this one, because the Airplane promise so much. Grace Slick is good, as always, and there's a nice production and "feel" to the whole album. But as I said, the material is not as good as some of their earlier stuff . . . "White Rabbit", "Somebody To Love", for example. The titles are pretty imaginative. I liked "How Suite It Is", which includes "Watch Her Ride", and "Spare Chaynge", which is probably the best "section" on the LP. But Airplane have good ideas which will flourish, eventually.

Side One: "Streetmass"—The Ballad Of You And Me & Pooneil; A Small Package Of Value Will Come To You, shortly; Young Girl Sunday Blues; "The War Is Over"—Martha; Wild Thyme. "Hymn To An Older Generation"—The Last Wall Of The Castle; Rejoice.
Side Two: "How Suite It Is"—Watch Her Ride; Spare Chaynge. "Shizoforest Love Suite"—Two Heads; Won't You Try; Saturday Afternoon.

YOUR LETTERS

CON TRICK

Dear Sir,

I saw a poster recently advertising the appearance of the "Original Drifters" at the Orchid Ballroom, Purley. Being a great fan of The Drifters, I went to see them, but was both surprised and annoyed to find that the group appearing were not in fact the outfit who had recorded "Baby You Know What I Mean", "Under The Boardwalk", "At The Club", etc.

In fact, they were a pretty mediocre soul team, who rejoiced in the applause they received when doing "their" numbers . . . "Save The Last Dance For Me" (which featured Ben E. King, anyway) "On Broadway", and "Stand By Me".

This sort of thing seems common practice now . . . to rope some hard up coloured singers together in the States, bring them over using identical names (with just a clever adjective in front) to top vocal groups, and advertising them as if they are the original artists. So many people are being conned by this practice, particularly those who dig good music, but who don't bother to find out if these groups billed ARE genuine.

R. Johnson,
Tooting, London.

L.P. Winner

"TOP BLUES BAND"

Dear Sir,

Regarding the LP Reviews in March "B.I.", I would like to say how shocked I was to read that your reviewer—John Ford—considers Peter Green's Fleetwood Mac as "the top blues band in Britain". Although they are a great blues group, how can anybody place them above John Mayall's Bluesbreakers, of whom, incidentally, Peter Green is a product?

John Mayall has been striving for so long to gain recognition for the blues, and has made such great guitarists as Eric Clapton, Mick Taylor, and of course Peter Green, and he has, without doubt, the best and most popular blues band in Britain.

Apart from this, such groups as the Savoy Brown Blues Band, and Jethro Tull, who have received no recognition whatsoever, are as good as Peter Green's Fleetwood Mac.

John Anderton,
Worcester.

GUITAR "GREATS"

Dear Sir,

I have been buying your magazine for just over two years, and have been greatly interested in the articles you have done on various guitar "greats". However, I feel that you have so far neglected to include two superb guitarists, who have made an impact on the guitar world, namely Les Paul, and Scotty Moore. Both of these guitarists have a distinctive style, and it is a pity that one is so rarely able to read about them today, or even see their names mentioned.

Les Paul had a tremendous impact on the recording business, as he pioneered the use of over-dubbing and specially-recorded effects, which, coupled with his high musical standard and excellent taste, surely made him worth a mention? Scotty Moore also, as he was a major figure in the success of Elvis Presley, and also for being the guitarist that has been heard on more million sellers than any other guitarist, as he has been on all but a few of Elvis' records.

Graham Strange,
Kingsbury.

NEW INVENTION

Dear Sir,

In your article on the "Interchangeable Guitar", you said it was a new invention. About five years ago, Gretsch were selling a model called the "Bikini Butterfly", which, judging from your photographs, is almost identical to the guitar you featured.

Also, the "Wah-Wah" effect on many records is not new. Eight years ago I bought a De Armond foot pedal with the purpose of perfecting this sound, after having heard it on Chet Atkins' "One Mint Julep".

P. Sculthorpe,
Boston.

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VITAL MOMENTS

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THE SMALL FACES

FOR some groups, thinking back on the Vital Moments in their career is a pretty easy matter. Some can pin-point the decisive moment in time with comparative ease. The moment they found exactly the right song to make a hit record; the minute they accepted some career-changing engagement; the time they devised some sound-changing instrumentation.

SUCCESSFUL

But the Small Faces are the Small Faces. Very successful, world-travelled, looners *par excellence*. Steve Marriott had a few days to think, in peace, about the boys' Vital Moments and eventually surfaced to say he didn't think they had any. But he agreed to go back to the drawing-board, as it were, and the four of them put their heads together, nominated the ever-alert Ronnie Lane as their spokesman. And we chatted.

Said Ronnie: "The problem with us is that one thing runs into another and then another and it's hard to pin-point exactly where the actual Vital bit came in. But one thing was very important. And that was when our management in the early days got us a recording contract.

Plonk Lane.

All of us were knocked-out—Steve, me, Jim Winstone and Kenny Jones. This was the break we wanted . . . but no, it wasn't in itself a Vital Moment. We worked out roughly the songs we wanted to do and we all trooped into the IBC Studios . . . mainly to make a really good job of 'Whatcha Gonna Do About It'.

"And the Vital Moment came when we heard the first play-backs and realised just how much we already owed to the engineer Glyn Jones. He had this kinda 'feel' for what we were trying to put down—immediately became a firm mate of us all".

So now the Faces insist on having Glyn Jones on every possible session. "The continuity of this sort of thing is good anyway", said Ronnie, "but sometimes we miss out on him because he's very busy most of the time. Still, he enjoys working with us. We all kick in ideas at a session—and he kicks in as many as anybody". Glyn, in fact, was a singer himself not so long ago—a big, tall chap with an easy manner and an ear close to the commercial sounds of the day.

Added Ronnie: "Glyn is a most important factor, but not all the sort of electronic ideas come from him. For instance, on 'Itchycoo Park' there's a special phasing scene which was suggested by a guy called George, who just happened to be there helping out. But we like to give Glyn his head. With him, you actually start out with a good sound. With other engineers, who may be very good, you start off with very little and then gradually build up to something approaching a good sound.

"We haven't recorded in America yet, but if we did I'm sure we'd try to take Glyn over with us. There's just this trouble that he has such a lot of work to do himself".

So, with considerable effort, the Small Faces had come up with a Vital Moment . . . concerning an individual who helped them get the right sound to make instant impact. And their second VM concerns an organisation, a collection of individuals. Said Ronnie: "Going over to Immediate Records was certainly vital to us, taking into consideration the development of our career. We'd been managed by other people but somehow various things didn't work out. We knew Andrew Oldham and he knew what we were trying to do and often came up with good ideas. Eventually we signed with Immediate just for records, but later it was possible for us to go over altogether.

FREEDOM

"This has meant much more freedom for us to do as we want. The strings have been let go . . . we're much freer than we were before. Mind you, we're still not in that absolute state of perfection. There's always something that crops up. But when you get to our sort of position, with hits but still really only beginners, you need this freedom to grow up.

"So going to Immediate, in a completely different scene and with much greater freedom to say and do what we wanted—that was very important. Okay, so it's not one of your highly dramatic moments in time, and really was something that just developed, but no matter—it did us a lot of good. Sometimes, for a group, you get kept in the same sort of scene for years and years and you don't develop mentally or in any

Kenny Jones

any other way. You just go on and blow yourself out eventually and that's the end of it. We have a lot of ideas and it was most important to us to get the chance to do them before they got stale.

"Now we're producing our own stuff, writing it, handling other artists. And still doing the touring bit and making TV appearances. It's building, see? We've got rid of that stifled feeling".

A short pause while Ronnie returned to the others and talked over the possibility of coming up with another Vital Moment. Animated chat, waving of arms, and the rest. Apparent signs of argument. Then a triumphant-looking Ronnie came roaring back. "Of course," said he. "Another Vital Moment is over the new record, 'Lazy Sunday'. It's really just something we did—it just happened in the studio. But everybody's saying that it's a complete change of style for us and that's a good thing—it means that we've widened our scope just a little bit more. So the Vital Moment was really when it was decided to put it out as the 'A' side . . . all Cockney and comedy and different.

PRODUCERS

"Producers like it because it is very likely and right for most programmes. Mind you, we don't look on it as being anything all that different. We know how we think and how we switch things round and so honest! I'm not surprised at anything we end up with. I expect everything from us. We don't think we're tied down now. But I accept it was an eye-opener for the public.

"You see, in the early days we were very young and we got hung up on the being-moody-bit and so on. Well, you grow up and you change your thinking and you change your ambitions.

"So 'Lazy Sunday' is a loon. We hadn't done anything like it before. We had another number which we thought was very good, but we knew people would say it was like 'Tin Soldier'—even though it wasn't. So we scrubbed round it. You don't think specifically that you have to do something in a particular style, but some things have that bit of magic and you realise it from the time you first do it".

By now the Small Faces had pretty well stretched their imaginations to the limit on actual Vital Moments. The time when Steve Marriott switched from acting to singing; their first trip abroad; first number one; things of a more routine nature. But they said these were natural progressions, in the main, and as such didn't rate the title "vital".

Ronnie and Steve are writing more and more material these days. They're gaining confidence in their record production work. They are easily bored with routine engagements—especially those abroad which have brought them so much criticism and angry headlines!

Freedom of thought, musically. That's it. And with that the Small Faces went off to a picture session. Humming "Lazy Sunday", of course. Anything for a plug.

Ian McLagan.

TOP TWENTY—FIVE YEARS AGO

AMALGAM OF THE CHARTS FOR THE FIRST TWO WEEKS OF MAY, 1963

1.	From Me To You	The Beatles
2.	Can't Get Used To Losing You	Andy Williams
3.	Scarlett O'Hara	Jet Harris and Tony Meehan
4.	How Do You Do It	Gerry and the Pacemakers
5.	Two Kinds of Teardrops	Del Shannon
6.	In Dreams	Roy Orbison
7.	Nobody's Darlin' But Mine	Frank Ifield
8.	From A Jack To A King	Ned Miller
9.	Lucky Lips	Cliff Richard
10.	Do You Want To Know A Secret	Billy J. Kramer and Dakotas
11.	Losing You	Brenda Lee
12.	Say I Won't Be There	The Springfields
13.	Brown-Eyed Handsome Man	Buddy Holly
14.	Young Lovers	Paul and Paula
15.	Rhythm Of The Rain	The Cascades
16.	The Folk Singer	Tommy Roe
17.	Walk Like A Man	The Four Seasons
18.	He's So Fine	The Chiffons
19.	Foot Tapper	The Shadows
20.	Deck Of Cards	Wink Martindale

Records entering the Top Twenty during the second two weeks of May 1963

When Will You Say I Love You	Billy Fury
Pipeline	The Chantays
Harvest of Love	Benny Hill
If You Gotta Make a Fool of Somebody	Freddie and the Dreamers
Take These Chains From My Heart	Ray Charles

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Editorial

Several months ago, I forecast the return of the wilder rock type of music to the pop scene. But, the odd fact is that at the moment, this is almost entirely a rebirth of the same stars who set the world ablaze 10 years ago. The hits of Bill Haley, Buddy Holly, Jerry Lee Lewis and many more are all being re-issued like crazy and many D.J.'s are reliving their own teenage years and enjoying playing the old chart successes.

Fine. Many of the old records deserve to be heard again and again. But, where are the new stars with the new wild music?

The teenage fans are certainly not going to go crazy over the middle-aged rocksters of the mid-50s. They want to make their own kings.

The record companies are still dishing out loads of thoughtful and progressive pop records. The lyrics, apparently, must mean something. It is important. It has got to tell a story, it must reflect how the young people of today feel and think—or does it? Is it really necessary for record producers to trail along after the Beatles?

The touring scene also badly needs some new, fresh dynamic stage talent to give it a blood transfusion.

The trouble with so many of today's stars is that they are just not exciting on stage. You can carry a 30 piece orchestra around with you, but does it really make any sense when it is only required to reproduce faithfully one particular hit record! Which brings us back once again to the cornerstone of British pop—the local group, who will undoubtedly explode on the scene once again. Just remember that the Shadows were pretty poor instrumentalists when they first appeared and yet their impact on the scene was enormous. Right now there is a wealth of extremely talented young instrumentalists, just ready and waiting to create an even bigger bang given the chance! The Editor

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Showstoppers impressed by British Instrumentalists

ONE of the most unlikely success stories of the year is that of the Showstoppers. "Ain't Nothing But A Houseparty" was first a local hit in Philadelphia on the Showtime label. It was never distributed nationally in the States and subsequently slept for a year. The disc was then picked up to provide the initial release for an equally small English label, Beacon, whose efforts put it into our top ten sellers.

Laddie Burke

Earl Smith

RECORD LABELS

This year has seen no less than 16 new record labels set up in England. The going is tough. Beacon, however, have not had to wait for success and it's no mean feat to achieve it in a recording industry dominated by giants.

With nothing very strong coming from Tamla-Motown lately, the record quickly became the most popular soul sound in the country. It began to take off in the pop charts and a quick call to the Showstoppers brought them here for a promotional tour.

The quartet are young. Timmie Smith, at 20, is the eldest and he sings lead on most of their songs. In support are his brother Earl, and Laddie and Alec Burke — brothers of King Solomon.

Timmie Smith

Alec Burke

"Solomon gave us a few pointers," said Laddie. "He told us what not to do. He made one step—we made the others. We haven't seen him for four or five months. It's hard to get in contact with the guy. There's plenty of brotherly love, but not that much action".

The four formed the group a year and a half ago. "We met on a corner," explained Timmie. "We got together one night and started singing in the street. It sounded pretty good so we stuck together".

Although they stress that they want a sound of their own, the Showstoppers have been very impressed with the Delfonics, their Philadelphia neighbours, and the dancing of the Artistics and Vibrations.

MORE POP

"Our sound is not really soul—more pop," said Alec. "We just aim at a happy sound. We do things like 'I Want A Girl', 'Get Ready', 'Girl I Need You' and lots of Temptations, Artistics, and Impressions numbers. In fact, we used the Impressions' drummer and bass-player on our record".

On stage, the group have a dance routine worked out for each of their numbers and there is not much opportunity for playing instruments. They did bring their own guitarist, however. He is John Fitch.

"I use a Kay guitar—mainly because it's cheap," he said, "although I hope to have some new gear soon".

John and all the Showstoppers were very impressed with the British instrumentalists they heard.

"We really think they're great," said Timmie. "We thought we'd maybe have a hard time trying to teach the group, but the guitarists have more drive and now we'd rather play with the English musicians. We'd even take them back with us if we could".

The group used to back the Showstoppers was put together specially for the tour. From their point of view, it's been hectic. Chris Johnstone the guitarist said "You really have to sweat to keep up with them".

The Showstoppers were not short of shows to stop. They played as many as three dates a night. Even their day off became a whistle stop to Holland. Consequently, they didn't see much of England but clubs and ballrooms.

UNDERWEAR

"The only thing I've bought here is some new underwear," said Laddie. "We're hoping to get a uniform for the group in Carnaby Street before we leave though".

"Ain't Nothing But A Houseparty" is now being used to launch yet another label. Following its sales in England, it is being released nationally in the States as the first issue on Heritage. With distribution by M.G.M., it stands a good chance. Already the trade papers are "picking it to click". No rest for the Showstoppers though. They are off on a tour of the U.S. College circuit, covering 48 states.

Sock it to me, Engelbert.

CROTUS PIKE.

OUR FIRST FILM SCORE

★

Mike Hugg talks about the worry and risks involved

THE Manfred Mann group went "Up The Junction" recently, with Manfred, and drummer Mike Hugg supplying an excellent soundtrack for the film. The picture itself, which showed supposed idealism in London's Clapham area, was the perfect showcase for the highly talented Manfred and Mike to expand their song-writing abilities. As Mike said: "We were approached by producer Peter Collinson to write the soundtrack, and couldn't really have hoped for a better film as a debut. I suppose being asked to do it in the first place gave us confidence, but it was very nerve-racking because of the risks involved."

"We saw the film eight times . . . virtually living with it, so as to force ideas through. Peter, Manfred, and I decided where the music should go, and then it was left to us. We were given complete and utter freedom with the writing . . . another thing which gave us confidence. It showed the makers had faith in us. There was no pressure to get things finished".

VERY ENTHUSIASTIC

"Manfred was very enthusiastic, both about the film, and the opportunity. He liked the idea of writing for a picture which could show other sides to his musical ability. But we had to work hard to achieve that. There were problems getting a general idea on the type of music which could be used, and there's always the problem of overstating the picture's case in the lyrics. Finally, the decision was to mould instrumental and pop things, without overshadowing one or the other.

"The situations in the film itself helped this. There were two scenes when we could use blatant pop numbers . . . in the cafe, at the beginning, when the juke-box was playing, and in the pub incident, when the girls went on stage to do a number. In both these instances, simplicity was called for. On the juke-box, the group played 'Sing Songs Of Love', and the girls sang 'I Need Your Love' in the pub, and that song was more or less a 12-bar type of thing, with the simplest of lyrics".

"The most difficult thing from a writing point of view was the theme, 'Up The Junction'. It had to be a complete piece in itself, and have impact, as it was the first music to be heard".

"For other scenes, we just altered the title track, instrumentally, suit to the mood, or fitted in things like the 'Love Theme', 'Walking Around', and 'Belgravia', which explain themselves. Here came the problem of precise timing. The slightest delay, or incorrect atmosphere could literally spoil the scene. It was a case of seeing the situation and thinking hard about suitable music, with precision a necessity. When watching the film without music, you can see and hear things in your head, and the writing becomes easier. It's not worth attempting it if ideas become obviously difficult.

LOCKED AWAY

"Once everything was written to our satisfaction, we locked ourselves away at Advision to record the whole thing. Enthusiasm showed through again, with the group lending ideas all the time. And we weren't worried that these would be unacceptable, because as I said, musically, the whole film was left to us.

"When the recording was finished, and the music fitted to picture, we had to endure—that's the only word to describe it—the preview. Everybody was there, and here the tension showed. I cringed quite a few times when watching, wondering if things were all right. I suppose it's only natural to worry, particularly as all that time would have been wasted if the music turned out unacceptable. I won't say that it didn't enter my head. We were very relieved when Peter said how pleased he was with the whole thing. After all, it was his picture which had been left in the hands of a couple of virtual newcomers, and it was his ideas which would suffer. But he thought the music paid the compliment, and that paid me one.

"Funnily enough, I'd never realised the difference music could make to a picture, until the situation was actually put in our laps".

MIKE CLIFFORD

PLAYER OF THE MONTH

DUANE EDDY

THE rock 'n' roll revival has turned over a lot of old sounds for their fourth, or even fifth reissue. It has reintroduced the great artists of that era to a younger generation . . . names which will never die. And, most important of all, has meant revived interest in the performances of these rock 'n' rollers. From an instrumentalist's point of view, Duane Eddy is back. He hasn't carried his image from way, way back, but instead, resumes the appearance of an American businessman. But that "Eddy Twang" is just the same.

Duane himself doubts the validity of the phrase "Eddy Twang", and describes his style as this: "I think that the way I play is more distinctive than what I play, I have my own phrasing and this helps me to create a distinctive sound. And I don't use any special gadgets. I have my own amp which was built for me by a friend called Al McCormack, and it contains a 15" speaker with a small tweeter".

"I have several guitars, and on record, usually use a Danelectro 6-string bass, and a Gretsch Chet Atkins hollow body. But I use a Guild a great deal. I guess the Chet Atkins is the one which gives me the twang you describe. But I used the Danelectro on 'Twang's The Thang'. I also have a Gretsch Country Club".

Duane started playing at the age of five, but didn't really start concentrating on his instrument until he was 17, after hearing a Chet Atkins recording. He was discovered in 1958 by Al Wilde, and Lee Hazelwood, and the result was a session at an Arizonian recording studio, where Duane cut "Rebel Rouser", which is now his latest single (coupled with "Peter Gunn"). His earlier singles are now all classics—"Cannonball", "The Lonely One", "Yep!", "Bonnie Came Back", and "Because They're Young". These were issued on the London label, before he moved to R.C.A. and scored with "Deep In The Heart Of Texas", "Ballad Of Paladin", and "Guitar Man". He has since moved to Pye, although his "new" single is out on London.

Duane revealed how he made the original "Peter Gunn". "I thank the brilliance of the engineers. They put in things like reverb and tremolo. We had every mike in the studio turned on to pick up the echo from my guitar—we just let it rip. Of course, it went smoothly with Lee Hazelwood producing."

It's a pity that the friendly, amicable and highly talented Duane Eddy is only called upon to entertain when revivals start happening. His style should be a permanent fixture of the pop scene.

WAH

FUZZ WAH FUZZ WAH FUZZ WAH FUZZ WAH FUZZ WAH FUZZ

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"PROMOTION" COMES FOR BOBBY & JACKY

THE pop industry is not like any other business. That may sound very much like stating the obvious. But, in most other industries, promotion to top status is the reward for years of hard work and service. In pop, the stars come up quickly . . . and if the anonymity of the "factory floor" goes on too long then there is no chance of promotion.

But the glamour of pop is that every so often someone emerges from the background. A member of a backing group or vocal outfit breaks through and hits the top.

Two recent examples are Bobby Goldsboro and a wee Irish girl named Jacky. Take Bobby first. A songwriter and semi-pro guitarist, he was working his way through college when he suddenly decided to try for a professional career in music. Which is easier said than done, as he very quickly found out!

While he was having a couple of drinks with some musicians, trying to sell them some of his songs, Bobby learned that Roy Orbison was looking for a guitarist to tour in his backing group. Bobby immediately applied and, for two years, played behind the Big "O". He longed for the time when he could be "out front" in his own right but he also counted his blessings. He COULD have got a backing job with a near nonentity . . . and Roy was a very big star.

He gained experience. Became friendly with his employer and worked on songs with him. And eventually Bobby made a disc of his own—"Molly", which did reasonably well.

SOLO HOPEFUL

Bobby had toured Britain with Orbie. He returned, as a solo hopeful, but nobody took much notice of him. Now he's been back again, with "Honey" a smash hit, and Goldsboro grabbed the headlines for himself. He says: "To be honest, I didn't mind WHAT I did when I started in the business. Just to be making music was enough. But then the ambitions started growing. I saw other guys making it and I figured they weren't half as good as me. So the frustration bit came in. Now it's really happened for me—my last album sold nearly 400,000 copies in the States at the time of 'Honey'—I realise that those early years did me good, helped me cope musically".

And here's a touch of irony to add to the glamour of Bobby finally making

Bobby Goldsboro.

it. When he first came over, journalists talked to him only about what it was LIKE touring with a big star like Roy. Bobby was a sort of second-hand contact with a big name.

Now Roy is going through a bad spell in the charts. And in an American fan magazine a few weeks ago, there was a massive article in which Roy was interviewed about HIS memories of the little lad from Florida who used to be his anonymous guitarist! Hard to think of a better example of the ups and downs of this topsy-turvy industry.

And Jacky? She studied music in college, finally getting a break with a vocal group, the Raindrops. Vince Hill was another member. But in those days, the personality cult wasn't so strong. Few people got to know the individual names of the group. When the foursome disbanded, Jackie Lee (her actual name!) moved into the shadowy, anonymous world of session singing. True she had the occasional record out under her own name, but mostly they sank without trace.

RESOLUTELY

Jackie pressed on resolutely. She KNEW she could sing well, and she had the experience. But, she had an idea that she was being cold-shouldered to some extent simply because she had been around on the scene for so long. Fresh voices and fresh faces were the basis of the pop formula. So, unannounced, she tried a record "Just Like A Man" under the made-up name of Emma Rede. Know something? It worked. It hit the Top Thirty.

But there were still those who thought it was a fluke, a bit of a gimmick. And again Jackie retired to the session scene, working with Tom Jones, Engelbert, etc. . . . just a voice in the background adding a little extra sound to a hit record.

Then came "White Horses", originally just a demo disc created to show off the song as a potential series-theme for television in the children's department of the day. It was instantly successful. Jacky was once again OUT of the shadows. She says now: "I didn't want to do it as Jackie Lee because I thought it might be wrong for my career to be suddenly involved in kiddies' material. Just goes to show that you can't honestly predict anything at all in this business".

PERSONALITY

Joe Brown, years back, emerged as a star through the personality he showed in backing groups on shows like "6.5 Special" and "Oh Boy". But really this kind of thing happens all too infrequently. The Backing Folk get accepted in a certain "rut" and, despite their talents, stay there while new stars come in, get hits, and then have to start learning what the business is all about!

When it DOES happen, though, it gives new hope to hundreds. And proves all over again that the pop industry really isn't like any other industry in the way it creates its "bosses".

P.G.

Jacky.

the Mike Smith column

BACK from America steamed Dave Clark and yours truly. I to my new Vox Riviera organ and Dave to continuing his business chats over the TV series. That organ: great, especially considering the price comparing it to other big organs.

Mind you, they asked for my comments and I found a couple of points which I suggested could be put right. I met the boffins who created the Riviera, though, and they said that there were electronic-scientific reasons why my plans couldn't work. For instance, the reverb unit had only one switch—on and off. I would have liked one for long reverb and one for short.

But generally, it's great. And the point is that it splits into two units, so it's easy to carry about. Most of the big organs are a great drag when you're going from one place to another. And worth remembering is that it is half the price, near enough, to other similar organs. Incidentally, they've lightened the action on the keys, which is dead right for me. The percussion sound is specially good . . . and with the Gyratone unit you get the best attack whether it's at slow or fast. On so many organs you lose that actual attack.

America? Well, I'm a hardened traveller now and on this particular trip we didn't have much time to look around for souvenirs. But in the Epic Records' place I heard album material from the Fifth Dimension and I must say that they're very good indeed. Good songs, good sounds, good ideas. In fact, they're very good—any questions?

So what happens from here. By the time you read this column, we should know exactly what the new single is to be—incidentally, we had one out a couple of weeks ago in America. Our only trouble is the oldest trouble in the business . . . which of three equal tracks to put out! It's specially important for us—you know how people are always only too anxious to write us off, the Dave Clark Five, as has-beens!

MIKE SMITH.

KEYBOARDS

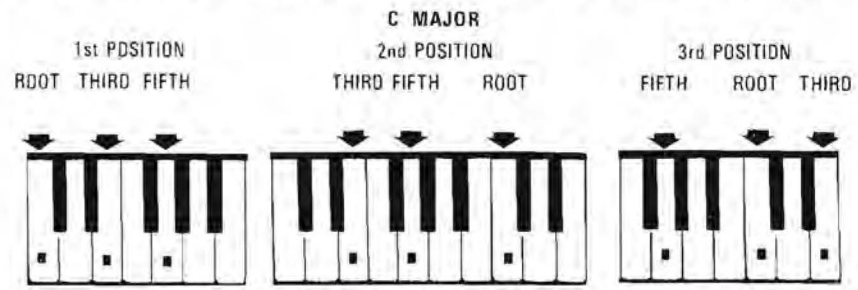
No. 3. CHORD POSITIONS

By THE TUTOR

Before I go on to explain the formation of minor sevenths, diminished sevenths, etc. chords, I must deal with the different positions in which any chord can be played.

Last month, I concentrated on the simple root position of C major, i.e. with the root chord as the lowest note (nearest to the left hand side of the keyboard), based on the formula R + 2 + 1½.

But, there are, obviously, two other positions in which C major can be played. Firstly, with the centre or third note as the lowest formed by playing the root note an octave higher than the other two. And secondly, the 3rd position in which the third note is moved an octave higher. The three different positions are illustrated below:



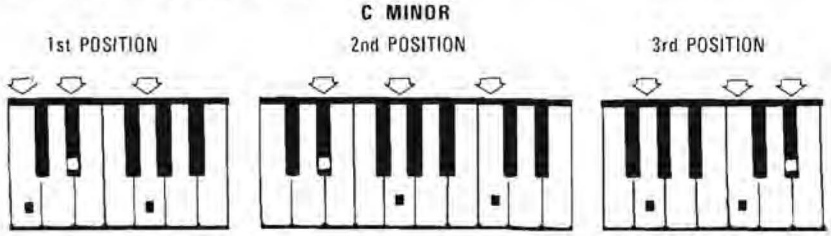
As you will see later on, if there are four notes in a chord, then it can be played in four different positions.

What is the point in playing a chord in a different position? Well, for one thing it alters the effect of a chord slightly and it can also help to make a piece easier to play. It is impossible to give hard and fast rules as to when you should use different positions. This will come to you through practice. You will find that one position is far easier to play than any other two when you are playing a particular series of chords.

The main thing is to get used to the idea of the different positions and the fact that they are all the same chord. One of the most important things about playing the piano is appreciating how simple the keyboard really is and how simple chord formation is. But you must practise continually to get each chord formation rammed firmly into your brain so that it comes automatically without having to think about it.

However, that's all in the future. Let's end up this month by showing you how to form a minor chord or triad—as they like to call them in most piano Tutors, just to make things more difficult for the beginner to understand.

The formula for the construction of a minor chord is R + 1½ + 2 and if you remember from last month that each interval between every note white or black is half a tone, then you will find it easy to form any minor chord. Here are the three positions of C Minor. The root position with "C" the lowest note, the 2nd Position with the third note, a D Flat as the lowest note and the 3rd Position with the fifth note of "G" as the lowest note. The diagram below will, I'm sure, make everything quite clear.



AMERICAN GROUPS ARE HAPPENING

Part 2: The 5th Dimension, Country Joe and the Fish, The Rascals, Buffalo Springfield.

By Mike Clifford.

THE groups I wrote about last month could be said to have a rather specialised appeal which may well be the reason they have not achieved the same success in this country as they have in the States. But, the four outfits spotlighted this month are more likely to achieve a commercial breakthrough in Britain. They are: the 5th Dimension, Country Joe and the Fish, the Rascals, and the Buffalo Springfield.

Professionalism and sincerity—trademarks of the 5th Dimension.

The 5th Dimension: They are surely THE vocal group —a fact that you won't dispute after hearing their two Liberty LPs. The first invites us to go "Up, Up, And Away", titled after their highly successful American single, which was covered, and very profitably, by the Johnny Mann Singers. The other big number on this album is "Go Where You Wanna Go", another moneyspinner in the States, which was written by Papa John Phillips. It involves much of the Mamas and Papas vocal technique, but here we have five coloured singers who really integrate their harmonies—Marilyn McCoo, Florence La Rue, Ron Townson, Lamont McLemore and Billy Davis.

Production on this first LP is by Johnny Rivers, the well-known "All-American discotheque singer". And it marks an excellent debut for Johnny as a producer. But the man behind the sounds, both vocal and instrumental, is the multi-talented Jim Webb, who emerged as a composer last year with the award winning "By The Time I Get To Phoenix", and "Up, Up, And Away". His arrangements leave little to be desired, and he obviously is the only one who can fully interpret his songs . . . "Rosecrans Boulevard" is very beautiful, and sympathetically treated by the Dimension. It has a Tim Hardin-like quality about it, depth without destruction, with a significant lyric. "Pattern People" is sung like a fugue, and has an interesting story. It's the type of number which appears on albums to showcase a particular talent, and, in this case, it is naturally that harmony singing. Only England's Family Dogg do a reasonable imitation.

A point here, about the 5th Dimension sound. It is THEIR sound. And they really generate a feeling that they are enjoying their music. On first hearing, I assumed the group to be frustrated soul singers, who had missed out on that boat, and had attempted to create something so blatantly different as to be purely commercial. Not so. The 5th Dimension reek of professionalism, but they add sincerity.

LATEST ALBUM

Their latest album proves their ability. Called "Magic Garden", the title track is incredible. Like the Association's "Windy", it is almost pretentious in its simplicity, but it hits me on the nose every time I play it. I am still wondering how Jim Webb managed to write such a great song, using so few chords. And although "Magic Garden" is probably the stand-out track, "Carpet Man", and "Ticket To Ride", their two most recent singles, are also included. "Carpet Man" has shades of Neil Diamond, but lyrically, it's another cleverly conceived idea . . . "she walks all over you, you know she can, you're a Carpet Man" . . . with the Jim Webb thought-machine working overtime again. "Ticket To Ride" is treated very seriously, and has some nice soul sounds near the end. But I'm assured it's not that frustration showing through.

Other standouts are "Paper Cup" . . . "there's a paper plate, who couldn't find a paper mate", and "Orange Air", which flows as though it isn't going to stop. Linking each track on this album are a couple of instrumental bars which neither join at the end of the previous number, or

seem to introduce the next. But needless to say, Jim Webb could probably explain. He seems to reason with everything.

Country Joe and the Fish: Joe McDonald is a highly sensitive young man, who I'm told, is prone to leave the Fish, only to rejoin them fairly quickly afterwards. There is, of course, that worry of having to rename the group Country Fred and the Fish, or something, if he leaves permanently but I hope that situation won't arise, because Joe seems to be the group, both vocally and in expression.

Their first album, "Electric Music For The Mind And Body", is just that, and is really an urban blues set. There's some good guitar playing, particularly on "Death Sound", which features both guitarists, Barry Melton, and David Cohen.

"Flying High" conjured up visions of a drug reference, but on hearing, it refers to hitchhiking, and getting a lift in a Cadillac. But the hiker does "fly home" in the end. There are some nice lyrics in "Superbird", telling of comic heroes—the Fantastic 4, Dr. Strange, etc. — and L.B.J. There is a line about "sending you back to Texas, to work on your ranch", but whether they mean President Johnson, or not, I couldn't make out. The whole group got together for "Love", a romance and sex thing, which has some nice foundation from bass player Bruce Barthol, and drummer Chicken Hirsch. And "Masked Marauder" is a good instrumental. Joe and the Fish like to feature these on albums.

IMPROVEMENT

"I-Feel-Like-I'm-Fixing-To-Die", Fish No. 2, marks a great improvement in the construction of the group's songs. The only real blues thing is "Rock Coast Blues", which isn't a standout. The anti-Vietnam war lyric in "The Fish Cheer And I-Feel Like-I'm-Fixing-To-Die Rag" is brilliant, cynical and sarcastic. But it is immediate. There's no thought needed to dissect the story. A bit sick, that lyric, as well—"be the first one on your block, to get your boy sent home in a box". It's set to a roll along, good-time style. Joe becomes introverted again on "Who Am I", and there's some good organ work from David on "Pat's Song", which reminded me of "Exodus" . . . that sort of construction. "Thought Dream", and "Thursday" are very personal, and "Eastern Jam" shows the whole group in a composing light.

BEST NUMBER

Some say "Colours For Susan" is the best number on this LP. The idea is good, and it really is a very vicious instrumental, which could be anti-everything. Put your own violence to this one.

Both the Fish albums are well produced, and have a crystal clear, but not tinny sound. Rather like a sophisticated early rock 'n' roll atmosphere. Joe, as a writer, is improving quite considerably, and the group is very sound as an instrumental unit. I would imagine that their force as a group is more when they play live. There would need to be a lot of visual expressions to embitter the audience, fully, towards the situations Joe, and sometimes the whole group, write about. From a listening point of view, the second album is excellent, and has lots of good ideas to hang on. But I can see distinct improvement being suggested all the time, and if Joe and the Fish stay together, we're going to be treated to some very intense Joe McDonald fairy tales.

The Rascals—Top L to R: Gene Cornish, Eddie Brigati; Bottom L to R: Dino Danelli, Felix Cavaliere.

The Rascals: The once "Young", but now matured "Rascals" experienced fleeting success in the middle of last year with their summer message to all, "Groovin' ". But, their chart status wasn't consolidated, and their current "appreciation set" lies in hip group members, who can dig what is the most solid and powerful unit in the States. They've had four albums released in this country, on the Atlantic label. "The Young Rascals" was the first, and introduced the group as fine soul singers who had drive virtually unparalleled in in pop music. Larry Williams' "Slow Down", Wilson Pickett's "In The Midnight Hour" and Dylan's "Like A Rolling Stone" were not so much altered, but given new spirit, with the Hammond of Felix Cavaliere prominent.

The unpredictable Joe McDonald (with war-paint) with his group, the Fish.

AMERICAN HIT

The basis of this first LP was "Good Lovin' ", their second single, an American hit—a number which would probably do well in a "rock 'n' roll revival". Surprisingly, the Rascals included only one of their numbers "Do You Feel It" . . . probably to keep the album's format to the well-known, rather than the unknown.

There can't be a group in the country who hasn't attempted "Come On Up", the featured number on "Collections", which followed "The Young Rascals". It is one of Felix's numbers . . . and the best on this LP. But the standards were still included.

This time, Chris Kenner's "Land Of 1,000 Dances", the Velvelettes "Too Many Fish In The Sea", and anybody's "Since I Fell For You". Only the Lenny Welch version sticks in my mind. There's a suspicion that perhaps Messrs. Cavaliere, Brigati, Cornish, and Danelli had found some way of playing all their instruments twice at the same time, such is the strength of the sound of this set, with Gene Cornish, on lead guitar, and Felix, with his Hammond, really developing their own thing.

"Groovin' " ended the "Young" period for the Rascals, and was perhaps the best American LP of 1967. Apart from the brilliant title track, "A Girl Like You" is outstanding, and has some remarkable vocal changes . . . very Motown influenced. But the number which almost defies description is "How Can I Be Sure", with the French accordion moving a very good song along to a lilting time. A masterpiece from the pens of Eddie Brigati and Felix Cavaliere. They also wrote "You Better Run", which has become a "group classic" now. The vocalising on this album is very mature, and indicates that they will not be out of work in 10 years. And it's interesting to note that three of the group have Italian blood, as is the case with most of America's class singers . . . Tony Bennett, Frank Sinatra, Andy Williams, Perry Como, Dean Martin, etc., etc. Their replacements may well now be with groups like the Rascals.

ORCHESTRAL

The use of orchestral arrangements enhanced much of the work on "Groovin' ", although, instrumentally, the group weren't overshadowed. They are good on "A Place In The Sun" (that inevitable classic), and "It's Love". But it's too difficult to really reward one particular number on this LP, in case the rest of the material is discounted as "OK for an LP track". There's never that problem with this group.

A cleverly designed cover adds to the sentiment of "Once Upon A Dream", the latest Rascals album. Eddie's brother, Dave, takes a vocal on the title track. About this, Felix says: "Dave is not under contract to us—or anyone, for that matter. But it's a groovy song and . . . well, at least we're sure there's one good song on the album. There's also some country and western, and, of course, some R and B".

An image and definite musical identity for the Buffalo Springfield.

FINEST MUSIC

I should add that that is a modest description of some of the finest modern pop music being written today. Listen to "It's Wonderful", or "Rainy Day", which cleverly breaks into double time. All individual moods which create an atmosphere . . . an occurrence usually rare on albums. But as I said, the Rascals have matured to distribute everything they're doing, to everyone.

The Buffalo Springfield: "Delicate" is a good word to describe the work of this young American outfit. They create a very haunting sound on their LP's, with a clean harmony on good, group-composed numbers. The intro number on "Buffalo Springfield", the first of the group's pair of LP's on Atlantic, is "For What It's Worth", a very catchy number which spelt immediate success for the group in the States. It's almost acoustic in its quality. And there is the Byrdish "Go And Say Goodbye", the Folkish "Nowadays Clancy Can't Even Sing", and the Bluesy "Hot Dusty Roads". These numbers were written individually by Steve Stills, the group's second lead guitarist, and Neil Young, the lead guitarist. They have similar styles and rely on either clever titles, or everyday cliches . . . "Pay The Price", and "Do I Have To Come Right Out And Say It". There's some good guitar on "Leave", and some nice "stage-sounding" harmonies on "Out Of My Mind".

"Buffalo Springfield" is a very conventional first album, with three-minute songs, and a general commercial quality. It retains the image of the group . . . clean-cut, and listenable.

It's goodbye convention on "Buffalo Springfield Again", with a kindly cynicism showing through. "Mr. Soul" is "Respectfully dedicated to the ladies of the Whisky A Go Go, and the women of Hollywood". It has touches of "Satisfaction". "Everydays" has a kind of skat vocal, and apparently recorded live at the Gold Star. The 4½ minute long "Bluebird" has a nice guitar break, and that sad acoustic sound appears again on "Sad Memory", and "Rock 'N' Roll Woman", another single for the group.

"Broken Arrow" is the best number on this LP, and runs for 6¼ minutes. It's a Neil Young composition, which is an appraisal of a pop star, with reflections on stage performance—screaming 'n' all. The group chant "did you see him, did you see him", while the artist himself has his thoughts conveyed by vocalists Neil and Ritchie Furay, who is the group's rhythm player . . . "mother had told him a trip was a fall". Lyrically, and instrumentally good, without any deep thought needed to grab the idea. I suspect that this band — Neil Young, Steve Stills, Ritchie Furay, drummer (and sex symbol) Dewey Martin, and bassist Bruce Palmer —could take off quickly in England with a burst of promotion. They have an image, and a definite musical identity which should not be sheltered on America's shores.

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★ IN THE STUDIO ★

GIVING THE FACTS BEHIND THE HITS

IT'S the same story as last month from the studios—full bookings and a constant pressure of recording work for all those we contacted.

EMI's Francis Dilnutt told us that recent visitors to their studios have included The Scaffold, Roger McGough, Mike McGear and John Gorman, who spent a couple of days working with producer Norrie Paramor on a follow-up single to "Do You Remember".

The Pretty Things, who have abandoned the R and B which made their name for free-form music, spent a week in the studios with Norman Smith producing more wild and revolutionary sounds.

Mark Wirtz, the "Teenage Opera" man, has been in the studios recording new material by his latest discovery, Zion de Gallier; Herbie Goins has been recording tracks under Norman Smith, and Syd Barrett, until recently the lead singer and songwriter for The Pink Floyd, has been working on a new solo single.

One stomping session which came off recently was for Adge Cutler and the Wurzels, immortalizers of the rustic "Drink Up Thy Zider". This session was recorded live at a club in Adge's native territory—Zummerzet, of course. Producer for the session, which is expected to yield "one really good single and perhaps an EP" was Bob Barratt.

Dick Leahy of FONTANA informed us that he has just finished recording three tracks by Kaleidoscope from which will be chosen their next single. The three songs—written by Peter Daltrey (no relation to the Who's Roger) and Eddie Pumer—were a ballad, "If You So Wish". "The Black Fjord", the story of a viking battle, and the most likely A-side. "Faintly Blowing". Dick expects this single to be released early this month. At present Kaleidoscope are winning a lot of fans with club and radio work and their much-praised LP "Tangerine Dream".

A picture of the new Ampex 8-track machine, recently installed at I.B.C.

NEW SIDES

Also in the can at Fontana are two new sides by The Merseys for their next single release, for which the Company have "very big hopes". Wayne Fontana was another recent visitor to the studio, cutting his new single, "Words Of Bartholomew" with Jack Baverstock producing.

At REGENT SOUND'S A Studio, engineers Adrian Ibbetson and Tom Allom have been putting in a lot of work including a Tommy Scott-produced Dubliners LP for release on Major Minor, and a single for The Settlers —"As Long As There's Love". Due for release on June 7th, Gus Dudgeon was the producer, and insists he was the drummer on the B-side.

Jonathan King went to Regent A to record the recently released Decca single by Genesis—"On The Trail Of The One-Eyed Hound"—and Don Partridge's "Blue Eyes", produced by Don

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A close up of a disc-cutting machine producing a L.P. master.

Paul and engineered by Keith Ibbetson, was also a product of Regent A.

The Breakaways have at last made their own single, "Santo Domingo", at Regent, and by the time you read this, work on the second Bonzo Dog Doodah Band LP should be well under way. One project which generated much enthusiasm was an LP recorded by Wynder K. Frogg. In between recommendations to try their super-automated steam baths and massage parlour, Tom and Adrian waxed highly excited about the prospects for The New York Public Library's "Gotta Get Away/Timewasting". "They come up with one of the best group sounds we've ever come across. And just with your conventional line-up of two guitars, bass and drums. Absolutely fantastic!" At this point we left Tom and Adrian to muse on the delights of steam baths and their new Ampex 4-track tape machine.

Roy Baker at DECCA told us that they have mainly been concerned with recording classical and big-band stuff over the last month, but John Maynall has been doing a new album with, as usual, Mike Vernon in command, and Amen Corner recorded a number of tracks produced by Noel Walker and engineered by Bill Price.

REPUTATION

TRIDENT STUDIOS are rapidly winning themselvse a great reputation. The man in charge, Norman Sheffield, told "Beat Instrumental": "We've just finished a Manfred Mann single and an LP by The Small Faces. The Faces' backings were laid down at Olympic and then brought along to us for voices and effects on the new Ampex 8-track. We're doing nearly all our work on the 8-track now, and by the early Autumn we should have our new reduction room fixed up. It will have facilities for 8-track, 4-track, 2-track and two mono tracks".

Producers now using Trident's impressive establishment include Simon Napier-Bell, Chris Parminter and Steve Rowland.

Peter Ballard of STUDIO REPUBLIC, Pinner, told us of an unusually interesting recent session. Not strictly pop, but very much part of the Underground. One of Jeff Nuttall's "People Shows" was put on tape for radio and possibly a record release. The particular show was a one-act play called "The Examination", dealing with "the application of a young lad to the Ministry of Suicide for permission to kill himself". The show lasts 45 minutes and features music by the Mel Davis group. The parts are played by Mark Long and Sid Palmer.

REPORT

Studio Republic are happy to report that their new "4-track plus" mixer is on the point of being installed after many, many delays.

Dave Wood of IMPULSE STUDIOS on Tyneside has

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had his work cut out with over 30 sessions last month. His studio hosted two scouts from Immediate, Paul Baines and Jim Watson, who spent some time in the North-East listening to local talent. "They showed" says Dave, "great interest in The Sect, generally reckoned to be the number one group in the Newcastle area".

Dave has also been working with local songwriter Alan Hull. Twenty of his demos were taken down to London and played to CBS's Barbara Hayes who was "very enthusiastic about Alan's creative ideas and arranging skill". Also recently recorded at Impulse were tracks by Newcastle's very own—and according to Dave, only—West Coast group, This Year's Girl.

OPTIMISTIC

HOLLICK AND TAYLOR, the Birmingham studio, are very optimistic about a recently-released record from their studio. It's called "The Hindu Meditating Man" and is out on a new label, Electratone. The artist, Alan Randall from Nuneaton, has adapted the famous old George Formby song "The Hindu Man" and brought it right-up-to-date with new words about a new guru. Jean Taylor told us that Alan has got the Formby voice to a T and even plays a ukulele. He has just returned from a six-week stint entertaining passengers on a Queen Elizabeth cruise, calling in at New York and Bermuda, and he's also put in an appearance on ATV. "The Hindu Meditating Man" in his first-ever disc.

Regent's studio 'A', after a recent busy session.

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The Bee Gees have been back in the studio after their tour with Dave Dee.

Hollick and Taylor have been busy recording three sides for Dave Berry. Dave produced the session himself, John Taylor engineered, and the end products should be shortly coming out on the Decca label. Other visitors to the studio have included Jimmy Powell and The Dimensions, The Chances Are (who cut a demo showcasting their varied talents), and The Emerald Showband.

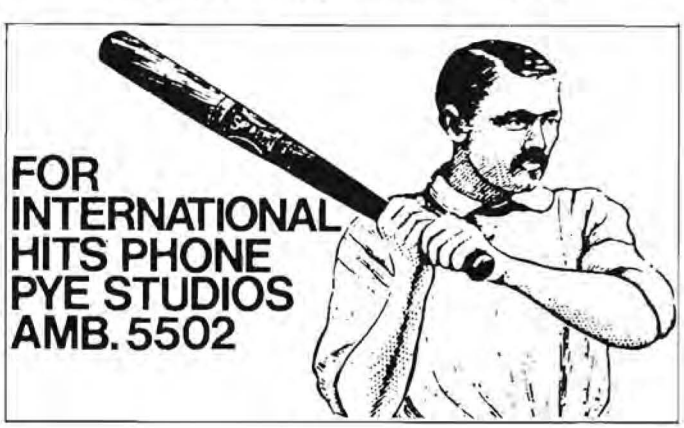
SOUND TRACKS

Much of this Midland studio's bread and butter comes from recording soundtracks for industrial concerns. They have just completed work on a safety film on the new tyre laws for Dunlop—in addition to a good deal of advertising work.

Back in London, IBC are now making full steam ahead after their recent suspension of operations. Studio Manager Mike Claydon showed us the new Ampex 8-track machine, installed a few days before, and told us of a new reduction mixer at present being built in the IBC workshop. It should be ready pretty soon—"within a few weeks"—according to Mike. Among the work being done by IBC is a new single by the Bee Gees and a single by Barry Ryan.

Also busy in the IBC studio were a group of Greek musicians recording a set of songs for a forthcoming London stage production.

Manfred Mann has just finished a new single.



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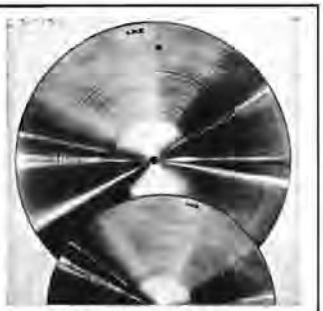

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    RP—George Martin. S—EMI 2. E—Geoff Emmerick. MP—Northern Songs
18. **Valleri** (*Boyce/Hart*) The Monkees
    RP—Chip Douglas. S—American. MP—Screen Gems
20. **Honey** (*Russell*) Bobby Goldsboro
    RP—Bob Montgomery/Bobby Goldsboro. S—American. MP—Mecolico

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

GRAPEFRUIT DO THEIR OWN THING

JOHN PERRY, of Grapefruit, admits to being pleased, in one way, that "Dear Delilah" reached no higher than 21 in the charts. "It proves that publicity can fail. Obviously our name is well known, now. But people weren't sold completely. Not in the same way as the Monkees, for example. We've got to work for success, now."

In fact, there is a slight aura of relief about the whole Grapefruit business. We were deluged with samples of the actual fruit, colour photos in all teeny-bopper magazines, and presented with a good wholesome image. It hasn't all gone, by any means. Their faces still adorn the teenage weeklies, and their image hasn't changed that much. But we don't eat grapefruit for breakfast any more, and there isn't that feeling that the group is being rammed down our throats . . . continually.

At interviews, they do not give stereotyped answers, do not all agree about the same things and have very individual ideas. They seem to enjoy a bit of involvement in conversation, and are happy to fight it out, verbally (nearly literally, in my case!) on most subjects.

When I remarked that things must be easier for them now they're well-known, John thought that they weren't that well-known. "Not unless you count a number 21 record as immediate fame." I didn't, but this was in the days when "Yes/Elevator" was beginning to move very quickly, and sure to emulate "Dear Delilah", at least. Their name certainly won't disappear in the near future. Not like one or two of the other new groups who have made the charts recently.

They have created a very commercial image, which drummer Geoff Swettenham thinks is a means to an end. "Not especially for us, but it certainly gives you a chance to do uncommercial things, when you were originally very commercial. If we rake up a few hits, the prospects are endless. In the same way as the Beatles", says John. Geoff, in fact, has, what I suppose are called "in" listening habits. He is currently digging the new Love, Byrds and Door LPs. "I don't like them just because they're 'in', obviously. I prefer good pop music, which is what these guys are playing."

I was somewhat surprised to hear their individual record choice, which was obviously slanted towards the States. "I don't think so", says John. "In America they're probably saying that things are happening here, because we've got the Traffic, Eric Burdon, the Yardbirds, and the Beatles. It usually is the case to think that 'where it's at' (said in mock American tones) is the opposite to where you are.

"I think things are pretty equal between America and Britain", Geoff agreed. "Lyrically, music is improving all over the place. Some of the Doors' and Love stuff goes above me, but I think that's because they write very personal songs." Pete, Geoff's brother, chipped in with: "I think we do as well. All our songs relate to personal experiences."

EVERYDAY

George Alexander, the group's composer-in-chief, reveals: "My songs are usually based on an everyday phrase, or something I've seen, or done. A song should be sold as an entirety . . . a story, and if possible a story that will make a lot of money. Before Grapefruit, my sole means of income came from writing, so the songs had to be commercial. And I haven't changed. I like what I write."

A pause here, for a spot of fan-mail indulging. It was read, carefully refolded and placed back in envelopes, and there were pleased looks from the boys. The conversation returned to their recording methods.

"We did the sessions for 'Dear Delilah' at Regent, on a four-track machine. The end-product wasn't as much us, as it was Terry Melcher, the producer", said John. "I have spells of liking, then disliking that record. At the moment, particularly after this tour, and singing it every night, I dislike it."

"I prefer 'Yes' and 'Elevator'," remarks Geoff, "but I haven't really thought about which is the better side. We did both numbers at Advision, using an eight-track machine, which is much better, and it is certainly more Grapefruit than the last. With the added tracks there is more chance to experiment, like add little percussion sounds. We're also getting involved on the technical side."

OVER INDULGE

About recording, Pete says: "I suppose there is a tendency to over indulge if you've got all those tracks to use. We may have done this about six months ago, but not now. I think we could use 12-track, but not too often. At the moment, it is only the really tight vocal things that require eight tracks."

"The most difficult thing about going into a studio is arranging", said John. "With 'Yes', I could hear how the song should sound, but it was difficult interpreting it to record. Although George (who wrote 'Elevator') and I write individual numbers, everyone chips in at the studio, and the arrangements are worked out like that. We lay down a good backing track, and then try to work out the vocal parts, which do come the easiest. Geoff, Pete, and I had a lot of experience with harmony when we were with Tony Rivers and the Castaways. When we recorded 'Dear Delilah', we'd hardly met George, so it was like four session men doing a number."

Now, though, it is Grapefruit, doing their own thing . . . and very well, teeny-boppers or not.

WHO LIVE!

THE Marquee, in London's Wardour Street, holds special memories for the Who. Though there are claims that the attendance records have been broken by various other groups, fact is that the "unofficial" record still stands to the boys. For, on one memorable evening, fire regulations and everything else was forgotten as a mass audience crashed in.

This information comes from drummer Keith Moon, who added: "Really we owe everything to the Marquee. This club, early on, was the place to play . . . and it was responsible for us really getting in touch with the pop world. It's there that we started mixing with pop people, chatting to pop journalists. As soon as we got a booking there, having already made an ill-devised debut as the High Numbers, we used the place for rehearsals. It was then that the Who, as such, was born.

"Right, it's a difficult place to play, in some ways. It's very low-built, for instance. But this helps the group, if not the audience. On stage, the acoustics are such that you can hear what everyone else in the group is doing and that's fine. Also you can only see the first four or five rows of the audience—everything else is a blur. But that helps in getting a good sound going.

"My most memorable moment at the Marquee was when Pete Townshend started smashing up his guitar. Really—you should have seen the audience. Mouths open, great rows of teeth showing. You could almost count the cavities. But when we started there, the audiences weren't very big. Word-of-mouth recommendations helped and we ended up breaking all previous records . . . unofficially as I've said".

Keith pondered momentarily. He said: "I'm not kidding about the influence the Marquee has had on us. Before that, we used to rehearse in bingo halls. You'd get into a groovy scene and then suddenly someone would appear and shout 'Legs Eleven' or something—and that was that. We had to pack it in".

TRANSITION SCENE

"As a group, we were going through a transition scene. It had ended at the Scene club. When we went to the Marquee, the whole business changed for us. Our audiences there seemed to come mostly from the East End of London, from Shoreditch and Leyton and so on, but really the club gave us the chance to build a reputation."

An example of how Keith feels about the Marquee. He told a journalist following me into the interview seat: "America is fine. It's like the Marquee Club, only ten million times larger".

PETE GOODMAN.

PLUGGING

B.I.

completes its investigation into the art of getting a disc played.

LAST month we talked about the Perils of Plugging as they affect the hard core of hard-bitten pop salesmen employed by record companies, or publishers, or even individual performers. Now we look at what groups themselves can do to exploit their products. And the first thing to note is that the Perils and Problems are certainly no fewer.

What can be done? . . . especially nowadays when there are fewer and fewer channels available for plugging. Radio is obviously the main medium but, as with the professional plugger, the difficulty is persuading producers to give air time to newcomers. Perhaps the most important thing is to study the likes and dislikes of the individual dee-jays. If the programme host is sold on country music and lets his bias show through—well, forget it if you are a hard blues group . . . or a pale imitation of an American country singer!

It can sometimes be a long climb to the top.

Even if you pick the right dee-jay and approach him in the right way, it's still a very difficult business. Nowadays you are left only with BBC's Radio One or Radio Luxembourg, and the Lux policy has changed greatly in the last month.

What will help, obviously, is local radio, when it is properly established here. In the States, you get a record breaking locally and then the national networks take it up. So the Troggs, for instance, might start with Radio Southampton, and then be picked up at national level. For new groups this will be ideal. Their nearest local station should be easy enough to "plug" on news value alone.

OVERLOOKED

Though it tends to be overlooked by many groups, one important point in plugging is getting a suitable sort of name to work under. Something short and snappy is fine. Something like Pregnant Insomnia is okay in grabbing attention but there were some people in charge who felt that it was a bad thing to use the word "pregnant", no matter in what sense. But if you can come up with a startling sort of name, even in a deliberate mis-spelling, then your product does tend to stand out from the general rush. Getting the right name for the right time is a most important part of plugging.

Now newspaper support is another important consideration. The average pop-music disc-reviewer gets somewhere around 60 singles a week to listen to. And comment upon. If you happen to be the Beatles or Tom Jones, your product will be listened to obviously, as a matter of course. Otherwise, it sometimes helps to dream up some sort of stunt, attracting attention for a debut disc which otherwise would pass unnoticed.

These ideas take a bit of thinking up. One great stunt, which paid off big, was organised by the Moody Blues back in their earliest days. Their name appeared on the release sheet and reviewers said" So what", or words to that effect. But the Moodies decided to do something which would stick in the memory. So they sent round an invitation to a Press reception. They also sent a pigeon, in a basket, along with a supply of bird food. We were requested to feed the pigeon, tie on the invitation saying yea or nay . . . and hurl the feathered friend out of the window. Said pigeon was guaranteed to find its way back to Birmingham!

Robert Stigwood, currently boss-man of the Bee Gees, also believed in organising "stunts" to draw attention to his artists. One young singer, Simon Scott, was a good-looker who made a fair enough record . . . but then there were plenty of good-

lookers and makers of "fair enough" records. Robert had special plaster busts made of his prodigy and they were sent round to reviewers. Some were used as door-stops, some as paper-weights, some were defiled. But at least Simon Scott was noticed—and that is the whole point of plugging.

GOOD IDEA

Coming nearer to today's scene, the Marmalade (via publicist Brian Longley) came up with a good idea. They sent round a monster box to journalists and reviewers. Inside was a "do-it-yourself marmalade kit", which really meant an orange. Also included: a monster ear to listen to their record; a T-shirt inscribed with Marmalade material; a balloon . . . and a bottle of Scotch for people who don't like marmalade!

Now all this sort of gimmick is fine, but obviously they can misfire. If they are so hopelessly corny that the journalists hoot with amazed laughter, then forget 'em!

But the personal touch, in whatever way it is done, can be an important part of plugging. Take the Wishful Thinking, one of the more under-rated groups in the business. They, like the Honeybus, have made many friends in the industry—for their professional approach and their mateyness. When they returned from a long tour abroad, they went round all the producers and journalists they knew . . . "just to say hello". The personal visit paid off. There was no hard sell about this . . . they just chatted. And won themselves many willingly-given air-plays and review spaces.

A publicity bonus from landing up in court.

When the so-called rock revival moment started, Gerry Temple sent round sticks of rock . . . get it? . . . with his name stamped through it. The Grapefruit predictably sent grapefruit; Ola and the Janglers sent a washing-up liquid called . . . Ola. Little touches but ones which pay off to some extent in putting the spotlight on an artist or group. Even if the reviewer or producer simply thinks: "Oh yes, that the imbecile who sent so-and-so to me" . . . well, at least the name of the imbecile has registered.

Only a few weeks ago, one group hit on an idea of making themselves known to Don Short, of the *Daily Mirror*. A massive packing case appeared, for which Don was required to sign. The top was levered open . . . and out jumped said group. Good for a picture in the *Daily Mirror*. Which was certainly good for the group.

But these are purely gimmicks. Ideas that CAN work but sometimes can react against the group or artist concerned.

It's difficult to know whether the Move's "problems" with the Prime Minister were good—or bad. They sent a postcard out and featured Mr. Wilson . . . and Mr. Wilson promptly sued them for libel. He won his case and the boys, with manager Tony Secunda, had to hand over a large sum of money which was given to charity.

That was a stunt which obviously mis-fired, but it gained the group tremendous publicity on the front pages of the world's newspapers.

EROS' STATUE

The Love Affair had troubles over clambering all over Eros' statue in Piccadilly Circus—and ended up in court. The court case gained them further attention . . . and of course, they had a hit record. And there was the group who took an elephant to Broadcasting House, drawing attention to their record. Fine, in terms of

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PLUGGING

continued from page 21

getting pictures of themselves published, but one of the boys fell off and broke his arm!

Stunts, stunts, stunts. There's also a soft-sell approach to plugging. No names, no pack-drill, but there is one American singer, currently resident in this country, who has his own way of making sure his record gets a plug in newspaper offices. The trick is this: he comes in, warmly smiling, then asks if you happen to have a copy of his record . . . "I'd kinda like to hear it". So the reviewer says that he HAD one, hasn't got it now. Whereupon the American singer says: "Oh—say, hang on! I think I may have one in my brief-case". He produces it, the reviewer plays it, and the singer and his song is presumably remembered.

Trouble with the stunt-gimmick scene is simply that just about everything possible has been tried. Of course is you chose to blow up the House of Commons, or dynamite Buckingham Palace, you would surely grab the headlines. But otherwise even diving into the River Thames is a bit old-hat.

So plugging now is much more difficult than in the days of yore. Nothing is worse than a gimmick which misfires, or leaves the parties concerned more in a state of bafflement rather than alert awareness.

The best plugs are the ones which come about through work. Like getting the theme tune of a movie, or a television plug early in the run of a new single.

Sounds easy enough. But very hard to achieve. A pop singer with a regular series on television can guarantee steady sales of every record he makes. But there are fewer and fewer television programmes with any pop content.

Radio One, Luxembourg, television. It's worth taking records round, by hand if necessary, to discotheques. Constant plugs there, night after night, can help a great deal. The occasional personal appearance in a record store is sometimes good in terms of plugging, but it's a bad, BAD scene if nobody bothers to turn up.

SHAME-FACED

That, basically, is the point of all plugging. If it comes off, fine; if it doesn't, then you're in trouble. Shame-faced trouble.

If you don't want to score on gimmicks only, then the best way is to be friendly to all people connected with the business. Prove that you're reliable, not big time, and always ready to help. Co-operation is one of the best forms of plugging.

But the business is not what it was. Plugging remains one of the most arduous sides of the industry—and one of the more important. There is a great deal that a group can do to plug ITSELF. It's just more difficult to do it successfully these days!

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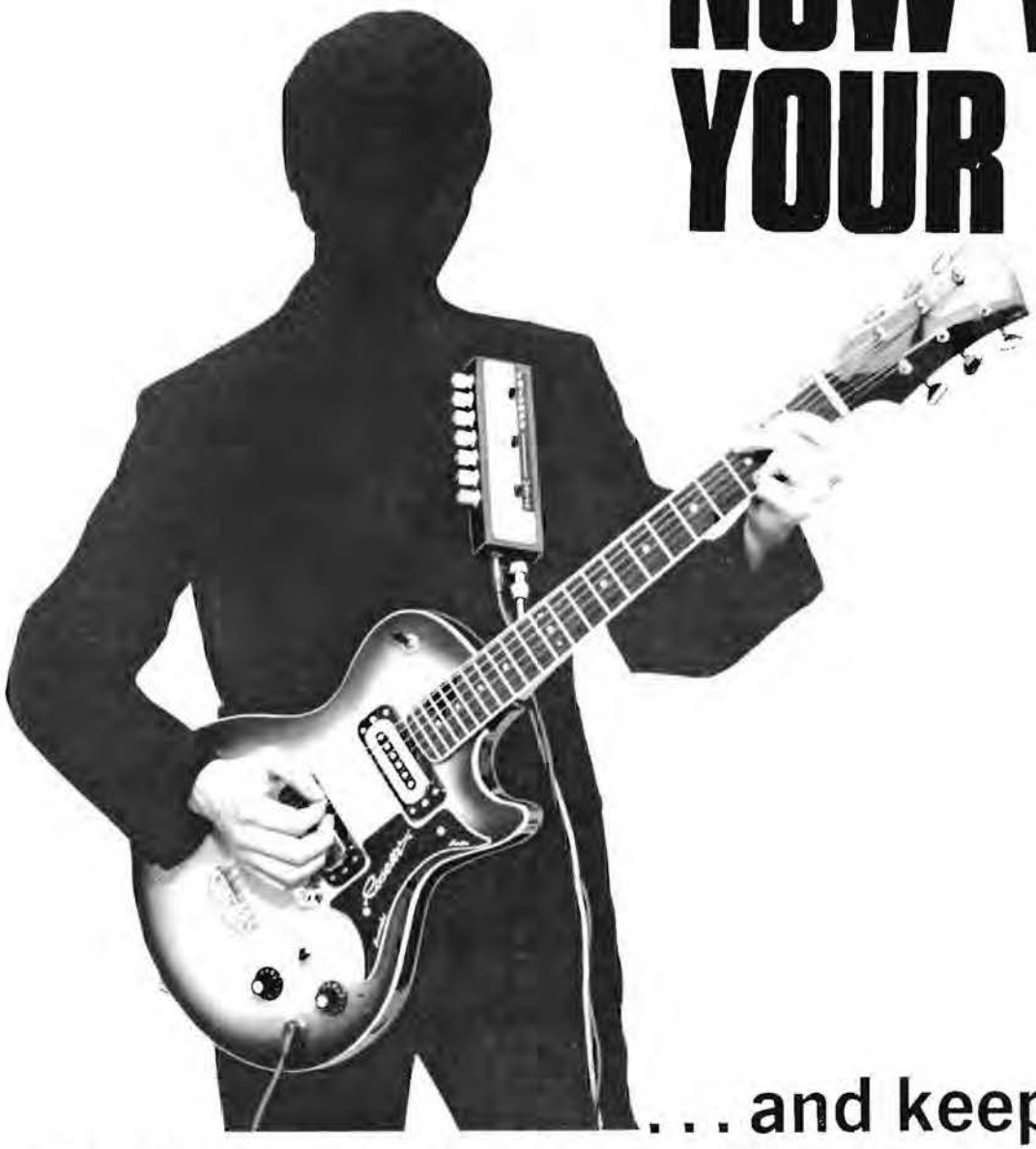

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MOVE

Plain, Commercial Pop Group

BY way of their now infamous court proceedings with Premier Harold Wilson, the Move are no longer a mere pop group. They are a national institution, four (since the departure of Chris Kefford) symbols of nonconformity and individualism. Each member of the Move is totally different from the others, but they withdraw into a tight, impregnable quartet at the slightest sign of hostility.

The first group to use light projection in Britain; smashing TV sets and chopping up effigies of Hitler on stage; carrying a dummy atom bomb through the streets of Birmingham—these are a few of the headline-making stunts that have made the Move a household name.

But it is not only in the newspapers that the Move create excitement. In January 1967, their first long-awaited single, "Night Of Fear" was released and stormed straight into the Top Ten.

CHARITIES

Other discs like "I Can Hear The Grass Grow", "Flowers In The Rain"—from which Harold Wilson's favourite charities received the royalties—and "Fire Brigade" also scored very heavily. A few weeks ago, the Move's album was released, to unprecedented acclaim for a debut LP.

The Move therefore, are a firmly established part of the pop scene. During a series of bumpy taxi rides through London I put questions to the group's drummer Bev Bevan.

Bev is a difficult person to get to know, but once he accepts you he is a friend for ever, because Bev, born in Birmingham 23 years ago, places great value on friends and friendship.

"I read somewhere," he grinned, "that I am supposed to be the least affected by our success. Without trying to make out the others are big-headed, which of course they are not, I guess it is true.

"I still spend most of my free time drinking with my Brum mates I have known since schooldays. I am still rather reserved and usually quite willing to let the others grab the interviews".

Bev who stands one inch over six feet has great ambitions to become a professional soccer player.

"Even now," he revealed, "I have to bite my tongue when I am watching a match. I would really love to jump over the railings and join in.

"The other day, Carl and I came across half a dozen kids in the street playing football. Naturally we joined in, the two of us against the rest. Talk about tough! We were lucky to escape with two unbroken legs each. Needless to say we lost".

Bev's other interest, outside the Move, is a local Birmingham group, the Stax, who are recorded by Bev.

"I'd be very grateful if you give them a mention," asked Bev.

"I walked into a club some time ago and they were playing. They really knocked me out. Roy Wood has written them a song, 'Vote For Me' which we hope to get released shortly.

"It would be great if it could be released in America to tie in with the elections that are coming up, but we will just have to wait and see".

Bringing the subject back to the Move, I asked Bev how the group had reacted to Kefford's decision to quit.

"It had to come," he replied. "Trouble had been brewing for some time within the group and if Chris had not decided to leave, it could have meant the end of the Move.

"We are a lot happier now, as several people have remarked, and even our sound has improved. From what I hear, Chris is feeling a lot healthier, and raring to get his new career started. I sincerely wish him luck".

Would the decrease in numbers affect the Move's musical policy?

"Not overnight," was the answer. "For a long, long time the Move have been a plain, commercial pop group. We wanted it that way and we enjoyed the music we were playing. But now that Chris has gone, we feel freer to experiment and try something new.

"I can't tell you what we have planned because there is nothing planned. Things will just develop naturally. We aim to progress musically, and try to break out of our pure pop mould. The important and difficult thing is to retain the simplicity that has been the secret of our success".

"Personally, I want to prove that the Move are worth a whole lot more than the gimmicks and stormy publicity. Everybody knows we can make the headlines, now it is up to us to prove that we are good musicians with an original sound".

HAPPY AT HOME

On a personal note, now, I asked if Bev was thinking of moving to London.

He looked at me as if I had suggested he jump into Hell.

"No thanks. I am very happy at home and there is no reason for me to move. London is the capital and everything is supposed to happen down here. Well, I am not a great one for the clubs and the riotous life. We have to travel down once a week usually and it does get a bit of a drag.

"But Birmingham is more centrally placed, so we are usually able to come home after dates.

"Anyway, for some reason, I don't trust Londoners. Look at them," Bev said, pointing out of the taxi, "don't they look like a bunch of crooks?"

I did not reply and let Bev carry on.

"All my money is invested, and I have an accountant in Birmingham to look after my affairs. I just couldn't stop worrying if I had a London accountant".

Later, I looked up his ambition. To be rich and happy, it says.

If any Birmingham accountants are reading this, I'll bet they are already licking their lips.

INSTRUMENTAL VARIETY FOR DAVE DEE

WE made a serious error. Rang a telephone number and asked: "Is Tich there?" And the voice that answered said: "This is the residence of the Dowager Duchess Something-or-Other". Wrong Number! A new dialled number produced the "pop-honourable" Tich, of Dave Dee and company, who readily agreed to pass on some information about the Dave Dee situation.

Any problems? Any plans? One knew, of course, that Dave, Dozy, Beaky, Mick and Tich have managed to produce an act that is regarded as being in the highest traditions of show—as opposed to "blow"—business.

Hear out Tich, who has a lot to say about the status of the group right now. "We, as a group, have been going for about seven years now. We were professional before we had hit records and we went the rounds of the different ballrooms and clubs. We pulled the crowds with our act and we were new to most of the people who came to see us. . . .

"Now we've had two years in the top bracket. Recently we felt we might be getting a bit stale. We went out, recently, on the Bee Gees' tour and it was not actually doing booming business. So we thought: is it our fault? Or is partly the Bee Gees' fault? Anyway, whatever the reason, we were worried. Then we started getting reviews of the show from local newspapers, sent in by fans, and we realised that we weren't really getting stale after all.

DIFFERENT

"Of course, what helps is getting a different slant to each record . . . different sounds, different styles. And we've got Ken and Alan, our managers, to thank for this. They don't necessarily plan far in advance, say Latin-American one time and Ancient Greek the next, but the fact that each record is in a different bag helps us a lot. Different flavours, musically, mean that our interest is kept going.

"Okay, we admit that musically we're not brilliant. But we think that each record we make is good enough, commercially, to make a chart placing. Nobody sounds like Dave Dee, though we know that we don't sound like the Beatles. There is a Dave Dee sound—even though, we switch it about on record from time to time.

"Take our new single, which should be out along with this issue of *Beat Instrumental*. I asked Ken and Alan about it only a couple of days ago. I asked if it was finished. They said: 'Don't worry about whether it's finished'. The problem is that you don't have much time to go into the studios, what with travelling all round the world. But you know something? They just didn't have a number for us to record! But that's the last thing that worries them.

"No, Ken Howard and Alan Blaikley try not to let things get on top of them. But they work like mad to plug everything we do. Plug, plug, plug. They keep flogging away. They give the impression of being very much on top, but the work goes on."

Tich broke off to cope with a crackling sound on the line. Crackling ceased, he talked on. "We all like British audiences. But, you have to admit that a group with success must tour all over the place. Germany, Sweden, France, Italy. Our records go well in these places. Our only trouble is when it comes to spoken comedy. Talking in English, with quick gags . . . but again, this worked in Sweden.

"People say that we'd have been good back in the old days of variety—weeks at different places. Well, touring is a bit like doing cabaret. But we have also done some actual cabaret appearances. One of our favourite places is the Fiesta in Stockton.

"When we first went there, we looked out our old comedy pieces and did a medley of our hit records. So the fellow said if you just do the hit records, the audience will be pleased. But we wanted to give out with something different—we knew, anyway, that the audiences wouldn't be teenagers. So we got a return date.

"Next time, we didn't have time to learn new numbers so we did a couple of comedy numbers and did the full versions of the hits. And we got another return date. It just proves that if people are interested enough to see you, they don't mind you doing the expected material.

GOING STALE

"So I can't tell you that we're all learning new instruments, or building in such-and-such a way. We felt that we weren't getting anywhere, and were stale, but we feel that audiences don't think so.

"The only new thing is when we get a final draft of a new number for a record and have to learn a new instrument. On 'Bend It' I played mandola . . . I didn't even know how to tune it up. But it was worth practising because it varied the sound. Beaky's the boy—he can pick up any instrument easily . . . drums, bass, conga drums, tymps., accordian . . . once he's rehearsed."

Value for money is the key phrase in Dave Dee and Co.'s thinking. To hell with the critics is their attitude. THEY know they go down well in any sort of personal appearance.

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SHADOWS BELIEVE THE INSTRUMENTAL SCENE HAS GONE

IT'S been pointed out before in these columns that the Shadows are phenomenal in that they retain their fan-following and the respect of other pop tradesmen even though styles and trends change every few months. The Shads themselves are aware of their elder statesmen images: and they are also aware of some of the problems this image brings.

Enter the jovial Hank B. Marvin, guitarist *extraordinaire*, philosopher and wit. He talks about the comparative failure of the Shadows' last couple of singles. He says: "Obviously everybody wants a hit record. No matter how long you've been in the business, seeing a disc in the Top Ten is important. But there are other considerations, quite apart from the actual placing in the charts.

CHART ENTRIES

"There is the question of the time of the year . . . some records sell as well as chart entries but, because of trends in sales, don't make the grade. And the other way round. We have to take into consideration sales right round the world, rather than in one country. Really the last couple of singles have been big, judged purely on those sales . . . though they certainly weren't sensations.

"But I do feel the instrumental scene has gone, for the time being anyway. One of our problems is that we have an image, as they say, and we can't abruptly break away from it. This leaves some people believing we're old-fashioned. We're sometimes criticised for including some of our oldest hits, but there's invariably an outcry if we leave 'em out. Very difficult situation."

The Shads are currently closing the first half of a variety bill at the London Palladium. One of the best reviews of their act was in *The Times*, no less! Said Hank: "Here again we ran into the problem of having to decide what to leave out. It was a matter of cutting a normal act of, say, an hour and 10 minutes down to about a quarter-of-an-hour. Some things you more or less HAVE to include, like 'Dance On', which is fine for opening, and 'F.B.I.' is a good closer.

"But we try to develop individual things. Like Brian Bennett in 'Puttin' On The Style', where he does a comedy routine with a washboard. He's very funny, gets audiences going with a change of facial expression. Actually this type of stuff goes better in a club scene where the audience is that much nearer, but it also seems to go well with a theatre audience.

BACK PEDALLING

"Actually I think we'll be back-pedalling on the touring scene for a while. Not so long ago I told you that we really wanted to produce a whole show, say of two hours, and do chat bits and keep switching the mood of the presentation. But I think it'll have to wait. We really must concentrate on our writing for a while . . . after all, if you're commissioned to write a show or something then you simply have to do it. But writing is a full-time occupation and it's not on to travel all over the place as well.

"Our name in the writing field is building and we keep getting producers asking us for special material. It's a very satisfying side of the business and we're gaining confidence all the time. Then we also want to work on our own LP's and again that takes time.

"If our next single doesn't make it? Well, again you've got to take a balanced view of this. If an LP didn't sell either, then we'd have to re-think. But record sales have to be taken as an overall picture and really we've been very consistent through the years, both on singles and LP's. If an album does well and a single doesn't, that's nothing to worry about. It is simply impossible to be able to judge what will be a hit single. It's an instant thing. Either it registers or it doesn't."

GET TOGETHER

The Shads still get together from time to time in Brian Bennett's garden studio. These are informal sessions, with occasional "guest artists" like Gary Burton. "We just kick around ideas, like experimenting with different time signatures. This helps because generally speaking you perform routine numbers and don't have time to try something new".

Despite the accusations that the Shads are now old-fashioned, there's no doubting their crowd-pulling appeal. On a Sunday concert at Blackpool last year, they tugged in more business as bill-toppers than anybody else with the one exception of Tom Jones. And Blackpool Sunday bills through the summer read like a who's who of the theatre. And in Australia, the Shads did better business than some of the "newer fellows", like Herman's Hermits.

As Hank said: "We may be the elder statesmen of the group business, but at least we're young at heart".

PETE GOODMAN.

INSTRUMENTAL NEWS

PRESENTATION FOR 'B.I.' COMPETITION WINNER

Here is 18 year old Michael Hodges of Rugby being presented with the Premier drumkit he won in "B.I.'s" December competition, by former Pretty Thing Viv Prince. Following the presentation, Michael, Viv, "B.I.'s" Mike Clifford and Sean O'Mahony, were shown round the impressive Premier factory by Phil Franklin and Roger Horrobin. Results of the visit, together with exclusive pictures, will be shown in "Beat" next month.

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'LES PAULS' RETURN

In our April issue Gary Hurst mentioned the possibility of no more Gibson "Les Pauls" being manufactured. "B.I." has now received a letter from Jim Tite, of Gibson, who told us that the "Les Paul" model has been revived, and every new guitar will be identical to those produced in the 1950's. They will be available in both the standard and custom models in the traditional black and gold colours. The first "new" Les Paul's should be coming off the assembly line in June. So export orders should be filled in the early autumn. Jim says . . . "The revival of these instruments answers a pressing need, apparently. It will soon be no longer necessary to search for used models that sell in auction for $700 to $1,000 in the United States!"

My Dear Watson prepare for success

Should overnight success come to My Dear Watson, no one will be able to say that the group were not ready. They have prepared a strict schedule, which is being meticulously followed, and which so far, has gone to plan. Phase One was that they should make it in their home country of Scotland . . . which they have done. Next on the agenda was Germany, which they again "conquered". Finally, they had to break in London before issuing a record. Needless to say, both operations were a success. The record, "Elusive Face" is selling well, and marks the first productions from STAEB, the Easybeats production company. The boys are: John Stewart, guitar; Iain Lyon, guitar; Robb Lawson, drums; Bill Cameron, bass. All the group handle vocals.

Baldwin Harpsichord

Baldwin Burns claim that their "new product is 400 years old". It is the Baldwin solid-body harpsichord. The strings of the instrument are still plucked, but guitar-type pick-ups have replaced the traditional soundboard and a Baldwin two-channel amplifier has been added. Each pick-up can be activated by two switches, one for the treble half of the keyboard, and one for the bass. Individually, the treble and bass switches for each pick-up can be set for either the left or right volume pedal. All of these tonal combinations can be doubled with a foot control that mutes the overall tone of the harpsichord.

NEW ROSETTI ORGAN

For the first time, Rosetti have added an electronic organ to their already extensive range of musical instruments. The organ has been made in Italy with their closest co-operation and incorporates many additional features in an organ of this size. Called the "Gazelle", it has its own incorporated 12 watt amp. with an output for a larger amplifier when more power is needed. Three separate effect tabs are available for both 16' and 8' pitches which extend over the whole keyboard without any octave repeats. There is vibrato controlled by two tabs and an additional tab which enables the bottom octave on the keyboard to be used for bass only. Also featured is a balance control, which controls the volume between the two halves of the keyboard. The organ has a chromed tubular stand, and packs into one case, size 32" x 20" x 7½" complete with legs and pedal. It retails at 138 gns.

PREMIER 'NEW ERA'

Premier announced recently an extension to their New Era range of instruments specially designed for young musicians and approved by Dr. Carl Orff. There is a growing need for drums and other instruments for schools, and Premier's drums, two new glockenspiels, and three types of xylophone have been very well received at demonstrations throughout the U.K. and abroad. The bass xylophone has proved particularly popular. Other additions to the New Era range are 10- and 12-inch tunable tambourines, available in natural wood finish. They have standard Everplay-Extra heads and can be easily tuned with a drum key or a half-sovereign.

James How distribute speakers

James How Industries(Music Division) have been appointed Sole distributors in the U.K. and the U.S.A. for the Fenton Weill—Rotosound Projectile Speaker Range. At the How stand in the Frankfurt Fair, James How exhibited the Fenton — Weill Rotosound Vibrasonic Speaker which attracted a good deal of attention. It is now planned to show the equipment at the How Stand in the West Hall of the Chicago Fair.

Watkins Mixer

Pictured above is the WEM Audiomaster, a mixer unit with five channels, capable of handling 12×100 watt WEM amps. There is high and low impedence, with each channel having reverb, bass and treble. The Audiomaster is of studio quality, and is used by the B.B.C. Four of these mixers can be ganged up to handle 20 microphones at the same time.

RANK HI-FI SPEAKER

Rank Wharfdale is to market Britain's first complete do-it-yourself hi-fidelity loudspeaker kit. It is Unit 3, which incorporates new production techniques, keeping the cost to a minimum. It has two speakers, and a crossover unit which has been designed as an integral part of the system. With a suitable cabinet, they are capable of reproducing high-fi sound from 40-17,000 Hz. All the acoustic wadding, mounting bolts and connecting wire, etc., are included in the kit. The complete system together with assembly instruction leaflet is priced at 10 gns. including purchase tax.

ELASTIC BAND SNAP TO FOUR MEMBERS

From the Silverstone Set to the Elastic Band. From 7-piece to 4-piece. That's the story on this new Welsh outfit who incorporate interesting instrumental sounds on well-known soul numbers. There was the worry that they would miss those extra instrumentalists, but the boys are confident that there sound has not been affected, and that four of them can present a good visual show as well. The Elastic Band are: Ted Yeadon, who is the organist and lead vocalist; Tony Hannaby, who plays sax and bass; Andy Scott, who is guitarist and bassist; Sean Jemkins, who is the group drummer.

Peter Green's second album

The new Peter Green Fleetwood Mac LP is out at the end of June. It has 12 tracks, six written by Peter and manager Cliff Davis, three by Jeremy Spencer, and three American standards. One side is devoted to Peter, the other to Jeremy. John Peel is writing the sleeve, and the album comes in a double fold presentation. A new single is expected at the same time.

Vox provide amps

Jennings—the Vox people—are constantly busy fixing up amplification for shows. They provided equipment for the NME Pollwinner's Concert—a massive battery of six 200 watt lead amps, four 200 watt bass amps, 150 watt PA with two 12" and two 10" cabinets, two Defiant solid-state 60 watters and 20 AC30s; they also arranged the sound for Aretha Franklin's concerts at Finsbury Park and Hammersmith, the Johnny Cash tour, the Gene Pitney tour, and provided amplification for The Symbol's American tour. Peter Green's Fleetwood Mac are getting new gear shortly from Jennings. When Spencer Davis brings over his Russian group—not surprisingly named The Red Stars—they too will be using Vox equipment.

'Good Guy' Mike Sedgewick

"The Good Guys In The White Hats Never Lose" is the title of a new record from Mike Sedgewick, who was formerly with Adam, Mike and Tim. When that group split up, Mike went back into advertising, his former profession. Mike now has his own successful business. He is managed by Roger Fennings, "front page press man", and his record was produced by Mark Wirtz. Feeling is that Mike may soon have to "retire" from his business, to take up singing full time again.

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DON PARTRIDGE

The extrovert Don Partridge.

"I WORRIED ABOUT WORKING WITH ESTABLISHED STARS"

THE impact of Don Partridge on the pop scene has been total—and instant. His dry sense of humour has thrown up many controversial quotes; his one-man-band performance has actually brought something new to the business; his activities on tour, i.e. dousing a policeman with a bucket of water, have been key talking-points; his busking background have enticed open-cheque film producers. And all, so far, on one established hit single, "Rosie".

Mind you, his follow-up "Blue Eyes", written by Richard Kerr this time, has been tabbed a "natural number one" by no less than Jonathan King.

COINCIDENCE

And, though this is probably mere coincidence, that first theatre tour of his, headlined by Gene Pitney, was the only real success of this year's list of package deals.

I caught Don in serious mood . . . well, almost! Talked about the problems of touring luxury theatres as opposed to the hard pavements of London. He said: "I'll own up that the reaction has been mixed. Last night, funnily enough, I had the best reaction I've ever had. You get the screams for the others on the show but I usually come on to silence. I get clapped rather than yelled at. Of course "Rosie" goes well, but that's the only thing the audiences can really associate with me.

"But there are difficulties with microphones. I have to have several and I have to rely on the PA systems in the actual hall. Groups have their own amplifiers, through which they can overcome the audience noise. But me, I'm out there on my own. It is much harder for me to gain attention and then hold it.

FORMULAS

"I've tried loads of different formulas. Really, it's quite hard—when I come off I feel spiritually whacked. But at least when I get a quiet reaction people can hear some of my humour efforts, which is something.

"Yes, I worried about working with these more established stars. But really they're all ordinary blokes—we get on well together. Most of the time we sit down and play cards . . . and I win. That's an interesting point, isn't it! I can generally earn enough from cards to settle my expenses on tour. No, these pop blokes certainly aren't aloof. Trouble is that I am—a bit, anyway. I'm inclined to be a bit too proud to go up and talk to someone who is more important than me—don't like it to look as if I'm muscling in. So some people might find me aloof".

Those stories about him on tour? Don said: "I'm afraid they're true". But he felt it better not to elaborate. Certainly his fellow artists are delighting in a series of not-for-publication yarns about what an unusual character is the Bournemouth-born, 23-year-old who wears his snake-skin jacket everywhere for the simple reason that "it certainly always kept the snake dry".

Though he's been thrown in at the deep end of the pop scene, Don's main influence is Jesse Fuller. He says: "I get hold of a song, then start changing the rhythm and the sound. Usually it's a folk song. Then I start forgetting the words and adapting my own. By the time I've got it so I really KNOW it, it comes out as blues".

COLLECT

He doesn't bother to collect records because he enjoys live music much more —or writing peotry (he produced a book of odes with fellow-busker Alan Young). And, of course, it's not well-known that he doesn't like the in-crowd club set, regarding them as phonies. As I was saying, his impact on the pop industry has been total . . . and instant.

And he also knows that he is regarded in some quarters as being a "freak" performer. No doubt the knockers will change their mind when his new single steams up the charts—and when they hear some of the material he's collecting for his first album. Even so, he's been attacked by Donovan fans who say he's using the same "Don" as a copy, and that "Rosie" is like Donovan's "Josie" in sound, and that he's trying to develop the same sort of character.

To me, this is just plumb-crazy logic.

Don, however, delights in shocking people. He totes his one-man band equipment around on trains and buses . . . bass drum, tambourine, cymbals, harmonica and so on. Once some snooty characters in a train watched amazed as he piled it all up on the luggage rack. They suggested his "junk" would be better in the guard's van. Don merely eyed them coldly and said: "If you don't shut up, I'll be obliged to smack you on the ear".

He says: "I'm obviously an extrovert. I wear strange clothes and I like to be the centre of things. But on a full stage, it's difficult to get that feeling, that knowledge, that I'm really holding people's attention. Still, I've got my own way to attracting attention by dropping in a quiet comment or two which is guaranteed to shock".

Well, Don Partridge is certainly different—and likes it that way. One day in the near future I can see him having his own television series. As long as he refuses to let them water down his true personality, it should be a knock-out.

P.G.

Rock with the FRUITGUM CO.

ONE week, not so long ago, there were five semi-professional musicians from New Jersey and they made a record which was based on a children's party-game song, though it was dressed up in such a way as to make it clearly part of the current rock revival movement.

Within a month, the record broke big in the States. "Simon Says" was the song; the 1910 Fruit Gum Company, the group. Even Eric Burdon, not the easiest man to please when it comes to routine pop, returned briefly to London to shout loud about the record: "It's not MY kind of music but for what it is, it is well done. In a sense, it's folk music. Today's folk music..."

And everybody scrabbled to find out more about this curiously-titled five-strong group. Certainly it took record company executives here all unawares. Nobody had any pictures; nobody had any information. But a phone call to the States put the situation right—the boys are exceptionally talkative, putting in full value verbiage for the quid-a-minute such a call costs!

What emerged initially is that they don't want to be judged as a group by the sounds on their first hit . . . it's sold nearly four million copies and it was aimed directly at the teen and sub-teen market. Now all groups who have a "freak" hit of this type tend to say that they REALLY want to play much more progressive music!

CATEGORISED

Says lead singer Mark Gutkowski: "Trouble with making a big single is that you get categorised in that particular bag. It takes time to make a switch. Our new single, for instance, is "May I Take A Giant Step". Sure it's rock 'n' roll again, but is more adult and has a more sophisticated sound".

Let's briefly line-up the rest of the group, before going on. Mark is 18; Frank Jeckwell is 21, plays rhythm; drummer Floyd Marcus is 19; lead guitarist is Pat Karwan, aged 19, and often answering to the name of "Scaramuche Quackenbush", though his colleagues have no explanation why; and on bass is Steve Mortkowitz, also 19. Mark also plays organ.

Says Mark: "We all took turns on 'Simon Says', handling the vocal line. But we split the duties more when on personal appearances. We got one album out, which has five or six of our own songs on it, but we were a shade disappointed because we didn't really get the chance to make the final selection. Right now, we're involved in a second album which we figure will give a truer picture of what we can do, musically".

For Britain, though, they're not so sure. "What's this rock and roll revival you have in Britain?", asked Frank. "Is this for older artists, say Haley, or are you digging up new ones? Our single is right there in the rock field. Maybe we'd better stick to that formula for a time. But here we do a light show more often than not—we include numbers by the Cream and Jimi Hendrix Experience, all depending on the age of the audience and the way things are going. So far, our singles have been written by Elliot Chipuit, but maybe soon we'll get the confidence to push out our own material".

About that group title: there are different stories pushed out about them finding it from a chewing-gum wrapper found in (*a*) the trouser pocket of a 1930 suit they bought for their stage act; (*b*) in a chest in a cobwebby attic; (*c*) in the gutter outside a club they'd visited. Version (*c*) is currently favourite with the boys. But they admit: "It could be that the group name has already outlived its usefulness.

"At first, it helped to get us noticed. But later on it's no help if you want to be taken seriously for your music and find only that a lot of people look on you as some kinda circus outfit, some crazy comedy band".

Be that as it may, it's probably better than some of the early names the boys, as semi-pros, worked under . . . like Jeckyll and Hydexx (adapted to suit the rhythm guitarist's name), or Odyssey and the Lower Road!

CAPITALISE

Will the boys make it to Britain to capitalise on their success? Says Frank, "We're kinda caught in our own trap. We had no idea the disc would take off your side. We're very busy working teenage clubs right along the East Coast—and every few weeks or so we take off on a flying visit to the West Coast. We'd like to visit London, maybe the Continent, right now, but it'll be the fall before we can really make a move. We can't complain, but maybe we shouldn't have have got so booked up. . ."

The group has been going for 18 months they all went to the same high school and rehearsed after music lessons. They admit to their being influenced a lot by the Beatles, especially the earlier Beatles. They also own a massive collection of LP's by the British biggies . . . Hendrix, Fame, Cream, Traffic, etc., etc. Funnily enough, their personal listening tastes run well away from the "Simon Says" type of material!

Last word to Mark: "Really it's all happened a bit too fast for us to keep tabs on which direction we're going. But if rock and roll really IS in, and we're still not too sure about this, well . . . we gotta lot of rock to sell".

And I'm happy to tell you they do NOT chew gum on stage!

P.G.

BASS GUITAR

Part 6: AMPLIFICATION

By R. T. Berry

A BASSIST without a good amp and speaker set-up is stabbing himself in the back, for guitar tone is as important as good playing.

The best of bassists cannot do justice to himself if hampered with a bad sounding amplifier or instrument.

Bass amps start at around 10 watts, using as high as 200 watts, but about 30 to 50 watts should suffice, unless your outfit has plans for appearing at the Albert Hall.

I must add, though, that it is better to play through a 60 watt amp at 30 watts than through 30 watt at full volume, for obvious reasons of tonal quality and amp wear.

I was going to say that a bass tone should be felt rather than heard, but I don't really think that this phrase applies today, what with the vogue for giant amps and booming "freak out" sounds. At one time the lead would be way out in front on its own, with the rhythm, bass and drums somewhere about 100 decibels behind, but today the situation has been reversed, the bass and drums coming to the fore, with the lead blending in underneath the sound, except perhaps for a bad break now and then.

Rhythm guitarists have become "old hat", organists or saxes, or both, taking their place; indeed most guitar groups have dispensed with their non-singing rhythms altogether and trios have come into their own once more.

A bass tone should be big and full, not loud and twangy; in fact only a few rave numbers require a raucous bass guitar sound, so the bassist should go easy on volume and treble.

This subject is really a matter of choice more than anything, some bassists try to get as near a double bass sound as possible, while others prefer more of a trebly "plonk". The thing to remember is that the more bass you use, the louder you can afford to have it. If a trebly sound is preferred, then the volume must be kept at a reasonable level, otherwise the "twangs" will cancel out the singing.

The P.A. will always cut through a good solid thudding bass, as it is an octave above, but excessive treble will interfere with the clearness of the vocals, unless you have about a 100 watt P.A., then it doesn't matter.

SPEAKER SYSTEMS

Speakers. One cannot generalise with speakers, really, other than to point out that nothing below 12" should be used.

Twelve-inch speakers usually range from between 20 and 40 watts, 15" from 20 to 50 watts and 18" from about 40 to 60 watts, depending upon price, and quality. Always use bass speakers with a range of C.P.S. (cycles per second) as low as possible, preferably as low as about 30 cycles, this way your bottom E will always sound full, even if housed in a small cabinet.

Beware of using ordinary or P.A. speakers, for not only is there a chance of "blowing" them altogether, but sound reproduction around the low notes will suffer, the speakers not being capable of standing up to the deep bass notes.

It is better to mount one big 18" speaker in a 4' by 3' cabinet than 4×12" in the same space. Having a lot of speakers is all very well for P.A., where a wide sound variation is required, but for a bass amp, say, 50 watt; one 60 watt 18" speaker housed in an appropriate cabinet is far better.

The cabinet, in fact, is just as important as the speakers, and should, if possible, be in proportion to the diameter of the speaker cones.

To go into this subject, with any depth, would take a chapter to itself, so I feel it would suffice to add that the general rule is that the bigger the cabinet, and the smaller the amount of speakers—the more bass and vice-versa for more treble.

Sound balance, too, is a fickle subject—with personal taste coming into it.

As already mentioned, the old idea was to have the lead way out in front, usually on full treble, sometimes through an echo with the other instruments just about audible in the background.

Nowadays many groups still prefer a trebly lead, but only to cut through the volume of the bass and drums which are at the same volume level as the lead guitar or organ.

Today's bass guitarist needs to be a rhythm section to himself, what with having to support the bass section in a small "soul" group. Many bassists get round this by using two amps, one on full bass and the other on full treble, and incorporating a split lead from the guitar.

SCRIBBLES

Gene Pitney's next disc is a surprise. Titled "Heartbreaker", it's written by R & B stars **Charlie Foxx** and **Jerry Williams**, produced by Charlie Foxx and is really an attempt to pick up a soul sound . . . **Mary Wells** on the edge of a come-back with "The Doctor" on Jubilee.

Ike & Tina Turner's "So Fine" is from the Innis/Pompeii label in the States. Ike also produced "A Love Like Yours"—one of their old songs—for **Les Watson** and **The Panthers** . . . **T. Bone Walker** and tenor-sax man **Hal Singer** toured France, Spain and Switzerland last month . . . **The Beacon Street Union** have revived **Carl Perkins'** "Blue Suede Shoes".

Mitch Ryder once said that he started his recording career at Motown. Now, his ex-backing group—**The Detroit Wheels** provide one of the first issues for another new Motown label, Inferno. Title: "Linda Sue Dixon" . . . **Little Richard** has again moved back to Specialty Records and cut a new LP of hits collectively called "Grooviest".

Sugar Pie Desanto moves to Brunswick and sings the old Mary Wells' number—"The One Who Really Loves You" . . . "Forever Came Today" smallest **Supremes** success for a very long time . . . B side of **Lee Dorsey's** "Can You Hear Me"—"Cynthia"—is about half a minute longer on the British release . . . **Jerryo** follows "Karate Boogaloo" with "Dance What Cha Wanna" . . . **Johnny Brantley**, who had an issue here some years ago with "The Place", now producing the Ohio Players.

New permutations on old themes: "Funky Walk" **(Dyke and the Blazers)**; "Broadway Walk" **(Roy Head)**; "Broadway Ain't Funky No More" **(Mustangs)**; "Funky Fever" **(Clarence Carter)**; "African Boogaloo" **(Jackie Lee)** . . . **Buddy Guy's** "Mary Had A Little Lamb" beginning to break in the U.S. . . . **B. B. King's** "Paying The Cost To Be The Boss" has made the top 50—his biggest for a while.

New: **Albert King** "(I Love) Lucy"; **Lorraine Ellison** "Try Just A Little Bit Harder" (Loma); **James Brown** "Shhhhhh (For A Little While)" (King); **Ollie & The Nightingales** "I Gotta Sure Thing" (Stax); **Puzzles** "My Sweet Baby" (Fat Back).

HERD FIND BIG SOUND

Peter Frampton

WHAT brought down the Herd was a headline: ''Small Audiences Bring Down Herd''! It referred to their recently-finished national tour when they were on with the Kinks, who headlined, and the Tremeloes, and sundry assorted supporting acts.

Sure the audiences WERE small. But the inference was that the Herd were responsible. In fact, says co-manager Ken Howard: "We studiously avoided having the Herd on top. They had to get experience, really produce an act. In fact, we took over a theatre for two days prior to the start, so we could organise things.

"And it worked. We had a good spot, closing the first half, and it enabled people to see what the Herd is all about. In that sense, it was a very successful tour all round".

But what IS taking time to correct is that "Face of 1968" epithet applied to Peter Frampton. This was taken up by one newspaper, followed by all the others . . . and it certainly didn't stem from the Herd, the management or their press department. Peter himself told me: "I'm sick of that tag. It makes people think there's only one bloke in the group. If I never hear it again it'll be too soon!"

Ken develops this theme. "It happened because Peter DID have the most instantly commercial face. More instant than the others. But it was a smokescreen through which the boys are only now starting to emerge. The tour showed that Andrew, for instance, is a born comedian, a definite character. Andy has a very off-beat sort of face which is registering. And Gary . . . well, he sang that little bit on the last single and it really is an amazing bass voice for a group member.

THEORY

"This is what we've had to fight—this theory that it's all Peter and nobody else. Of course this Face of 1968 tag caused trouble and problems. The point was that the boys had to work as a group, and they do that well, but here were different media—a fantastic amount of Press coverage—trying to split them up. But Peter DID, as I say, have that contemporary face—like Mick Jagger was right for 1964, that strange loose sort of face of his."

Record-wise, the Herd are working on a new single and a new LP. Said Ken: "The success of 'I Don't Want Our Loving To Die' did the boys a lot of good. It was a progression from 'Underworld' and 'Paradise'. The first two were big, ambitious productions because that was the scene then. Procul Harum and so on. Pop was stretching itself to the limits . . . but then you get the revulsion, the pendulum swinging the other way.

"So we changed—tried to find a big sound, with producer Steve Rowland, but with just the four boys. That Love Affair business—no criticism of them as a group—but it did cast a blight on the business. The public took it up and many said that NO group played on ANY record, a generalisation which just wasn't true. We said we'd have no session musicians.

"When we first found the Herd, at the Marquee, we thought they were very good-looking boys but we also thought they were musicianly. We thought the last bit would give them rather a small-clique following. But with the first record, and dates, we found they had a mass appeal for the teenyboppers, the ballroom fans. Well, fine. So they were commercial first. When you hear of people complaining that groups sell their musical souls for commercial approval . . . forget it! Most times that's sour grapes because they can NOT find the commercial appeal.

"With the next LP, more people will accept the Herd as musicians. It's slow, certainly, but it will happen. When they're on tour they enjoy jam-sessions with the best players—and they ARE good. So they are commercial but also retain the musicianship.

Gary Taylor

BITTEN ONCE

"Alan Blaikley and I just aren't interested in short-term groups. We were bitten once with the Honeycombs and we said: no more one-hit wonders. Dave Dee is long term. So are the Herd. Did you know that 'Underworld' and 'Paradise' are 'in' with the hippies in the States? The underground stations play them all the time. There's enthusiasm in Japan, too — a TV girl from there wants to boost them as she did recently with the Walkers.

"They've just done their first bit in a film. I feel that films will be good for them, either individually or collectively. This year will be one of expansion, like visiting the Continent and so on, but we can never sit back on the recording scene. The boys say: 'Well, we're in the Top Ten again so it's all right'. It's never all right. One bad slip and you're in trouble".

And he ended with a clearly heart-felt assessment. "The Herd really are four separate individuals, all strong ones. They're difficult to talk to as a group because of this—each has a different understanding of what is required and what is happening. Maybe this is why they are so strong as a group".

PETE GOODMAN.

YOUR QUERIES ANSWERED

BY GARY HURST

LEAD GUITARIST

Dear Gary,

I am a rhythm guitarist in a group, but as our lead guitarist will be leaving in the very near future, it was decided that I should take over the lead guitar.

Could you give me any tips on playing lead guitar, and also the best cheap equipment to buy. And could you recommend a good tutor on the subject.

P. DARLISON,
Pinner, Harrow, Middlesex.

ANSWER:—You should not have a great deal of difficulty on the changeover from rhythm to lead guitar, indeed it is a valuable asset for a lead guitarist to have a good knowledge of chords and chord inversions. A fair amount of lead playing can, in fact, be based around inversions of the chord.

You would do well to try and listen to a few recordings of the top guitarists in the style of music that your group is playing —not with a view to copying note for note the solos and so on, but to try and get a good picture of the kind of fill-ins and effects that will be expected of you and then to try and build up a good selection of these in your own style of playing, which will gradually take shape as you go on practising, but do remember that straight copying of another guitarist's work note for note never did anyone a bit of good.

There are several good books on the market aimed directly at lead playing and you should choose the most suitable for you depending on how advanced your playing is.

P.A. SYSTEM

Dear Gary,

We are a new group just starting the long hard road. At the moment we are putting a sax and trumpet through a Vox 50w P.A. system.

Could this have any serious effect on the amp or speakers? I should add we are using Shure microphones.

I have been offered a Trixon drum kit for a reasonable price, are skins, spares etc. readily obtainable?

MIKE WILSON,
Coal Pit Heath, Bristol.

ANSWER:—Putting a saxophone and trumpet through your Vox P.A. amplifier should have no bad effects on either the amplifier or speakers.

You do not mention if this amplifier is also being used for your vocal mikes but indeed several groups do in fact use a common amplifier for the two purposes and so you should have no troubles.

On the subject of Trixon drums; these drums have been very widely used in this country for a number of years and spares, skins, sticks etc., are all readily available.

SPEAKER DISTORTION

Dear Gary,

I own a Scala 519 Amplifier and I find that when it is at or near full volume, I get distortion in the speaker. Is there anyway of remedying this?

Also, is it possible to add external speakers and how? If so could you tell me what resistance these should be?

DONALD CAMPBELL,
School House, Beavly,
Inverness-shire.

ANSWER:—On several amplifiers the full rated output of the amplifier is reached before the maximum setting on the volume control.

Further advancement of this control will then result in a certain amount of distortion depending on the amount of input signal from the instrument, and I suspect that this is so in your case.

It would be possible to add further speakers to your amplifier but without knowing the details of your present speaker it is impossible to give any details with regard to the impedance required, but any good musical instrument shop should be able to help you.

If you don't know what you're doing then don't try to remedy the fault yourself, and especially do not remove the back of your amplifier, to trace the source of distortion, when it is switched on. This is very dangerous.

THE TROGGS

THEN AND NOW!

THE building firm run by Stan Phillips in Andover, Hampshire, was very busy, very successful. Stan, in turn, liked to share the problems of his employees. So when, one day, Reginald Maurice Ball, bricklayer, and Ronald James Bullis, carpenter, turned up to see him, cap in hand as it were, he listened attentively. What they wanted was "financial assistance".

And what they wanted the money for was to get some equipment, like amplifiers, together in order to form a beat group. "We'll make the grade", promised Reginald. "We'll pay it all back to you. . . ."

Stan liked their sense of ambition so he agreed to help. And that was the start of the Troggs. Dave Wright on rhythm and vocals (he's with the Loot now), Reg (renamed Presley) on bass, and Ronnie (now known as Ball) on drums. At one stage there was one Ginger Mansfield in the group. He left. Dave left. But from a group called Ten Feet Four came Pete Staples and Chris Britton.

Dave Wright's main influence was on their style of music—he liked the rough-edged R and B material. Gradually the Troggs, as they are now, got engagements. They practised either at the home of Stan Phillips or at a restaurant, the Copper Kettle, which he owned.

They were unashamedly naive, but keen—fired by the successes of the Beatles, the Stones and the Yardbirds. At least two of them knew what it was to go hungry. A trip to London in search of gigs was high adventure for them . . . and it was on one such trip, when they picked up two girl hitch-hikers, that the name Troggs came about. "Trogdolytes, Troggdonamites . . . oh, why not just Troggs?" Neither the boys nor Stan Phillips have seen those two girls since. . . .

LISTENED

They ended up in the super-smooth offices of one-time "singing rage" Larry Page. The talk centred around percentages and commission and tours and record royalties . . . but the Troggs just listened. They didn't know what to say, anyway, and Larry might just as well have been speaking Double Dutch. Surely the least sophisticated of all the groups growing up around this time.

Recalls Stan: "In those days, they had little idea of the power of money. What mattered was their music. They were ill-at-ease in restaurants, hopeless at mixing with outsiders. But they also had their share of cheek.

"I put Reg in as foreman in charge of one job, with David Wright working with them. When it came to a lunch-break, they'd make off with one of my lorries and disappear for a couple of hours. Of course I gave them a right telling off. The nerve of them! But later on it worked out fine—on one of those secret trips they wrote 'With A Girl Like You' which was their first number one—the single immediately after 'Wild Thing'!"

INDIVIDUAL

In some ways, the Troggs THEN and the Troggs NOW are much the same in terms of individual characters. But Stan Phillips explains: "Remember that they were just ordinary boys when the recording contract started. That first year was just a series of highlights for them. The genuine excitement at seeing a disc in the charts, the screams of the fans, the enthusiasm for getting to gigs. After a time, though, it changed. They realised that they were in it for money. The screaming wasn't so important as the pay-packet. They left me for a while, but their loyalty showed through and they came back.

"But their attitude can best be summed-up like this: the difference between the rather bumptious businessman who is successful and the businessman who did do well but is now broke."

Reg is usually regarded as the spokesman but that is because interviewers tend to go for the lead singer. In fact, the Troggs NOW are the complete quartet, with everybody having an equal say and share. From the naivety of the early days, they've now seen the world and tasted the high life—and obviously they now argue with each other where before they were only too keen for any one of them to come up with an idea.

Ronnie remains particularly Hampshire-ish, very loyal to his old friends. He's put on weight, *via* good food and drink, but when he started he was thin and puny and felt the only job open to him was to be a jockey.

Pete was once very quiet—a sausage-maker and electrician. But stardom has "opened him out" a lot. He has a highly developed sense of humour, idolises comedians like Jerry Lewis and Laurel and Hardy—and has become very level-headed over money matters.

RESERVED

And Chris Britton, perhaps, has changed least. He remains very reserved, retiring and the courteous gentleman at all times. It was, of course, Chris who once decided to leave the group, later changing his mind. There was nothing personal in it—he just found the strains of being a public figure were getting on top of him.

In reality there is a fifth Trogg—that's Stan Phillips. And he's still wondering how he came to say "yes" when two of his building employees called to touch him for money!

PETE GOODMAN.

SONG-WRITER'S COLUMN

One of the good things about songwriting is that your material never dies.

The publishers of the hits of the rock 'n' roll era were convinced that once a R 'n' R record had died they could forget all about the song on their catalogue because it would never make another penny. But they were proved completely and utterly wrong and many of those songs are being revived for the third time.

That's O.K., you say. But, how do I get my songs into circulation so that they have got a chance of being recorded by somebody? The only answer is hard selling. By that, I don't mean constant visits and letters to music publishers, which is so often a waste of time, but concentration on the up-and-coming talent in your area.

Nobody can say where the next generation of hit makers will come from. One thing is certain, they are already playing in a small way all over the country. So, if you know of some singer or group who you feel has the drive and talent to make the big time, and you think that you have the songs they can sing, then that is where you should be aiming your efforts. Because, once an artist or group does get into the charts, then their appetite for new material becomes tremendous. Three or four new singles each year, plus a couple of LP's can eat up almost three dozen new songs. And if you've proved that you can write good material they'll turn to you before anyone else.

Of course, it is difficult to know exactly who will become successful. The plain facts are that only a very small minority can ever make big money out of the pop game. One advantage that the songwriter has over the artist is that he can go on writing songs for years once he has got into the business—he isn't so dependent upon getting into the charts as the artist is.

THE A&R MEN

No. 4 STEVE ROWLAND

THOSE highly professional sounds and ideas you hear on Dave Dee, and Herd records, are usually masterminded by producer Steve Rowland, currently one of the young "jet-set" A & R Men. He finds inventiveness quite easy, because he knows his artists, and realises what will suit them. "I have to live with an artist, get to know him really well, and, most important, find his medium", says Steve. "With Dave Dee, it is simplified. He, and the group are entertainers . . . not great musicians or singers, so you have to showcase their particular talent. On record, it is difficult because, obviously, there is no visual effect, so their singles must have a brand of inventiveness. Luckily, I can rely on Ken Howard and Alan Blaikley for original ideas, which are relatively easy to adapt in the studio."

CONVERSATIONALIST

Steve is an involved conversationalist, and interesting, because he is a clear thinker, and knows exactly what he wants. His latest desire is for film production, and acting. "I am an actor, primarily, but having found success in record production, I most certainly want to do the same in pictures. There, the scope is tremendous . . . a whole screen to portray so many things. I have always said that I wasn't really an A and R man. It was something I was almost pushed into . . . by P. J. Proby. My film career was going well, but I wanted to try England, and producing was a way to stay here." American-born Steve is now resident in this country, and as well as handling the Herd, and Dave Dee, he is working with highly-talented fellow-American Amory Kane, the Magic Lanterns, and his own harmony group, the Family Dogg—a "tip for the top", from most people in the business.

"I have changed the Magic Lanterns completely. You remember their previous style . . . good-time type of music? Well, they are great singers, and we've been using numbers to suit this. It was a part of the group which was overlooked. We got one number from the States, 'Shame, Shame', and changed the 'hook' around slightly, making it much more obvious. I think it's a hit." I can second that after a hearing of the disc in Steve's luxurious office. And I expect equal success from Amory, who has got individuality down to a fine art.

ATTITUDE

How about his attitude in the studio. "Normally, when things are getting a bit heated, I remain the quietest. I only shout when everybody else is placid. The only time, though, that I've really been mad is when I was doing a demo of some number, which wasn't particularly strong. I wanted to change it around a bit, but the writer, who was in the studio, objected. We had words, and in the end I dropped the whole thing. I welcome ideas from people, but prefer them not to be shouted at me.

"The most disappointing thing about this business is exploitation. If you've done a really good record, and find nobody is willing to listen, it's heartbreaking. At the moment, producers have to rely on Radio One, which does a pretty good job of keeping its ears closed to new talent. It's not everybody there. Just a couple of people who matter. Until pirate radio returns, I can see a lot of good artists disappearing completely. That's why I'm handling so few acts at the moment, with my company, Double-R. I know it's going to be hard to get them a break."

For Steve Rowland, then, a return to films, but I'm sure he won't leave record producing completely. Success with the Herd, and Dave Dee, has proved too important to drop . . . and he really believes in his other artists . . . artists who, and he is going to make sure, WILL get a break in this topsy-turvy business.

JOHN FORD

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Steve Peregrine-Took and Marc Bolan

'REX GET THROUGH TO MORE PEOPLE

BY RICK SANDERS

MOST people find it hard to believe that Tyrannosaurus Rex, at present doing very well with "Deborah", are just two blokes, guitar and drums. But two there are. Marc Bolan writes the songs, plays guitar, and sings in that hypnotic Eastern style. Steve Peregrine Took, in addition to helping out on the vocals, plays bongoes, Chinese gong and the mysterious pixiephone.

As a recent review in *The Times of Malta* said," 'Deborah' is beyond anything imaginable". All the same, it's being bought by a lot of people, and as I was talking to Marc and Steve, the news came through that it had climbed a dozen places in the chart.

However, Marc Bolan confesses that he certainly doesn't feel like a celebrity. "Our success just means that we are getting through to a far bigger number of people than when we just played down at Middle Earth. And I suppose we're getting more bread than before".

"But all the big-time showbizzy thing is all a game, a bad scene. That doesn't mean we're not serious about what we're trying to do. Obviously we care immensely about the music, and it's developing all the time. We've changed a lot over the last few months, and the music has a richer, I suppose you might say more mature, sound.

"Even our LP, coming out on June 7th, doesn't really represent us as we are now. And we've almost finished recording another one, to come out in a few months".

Marc's first venture in music was a record called "The Wizard" which he wrote, sang and produced in 1965 when he was just 17. Later on he worked with a group called John's Children, who had a fair-sized hit with "Desdemona". Unhappy with recording policy, he broke from this group after a few months, and teamed up with Steve at the beginning of last summer.

EFFECTS

Marc plays a £14 Suzuki guitar, and insists he knows nothing about music—"we're interested in vocal and percussion effects"—although he did tell me of a special Moroccan tuning he sometimes uses. "You take the top E to G and the bottom E to the 7th, and you can get some really weird sounds". The rest of the time he uses normal tuning, but "not knowing the chords too well", just plays what he feels.

Steve doesn't say much, but did disclose that he got his bongos from "a cat named Don who's very anxious to reclaim them" and his tall drum he bought from an Indian in London.

Tyrannosaurus have had a lot of things going for them lately—a hit record, lots of radio, and two concerts in April at the Purcell Room, mecca of the classical fans. "Both times it was a sell-out" said Marc. "And we're very much looking forward to the concert at the Festival Hall on June 3rd. It should be a good show, with John Peel, Stefan Grossman, Roy Harper, David Bowie—and us".

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CH.16

BRIAN AUGER: 'I'm out of the Jimmy Smith groove'

Brian Auger with American jazz drummer Kenny Clarke.

BRIAN Auger is 28. For 25 of those years, he has been playing piano. 3½ years ago, he switched to a Hammond organ. Now he leads the Brian Auger Trinity.

"People have always said we were going to make it. But it didn't matter much to me", Brian said. "We've been an 'in' group three or four times already. Everyone says this is it, and it's going to happen, and then, until now, nothing."

On the Continent, The Trinity are already more than an "in" group. Their record "Save Me" was a big hit in France. And last month they had a very successful tour taking in Lyons, Geneva, Paris and Rome.

Brian Auger started playing on the same club circuit that made big names of Georgie Fame and the Yardbirds.

"We played the Crawdaddy Club. That was when Georgie was just starting and people like Zoot Money were around. We were all playing together and it was great fun.

"We still do the clubs, of course. More or less everywhere we go the band is very well received. At the Bilbouquet in France it was an older audience of journalists and they were amazed that a group could come along and play pop music which excited the young kids and made them want to dance, while other people could just listen and appreciate it."

HIT

Brian is glad, obviously, that "This Wheel's On Fire" has made the charts.

"Everybody wants a hit, of course. It opens all the doors to the things you want to do. At the moment nobody would let me play with an 80-piece orchestra. You have to use the pop medium to get yourself a hit to become worth a certain amount of money. Otherwise these things are impossible.

"I didn't want a hit just to be famous. Success means self-satisfaction and the hit has to be something we like and feel is good. It's not my policy to play down on a record and this may be the reason it's taking us so long to make it."

For the last three years, Julie Driscoll has been the singer with the Trinity. She has been with Brian since the days of the Steam Packet. To match her talent, she has had a great deal of publicity, and sometimes the rest of the band have been overlooked.

"This is one of the dangers we are running into", said Brian. "In a couple of write-ups in *The Times*, and other papers, the group itself has not even been mentioned. It's obviously been written by someone who has never seen us play and seen the whole thing function. We do our own programme and the time is split half and half. Julie always tries to explain this to people."

With Brian and Julie, David Ambrose plays bass and Clive Thacker drums. Guitarist Gary Boyle left last November to study music at university. As yet he has not been replaced.

"I hope to replace the guitar", Brian said, "but it will be incredibly difficult to fit him in. The group have come such a long way since Gary left. We'll need someone who's been influenced by pop, by jazz and by folk."

In the meantime, the Hammond organ will continue to provide most of the group's sound. It's a Hammond B.3, and Brian has no intention of changing it, or of putting it through a wah-wah or the like.

GADGET

"I've got the organ I want—there isn't any other one", he said. "I see the organ as a gadget thing—it's got loads of extras on it already. I might add a Wurlitzer piano, stuck on the top of the organ, for extra sound. Ray Charles uses one—it sounds something between a piano and a guitar."

Brian reckons he is still learning every day.

"Any serious musician could always own up to the fact that you can never know it all. I just rush on and on and never look back. I practise as much as I can—but it's not really very much. I used to spend nearly every night just practising. Six hours was like nothing—I was that interested.

"The only time I get stale is when I play in one place for a long time. We try and change our repertoire as much as we can and with this band there's more improvisation than most. So there are fresh ideas every time you play a piece.

"Some people say if you play Hammond organ you try to sound like Jimmy Smith. For a couple of years it was true of me. After this I had to wrench myself out of that groove and try and find something that was really my own. You still retain the best things you've learned, but lately I've been doing more experimenting. There's one number I play entirely with percussion effects from the organ.

"I'm very pleased that 'This Wheel's On Fire' has made the charts. Now we can really go places!"

P.G.

PROFILE

STEVIE WINWOOD

STEVIE Winwood, Birmingham-born, has been around the pop scene for so long — and hailed as a genius for much of the time —that it's amazing to ponder that he was 20 only on May 12 this year. Well-endowed with light - brown hair, at 5 ft. 10 in., and slender with it, there is something of the sensitive poet about the way he talks, walks and thinks.

But in his day-dreams, he also produces shafts of realism and sudden activity. Leaving the successful Spencer Davis Group, for instance, took courage and determination. The temptation to let things slide must have been strong . . . but Stevie wanted to express himself musically his own way, with no hindrance; and again, realistically, he wanted to earn a lot of money—again in his own way.

REPUTATION

Stevie has a reputation for being a loner. It was there with Spencer Davis, but it grew when he decided to shut himself away in the Berkshire greenery along with Jim Capaldi, Chris Wood and Dave Mason (though Dave has since reduced the Traffic to three "lanes"). Ask him the usual questions about what are his favourite bands and artists and there is no straight answer. He says: "I'm not narrow-minded and to answer I'd have to give a few hundred examples". And he sees his life since he first appeared, playing and singing at a church hall in Birmingham 11 years ago, as being a natural development, rather than a series of "most thrilling experiences".

He says: "Freedom is important to me. And that includes freedom to change my mind over what I believe. I'm young now but I've lost a lot of my youth through being forced to behave and react in a routine way. . . ."

He plays organ, piano, various percussion instruments, harp, guitar—and toys around with other kinds. He's been paid for his talents professionally since he was only 14. This, clearly, accounts for the hard look that crosses his hazel eyes when he thinks he is being "conned". He's worldly-wise, sees various phases of the week in terms of colours . . . "green is Saturday. . . ."

A recent single, "No Face, No Name, No Number", an explosion of Winwood soul, failed to click. Stevie refuses to panic. He says: "In the first place it was already out as an LP track. In the second, it probably wasn't commercial enough. But you can't get in a strait-jacket over this sort of thing. I'd rather concentrate on albums now. We try to express things that happen to us in musical terms, but much is improvisation. So it's obvious that I'm much better one night than another. That can't be helped.

"I've talked to Bob Dylan, one man I admire a lot. I've heard how he develops his ideas. He, too, has to have complete freedom."

Stevie tries hard to be helpful in an interview—but he often finds the routine question-and-answer sequences patently boring. He gets animated over the copying scene . . . "If you DO come up with something new, within weeks it seems everyone's on to it, jumping in."

With Spencer Davis, Stevie was very much the drawing-card . . . "the prodigy white Ray Charles" about summed up the adulation. With the Traffic he insists on being precisely one-third of the whole. Of course it doesn't exactly work out like that. Winwood, at 20, has been analysed by the brains of popular music and been found a brilliant talent.

America, he says, was an eye-opener. He returns fairly bulging with new ideas. All he needs is that basic "freedom" to express them fully. Knowing Stevie and his determination, he'll sure get just that.

L.P. REVIEWS

BY JOHN FORD

SPANKY AND OUR GANG

SPANKY AND OUR GANG
MERCURY 20114 MCL

Spanky and the Gang could well take over where the Mamas and Papas left off. They have the same clean harmony approach, using love as the theme for most of their songs. This album contains the very nice "Sunday Will Never Be The Same", a hit for them in the States, and "Lazy Day", a very strong melody song—the type on which they thrive. "Commercial" is good too, with its skit on a dustman getting stoned out of his mind while collecting the rubbish. This group show all the signs of being a big group in Britain, if they continue the standard of this set.

Side One: Lazy Day; (It Ain't Necessarily) Byrd Avenue; Ya Got Trouble; Sunday Will Never Be The Same; Commercial; If You Could Only Be Me.
Side Two: Making Every Minute Count; 5 Definitions Of Love; Brother Can You Spare A Dime; Distance; Leaving On A Jet Plane; Come And Open Your Eyes.

VALLEY OF THE DOLLS

DIONNE WARWICK
PYE NPL 28114

Bacharach, David and Warwick are the sort of musical partnership which couldn't survive without each other. Bacharach's songs are always superb, with Hal David adding very individual lyrics. And Dionne Warwick, as usual, is brilliant. She creates atmosphere on record which is hard to equal. This particular album is one of her best, with "As Long As There's An Apple Tree" outstanding. Jim Webb's "Up, Up, And Away" is treated well, and for good measure, her latest single "Do You Know The Way To San Jose" and Cilla's "You're My World" are also included.

Side One: As Long As There's An Apple Tree; Up, Up, And Away; You're My World; (Theme From) Valley Of The Dolls; Silent Voices.
Side Two: Do You Know The Way To San Jose; For The Rest Of My Life; Let Me Be Lonely; Where Would I Go; Walking Backwards Down The Road.

McGOUGH & McGEAR

ROGER McGOUGH & MIKE McGEAR
PARLOPHONE PMC 7047

Where's John Gorman? Scaffold split rumoured? Not on your life—this LP was recorded while John was holed up in the northern wastes overseeing his skirt factory. But it's still poetry, with or without music and nothing could be further from nasty conveyor-belt pop. Every word and note a winner, generally with layer upon layer of free bonus meanings. Roger's brilliant "Monika" poems backed by Andy Roberts' sensitive guitar side by side with the wild beat of "House In My Head" and the cheerful bitterness of "Little Bit Of Heaven".

Side One: So Much; Little Bit Of Heaven; Basement Flat; From "Frinck, A Life In The Day Of" and "Summer With Monika", introducing "Moanin'" and "Anji"; From "Frinck, A Life In The Day Of" and "Summer With Monika".
Side Two: ComeClose And Sleepnow; Yellow Book; House In My Head; Mr. Tickle; Living Room; Do You Remember; Please Don't Run Too Fast; Ex-Art Student.

THE BEST OF PRESIDENT

VARIOUS ARTISTS
PRESIDENT PTL 1016

President have got together some of their best ever sides, to make a thoroughly enjoyable, if not outstanding, album. Felice Taylor, and the Symbols sing their best known numbers, while the Equals are there with "Baby Come Back", and "I Get So Excited". But the standouts are Lonnie Mack's "Memphis", and the Casinos' "Then You Can Tell Me Goodbye". Also included—The Pyramids, Little Grants and Eddie Floyd and Jerry and Dick Roman.

Side One: I Feel Love Comin' On—Felice Taylor; See You In September—The Symbols; Memphis—Lonnie Mack; I Get So Excited—The Equals; Rudy's Dead—Little Grants & Eddie; Then You Can Tell Me Goodbye—The Casinos.
Side Two: (The Best Part Of) Breaking Up—The Symbols; It May Be Winter On The Outside (But In My Heart It's Spring)—Felice Taylor; Dusty—Floyd and Jerry; Train Tour To Rainbow City—The Pyramids; Welcome Back My Love—Dick Roman; Baby, Come Back—The Equals.

GREEN TAMBOURINE

THE LEMON PIPERS
PYE NPL 28112

The last year has seen a resurgence of excellent vocal/instrumental groups from the States, with some gaining nice chart positions. The Lemon Pipers are yet another outfit who somehow manage to make their sound different from all the rest, with individual vocals and a clean backing. And they have the songwriting talent of Paul Leka and Shelley Pinz behind them . . . they wrote "Green Tambourine", and two of the other better sides on this album, "Blueberry Blue", and "Rice Is Nice", their latest single. A very individual album.

Side One: Rice Is Nice; Shoeshine Boy; Turn Around Take A Look; Rainbow Tree; Ask Me If I Care; Stragglin' Behind; Green Tambourine.
Side Two: Blueberry Blue; The Shoemaker of Leatherware Square; Fifty Year Void; Through With You.

HIGHER AND HIGHER

JACKIE WILSON
MCA M U P 304

The title track is a brilliant number . . . definitely one of the best soul outings of 1967, with the perpetual Jackie Wilson handling an inspired vocal. Jackie's been round for several years now, as a soul blues gospel, and lately, jazz singer (with Count Basie). But this is the stuff he's made of . . . pure excitement, and enthusiasm which really hits the listener. Listen to "Soulville", "I'm The One To Do It", and "Somebody Up There Likes You", to hear what soul singing is all about. But I'm afraid nearly everything on this album is overshadowed by "Higher And Higher".

Side One: Higher And Higher; I Don't Need You Around; I've Lost You; Those Heartaches; Soulville; Open The Door To Your Heart.
Side Two: I'm The One To Do It; You Can Count On Me; I Need Your Loving; Somebody Up There Likes You; When Will Our Day Come.

YOUR LETTERS

FROM ELEKTRA

Dear Sir,

Just a note to say thanks for the most informed review of Love, and particularly the Doors ("Beat Instrumental", May issue), that I have yet seen in the British press.

Clive Selwood,
Elektra Records, London.

NEW TREND

Dear Sir,

It's amazing that the British record buying public have had to resort to rock 'n' roll as their "new" trend. This music was pretty bad 10 years ago, and unlike wine, does NOT improve with age. If audiences are looking for something different, they need look no further than the States where it is all happening. The Doors, Love, Country Joe and the Fish, Byrds, Clear Light and Buffalo Springfield all have something individual and genuine to offer . . . music with depth, and not just three chord stuff. And I'm glad to see "Beat Instrumental" giving these groups a bit of publicity. You're about the only pop journal that does.

S. Wilkinson,
Canterbury.

ASSOCIATION THANKS

Dear Sir,

I want to thank you on behalf of all Association fans in Britain for the work you have done in giving this great American group the exposure it deserves. The article on them in the May issue was great. No doubt all other magazines will jump in now they are gaining popularity in Britain with their superb stage show, but many of us will remember who was first.

B. Johnson,
Tooting, London.

KING TRIPS OFF

Dear Sir,

It was with great disappointment that I read in "Scribbles" that the proposed B. B. King, and Albert King trips had been cancelled owing to a lack of faith on behalf of promoters. Likewise, a trip to my town by another great guitarist, Freddie King, was advertised, but this also never materialised. This is hardly encouragement to blues bands in Britain, like those of John Mayall and Peter Green, who are, like many others, trying hard to establish this music on an equal level with the rest of the pop music scene. Soul groups have it comparatively easy, since their idols are constantly touring here, thus setting the scene for soul music.

So come on promoters . . . play it fair. I'm sure you'll find at least on one night, a packed, devoted audience to listen to these great artists. It would also help us lesser known blues bands outside London.

Colin Dowsett,
"Chicago's Insolence" blues band,
Portsmouth.

MEDIOCRE BEACH BOYS

Dear Sir,

Will somebody please tell me what's happening to the Beach Boys? After superb records like "God Only Knows", and "Good Vibrations", they have sunk to record obscurity, and have issued two very mediocre LP's.

Miss Pauline Smith,
Shirley, Croydon, Surrey.

ORIGINAL SOUL

Dear Sir,

With soul music almost a permanent fixture on today's pop scene, I wonder how long it will take for the great original soul performers to make a breakthrough? It's fair enough to see the Temptations, Miracles, Otis Redding, and Supremes getting good chart positions, but is it going to take another 10 years before the Impressions, Jackie Wilson, Drifters, James Phelps, Johnny Nash, Major Lance, etc., make the hit parade. We should remember it was these artists who gave modern soul performers their inspiration.

David Selway,
Luton.

LOVE CORRECTION

Dear Sir,

In the May edition of "B.I.", you ran an article on American groups, and featured Love. I thank you. This group is given hardly any publicity, while the Doors, Country Joe and the Fish, and Buffalo Springfield hit headlines everywhere. Shame!!! While running through their first album, Mike Clifford wrote . . . "There are some nice numbers though, particularly 'Colours For Susan' " . . . Now I have this first album (as well as "Da Capo", and "Forever Changes", and that one "particularly nice" number isn't there. Any explanation?

David M. Stone,
Grosmount, Nr. Abergavenny.

Mike Clifford writes: This was an error on my part. I was listening to the album, and the number I should have mentioned was "Coloured Balls Falling", but my eyes focused on the latest Country Joe and the Fish LP cover, on which "Colours For Susan" is featured—hence the wrong title.

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VITAL MOMENTS

NO. 8

THE JIMI HENDRIX EXPERIENCE

IN this series, we've analysed the Vital Moments of several top groups and their career developments. Some have stemmed from pure gimmickry, some from pure accident, some from amazing coincidence. But when you come to reminisce about the Jimi Hendrix Experience the situation is, perhaps surprisingly, very much more straightforward.

For Hendrix IS an experience in himself. Add in the unusual talents of Mitch Mitchell and Noel Redding and you have something akin to a pop phenomenon. What mattered most, what was most vital, was the faith of one man . . . and the opportunities to show off this three-man explosion of a pop performance.

But Vital Moment number one doesn't concern Mitch or Noel. Jimi doesn't like having it this way, because he's always stressing that the Experience is a "joint" promotion, but the moment cropped up in the Cafe Wha, in the depths of Greenwich Village.

To set the scene; Eric Burdon and the Animals had come to the end of the road. One by one Animals had left and in America it was decided that Eric would create a brand-new group, one dedicated to following his particular kind of music. But there was tidying up to be done in New York . . . notably by bassist Chas Chandler, by Mike Jeffreys and by publicist Tony Garland. An anonymous benefactor said one afternoon to Chas: "Why don't you go to the Club Wha—there's a long-haired coloured guitarist there who is fantastic!"

ENTHUSIASM

"Oh yeah", said Chas without much enthusiasm. But along with a girl who knew all the Animals he turned up. There was nothing worth seeing on TV or at the local cinemas. Why not give it a go?

And there was the group which riveted his attention inside a minute of roaring into a blues oft-featured by B. B. King. Group was called Jimi James and the Blue Flames. But it was the fuzz-haired lead guitarist who knocked the taciturn Chas sideways. He rubbed his eyes and cleared his ears and settled in for a whole session.

Chas decided THIS could be the start of his management career—he wanted to give up playing and work from the other side of the amplifiers. He said to Jimi: "I believe you'll be a sensation in Britain. If you agree, and I want only you, I'll pay your fare to London, look after you and manage your affairs". Jimi's face changed little. He figured he'd heard this sort of big-time talk before and even if he knew Chas by reputation . . . why should this deal be any different to the put-downs of the past.

Besides, Jimi had worked with guys like B. B. King and earned enough bread to keep body and soul together. And his "soul", musically, was vital to him. After long debates, he agreed. The first Vital Moment was over . . .

SOMEBODY believed implicitly in Jimi's ability . . . and was, to quote a phrase, putting their wallet where their mouth was!

Jimi had no written contracts with his backing group so he was clear to go. And he went. In London, he settled first into a small hotel where he was regarded as a sight of wonderment. His money came from Chas—and Chas didn't mind taking time over finding exactly the right guys to form a backing group.

Pretty vital, obviously, to Jimi were the times when the Experience was recruited. But

Mitch Mitchell.

not THE most vital. John Mitchell, alias "Mitch", was found literally in the street. Chas met him, heard he was leaving Georgie Fame, admired his work. Enter the drumming Experience.

Chas and Mike were organising auditions both for the "new" Animals and for the Experience. One Noel David Redding rang up and said he was a guitarist. Eric Clapton had been fixed for the Animals; Jimi said he wanted a bassist, not a guitarist. Noel said he'd start right away on bass. Enter the booming-bass Experience.

REHEARSALS

Start of rehearsals . . . culminating in what was a Vital Moment for me, and a lot of other writers. The first actual appearance of the Experience was on a drowsy afternoon in the Bag O'Nails club, not far from the London Palladium. On a tiny, cramped stage, Jimi did his full bit, his complete sensational routine—crowding Press eardrums with his amplified sounds. I took on much the same dazed expression as Chas Chandler had initially . . . I have Chas's guarantee on that!

Jimi worked on recordings, casual-type appearances, but he says the next Vital Moment was the opening of a tour with the Walker Brothers at the Finsbury Park Astoria, March 31, 1967. Says Jimi: "That was the night I started in to worry. I knew where I was at when it came to specialist blues scenes, specially from my experience back in the States. But this was in front of audiences that had come to see the Walker Brothers, along with Engelbert Humperdinck and Cat Stevens".

Noel Redding.

He remembers exactly what he played . . . "Foxey Lady", "Can You See Me", "Hey Joe", "Purple Haze". So it was a short act . . . but then Jimi and the boys were actually feeling their way in a new sort of scene. But good showmanship and good playing only go part of the way. You need just a nudge from ol' Lady Luck. And Jimi's headline-grabbing thing was when his guitar literally burst into flames, one will have to assume that it WAS accidental, and the conflagration was put out by security gents armed with extinguishers.

Jimi had it going on both counts. From the word-of-mouth customers and from the headlines about his flame-throwing exploits. And fans through the rest of the tour queued up to see him as well as the Walkers. Word had got through that Jimi was unpredictable, inflammatory and wild. In fact, he was the original Wild Man of Music.

Recalls Jimi: "You can only plan so far in these things. We had to hit 'em and hit 'em good. We three had a kinda feeling that we were on the way to success as far as Britain was concerned".

But Jimi had a hankering to establish himself back in the States. He'd suffered too many put-downs there so he'd had to travel 3,000 miles to find folk who believed implicitly that he had star quality as opposed to being merely a backing musician—though an unorthodox one.

So Vital Moment number three came up with the massively-organised Monterey Pop Festival in the States.

SHOW-STOPPER

Jimi had no record to support him in the States—not then, not on that balmy Sunday evening. His "Wild Thing" was perhaps the greatest show-stopper of a festival marked by show-stoppers. In the end, Jimi urged on by Mitch and Noel smashed his guitar and threw it, willy-nilly, into the audience. His show, his general attitude, his technique, his punch . . . who followed this scene? It was the Mama's and Papa's and they owned up afterwards that it was virtually impossible to do so.

The scene was set for Jimi to progress in all ways in America, for the festival got tremendous coverage. Soon the hit records followed, and now Jimi is as big a draw and name in the States as he is in Britain.

Maybe Jimi, as a "spectacle", is very much a gimmick. But the Vital Moments in his career, as we've seen, stemmed purely from making an appearance, in person, along with Mitch and Noel. Nothing further was needed. On both sides of the Atlantic, the Jimi Hendrix Experience have only to be seen . . . then DISbelieved!

PETE GOODMAN.

TOP TWENTY—FIVE YEARS AGO

AMALGAM OF BRITAIN'S TOP TWENTY FOR THE FIRST TWO WEEKS OF JUNE, 1963

1.	From Me To You	The Beatles
2.	I Like It	Gerry and the Pacemakers
3.	Do You Want To Know A Secret	Billy J. Kramer and the Dakotas
4.	When Will You Say I Love You	Billy Fury
5.	Scarlett O'Hara	Jet Harris and Tony Meehan
6.	Lucky Lips	Cliff Richard
7.	Take These Chains From My Heart	Ray Charles
8.	If You Gotta Make A Fool Of Somebody	Freddie and the Dreamers
9.	Deck Of Cards	Wink Martindale
10.	In Dreams	Roy Orbison
11.	Two Lovers	Paul and Paula
12.	Two Kinds Of Teardrops	Del Shannon
13.	Atlantis	The Shadows
14.	Can't Get Used To Losing You	Andy Williams
15.	Nobody's Darlin' But Mine	Frank Ifield
16.	Bo Diddley	Buddy Holly
17.	Forget Him	Bobby Rydell
18.	Pipeline	The Chantays
19.	Falling	Roy Orbison
20.	How Do You Do It	Gerry and the Pacemakers

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

Harvest Of Love	Benny Hill
The Ice Cream Man	The Tornados
Da Doo Ron Ron	The Crystals
Welcome To My World	Jim Reeves

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Editorial

How long should a person go on trying to win success in the pop world? There are many famous examples of stickability—to coin a phrase. The most recent, and probably the best known, is Engelbert Humperdinck, who as Gerry Dorsey enjoyed almost a decade of flops.

Many people may not believe it, but the first recording contract is often easier to get than the second or third, because there are now so many producers who realise that the proper place to look for new talent is amongst all the thousands of groups and outfits who play either as amateurs or semi-professionals all over the country. But, every producer has the same problem. How do you recognise talent?

In fact, when you do examine the Top 30 it's incredible to see the number of people who not only get constant refusals at the start of their career, but whose first record release flopped.

At the same time, the Beatles and the Stones have made things incredibly difficult for the up-and-coming pop stars in this country. Before they appeared on the scene in 1962, almost anything away from the standard appearance of mohair suit, bow tie and smart haircut, stuck out like a sore thumb. Nowadays, the tremendous gimmicks that the Beatles, Stones, etc., think up for the launching of each new single and LP are so involved, and receive so much publicity, that it almost smothers the efforts of the newcomers.

But, the good record will always win in the end. Even though a group spend thousands on a well-thought out publicity campaign and back it up with a host of TV, radio and personal appearances, it won't do them any good if they've got a lousy record.

If your record is better, once it's got through the minefield of record companies, A & R men, publishers, and so on, the public will give the final decision.

The Editor.

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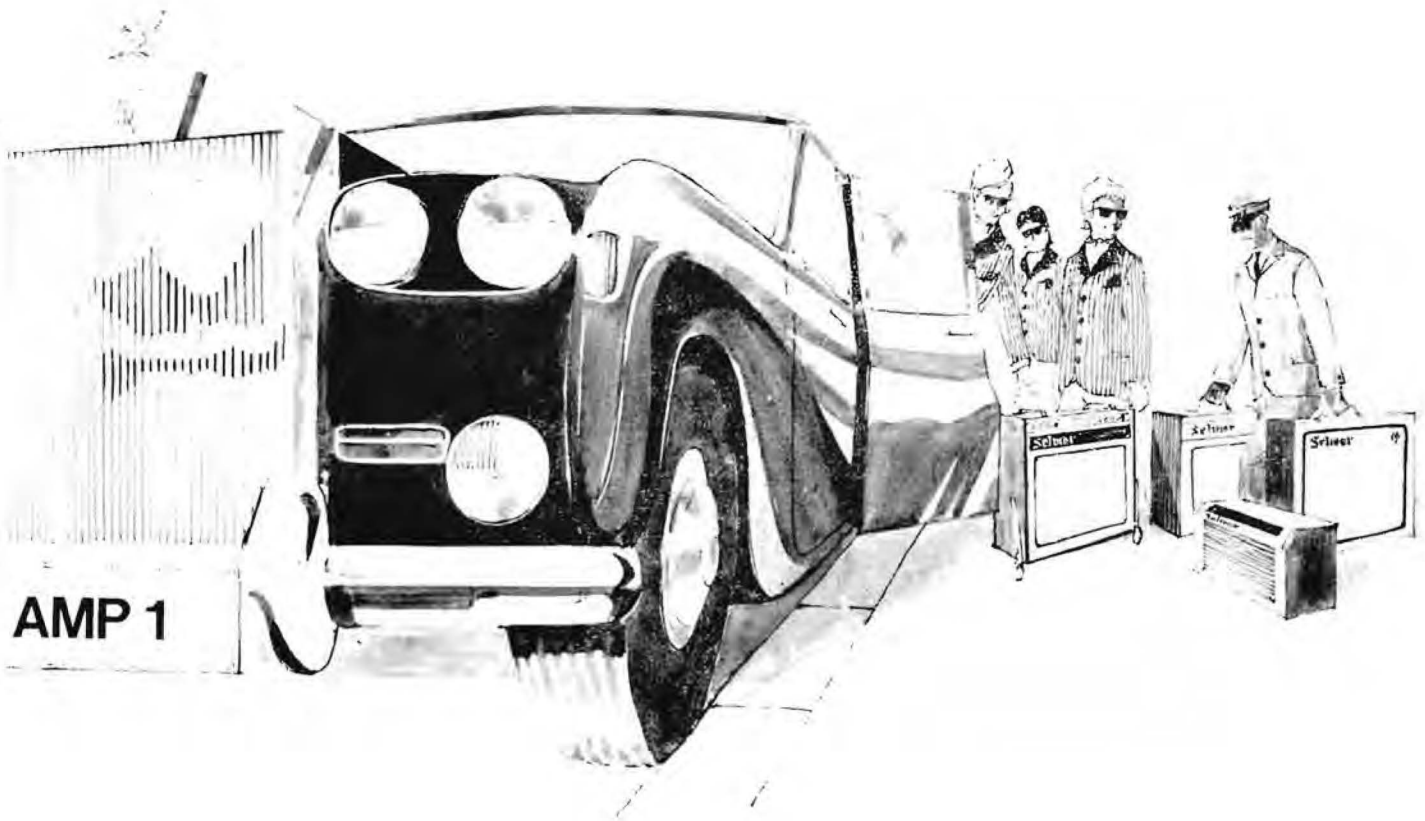

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TOM

THE MUSICIAN

★★★★

Rick Sanders spoke to him on his recent visit to England

TOM Rush, the 27-year-old Boston singer who's just finished his fourth English tour, is a very difficult man to pigeonhole. He's generally known as an urban folk-singer—but at one time or another he's been involved in practically every variety of American music. Pure folk, Woody Guthrie songs, old country blues, white rock and roll, Bo Diddley-style R and B, Tom does them all.

Long before the present rock resurrection, he was recording songs like The Coasters' "When She Wants Good Lovin' ", which can be heard side by side with Woody Guthrie's "I'd Like To Know" on his debut LP, "Tom Rush".

His second album, "Take A Little Walk With Me" has one side of nothing but rock —"Money Honey", "You Can't Judge A Book By Looking At The Cover", "Love's Made A Fool Of You" and others. But when I spoke to Tom after his appearance at London's Marquee Club, he told me his latest album, "The Circle Game", most nearly represents what he really wants to do.

HARD-CORE

"It's all modern stuff on 'The Circle Game', and now, I've more or less moved away from the hard-core rock I did on 'Take A Little Walk', although I still play it on live dates. But I'm more concerned with modern songs by people like Joni Mitchell—a new singer who's taking America by storm at the moment, and is very good indeed—and material by Jackson Browne and James Taylor. Plus a couple of my own songs which managed to creep on to the record!

"I'm very happy indeed with the way 'The Circle Game' turned out. The sound on it is as nearly perfect for me as it could be—big and full. And just listen to Bruce Langhorne's guitar work! He plays an extremely old Martin ladies' model. That's the lovely plummy guitar on Bob Dylan's 'Bringing It All Back Home', incidentally. Bruce just has to breathe on it to get a wonderful sound."

I asked Tom if he had much trouble in reproducing the full sound in England. "I've only got two musicians here with me, Dave Peck and Phil Dennis on bass and piano. But you can get a very big sound with very few instruments if you work it out properly and the conditions are right. I'm afraid it wasn't too brilliant tonight, though. My guitar just wasn't coming through at all, as I discovered when I came off stage! I'm sorry about that".

I said that from where I was standing it sounded very good, but he insisted it wasn't right, though the audience obviously loved his act.

UPROARIOUS

He was on stage for about an hour, and played a cross-section of songs from his three albums. The first one was an uproarious deadpan version of "Duncan and Brady", a long, lunatic and involved story-song. Said Tom: "It's a song that has been written by a great number of different people over the years. The last person to write it was Spider John Koerner, and I do his version".

FAVOURITE

Also included in his act were "Shadow Dream Song", written by Jackson Browne, the Bo Diddley favourite, "Who Do You Love", sung very menacingly, and he ended by doing his own composition "No Regrets".

I was a bit disappointed he didn't play "The Glory Of Love", a typical late-fifties piece of slush-rock. He explained: "I have to know an audience very well, and they have to know me and my weird sense of humour very well, before I dare come out with that song. I mean, it's so terrible! I just kind of like the old corny stuff".

YOUTH

"And I really like the old hits of my distant youth. Carl Perkins, Little Richard, Chuck Berry — all great people, and there's nobody doing anything like it now. They had a fine sound in those days".

I asked when he would next be coming over to England. "Well, I like it here. I played at the Cambridge Festival last summer, and I hope to be able to make it again this year. See you there".

RUSH

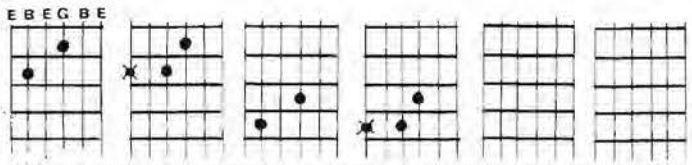
HIS METHOD

★★★★

Tom explains his own style of open guitar tunings

The six string guitar can be tuned several ways besides the "standard" tuning of E A D G B E; the "open" tunings are used extensively in the blues idiom, especially where "knife" or "bottleneck" techniques are applied. The most common of these open tunings are as follows:

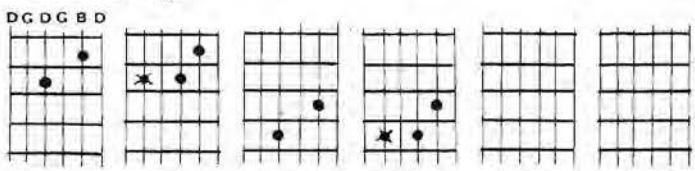
The E Tuning, in which the strings are tuned to E B E G♯ B E; here the A or fifth string has been tuned up a full tone to B, the D or fourth string has been tuned up a full tone to E, and the G or third string has been tuned up a half-tone to G♯. The other strings are left alone. This gives you an E Major chord without your having to form any chords with your left hand. If you then bar all six strings at the fifth fret you will have an A Major chord; if you bar all six at the seventh fret you will have B Major; at the twelfth fret, of course, you will have an E Major chord an octave higher than the one you started with. Other chords may be invented as you need them. Here are some you may find useful; use the blank forms for your own chords:



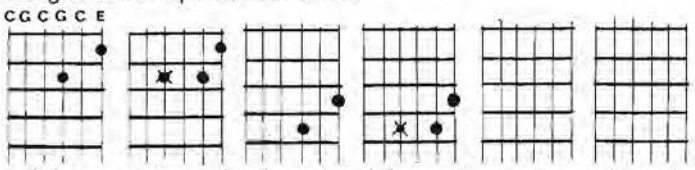
*X indicates that this is optional; the string may be "open".

In the D Tuning the strings are tuned D A D F♯ A D; here the E or sixth, the B or second and the E or first strings have all been tuned *down* one full tone from their "standard" tunings, and the G or third has been tuned down one half tone. The relationships of the strings to one another here are the same as in the E tuning; the only difference is that everything is a full tone lower. Consequently, the same series of chord formations apply to both the E and D tunings.

The G Tuning has the strings as follows: D G D G B D. The E or sixth, the A or fifth and the E or first strings are all tuned *down* one full tone. Barring on the fifth fret gives you C Major, barring on the seventh, D Major. The chords shown below are the counterparts of the ones listed above for the E and D Tunings:



In the C Tuning the strings are tuned C G C G C E. The E or sixth is tuned down two full tones, the A or fifth and the D or fourth are tuned down one full tone, and the B or second string is tuned *up* one half tone.



Other tunings and other chord formations exist and can be found with a little experimentation. (The banjo is an instrument that is normally tuned several different ways, and with some adaptation the tunings and chords from a banjo instruction book may be applied to the guitar.)

As well as chording with the left hand, "knife" or "bottle-neck" techniques may be used with the open tunings. In the "knife" technique the guitar is held across the lap and the *handle* of a kitchen knife is slid up and down the strings to achieve the desired chords. The handle should have rounded surfaces or it will not slide smoothly and the sound will be very scratchy, and it should be relatively heavy or the tone will not be clear on the bass strings. As well as barring with the knife handle, individual strings may be picked out.

When you first try either this or the bottle-neck styles the tone will be terrible. Don't be discouraged, it will improve with practice. Good tone is something your hands and your ears will learn to achieve. It has nothing to do with the brain.

In the "bottle-neck" style the guitar is held as it normally is. A tube of some kind (e.g., an actual bottle neck, a glass pill bottle, a lipstick tube, a glass test tube, a socket wrench, a short piece of metal tubing) is fitted over the little finger of the left hand and slid up and down the strings as in the knife technique. The advantage of this style is that, in addition to the slide effect, the chordings shown above may be formed with the free three fingers of the left hand when the slide is not being used. Some blues musicians, rather than fit a tube over the little finger, hold a flat implement (e.g., a folded pocket knife or a standard Hawaiian guitar steel) between the third and fourth fingers of the left hand.

With both the knife and the bottle neck techniques the right hand's picking is basically the same as with "standard" tuning and chordings. These techniques are most effective on steel strings, rather than nylon, but beware of stringing a guitar intended for nylon strings with steel ones; it may tend to disrupt its structural integrity (tear it up).

PLAYER OF THE MONTH

KEEF HARTLEY

IT wasn't until six years ago that he started playing drums. He was persuaded to play by fellow rockers in Preston, who put on a show at his local youth club. By the time the day of the show had arrived, Keef more or less had a full kit. Interest grew, and, as Keef says: "I decided there was more to life than Preston, so I moved to Liverpool, to get in with the scene that had just started there." That, of course, was Mersey Beat, and Keef joined top 'pool outfit Rory Storm and the Hurricanes. "I went round to collect my stage suits after I had passed the audition, and the former drummer kept pushing me for the £15 I owed him for the clothes. It turned out to be Ringo Starr, and I never did pay him the money." After a spell with the Hurricanes, he joined Freddy Starr and the Midnighters, who were big in Germany, and then it was the Blackpool scene.

Keef left before his season was over, and moved to London. He didn't find things too good, and slept several nights in Hyde Park . . . "until a group called the Fairies put me up. After a few weeks, I did an audition at Tiles for the Artwoods, and joined them soon after. I was with them for three years, and it was a nightmare. I was always unhappy, and got the sack in April, 1967. I was given two weeks' notice. John Mayall rang me after hearing about my departure from the Artwoods, and asked if I'd like to do a gig in Doncaster, to see how I would fit in. I went all the way up there, only to find it was cancelled. My first job with John was in Southport, and I did the next four bookings as well. But things hadn't gone too well, and John thought it best that I leave. The reason was that I had been playing the way I thought John WANTED me to play, instead of playing the way I wanted to. I had one gig left before I was due to leave, and things went well—I played in my style—so John changed his mind, and I stayed with the Bluesbreakers for a year.

"I was given the sack from John as well, a couple of months ago. It was very amicable, and I was presented with a gold watch on my last gig for the group. I've got my own thing together now, with Pete Dines on organ and vocals, Spit James on lead, and Roger Sutton on bass. We're calling the band 'Keef Hartley', so as to give it some identity. We'll be playing progressive blues . . . our own blues."

Keef operates on a Gretsch kit at the moment, but has played Premier, Ludwig, Rogers and Trixon. "I just like buying new outfits", he says. "I'm self taught, but it was Jon Hiseman who really turned me into a drummer. I owe him a lot. I'm in this business for the excitement, really. It's so unpredictable. Some nights you can go a bomb, or be a drag . . . or you can end up with a bottle in your face."

The unpredictable, self-confessed "bad egg" of the group business, Keef Hartley, has enough of an explosive personality to make it in his own right. At least he can't be sacked from "Keef Hartley".

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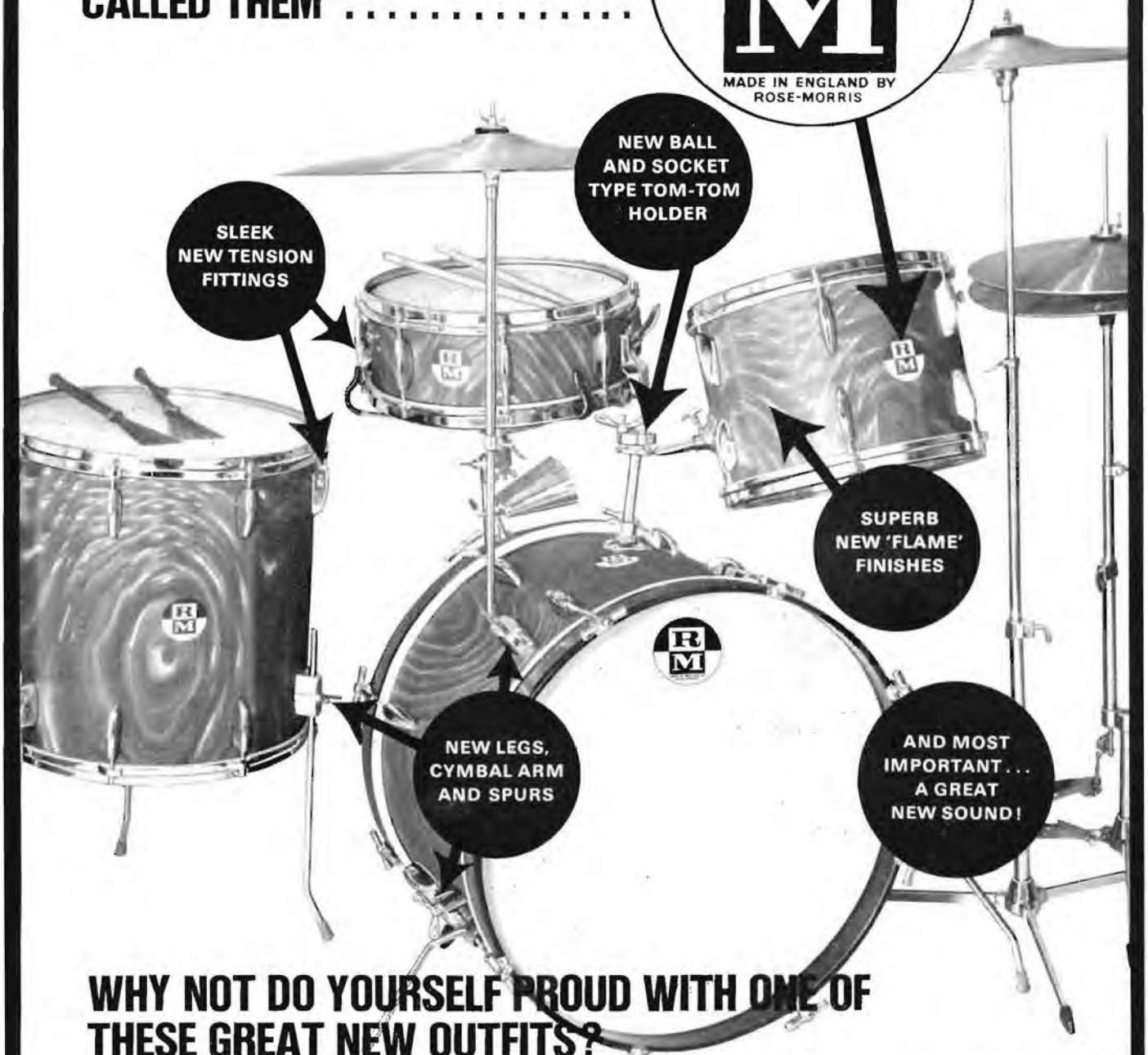

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THE TREMELOES ARE KINGS OF THEIR CASTLE!

HERMAN says the Tremeloes will be on the scene for another 10 years. He'll probably be right. They're rather like kings of the castle at the moment, with no dirty rascals in climbing distance. Many, in fact, think of them as halos on top of the pop world.

BY JOHN FORD

Trem Alan Blakely describes their success as . . . "Being scared to release singles which aren't commercial. It really worries us. Everybody wants to be a big selling artist, but some won't resort to simplicity for the sake of their music. We're lucky, because our music is simple. You just can't complicate records if you want to sell".

The Trem's present George complete with stage gear.

RECOGNISABLE

Both "Helule, Helule" and their new single, "I'm Gonna Try" retain that recognisable Tremeloe sound and image, although "Helule" did have some instrumental innovations; namely "George" the rhythm box. "We were given it in America," says Alan. "And it didn't cost us anything, which helped. We used it on the record to give it a real African feel . . . to make it more authentic".

"It was about four years ago when we first became interested in African rhythms. We were touring with Brian Poole, and used to watch the natives doing their dances. We also heard the tribal records, which first sparked off the idea. We managed to get hold of some of the records, and took the 'Helule, Helule' part from one, and adapted it. We couldn't understand much of it, because it was sung in one of those mad Swahili languages".

COMPOSED

The follow-up to "Helule Helule" is from the same writers who composed "Suddenly You Love Me" . . . "but this time we've written the English lyric," says Alan. "It's a bit square, but safe for the charts, I hope. It's got the same feel as the other records —I don't mean the ballads. After 'Be Mine', we're going to leave them behind. You've got to have a really strong number if it's slow, whereas it doesn't matter so much if it's a beat thing".

"We're very pleased about writing the words for 'I'm Gonna Try' although the flips of our records are always our numbers. We wrote some real rubbish before coming up with good stuff, but the last few songs we've been very satisfied with. Practise makes perfect".

It's true to say that the Tremeloe songwriting is going better than Alan makes out, because their latest LP will be all original material. "I suppose it's the feeling of showing people what you can really do . . . to prove there's more variety to the group than just the sound on singles. And the LP market is very different from the singles market. It doesn't really upset anybody if you do something very different on an album. In fact, it's almost expected nowadays".

STUDIO

"Before now, you'd get pushed into a studio for three days and be told to finish an LP. You just can't do that anymore, unless you camp there. We're taking our time, because you only get about one album released a year, and that's that. We're not using session blokes, either. It's going to be the Tremeloes only. We can play enough instruments between us to add variety".

"There's one thing we are going to use. That's an 8-stringed guitar we picked up in South America. Funnily enough, it's made from a dead animal". Funnily enough!

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the Mike Smith column

IF there is anyone among you who wants to write film music, then I urge you to rush along to see "In Cold Blood", the movie of the Truman Capote book. Because this will show you what film-score writing is all about and, incidentally, I'm after the LP of it. The composer: Quincy Jones, who herewith goes into my personal Hall of Fame.

His music is fantastic. The atmosphere he creates is marvellous. I'm a bit of a film-goer and it's been a long, long time since I was so moved by a man's work. What's more, his score makes nonsense of the theory that the only good film music is that which you do NOT hear.

What else is happening in music? Well, Mike D'Abo played me the new Manfred Mann album and once again I flipped. Great arrangements, and I honestly think Mike is singing better than ever. But on the single scene, things aren't so easy to predict....

We're looking for a new single for the Dave Clark Five and we're also setting down ideas for new television shows. Dave and I write them down independently, then get together and make up our minds on which are the strongest. It all takes time, but there is still time for me to move into a new flat. I enjoy taking it easy, to be honest, because I've been on the move for so many of the past five or six years.

My Riviera organ is going great. I've been down to the factory to discuss various possible improvements or adaptations. They're pleased with my ideas; I'm pleased with the tremendous sounds I get out of the instrument. Incidentally, a similar-type organ has just been built into a very big church. And that can't be bad....

See you all soon.

MIKE SMITH.

KEYBOARDS

No. 4. CHORD POSITIONS

By THE TUTOR

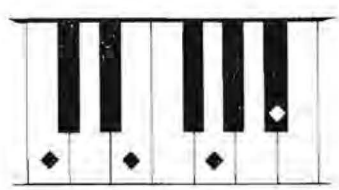
So far in this series on the keyboard, we have dealt with major and minor chords and the different positions in which they can be played. Don't forget that the basic formula for a major chord of R+1½+2 applies to all major chords and, equally, the formula of R+2+1½ to all minor chords.

There are over 150 different chords which you need to learn to be able to play most pieces of pop music. As there are three or four different positions in which each one can be played, this brings the total to over 500. A terrifying figure for any beginner. The best way to start is to forget the different positions in which each chord can be played and just concentrate on the basic formula. Then you'll find the rest will follow on quite naturally with practice. Some people find it easier if they just learn all the different chords of "C" to start with. Once they have got those off pat, then they can easily adapt the same formulas to every other root note.

I'm not going to pretend that it's easy and it'll all come without practice. It won't. There's no substitute for practice if you want to play any instrument properly.

The next chord that we are going to talk about is called a seventh. A seventh chord is a combination of four tones or notes. Any major or minor chord can be transformed into a seventh chord simply by adding another note above the fifth of the major or minor chord.

Let's stay on "C" as all the other examples we have given have been based on that note. The formula for the formation of a C Major chord is R+2+1½. To make the "C" Dominant Seventh we just add 1½ so that it becomes R+2+1½+1½, If you look at the keyboard, you will see immediately that in the case of "C" Dominant Seventh, the additional 1½ tones means that the fourth note will be B Flat. I have also shown you the formation of B Flat Dominant Seventh.

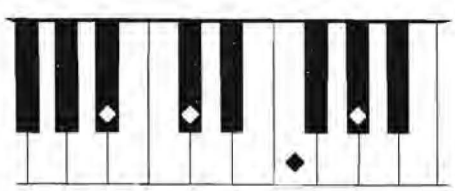


C7

B♭7

To form a Minor Seventh Chord, you just add another note, 1½ tones above the fifth of the normal minor chord. So, the formula for a Minor Seventh Chord is R+1½+2+1½. The diagram below shows the notes you play to form "C" Minor Seventh Chord. I've also shown the formation of B Flat Minor Seventh.

Cm7



B♭m7

The Devil's own Peter Green

BY MIKE CLIFFORD

HE lives in East Putney with his parents. His room has large posters of Rudolf Valentino and Clint Eastwood adorning one wall, with Fillmore Auditorium handouts underneath. One large black sheet lists all the contemporary blues artists in dark brown lettering, while his own group, the Fleetwood Mac, stands out in glorious red.

Peter Green's tropical goldfish bowl is surrounded by countless blues albums, one of which is continually playing. Nice surroundings for an amiable bloke. This should dispel the rumour that Peter lives in an old wooden shack in Glasgow's Gorbals, or on a prison farm in Louisiana in in the Summer season.

DISTURBED

I disturbed him searching for old photos of himself, for his group's latest LP cover. He proclaimed his "undeniable beauty" on some shots, although he couldn't find the snap he wanted most of all . . . "a picture of me with my first guitar—an old Spanish job—sitting on the porch displaying my warm smile". He wanted one with his parents featured, and exclaimed, "Bloody great!" when he found it. "And it's got my dog on it as well".

A trip under the bed remained fruitless, but scattered above were his own pictures of Freddie King, B. B. King, Otis Rush, Junior Wells, and several with John Mayall. One of his two record players was playing a Robert Johnson LP, and Peter admitted he would pay £5 for a single by the same artist.

After that album, a vintage B. B. King graced the turntable. "This is not as good as 'Live At The Garden'," said Peter. "Not enough depth. But it is 10 years old. You should know this track 'Sweet Little Sixteen'. And this is great. Sounds like an old Elvis. But listen to this". And on went "Double Trouble" by Otis Rush. "I paid eighteen bob for that, in a shop in Tottenham. His voice is so good. The best". It went back into its plastic-interiored cardboard cover, adding to the record's status. Next was an Elmore James single. That played without comment from Peter. "I could always put this on," he said, moments later, pointing at Cliff Richard's first LP. That was vintage. He was backed by the Drifters.

With an Indian-looking shoulder bag filled with documents, and photos, adorning his centuries-old leather jacket it was necessary to visit central London, to work on reductions for the new Fleetwood Mac album. But not without removing his socks first.

On the way, Peter pondered on the group's American tour. "I'm not all that keen on going. It's too violent. You can't walk about on your own. Life's not worth a light over there. It really frightens me. Mick Fleetwood's the same, although John McVie is really looking forward to it. Jeremy Spencer doesn't want to go, for various reasons. If John and I can get a look at Mexico, it won't be too bad. I want to get some clothes from there. I'm still a bit worried that we may bomb over there—audiences really expect the best. It's O.K. in this country, because they know us. We can be really personal. Too personal, sometimes".

MOTIONS

At the C.B.S. studios, Peter played their new single. "It hits me the same as when I first heard 'A Whiter Shade Of Pale', and 'When A Man Loves A Woman'. We've used violins. Not to the fore, but just there". Along with John McVie, Duster Bennett, manager Cliff Davis, and Richard Vernon, Peter went through the motions for reducing. Very much in command, but enthusiastic to suggestions. One particular track really moved. "Not bad for a whitey," commented Peter. "And listen to this. Duster is definitely the best harp player in Britain".

Earlier, Peter had talked about Duster, and guitarist Danny Kirwan as the only guys in this country who could . . . "make me say 'Yeah', when I listen to them, And Duster is such a nice guy. So nice, he makes me feel evil".

His comment on the LP was :— "Great, marvellous. The best album this year. 10,000 times better than the first". But the lump in his cheek gave that pretentious comment's game away. "We've dropped the idea of having one side for Jeremy and one for me. The tracks will alternate now. I thought it would sound disjointed, but it's really together. Besides, one side each would have led to comparisons between Jeremy and myself".

"I want this LP, nice and loud, Mr. Vernon". A remark directed at Richard, who took it very calmly. "Every time they play our records at a club, the volume drops right down". When told that the extra length on the Fleetwood Mac singles necessitated a reduction in volume, Peter said. "Right, I want every track on this album cut in half, or heads will roll. But try and get it as loud as you can".

The collected talents in the studio tried to think of a title for the LP John McVie suggested "Balls", and various psychedelic names. But no decision was made. Culling the name from one of the tracks proved a bad idea, but I liked "Wipe The Blood Off My Plectrum Blues" and "Fleetwood Mac's Greatest Hits" both Peter's ideas.

But whatever it is, it will no doubt retain the individuality of Peter Green. His style, speech, and attitude make him a self-confessed devil. But without the horns to hurt people.

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VISITING THE PREMIER DRUM FACTORY

THE Premier Drum factory, in Wigston, near Leicester, was the venue for the presentation of *Beat's* December competition prize... a brand-new Premier drum kit. *B.I.'s* Managing Editor, Sean O'Mahony and staffman Mike Clifford, along with Viv Prince, and prizewinner Mike Hodges, were shown round the company's impressive factories by Premier's Phil Franklin.

The Canal Street factory is the home of all the main woodwork shops, where the sticks and shells are made, plus the light and heavy engineering works and the raw materials used in the drum-making process. The research, drawing, and several general offices are also at this factory.

The main sales office is at Pullman Road. The timpani, tuned percussion and accessory shops are also there.

The new, large warehouse is a short distance away in Magna Road, where a stock of all the Premier products is kept. Here they are packed and distributed to Britain and all over the world.

The main warehouse, where Premier stock is kept for distribution to all its main markets. This picture shows just one section, where the drums are stored.

All the diamond chrome-finished accessories are plated at the specially-designed chroming plant in Canal Street. Before being passed through the chemical baths they are individually strung on copper wire.

At Pullman Road, the finished drum shells are drilled for their fittings. The polyester finish has already been applied.

Here, the drum shells are glued, and take a slow trip round a circular conveyor belt. When they arrive back, they are removed and sent for finishing.

The lancewood or hickory drum sticks are planed down before being given their finish.

A worker inspects, and selects resonators for the vibraphones.

The visitors examine the timpani waiting for despatch.

Phil Franklin shows Viv Prince the new Lokfast fittings at Magna Road.

A cymbal being "spun" by a Premier craftsman in the metal works.

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★ IN THE STUDIO ★

GIVING THE FACTS BEHIND THE HITS

THE Professional Recording Exhibition, organised by the Association of Professional Recording Studios took place at the Hotel Russell at the end of May. It was received very enthusiastically by the audience which included representatives of the 150 APRS member studios and several hundred invited guests. Among the exhibitors were: Ampex, Astronic, Audio and Design, EMI, Grampian Reproducers, Scotch Tape, Scully (Advision) and Shure Electronics.

PYE's Pat Godwin reported that the studios have been through a fairly quiet period, with a lot of the studio time going to the Paper Dolls, recorded as before by Tony Macaulay, and to the Tony Hatch Orchestra. The Kinks have also been in the studio, putting down some new material. John Schroeder has been producing sessions for the Status Quo, expected to result in a new single to follow-up "Black Veils Of Melancholy"; he has also produced a single for Margo, at one time the lead singer of Margo and the Marvettes.

Pye have been doing a good deal of work for the Deutsche Vogue record company. Miki Dallon, who used to be the singer with Neil Christian's Crusaders on the old Strike label, has been producing records by German artistes such as Sam D.

Sam sings in English, so in order for him to learn the words, Tony Richey records the songs first in English, while Sam learns them by playing the songs back.

Grapefruit have been recording at Trident Studios.

The Association of Professional Recording Studios' Exhibition was a big success.

Also on the agenda for Pye is some work for a U.S. company — Miller International—who are recording Christmas carols with English musicians.

DEPARTURE

Pat informed us that Pye have now lost Barry Ainsworth, their engineer who was featured in "Beat Instrumental" recently. Barry is joining De Lane Lea, filling the gap left by Mike Weighell's departure, while Pat told me that he had great hopes that Howard Burrow would be returning from Hispavox in Spain to take up the job he left two years ago as engineer at Pye.

Norman Sheffield's TRIDENT STUDIO continues to progress from strength to strength, with an ever-increasing number of top artistes making use of the comprehensive Trident facilities. The Herd have spent two days recording various tracks under Steve Rowland; the Move have also been in, recording with "flutes, violas, strings and things"; Tyrannosaurus Rex have cut some new tracks under Tony Visconti; the Small Faces have spent a lot of time at Trident recently.

SOLO ACE

Grapefruit have had a number of recording sessions, as have Skip Bifferty, the ex-Newcastle group, and Ace Kefford has been recording

A general view of Pye's No. 1 studio.

his first solo tracks since leaving the Move. Norman tells us that these are very good tracks indeed, promising a lot of future success. Norman was also very enthusiastic about an album which was just to be recorded at press time. Kenny Clarke, the American jazz drummer at present living in Paris, was coming over to record with the Harold McNair Quartet. Norman was to produce this session himself.

NIGHTMARE

Gerald Chevin at ADVISION told us that they had The Who in the studio doing their new single, and he was very excited, too, about a new Crazy World Of Arthur Brown LP which has just been completed. The A side of the LP is one continuous track, representing a complete nightmare and delving deep into the mind, featuring many unusual ideas—as we expect from Arthur Brown! The other side is made up of a selection of Brown songs as separate tracks.

Advision was used by the Who for their new LP, to be released shortly, and they have also been doing some work with Alan Price, Grapefruit, Frank Ifield and continental star Sacha Distel. Gerald told me he held very big hopes for the new single by the Idle Race entitled "End Of The Road". He went on to explain that with Advision's Scully equipment it is possible to do "track-to-track bouncing." By amalgamating the eight-track machine with the four-track one can make a record using up to 20 tracks without sound deterioration.

Fritz Fryer, the ex-Four Pennies man, has been producing for PHILIPS for some time now. He told me that he has recently done sessions with a new singer from Walsall called Jon Ford (who is not "Beat Instrumental's" record reviewer!), from which emerged a single, "Two's Company, Three's A Crowd".

BUBBLEGUM

A group called Bubblegum have recently recorded "Little Red Bucket", an Easybeats composition which is to be released this month. Bubblegum used to be known as the Deuce Coup, but changed the name to try and get away from the surfing image they once had. Fritz thinks that "Little Red Bucket" is destined for success—"a really nice record," he says.

Also in the Philips studios have been The Jensens, whose single, "Deep Thinking" is out this month, Dodie West, who cut three titles from which a single will be chosen; and Fritz deputised for John Franz to produce a single and an LP by Gary Walker and the Rain.

IBC are still recovering from a minor invasion of French record men! They came over to record tracks by Sylvie Vartan, France's answer to Cilla Black, Lulu and Sandie Shaw all rolled into one, and apparently for a few days the studio was full of Gallic confusion. But at least the songs came out well —and RCA Victor will be releasing them in due course.

Sylvie, incidentally, made headlines not long ago with her marriage to rock star Johnny Hallyday.

CONCERT

Two live recordings of interest are being done by IBC —a concert in Newcastle City Hall by the Small Faces, P. P. Arnold and The Nice, recorded on a three-track stereo mobile unit, and the Pentangle concert on June 29th at the Royal Festival Hall is also to be recorded by IBC.

Other visitors to IBC have included the Bee Gees, the Bonzo Dog Doo-Dah Band, Donnie Elbert, Ed Stewart, Bobby Vee, Barry Ryan and John Rowles. The other Ryan twin, Paul, has been recording demos of his songs at IBC.

The new eight-track machine has been in constant use, and IBC's new stereo dubbing unit, in what used to be Studio B, is expected to come into operation in the imminent future.

SUCCESSION

EMI have had a succession of artistes in the studio this month, including Cliff Richard and The Shadows, who recorded a new LP under Norrie Paramor, the Pretty Things and Gulliver's People, who worked under Norman Smith, Keith West, Gary Benson, Tim Andrews and the Barry Lee Show. One session which they are particularly looking forward to is an LP with Watney's Brass Band. Hope they bring some samples with them!

ITALIAN

Also at the EMI studios, under the direction of Dave Paramor, the Koobas have just cut an Italian version of "The First Cut Is The Deepest", which will be released in Italy in August. Stu Leathwood was the lead vocal on

The Koobas recently recorded in Italian at EMI studios.

Trident's new 8-track tape machine.

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De Lane Lea's console.

the number, which is their latest single in this country. Also in the control box was an Italian interpreter, who was patiently guiding Stu over the pronunciation of the lyric. He managed it well in the end, although there's still a touch of Scouse about it.

RESULTS

Dave Siddle at DE LANE LEA told us they have been working recently with Mickie Most—results of which were Lulu's single, "Boy", and an LP; Donovan's "Hurdy Gurdy Man"—and a single by Herman soon to be released.

Bobbie Gentry paid a visit to De Lane Lea during her British tour, recording under her American producer, and new tracks have been recorded by Jacky, for a new LP, "The Lemon Tree", produced by Andy Fairweather-Low, and the New Vaudeville Band, who made three tracks under Ken Lewis.

Adrian Ibbetson at REGENT A has had Shel Talmy, The Kinks' producer, recording a single with The Total, "Think". This was written by Tony Hazard, who has been a frequent visitor recording demos of his songs. The Equals have recorded "Softly Softly" at Regent, which, according to Adrian (who produced the session) is "a real head-blasting rave-up. So don't be fooled by the title!" Regent have also been working with The Equals on an LP. Bill Wellings has been in the studio working on a Tijuana Brass-style LP for Music For Pleasure, following the success of a previous album on the same lines.

DEMOS

At the other Regent studio —studio B—Bill Farley said that Mike d'Abo has been recording some demos, as has songwriter Mitch Murray. They have also been recording a television show featuring Madeline Bell and The Shevelles for the continent, with Jim Ramble producing.

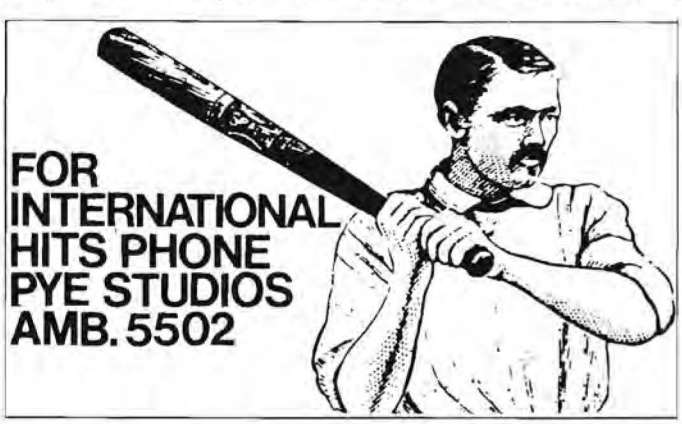
Peter Ballard of STUDIO REPUBLIC has recently been involved in recording the RAF's 50th anniversary album for MFP. With a commentary by Douglas Bader, this record features the sounds of half a century of RAF aircraft. Peter has also been recording a group from Maidenhead going under the name of the 27th All-Stars, of whom he has a very high opinion. Microscope are another group who have been recording at Studio Republic. Richard Charles has been producing the group, who play many strange instruments from many countries, including African and Australian aboriginal instruments.

Peter brought up another point—that many people don't know that there are recording studios capable of top-class work all over the country. If you live in the provinces and want to record, you don't have to go to London, he stresses. Just contact the Association of Professional Recording Studios at 47 Wattendon Road, Kenley, Surrey, who will give the address of the nearest studio.

Adrian Ibbetson at the controls at Regent A.

At JACKSON STUDIOS in Rickmansworth, where the Rainbow Ffolly's "Drive My Car" and LP were recorded, there has been a fair amount of interesting work. Orbit Five, a group from King's Langley, made a single for Decca—"I Wanna Go To

The Who recorded "Dogs" and their LP at Advision Studios.



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Heaven"—with production by John and Malcolm Jackson. On their own labels, Ad-Rhythm and Jackson, they have been doing a lot of organ music recording, including a second volume of Keith Beckingham playing standards on the Hammond. For EMI, Malcolm produced an LP with Mike Carr playing organ and Tony Crombie on drums.

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Malcolm was very thrilled recently to learn that his studio had won the Carl Fischer award for the best small studio in Britain. Congratulations!

The Move have been recording at Trident Studios.

SCRIBBLES

"Rainbow Valley", which is a sort of Everlasting Love Affair has been put out as a single by **Robert Knight** and the two versions are now competing for U.S. sales. Highly ironical if Robert Knight should win . . . **Little Richard** changes labels again (hot news dept.) and appears on Brunswick with "Baby, Don't Tear My Clothes".

New writer-producers for the **Supremes**—Messrs. **Ashford** and **Simpson**, "Some Things You Never Get Used To" being the group's new single . . . **Timi Yuro** has returned to Liberty label . . . Scribbles soul-pick of the year—**James** and **Bobby Purify's** "I Can Remember".

Silhouettes, of "Get A Job" fame 10 years ago, attempt a **Platters-Dells** type comeback. They have a new album on Goodway . . . **Brenton Wood** recently in Italy to promote "Gimme Little Sign" which has gone to No. 4 in their chart . . . **Toussaint McCall** has recorded "King For A Day" honouring **Martin Luther King.**

Stark Naked and the Car Thieves could break out with "Look Back In Love". . . New album on Music Images label—Central Park Music Festival with **Lou Rawls, Maxine Brown** and the **Ramsay Lewis Trio** —should be interesting . . . False Rumour: **Screamin' Jay** was not in Paris entertaining the Riot Police.

James Brown's "Licking Stick" is the fastest moving single in the States; "I Got The Feeling"—an original B-side is still selling half way up the Hundred; and an older release called "America Is My Home" has suddenly started to sell. James has never been bigger . . . On **Bobby Marchan's** "Booty Green" there is an almost inaudible guitarist who is either brilliant or drunk. Sounds like they've tried to rub out his meanderings.

NEW: **Lee Dorsey**—"Wonder Woman"; **Percy Sledge**—"Sudden Stop"; **John Lee Hooker**—"Backbiters and Syndicators"/"Think Twice Before You Go"; **Shorty Long**—"Here Comes The Judge"; **Miracles** "Yester Love".

BI's CHART FAX

1. **Young Girl** (*Fuller*) Union Gap
   RP—Jerry Fuller. S—American. MP—Mecolico.
2. **Honey** (*Russell*) Bobby Goldsboro
   RP—Bob Montgomery/Bobby Goldsboro. S—American. MP—Mecolico
3. **Man Without Love** (*Panser/Pace/Livraghi/Mason*) Engelbert Humperdinck
   RP—Peter Sullivan. S—Decca 2. E Bill Price. MP—Valley
4. **I Don't Want Our Loving To Die.** (*Howard/Blaikley*) The Herd
   RP—Steve Rowland. S—Philips. E—Roger Wake. MP—Feldman
5. **Wonderful World** (*Weiss/Douglas*) Louis Armstrong
   RP—Bob Thiele. S—American. MP—Valando
6. **Lazy Sunday** (*Marriott/Lane*) The Small Faces
   RP—Small Faces. S—Olympic. E Glyn Johns. MP—Immediate
7. **Rainbow Valley** (*Cason/Gayden*) The Love Affair
   RP—Mike Smith. S—CBS. E—Mike Ross. MP—Cyril Shane
8. **Joanna** (*Hatch/Trent*) Scott Walker
   RP—John Franz. S—Philips. E—Roger Wake. MP—Welbeck
9. **Simon Says** (*Chiprut*) 1910 Fruitgum Co
   RP—Katz/Kassentz/Chiprut. S—American. MP—Mecolico
10. **White Horses** (*Carr/Nisbet*) Jacky
    RP—Derek Lawrence. S—De Lane Lea. E—Dave Siddle. MP—Gerrard
11. **Sleepy Joe** (*Carter/Alquist*) Herman's Hermits
    RP—Mickie Most. S—De Lane Lea. E—Dave Siddle. MP—Carter Lewis
12. **Helule Helule** (*Kabaka/Blakely/Hawkes*) The Tremeloes
    RP—Mike Smith. S—CBS. E—Mike Ross. MP—Peter Walsh
13. **This Wheel's On Fire** (*Dylan*) Julie Driscoll/Brian Auger
    RP—Giorgio Gomelsky. S—Advision. E—Eddie Offart. MP—Feldman
14. **Jumping Jack Flash** (*Jagger/Richard*) The Rolling Stones
    RP—Jimmy Miller. S—Olympic. E—Glyn Johns. MP—Mirage
15. **Can't Take My Eyes Off You** (*Crewe*) Andy Williams
    RP—Bob Gaudio. S—American. MP—Ardmore and Beechwood
16. **If I Only Had Time** (*Fugain/Delinoe/Ashman*) John Rowles
    RP—Mike Leander. S—IBC. E—Mike Claydon. MP—Leeds
17. **Do You Know The Way To San Jose** (*Bacharach/David*) Dionne Warwick
    RP—Bacharach/David. S—American. MP—Blue Sea/Jac
18. **US Male** (*Hubbard*) Elvis Presley
    RP—Steve Sholes. S—American. MP—Valley
19. **Congratulations** (*Martin/Coulter*) Cliff Richard
    RP—Norrie Paramor. S—EMI 2. E—Peter Vince. MP—Peter Maurice
20. **Blue Eyes** (*Kerr/Maitland*) Don Partridge
    RP—Don Paul. S—Regent A. E—Keith Ibbetson. MP—Essex

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

STATESIDE REPORT

THE Doors' Jim Morrison groaned in one of his early musical melodramas that "the west is the best", a phrase which is haunting in lyrical context but appears to have very little practical application outside the song itself. Searching for an accurate expression to size up rock music in the United States geographically, I found the Morrison excerpt quite appropriate.

America's West begins at the coast of the Pacific Ocean, namely California, and one doesn't have to ramble much further inland than the coastline before stumbling across its two major centres of rock music, San Francisco and Los Angeles.

What exactly keyed off this breed of music is a question even the most eminent music critics find difficult to tackle since there are many factors involved in the explanation of the West Coast music revolution.

BIRTH

The basic reasons for the birth of the new music date back to 1965 at which time the United States was running stagnant as far as creative music was concerned. The Beach Boys, once a minor revolution in themselves, were nauseating too many people with their surfing melodies and their decline was inevitable.

Dependency on England's artists to spice the national charts was at a peak. British bands were flooding the U.S. market and there were very few native groups for people to follow; only the Byrds, Lovin' Spoonful, the failing Beach Boys and a few Motown artists were scoring. It was evident that something was bound to crack.

The "hippie scene" and its rapid growth in the two West Coast locales, particularly in San Francisco, is recognised as being the cradle, with the new wave of music playing the role as one of that culture's multi-births (other offspring being the light shows, poster art, style of dress, etc.).

When the shell did crack, San Francisco established itself as the music centre and Los Angeles soon followed. The two San Francisco ballrooms, the Fillmore and Avalon, started rolling in early 1966, giving the local bands at least one good reason to stay alive.

Things began slow but the press and other communication media were enzymatic in spreading the music. More bands began forming, the ballrooms were drawing people magnetically and from that time on it was only a matter of expansion and maturation for the music.

San Francisco and Los Angeles are separated by 425 miles, enough to give each city a face of its own. San Francisco's seven major bands have a family image, an intimate closeness between themselves and their music. They all sprang from the same root at almost the same time and their music was, and still is, the breath of the San Francisco ballrooms and free park concerts. It's this brotherhood intimacy that explains the existence of a common music, "the San Francisco Sound".

Los Angeles is a bit different. The Southern California scene was a result of what originated in San Francisco. There's no family, no indigenous sound and the ballrooms are a rather new feature. Los Angeles is still considered a centre, though, because as a city it fosters some of the most important elements of rock music today.

One of the bands stirring some action in Boston is the Ultimate Spinach.

Like a few other bands from the East, H.P. Lovecraft has left its home in Chicago to settle in the San Francisco area.

In San Francisco there are approximately 25 bands that frequent the ballrooms. Of that number, there are seven that stand out above the others and play the role of San Francisco's top bands comprised by the city's most seasoned musicians: Jefferson Airplane, the Grateful Dead, Country Joe and the Fish, Big Brother and the Holding Company, the Quicksilver Messenger Service, the Steve Miller Band and Moby Grape.

The Youngbloods, the Electric Flag and H. P. Lovecraft have all left their homes in the East to take residence in San Francisco permanently; however, they are not included as San Francisco products, but as supplements.

SUPPORTING

Serving a supporting role to the seven major bands are the Charlatans, the Sons Of Champlin, Mother Earth, Blue Cheer, It's A Beautiful Day, Indian Head Band, the Loading Zone, Salvation, Curly Cook's Hurdy Gurdy Band, and Mad River. Most of these bands appear to be going places, they're continually improving and it will probably be only a matter of polishing the repertoire before they're on the same plane as the other seven.

With the experience many of the San Francisco bands have had with recording studios and engineers, many would prefer to handle the recording themselves, hire their own engineers and simply hand the company the final tapes when completed. This is the technique the Grateful Dead used to record their new album, despite the fact they're no longer on speaking terms with Warner Brothers records.

Jefferson Airplane, which records in Los Angeles' RCA studio, also has adverse feelings towards company engineers and the unease of the recording studio. "We're the worst people in a studio", the Airplane's Marty Balin admits.

"We create our music in the ballrooms. Compared to the ballrooms a recording studio is so sterile, like a hospital," he says. RCA hasn't given Balin's ballroom preference a chance yet and it appears their fourth album which is in the works will be another studio product.

Probably the best example of studio engineers massacring a San Francisco band's recording debut can be found in Big Brother and the Holding Company's album on the Mainstream label. The band puts on such a powerful, soulful performance on stage but their album bore only faint traces of the real Big Brother.

When Jimi Hendrix and John Mayall were touring the States in Spring, both groups were set on the same bill at the Fillmore in San Francisco with Albert King. On the final evening, Big Brother wanted to give a final hometown performance before making their tour of the States and joined the three bands in the same concert.

It was amazing to see Big Brother come on stage and steel the show from Hendrix. The group's Janis Joplin, frequently termed the greatest female blues voice in the country, literally sucked the audience from their seats and brought them to their feet where they cheered for the entire performance . . . including the encore.

Since their initial album, Big Brother has changed hands and are

now under the Columbia label. Their second album, already recorded and set for release very soon, is expected to be a much improved representation.

Aside from the Airplane, the Dead and Big Brother, Country Joe and the Fish and Moby Grape have issued two albums apiece and the Quicksilver Messenger Service, the Steve Miller Band, the Loading Zone, Blue Cheer and Salvation have one each.

TASTE

Most all of the San Francisco bands are under recording contracts and are getting at least a taste of the recording studios. Some bands, as the case of Blue Cheer, are recorded prematurely. The company is actually the villain here since many consider "the San Francisco Sound" and selling power synonomous. They merely want to get the albums on the market despite the recording being premature. The Quicksilver band displayed some sharp thinking, waiting almost four years before releasing their first album.

Yet with all the music talent in San Francisco coupled with the large number of bands recording, "the San Francisco Sound" has managed only one hit in the national top-10, that being "White Rabbit" by Jefferson Airplane. There's a very good explanation for this.

Even though singles are issued from their albums, San Francisco bands (and many Los Angeles groups and some others throughout the country) do not link top-40 radio with quality and self-satisfaction. San Francisco bands do not record with commerciality in mind.

This is left to Monkees, Turtles and Box Tops (etc.) who keep the national charts nourished and occasionally come forth from the studio with 12 two-minute tracks when the company calls for an album. The major ballrooms prefer to avoid commercial groups unless their stage act is worthwhile.

The design of the San Francisco groups is different. Live performances come first, followed by the recording of albums, and commercial success is considered relatively immaterial.

INSULTS

Top-40 radio in the United States acts as one of the biggest insults to the adult intelligence and it wasn't until recently that stations began to reform, pressured by the popularisation of "adult rock" stations sprouting up in the country.

"Music has matured, the audience has matured, but radio has apparently proved to be a retarded child," believes Tom Donohue, the man who started the programming of underground "adult rock" in the United States with KMPX-FM in San Francisco and influenced the programming of many other FM and top-40 stations in the States.

"Where once top-40 reflected the taste of its audience, today it attempts to dictate it," he says. Donohue recently left KMPX after strike difficulties and altered the format of a San Francisco classical music station to rock music programming. The station is gaining remarkable success, largely the result of programming freedom and the respecting of adult taste. His format includes the airing of almost every American and English band on record and tape.

The "adult rock" programming has been successful in Los Angeles too, keeping people aware of the music growing around them as well as the bands residing in the immediate area.

Los Angeles' scene is somewhat smaller than its sister city's, with roughly eight major bands possessing strong, developed stage acts.

Probably the most original is Kaleidoscope, a group that performs a gamut of different sounds. Their material borrows from bluegrass, blues, country and even Turkish music and their performances are probably the most polished of any Los Angeles band.

CREATE

The Doors are the biggest of the Los Angeles groups. They've recorded three top-10 singles and two national best-selling albums. The Doors can also create some beautiful performances when they really want to get involved with their material. Lead singer Jim Morrison is a strange figure posed on the stage. He very often acts out his songs, "The Unknown Soldier" being his dramatic specialty.

Buffalo Springfield, Love, blues-based Canned Heat, Clearlight, Steppenwolf (formerly the Sparrow from Canada) and the Byrds (now a quartet again going country-western with Roger (Jim) McGuinn and Chris Hillman the only two original members left) round out the meat of the Los Angeles scene.

The Byrds have probably made the most positive move of their careers in recent months, progressing into the country-western field. If "You Ain't Goin' Nowhere", their last single release written by Bob Dylan, is any indication of where they're going, the Byrds' next album should be splendid a work of art.

In an attempt to create a rock capital in the East to balance the massive concentration of bands on the West Coast, Boston has been avidly striving to build a successful scene of its own in recent months.

With catchy little expressions like "the sound heard 'round the world" and "the Bosstown sound" attached to the Boston movement, record companies have gone overboard attempting to construct a common "sound" synthetically. Little do they realise that a "sound" is born, not manufactured.

The movement in Boston isn't as commercial as all the promotion may seem, though, and once the publicity funds have been exhausted and the smoke settles, something important may develop.

The Ultimate Spinach, the Orpheus, the Beacon Street Union and the Phluph are their major bands with a dozen or so subordinates. Like a few of the San Francisco bands, record companies are forcing many of the Boston groups into recording studios much too early—the result being some rather mediocre albums.

What is occurring in Boston is still young and unrefined but gives some promising signs for the future.

Power trio Blue Cheer is an example of a San Francisco band visiting the recording studio prematurely.

FERTILE

At least for the moment, San Francisco and Los Angeles are operating as the only two fertile grounds for rock music in the United States.

And recently, Bill Graham, *entrepreneur* of San Francisco's Fillmore Auditorium, has been doing his thing to promote that fertility by opening the Fillmore-East in New York City. San Francisco bands are his foremost entertainment and the reception has been outstanding. Graham is trying to make the people conscious of what's going on out West. It appears he's doing quite well.

Similarly, the management of the Avalon has also started another branch in Denver, Colorado and in San Francisco a third ballroom, the Carousel, has come to life to accommodate the growing scene there.

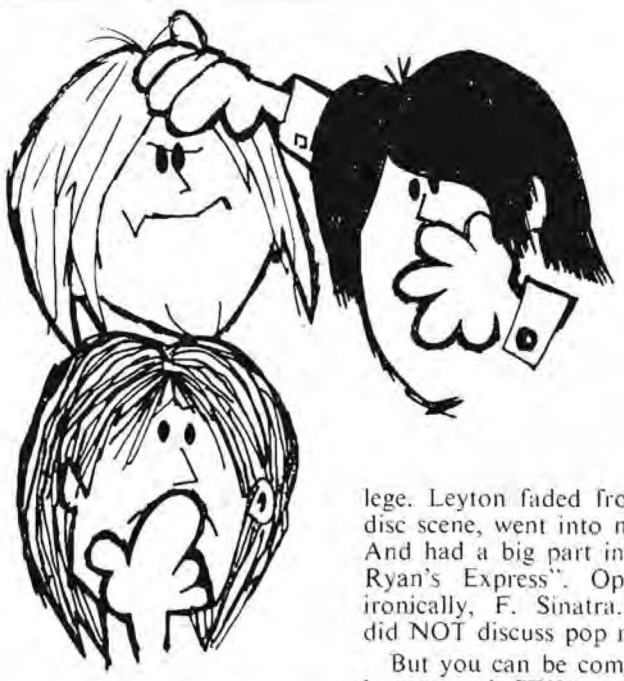
The influence of the music of the West Coast is spreading so rapidly in the United States that it would only seem logical for Britain to be its next target. The occasion will be an alluring delight for all British ears.

MARTY J. ARBUNICH.

Formerly known as the Sparrow in Canada, they have resettled in Los Angeles as Steppenwolf.

BLOOPERS

SOME OF THE THINGS TOP POP PEOPLE WISH THEY'D NEVER SAID OR DONE!



POP music, at today's multi-million pound level, is a comparatively new industry. It's created stars overnight. And even some shrewd backroom figures have made millions. And it's for sure thrown up MORE than its fair share of BLOOPERS!

A "blooper", folks, is a ghastly mistake. It's the wrong thing said at the wrong time. It's the wrong decision made at the right time. A blooper is something that the perpetrator immediately wishes he hadn't done. Of course, some blooper-makers put on a brave front and go on repeating the dose . . . refusing to admit they really wished the ground had quietly opened up and swallowed them!

Bloopers vary in quality and in terms of the trouble they cause. Let's examine just a few. Some, you'll find, are unconscious bloopers, but they are often the most dangerous.

BEAUTY

Lee Hazlewood made a beauty some years back. A successful disc-producer, he decided to chuck up the business as a protest. His protest? "That all the radio stations seem satiated with the Beatles who are doing nothing new. They were hailed as innovators when they were doing things done four years earlier by the Everly Brothers!" Even Lee has to admit now that the Beatles are newer than new.

Remember John Leyton? On "Juke Box Jury" several years ago he said "Frank Sinatra's voice has gone. He's over-rated". From a "junior" popster, this was near-sacrilege. Leyton faded from the disc scene, went into movies. And had a big part in "Von Ryan's Express". Opposite, ironically, F. Sinatra. They did NOT discuss pop music.

But you can be completely honest and STILL make a blooper. The Love Affair did. "Only our singer performed on our number one hit", they admitted. Result was a storm of controversy and the Great British Public assuming that NO pop groups ever played on any records. The Love Affair banned from TV shows, and laughed at in the business had to fight desperately hard to return to the charts.

What about Crispian St. Peters? He had a big hit and then pronounced: "I'll be the biggest of 'em all—and my stage act is much more exciting than that of Elvis Presley". Hordes turned up to see him, including critics. Crispian had said too much, too soon. He was controversial, sure. But he blooped.

Poor Micky Dolenz made an unconscious blooper. He was talking about how his hair had been changed from blond to dark to suit his various roles. "I guess I'm a Hollywood phoney from way back", said he on arrival in London. The press boys, already gunning for the Monkees, had a field day with out-of-context headlines like: "Dolenz says he's a phoney".

REGULARLY

Johnny Mathis hit the British charts regularly until he turned up on "Juke Box Jury" in an over-happy mood and launched a snapping, vitriolic attack on Tommy Steele. The British backed Britain . . . and Johnny owned up to me some months later: "That remark sure put my career back in this country".

Talkative Jonathan King blooped out: "The Troggs don't have lasting quality. If they're around at the end of 1967, I'll stand them all a champagne meal". He re-

57% thought Beatle Paul wrong about his admission on LSD.

Proby said Tom Jones was inferior to him on stage.

membered that bloop as he paid the bill later at the Savoy Grill, with the Troggs' "Love Is All Around" up there in the Top Five at the end of 1967!

Even Beatles bloop, though a Beatle-bloop is a super-bloop. John Lennon's famous "we are bigger than Christ" story was blown up in America, with dee-jays publicly burning piles of Beatle records. This was another out-of-context thing, in fact. The original interview, by Maureen Cleave and published in London, went virtually unnoticed here. It built up, logically, to the theory that young people were more interested in the Beatles than religion; that the Beatles were therefore more POPULAR.

BLAND

Which was probably true at that moment in time. But the American Press took it up as a bland unqualified statement by John, and it took a lot of explaining once the boys returned to America. In the same category came Paul McCartney's revelation that he had tried the drug LSD. It was honest, yes. But a national opinion poll said 57 per cent of the people thought he was wrong to own up . . . and a fair percentage thought "It was not true anyway—only a publicity stunt"!

Bloopers are made by decision-makers. In fact, several anonymous executives turned down the initial Beatle tapes. But in a straight "contest" between two groups at Decca, the Beatles were turned down—and Brian Poole and the Tremeloes were selected!

Yes, even Elvis Presley has blooped—well, he and his manager, anyway. That was by not recording new singles over a long spell—simply relying on music from his movies, often producing songs that were patently better in a film score than a single. This was a policy blooper that reverberated against him. It alienated many of his longest-standing and most-patient fans.

Virtually every headlined utterance by P. J. Proby can be said to be a blooper. One notable one: "Tom Jones is the only other singer to give me a run for my money. It would be ALL TOO EASY without him. I'm greater than him vocally and on stage". This is an unusual type of blooper in that Proby IS undeniably brilliant as performer and singer but his bloops put up an awful number of backs!

BLOOPED

In the business, there are those who think that Barry Gibb of the Bee Gees blooped when he said: "Pop is going out of fashion. The kids have had it thrown at them right, left and centre and they're sick of it. Groups won't be wanted any more". One CAN bloop simply by being "honest" about the field in which one works.

Frank Sinatra once said "Rock and roll is poisoning the ears of American youth". Oh yeah? His daughter Nancy is very much in the rock 'n' roll field most of the time . . . and her ex-husband, Tommy Sands, was clearly on that scene. Frank himself has used rock settings to his records.

But there are border-line bloopers. Did Frankie Vaughan bloop when he attacked the hippies, and flower-power? He certainly alienated the followers of Jagger, and the Who, and so on, but it really doesn't count as a positive blooper. Finding a blooper is very difficult in some ways . . . lots of bloops become bleeps, which is a much more minor matter.

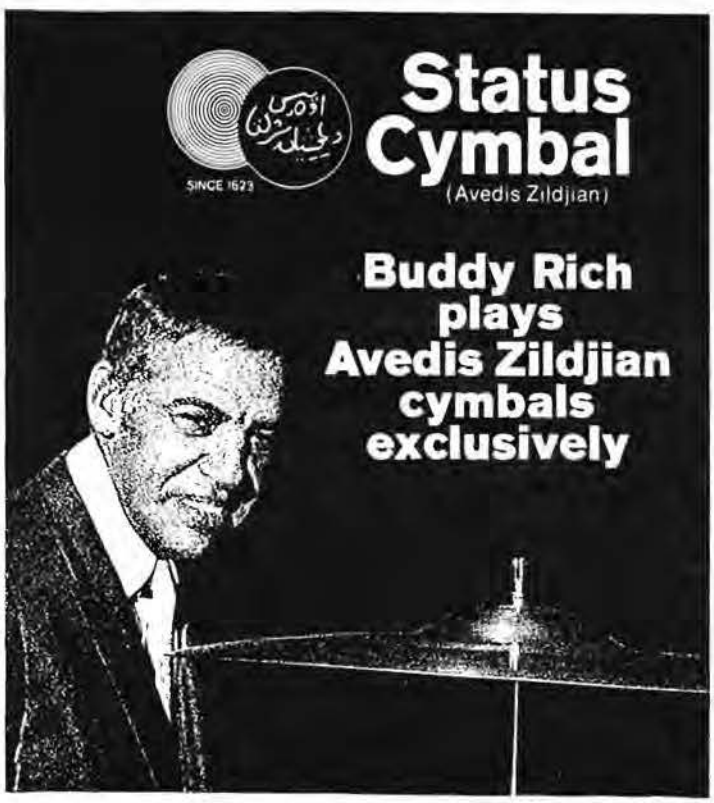
The Love Affair committed an honest blooper when they admitted they had not played on their record.

MISTAKES

Is there a lesson to be learned from all these mistakes? Perhaps it is that one must be on guard when leading questions are asked. The most inoffensive answers to queries can appear most offensive when taken out of context. There is also a warning about one leading off, willy-nilly, on subjects with which one is not concerned.

As a journalist, I've been involved in many different conversations which were clearly off the record. But there are still idiot-figures who insist on blooping in public . . . justifying themselves on the grounds that they are being "honest and straightforward".

Think before you speak seems to be the message. Serious bloops have ended promising careers. 'Ware the blooper!



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BONZOS

"IT all started off more or less by accident", proclaimed Vivian Stanshall, vocalist, lyric writer and figurehead of the infamous Bonzo Dog Doo-Dah Band, currently pulling in full houses all over the country with their highly individual brand of musical insanity.

"We were all at art school in London, playing together from time to time, when one Easter holiday about a couple of years ago we went up to Newcastle for a week's booking. We were spotted by the chap who books groups for most of the Northern clubs, who smoked fat cigars and asked us if we wanted to be stars".

"Modestly, we all said yes, so he offered us a six-week tour. We went down very well—and have continued in the same disgusting style ever since".

DIRTIER

I asked suave, Adonis-like Vivian if they modified their act at all for different audiences. "Not really" he said. "We just make it dirtier for the working-men's clubs. But once we're on stage, we decide what to do as we go along. We've found that humour tends to be much the same wherever you go, and even the language barrier can't defeat the Bonzos. We're now a fave rave on the Continent, you know. At one club in Hamburg, they hung us from the ceiling in a big cage, with the red-faced Teutonic audience stamping and yelling at us from a sort of gallery all around. Amazing".

"Continental audiences seem to appreciate our mimicry and Grock clowning more —possibly they're more sophisticated and clued-in to us than in England—I don't know".

At this point Vivian had to rush off to get ready for the show, and at about twelve-thirty the students of Goldsmiths College, New Cross, were treated to an hour of mind-boggling anarchy by the outrageous Bonzo Dog Doo-Dah Band. They loved it.

Vivian Stanshall has a quiet smoke backstage.

Their stage act is largely built around the use of props —horror masks, explosions, weird instruments (constructed by the leaping Roger Ruskin Spear)—and Alma. She is a life-size rag doll who, in the words of Vivian, "has blown her mind. I'm afraid there are bits of plaster and cloth hanging out of the poor dear's head".

ECCENTRIC

Their stage dress could also be called eccentric. Vivian appeared in grotesquely tight pink trousers and a lacy black dinner jacket; Neil Innes wore a menacing Hell's Angels outfit; drummer Legs Larry Smith sported U.S. football padding; Rodney Slater had a voluminous powder-blue drape jacket, while Dave Clague just looked blinding. An awesome sight.

The Bonzos' humour ranges from hopeless vulgarity to subtle whimsy, while their musical talents are indeed remarkable. Between the six of them they must play over 20 instruments, including a dressmaker's dummy with strings and pick-ups fitted!

After the show I asked if the success of their TV series, "Do Not Adjust Your Sets" and their appearance in "Magical Mystery Tour", they did a spoof-Elvis "Death Cab For Cutie" in the strip-club sequence, made much difference. "We're still clean-cut boys next door. No real change—after all, we were doing very nicely before, with a lot of word-of-mouth recommendations. All that's happened is that a few more unfortunates know of our existence".

I asked how their new LP was progressing. "Well, I don't think it is an LP any more. We keep on having huge punch-ups about what to put on, so it looks like some of the tracks will be coming out as singles. This could be a good thing—I'd quite like a hit single! Our last one, 'Intro and Outro'/ 'Equestrian Statue' got a bit swamped by the the LP, 'Gorilla'."

BITCHERY

Hearing about these disagreements, I wondered if the group secretly hated each other. "There's a hell of a lot of bitchery and nasty jokes always flying about, and if you didn't know you'd probably think we loathed each other's guts. But no, it's really all good natured, and we rub along remarkably well, especially when you consider the time we spend together".

I finished by asking if the Bonzos tried to do more than simply entertain — which they do superbly. "Good Lord, no! We aren't out to convert anyone—we aren't a load of evangelists! We're happy as long as the audiences are".

RICK SANDERS

Roger McGough *John Gorman* *Mike McGear*

SCAFFOLD'S RELUCTANT HEART-THROB

IT doesn't often happen that the pop world gives the outside world a memorable phrase that's on everybody's lips dozens of times every day. But The Scaffold did with "Thank U Very Much". For a period of months, nobody could say the magic words without putting on a Liverpool accent and racking their brains for the answer to the Aintree Iron riddle.

Following the well-deserved success of the above-mentioned top pop, the three wild spirits of The Scaffold—angelic Mike McGear, outrageous John Gorman in the red tweed suit, thoughtful Roger McGough—have been blasting their way into the nation's consciousness, spearheaded by their series of appearances on the late-night show, "At The Eleventh Hour".

They've had another top 30 record, "Do You Remember"; they've starred in a triumphant show at the Queen Elizabeth Hall on the South Bank, where the combination of their off-beat Merseyside humour, brilliant sense of timing and Roger's poems—he is reckoned to be one of the best poets in Britain, and was nominated by *The Sunday Times* to be Poet Laureate—all turned the evening into one of the most rewarding shows ever to hit London.

IMPRESSION

But the Scaffold seem to have made their biggest impression to date on the recent 12-day Hollies/Paul Jones tour. I asked Roger how he felt about the tour.

"It was all tremendously enjoyable. The critics said a lot of nice things about it—greatest pop show our civilisation has yet known!—people turned out to come and see it, and the best thing about it from our point of view was that everything was so well organised. No hang-ups at all—no long drives in the middle of the night, the best hotels, lovely food, and we all got on very well with each other. It was great".

"We did some poems, comedy routines and our chartbusting hit songs, of course. We were on another pop tour a couple of years ago, with the Yardbirds, Manfred Mann and Paul and Barry Ryan, where people yelled at us to get off and threw pennies and things. They thought we were supposed to be a beat group. This last one was so much better in every way".

To catch the demand created by the tour, a live LP of the Queen Elizabeth Hall show has just been released, and it's one occasion when a live recording comes off totally successfully. But was it released too close on the heels of the recent "McGough & McGear" album?

"No, I don't think so. We expected 'McGough & McGear' to be more an underground record—though one music paper chose it as LP of the month—and the live one is really meant for a wider audience altogether. In fact, we're pleasantly surprised that 'McGough & McGear' is catching on so well. And what's more, we've got another album coming out in perhaps three months. By that time, people should have worn out the other two".

What does the future hold for The Scaffold? "Well, plans had been drawn up for an American tour later on this year, but we aren't keen on going over now. We're anxious not to lose contact with Britain, and we want to concentrate on getting our own show in the West End before the end of this year. That's the big thing for us at the moment".

"It would have been nice to have made it to the States—we were due to play at places like The Bitter End in Greenwich Village—but the stage show comes first. At one point, there was talk of taking the complete Hollies/Paul Jones show and putting it on in London for a season as it went so well. But that idea fizzled out somewhere along the line".

I asked about the Scaffold's new single release, "One, Two, Three". Said Roger: "It's mostly written by Mike, and I suppose is more like 'Thank U Very Much' than 'Do You Remember'. It's a visual record! But then, all our records are visual . . . and we still think it should do quite well".

Roger has become quite a heart-throb, as part of the Scaffold's success. I asked him what he thought about this. "It makes me so annoyed, you can't understand! Ah, if I were 20 years younger! Ah. . ."

RICK SANDERS.

INSTRUMENTAL NEWS

THE CEDARS AND THEIR DRIED APRICOT

A group from the Lebanon, the Cedars, have brought with them a most unusual instrument, which is called a Dried Apricot. In reality it's a delicate stringed instrument that has been played by the Lebanese Bedouins for centuries. It gives the group a very Eastern-influenced rhythm, and makes the Cedars just that bit more individual.

ADVERTISEMENT

THE MOVE & RS66, RS41, RS44 & RS48

Another vote of confidence! Here the Move talk with Alan Marcuson, Sales Director of James How Industries, sole manufacturers of ROTOSOUND . . . . . and these are the ROTOSOUND strings they use and recommend.

Trevor Burton uses RS48 "Supertone" set of medium gauge chrome. Roundwound. The string takes the lead away from the U.S.A. **26/3**; (he also uses RS30 on his own 12-string guitar).

Chris Kefford uses RS66 "Swing Bass" set of chrome. Roundwound. Medium 30"-32" **47/1**: Extra Long 33½"-36" **69/6**.

Roy Wood uses RS41 "Scene King". Ultra light. Chrome steel. Roundwound. **25/1**: AND RS44 "Power King". Roundwound. Light acoustic electric **22/-**: AND RS66 "Swing Bass" (as described above).

Sole manufacturers of Rotosound are James How Industries Ltd., (Music Division), 495 Blackfen Road, Sidcup, Kent. Write for full price list.

Ex-Procol's Record

Two thirds of Freedom, were two fifths of the original Procol Harum. But they do not want to create another Procol. Drummer Bobby Harrison, guitarist Ray Royer, and bass player Steve Shirley are out to start something completely individual, using their own songs. On Ray's "Where Will You Be Tonight", and Steve's "Trying To Get A Glimpse Of You" (the A and B sides of their new Mercury disc), a fourth musician is heard—pianist/organist Mike Lease, who was originally intended as the remaining Freedom worker. But Mike passed his exams into University to study music, and since left the group. The latest project for Freedom is an own composition LP to follow one already in the can. This is the music for the Dino di Laurentis production "Black On White", in which they also acted, and recorded all 14 songs.

ROSETTI MOVE

For the second time in five years, pressure of demand has forced Rosetti into larger premises. This time the move is to a new building, specifically equipped for musical instrument wholesaling, which is situated at 138-140 Old Street, London, E.C.1. Nearly four time the size of the previous headquarters, and on six floors, the House Of Music, as the new warehouse has been christened, will hold the established Rosetti lines and will provide additional space for the many new marques moving into the catalogue. Triumph amplification and the new Gazelle electronic organ. Buffet-Crampon woodwind, Hagstrom guitars, and the new Triumph guitar range will all benefit from the new facilities, both in the home market and in export, a field in which Rosetti is rapidly expanding.

P.A. EXHIBITION

Freedmans Musical Instruments recently held an exhibition showing a variety of P.A. systems. Manufacturers at the show included Watkins (WEM), Dallas Arbiter (Sound City), Pan Musical (Impact), Rose-Morris (Marshall), Rosetti (Triumph), A.K.G. Microphones, Beyer and Fi-Cord microphones, and the Dane Super Sound strings from Rotosound (James How Industries). The show was at the Red Lion Ballroom, Leytonstone.

'Acoustic' Amp

Pictured above is the Acoustic 261 solid state amp, which has a 275 (American) watt peak power. It features dual channel stereo, dual channel variamp equalizers, fuzz, tremelo, and reverb, and a 5 octave electronic tuning fork. The 48" speaker cabinet has two front mounted 15" Altec Lansing speakers, plus a 14" × 6" high intensity horn with a snap off grill. Groups enthusiastic to the new amps include Spencer Davis Group, Traffic, Doors, Clear Light, Buffalo Springfield, Jefferson Airplane, Grateful Dead, H. P. Lovecraft, Sweetwater, Electric Prunes, Crome Syracuse, etc.

WEB USE TWO DRUMMERS ON STAGE

John L. Watson and The Web

One of London's favourite groups is John L. Watson and The Web, notable for the excitement they generate with two drummers, Kenny Beverage and Lenny Wright, pounding out cross-rhythms behind the strong voice of Detroit-born John L. Watson. The group, whose greatest fans include Nina Simone and Lou Rawls, have a new single, "Hatton Mill Morning", to be followed soon by "Fully Interlocking", an LP of their own compositions. The other Web members are: John Eaton and Tony Edward on guitars, bassist Dick Lee-Smith, and John Harris, who plays sax, flute and clarinet.

ALAN BOWN! STAY IN BRITAIN

The Alan Bown's! proposed trip to the States has been postponed indefinitely, so that the group can promote their latest single, "We Can Help You", which was written by Nirvana. Alan told B.I.: "We've been trying so hard to make it in Britain, and feel that it is more important to stay and promote the new record. But we do have an open contract to go to the States at any time, work on a scheduled film, and do college dates".

OMEGA RED STAR TOUR

For the first time, a Hungarian pop group is touring Britain. They are the Omega Red Star, who are using Vox Amps, and a Selmer Pianotron which was lent to the boys at the last minute. They feature all styles of music, even their own traditional folk numbers, which they have especially adapted for our audiences.

WURLITZER FOR FACE McLAGAN

Small Faces' Ian McLagan is using a small Wurlitzer electric piano on top of his Hammond at the moment. It is featured in the latest Faces' LP "Ogden's Nut Gone Flake".

MANFRED MANN RETURN TO BRASS

On live bookings, Manfred Mann will be playing flutes, penny whistles, etc., to create the beginning of their latest single "My Name Is Jack". The competent reed men are Tom McGuiness, and Klaus Voorman, who finished well up in this year's "B.I." poll, in the brass section.

Gazelle price correction

In last month's Instrumental News we mentioned the price of the new Rosetti Gazelle organ as being 138 guineas. The organ in fact retails at 135 guineas.

SPECTRUM ENGAGE TALENT

Spectrum Recording Associates announce a tremendous response to their appeal for new talent. Their advertisement appeared in B.I.'s May issue, and replies came from as far afield as New York, Sweden, Czechoslovakia, East Germany, West Germany, Austria, Australia and Ireland. The company is now in the process of recording groups, and two solo artists, and sessions have been started. Spectrum are negotiating with three major labels for release of their artists. They are still interested to hear from up and coming singers, etc., and you can get in touch with them at Suite 500, Chesham House, 150 Regent Street, London, W.1.

TIM ROSE RETURNS TO BRITAIN

Tim Rose arrives in Britain on June 25th, and his tour itinerary is as follows: June 28th, Pier Ballroom, Hastings; 29th, University of Sheffield; July 1st, Top Gear Recordings; 2nd, College Of Technology, Bournemouth; 5th, Pavilion, Hemel Hempstead, and Samanthas, London; 6th, Gaiety Ballroom, Ramsey; 7th, Top Gear transmission, and Woburn Abbey Festival; 8th-15th, Yugoslavian Pop Festival; 16th, Marquee, and Scotch of St. James, London; 18th, Victoriana, Liverpool; 19th, South Bank Jazz Club, Grimsby; 20th, Mistrale Club, Beckenham, and Middle Earth, London; 21st, Boat Club, Nottingham; 22nd-27th, Musica '68, Majorca; 31st, Brave New World Club, Portsmouth; 2nd August, Kirklevington Country Club; 8th, Hull . . . no venue, to date; 9th, Club A Go-Go, Newcastle. Tim's latest single, a self-composed number, is "I Guess It's Over", on C.B.S.

Elmer Gantry, Velvet Opera & Mary Jane

The group pictured above are Elmer Gantry's Velvet Opera, and their latest record "Mary Jane" contains the message . . . "attain spiritual freedom". It could also have a double meaning, because "Mary Jane" is hip slang for pot, or marijuana, the saying used by the Association on their record "Along Comes Mary". The line-up of this very individual group is: Elmer Gantry, lead singer; Paul Brett, lead guitar; John Ford, bass; 'Hud' Hudson, drums, and vocals.

Elmer Gantry's Velvet Opera

TEN YEARS AFTER LIVE!

TEN Years After — Alvin Lee, guitar and vocals; Rick Lee (no relation) on drums; organist Chick Churchill; and Leo Lyons on bass — are currently, after several years of dedicated playing, one of Britain's top-flight blues crews — though they won't admit to being labelled a pure blues group.

"There's a lot of jazz in our music", pointed out Rick Lee.

They've made records, certainly—a very successful LP and a single, "Portable People". But they won their spurs with their volcanic live performances. So, when they wanted an album to take with them on their American tour in June, a live recording seemed like a good move indeed.

And the obvious place for it was Dick Jordan's Klook's Kleek Club in West Hampstead, the home of many triumphs with an audience who have grown to look on the group as their own personal property.

CLASSICAL

So it was arranged. Mike Vernon was to produce the record, while Roy Baker was to engineer, and one Tuesday evening in May, I went along to witness the birth of the album.

Roy took me over to see the remarkable recording equipment for the evening. "We've carted a classical machine out of the studio, fitted it with limiters echo, and so on, doctored the wiring, and set the whole thing up in the Decca studio's canteen, which is linked up to the club just down the road."

He went on: "The acoustics in Klook's set a lot of recording problems, and to make matters even more difficult we could only put up one screen to separate the mikes. Otherwise the audience wouldn't be able to see a thing. We've got mikes in the chandeliers to catch the audience reaction, wires going everywhere and back, equipment filling every square inch. But it's going to be a great session all the same."

As the group waited to go on stage, I had a few words with drummer Rick Lee. He said: "We all know that live

Left—Roy Baker and Peter Ryston at the controls, specially installed in Decca Studios' canteen.

Right—Alvin Lee breaks into a solo during 'Woodchopper's Ball'.

recordings can turn out pretty horrible. But we've got to have an LP to take to the States, and the one we're working on at the moment won't be finished in time. It's a complex, progressive album and we don't want to complete it in a panic—so we had to settle for the lesser of two evils, a live record or nothing at all. And it might turn out to be a fantastic record. You can't tell."

All the group were somewhat nervous. The LP had to be perfect first time, a second go being out of the question, as the friendly gentlemen in blue were waiting to swoop the minute the music went past the deadline of 11 o'clock.

FRIGHTENING

At quarter to nine it started. Suddenly Alvin's guitar screamed into "Rock Your Mama", with the others in hot pursuit. The sound was almost frightening as Leo lashed into his battered Fender bass, wringing out a wild shuddering roar, with Rick working like mad at the drums and a cool unruffled Chick hidden in one corner of the stage and working miracles with the organ.

Then straight into "Spoonful", pumping new blood into a song beaten to death by every no-talent group in the country, and on into more numbers, each one going down a bomb with the reverent congregation until the first set came to a searing end with "Sometimes I Feel Like Going Home".

Backstage I was greeted with a jet of water from manager Chris Wright's water-pistol and loud cheers from all except Alvin (talking very seriously with a remarkably lovely girl in Indian gear) and Leo, who looked on the point of death by exhaustion.

Rick Lee sweats off a few pounds behind his drums.

When he had dried himself out, I asked Leo what he thought of the first half. "Pretty happy, actually, though my bass was playing me up a bit. I like to get more of a string-bass sound. But it'll probably be OK on the tape—I hope."

AMERICA

Changing the subject, I asked about the USA tour. "We'll be away for five to seven weeks, depending how it goes. We're playing all over the place, including the Fillmores in San Francisco and New York. We're all very excited about what might happen."

At this point, Svengali Wright interrupted: "You know that over in Scandinavia they reckon Leo is the the best bassist of all time. We've got a massive heap of cuttings and letters from Denmark, Norway and Sweden all raving about him."

How was Scandinavia? "We played a lot over there, and it was marvellous. They seem to have some sort of fixation about British groups and we couldn't put a foot wrong. Hope America goes as well!", said Leo.

Then the second set got under way. And it turned out to be even better than the first. The sweat poured off us as Ten Years After, in brilliant form, put a spell on the sardined audience. Roars of appreciation for every number, with a special ovation for "Woodchopper's Ball", which had Alvin breaking sound barriers and speed records on his talking guitar, until Dick Jordan braved a fate considerably worse than death by calling a halt.

SIDEWAYS

Just as we were leaving, a wildly enthusiastic Mike Vernon came bounding backstage. "Marvellous! Brilliant! Fantastic! Come and listen to the tapes!" As it happened, we could only hear one of the songs, but it was enough to let us know.

Next morning I 'phoned up Chris Wright. He was happy. "It's just too good! Wait till America hears this—it's going to knock them sideways!"

There's an interesting conclusion to this story. A week after the Klook's Kleek session came the news that Decca were so excited about the LP that despite original plans to release it only in America, they are now going to put it on the British market. So it's a bonanza for Ten Years After fans—two great albums itching for release at the same time!

RICK SANDERS.

Left—Leo Lyons gets to grips with his bass.

Right—Chick Churchill looking remarkably cool on organ.

RECORD REVIEWING

not as easy as it looks!

says PETER JONES

THERE are about 50 professional record reviewers in this country. But there must be at least 50,000 pop fans who would like to be disc critics, seeing the job as being an exciting power-happy way of keeping up with the latest trends and sounds. Besides, just think of all those free records. . . .

Well, I've been reviewing singles for . . . ahem! Let's just say quite a long time. And for those who think it is the cushiest job in the business, I can only say: forget it. There are many, many hazards involved in reviewing records. You can lose more friends than you make new ones. And the pressures are sometimes intolerable.

Ready for a few facts and figures? Say there is an average of 60 records out each week. They arrive in dribs and drabs through the week prior to reaching the shops. Some are tatty old acetates which grind and bump through a couple of hearings and then lose all sound quality. Some are finished products. Some are by brand-new names; some by established stars. You have to hear them all, in fairness to the guys who forked out the production costs. In any case, one of the important points about reviewing is to seek out the unusual hit—the out-of-the-blue Abi and Esther Ofarim type, or the Louis Armstrong.

So how, you may be asking, do you go about it?

For a start, if you're dealing with the Beatles or Tom Jones—no worry. You don't have to be a genius to predict that they'll have a hit. But with the Beatles, particularly, you do have to be on-the-ball to assess exactly what is happening on the record!

Now take the problem of new artists. For some reason, most record companies do not send biographical information about the artist at the same time as the record. So for example: a group called the Westside Sludgeheap turn up, unheralded, and make a merely fair sort of sound on a debut disc. Just worth a couple of sentences. . . .

HALF-CRAZED

Then after your review is ready and set, you learn that a half-crazed millionaire is sinking 20,000 quid into the group's publicity, that the lead singer is Engelbert Humperdinck's brother, that Jimi Hendrix made a guest appearance on lead guitar—and that the group as a whole have a series of half-hour TV programmes on which to plug their record.

Right—that unlikely series of "happenings" doesn't really change one's views of the quality of the record. But it must change your views of how strong are the chances of it getting into the charts. Though many a hotly-publicised disc has sunk without trace, quite a few do creep in on the grounds of being controversial.

GRAPEFRUIT

For most of us, record reviewing is split into two different sections. One is giving a reasonably critical appraisal of the record; the other is assessing whether it will get into the charts, irrespective of whether it is good or bad. A really lousy record can make the charts . . . as we all know. And a good one becomes a very strong bet if you know that the record company is really going behind it (Grapefruit is a recent example). So, you have to guess whether a company "push" will be strong enough to get an average record away.

So, even as you review the records, you have to keep up to date with the general news. If so-and-so is doing a peak-viewed television show, that must colour your verdict of the success chances.

Most record columnists regard themselves as being reviewers rather than critics. I personally see my job as being the middle-man, sorting out records as early as possible—pointing out the really big ones, dismissing the no-hopers and drawing attention to the newcomers who have something different to offer.

For many singles there are no absolute standards of criticism, in any case. Take a tuneful film-theme orchestral record. It's invariably well-produced, well-arranged and immaculately played by experienced musicians. All the reviewer can do is give an opinion on whether the actual basic melody is the sort that we sometimes see in the charts.

Again, criticism of a group's first record can be a most damaging thing. Maybe, on stage, the outfit is very strong—with a wide variety of material used. But a record stands or falls on two or three minutes as a sample. Hammer that sample, perhaps ill-advisedly selected by a producer, and you can badly damage the group's chances of making the grade.

SNEER

My attitude has always been to review as many records as possible. A word of encouragement helps—and the more such words the better it is. Obviously it is important to like pop music . . . if you feel most of the scene is just a drag, then forget it. If Andy Williams and Frank Sinatra are perfection for you, then it would be hard to remove a sneer when it comes to the more basic pop records.

So much for the actual scene of operation for the "trade-type" record reviewer. The Nationals select only a handful of discs each week,

hammering some and praising a few. For the rest of us, it's simply a matter of trying to be (a) selective; (b) informative . . . "new group from Nether Wallop featuring 92-string guitar for the first time"; (c) chatty. And trying not to be bigoted, cocky or so conceited as a layman, musically, that you end up telling George Harrison where he played a wrong note!

PROBLEMS

But the problems don't end with merely listening to records and then writing about them. There are the 'phone calls. "Why didn't you review such-and-such a record?" "Umm, well — actually I did review it but, you know, shortage of space!" That could be true . . . but it might just be true that you are thinking: "It was such a load of rubbish that I forgot all about it!"

Tact plays an important part in the disc reviewer's life.

But you also get the people who storm into your office, unannounced, and say: "I've got the greatest new single you ever heard. Can you spare a few minutes. . . ." Well, all right—it might be worth a few minutes of your time. But then comes the cross-examination. "Did you like it? Well, what was wrong with it?" Sometimes these scenes end with an irate: "Could you make a better record?"

There is this theory in the pop business that the man who earns a living by reviewing records should be available to answer for his views. Does this happen to a film critic—or a theatre critic? no. They only see a few productions in a week. And it is very embarrassing for a disc-reviewer to be asked, on the spur of the moment, what he thought about one nonentity-type record out of a total of 60 heard.

These are occupational hazards, granted. I've tried to underline the basic fact-of-life for a disc-reviewer. He could be a complete dictator and refuse to get involved in any debate. But pop music is different to any other entertainment form. He is expected to back up his criticism (or review) with further comments. One can understand the point of view of the producer or artist. They've lived with the record for weeks, probably—and it becomes the most important thing in their world. For the reviewer, it is but one-sixtieth of the material he has heard.

One must disregard the artist who rings up and says: "Hi, Pete, me old mate. Can I take you to lunch this week? Great. Oh, by the way, I've a new record out soon—can I bring you a copy along and let you listen to it?" You know you're going to hear it several times and that the brain-washing process will be under way. . . .

INFLUENCE

I don't want to knock this business of disc-reviewing. It is something that can bring great pleasure and great interest. But I advise anyone who believes that it is his chosen profession to think about choosing something else. Most reviewers do other journalistic work, like interviewing artists—and the antagonism you create with an adverse "notice" on a record can be something of a handicap.

Reviewing records puts the reviewer in a rather privileged position. He has a certain influence in making or breaking an artist. He has to take that influence seriously. I believe that.

But equally I think the pop people should give him a little more respect—and lay off trying to exert their own influences. Sir Alec Guinness does not approach the drama critics. Nor do the true stars of pop music.

Reviewing is hard enough—by no means the sinecure many fans think. And the reward is simply this: if you say a record is good, you become the greatest of critics. If you say it's bad, the attitude is that "that bloke" doesn't know anything at all about the subject.

I'm not pleading for a change of job. Just for a change of understanding!

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YOUR QUERIES ANSWERED

BY GARY HURST

BLUES GUITAR

Dear Gary,

I am very interested in blues music and I would like to start to learn blues guitar. However, the only guitar I have is a plectrum guitar. Do you think this is suitable for learning on? Could you also give me some advice on blues guitar playing?

P. DAVIES,
London, N.W.10.

ANSWER:—It isn't really the type of guitar you have which is of importance in becoming a blues guitarist—players of different styles use different instruments. For example, many country blues players use acoustic 12-strings and steel-bodied National guitars, whereas amplified blues bands can use anything from a Gibson Les Paul to a guitar like yours fitted with pick-ups. In fact, your guitar is probably as good as any for learning to play. When you have mastered the basics, you will then be able to specialise in one particular blues style and choose your instrument accordingly. As far as instruction is concerned, you could do worse than buying Stefan Grossman's record "How To Play Blues Guitar" (Elektra EKL 324) which comes complete with an instruction book. Or you could buy one of the many blues guitar tutors on the market.

DEMO ACETATES

Dear Gary,

Recently our group made some demo tapes in a local recording studio. Unfortunately the studio was not sufficiently equipped to produce a good acetate from the tapes, although these are of excellent quality. Can you recommend a company that would produce a high-quality acetate from our original tapes?

M. E. ROBINSON,
Morden, Surrey.

ANSWER:—You can get in touch with the Association of Professional Recording Studios at 47 Wattendon Road, Kenley, Surrey, or there are also several offering tape to disc facilities in our 'Studio Notes' pages.

BOTTLENECK

Dear Gary,

Can you settle a disagreement for me? My friend says that bottlenecking is the sound produced when a guitar is played with a broken bottle-neck or metal tube on the little finger of the left hand. I suggest it is "slide" guitar as played by Jeremy Spencer, and that bottlenecking can be achieved with a perfectly matched guitar and amp (over 100 watts)—as on the Yardbirds' "The Nazz Are Blue".

JOHN RYDER,
Uttoxeter, Staffs.

ANSWER:—Bottlenecking can be produced with a number of different implements, as your friend says—with a real bottle-neck, a metal tube, a knife, Hawaiian steel, or with a glass pill tube. This is what is generally meant by bottleneck or slide guitar playing. It is possible to get a very similar sound without these things—but the result is not true bottleneck. Jeff Beck, who used to be with the Yardbirds, is one of Britain's foremost bottleneck players, and usually uses a metal tube, as does Jeremy Spencer.

U.S. VOLTAGE

Dear Gary,

I have heard that American electricity is of a different voltage from the English variety. We hope to play in America soon—will we have to get new equipment?

D. HEATON,
London, W.11.

ANSWER:—American voltage is between 110 and 115 volts. But most amplifiers have a built-in voltage selector switch which will let you change over to this voltage when in the States.

ALL THAT JAZZ..

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One tends to regard glowing descriptions as things you take with a pinch of salt.

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BRAND-NAME NIRVANA

SOME time ago, two songwriters happened to meet in Regent Sound studios where they were each making their own demos. They found they had something in common—they were both disillusioned with the business of getting their songs covered. And that was really the beginning of Nirvana.

Pat Campbell-Lyons, 20 and from Ireland, and Alex Spyropoulos, 27 and Greek, are the essence of Nirvana.

Alex, unfortunately, was spending a few days in hospital for a rest. So I talked to Pat Campbell-Lyons.

"We were working for different publishers when we met" explained Pat. "We discussed songwriting and decided the only way to succeed was to form your own mouthpiece—to create something like a brand-name. Nirvana is the name of the music created by a variety of people—it's not the name of the group".

" 'Rainbow Chaser', now climbing the charts, is the most commercial piece of Nirvana music waxed so far. Pat prefers their earlier singles, however.

"We were really pleased with 'Tiny Goddess' and 'Pentecost Hotel' " he said. "It didn't matter that they weren't hits because we thought they were good. 'Pentecost Hotel' was a hit in France and quite a few other places. 'Rainbow Chaser' was going to be a B-side and we were going to put a second melody line on it but there wasn't time".

Although Nirvana, as a group, don't exist, usually the same musicians are used, like guitarist Chris Thomas, and Dave Preston, a drummer who used to be with the Frugal Sound. Paul Likeman uses a Lesley organ, and has built most of his own equipment.

With no public appearances to worry about, Pat and Alex can concentrate entirely on writing and working in the studio.

What usually happens is that the boys work independently on a few songs for some weeks and then arrange to meet.

"Alex has a better head for melodies" Pat explained. "I can usually play about for a few hours and come up with a riff or hook line—the part you remember. Then we get together.

"Although Alex is mainly a piano player, he has a whole range of instruments at his flat. He has two tape recorders and we make demos of each song.

"Some of the demos are good enough to use on the actual record. We use it as a loop for the four track recording.

"We've done practically the whole round of studios. We started off at Pye and heard other people talking about better techniques elsewhere. We tried Lansdowne, De Lane Lea, Olympic and nothing came up. So now we're back at Pye. A lot of it is to do with the engineer—Brian—who works so closely with us".

INTEREST

Mustn't forget Muff Winwood. He produced "Rainbow Chaser" and most of Nirvana's material. He contributes a lot of ideas at the sessions and is obviously an integral part of the Nirvana cloud.

Nirvana's number one interest is plainly to produce records—but Pat says that eventually he wants to cover a much wider range of entertainment.

"I'd like to see the end of the pop groups as such—to see it merge into something more. We are using the medium to get some sort of establishment. But what we really want to do is produce a show incorporating drama, poetry, mime and everything. We have finished the script for a whole show—it now depends on getting people to back us".

Pat Campbell-Lyons, left, and Alex Spyropoulos

Most things that Nirvana does are geared to this wider field. Their LP—"Story of Simon Simopath" *was* a story and it was written with the idea of having a film made around it. At the moment an offer is being considered from Hungary to make it into a cartoon.

Another example. Nirvana have recorded the title track of a film called "The Touchables", which stars Alec Guinness.

"We spent a lot of time watching the credits of the film" said Pat. "It was five or six weeks before we went into the studios. We really did a lot of work on it. It may be called 'All of us (The Touchables)' because we don't mention the Touchables in the lyrics. And it will probably be our next single".

People have been predicting for some time now that Nirvana would make it.

And with that distinctive sound intact.

CROTUS PIKE.

3 GUITARS TO BE WON!

In next month's Beat, there are three Baldwin guitars to be won. The winners can choose from either the Vibrasum model 548, or the matching bass version, 549.

SONG-WRITER'S COLUMN

With "Jumping Jack Flash", Mick Jagger and Keith Richard once again score on double royalties—and they wrote "Child Of The Moon" too. "Jumping Jack Flash" reputedly earned them around 1/3d. for every copy sold. Not bad!

Basically a simple song, "Jumping Jack Flash" relies completely on the overall sound for its impact. The lyrics are totally overshadowed by that compulsive bass pattern. In an age when more and more writers are trying to achieve their effects by getting more and more complex—as did the Stones themselves with "Their Satanic Majesties Request"—it's easy to become too complex, too bewildering for the average listener.

Whereas the artists know the song backwards by the time they have finished recording it, the audience are meeting it completely unprepared. So perhaps it's reasonable to take it into account that they have a massive advantage over the listener when it comes to getting the most out of a song.

Tyrannosaurus Rex, another of the progressives, may seem pretty freaky. But "Deborah" made it because it had a simple melody line—though the lyrics are very hard to grasp. What exactly is a sunken face like a galleon? we ask. In fact, Marc Bolan's lyrics are very effective because they create an overall effect, though if you dissect them they are next to meaningless.

So now, after "Lady Madonna", "Jumping Jack Flash" and "John Wesley Harding", everyone's saying that it's all got to be simple. But this isn't the whole truth. A song can be as difficult as you like—provided that there's some phrase, some hook that the audience can understand and appreciate first time round. After all, "John Wesley Harding" has some very interesting and complex lyrics. It's just the melodies that are simple.

THE A&R MEN

No. 5

TONY HATCH

TONY Hatch requires more than "A and R Man" to describe his many aspects of work in the pop business. In his eight years at Pye, he has produced, arranged, written, conducted, and now performed on many, many records. With Jackie Trent, he rates as one of our better international composers, with his work never out of one foreign chart or another.

Surprising then, that Tony couldn't even find himself a small niche in Denmark Street when he started in music. "I had to content myself with Denman Place", he says. "I was tea boy and filing clerk at Robert Mellin Music, playing Alma Cogan hits on the piano for all arrangers and artists who came in. I remember making damn good tea, and doing some great filing. I had been there three years before I met Dick Rowe, who was then at Decca. He asked me if I would join him as assistant at Top Rank. For a bloke of 19, it was too good an opportunity to miss."

The "opportunity" was interrupted by National Service, when Tony joined the Coldstream Guards, as arranger and copyist. "Luckily, I was still in music, and although I cursed it in the beginning, they were valuable years. It gave me the chance to write for all the different instruments in an army band, and also to talk to musicians about how their individual instruments worked. I had basic knowledge of the guitar, and could play the piano, but there's nowhere else that you can learn about so many sounds, first hand."

TOURED AMERICA

While in the Guards, Tony toured America, after being commissioned to write a "swinging theme" for every State the band was to visit. "I did arrangements for 'Jeannie With The Light Brown Hair', 'Swanee River', 'Oklahoma', and songs similar to that. Our band director said: 'Rather boppy, isn't it?" But he let them through, which gave me a great deal of confidence. As well as traditional arrangements, I had to write for church hymns, which wasn't much practice. Another confidence booster was the band themselves. If they particularly liked some arrangement I'd done, they would stamp on the floor, and it was usually in front of the director. I knew then that he couldn't kick me out."

Top Rank ceased while Tony was doing National Service. Pye heard about this, and offered him a retainer while he was still in the Army. "This was tremendous for me", says Tony, "because they had to wait two and a half years until I finished my term. Another confidence booster. A combination of that, a nice contract, and the freedom are the reasons I've stayed at Pye."

Tony's early years with Pye saw a return to the charts for Emile Ford, and a major hit, "Look For A Star", by Gary Mills, which was the featured song in the classic horror movie, Circus of Horrors. "I'm very lucky that my success has continued . . . if not in this country, then in some chart, in one country or another."

The group scene has been a bit of a bugbear for Tony, and he's not been too successful with them . . . if you count "Sugar And Spice" by the Searchers unsuccessful, and also "You Gotta Be Loved", by the only group he's recording at the moment, the Montanas, which sold 100,000 copies in the States. But his are songs and arrangements in the "classic" tradition. "Joanna", by Scott Walker, "The Other Man's Grass Is Always Greener", by Pet Clark, "Call Me", by Chris Montez, another Pet Clark—"Don't Sleep In The Subway", and, of course, "Downtown".

Tony Hatch says he'd like to record Nancy Wilson, Aretha Franklin, Andy Williams, and Jack Jones; things didn't go too well in a session with the Everly Brothers. "They could produce themselves after this time", states Tony; there's a new Pet Clark single as well. And if this sounds like a "What's Happening On The Pop Scene" column, it could be a regular thing, with success after success drifting out of the Tony Hatch Pye office.

EASYBEATS REGAIN CONFIDENCE

"We're really getting a groove going," says drummer TONY CAHILL

A NOISY sigh of relief filled the air around Charing Cross Road during the month of April. That was the time the Easybeats made a return, if not triumphant, to our national charts. The rebirth was predictable, but pinning it down to a definite date posed problems. One hoped their chart status would be renewed with each of their releases, particularly of late. But it wasn't until "Hello, How Are You" took a wobbly trip upwards, that the faith of many had been rewarded. I mean, how can a group release such damn good records with such little success?

It's not that the Easybeats were embittered — more like frustrated. To know you have talent causes just that. Don't think that statement breaks down the modesty wall. The Easybeats recognise each other's individual ability. Collectively, that's talent. It was more noticeable to Tony Cahill, Dick Diamonde, and Stevie Wright. With slightly more than impartial opinions, these guys watched and were part (the foundation) of a maturity in the song-writing of Harry Vanda, and George Young. And, as Tony says: "We were selling a lot of the songs, but our faith was going. We thought they were good. But if people don't buy the records, you don't get many reassurances. The enthusiasm's returned because of the last number. We're really getting a groove going in the studio now".

BROKEN THROUGH

"It's difficult to keep determined if results aren't good. Now we've broken through again, we've got to keep up a double effort. Usually, we can lay down five demos a week. That keeps our publisher happy, and us too if there's a prospective single amongst them".

The latest Easybeat single, "Lay Me Down And Die" was selected from three backing tracks. My preview was Tony singing the song (with the help of Harry), over the tape. And it sounded good then. "We know it's different, by a long way, to 'Hello, How Are You'," says Tony. "But we're all confident. That's the last, anyway, of the recording scene for a couple of weeks. We're going out on the road for 14 consecutive days to keep our faces and names in while the records being released". "A great drag", reflects Harry. "I'll be glad to get back to the studio".

TOGETHER

"Oh, it's not too bad now", returns Tony. "We're really getting things together on stage shows now. It's sounding nice. The idea is to keep up the routine solidly, and then go back to recording, to give us a lot of time on more songs. Usually, we do about three gigs a week, and five songs in the same time. It's a good level to work on".

Along with the new single, there's the second Easybeat LP, called "Vigil". It's a 14 track cut, with a strong set of Vanda/Young numbers, coupled with a few standards, like "Hit The Road Jack". "It's a commercial thing," says Tony. "We wanted 16 tracks, but the record company wouldn't have it. We wanted to use Harry's and George's numbers only, but as it's being issued in the States as well, we had to use a few well-known songs. When the kids look through the LP rack, it always helps if there are a few standards listed on the cover of an album. Not so much here, but certainly for the U.S.A.".

The Easybeats on their recent tour of the Twilight Zone.

"I think we're hitting a really commercial scene now. I thought our previous singles had the common appeal, but after speaking to people in the business, they've pointed little things out which kind of let the commerciality of the thing down. For example, I was speaking to Pete Townshend, and he thought that 'The Music Goes Round My Head' didn't have a discernible beat.

"We tried a ska, almost off-tempo rock 'n' roll feel on the disc, which, to our thinking, came off. But it's different to a musician. They can listen and say 'clever, but it won't sell a bloody thing'. And that's it. If all the musicians in the world buy a number, it can make the charts. But that's never going to happen. You've just got to play down —I don't mean lower yourself—to the record buyers, because if you're not making money, you've busted all your scenes".

M.C.

Duster practises at home.

DUSTER BENNETT

-ONE MAN BLUES BAND

UNLESS you are a regular at the Odeon, Leicester Square, on a Saturday night, and find your heavy hand having to delve into a shallow pocket, you probably regard the one-man-band as a rather freaky side-show, which is there for little more than amusement purposes. Don Partridge helped, of course, with "Rosie", and now "Blue Eyes", but his rather comical approach did little to attach seriousness to these buskers.

I can now give you a first-hand report on Duster Bennett, a cool young man from Richmond, who hopes to change the "money or your life" system which works on today's cinema queues. Not that he will parade outside picturehouses with an extra item saying 'we can be genuine musicians'. In fact, you will probably never see him outside a London cinema. His method is to play the blues, and knock people sideways with the sound, rather than the image.

HARNESS STYLE

Duster plays a Gibson Les Paul, a bass drum, hi-hat, and harmonica, but not in the usual harness style, as you can see in the pictures. His first single, "Can't Resist" is out about the same time as this issue, although Duster sees little immediate chart action. He hopes for quantity selling, over a period of months. There's an LP as well, which should follow the single pretty quickly. Both are on Blue Horizon, which has already cut itself a regarded name as our top blues label.

There's no look of worry from Duster about the records, just enthusiasm. He is proud that other people are taking an interest in what could be one of the most interesting blues careers this country has seen. A genuine talker, as well, with contempt for nobody, and an idolised praise for his contemporaries: 'I have been brought up in the modern blues field, playing country blues with various blues bands. Sitting-in, usually. My influence comes mostly from Jimmy Reed. I love listening to the blues guitarists. B. B. King is the absolute king on that instrument. Playing blues has been natural for me, because it is the music I feel. The problem of adapting English situations, in lyric, in a blues number is difficult, and a problem every white artist comes across. There is still feeling that because white people have not suffered in the same way the coloureds do, or did, they therefore cannot portray true feeling. But by adapting real life situations, and using standard material, there can be no objection.

The lights are low when Duster is on stage.

"Although the music is 100% important, mine is a visual act as well. I suppose the immediate reaction to a one-man-band is amusement, and that is natural. Usually, the performance hasn't been quite so important, because half the battle's won just by appearing with all that gear. But in my case, where the audiences just sit and listen, it's been a case of sound before presentation. The visual thing is just there.

COMMERCIAL

"I don't see myself as a big selling artist, not in a commercial sense, anyway. Albums, and the occasional single will be my scene on recording, with the emphasis on LPs. All my gigs are at clubs, and these audiences are not too interested in singles. And I have to aim at them. Mike Vernon produced this first album, and I really am knocked-out that Mike, his brother, Richard, and everyone at Blue Horizon are taking an interest. It's a difficult thing promoting English blues artists, and Blue Horizon are probably the first label to have done it successfully—particularly with Peter Green's Fleetwood Mac, whose achievement in the LP chart really is amazing, but deserved as our number one blues band. In fact, Peter and I will probably be doing our shows together, as a sort of blues circus, when he returns from the States."

Does this mean we can expect to see Mike and Richard Vernon in their famous double act as ringmasters?

MIKE CLIFFORD.

PROFILE

ANDY FAIRWEATHER-LOW

ANDREW Fairweather - Low was born in the unlikely place of Ystrad Mynach, on August 2nd, 1950, which makes him one of the youngest soul-punchers around. And it was only a couple of years ago that the Amen Corner's lead singer caught the group bug. At the age of 15, Andy formed his own group with himself as lead guitarist. They played local men's and youth clubs, much to the despair of his parents, who didn't want their studious son forsaking his school-work. Although Andy wasn't destined for university, he enjoyed it at his secondary-modern school, and says he wouldn't mind going back . . . "as long as I could play at nights".

The group thing developed, and Andy recalls: "The brass sound came in, around the time of Wilson Pickett's 'In The Midnight Hour'. I really caught that sound, and started to look round for a couple of sax players. I found two tenors, and dropped our rhythm guitarist. That was the start of my first real band."

FORESAW

Around this time Andy foresaw that soul music would become a trend. "When these in-things occur, you can bet they will be the next commercial proposition in pop. It's happened with soul, ska, flower-power, and endless others. Although I don't class the Amen Corner as a soul group, it has been our biggest influence. I've studied all sorts of soul—listened to the Stax sound, and tried to dissect it. I want to be part of it."

To showcase his very individual vocal style, Andy has a solo album out in August, backed by a large orchestra. "It's going to be so uncommercial", he says. "Everything from Jackie Wilson to my own numbers. It will be very personal—my own project, with weird rhythms and unusual instruments." Before this, however, there's a new Amen Corner single, "We'll Fly High In The Sky". "I didn't pick it, so it must be commercial. I just can't pick a number that will sell", admits Andy. "I'm also busy producing the new Lemon Tree single. When the group thing finishes, I'll just produce records."

DOMINEERING

On the personal side, Andy reveals he is very domineering. "I don't like being told what to do. I can be asked, but not ordered." Despite that, he is a very modest person. If you take a look at any Amen Corner picture, you'll find him tucked away at the back, well out of the spotlight. "I don't feel it's right to project myself", he says. There are six other blokes in this group, and besides, my face isn't that good to push." He wears bright clothes to help his own ego, and doesn't think himself flash. "Apart from records, clothes are the only thing I spend my money on. It's funny, but I'm frightened of money. There's a big, fat hole in my pocket, and money falls through it very easily."

But back to that subject where his conversation flows easiest—soul music. He lists his favourite artists as: "Otis Redding, Booker T. and the M.G.'s, Smokey Robinson and the Miracles . . . he's incredible, Buddy Rich—and Andy Williams for his professionalism."

A highly personable young man is Andy, who has a large slice of soul himself. And as an individual, one to watch in years to come. M.C.

L.P. REVIEWS

GARY PUCKETT AND THE UNION GAP

THE UNION GAP
CBS 63342

Apart from "Young Girl" and the beautiful "Woman, Woman", this LP is disappointing. It seems unnecessary to include material like "Lady Madonna", "The Mighty Quinn" (which is disastrous), and "Honey", when the group has obviously got the ability to carry itself . . . not with the help of rehashed hits. It almost implies that the Union Gap do not stand up as a name, which is ridiculous. But try and get hold of their American albums, which does show what the group can put down.

Side One: Young Girl; Lady Madonna; Kiss Me Goodbye; The Pleasnre Of You; Dreams Of The Everyday Housewife; I'm Losing You.
Side Two: Woman, Woman; Honey (I Miss You); The Mighty Quinn; Wait Till The Sun Shines On You; (Sweet Sweet Baby) Since You've Been Gone; Say You Don't Need Me.

THE DOCK OF THE BAY

OTIS REDDING
STAX 231 001

Otis Redding, the performer, always managed to make even mediocre material sound good . . . the reason he never made a bad album. If his voice wasn't perfect, it was always exciting, and this LP rolls along in that manner. "Dock Of The Bay" is outstanding, "Let Me Come On Home" is vibrant, and "Don't Mess With Cupid" just rocks (properly). Sadly, the last number is "Ole Man Trouble", which is almost too sincere in the light of the recent tragedy which took his life. Buy this, and remember Otis Redding as the man who made millions happy, or sad, as the mood took him.

Side One: (Sittin' On) The Dock Of The Bay; I Love You More Than Words Can Say; Let Me Come On Home; Open The Door; Don't Mess With Cupid.
Side Two: The Glory Of Love; I'm Coming Home; Tramp; The Huckle-Buck; Nobody Knows (When You're Down And Out); Ole Man Trouble.

THE PENTANGLE

THE PENTANGLE
TRANSATLANTIC
TRA 162

Considering the members of the group—John Renbourn, Bert Jansch, Danny Thompson, Terry Cox and Jacqui McShee—you would expect this to be the great album of all time. But not quite. There are moments when the group work together beautifully, as on "Waltz", but this record is more of a good omen for the future than a great record for now. However, Jacqui McShee sounds wonderful, and when the group do weld themselves together a bit more, we're due for some wonderful sounds.

Side One: Let No Man Steal Your Thyme; Bells; Hear My Call; Pentangling.
Side Two: Mirage; Way Behind The Sun; Bruton Town; Waltz.

SOMETHING ELSE AGAIN

RICHIE HAVENS
VERVE VLP 6005

Richie is one of the few singers who are instantly recognisable as themselves and completely original. He sings a variety of songs, some self-composed, some by Dylan and others—but all come out as powerful, throbbing emotional experiences. Richie's voice is strange—deep, strained, yet bursting with feeling, above a backing which at first sounds rather chaotic. But after a few playings, the outstanding quality of the record is undeniable, the depth of the lyrics overwhelming.

Side One: No Opportunity Necessary, No Experience Needed; Inside Of Him; The Klan; Sugarplums; Don't Listen To Me.
Side Two: From The Prison; Maggie's Farm; Something Else Again; New City; Run, Shaker Life.

DOIN' OUR THING

BOOKER T. AND THE M.G.'S
STAX 230 002

Perhaps it was just my review copy, but this is a very quiet album. As one of the best instrumental groups in the world, their performance is again faultless, but the lack of power is disturbing. The best mover's are "I Can Dig It" and "Expressway (To Your Heart)" while "Never My Love" is pretty. Steve Cropper doesn't really get going in any number, although there are some classic touches in "The Exodus Song". Duck Dunn is probably the least known member of the group, but I can assure you if his bass playing gets any better, the world will blow-up. Worth the money for Duck alone.

Side One: I Can Dig It; Expressway To Your Heart; Doin' Our Thing; You Don't Love Me; Never My Love; The Exodus Song.
Side Two: The Beat Goes On; Ode To Billie Joe; Blue On Green; You Keep Me Hanging On; Lets Go Get Stoned.

TIP ON IN

SLIM HARPO
PRESIDENT PTL 1017

"A legend in his own time" declares the sleeve note. Maybe—but really as a result of the Stones recording Slim's "I'm Your King Bee". I found this album competent, if not brilliant, with too many of the tracks sounding just that bit too similar, Slim's electric blues, featuring gutty guitar, wailing harmonica and soully voice, don't really have that spark which makes for greatness—but nonetheless, this is a nice LP for blues devotees.

Side One: Tip On In; Te-ni-nee-ni-nu; Mailbox Blues; I've Been A Good Thing For You; Hey Little Lee.
Side Two: I'm Gonna Keep What I've Got; I've Got To Be With You Tonight; I'm So Sorry; My Baby, She's Got It; I Just Can't Leave You.

BY JOHN FORD

AUNT MOLLY'S MURRAY FARM

STEFAN GROSSMAN
FONTANA TL 5463

Stefan, an American living in London, is one of the best of the blues guitarists, as anybody who heard his Queen Elizabeth Hall concert will confirm. An ex-pupil of the Rev. Gary Davis, he is equally at home with the whole range of blues, ragtime, bottleneck, 12-string, all of which are in evidence on this highly-enjoyable album. Listen particularly to "Big Road Blues", a double-tracked song with Stefan on six and twelve-string. A great performance.

Side One: Dallas Rag; All My Friends Are Gone; Cow Cow's 4 4 Waltz; See See Rider; Special Lover; Delia; Roberta; Big Road Blues.
Side Two: Sideways Nowhere Bound; Money's All Gone; Religious Trainfare Blues; Wall Hollow Blues; Number One; Aunt Molly's Murray Farm; Foregone Conclusion.

GREATEST HITS

SMOKEY ROBINSON & THE MIRACLES
TAMLA MOTOWN
TML 11072

The ability of Smokey Robinson as a songwriter, and lyricist, has never been more apparent than on this album, which has 16 of the best sides Tamla has ever released . . . and that includes the whole stable. It would need more than one superlative to describe the feeling of "Ooo Baby Baby", or "My Girl Has Gone" (which is surely his finest song). And it is this feeling which many white people find hard to understand. Personal involvement is their aim, so let this group get inside of you.

Side One: Going To A Go Go; Beauty Is Only Skin Deep; From Head To Toe; My Girl Has Gone; You Really Got A Hold On Me; More Love; Shop Around; Ooo Baby Baby.
Side Two: I Second That Emotion; Come On Do The Jerk; The Love I Saw In You Was Just A Mirage; The Tracks Of My Tears; What's So Good About Goodbye; That's What Love Is Love; Mickey's Monkey; (Come 'Round Here) I'm The One You Need.

WE'RE ONLY IN IT FOR THE MONEY

MOTHERS OF INVENTION
VERVE VLP 9199

Oh dear me, the Mothers are a naughty group. All dressed up in women's clothes for a crushing parallel of the "Sgt. Pepper" LP cover. But I don't think blue suits Frank Zappa, although his pinafore is a nice fit. And who is his hairdresser? If you're expecting a serious review, forget it when you see a selection of the titles . . . "What's The Ugliest Part Of Your Body?", "Hot Poop", "The Idiot Bastard Son", etc., etc.

Side One: Are You Hung Up; Who Needs The Peace Corps; Concentrated Moon; Mom & Dad; Bow Tie Daddy; Harry, You're A Beast; What's The Ugliest Part Of Your Body; Absolutely Free; Flower Punk; Hot Poop.
Side Two: Nasal Retentive Caliope Music; Let's Make The Water Turn Black; The Idiot Bastard Son; Lonely Little Girl; Take Your Clothes Off When You Dance; What's The Ugliest Part Of Your Body; Mother People; The Chrome Plated Megaphone Of Destiny.

YOUR LETTERS

RE-ISSUE

Dear Sir,

I must admit that I am not altogether in favour of the sudden re-issue of records by such artists as Bill Haley, Eddie Cochran, etc. However, I recently took a selection of Beatles' "oldies" and played them at a local youth club, and the response was overwhelming. I feel that the reaction is much the same throughout Britain whenever these early Beatle standards are played on the radio.

I would like to see an emergence by the Beatles from their "mystic cocoon" to do a tour of Britain. I accept their argument that they cannot present their present mode of music on stage, but who wants such complicated arrangements, when such simple melodies as "Yesterday" are at hand?

The Stones were in a similar position, but I could hardly call the response to "Satisfaction" disheartening when they appeared at Wembley on May 12th.

It might be a hackneyed statement, Beatles, but don't forget your early followers who helped put you where you are today.

C. J. Clothier,
Gastard, Wilts.

WASTED TALENT

Dear Sir,

Though I found your article on "American Groups" excellent, I think it's fair to say that a lot of talent is wasted in Britain —groups like the vastly underrated Zombies (though it's too late for them now). But it's not too late to run an article on outfits like Elmer Gantry's Velvet Opera, Joe Cocker, Tyrannosaurus Rex, etc. You could do much to help.

G. Pearson,
Hull.

GOING 'POP'

Dear Sir,

I feel I must agree with Mr. Trustlove ("Your Letters", April). Looking over back numbers of your magazine, and comparing them with current issues, gives me the distinct feeling that "B.I." is going "pop star", instead of fitting its title and giving a slightly more technical view of the music scene.

I feel sure that more articles on the instruments, rather than the players, would be appreciated by a large number of people, as I know that your magazine is widely read by musicians like myself (even up here!), whose interests lean to the technical side rather than the personal angle of the music.

Stu Bowman,
Perth, Scotland.

BRILLIANT TEAM

Dear Sir,

"B.I." is first again! With your piece on Tyrannosaurus Rex, you beat most of the music journals to a feature on this brilliant team. And in the same issue (June) you ran an article on Brian Auger, instead of the over-publicised Jools. To top it all, the 2nd part of the "American Groups" feature was even better than the first, with great reviews on the Rascals, and the Fish. Thanks for helping progressive music.

Gary Southwark,
Croydon, Surrey.

JIM WEBB

Dear Sir,

It's been apparent to most music conscious people in the world—and, for some time—that Jim Webb is the greatest song-writing talent around. I'm glad that "B.I." helped to bring his name to the attention of its readers in last month's issue. And that piece on the 5th Dimension was beautiful. Webb and the Dimension are the best musical team on the scene.

J. Lilley,
Faversham.

COMMERCIAL

Dear Sir,

The criticism directed at Grapefruit recently has been most unjust. I realise that they have commercial faces, but I think they prefer to look like they do, rather than be ugly for the sake of music. Their last two records have had sensible lyrics, and intricate harmonies . . . not the sign of a teeny-bopper group. I expect them to develop into almost as big a talent as the Beatles and Bee Gees in years to come.

D. Stratford,
Newcastle.

VITAL MOMENTS

MANFRED MANN

No. 9 in our series in which the stars reveal the seconds which led to success . . .

THE Manfred Mann group's second single, "Cock-A-Hoop", had just been released. But it really didn't make much progress. Sure, people were talking about this group who used the name of one of the members to encompass the whole lot, but there was the old, old problem of getting the plugs to let the buying public know of their talents.

This was in the old day of the Light Programme and no "pirates", the days of few television spots, the days of the first months of 1964. And then came something that is best described as a plugger's dream. The top telly-show was "Ready, Steady, Go", watched by millions on a Friday evening . . . the weekend starting, as they told us, around 6.15 p.m.

Tom McGuinness

Just getting on the show was a big help to an aspiring group. And then came the most vital of all vital moments to Manfred and his men. RSG's Francis Hitchin approached Mr. Mann, and said: "Can you work out a really lively new composition that we can use as a theme for the programme. Must be exciting, must be easy to recognise. Go away and think about it. . . ."

The boys went. This was the biggest, bestest plug they could get. All their efforts went into trying to create exactly the right number. If they flopped out . . . well, there were always dozens of other groups who could provide the goods.

ROUGH OUTLINE

Paul Jones, Manfred himself and Mike Hugg worked out a rough outline. They added polish. They presented it. And "5-4-3-2-1" became the RSG theme.

Says Mann Tom McGuinness: "In any group's career, the first vital moment is the most important. That's the moment in time when you really get through to the public and I've been reading your series and how that moment has been different for every group. We got '5-4-3-2-1' out as a single the week before it was used on RSG . . . that was mainly because they hadn't got the film ready to tie in for the opening credits.

Manfred Mann

"With that sort of weekly plug, it got to number four in the charts. We also did it live—a couple of times, I think, on the programme. As the disc started up the charts, we really felt we were getting somewhere."

Tom, a chatty bloke with a long memory, came up with the next vital moment with no trouble at all. "I'm afraid it's another record", he said, "but this one was written by the American husband-and-wife team of Jeff Barry and Ellie Greenwich. Yes, 'Do Wah Diddy Diddy'. What happened was this. Some nine months earlier, there'd been a single out here by the Exciters, but it didn't do very well.

OPENER

"But we used it on stage as our opener. To be honest, it didn't seem to go down very well. So we started to look around for a new single and had an idea about a cooler sort of number, on different lines to the fast stuff we'd already put out. Our manager got on to John Burgess, who was then our recording manager, and asked him to make us play over 'Do Wah Diddy Diddy'. He agreed it could be a big single."

In fact, it got to number one, the group's first chart-topper, and it also got them away in the States. This was the time of near total British domination in America. Said Tom: "The fact that it didn't get much reaction on stage wasn't really a problem. Stage and recordings are two different things. Generally, audiences react to things they know, unless it's a big raver or one of those massive dramatic ballads. We tend to fall between those two extremes, so as audiences didn't actually KNOW the song, they didn't react."

A tremendous seller . . . and by now the group got TV appearances on the strength of their name and reputation. Most of the battle was over. Looked like they'd be at the top for a long time. But something happened to create another vital moment. . . .

Mike D'Abo

Tom McGuinness explains: "Mike Vickers said he wanted to leave the group. Virtually on the same day, Paul Jones said he thought he'd leave. Well, we went through a very low period. We had a hit through 'Pretty Flamingo', but we had this feeling of boredom and stifling frustration. We added the horns and we got in Jack Bruce, but still it wasn't going right.

OPPOSITE

"So here's the next vital moment. We did a TV show 'Whole Scene Going', and playing opposite us were the Band of Angels, and the bloke who was singing was Mike D'Abo. They were doing 'Invitation', which had just about made the charts, and we watched Mike at the piano, with his straw boater, Harrow School-type, on his nut. Now we were looking for a Paul Jones replacement, remember that! And suddenly I realised we'd found the answer. So did Mike and so did Manfred. And we virtually bumped into each other as we crossed the stage. We were all gabbling on about how Mike D'Abo was the right bloke to join us.

"He wrote songs, we knew that. He played piano. And he had that air about him which suggested that he'd be a fine replacement for Paul.

"Actually there's an ironic thing about this. Three members of the Band Of Angels now work for Noel Gay . . . and Noel Gay is the organisation handling Paul Jones! But over Mike there was no doubt . . . the three of us most involved all said at the same time that we must get him!"

But this meant a re-organised Manfred Mann set-up. The successes that had gone before didn't necessarily mean very much when it came to following up on the recording scene.

PROBLEMS

There were problems. Paul was a big draw in his own right and here was a group, confident in the abilities of Mike, but not too sure that the general public would take the changes. What was needed was a record that would prove the point that the group, though re-organised, could make up for the deficiences.

Which leads neatly into the next, and last vital moment. On this, it's just a bit different. Because there were two vital moments rolled into one.

The thing that triggered it off was recording Bob Dylan's "Mighty Quinn". Says Tom: "We'd a few hits but this was the one that proved to us, once and for all, that we'd got over the problem of Paul leaving. It steamed up to number one in the charts and the only dissenting voices were those who said that we'd come to rely upon top American people like Dylan for our material. This wasn't specifically true, because we brought out the sort of thing that we felt was commercial AND in the style that people expected from us.

Klaus Voorman

IMPORTANT

"Obviously this hit-without-Paul bit was important, and vital. But there was something else. We'd never met Dylan, though we were very keen on his work. Then rumours filtered through—rumours which we eventually confirmed. Somebody had asked Dylan who he thought did the best versions of his songs . . . outside the Dylan originals, of course.

"His reply, and we can only hope that it's true, is that he felt we got more into the mood of his compositions than the others."

Tom apologised for having so many different vital moments, but he said, also: "We've had a fair amount of ups and downs as a group. We worry about what we put out to the public and we are often accused of leaving it too long between single releases. Therefore our vital moments, as you put it, crop up rather more than with some of the other groups on the scene."

Mike Hugg

My own view, optimistically put forward, is that you can't really put talent down. Since 1964 (early), the Manfred Mann outfit has been exceptionally consistent.

PETE GOODMAN.

TOP TWENTY—FIVE YEARS AGO

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

1.	I Like It	Gerry and the Pacemakers
2.	Confessin'	Frank Ifield
3.	Devil In Disguise	Elvis Presley
4.	Atlantis	The Shadows
5.	Da Doo Ron Ron	The Crystals
6.	Take These Chains From My Heart	Ray Charles
7.	Bo Diddley	Buddy Holly
8.	Sweets For My Sweet	The Searchers
9.	It's My Party	Lesley Gore
10.	Welcome To My World	Jim Reeves
11.	Deck Of Cards	Wink Martindale
12.	If You Gotta Make A Fool Of Somebody	Freddie and the Dreamers
13.	Twist And Shout	Brian Poole and the Tremeloes
14.	Falling	Roy Orbison
15.	Forget Him	Bobby Rydell
16.	From Me To You	The Beatles
17.	Do You Want To Know A Secret	Billy J. Kramer and the Dakotas
18.	Sukiyaki	Kyu Sakamoto
19.	When Will You Say I Love You	Billy Fury
20.	You Can Never Stop Me Loving You	Kenny Lynch

Records entering the Top Twenty during the second two weeks of July 1963

I Wonder	Brenda Lee
Wipeout	The Surfaris
In Summer	Billy Fury
Theme From Legion's Last Patrol	Ken Thorne

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Editorial

This summer has seen once again a big exodus of British groups out of the country to play all over Europe—and even further afield. Club and ballroom owners all over the world are happy to book them because they have come to respect British groups for their professionalism and entertainment value.

But, it's not only the professional groups who are going abroad, many amateurs and semi pros. also take the opportunity to find out whether they can make the pro. grade by spending two or three months working full time on a professional engagement. In fact, our own Art Editor, or rather ex-Art Editor, Mike Raxworthy is in Greece at the moment with his group, the Stack, finding out what it's like doing two performances a night for ten weeks solid.

These summer engagements abroad also give the professional groups a chance to re-think, rehearse new numbers and acts, and prepare for the winter season back in the tough professional atmosphere of the British Isles.

There is a strong feeling in Tin Pan Alley that the scene is a little slack at the moment. The kings of the pop world, the Beatles, the Stones, Donovan, Manfred Mann, etc., have been reigning for a long time now, all challengers to their supremacy having been easily defeated. But the young lions who will eventually succeed them must already be working out the ideas which will undoubtedly burst upon the scene with all the impact of the early Haley, Elvis, Shadows and Beatles hysteria.

This month we have given a few of the already fairly well-known groups a bit of limelight under the heading "New Breed". Please don't think that we believe these are the only groups which are up and coming. Certainly not. Who knows, the people who are going to make the big break during '68/'69 might well be you ! The Editor.

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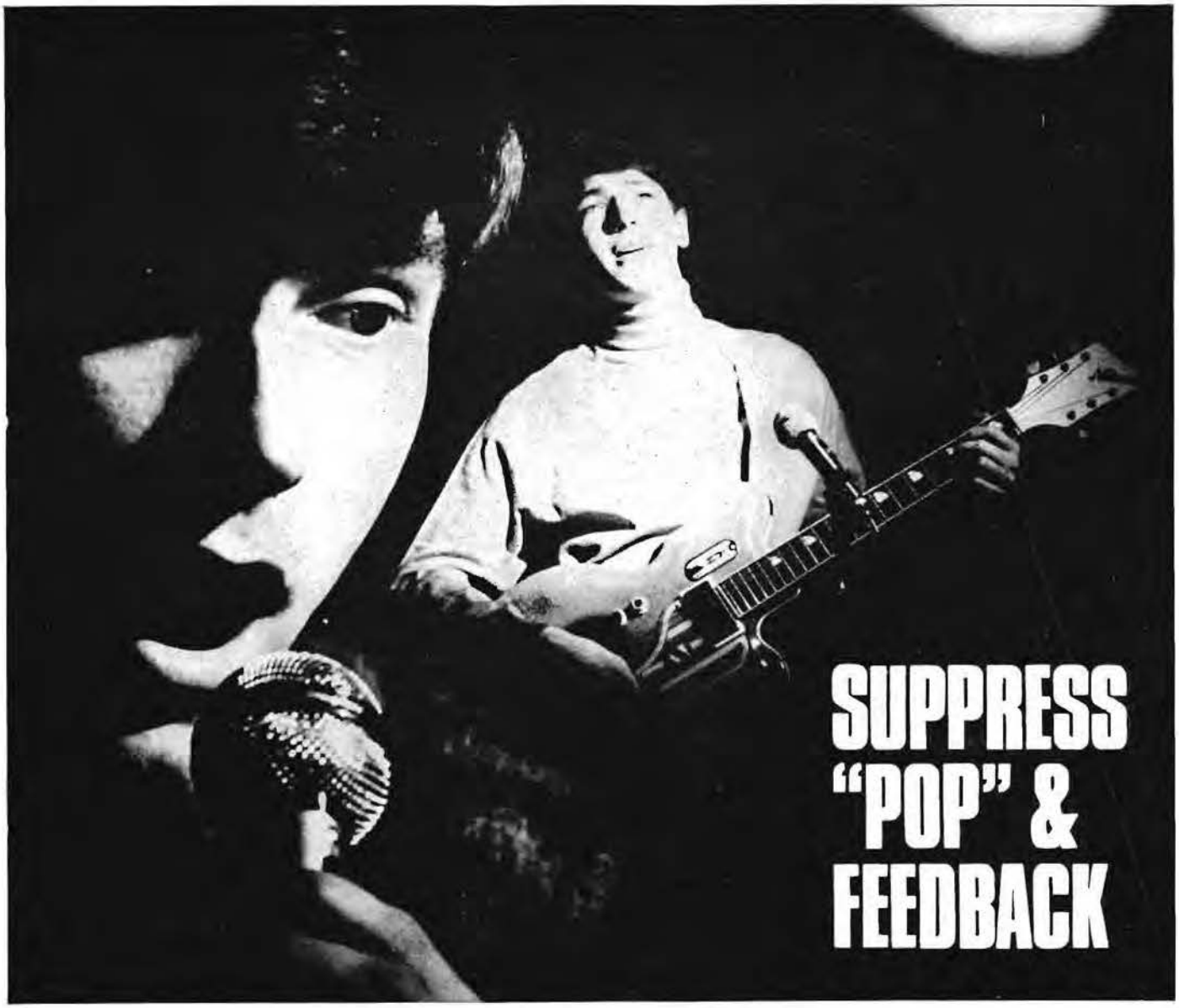

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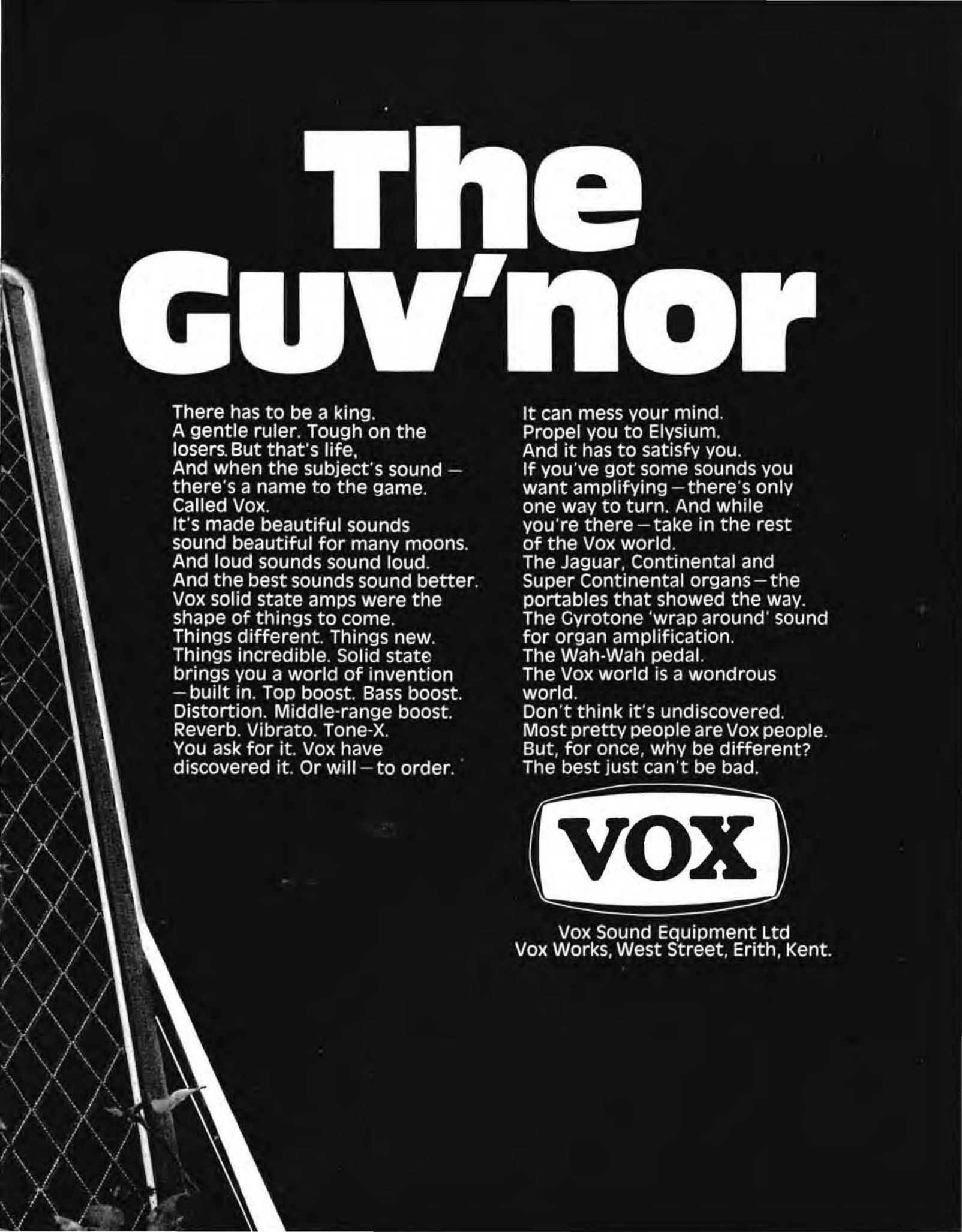
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PLAYER OF THE MONTH

KEITH EMERSON

THE instant the Nice started to back P. P. Arnold, the word was spread that here was a truly original and highly exciting group. But most people gave them no chance of a big commercial breakthrough.

But they've been proved wrong by the marathon single of "America", a song mixing the violence of West Side Story with the pure vision of Dvorak's New World Symphony. The man behind the idea was organist Keith Emerson, and it comes as no surprise to learn that he had a classical grounding in music. "I had piano lessons from the age of eight until fifteen, which helped me tremendously. Through lessons I got very interested in classical music, particularly Bach. He used some fantastic rhythms and the contrapuntal technique is perfect for our music".

Keith has played the same Hammond L100 right from the beginning, though his music has changed a lot during his time with Gary Farr and the T-Bones, the VIPs, with Pat Arnold, and now the Nice on their own. "I like to set myself a goal, reach it, and move on to something else. It's a bit difficult though, not being able to practise much. When I lived with my parents in Worthing I played at least two hours a day in addition to working with a big Duke Ellington-style band, but now I'm lucky if I can fit in 10 minutes before we go on stage".

Keith is very concerned that the organ, compared to the guitar, has a pretty staid image. "The Nice do a visual as well as musical act. For instance, I sometimes face the audience with the keyboard behind me, and I fiddle around inside the works which gets some really wild noises. But basically, an organ looks as if it could be an old sideboard or something, so I try hard to get an element of drama into the act".

Songwriting is an important facet of Keith's talent. "We write nearly all our own stuff. I usually start with one phrase which I work on until I've got a melody. I tape this and hand it over to our bassist, Lee Jackson, who writes the lyrics—or sometimes it works out that I write music to one of his poems. I'm very impressed with Jim Webb's songs, who uses the most beautiful chords. A lot of people won't admit to any influences at all, but everything is an influence of some sort. You can't get away from it".

And Keith himself is a pretty big influence on British pop organists—which should mean a considerable widening of musical horizons all round. Joe Bach number one in the charts soon? Don't scoff. It may be on the way.

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WHAT'S A LEAD BASS PLAYER?

BEAKY: D D D B M & T consists of a lead bass player, a blues addict, an improved drummer, a red hot tambourine vocalist and a Jack-of-all-trades.

The way it works with Dave Dee, Dozy, Beaky, Mick and Tich is this: as the deadline for a new single comes up, the boys receive one demo disc of the selected song from their managers and songwriters Ken Howard and Alan Blaikley. They then set about working out an arrangement and studying the necessary chords.

Fine! But if some unusual instrumentation is added to the demo, and to the finished release, then someone has to learn how to play the "unusual" instrument. Which is where that celebrated performer on odd instruments, Beaky, comes in.

He has become the Jack-of-all-trades in the group. Basically he's a rhythm guitarist, using a Gibson Jumbo, but he's usually surrounded by other instruments. Hear Beaky, then, on his Mr. Versatile status.

"When we came to do 'Okay', we needed accordion. A session man handled it on the record but our rule is that we go all out to produce hit record sounds on stage. So I was stuck with learning how to play it—it took about four days, in fact, and now I'm rather interested in accordion. When we do it on stage, I play the accordion and Dave picks up my guitar. But usually it's that much easier for a rhythm guitarist to play other instruments because he isn't missed so much from the basic guitar-drums sound.

"Anyway, for 'Bend It' we included mandola. No normal mandola, but an octave mandola, which is slightly bigger—and we spent weeks chasing around to buy one. Then it was handed over to me to learn. . ."

WICKED

There being no peace for the wicked, Beaky was next involved in tymbales for "Save Me". "They are like four high Conga drums, plus a cowbell", he explains. "This took some time because I had to learn to copy the demo disc entirely, as we wanted exactly the same rolls".

For "Zabadak", he was called upon to play Chinese blocks and Conga drums. "This wasn't so much of a problem", he said. "A pretty simple beat . . . boom, boom, boom—like that".

And this is why Beaky approaches the first hearing of a demo disc with considerable apprehension. He never knows what is coming up next. "We just don't know months in advance, like some lucky groups. We virtually learn our new material in the studio. Maybe we'll get the demo on a Thursday, get the chords right and the general arrangement, and be in the studio by 10 o'clock on the Friday.

"I tremble to think what happens if we include a harp in the arrangement—or an organ. But the fact is this. If it is there to be heard on the record, then we've got to have it on stage. Or rather I've got to have it there on stage. The kids simply won't accept false things and they expect us to sound just like on the record".

SPECIAL PRAISE

Multi-instrumentalist Beaky then considered just how the other boys have developed, musically, since they first got together as a group. He had words of special praise for Mick. "We've all improved a lot but Mick more than anyone. His joining us was a sort of double con trick. We said he'd get a tenner a night, when £2 10s. was more like it. He said he could play just about everything on drums when in fact he really only knew 'Move It'. He was actually ruddy useless at first. He had old-fashioned kit with leg stands on it. We bought him a Trixon, but now he's on Ludwig. Nothing fantastic about him—he's a steady drummer, loud and really improved".

Dozy? He plays Fender Jazz bass. Says Beaky: "His fingers fly over the fretboard. The bass is a very important part of our sound. It's an angry sort of bass sound . . . really he plays lead on bass".

But Beaky owned up to being very "worried" about Tich. "He's got this blues thing," he said. "But we're not that sort of a group. He gets going on his blues playing that Gibson Les Paul of his through Vox amps—and we have to keep him back a bit. We're a pop group, but he gets hung up on his sort of music and he can be a bit awkward. Not bad enough for him to leave the group, mind you . . . but we let him have a good blow on a few numbers on stage—like 'Watch Your Step', 'Paint It Black', 'Dr. Feelgood'.

Having now delivered a printed, black-and-white warning to the blues-minded Tich, Beaky referred briefly to the group's vocalist, Dave Dee himself. "Don't discount him as an instrumentalist," said Beaky firmly. "You've heard how he occasionally has a go on my guitar. He is, of course, red hot on tambourine. He is our own built-in Wayne Fontana on that instrument!"

The last statement was delivered with an inscrutable smile!

PETE GOODMAN.

the Mike Smith column

EVERY so often, I do a bit of backward thinking . . . back to the days when the Dave Clark Five was starting to make hit records. Most of the opposition in those days came from three-guitar and drum groups. And in a sense we were ploneering, because of using organ. Sax, too, come to that.

There were the Animals, with Alan Price on organ. And of course Gerry and the Pacemakers featured piano, but in a very different way. Now you look around and it seems that a great majority of groups are using organ OR piano. I think it's great, this emphasis on keyboard instruments.

What's coming next? Well, so far, the actual electric piano has somehow lost out on popularity. I'll own up that I don't think a really COMPLETE one has been made, one that can stand up to the rigours of touring. But as an instrument, it's quite beautiful, though it is very easy to bash it out of tune when you're out on one-nighters.

I know that manufacturers are trying to produce the perfect instrument. Vox, for a start, are working on one which won't go out of tune—and I'll be nipping down to have a look at it soon.

Meanwhile, the keyboard boom goes on in other ways. Led by Brian Auger, of course, at this time. Now I once wrote that I thought he was great, and Jools too, but that their performances didn't come across on record. That went for "Wheel's On Fire" in particular. I'm glad it was a smash, but I still say I'm surprised that it proved so commercial. Having enjoyed their work on stage, I would have thought they had better basic material for discs.

Still, I've been proved wrong . . . and the best of luck to them!

As for me, I'm taking a bit of a breather from this column for a while. Just want to thank you all for joining me here each month . . . and ta, especially, for your letters. I've enjoyed it all very much.

MIKE SMITH.

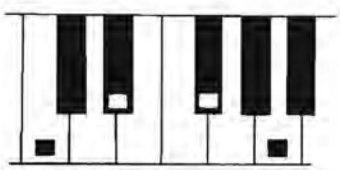
KEYBOARDS

No. 5. CHORD POSITIONS

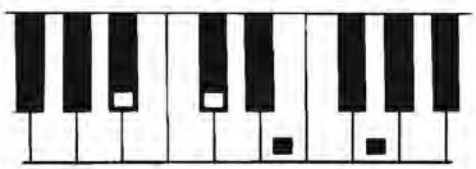
By THE TUTOR

Some readers have written to me saying that they find it a little difficult to work on the half tone idea, i.e. that the distance between any note either above or below, whether it be black or white, is a half tone. There are, of course, other methods which give different formulas, but, as they all produce exactly the same result, we will stick to the half tone as the basic unit in this series.

This month I am going to talk about diminished seventh chords. They are formed on the following basic formula: Root + $1\frac{1}{2}$ + $1\frac{1}{2}$ + $1\frac{1}{2}$. Undoubtedly one of the easiest of the formulas to remember. It is a very popular chord used a great deal in pop music, and below are the diagrams showing the notes you play to make C and B♭ diminished 7th chords.



C Dim$_7$

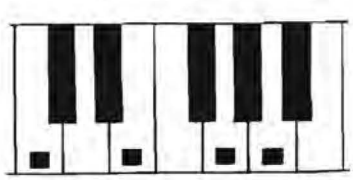


B♭ Dim$_7$

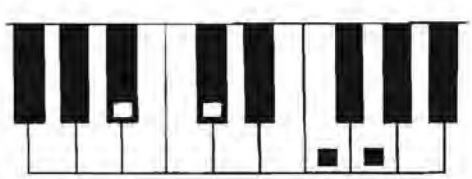
The other chords I am going to talk about this month are 6th chords.

These are, as their names suggest, formed by merely adding an interval of a whole tone (i.e. two white notes or a black and a white note) above the 5th of the Major or Minor chord.

So, the formula for the formation of a Major 6th chord will be Root + 2 + $1\frac{1}{2}$ + 1, and for the formation of a Minor 6th chord, Root + $1\frac{1}{2}$ + 2 + 1. Just to make everything quite clear here are the notes you would play for the formation of a C Major 6th chord and a B flat Minor 6th chord.



C major 6th



B♭ minor 6th

We've covered quite a number of chords already in this series, so I think this is the time to remind you that the only way to get them off pat, so that you can sight read them from sheet music, is to keep practising. I wish I could give you an easy alternative but there isn't one.

At the end of this series I'll give you a two-page layout of all the usual chords for easy reference.

TRAFFIC'S HAPPY MEDIUM

THE big thing for Traffic at the moment is their new album, due for release in the near future. A highly-enthusiastic Jim Capaldi told me what the group were out to achieve with the record as he waited for the great metal bird in the skies to carry him off to Budapest, where Traffic were due to play in a week's festival of pop.

"It's going to be a double album set, and we want it to show exactly what the group are capable of. We're doing this by having a contrast between amplified and acoustic sounds, using a lot of other things besides just organ, guitars and drums. In fact, as many different effects as we can get—though we aren't using weird electronic effects and unheard-of instruments. It's all going to be genuine music.

"We've got over half the songs actually down on tape, and everything else is very clear in our heads. Some of it we recorded at the cottage in Berkshire, and the acoustic-flavoured songs are really being done with amplified instruments, which we obviously can handle better. But you won't be able to tell the difference!

"One thing we're very emphatic about is that the record should be made from American masters. 'Mr. Fantasy', though we liked it, lost a lot on the sound levels, coming out in a very diluted form. We want to avoid this, so it's off to America with the tapes".

Concentration—Capaldi on drums.

Traffic—planning a new double album.

Jim recently branched out into recording production for the first time. "Right out of the blue, this group approached me and asked me if I'd help them with a record they were making. I was very struck with their enthusiasm —and they're really weird guys, great characters and not just musicians. They call themselves Contact, and the record is 'Lovers In The Sky', which fits in with their interest in UFOs. In fact, they're members of a much bigger organisation which is out to get in touch with visitors from space.

"Although I don't want to get completely involved in producing, I've wanted to do it for a long time, just to see how it turned out. Another thing I'm getting into a bit more is songwriting, and there will be quite a few of the songs I've done with Dave and Steve on the LP. The one I'm happiest with is "No Time To Live". You might call it the gem of the LP!

"We've spent a lot of time working on our stage act over the last few weeks, too. We all felt it was a bit too earshattering, so we've cut down slightly on volume and are working out the dynamics of the thing. We're controlling it more now, and this is especially necessary for some of Dave's new songs which need a more sensitive treatment.

"The group seem to be progressing well, and this really showed up on some tracks we did for Top Gear. Call it head-music, acid-rock or whatever you like, we were very pleased when we saw our overall simplicity. We're making sense of all we do, but still incorporating various levels. It's all moving on, though not so fast we can't keep hold of it. And on stage, at least we're all coming across, with a happy medium being struck between all of us, with every combination of our sounds and personalities coming over".

WORKING TOGETHER

Jim also told me that the four members of the group are all working together on the cover for the LP. "We want to do something to give a sort of continuity to the album. Like the LP, we want everything to be understandable on every level with nothing too wild and weird but everything fitting together.

"We've got over the initial enthusiasm so now we're all trying to do things as individuals—Dave, in particular, is involved with a lot of scenes of his own—and feeding it back into the group. This way we stop ourselves from going stale, and steadily progress."

CREAM SAY GOODBYE WITH A DOUBLE ALBUM

GINGER Baker, back from America, could give no real indication of his forthcoming plans when I talked to him. "I just can't say what's happening when we finally go our separate ways," he said, "but I am happy about the new album". A fact which will please all those Cream addicts heartbroken by the split.

"It's a double LP, cut to show both sides of what we can do," explained Ginger. "We recorded one album at the Atlantic studio, the other live at the Fillmore Auditorium. We appreciate the different sounds that are created by the group in the studio, and on gigs, hence the mixture. You get a totally different atmosphere in a studio, and need a different approach. It's more refined, and you can do practically what you like. We've done some nice things on this half of the album. Felix Papallardi produced, and Tom Dowd engineered, although it goes further than that. For example, Felix played trumpet, viola and handbells, while Tom, who is an excellent musician as well, helps with arrangements.

"The live sessions were recorded over a period of four days at the Fillmore, and Felix again produced". Having heard some of these tracks, I can only echo the words of John Peel who said: "If anybody still thinks the Cream are human after that. . . ." One of the numbers is "Spoonful", and runs for 16 minutes . . . a phenomenon. Ginger thinks it. . . " a good recording". But he's usually against extending numbers. "I prefer to keep them short," he said. "I don't know about the others, but they bore me a bit. 'Spoonful' is an exception".

Ginger Baker — one of three separate individuals

DISCIPLINE

"It's different in the studio, where you must have discipline. Unless there's a valid reason, the songs are kept as short as possible. It does depend on the atmosphere, and the people you work with. We're all temperamental, but Tom and Felix manage to get rid of that temperament. It's not even the sound we get that encourages us to record in America, just those people. The sessions are relaxed and everybody's working. We spend a long time in the studio, so we don't have to rush. We usually talk for three or four hours before we record anything. Then we play, think add sounds".

Many of the Cream's single ideas came in the studio. "Anyone For Tennis" was an Eric Clapton idea, which was conceived in America. "He didn't like it when we'd finished it," said Ginger. "It's not really my scene either". Ginger had expressed surprise when I told him the number had made the top 30. "That's strange. But I don't think it would do us any good if we had a hit single. You're then tied to that particular number, and have to play it where ever you go. None of us have ever wanted to do that. Singles are a weird scene". So much so, that a few months back, the group had expressed their intention to stay out of the singles market. Had there been a deliberate change of policy since? "Not really," replied Ginger. "It was something we thought then. In America there's a continual demand for singles, although the album side is just as big. We decided to satisfy both parties".

"I think it really boils down to pressure on recording. With three separate individuals, it was obviously going to be difficult to strike a medium to satisfy us all. Luckily, our tastes are fairly similar, but it's not all smooth going. We frequently have arguments on stage about what numbers to play. Usually, we can get an audience reaction fairly quickly, and then play for them as well as ourselves. But with much of our act, or should I say practically all of it, improvised, it's bound to create problems. We haven't got a list numbers which we look up and play. It's on the spot decisions all the time. And we invariably have different ideas".

But ideas of the highest standard, I should add. And if you need proof, their two album set awaits you.

M.C.

THE VERY COMMERCIAL ALAN BOWN!

ONE of the successes at the recent Sounds '68 concert at the Royal Albert Hall were the Alan Bown!—visually exciting, with an exceptional sound. All agreed, and they were given one of the best receptions of the show. Their act consisted of Dylan's "All Along The Watchtower", a group composition "Crystal Gazer", and a medley of rock 'n' roll numbers, performed with rehearsed sarcasm.

There was, however, one notable exception from their performance—"We Can Help You", the Alan Bown!'s latest and most successful (to date) single. Why not the extra plug on such an important occasion? "To be honest, we hadn't learnt the backing parts correctly," admitted drummer Vic Sweeney. "Alan and John Anthony were still working out an instrumental piece to replace the violins heard on the record".

PLAYING IT

"We've got it sorted out now, though, and we'll obviously be playing it on gigs". Record reproduction has always been a pleasure to the group, and with both John Anthony and Alan Bown adaptable on a variety of brass and wind instruments, sounds (to the listener, anyway) are never a problem. With the Royal Albert Hall acoustics playing their usual game of havoc, had the Sounds concert been a problem to the band? "Not at all," said Vic. "But I did prefer our balance at rehearsals. I couldn't hear the singing on the night, but many groups experience that. We expected it, anyway, because of the size of the place. But we certainly can't complain".

SHORT SPOT

Because of the depth of talent on the show, each outfit was limited to a relatively short spot, which the Alan Bown! certainly filled very well. But they really need to be seen in the ballroom, when the group's full force can come across. Vic said they had problems choosing suitable material for the concert: "Knowing what to include in a show like that always presents difficulties. We were originally going to drop the rock 'n' roll thing, but we haven't really got anything to replace it yet".

The Alan Bown! leaving that soul tag behind.

"We work our routines out when we rehearse, which is usually once a week. But what with recording the album and single, it's been a case of learning our own material. And I prefer to play at least one known number. For example, we always include "All Along The Watchtower", which we adapted to suit us. We even had a go at "Macarthur Park", but when we tried it on stage, it sounded very Joe Lossy—we were like a dance band. I don't think the hit parade is a closed shop for learning new numbers, though. We'll try good stuff, but not the pure pop like "Lovin' Things". That's the Marmalade's image. We want to create our own, not someone else's.

"Getting into the charts will present problems. You're rated until you get a hit, and then people say you're going commercial. But we already are. People who think like that, though, are not usually worth worrying about. We had the same problems when we dropped soul music—and that was months ago. Now, I think, we appeal to a wide range of people—from screamers to club audiences".

SOUL TAG

Unfortunately, particularly for Alan Bown himself, the soul tag seems to stick with the group through thick and thin. Yet this band are completely individual. I think Vic solved this image thing when he said: "It all falls down to the fact that we use brass. People don't fully accept that you can do so many different things when you have a sax and trumpet, and the other wind instruments. I listened to that 'Blood, Sweat and Tears' album, and they're using their brass in a similar way to us, and you can't get further from a soul group than that".

From a singles point of view, since the fairly successful "Headline News" (last of the soul records), the Alan Bown! have worked on their singular image continually. They've been as near to the hit parade as you can get with "Toyland" and "Storybook", and with their first single on M.G.M.'s Music Factory label, a dent has at last been made. Vic spoke of the frustration of seeing those good singles just miss. "We never feel as if we ought to give up. We work for the top all the time. I was surprised that 'Toyland' didn't make it. But you need TV and massive promotion, and it's so difficult to be accepted, if you're not in the chart, by producers, and such like".

FREEDOM

So said Vic Sweeney, I also managed to squeeze quotable quotes out of lead singer Jess Roden, lead guitarist Tony Catchpole, tenorist John "I want to be Player of the Month" Anthony, and bass player Stan Haldane. Jess spoke about recording: "Now we use Olympic, the freedom is fantastic. If you use a small studio, you tend to get the personality of that studio. Small and inhibited. But with Olympic, you can rush round, and then blow".

Tony told of his initial dislike of "We Can Help You". "I didn't really think it was us. The demo was so different, and I just couldn't see it. But I've changed my mind now. It is the Alan Bown!". John, who played clarinet on the single, was more relieved than anything with initial sales. "At last," he said. Or as Stan put it: "Now we can play to wider audiences. It gives us so much freedom".

But the Alan Bown!'s producer, Mike Hurst, really summed things up when he said "If this hadn't made it, what could we have done? You just can't get any more commercial".

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★ IN THE STUDIO ★

GIVING THE FACTS BEHIND THE HITS

MORGAN Recording Studios, ten minutes from the West End in Willesden High Road, is the latest studio to start operations. Terry Brown is the man in charge, and he showed us around the studio, which opened in the latter half of June. The first thing which struck us was the warm, relaxing design.

Terry is very emphatic that a recording studio should be a place with an atmosphere conducive to good, creative work, and consequently, the premises are tastefully decorated in warm colours. The studio itself is medium-sized, equipped with 8-track, 4-track, 2-track and mono Scully machines, Neumann, Beyer and AKG mikes, and has a Hammond C3 which is available for hire.

Everyone at Morgan — Terry, Andrew Johns, Harry Davies—is delighted with the acoustics, which give marvellous separation. As yet, they haven't had to use any screens at all, said Terry. The control desk is a custom-built Cadac, very compact, with nine outputs.

At the moment there is just the one studio in the building, but by the beginning of next year a second one, at present a builder's nightmare, should be completed. It will be equipped with 16-track.

Engineer Terry Brown reports a very encouraging start for Morgan Studios.

Much of the work done by Morgan has been for their own label, including an album of "The Perfumed Garden", read by Indian actress Chita Neogy above a backing of sitar, tabla, etc. Apparently the record features the complete guide to breathing, kissing and sucking sounds! Traffic have been recording some of their LP there, Dave Mason has been working on his own stuff with Jimmy Miller, and American singer Bobbie Gentry recorded a number of tracks at Morgan when she was last in England. In fact, reaction to the studio has been highly favourable. No doubt in time to come more and more artists will be using the first-rate facilities offered by Morgan.

Another studio which has just opened its doors to pop artists is STUDIO G in Wardour Street, run by John Gale and Bob Cort. This studio has been functioning for some time, doing work for advertising, but Bob and John are anxious to expand into pop. Again, the accent is on atmosphere, with Bob bringing a lot of experience to the job—he was the original "Mr. 6.5 Special" man in the 'fifties, giving Long John Baldry and others their first professional jobs—and as such is very anxious to give as much help as he can to groups who are keen to make their first records. The engineer at Studio G is John Milner, who previously worked for the BBC. During his time with "Auntie", John engineered for "Top Of The Pops", and offers one apple to any group he hasn't worked with.

John Milner, engineer at Studio G, is an ex-BBC man.

During the four years that Studio G has been in operation, John Gale has built up a vast library of sound effects—a small part of the facilities now at his disposal for film,

pop and advertising music recording. John, incidentally, has experience ranging from conducting the London Philharmonic Orchestra to composing beat music for a world-wide TV series. Bob and John expect the greater part of their pop work to be producing demos. With reasonable rates, a truly helpful service, and a studio right in the heart of London Studio G would seem an ideal place for groups starting out on a recording career to tape their work.

IBC have again been doing a lot of work with the Bee Gees on an LP and a new single, shortly to be released. Bill Landis has been producing sessions for Barry Ryan and Wayne Thomas, and has also finished a new single by Tony Blackburn. Ossie Byrne, who produced the forthcoming Eclection album for Elektra, has been recording the Errol Daniels group and Paul Leyton for the same company. Robert Stigwood has been producing on sessions with a new singer, Malcolm Godfrey, and Shel Talmy has been making a new single with the Creation.

NEW SINGERS

At Dave Wood's IMPULSE studio on Tyneside, he has been recording a lot of work by new singers in the area. Dave says there has recently been a big increase in local songwriters and groups who want to get in a studio and put their work on tape. Among these are Coloured Rain from Newcastle, a four-piece group with Hammond, bass and drums, who are shortly to do work on the Continent. They have taped some songs by Alan Hull, a songwriter of whom Dave has a very high opinion. Alan has also been recording songs on his own and with Gypsy, a girl from Chicago who just arrived at the studios with a stack of her own demos recorded at the Chess studios in the States.

Dave Wood has a lot of

Tyrannosaurus Rex work on a new LP at Trident.

nice things to say about John and Anne Ryder, a London couple who have been recording demos of their harmony numbers. In fact, Impulse's clientele is more and more wide-ranging, with people travelling from Scotland, Yorkshire and London to use the studio, which has just been fitted with a new tape machine.

Adrian Ibbetson at REGENT A told us of the Don Partridge LP which is due for release next month. Made up of half his own songs and half by others, this album features arrangements by Joe Moretti using woodwind, strings and bass—but still, according to Adrian, retaining the inimitable Partridge sound.

Cat Stevens, now fully recovered from his illness, has been recording demos of his own songs, Tony Hazzard has done a single of one of his own songs, "Brown-Eyed Girl", and the Equals have completed the last tracks for their next album at Regent. Richard Barnes, the man who made "Woman, Woman", recorded the backing tracks for some songs he is to sing on "The Golden Shot", and John Dalby, who plays Tom Lehrer-style material, recorded an LP for Decca, with Hugh Mendl producing.

Bill Wellings, who we mentioned last month, has recorded a Christmas LP with "a really big difference". We can't say any more than that, but Adrian confided that "it will either be banned, sell like a bomb, or both! Wait for it!" He was also optimistic about the thought of new equipment which may be in the pipeline, following the purchase of Regent by President Records. There is a possibility that the studio may move premises too, but this won't be for at least six months, if at all.

HOLLICK & TAYLOR of Birmingham have had a fairly quiet time recently, but have done a single on the Electratone label hymning the praises of West Bromwich Albion, this year's FA cup winners. Ken Rattenbury, a Midlands jazzman, wrote and

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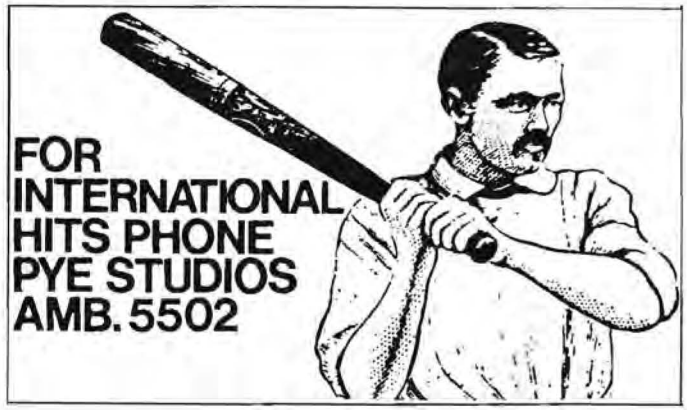
The Beatles, working on new recordings at EMI studios, break for tea.

arranged both sides of this single, which is selling like hot cakes in West Bromwich! The Staggerlees, a well-known Birmingham group, have been in the studios recording demos, and a local group made up of Polish musicians recorded a beat version of "Delilah" for the Polish market.

Pat Godwin of PYE told us that one of the biggest things for them at the moment is going out on mobile recording expeditions. Bob Auger is the man who has bult up this facet of their business to its present high level, and among recent products was Paul McCartney's celebrated recording of the Black Dyke Mills Brass Band up in Yorkshire.

Tony Macaulay and Mike d'Abo wrote the forthcoming Long John Baldry single, "When The Sun Comes Shining Through". Produced by Tony, he says this is the nearest thing to the Phil Spector sound yet produced in England, and is willing to stake his career on it being a monster hit. Tony has finished the Paper Dolls' LP, and has started work with John McLeod and Nicky Welsh on an LP by the London Pops Orchestra, giving a "slightly classical" approach to today's hit songs. John Schroeder and Alan Florence recently made a trip to the Blow-Up Club in Munich to record a live show by David Garrick which should be released soon on LP. Tony Hatch has been producing an album by the Montanas, and Los Safiros have worked with Cyril Stapleton for a new LP.

The invasion of TRIDENT studios by Apple progresses. George Harrison has been in, producing songs by Jackie Lomax, who used to be with the Undertakers; Paul McCartney has been working on songs with Mary Hopkins, the young Welsh singer who made such a great impression on "Opportunity Knocks"; Peter Asher has been recording James Taylor; and Derek Lawrence produced Grapefruit's new single, "Mary Ann", at Trident. Barry Sheffield gave us the news that the Tyrannosaurus Rex LP, produced by Tony Visconti, is now practically finished, and a new single is now ready. Also recording at Trident have been the Ivies, under producer Denny Cordell.



SCRIBBLES

Junior Wells had his first album released on Mercury's Blue Rock label in States . . . **Percy Sledge** suffered a mild heart attack, but is now recovering . . . Besides a new single by **Archie Bell and the Drells**, Atlantic is pushing **Little Archie, Bobby and the Heavyweights**, the **Excels**, the **Deputs**, and on the Pompeii label, **Leroy Horne**, and **Salt and Pepper** . . . **Showstopper's** new single is **"Shake Your Mini"**, and they return to Britain soon . . . **Clyde McPhatter**, ex-lead singer with the **Drifters**, residing in England at the present time . . . Most of the **Bobby Taylor and the Vancouvers** group are white, although Bobby isn't. They came up with one of the best sounds this year with "Does Your Mama Know 'Bout Me". Different for Motown, too . . . **Jim Webb's** best songs are on "Magic Garden" by the **5th Dimension**, which could be the album of the year . . . Los Angeles football star **Roosevelt Grier** is thinking of giving up his pro career to concentrate on recording. His latest Amy release is "People Make The World" . . . **Lee Dorsey** runs an auto repair shop when he's not on the road . . . **Pigmeat Markham's** "Here Comes The Judge" superior to the rest . . . **"Dance To The Music"** one of the best this year . . . England's **Cliff Bennett** making cool soul sounds on his latest "Good Times". Written by the Easybeats, as well! . . . **Supremes** getting worse. Material is, oh, so important, and without **Holland-Dozier-Holland**, they're not getting stuff to suit their standard. But still better than most around . . . In Scribbles' opinion, **Smokey Robinson** vocalist of the year, with the **Franklin** sisters, **Erma**, and **Aretha** close second . . . the **Move** do a creditable version of "Little Piece Of My Heart" . . . "Gotta See Jane" isn't a soul or R. and B., so what's it doing in that chart? Just because it's on Motown? . . . New: **Impressions** "I Loved And I Lost"; **B. B. King** "I'm Gonna Do What They Do To Me"; **O. C. Smith** "Main Street Mission"; **Sly and the Family Stone** "Life"; **Stevie Wonder** "You Met Your Match"; **Booker T.** "Soul Limbo"; **Ballads** "God Bless Our Love".

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BRITAIN'S NEW BREED

POP probably started to be taken seriously with the advent of the Liverpool beat scene, and for the first time since the thirties, pop musical ideas were not by definition worthless. Thinking people—including the inevitable psychologists, sociologists and Sunday papers—began to realise there was far more in pop than had previously been accepted.

After the Merseyside boom levelled off, the quest for serious pop turned to the West Coast of America. The Beatles, Cream and Hendrix were by now too established for exclusive acceptance by the underground, who concentrated their attention on the Doors, Jefferson Airplane, Country Joe and all stations west. But in turn, the West Coast groups lost some of their impetus, their role in Britain largely taken over by a new breed of home-grown musicians.

Some of these have already made a big impression — Tyrannosaurus Rex immediately spring to mind—and many others appear to be on the threshold of a wider "overground" stage. Four of the new groups are Fairport Convention, Joe Cocker's Grease Band, Spooky Tooth and Timebox.

Fairport Convention—a shattering live experience.

Fairport Convention, like Tyrannosaurus, won their first acclaim with the so-called hippies of Middle Earth club in Covent Garden.

They are a six-piece group. The most immediately outstanding member is Sandy Denny, a girl with a strong, Judy Collins-like voice, who sings lead alongside the other main vocalist, Ian MacDonald, though all the group join in on some harmony numbers. Sandy recently joined Fairport after a couple of years of folksinging up and down the country, and she replaced Judy Dyble, who sings on the group's album released last month on Polydor.

On lead guitar is Richard Thompson, reckoned by many to be the best in the country, whose sleepy-looking face belies the complexity and inventiveness of his work. With little apparent effort he will switch in a flash from rhythm chords to a searing, wholly-integrated solo, supported by the guitar of Simon Nicol. Simon tends to keep in the background until he lets loose with his wild, eccentric electric violin. Providing a solid framework for the fireworks is Tyger Hutchings on bass. Together with Richard, he writes a lot of the group's material. Martin Lamble is a sensitive, unobtrusive drummer yet firmly in tune with the rest of the group.

EXCITING

Fairport Convention in full cry is one of the most exciting musical experiences available to live audiences in Britain. Much of their strength comes from their choice of material —their own compositions, adaptations of Joni Mitchell's "Marcie", and "Night In The City", Leonard Cohen's "Suzanne", Dick Farina's "Reno, Nevada". The songs are generally sophisticated folk songs, ideal jumping-off points for highly progressive journeys into driving improvisation.

Also evident in Fairport Convention's music is a strong country and western influence, in many ways similar to the Byrds' current scene.

However, Fairport's most memorable facet is their extraordinary ability in setting a powerful mood, building it to a climax, and then subtly setting off in a different direction. The mind as well as the eardrum is given an overwhelming workout by Fairport Convention.

GREASE BAND

Joe Cocker's Grease Band. And if you say "who" then do you remember his first record released five years ago? It was a cover of the Beatles "I'll Cry Instead", and sold, according to Joe . . . "about 100 copies". I'm still trying to fathom out why it's taken all this time to record Joe again. It's frightening to think what he could have created in that half decade.

His return to the studios gave us "Marjorine", best described as superior pop, which did make the charts if you take a paper which prints the top fifty. The follow-up is "With A Little Help From My Friends", and this is one of the rare times a Beatles version has been bettered. It's also on the first album, which Joe and his band are presently cutting.

INFLUENCE

With his presence recorded on only one, short single, it will be difficult for you to appreciate just how much talent he has. Please see him perform. Joe is blues influenced . . . "particularly Ray Charles and Aretha Franklin" he says . . . but it goes further than that, and you don't categorise it. He sings (an understatement), playing an imaginary guitar, or drums. "Pure reflex actions," explains Joe. "I really get inside the music. I'm not really aware of what I do on stage". And there is no pretty-boy image. He doesn't buy clothes, and isn't beautiful. With a quick gesture he stops, or starts numbers. He counts-in loudly, moves continually. The group sound is hard and uncompromising as is their name. He accepts the applause graciously . . . "cheers, ta, thanks very much, thanks".

Joe Cocker—hard and uncompromising.

Although Joe is in a position of grandeur as far as audiences and appreciation go, he is sceptical of this newfound success. He moved without direction for quite a time in Sheffield . . . "doing nothing, and getting depressed," he explains. "Things didn't start happening again until I sent a demo to Tony Hall, which Tony, in turn, sent to Denny Cordell. It went from there". He got a group together in London, although he's worked with many line-ups before. With his current bass-player, Chris Stainton, Joe wrote "Marjorine". Songwriting gives him another means of expression.

OUTLOOK

And he's broadening his musical outlook as well. "I'm opening my ears up to other types of music, other than blues. I particularly like "Magic Garden", the latest album from the 5th Dimension. But it's difficult to break from the bag I was brought up in".

It's not hard to understand Joe Cocker, or his music. He and his Grease Band are giving us rather more than food for thought at the moment.

SPOOKY

No introduction could really explain **Spooky Tooth's** music. I would say near the Rascals in musical depth, and the Righteous Brothers vocally. But still individual. They insist upon the right to brand themselves as themselves, and are loath to offer any names which may have inspired them. Two distinct singles, "Sunshine Help Me", and "Love Really Changed Me", and a first album, "It's All About . . .", just out, give some insight into the group's music. It is their own, and I don't think they'll be completely satisfied until material is 100% theirs as well. But it's a minor point which they've nearly achieved.

Hammond organist/vocalist Gary Wright summed it up with: "We play the music we feel. I think we've progressed, and are still doing so. Certainly since the days of our debut".

That first public performance was at the Speakeasy, some short weeks after they'd formed. Gary Wright says he was scared, but it didn't show. A wall of sound, topped by their superb vocals became a talking point until the bar closed. And then you know how it is. But they had left an impression. Colin Peterson spoke reverently of their style for weeks after, and they quickly became accepted as a musical force, if not a chart force.

But they do believe that the hit parade is penetrable for groups like them. "We need a hit single," says Mike Kellie. "Then that will break down the barriers for us. We don't rush recording, but don't get enough time. We're not the only ones in that position, though. Our bread is earned by doing gigs, and we can't really afford to take time out for long sessions". A situation which Gary justly called "a vicious circle. But we are aiming for the charts with singles, and I suppose we are confident. But you have to work hard in the beginning".

As individuals, Spooky Tooth differ. As a group they gell. Three of them were with the much praised V.I.P.'s in the beginning. Gary joined after coming from Europe with his previous outfit. Lead guitarist Luther James Grosvenor spent his early days playing in groups with Jim Capaldi. It is their total musical experience which makes them as individual as themselves. And they are honest about everything. Bass player Greg Ridley would like to have been (as an alternative to himself) Errol Flynn. Enough said. Other ambitions (apart from a hit record) are to be a rich deck chair attendant, and Annie Oakley.

But it is their music which is important. At the moment, just to themselves, but soon to everybody.

CANDIDATES

The Timebox were recognised as likely chart candidates some months back, soon after their first release. But they've had to wait until "Beggin'" showed some movement before fulfilling all predictions. They are a pop group—better than most—that had originally been jazz influenced. Although they still listen to jazz . . . "all the time." says lead singer Mike Patto, they now play pure pop (I think it's fair to add an "almost"), and are happy to do so. "We don't want to be involved in this 'play for ourselves'

Spooky Tooth—certainly still progressing musically.

Time box—originally jazz influenced.

business. Obviously we enjoy what we're doing, otherwise we wouldn't have got it together. We are working full out to make the charts. You can't do much else until you get that initial hit".

The problem of a hit single is common to all groups in this feature (for the moment, anyway), and particularly to the Timebox who are anxious to cut an album, but doubt if it would be valid at the moment. Pete Halsall explains: "It wouldn't do that well. We're not unknown, as a name, but are anonymous, as far as records go, to most record buyers. "Beggin' " has helped of course, but we're hanging on for the moment". Mike made this point about the same problem: "Most of our bread comes from gigs, like the other bands in the feature, and we just can't take that much time off to record. Looking forward to the freedom a successful record brings is a gas".

"Beggin' " is an old Four Seasons number, which the group had been anxious to record for some time. "It's a good stage number," says Pete. "I'm glad we put it on record". I agree with that sentiment. For those expecting a progressive, jazz-influenced number, it's been hard to swallow. A good record shouldn't have to be dissected to find a full, spiritual meaning, a hidden objective. And it needn't educate. The Timebox agree. They keep their personal music to one side and concentrate on making a good commercial sound.

Do they intend changing when a hit is theirs? "An emphatic no," says Mike. "What we achieve commercially, we'll continue doing. It's worked in the clubs when we started out initially. We didn't pull the wool over anyone's eyes. We are what we are. It's as simple as that".

BALLROOMS

Although they still play the club scene, they have moved into ballrooms. "And it's going well," says Pete. "We haven't changed the act, and they usually stand and listen. It's very satisfying. More so than if we were a big name group because you would automatically expect some reaction". I couldn't get either Mike or Pete to express frustration at seeing star groups with much less talent themselves. "It could have happened, but we don't want to talk about it," says Mike. R.S./M.C.

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ECLECTION AND THE LONG HARD WINTER

Georg Hultgreen, Michael Rosen, Gerry Conway, Kerrilee Male and Trevor Lucas.

YOU can count on one finger the number of unknown groups who won themselves a half-hour show on television after one appearance. But it happened to Eclection, and it's pretty typical of the impact they have on people.

A five-piece group, Eclection are Michael Rosen from Canada on guitar and trumpet; two Australians—Trevor Lucas on bass and Kerrilee Male on vocals; Gerry Conway on drums, the only Englishman in the band; and on 12 string guitar, Georg Hultgreen, a Norwegian of genuine royal Russian ancestry.

REVOLUTION

The Revolution Club in London was the scene of the group's first performance, launching "Nevertheless", their single. It was indeed a powerful experience, and before they'd finished their second number, the notoriously unflappable audience of pressmen and agents were raving about Eclection's sound and personality. One half-hour's playing had made the group the talking point of the business.

SPELL

Live audiences, too, soon fell under the Eclection spell. The pattern was the same. Says Michael: "We find it usually takes a couple of numbers to get through, but after a while we are conscious of an audience warming to us. We are very flattered that they seem to want to be involved and get on our wavelength. We don't throw in any gimmicks, which would be the easy way out, but just present ourselves honestly and as best we can. If they react to us, then we react to them —the best entertainment is always a two-way process, and this is how we try to work".

Having seen audiences refuse to let them off stage, it's certain that this approach, combined with the group's considerable talent and originality, works wonders. Many record companies saw this talent, and while Eclection were still an acoustic foursome, before Gerry joined, they were offered contracts. But they turned them down, preferring to wait until they felt absolutely prepared. "This meant a long, hard winter of endless rehearsals", said Kerri. "We often got disheartened, having the problem of welding five individuals into one group, and at the same time trying to get the hang of amplified instruments, which we hadn't used before".

"But we're so glad we waited" said Michael. "After all, we were five people who'd always played on our own, mostly on the folk scene, and we wanted to make a good, commercial sound. We had to work out all the arrangements from scratch, we had to write our songs. Actually, Gerry was a great help in arrangements. He's not just a drummer in the background—he really knows what's going on and comes out with some wonderful ideas".

TRUMPET

The sound of Eclection relies principally on complex four-part harmonies above the surging power and melody of the instruments, with the unusual feature of trumpet solos from Michael. But before Eclection started in earnest, he hadn't touched the instrument for two years. "I used to think I was pretty fair on trumpet when I was younger, playing with dance bands—and being offered a job with Woody Herman—but I had a truck-driving accident which messed my mouth up for playing. At the moment I'm trying desperately hard to make up for lost time, but it seems to be coming back".

SOURCES

The name Eclection, checking with my dictionary, means "borrowing freely from various sources"—but the group are not copyists. Michael says: "The best way to explain the name is that we draw from all our experiences to make our music, our own music. It doesn't mean that we go round stealing other people's ideas!".

And this would seem to be the secret of Eclection's success. The story of each member's life would make a best-seller, with more experience of practically anything you care to name than most people would think possible. This is where it comes from—the soaking up of everything they see and hear, all going to make up their music. Clear, strong, convincing music from five convincing personalities.

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STATESIDE REPORT

The Electric Flag have gone separate ways after one superb album.

A difference in musical opinion led to the split of Al Kooper from Blood, Sweat and Tears.

"A BAND that stays together plays together" isn't the case for many of the United States' foremost bands anymore. Some of the figures who have contributed with importance to rock music in America have left their respective bands during the last few months. And as a result some groups are hobbling along sorely in need of central talent and others have sadly disbanded entirely.

Contractual problems, personality struggles within groups and the everyday pressure of performing have been the major reasons for disbandment and many individuals have realised that breaking away from the pressurised daily routine was the only reasonable solution.

After recording two albums and a top-10 national single, "For What It's Worth", the Buffalo Springfield has broken up. The Los Angeles group known for its novel blend of rock with country music disbanded due to internal conflicts and finally as a result of a Los Angeles marijuana bust in March—the same one Eric Clapton of Cream was involved in.

Shortly after the bust the Buffalo Springfield called it quits. Singer-guitarist Steve Stills has expressed an interest in joining another group possibly Blood, Sweat and Tears: guitarist Neil Young has gone solo and bassist Jim Messina and guitarist Rich Furay are hoping for success as a writing-producing team.

Mike Bloomfield, former lead guitarist for the Butterfield Blues Band, has been watching his own band, the Electric Flag, do the dropout and reshuffle ever since its formation last year.

When the band was settled months back, its personnel was glistening: Bloomfield (guitar), Buddy Miles (drums), Harvey Brooks (bass), Barry Goldberg (organ), Nick Gravenites (vocals) and four hornmen. All are exceptional musicians. Their sound was Memphis-styled rhythm and blues and blues and they managed an album, "A Long Time Comin'" (so true!). Their r & b repertoire became the target of some heavy criticism from critics over ethnic reasons—a predominantly White band in a Black music bag. Nonetheless, The Flag still retained a strong following and many believed that ethnic restrictions were non-existent in music and a band should play the form of music it best feels at home with.

HORN SECTION

Since that time, Goldberg and Gravenites split to do production work in Los Angeles and the horn section was also shuffled around. The latest news is that Miles and Bloomfield himself have exited, which leaves The Flag in a very uncomfortable position. Though the band looks as good as dead, The Flag—its remains and replacements—is still touring the states.

Noted U.S. music critic Ralph J. Gleason reported shortly after Miles left The Electric Flag that "Miles is now talking about forming a group in England later this year with Eric Clapton and Stevie Winwood". A supplementary report which followed included The Flag's bassman Harvey Brooks as the fourth component of this "dream band".

Miles' plan may be nothing more than wishful thinking at the moment. No such quartet could possibly emerge in the immediate future. But the Cream have split!

After leaving the Blues Project almost a year ago, Al Kooper and Steve Katz formed Blood, Sweat and Tears, a highly-regarded octet of big band rock rhythms.

Kooper, leader and organist of the group and sometimes referred to as "the underrated Stevie Winwood of the U.S.", organised B S & T with a design to make "the horns as important as the strings and vocals". He did, and the product was a pleasant-sounding, balanced blend at that. Their American album, "Child Is Father To The Man", released a few months back, contains some of the brightest sounds of the year.

DISCORD

Following discord over choice of material, Kooper left B S & T recently and decided he will record alone as well as become a part of Columbia's A & R staff. Since leaving, Kooper recorded an instrumental album with Mike Bloomfield, Steve Stills (loners themselves) and Harvey Brooks.

With guitarist Katz as leader, Blood, Sweat and Tears decided to continue, though a new singer to fill Kooper's shoes is in order.

The Blues Project, once an outstanding outfit when Kooper and Katz played, fell apart just a couple months ago after a stab at reformation.

The Doors, who announced breaking up earlier this year, survived internal struggle and have decided not to spoil a good thing—their national success. And San Francisco's Country Joe and the Fish, though a strong unit once again, lost vocalist "Country Joe" MacDonald twice due to touring pressures.

Leaving the Butterfield band, lead guitarist Elvin Bishop is getting his own band together and Paul Butterfield was reported looking for a competent replacement for Bishop.

The Byrds, the Los Angeles band which has been losing and adding to their nest right and left, are at last count, a threesome pursuing country-western with Roger McGuinn on guitar, Chris Hillman on bass, drummer Kevin Kelly (Hillman's cousin), keyboard player Graham Parsons having now left.

Meanwhile, adding another member to the family, the Grateful Dead are now six strong with a second drummer, Micky Hart. Leader Jerry Garcia calls the fiery rhythm of the two drummers a simulation of "galloping horses".

And the beat goes on. . .

Too many fish in the sea, perhaps, since Country Joe often leaves his band.

The Byrds have changed again, even since this picture. Graham Parsons (2nd from left) has now gone.

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THE ROCK MACHINE

THE phrase "The Rock Machine Turns You On", has been coined by CBS to introduce a new series of progressive pop albums. The collection includes LP's by the Peanut Butter Conspiracy (strong harmonies, good lyrics), Roy Harper (orchestrated folk music), the Byrds (superior pop), Bob Dylan (no label needed), the United States of America (good pop), Leonard Cohen (poet, songwriter), the Zombies (British pop at its best), Tim Rose (forceful folk-rock), and Simon and Garfunkel (a brand name).

There are six other albums, important enough to be singled out:

SPIRIT. This group, led by Jay Ferguson, have managed to create something really individual, with lyrics, music and overall sound. The titles don't really convey much—"Fresh Garbage" is strong enough to overcome a rather pretentious title, and "Uncle Jack" really builds, and there's a superb double tracked guitar break. The album has a layer of jazz influence, with John Locke playing good piano. In fact the LP is clever everywhere—from cover to conception.

MOBY GRAPE:—"WOW". This was released as a double album in the States, and the better half is available in England complete with "Just Like Gene Autry; A Foxtrot", where the speed has to be altered to 78, for a parody on lounge bar music. But apart from that, it's very good, particularly "Can't Be So Bad", which breaks time cleverly, and "Murder In My Heart For The Judge", a nice white soul thing. The mood of the LP changes continually, and with variety being the proverbial spice of life, every home should have one.

THE ELECTRIC FLAG:—"A LONG TIME COMIN' ". What an apt title this set has. The formation of the Flag promised great things, particularly in the modern blues field. But, as leader Mike Bloomfield says, it's the sound of everything, which is the best description of the album. It's pop, blues and soul, not necessarily in that order, and it's my favourite. However, it's possible there may be initial disappointments. The Flag looked like being a blues band, are not, and there are no shortcomings. Outstanding are "Killing Floor", "Over Lovin' You", "You Don't Realize", and Mike Bloomfield.

Spirit are a group with a truly individual sound.

TAJ MAHAL. Very strange that a U.S. blues singer—as yet unknown over here—should name himself after our favourite Indian restaurant. However, this is one of the best electric blues albums we've heard, with Taj singing like a master and blowing supercharged mouth harp on old favourites like "Statesboro Blues", "Diving Duck Blues" and the longest and most excitingly developed—"Celebrated Walking Blues". British blues fans will miss a treat if they miss Taj Mahal.

BLOOD, SWEAT AND TEARS—"CHILD IS FATHER TO THE MAN": It seems that BS & T is exactly what went into the incredible arrangements the group play on this album. All worked out, and the result is a superb example of big band rock, as opposed to the NDO. Al Kooper and the band come out with excitement, feeling, drive and amazing virtuosity. A tragedy that the group, at least with the personnel on this LP, have split. Maybe the effort was just too much.

ELMER GANTRY'S VELVET OPERA. One of the best of British up and comers, Elmer and Co have won many fans with their earthquake live appearances. This album will greatly enhance the image, with a mixture of sheer blinding power and well-thought melodies. The group's first single, "Flames", is included. And if you thought that was good, listen to the other tracks. Here's a group that really knows how to lay it down.

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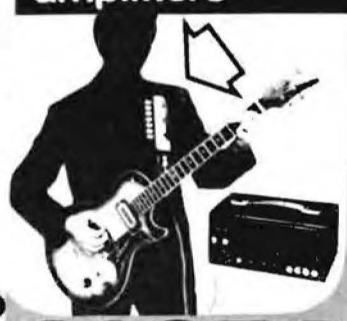

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INSTRUMENTAL NEWS

FAMILY ALBUM

Family, the Leicester group who made such a hit at the Albert Hall Tim Hardin concert, have just had their first album, 'Music in a Doll's House', released on Reprise.

NEW AMPS FOR JANSCH

Latest to change to the new Wallace XT Series amplifiers are Bert Jansch of the Pentangle and top session men Eric Ford and Joe Mudel. Due to the completely new type of tone circuit, these amplifiers are proving very popular, and a 100-watt version has now been introduced—though it is found that the 50-watt model is more than adequate for most halls. Basically, the amp has split pre-amps, which feed half the signal through normal bass and treble controls, and the other half through a special harmonic circuit, which are then mixed together so that the harmonic content of the signal can be varied in any combination giving hundreds of usable tones and effects. John Baldry is now adding two more heavy-duty twin 12 in. columns to his 50-watt P.A., with independent volume, bass and treble controls for each channel, plus master volume, and low impedance inputs.

Multi-Instrumental Moodies

The five Moody Blues play a total of more than 30 instruments between them, which apart from the standards, include: cello, autoharp, alto flute, etc., etc. Needless to say, the Moodies didn't use session men on their new album "In Search Of The Lost Chord", from which a single "Voices In The Sky" has just been released.

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Easybeat plays cello

Easybeat Harry Vanda's cello-playing activities seem to have gone into a slack period at the moment. He featured it on the group's single "The Music Goes Round My Head", and has played it on stage, when feedback wasn't causing problems. But Harry hasn't really had the time to progress with his new-found instrument, since writing and touring have put most other things into second place. With George Young, his song-writing partner, Harry wrote the new Cliff Bennett, plus 11 of their songs on a new Easybeat album "Vigil".

McPHEE JOINS DUMMER

The John Dummer Blues Band has added guitarist T. S. McPhee to their line-up. He was previously with John Lee's Groundhogs, and has backed John Lee Hooker, Jimmy Reed, Little Walter, and Eddie Boyd when they toured here. Tony has also played with John Mayall. Rest of the group is: "Thumper" Thomson, on bass, who has played with bands in Chicago and New York; Dave Kelly, slide guitar and vocals, who starred at the Dutch Blues Festival last summer; John O'Leary, mouth-harp, who was a founder member of the Savoy Brown Blues Band; and John Dummer, drums, who has had his own band for five years now. Their first single, "Travelin' Man", was released two weeks ago, and they are at present cutting an album.

U.S. Report—How good is compatible stereo?

Monaural LP recordings are virtually extinct in the United States now and all but a minority of the industry have been pressing mono-stereo discs called "compatible stereo" for the last few months.

The "compatible stereo" technique was actually introduced by Mercury records in early 1967, but the company decided to keep it a secret. The process saved both time and money in the studio and in engineering and only a single master was necessary for pressing. Though each record was compatible (playable on either monophonic or stereophonic equipment), Mercury continued to sell its product in individual mono and stereo jackets at their respective prices. This meant that the consumer was being sold the same product at two different market prices.

Mercury's secret eventually leaked out and in late 1967 mono prices rose to the stereo rate, and at the same time many other companies announced they would be releasing the "compatible stereo" discs and eliminate monaural products from the market.

Now almost all the U.S.A. industry is pressing compatible LPs (and singles on a smaller scale), and the old mono stock is in the process of being driven from the market through discount sales.

Investigations, however, have shown that the new process is a very poor compromise of stereo and mono and that "compatible stereo" is neither true stereo nor true mono, but a product lacking the authentic fidelity qualities of monophonic and stereophonic reproduction.

Meanwhile, some companies have plans to press the true stereo product if this compatible type proves unsuccessful.

NEW POP FIDDLER

Ken Howard and Alan Blaikley were expressing interest in recording a young bloke who could play violin, and they asked Peter Thorogood, who they'd met previously, if he knew anybody. Peter mentioned himself, was auditioned, and has a single out now. It is "Haunted", a Howard/Blaikley ghost story, which Peter also sings on. He won a scholarship to Blundells, and studied there for three years.

Peter Thorogood.

ALBUMS HAVE HELPED US MOST SAY EQUALS

IT is four months since the Equals last appeared on the continent, although they are bigger there now than they have ever been. The success in Britain of "Baby, Come Back" has obviously thrown new light on the status of the group abroad.

"I guess it's better for them to be digging somebody big in Britain," says Derv Gordon, by way of offering an explanation. "The charts on the continent, particularly Germany, are very influenced by the English hit parade. It must have been worrying for them wondering if we were even known in our own country!"

POP SOUL

Germany can claim to be the first country to latch on to the Equals "happy pop soul sound" as Eddie Grant describes it, although their first LP "Unequalled" did make the Top 10 albums here. They are invariably bill-toppers in Germany, and the Herd, Alan Price Set and Vanilla Fudge have all played supporting roles to the group over the past year. But their experiences haven't all had the glamour expected, although they've certainly been memorable.

Lead singer Derv remembers one particular instance, not long ago, when the group had a one-nighter to play. "We were booked to appear at a club in Gronau, which is the place name for several towns in Germany. Needless to say, we went to the wrong one, which in fact was 200 miles from the proper venue. We arrived at this first place at 5 p.m., and on realising our mistake, frantically asked where the correct Gronau was. We raced off when told, and on the way the van's fan-belt broke. Apparently, our make of van should have had a plastic fan-belt wheel, and we had the old metal type. Nobody had told us about it, and what a time to find out".

CURFEW

"We did arrive eventually, at 11 o'clock, and the club had to get permission for the kids to stay to hear us, because there is an 11 o'clock curfew for all teenagers under 18. We did the gig, but didn't get paid". As they say, 'A day in the life. . .'."

There have been better memories for the Equals abroad . . . chart records, fan adulation, and the base for a lot of their songwriting. The follow-up to "Baby, Come Back" was written in Munich, and Eddie Grant got the idea from an American radio station. "He'd written the tune," said Derv, "but was stuck for a title. The announcer on the radio mentioned 'Laurel and Hardy', and that was that. It sounds good, and it is a bit different".

This particular number is on the "Sensational Equals" album, and it is LP's which have proved the best medium for the group. "Baby, Come Back" is on "Unequalled", and their "Give Love A Try" (which "bubbled-under" for several weeks) arrived via "Equals Explosion", album No. 2. As well as their own LP's, they've been featured on "The Best Of President" as artists, and songwriters, in the form of Eddie Grant, who wrote "Rainbow City" for the Pyramids and "Rudy's Dead" for the Little Grants and Eddie. (They, in fact, are all Eddie's little brothers). Eddie is somewhat of a national institution in the blue-beat world, receiving his S.B.E. (ska of the British Empire), after writing, producing, and God knows what else, "Wedding At Peyton Place" by the Pyramids.

MUDFLIES?

Have the Equals, themselves, thought of recording blue-beat/rock steady under an assumed name . . . such as the Montego Mudflies? "You're joking!", exclaimed Derv. "President wouldn't think of it . . . nor would we with a name like that. It's a good sideline, and is making Eddie very rich. We're lucky he can spare the time to write stuff for the Equals".

Left to right: Lincoln Gordon, John Hill, Derv Gordon, Eddie Grant, Pat Lloyd

JONI MITCHELL

BOB DYLAN started off the same way. First of all, word began to filter back from the States that he was a truly original artist. Then the cult began to gain ground, with more and more people in the business passing the good news, doing an unofficial publicity campaign and making a point of recording the songs.

We all know about Dylan, and on present signs, it looks on the cards that, before long, Joni Mitchell will be a major force on the pop scene. Her first LP on Reprise is already arousing much interest, and artists such as Judy Collins, Tom Rush, in England, Fairport Convention—and many more—have recorded her songs, notable for their meaningful lyrics and strikingly unusual melody lines.

And the parallel with Dylan continues. Just as he made a visit to England as an unknown, Joni had a spell in England last summer, playing at the Speakeasy, Marquee and Birmingham's Jug o' Punch clubs, and doing very well.

Information about Joni is pretty hard to come by, but I spoke to Marcie Weinstein, lady-friend of Mike Rosen (of Eclection), who is the Marcie Joni sings about on her LP. Marcie knows Joni from way back, and gave me the hot news that Miss Mitchell—real name Roberta Joan Anderson—is a compulsive smoker and fruit and nut eater. She also loves eating apples and other healthy grub, a result of her farm upbringing in Alberta, Canada.

STUDIED ART

But back to the music. Joni started playing ukulele and guitar and singing folky songs while studying art in Calgary, and found that her crystal yet gutsy sound went down well at a local club and at an Ontario folk festival. Then came more acceptance until she made the trip to New York, where she was signed up by Reprise.

At present, Joni is living on the West Coast, painting, writing songs, recording under producer David Crosby, ex-Byrds, and according to Marcie, "being very happy and open and trying to avoid being taken for a ride by unscrupulous showbiz moguls".

So much for the background fill-in. If you want to learn about the real Joni Mitchell, the only thing is to listen to such wonders as "Night In The City", her hot-off-the-presses single and all the other minor masterpieces on the album. Be the first on your block to turn on to Joni Mitchell!

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1. BLUE PETER
2. ALL OUR YESTERDAYS
3. THE EPILOGUE
4. FARMING TODAY
5. ONE STEP BEYOND
6. THE AVENGERS
7. VENDETTA
8. WHEELBASE
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Choose one group from the following list to match up with each programme:
Amen Corner, The Animals, Traffic, The Small Faces, John Mayall's Bluesbreakers, The Beatles, The Brian Auger Trinity, Bill Haley's Comets, Fleetwood Mac, The Doors, The Peddlers, The Aynsley Dunbar Retaliation, The Herd, The Fifth Dimension, The Kinks, The Scaffold, The Honeybus, The Rolling Stones, The Association, The Move.

What you have to do to enter:

1. Write your ten groups' names next to the TV shows on the Readers' Reply Card inserted in this issue.
2. Write your name and address on the card in block letters, stamp the card and post it back to us.
3. Remember, we must have your entry by August 31st, 1968.
4. One entry only is allowed per person.
5. The judges' decision is final.
6. Results will be announced in "Beat Instrumental" 66, October 1968.

CUPID'S INSPIRATION

no yokels from Lincoln

FOR some people, everything seems to fall naturally into place. Take Cupid's Inspiration. Their first single, "Yesterday Has Gone" went rocketing straight up the charts with no deviation from its ordained course, and all the signs seem to be pointing to a big helping of success in the future.

They had a massive advantage in that their debut record was one of the first fruits of the new Nems label, with all the enthusiastic promotion and push from one of the most powerful names in pop out to hit the jackpot in a new field of operations.

For a manager they have none other than Ashley Kozak, the man who masterminded the ascent of Donovan to the top of the greasy pole. Cupid's Inspiration are the first group he has taken under his wing. Not bad at all, you might think.

NAMED

But of course, it hasn't been as easy as all that. Cupid's Inspiration, named by courtesy of their record producer, Jimmy Duncan, trod the usual long, hard road before their own initiative got them where they are today.

Lead singer Terry Rice-Milton tells the story. "We started off in the usual way, playing local dances up in the wastes of Lincolnshire — though we didn't ever play a church hall! It was tough at first. We used to play for about £25 a booking, when groups would come up from London into our territory and be happy with about £15. So we had to fight to get work".

"After a time, we began to build up a pretty good reputation with our own dedicated band of followers and things started to work out".

Keeping their fingers crossed for that all-important second chart entry.

He went on: "The turning point came when we decided to tell the big wide world who we were—at that time we were called Age with T. Rice-Milton—and we sent handouts and photos to various people we thought could help. If they showed any interest, we followed it up by sending a demo disc. One of these was played to Ashley—and that's how it really began".

FOUR-PIECE

Until a few weeks ago, Cupid's Inspiration was a four-piece band, but they have now augmented the line-up with the addition of Garfield Tonkin on piano. "We did this to build up a fuller sound", said bassist Laughton James. "We want to generate excitement with a big, powerful sound, and Garry is fitting in beautifully. Though, when we knew him before we all used to hate him! He was one of the enemy!"

Laughter from everyone. Said Garry: "It's not really like that. I half-knew them from a distance, and got on with Terry quite well. Nobody hates me—and anyway, Terry started his musical career in an Army Cadet Force band." Mock embarrassment from Terry, and the first utterance from Roger Gray, the drummer. "Yes, Terry was the best drum majorette in the whole country," he said, returning to his magazine.

The group are very much a unit, with quick-fire repartee flashing from person to person at alarming speed, much of it aimed at Wyndham George's hair. Apparently people don't like it, as he explained. "You'd think that by now people would be pretty much accustomed to long hair. But the producer of a programme we were on suggested to Terry, in all seriousness, that they should throw me out of the group. I was too hairy and dirty!"

"From now on I'm going to work on a hate image. God help everyone over 22 now! Well, everyone except Laughton". It is comforting to hear the rest of the group disagree—they want people to like them for what they are, though they are all very much against intolerance and dishonesty in any form.

CHERUBS

In fact, Cupid's Inspiration aren't cherubs, nor are they naive yokels fresh from the placid countryside of Lincoln. They know what they like—including, inevitably, Cream and Jimi Hendrix—and are equally emphatic about what they dislike.

They are great people to talk with, and for once, their publicity all rings true. As the man says, "a confrontation with Cupid's Inspiration is a refreshing experience. They are warm, witty and intelligent".

And in our opinion, likely to be brightening up the scene for a good while yet.

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YOUR QUERIES ANSWERED

BY GARY HURST

GIBSON LES PAUL

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FLEMMING GREEN,
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NOTE:—Although this is strictly not a query I felt it was worthwhile including it in these columns as there is always a great demand for these guitars. If any of our readers are interested perhaps they could contact Mr. Green DIRECT and not through the magazine.

BRITISH MUSIC STRINGS

Dear Gary,

In the October 26th edition of "Beat Instrumental" there was an article on the British Musical Instrument Trade Fair. In this article was a paragraph on strings. It gave the name of British Music Strings who sell strings for the sitar and various other Eastern instruments. As a student of the sitar, I need good quality strings and I would like to try the strings of this company. Could you give me their address please?

TONY GOTTLIEB,
El Cerrito,
California.

ANSWER:—The address that you require is as follows:

British Music (BT) Strings,
130, Shacklewell Lane,
London, E.8.

ERIC CLAPTON

Dear Gary,

After hearing Eric Clapton play on the Cream's latest LP I have been inspired to take up the blues guitar. I have heard and seen other top guitarists making a vibrato sound by using the fingers of the left hand.

Could you please explain how this is done and is there a good tutor on the market for this style of playing?

J. TURNER,
Sidcup, Kent.

ANSWER:—Firstly, I must assume that you already play the guitar and that you are not just starting, because I feel sure you must realise that blues guitar is not something that you just "take up".

You have to devote a great deal of time to practise and developing not only a feeling for this type of music but also a technique of putting your feelings into the actual guitar that you are playing. In this way only can you transpose your feelings into the music. The point in your letter about vibrato, using your left hand, is an interesting one. Not only blues guitarists and guitarists in other fields of modern music use this kind of vibrato, but also classical guitarists. It is not an easy thing to master and to obtain a good technique. Any good tutor for the guitar should explain how to achieve this effect, and really there is no difference between a classic style finger vibrato and that used by a blues guitarist, but the overall sustain is helped by the amp and a certain amount of controlled feedback in the case of the latter.

With regard to the tutor you require for blues guitar, I would suggest a trip to any one of the big music publishers in the Charing Cross Rd. district as there are several tutors to choose from and it would be unfair to single out just one.

LOST POWER

Dear Gary,

I have a Vox A.C.15 amplifier, which after a couple of hours use begins to lose power and become distorted. Also the tremolo works only when the amplifier is first switched on.

Any advice on how these two faults can be corrected would be much appreciated.

A. M. AYLETT,
Bourne End, Bucks.

ANSWER:—If you are familiar with electronics of any kind you may be able to rectify the first faults yourself. But, do be careful.

First, remove the top section of the back cover of the amplifier. Then you should be able to remove the amplifier chassis from its cabinet by removing the fixing screws at the top, on each side of the control panel. If it's a twin amp then the whole chassis just simply slides out on a wooden tray. The thing that you must look for is any sign of a bright red glow in the two output valves, marked EL84. Sometimes, if there is a short circuit inside these valves a bright glow appears and the amplifier begins to distort and drop in volume.

The vibrato fault is almost definitely in the oscillator section of this circuit and the fault would be difficult to trace without a good knowledge of the amplifier or indeed a circuit diagram. My advice to you is to take it to a local music shop which deals in repairs and have the job done properly, it shouldn't be too expensive.

BRIDGE ADJUSTMENT

Dear Gary,

Do the six screws holding the adjustable bridge on my Fender Stratocaster to the body have to be tight?

Also would you advise me how to adjust the bridge to obtain the correct action.

B. R. GREEN,
Bath, Somerset.

ANSWER:—The screws holding the bridge to the body most certainly do have to be tight as there is a tremendous pulling strain on the bridge from the string tensions.

The bridge can be adjusted for scale length and individual string height by means of a small "allen key" which you can buy from any ironmonger or tool shop.

Each string has two separate adjustable screws on either side to enable the exact height of each string to be raised or lowered as required.

Then there are six further screws to be found at the bottom end of the bridge piece which individually adjust the scale length of each string so that the octaves also are always in tune.

CLIFFORD ESSEX STRINGS

Dear Gary,

Could you please give the address of a musical dealer or even the firm itself as I wish to obtain a set of Clifford Essex strings. The reason I am asking you this is because they are not sold anywhere in Leicester, and up until recently I have had to have somebody supply me with them.

JOHN MOORESHEAD,
Leicester.

ANSWER:—The address of Clifford Essex is: 20 Earlham Street, London, W.C.2. They can supply strings direct.

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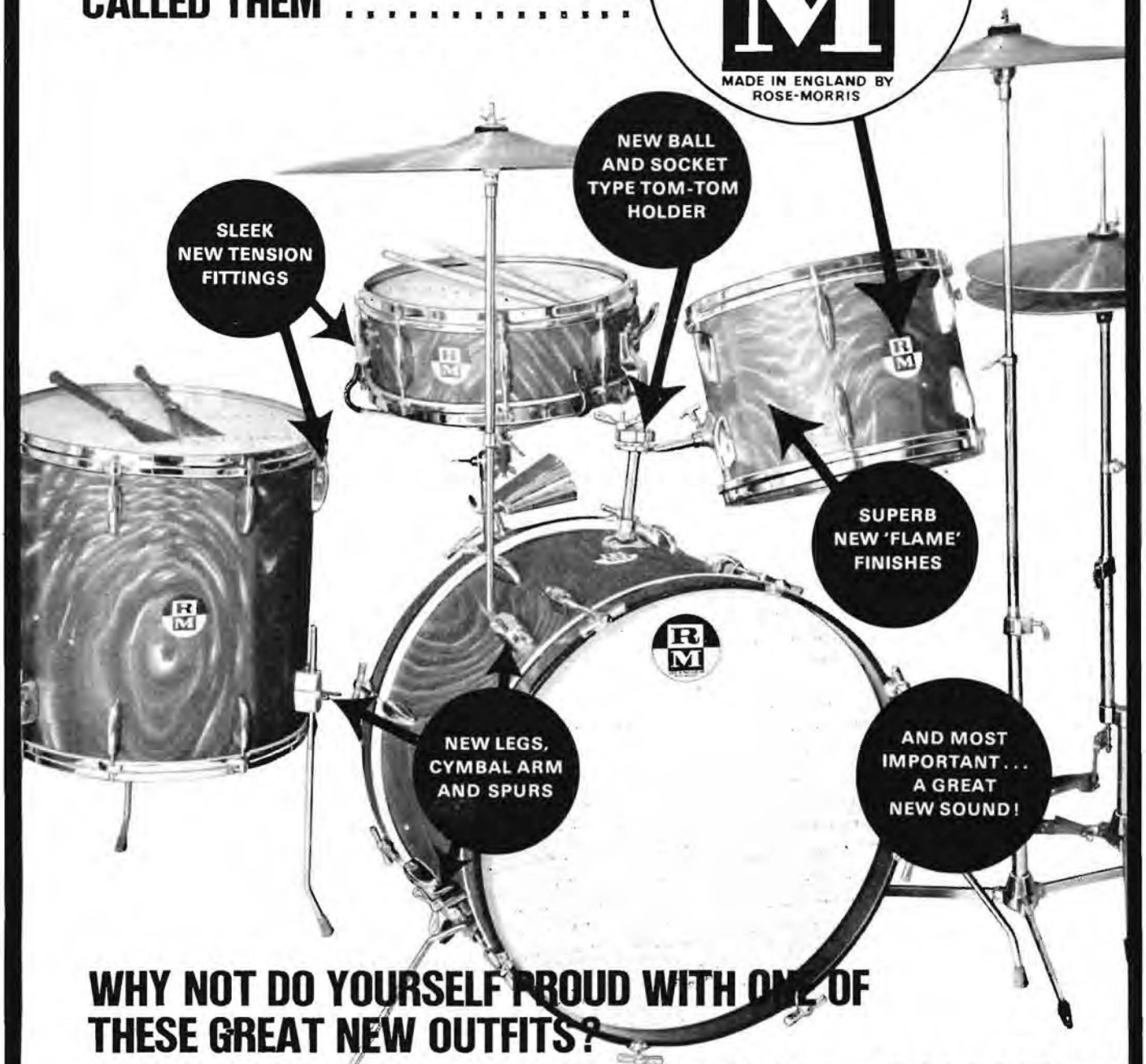

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SONG-WRITER'S COLUMN

Looking at the charts these last few weeks, it seems pretty clear that there's no general direction in chart pop songs. Record buyers are mostly falling back on well-tried sounds.

The Equals would be the first to admit that "Baby Come Back" is nothing startlingly new. It's a pop song, pure and simple, extremely well played with lots of excitement. The same thing applies to Des O'Connor's "I Pretend", which is no different from many, many others which perished without trace.

You can always tell when there's one of these periodic lulls by the appearance in the Top Twenty of run-of-the-mill American rock songs. "Mony Mony" and "Yummy Yummy Yummy" wouldn't have stood a chance, say, a year ago. They offer a form of excitement, but are really no more than space-fillers, competent but certainly not inspiring. Lyrical content, for example, is basic in the extreme, while the musical structure is more or less nil.

There are good interesting records in the charts—"Fire", blasting its way through the morass, "Jumpin' Jack Flash", which went straight to number one, and 'Hurdy Gurdy Man" has been hanging round the top ten for a while.

But perhaps the most unusual record in the charts is "Macarthur Park". People are hailing composer Jim Webb as the songwriting Messiah, and this epic single is the first real British success for him. It could well mark the start of a big new trend, using unusual chord changes. In fact, the chords are the basis of the whole song, with the singing of Richard Harris—who'd have thought of him as a pop star?—laid gently over the top of the orchestra. How long before Jim Webb compositions are as successful as Lennon/McCartney?

THE A&R MEN

No. 6 MIKE VERNON

MIKE Vernon's producing career started soon after he left art college, a career he didn't feel cut out for. Several letters were sent, *via* his pen, to leading record companies, with the usual "no-go" replies. But Decca, on their second correspondence, mentioned a vacancy as an assistant assistant producer, under Frank Lee, and Noel Walker. "I was the general runaround", Mike said. "Making tea, and doing various insignificant things."

Noel Walker left, however, taking Mike along as his assistant. His first record, which he produced with Noel, was a Curtis Jones blues album. His first of any note, I should point out. Previously, he'd worked with Mantovani, Paddy Roberts, Gracie Fields, etc., which was somewhat stifling for the anxious Mike. He also did a session with Spencer Davis. "We did some R. & B. things like 'Dimples', but the tapes were rejected", he said. He worked unsuccessfully with the Artwoods (on singles), but they gained a formidable reputation on their soul/jazz treatment of material. And there were a few things with Graham Bond, as well.

BLUES PRODUCER

But John Mayall came along, which was to prove as an important moment as any in his progress as a blues producer. "John 'phoned me, and said he would come back to Decca if I produced his records. The first thing we did was the Bluesbreakers album with John and Eric Clapton. That LP came when John was at a peak as far as his singing goes. He would disagree, but he had a roughness and edge to his voice which conveyed real emotion."

Mike still produces John Mayall, but has added other important blues artists to his and, occasionally, Blue Horizon's list. They include the Savoy Brown Blues Band, whose first album "Getting To The Point" has just been released; Duster Bennett, who is cutting his first LP "My Lucky Day" and has a single "It's A Man Down There" out soon; the Chicken Shack, whose album went as high as number four in one chart; Ten Years After, who have a live LP out shortly; Peter Green's Fleetwood Mac, a new album, and successful single "Need Your Love So Bad"; and all the American talent which he is now reaping—Eddie Boyd, Champion Jack Dupree, and a forthcoming LP with Memphis Slim.

With his brother Richard, Mike is doing nearly all the promotion for Blue Horizon . . . "which is now becoming known in the States", said Mike. He has just returned to America, where he recorded the Memphis Blues Festival. Artists appearing were: Bukka White, Joe Tallicott, Nathan Beauregard (a 92-year-old singer!), Rev. Roland Wilkins, and a white band, the Electric Blue Water Melon. He feels that coloured Americans are more receptive when produced by Europeans. "They know there's a terrific interest in the blues on the Continent, particularly in Britain, and I suppose they respect people who take an interest", he said.

UNDERSTATEMENT

Mike thinks the blues nearly all the time, although he is listening the new Moody Blues, and Mothers LPs. But a temporary lapse, I feel, because he's expressing interest in the new Eric Clapton band being formed. "I'm hoping to do something", said Mike. "Something", I should point out, is one of Mike's favourite understatements.

MIKE CLIFFORD

VOX
aim to sell you Solid State

MANY people in the music world — and particularly instrumentalists who owned Vox amps and equipment — were puzzled when they read in their newspapers that the Royston Group, of which Jennings Musical Industries who make Vox equipment was a part, was reported to be in financial difficulties at the end of '67.

It all seemed a bit of a mystery. How could any company selling so many amplifiers, guitars and organs all over the world be short of money! And, many Vox owners wondered what would happen if they suddenly needed a vital spare part. Would they be able to get it?

Several newspapers did go out of their way to point out that there were two very successful companies in the Royston Group that might well be bought up, and Jennings was one of these.

KEY MEN

Many people in the musical instrument business thought that the most likely bidder would be one of the big American companies.

The key men working for J.M.I. at the time of the upset—the research boffins, skilled technicians and top executives—just had to wait while their directors sorted everything out. They liked what they were doing and they wanted the company to go on as before. They didn't want to work for anyone else.

As it turned out, they didn't have to. One of the City's legendary merchant banks put up the money and said that they were happy to back the musical instrument company provided that the key men stayed on. So Vox Sound Equipment Limited was born at the beginning of June.

Reg Clark, well known to so many pop instrumentalists, was appointed Sales Director of the new company. "Nothing has changed very much", he told me. "We have even bought our old factory in Erith, Kent, so Vox equipment will still be made in the same place."

One thing the new company is going all out for is to get their Solid State amplifiers across to British instrumentalists. Reg told me: "It's odd really, they're selling like hot cakes on the Continent and we have had almost no trouble with them. I say it's odd, because the top British groups use them all the time. Everyone raved about the Beatles 'Revolver' and 'Sergeant Pepper' LPs saying how fantastic the sounds were. Well, almost all those sounds came through Vox Solid State amps. The Stones and Hollies also use them all the time. And, in the States where Vox equipment is made under licence by the Thomas Organ Company the list of groups using the S.S. amps is endless: people like James Brown, Eric Burdon, the Electric Prunes, the Seeds. They really are completely accepted over there. But, they're still not appreciated in this country. We obviously haven't done enough to tell British instrumentalists just how good the new Vox amps are, and we aim to put that right."

Reg Clark also said that he was taking a very close look at all their products. He felt their old range of guitars had grown too big and he intended to prune it down so that only the best would be kept.

With all the problems of breaking away from the Royston Group and setting up Vox Sound Equipment, Reg admitted that they hadn't been able to give everyone their usual service, but now that everything had been sorted out service was a number one priority.

"I have noticed", he said, "that while Vox has been out of the headlines during the last few months, the business has been fairly quiet. I like to feel that the two went together. But, I can promise you that we are coming back with a bang from now on. We have got lots of new ideas and products lined up and we will be introducing several of them at the August Trade Show at the Russell Hotel. Vox has always succeeded in producing the right sort of equipment at the right time. When a twin-speaker amp was needed back at the start of the Shadows era, J.M.I. brought out the A.C.30 and sold thousands of them. That amp did a lot to establish the Vox name.

ASKED AGAIN

"It's funny, but even though we were in the hands of the Receiver, the organisers still asked us to supply the amplification for the Wembley Poll-winners' Concert, as they have done for many years now.

"All the instrumentalists I talk to are constantly looking for better ways to produce new sounds and that is what we are going to be doing in the future, giving them the new equipment to produce them."

The Beatles used Vox Solid State amps on "Sgt. Pepper".

THE SADNESS OF TIM HARDIN

TIM Hardin writes about life. Mostly his own. On "Tim Hardin I", he tells of a girl called Julie. "I knew her for a long time", he says. It ended when she tried to stab him. "I put my hand up in time, and the knife went through it." One of the songs is called "It'll Never Happen Again". It's about the breakdown in their relationship, which ended with that incident, although it's not referred to in the lyric. "She gave me ultimatums. Wanted to know what I was doing, why, and where." He looks back with little feeling, but the songs tell the true story. " 'Hang On To A Dream' . . . "What can I say, she's walking away, from what we've seen, how can I hang on to a dream."

The album continues with "Don't Make Promises", "Reason To Believe", and "Misty Roses". All tell his story of that time. The general depression of this album didn't stay with the tracks, though. When Tim heard the masters, he cried. "I just sobbed", he says. "I was like a child. They'd added strings and chimes. My ideas weren't followed. It had been left in the hands of people who didn't understand."

HAUNTING

Because Tim had been playing electric guitar, and some blues, and then moved back to acoustic, he felt the need for more than a delicate sound. The added strings and orchestrations removed the haunting quality he so wanted. But to anybody else, it's faultless. Yet you respect a man whose writing and vocalising leave more than an impression.

The breakdown in communication, between Tim and the others, continued with "Tim Hardin 2". "I gave the arranger my tapes of the songs, and he orchestrated them. I went into the studio, and cut the lot in half an hour, singing over the arrangements. I was so ill, that it didn't matter then." But the same thing had happened again. In Timmy's eyes, the link between himself, the narrator, and the audience had gone. His sadness was again total. Yet on that album were "If I Were A Carpenter" . . . "Bobby Darin copied my version note for note", "Red Balloon", "The Lady Came From Baltimore", and the beautiful "Baby Close Its Eyes" . . . "everything means so much, when your baby's skin is there to touch." And there was his own autobiography, "Black Sheep Boy". Tim said: "I went to see my grandma, and she was asking what I'd done. She said: 'Sing me a song, Timmy", and I played 'Black Sheep Boy'." The title tells the story.

Tim had made an album virtually beyond criticism, yet he was criticising it. Most of the material has been sifted, sorted and recorded by other artists—"And many have lost the true meaning", Tim says. But noticeable, one of the songs remains completely his own: "You Upset The Grace Of Living When You Lie", where Tim is completely inhibited, and brings himself down. Perhaps no one else is honest enough to do it justice.

Tim will be writing, producing and doing most other things on his next LP. He will put a studio on a 24-hour call, and record when . . . "the edge of excitement's with me. You need that. It can't be created in a studio. I want what I do on the session to be recorded. It's fine to alter switches so everything's perfect, but I want my sound, not the studio's."

WRITING

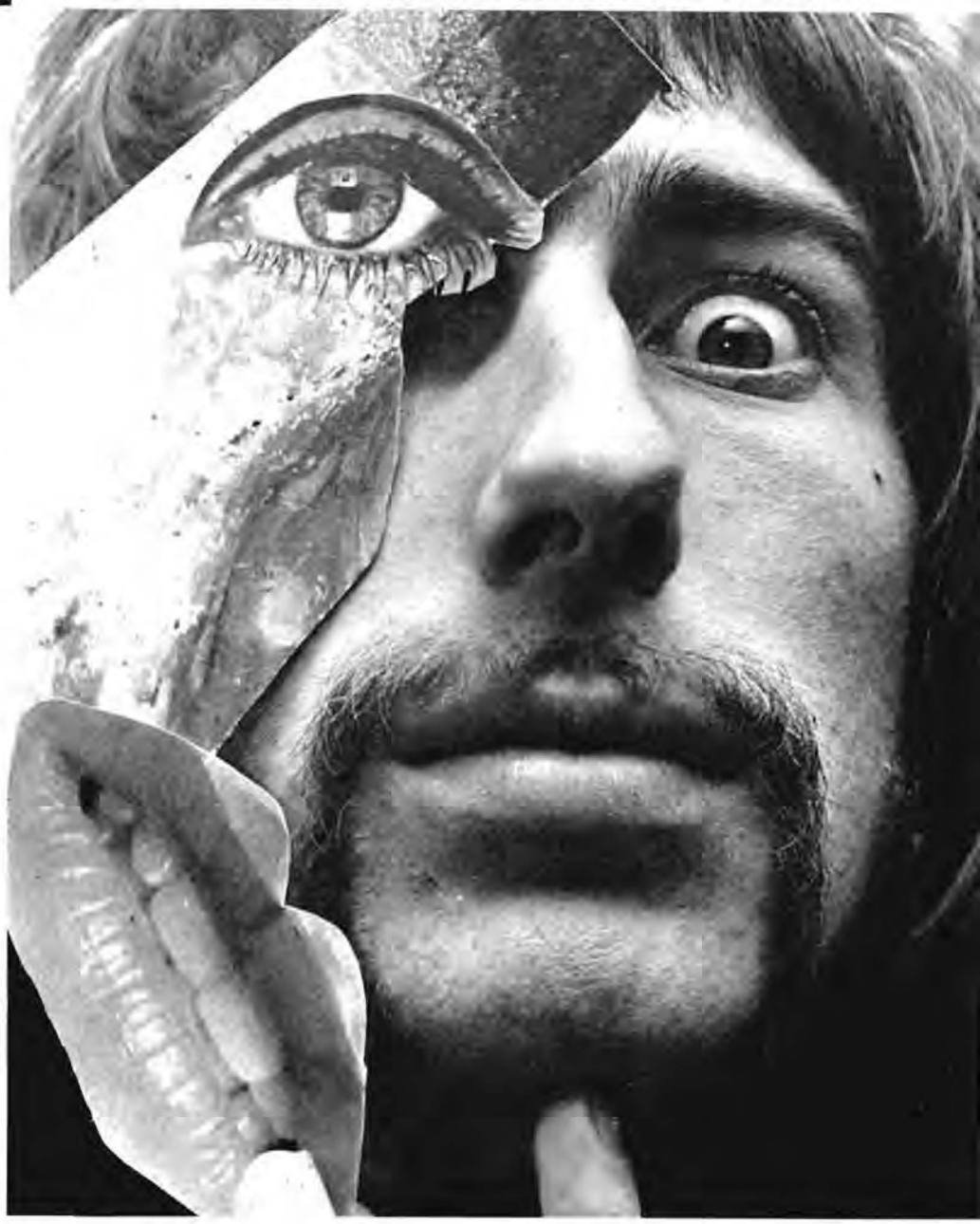
He's writing when he wants to. "When I've done the songs, we'll cut an album", he says. I've heard some of the new material. Tim picked up his guitar and played when I saw him, and sang to us there as he might have done to a vast audience. "Did you like it?" he said. Believe it or not, he needed convincing. Then he had to go and do a TV show. "I was just getting warmed up", he said. And he went to get dressed. He returned to thank everyone, though some had gone. "If you see those other guys, please thank them", he said. "I hope I said something useful."

The best thing to do was play his albums again. You meet Tim Hardin, and he throws a new light on everything.

MIKE CLIFFORD.

PROFILE

ARTHUR BROWN



ARTHUR Brown on stage is terrifying, abnormal, superhuman, a nightmarish demon king painted in wild colours, chanting, wailing and whispering above the roar of his group. You wonder which volcano erupted him on to our world, by comparison full of anaemic half-men.

It's reassuring to find that Arthur Brown offstage eats, breathes, smokes and talks in the regular human way. In his airy, quiet flat in West Hampstead, Arthur explained to me what he's trying to achieve in a pop world which is just beginning to recognise his extraordinary talents.

"Take the name first—The Crazy World of Arthur Brown. It works both ways. When people see us, they usually think that we're absolutely mad; but to me, there are a lot of things that I think are crazy, a lot of things that people simply don't realise. I want to tell everyone certain things about themselves and the world as I see it

RESPONSES

"To get this across to the audience, I make a conscious effort, using psychological principles I picked up at university. I try to make them nervous, then happy, advancing and retreating all the time. I feel out their responses and then work on them. Any ad-lib entertainer does the same thing, usually unconsciously, which involves pacing the act—extending some numbers, shortening others, and using everything to make the utmost effect.

"I've just come back from America, and it's easier to get a response there. They lap up anything that's new and different, and there's nobody in the States doing anything similar to us. Once they decide they like you, the way's clear. America has so much more scope—and obviously it's got its bad points too. It seems to me that everything has got good and bad in it—nothing's ever completely one or the other".

Arthur went on to talk about his recent LP, from which the single "Fire" was taken. "It's just the first in a series of eight albums, each dealing with one aspect of life. This one's theme is fire, treated in a mystical, general way. The next one, which we've started recording already, is going to be about more specific social situations, and the third is on the theme of water.

"All the time, we're going to relate the stage act to the music, with the record creating the same impression as the live show. Although I'm very happy with the first album—I think Vincent Crane's arrangements are the best I've heard in pop—I can see possibilities that we missed. There are moments when it doesn't tie together as much as I'd like".

STRIKING

Arthur Brown is one of the few singers with a sense of a mission, a complete world—and not by any means as crazy and uncontrolled as you might think—which he wants to convey. He's a very striking individual, trying to work everything out for himself, and it's obvious that he thinks in depth about the things that matter to him. Things like the nine-to-five world, wasted lives, what's going wrong with society, coming to terms with what we really are—and prescribing his own remedy for a better sort of life. The amazing thing is that his hard-hitting message is being bought in vast numbers by the great British record-buying public.

As Arthur says: "It's a constant struggle to know what you really are when people are all the time telling you different things". But it's a struggle he seems to be winning.

RICK SANDERS.

L.P. REVIEWS

BY JOHN FORD

VIGIL

EASYBEATS
UNITED ARTISTS
ULP 1193

The Easybeats, one of our favourite British groups, have come up with an excellent album. And the songs put Harry Vanda and George Young in our top bracket amongst songwriters. There's "Land Of Make Believe", "Music Goes Round My Head", and "Hello, How Are You", and that's just a selection of the 11 numbers they contributed (one with the help of Tony Cahill). Standards, too—"Hit The Road, Jack", "I Can't Stand It", and "Can't Take My Eyes Off You".

Side One: Good Times; What In The World; Falling Off The Edge Of The World; Music Goes Round My Head; Can't Take My Eyes Off You; Sha La La; Come On In, You'll Get Pneumonia.
Side Two: See Saw; Land Of Make Believe; Fancy Seeing You Here; Hello, How Are You; Hit The Road, Jack; We All Live Happily Together; I Can't Stand It.

BIRTHDAY

ASSOCIATION
WARNER BROS. WS 1733

The Association get better and better on albums, with the songs gaining more depth. But they really need to be seen live, when their social comments play havoc. Because of the commercial aspect, they're left out of LPs, and remaining is the body of their performance—clever harmonies. They all sing, and are all together, which is why only they can make "Everything That Touches You" sound excellent (normally it's very good), and the slightly pretty "Rose Petals, Incense And A Kitten" sound important . . . as they now are.

Side One: Come On In; Rose Petals, Incense And A Kitten; Like Always; Everything That Touches You; Toymaker.
Side Two: Barefoot Gentleman; Time For Livin'; Hear, In Here; The Time It Is Today; The Bus Song; Birthday Morning.

BARE WIRES

JOHN MAYALL'S
BLUESBREAKERS
DECCA SKL 4945

John Mayall bares his wires and soul on this LP, a very personal statement, indeed. As he says on the sleeve—"This is my story so let this music be my true voice". Mayall's apparent pretentiousness puts a lot of people off, but listening to this LP, you realise that here is a man who really feels what he says. The music is, as usual, a compelling blend of blues and jazz, which at times reaches peaks of unbearable power. Nothing slick or half-hearted here. "Bare Wires", with amazing instrumental work from all, is the latest and best full-blooded chapter of the Mayall saga.

Side One: Where Did I Belong; I started Walking; Open Up A New Door; Fire; I Know Now; Look In The Mirror.
Side Two: I'm A Stranger; No Reply; Hartley Quits; Killing Time; She's Too Young; Sandy.

PANDEMONIUM SHADOW SHOW

NILSSON
RCA RD 7928

Nilsson's songwriting has been proved, his singing just so. Together, a formidable pair, on this, his first British album. Most of the songs you've heard from other artists—"Ten Little Indians", "1941", "Cuddly Toy", "Without Her", and "It's Been So Long". The lyrics are unprogressive, thoroughly good, and support some simple, some more complicated numbers. He's good, too, on "River Deep—Mountain High", and "She Sang Hymns Out Of Tune". A better pop LP.

Side One: Ten Little Indians; 1941; Cuddly Toy; She Sang Hymns Out Of Tune; You Can't Do That; Sleep Late, My Lady Friend.
Side Two: She's Leaving; There Will Never Be; Without Her; Freckles; It's Been So Long; River Deep—Mountain High.

JONI MITCHELL

JONI MITCHELL
REPRISE RS 6293

Hear this. Joni sings her own songs in a pure, accurate voice above beautifully-arranged backings, conveying emotion after emotion. She sounds rather like Judy Collins multiplied by two, with no trace of the wishy-washy that you often get with crystal-toned lady folkies. All the lyrics are on the double-page sleeve, nicely designed by herself, and there's no denying the sheer poetry and imagination of Joni. Produced by David Crosby, every time I played this album I discovered a wealth of things I'd missed before. It just grows and grows and grows.

Side One: I Came To The City; Michael From Mountains; Night In The City; Marcie; Nathan La Franeer.
Side Two: Sisotowbell Lane; The Dawntreader; The Pirate Of Penance; Song To A Seagull; Cactus Tree.

THE AYNSLEY DUNBAR RETALIATION

THE AYNSLEY DUNBAR
RETALIATION
LIBERTY LBL 83154

Blues again. The Retaliation haven't quite made it to the Hall of Fame yet, but this LP should help. It's not terribly involved or complex, but extremely well-played, and sets the mood right from the first note. John Morshead plays extremely good lead guitar, speaking volumes with no unnecessary frills. Aynsley, himself, comes out with a well-constructed drum solo on "Mutiny"—but the outstanding feature of the group is organist and singer Victor Brox, ex-leader of the Blues Train. He's on tremendous form here, holding the group together on a tight, strong LP.

Side One: Watch N' Chain; My Whisky Head Woman; Trouble No More; Double Lovin'; See. See Baby; Roamin' An' Ramblin'.
Side Two: Sage Of Sydney Street; Memory Pain; Mutiny.

YOUR LETTERS

NICE

Dear Sir,

I am writing to thank you for a great magazine, and also to point out one or two minor improvements which I think could be made.

The most important of these is why has there been no article on the Nice? They are one of the best, and most original, instrumental units in the country.

I would congratulate you on your format, which features new groups and West Coast American groups. This is most commendable. I would, however, like to see an end to articles on commercial groups such as Dave Dee and the Tremeloes who go in more for a catchy tune than good instrumental work.

What I like to read about is the techniques employed by various groups in creating such and such a sound on a particular record.

In finishing, thank you for an excellent magazine, and keep up the good work.

Ian Powell,
East Kilbride.

We plan to feature the Nice soon—but in the meantime, Keith Emerson is this issue's Player of the Month.—Ed.

FROM U.S.

Dear *Beat Instrumental*,

This country really is quite something with absolutely fantastic scenery—I'm spending all my free time riding in the hills on horseback.

The reception we are getting at the Fillmore and other places is tremendous, and we're all knocked out. Only one hang-up, though, is that Chris, our manager, is in hospital with appendicitis. However, he hopes to be out in a few days.

Best wishes,

Leo Lyons (Ten Years After),
San Francisco.

It's always good to hear from British groups touring abroad, Ten Years After being our latest export to play to packed houses over in the States.—Ed.

ROCK

Dear Sir,

Since the apparent decline of rock 'n' roll, I find that there is no genuine excitement in the pop scene today. You can't dance to it! What we need is real excitement, more stuff like "Jumpin' Jack Flash" and the heralding of groups like Elmer Gantry's Velvet Opera.

Rob Newbury,
Budleigh Salterton.

REPLY

Dear Sir,

I feel I must comment on the ludicrous statement made by Pete Francis in reply to H. J. Phillips in April *B.I.*

Great, if he found the Move's performance "amazing" and "extremely competent and creative". But I fail to see how he could have learned more from one of their performances than any tutor or musical degree.

Are we to gather that one can learn more about the guitar from watching the "under-rated" Trevor Burton than any tutor by Segovia, Chet Atkins or perhaps Clapton? Rubbish!

J. Shaw, Borth,
Montgomeryshire.

ANTHONY

Dear Sir,

I would appreciate it if you could include John Anthony in your Player of the Month section.

I see you have already had an excellent article on Alan Bown, his musical partner, so to speak. I am pleased that *Beat Instrumental* recognises under-rated talent such as the wonderful Alan Bown!

C. Radford,
London, S.W.18.

REGD. TRADE MARK

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VITAL MOMENTS

BEE GEES

No 10 in our series in which the stars reveal the seconds that led to success!

ONCE the Bee Gees actually got started on a career in Britain, things happened with a speed amazing even in the fast-moving currents of pop music. Six singles in a year, three LP's, tours, television, poll successes. At the start of 1967 they were virtually unknown. Now they have an international reputation.

Barry Gibb and I sat in the lounge of his magnificent new flat close to London's Fleet Street and talked about the Bee Gees' Vital Moments. Barry felt there were quite a few, but apologised for them being the more predictable moments in time when the group really felt they'd made a breakthrough.

PANIC

Said Barry: "When I think back, the story can really split into two sections. The years of panic when there were just three of us, breaking very, very slowly into the Australian scene . . . and the last year of panic when we augmented to five, recorded in London and have seen most of our wildest dreams come true.

"But I've got to take as the first and most Vital of all Vital Moments that decision to come back to Britain. Remember this first of all. We'd come from the Manchester area where we first started singing and trying to play instruments. I'd been given a guitar as a Christmas present, which was a pretty vital moment, I guess. Another important decision was the one to go to Australia in search of a new life, all that kind of thing.

"We weren't too popular at school there. Whatever people say, there IS a bit of antagonism towards the British there . . ."

FLOPS

"We played for pennies in speedway stadiums, broke into the TV and radio scene and had perhaps the longest list of flop records in history. It was development, but it went very slowly. Even so, towards the end we picked up pretty good money working in clubs. But a lot of the critics had it in for us on the grounds that we were copying the Beatles. That set us back a lot.

"We earned money but we didn't save. In the end we figured, at a round-table meeting, that if we were going to make it really big it had to be in Britain, then certainly the hub of the pop scene. So that first Vital Moment came up.

"There were seven of us on that pilgrimage back to Southampton by boat. Robin, Maurice, Mum, Dad, kid brother Andy, me—and a little neice, Berrie. All we had was £200 between us. No point in hiding the fact that we were terrified. A flop in Britain would have finished us, once and for all. Several times we nearly called it off and decided to settle down under. In the end, the trip back wasn't bad. Everybody was seasick but us—green faces all around us. And we earned a few bob playing in cabaret in the evenings".

Once safely in Southampton, they wandered ashore and met up with a pop group who said the boys must be mad, that Britain was a dead scene and that they should get the next boat back to Australia.

Said Barry: "For a while nothing happened The money ran out. What we needed was guidance—and somebody to push us. Now what I mean about our Vital Moments being predictable is this. Two top agents turned us down, including Eddie Jarrett who had managed the Seekers to the top of the charts. So when eventually Robert Stigwood phoned us . . . well, that was maybe the most vital phone call we'd ever had".

PRAISE

They went to the Stigwood office. Tactfully they handed out praise for Robert's home town, Adelaide . . . and were signed to a long-term contract, given money to buy suits and food. Says Barry now: "At that time, Bob looked like something out of Charles Dickens. But he had confidence in us. We FELT, somehow, that he believed in our ability to make it. Which was a change from the dozens of loud-mouth agents who promised the earth and did nothing".

Barry paused to eject his massive mountain dog Sam from the lounge and said: "I've read this Vital Moments series all the way through. Some groups obviously have that sudden flash of genius that turns the whole scene upside down. Somehow it doesn't happen like that with us".

IMPORTANT

"We got 'Mining Disaster' into the charts but we felt that was merely the start. 'To Love Somebody' wasn't much of a success and in a sense that was pretty important because it taught us to try even harder and not rest on whatever laurels we'd got. But when you come to 'Massachusetts' . . . well, obviously deciding to bring that out was positively a Vital Moment. People say we're a nice bunch of blokes who obviously get on well together, but, believe me, there are terrible arguments sometimes".

"And there were a lot over this particular song. Maurice had a hand in writing it, but he felt it would be a diabolical flop if it came out as a single. Vince and Colin agreed with him. Three against it—and three for; that is me, Robert and Robin. Remember this was an all-important record because of the previous one not doing so well here. If those of us who thought it

would make it had actually been outvoted, we could well have simply faded away.

"So this time was vital. Not the fact that it was an instant hit here and in America and earned us a Gold Disc. Not the money it's earned us. But that meeting where three of us had our way and managed to persuade the others that the song shouldn't be scrapped, or chucked on to an album or something".

The mountainous Sam returned to stroll donkey-like round the lounge. Barry said: "Yeah, I've just thought that that was a pretty dramatic moment. If we ever get to make a film of our life-story, I suppose the row over 'Massachusetts' would be one of the highlights. The atmosphere in the group was pretty hot for a while."

ALBERT HALL

A bit more thought and then Barry said: "Really I can only think of one more vital moment. And this one concerns our concert at the Royal Albert Hall with a 60-piece orchestra and half the fighting services as a backcloth".

Barry said he felt this was the most emotional experience the Bee Gees had ever had. A tremendous showcase . . . but one which obviously could have misfired. He said: "The whole thing was very ambitious, very expensive. We looked forward to it very much, though I must own up that I had a very dodgy voice the day before and had this feeling that I was going to crack up on the big night".

"For some reason, the Bee Gees have always had a fair share of knocking, you know. Suppose the Albert Hall had been empty, or the whole thing had been an anti-climax? A flop? Boy, the knockers would have had a real field day! So we honestly were fighting all sorts of things when it came up to concert time there on that evening".

"And the vital moment came when we trooped out there in the spotlights into a fantastic atmosphere. I sensed right away that it was all going to go well. I suppose it was a gamble, projecting a pop group in this way, but I also think it proved a point. Of course SOME people said it was much ado about nothing, but the audience went for it. It was spectacular and showy. We felt great afterwards . . . as I was saying, a really emotional night out. The sort of moment when you look back and think of the playing-for-pennies bit and say 'Is all this really happening to us?"

THOUGHT

Barry sank into deep thought. "No, that's it. Lots of little moments that all contributed to the whole story, but the really vital things are those I've talked about. Maybe you'd have guessed all of them. But you see our active five-man group has been going such a short time. Give us another couple of years and I'm sure we'll be able to come up with a lot of other vital moments".

And perhaps one will be the release of their next single, as yet unscheduled, because "Jumbo" (their last) was by no means a biggie.

PETE GOODMAN

TOP TWENTY—FIVE YEARS AGO

AMALGAM OF RECORDS IN THE TOP TWENTY FOR THE FIRST TWO WEEKS OF AUGUST, 1963

1.	Sweets For My Sweet	The Searchers
2.	Confessin'	Frank Ifield
3.	Bad To Me	Billy J. Kramer and the Dakotas
4.	Twist And Shout	Brian Poole and the Tremeloes
5.	Devil In Disguise	Elvis Presley
6.	In Summer	Billy Fury
7.	Da Doo Ron Ron	Crystals
8.	Theme from Legion's Last Patrol	Ken Thorne Orchestra
9.	Sukiyaki	Kyu Sakamoto
10.	Wipe Out	Surfaris
11.	Atlantis	The Shadows
12.	I'll Never Get Over You	Johnny Kidd and the Pirates
13.	You Can Never Stop Me Loving You	Kenny Lynch
14.	I Like It	Gerry and the Pacemakers
15.	Welcome To My World	Jim Reeves
16.	I Wonder	Brenda Lee
17.	It's My Party	Lesley Gore
18.	Take These Chains From My Heart	Ray Charles
19.	I'm Telling You Now	Freddie and the Dreamers
20.	You Don't Have To Be A Baby To Cry	Caravelles

Records entering the Top Twenty during the second half of August 1963

The Cruel Sea	The Dakotas
Just Like Eddie	Heinz
I Want To Stay Here	Steve Lawrence and Eydie Gorme
Dance On	Kathy Kirby
It's All In The Game	Cliff Richard
She Loves You	The Beatles

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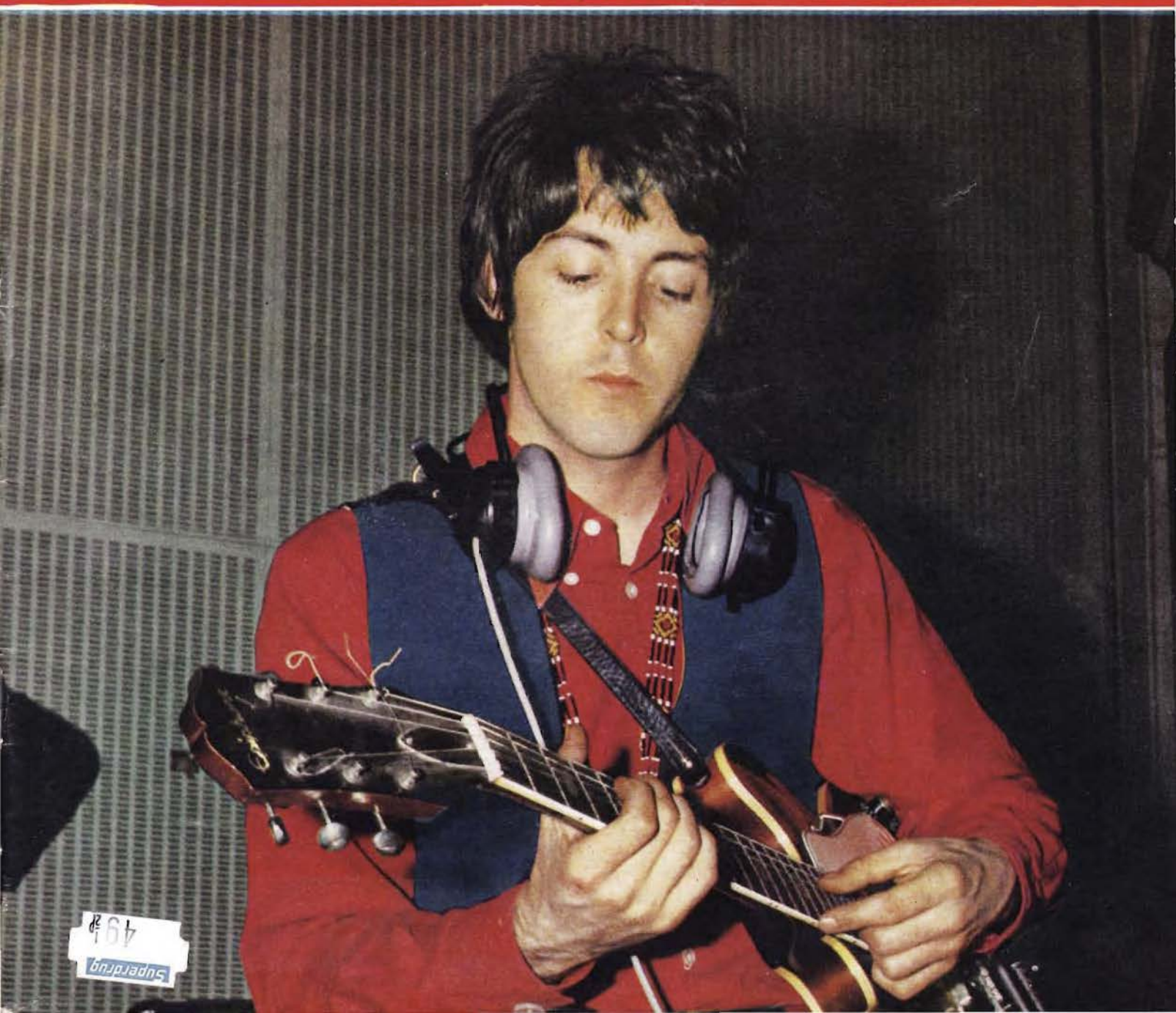

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Editorial

Lots of talented instrumentalists have knocked some of the recent records which have topped the charts. Several months ago, ballads were the big sellers and they also came in for strong comments from the same people.

Musicians who believe that every recording artist should try and progress all the time have raised their voices against any trend in the charts which seemed to indicate what they call "the moon and June era" is returning again.

So, I believe it is valid at this time to point out, once again, that the sole requirement for getting into the charts is that any particular recording should sell a lot of records in a short space of time. The type of music is unimportant. Anything, in fact—and there have been some pretty strange examples—can get into the Top 50.

There is another important point. And that is that everyone connected with the pop scene always gains whenever there is a big boom. The Elvis and Beatles eras gave a tremendous fillip to hundreds and thousands of raw instrumentalists in the Western world—many of them were inspired to become professional musicians. And if one looks at the type of music which started both those booms it was pretty basic. It's equally hard to believe that the young teenagers of today—the only people who are willing to give the fanatical devotion to a particular artist which will make him a big star—can ever become involved with some of the very advanced records now being released.

Not that one is suggesting that any instrumentalist should stop striving to produce better music. One is just pointing out that "Mony, Mony" and "Fire" both deserve and have a perfectly equal right to get into the Top Ten.

Variety is the vital ingredient which will always keep the charts healthy and truly popular.

The Editor.

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"everything I do is a substitute for playing the guitar"

Tom McGuinness

NOT unlike the Beatles "Sgt. Pepper", the new Manfred Mann LP, "Mighty Garvey", has a named character as its main theme. It seems as if Manfred Mann have achieved a recording parallel to their personalities, not a pop creation to satisfy the record company after two or three successful singles.

But Tom McGuinness wasn't particularly satisfied with "Mighty Garvey" as an album, and felt its release was only necessary because of "Mighty Quinn", and "My Name Is Jack". "It isn't recent, and certainly not that relevant to anything," he told me. "It was recorded over a period of 18 months—'Vicar's Daughter', one of the tracks, we did six months after Mike joined. We haven't ever gone into a studio with the intention of recording an LP. We have sessions all the time, and just see what comes out.

MODERN SUITE

"Mike Hugg is writing a modern suite based on the seasons of the year, which is one idea for the next LP. Personally, I would like to see a joke LP, basically pop, but carrying a theme like Garvey all the way through. The tracks would last 10 seconds, one word, or as long as necessary."

If recording is sapping Tom's enthusiasm somewhat, he has a project planned which will keep him occupied while Manfred and Mike Hugg write a new film score. "I'm going to co-direct a short film," Tom said. "It's a science fiction horror story about a huge clock —not on the Hammer lines. There will be no music, just the sound of the clock ticking all the way through. Music would be superfluous to the atmosphere. We (Luke Kelly is directing with Tom) just want the sound of the clock heard."

He doubts if the film will ever be released. "I can't see it appearing on the screen. But I've got nothing to lose. I'm going in with all the confidence of a person who knows nothing about it".

The last time Tom had a period of spare time, he wrote a book. "It was about the pop scene. I thought it was very commercial . . . all about drugs, groups, swinging London (ha ha) and poovey managers. But everyone turned it down. Looking back, I can see why. It was absolutely nothing".

Tom explained that these projects really were a substitute for playing his guitar. "I don't play enough, I practise all the time at home, but that isn't important. I would like to make a blues album with a small group. But I don't yet have enough confidence in my ability. I would like to go to a club where nobody knew who I was, and sit-in. Then there'd be no pressures on my standard of playing".

Apart from records, you won't be hearing too much of Tom's guitar work in the near future. "I think we've only got two gigs in the next five months," he said.

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NICE!

NICE isn't a very strong word. It makes you think of "pleasant", "calm" and other such adjectives, all of which have nothing very much to do with the sheer power and excitement stormed up by Blinky Davison, Keith Emerson, Lee Jackson and David O'List, otherwise known as Emerlist Davjack or The Nice.

"Nice" certainly doesn't describe the picture of the group held by anyone who bases their opinions of the group on what they read in the papers. First of all, it was the Albert Hall thing, where an enraged press blew their tops about the burning of the Stars and Stripes on stage. Then there was the fuss about the publicity posters for the last Nice single, "America", which featured puppets with the heads of Martin Luther King, Bobby Kennedy and JFK in the arms of the group.

"Bad taste!" roared the indignant editorials. "Disgusting!" was the cry. And on a date at the Marquee, Lee Jackson was asked by a visiting American to burn his draft card on stage. He did so, to the loud cheers of the packed club.

Many would dismiss this whole business of the nasty Nice as just another series of misguided publicity stunts. But the group don't see it this way. Says Keith Emerson: "We don't hate the States in the way everyone thinks we do. It's the old story, and I, at any rate, am both attracted and repelled. The size of the place, for a start, is so vast—there's so much scope for doing things. You can do anything you want in New York.

"But then, on the other hand, you've got all the violence and terror, which is absolutely unbelievable. Awful, but still fascinating. When we burned the flag—and it wasn't a real one anyway, just a painting—and it honestly expressed the way we felt. The American dream is going wrong".

So here is a group with a real point of view. It's a point of view that fits in perfectly with the music they make: sometimes hard, violent, overwhelming, sometimes tuneful, peaceful, quiet.

Take "America" for example, a record which seems to sum up a lot of what the Nice have to say. It incorporates two songs—the Leonard Bernstein "West Side Story" number, spiced up with a bit of Dvorak's "New World". The story of its birth is worth telling.

ENTHUSIASTIC

The group were searching for a number to take over the previous highspot of their act, "Rondo" and they came across "America". Says Lee Jackson: "We started off pretty enthusiastic about it, but when we actually started to try and work it out, the song just didn't fit together somehow, so after a lot of work we left it. A while later Keith was in a record shop, looking through the classical stuff, when he saw the cover of the New World Symphony with skyscrapers and so on".

Keith continued: "It struck me that as we needed something extra for 'America', there might be a phrase in the music that would fit. We played it, and there it was—the first bars were just right. So we started rehearsing again, and it all came out. It was a coincidence that both the music and the theme behind it were both completely right".

COINCIDENCE

A very happy coincidence, apparently, with the record notching up respectable sales. A further coincidence about the group, and a rather strange one, is that Lee lives in a flat above a very famous coffee bar in Soho where the English rock movement started in the middle fifties. Lee is convinced that the ghosts of Wee Willie Harris, Terry Dene and other legendary figures still lurk in the building!

As we went to press, future plans for the Nice weren't by any means certain, with various difficulties to be sorted out. But Lee says the group: "are definitely progressing at full steam ahead. Our glorious appearance at the Sunbury Festival was great for us, and we're planning to make a new album as soon as we possibly can". No doubt it will be another chapter of the controversial—but highly rewarding—saga of the Nice.

RICK SANDERS.

PLAYER OF THE MONTH

JOHN McVIE

FLEETWOOD Mac's bass player is pleased that he doesn't get much publicity as he believes that a bass player should remain a background figure. Musically, anyway. "We act as a foundation for the group."

Despite John's lack of personal glory, he is generally regarded as Britain's leading blues bass, and will probably be the strongest challenger to Jack Bruce's poll title this year. All this has come from dedication and loyalty . . . John has only played in two groups professionally—John Mayall, and now Fleetwood Mac. He says he owes most of his musical experience to John Mayall. "I'd played semi-pro from the age of 17, even with John. He taught me about the blues, and told me to keep my parts as simple as possible, which is what I've always done".

Many ex-John Mayall musicians have formed groups, using themselves as named leaders, but John has deliberately avoided this. "I'm not a 'leader' type of person," he says. "As I said, I see my role in the background. It's the part I play more successfully than any other".

With the Fleetwood Mac, he's more than happy. They play his music—call it what you will—and he's been part of a group which has given him commercial success. . . "It's something everyone secretly hopes for". He says secretly, because there's still a barrier between blues and commerciality. But Fleetwood Mac have had two top 50 singles, and a best selling album, and they still play blues.

Apart from the music John's been brought up on, he likes the Fugs . . . "I'd like to play their sort of stuff sometime" . . . Chicken Shack, Big Brother and the Holding Company, and It's A Beautiful Day, a group he caught up with on their recent American tour. "They really have their own thing," he says. His influences range from Eddie Taylor, Howlin' Wolf to B. B. King's various bass players . . . "Particularly on that 'Live at the Regal' album". He is currently playing a Fender Precision, which is five years old . . . "but looks 10," he admits. He's tried Gibson, and an Ampeg fretless bass. But he says that was like starting from scratch again. "The Fender's like an old friend now. You get used to an instrument, and stay with it". He's self taught, with the help of John Mayall, and remembers Leadbelly as the first blues artist he listened to, and learned from.

John McVie is quiet and reserved, but he has more enthusiasm for music than most people on the scene. And it's this enthusiasm which has given him the reputation he won't admit to.

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Chris Dreja and Jimmy Paige

YARDBIRDS HOME TO ROOST

THE news came out a couple of months ago that the Yardbirds—Keith Relf, Jimmy Paige, Chris Dreja and Jim McCarty—were breaking up. Many British fans were very sorry to hear this—after all, the group had built up a reputation as one of the best, most creative groups in the country.

They had produced such hits as "Still I'm Sad" and "Over Under Sideways Down", both trendsetting records; they had included such pop giants as Eric Clapton and Jeff Beck in their line-up; but above all they were renowned as a brilliant live show.

The only fly in the ointment, as far as British fans were concerned, was that they had more or less deserted the UK for the green, crinkly pastures of the States, with Keith Relf muttering uncomplimentary reflections on the state of British pop.

ORIGINAL

However, two of the original group are back in England and are itching to make up for lost time. Guitarist Jimmy Paige and bassist Chris Dreja have formed, with vocalist Robert Plant and drummer Paul Francis, a new and very promising outfit.

As far as Chris is concerned, England is to be the target for the new onslaught. "We've definitely lost a lot of ground after spending so long in America—although we didn't neglect England as much as is generally thought. We did a number of shows round the colleges over the last year, and we were on 'Top Gear', for example, quite a few times.

"But now we're starting to get things together with the new group, we're very keen to get on the road. Our first set of live shows will be starting in September—ironically enough, in Scandinavia, where we have a 10-day tour arranged. After this it'll be down to work in England. We've done a fair amount of rehearsing, with some new songs and also plenty of the old Yardbirds' hits."

DEVELOPED

Ravers will be delighted to hear that "I'm A Man", which the group used to play in the early days at the Crawdaddy, is to be part of the new Yardbirds' act. Chris assures us that "it's developed just a little". And this looks to be the theme of the new band—continuing the Yardbirds' trademark of progressive music, but making certain that it stays appealing to the majority.

Some tracks have already been recorded, and Chris is anxious that an album should be released as quickly as possible.

With their enthusiasm, musical skill, ideas and experience, the new Yardbirds look set to take up the English scene exactly where they left it. Welcome back!

R.S.

GENE LATTER RIPS IT UP

GENE Latter is the man who discovered the Equals. And with the help of the group, Gene is out to emulate their success. His new single, "My Life Ain't Easy", was written by Eddie Grant, Lincoln and Derv Gordon, and those boys are anxious to see Gene in the same position he created for them.

Gene used to live next door to the Equals, and young Eddie Grant was always at his door, requesting Gene to record his group. "Eddie used to wait until he could hear my car, and then come rushing out to talk to me," says Gene, remembering those early encounters. "I kept putting them off until the day I was watching TV and heard them practising what sounded like a very good number. I went round, asked them about the song, and they said they'd put it together themselves. I spent two hours arranging it, and the next day took them to President. They were in the studio less than a couple of days later".

CONTINENT

The number in question was "I Won't Be There" which turned out to be a smash on the Continent, and was the basis of a first and very successful LP for the Equals . . . even before "Baby Come Back".

All this was over 18 months ago, but Gene hasn't been sitting back resting on the thoughts of his discovery. "I'm doing something all the time," he says. "Either recording, or gigging. I do about three gigs a week with my group, the Detours, and recording keeps me busy. I'm producing Cookie Eaton at the moment, who used to be with the Freddie Mack show. We're getting some good sounds. Previously, I've produced John L. Watson and the Web, but nothing really happened".

Gene used to arrange and produce the Detours, but stayed with them after a particularly successful show at Taunton. The same gig helped to develop his "Tiger Man" stage act—"I suppose I go now more than ever. It isn't a set image, just the way I am," says Gene. "At Taunton, the lead guitarist got carried away when we were playing 'Rip It Up'. He literally tore my shirt off. The crowd thought it was great, so I ripped someone else's shirt off, and it went from there. In the end, the audience started tearing their own shirts".

Apart from Devon, and for that matter, audiences all over Britain, Gene and his group are particularly popular in Austria. "We went over recently," he said, "and played at Salzburg. The reception was fantastic, and we were presented with certificates. I don't think I've ever been so moved. Tears were streaming down my face".

M.C.

Eddie Grant adds a vocal backing while Gene sings the words of "My Life Ain't Easy."

PETER GREEN COLUMN

PETER Green started his pro career with John Mayall, moved to the Peter B's when Eric Clapton re-joined Mayall, and finally replaced Clapton in the Bluesbreakers. He started the Fleetwood Mac late last year, and had his first record successes with "Fleetwood Mac", the group's first album, and "Black Magic Woman" and "Need You Love So Bad" in the single charts. His influences range from Buddy Guy to B. B. King, although many think he has already emulated his idols. He says a lot of important things on his guitar, and intends to say a lot more in this, his first of several columns:

First of all, for people who don't know me personally, I am a very blunt, to the point person, and I don't say anything I don't mean —and that goes musically, as well.

All the songs I have written are true stories, and not just ideas of mine. I don't sing blues to keep up any old tradition, or because I'm "crusading for the blues", but because it's the way I feel.

Probably the most meaningful of my own blues is "Trying So Hard To Forget", which you can hear on the new Fleetwood Mac LP, "Mr. Wonderful". It's helped along by the superb harmonica of Duster Bennett. The number sums up my past life and present feelings in one very blue song.

A point to clear up here is that I don't call myself a great musician. Although people have made the "wailing guitar" the blues trademark, usually ignoring the vocal lines, the guitar should be an extension of the song to help get across the way the singer feels.

Most of the blokes who say they would like to be blues players really mean they would like to be rock guitarists, tearing up and down the fingerboard leaving devastation behind them, which is great fun, I must admit, and we all do it now and again, but please, please don't call it progressive blues!

See you next month, people.

PETER GREEN.

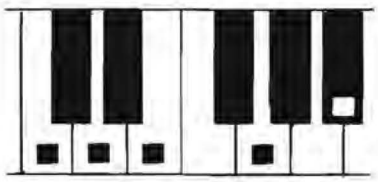
KEYBOARDS
No. 6. CHORD POSITIONS

By THE TUTOR

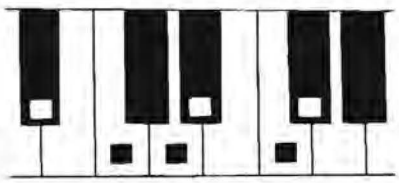
There are three really important chords left which are still to be covered. These are Dominant Ninth, Augmented and Augmented Seventh chords. Anyone who has been following this present series on the keyboard, knows how to apply the formulas that I give each month to the keyboard. So, once again, let's start by giving you the formula for the formation of a Dominant Ninth chord which is:

Root+2+1½+1½+2

Here are the notes you would play to form a C Dominant Ninth chord and a B Flat Dominant Ninth Chord.



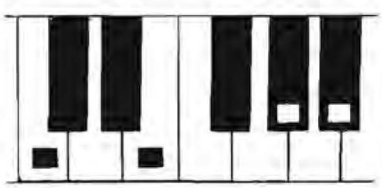
C Dom Ninth



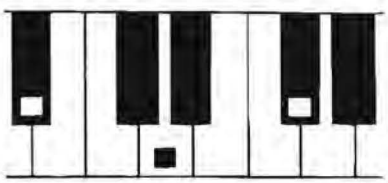
B♭ Dom Ninth

You will notice that this is one of the few chords which has five notes and can only be played by using all the fingers. So, anyone who has found that they have one or two lazy fingers—and the laziest one is usually the fourth—will find that playing this chord will help to bring them into use. But, please note that the root note is normally only played when it is the left hand note. In any other position it is omitted.

Augmented chords on the other hand are formed by adding only two notes to the root note, the formula being R+2+2, a nice easy one to remember. Here are the notes you would play for the formation of C Augmented and B Flat Augmented:



C Aug Seventh

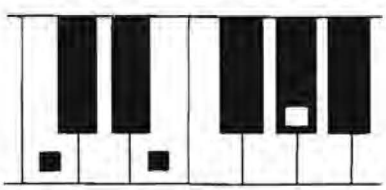


B♭ Aug

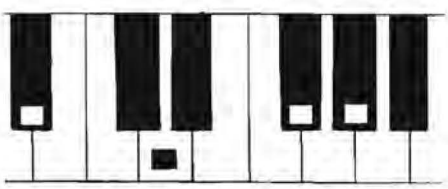
The last chord I am going to talk about is the Augmented Seventh. This is very simply formed by adding an extra note above the Augmented chord which means that the formula will be:

R+2+2+1

The root note is the second note from the left, but as we have always done before in the normal way so as not to confuse anyone, here are the notes you would play for the formation of C and B Flat Augmented Seventh Chords.



C Aug



B♭ Aug Seventh

Once again don't forget that next month we will give you the first of four page charts which, when you put them together, will give you a guide to all the notes you play to form all the chords we have talked about in this series.

STATESIDE REPORT

THE group that's been tearing the American charts apart for the past few months has but two members and goes by the name Simon and Garfunkel.

The duo has compiled the incredible record of placing four albums in the national top-30 at one time. And, three of the four are in the top-10! All four have also merited the gold medal award as well by raking in at least $1,000,000 in sales each, an accomplishment most artists would be satisfied doing with a single album.

Their latest album, "Bookends", sets at the very top as the nation's number one album, and that achievement was reached only 10 weeks after release. Their "The Graduate" soundtrack is number two; "Parsley, Sage, Rosemary & Thyme" number 10; and "Sounds Of Silence" number 30. Even their first album, "Wednesday Morning, 3 A.M.", originally released a few years ago, has suddenly re-emerged and is soaring into the top-100 nationally.

SCHOOLBOY

They have always been popular through the lyrical importance of their songs sung with schoolboy innocence, and their singles have always managed to reach the top-10 consistently. But it wasn't until the motion picture, "The Graduate", was released that the team really began to rate on a national scale. Since that time, their "Mrs. Robinson" song from the movie shot to the number one slot almost upon release, and, as the foregoing statistics show, their LP's share the same success.

Reported to be one of the hottest albums of the year is "Music From Big Pink", an album by The Band, the group which has been backing Bob Dylan for the past three years. Three Dylan songs—"This Wheel's On Fire", "Tears Of Rage", and "I Shall Be Released" as well as eight original numbers, are included in the record which radiates with tasteful country flavour.

Even though the group is no longer existent, Buffalo Springfield has still released a final album in America, which was recorded some time before their split. Appropriately titled "Last Time Around", the famous Springfield trademark of aesthetics which was prevalent in their "Again" album, is back once again for (unfortunately!) the last time. Another nice helping of tender country-based tracks are a part of this one as well as their final single "Uno Mundo".

"Waiting For The Sun" is the new Doors album, and, for the most part, it is a real disappointment; only a handful of the tracks offer any valuable listening. "Spanish Caravan" is probably the best cut, and it opens with a beautiful Spanish guitar solo; "Five To One" bears the Doors' freak-out seal, but the vocals sound too much like Country Joe's "Love" to be purely coincidental; "The Unknown Soldier" is a great stage number, but is limited to hardly more than a gimmick tune with commercial attractiveness on record. For the most part, the remainder of the album is composed of simple ballads, which is a disappointing choice of material if one considers what they've recorded in earlier albums.

And then there's the new Country Joe and the Fish LP, "Together", which is a thorough delight. It's a mixed bag of things ranging from soul, country, ragtime, etc. and presented with the Fish's usual doses of subtle humour.

Morrison and the Doors have a new album out now.

ISSUED

The latest album by the Grateful Dead, their second, was issued in America about three weeks ago. The LP is titled "Anthem Of The Sun" and unless critics cover this record with something more than superficial inspection, it's bound to get bombed!

Things are beginning to look up in the American single charts. Over the past few months, the commercial AM stations have been relying more and more on the programming of progressive FM stations to determine their own programming and never before have the charts offered so much brilliant music.

After a period of immobility as a single, "Sunshine Of Your Love" by Cream has finally been getting the airplay it deserves, and the disc is rapidly heading for the top of the charts. In many cities around the nation it has risen as high as the top-5.

There are even some beautiful instrumentals which are selling well. "The Good, The Bad And The Ugly" by Hugo Montenegro and "Classical Gas" by Mason Williams are two of the finest I've heard in a long time. But then there's still a huge heap of poor quality music being played as well. And I still can't believe that the commercial stations have brainwashed better than a million teeny-boppers into buying "Yummy, Yummy, Yummy".

The record-buying public in America has shown its feelings for Cream in more ways than simply rocketing "Sunshine" into the charts.

"Disraeli Gears" has been in the top-5 consistently, and has been stamped with the gold seal. And their "Wheels Of Fire" set was made a gold record upon release. "Fresh Cream", now a relatively "old" album, is still in the top-100.

COLLABORATE

And since Cream announced their split, Buddy Miles, former drummer with the Electric Flag, was last reported heading for England to collaborate with Eric Clapton about a new band.

One of the latest and brightest developments in the new group scene is the formation of the new Siegal-Schwall Blues Band, possibly the best-sounding white blues unit to take shape since the early Butterfield band. The new Siegal-Schwall is much better than the former set up, and harpist/vocalist Corky Siegal, the sole remainder from the original group, has joined together with three other extremely competent musicians.

Simon and Garfunkel—Four albums in National Top Thirty.

Included in the new Siegal-Schwall is Sam Lay, who many will remember as the old Butterfield drummer famous for his version of "I Got My Mojo Workin'" on Butter's first LP. Also an integral part of the band is guitarist Jim McCarty, an unknown at the moment, whose style is much like that of Peter Green. He's one of the best I've ever seen, and I'd put him up there close to Green, Bloomfield, and Bishop as a remarkable blues guitarist. The band has the makings of a first-rate, productive blues ensemble.

Elvin Bishop's successor on guitar in the Butterfield band is Bugsy Feeton, a young newcomer who shows much promise. Butterfield's new album, however, a collection of original numbers titled "In My Own Dream", was recorded before Bishop left to form his own band.

In San Francisco recently Bill Graham moved his Fillmore outfit to another part of town after two-and-a-half years at the former site. The move took place after Headstone Productions, who were evicted from the Carousel after falling thousands of dollars behind in debt. Graham then made negotiations to move into the Carousel, which holds considerably more people than the "old" Fillmore's 1500. Now San Francisco is back down to two ballrooms—the Avalon and Fillmore West.

Graham still has the lease on the former Fillmore building and he has hopes of turning it, or the building next door, into a recording studio for his proposed "Fillmore" label.

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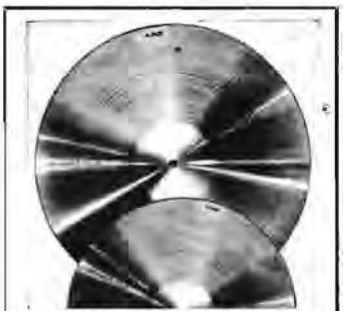
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HENDRIX LIVE

Photos by RICHARD SACKS

MR. James Hendrix's Trio, the "Experience", consented to appear recently at a Festival of Popular Musick at the residence of the Duke of Bedford, the well-known Woburn Abbey.

Several thousands of youthful admirers made their various ways to Woburn Park in order to see Mr. Hendrix, an entertainer who performs very infrequently in Great Britain, and to admire the unusual instrumental prowess of this young American and his two supporting musicians, Mr. Noel Redding on bass viol and Mr. "Mitch" Mitchell, percussionist.

The repertoire of the Experience on that day included such novel songs as "Foxy Lady", "Stonefree" and "Purple Haze" all of which were alarming exhibitions of the lamentable trend away from sweetness and melody in music. In fact, dear Reader, your author remained speechless at the gross cacophony of the trio.

The ensemble's instruments are much amplified by electronic means unknown to Beethoven, and my eardrums received a not inconsiderable buffeting from the waves of sound, from which there was no escape.

Mr. Hendrix also appears to have little or no idea of the correct procedure in playing his instrument. Not only only does he contrive to play it while standing upon his feet, but he even goes so far as to dance, to pluck the strings with his dental equipment, and to throw his guitar around in a fashion quite unbecoming to the dignified tradition of the national instrument of Spain.

Obviously I am no part of the new generation which flock to the record purveyors of the nation in order to purchase the phonographic discs made by Mr. Hendrix and his ilk. Nor would I wish to. It is not my intention of abandoning all human dignity under the spell of this music of the Devil.

A Bayswater Monday Times exclusive by Rupert ffitch

★ IN THE STUDIO ★

GIVING THE FACTS BEHIND THE HITS

MANY of the studios we contacted this month reported that things were fairly quiet at the moment, with little recording work being undertaken—much of the time being occupied by reductions of recordings done recently. The months of July and August are always pretty slack in the pop business, but it's just a lull before the storm. By next month the studios will again be deluged with demands for time, building up for the peak record-buying period round about Christmas.

MORGAN STUDIOS, whose opening we reported last month, seem to be going against the general trend and say they have been very busy. Ustad Vilayat Khan—you may have heard John Peel proclaiming his virtues—called in at the Willesden studio shortly after his successful concert and recorded some Indian classical music. He is reckoned to be one of the best of Indian sitar players by experts.

Spooky Tooth have been in Morgan recording a new single, and the Bonzo Dog Doo-Dah Band have been recording tracks for a new album. Traffic have again been in, doing more tracks for eventual inclusion on a forthcoming album. The "Perfumed Garden" LP, released on the Morgan label by Chita Neogy, has been arousing a lot of interest. Too much, perhaps, as it has now been banned by the W. H. Smith bookshop chain.

PYE STUDIOS have been mostly tied up with reductions — with such artists as the Paper Dolls and the Foundations — though they have also done a fair amount of actual recording. Pat Godwin also told us of a new Helen Shapiro album she is recording with producer John Schroeder. John is the man who discovered her in the first place and produced her early EMI recordings. Readers may remember some of her earlier hits in the early '60s — "Please Don't Treat Me Like A Child" for example — John hopes that she will regain her chart status on a new label.

Pye have also recorded a new Geno Washington LP live at a Bolton club, an album by the City of Westminster String Band, a live album by the National Youth Brass Band in Jersey — who were presented with a Pye trophy for the best young band in their field. Miki Dallon has been doing more work for Deutsche Vogue at Pye, and Jack Dorsey has again been recording the Satin Bells.

We've had more information about Long John Baldry's single. "When The Sun Comes Shining Thru". Apparently it was his first session ever in Pye's number one studio on the £10,000 24-channel, 8-group mixer, installed at the end of February. It was a first, too, for engineer Ray Prickett. Although he has been with Pye for five years, he'd never worked with either Baldry or producer Tony Macaulay before.

With a 40-piece orchestra and a 12-piece choir, it turned out to be a memorable session. "Friends" who contributed were Lionel Bart, Mike d'Abo, who wrote the song, and Reg Dwight, ex-pianist of the Bluesology.

Although not strictly a professional recording studio, the basement of a house in Bayswater has been the scene of some of the most revolutionary recording we've heard of. RON GEESIN is the man behind it. He has turned his living room into a studio-cum-control room-cum-workshop, and has been developing for some time new ways of using sound equipment to produce sometimes startling and always interesting sounds.

He had a record released on Transatlantic last year called "A Raise Of Eyebrows", which baffled many people and made disciples out of others. This record is made up of humour, grunts, satire, and poetry, all held together by Geesin's musical virtuosity on guitar, 15-string contra

The well-designed interior of Morgan Studio, with engineer Andrew Johns on the Hammond.

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Ron Geesin—recording in his home studio with his 15-string contra-guitar.

guitar, six-string banjo, oil-drum, milk bottles, piano and many other implements not usually associated with music. It's impossible to describe this disc in words—but the mere fact that it was all recorded by Geesin in his studio and accepted by a leading company speaks for itself.

COMMERCIAL

Geesin has also done recordings on a more commercial level — the much-praised Kodak Instamatic TV commercial's sound-track was entirely his work, and he has recorded sound-tracks for travel and feature films. He has also done recordings for other artists, producing first-class results from what appears to be a roomful of chaos.

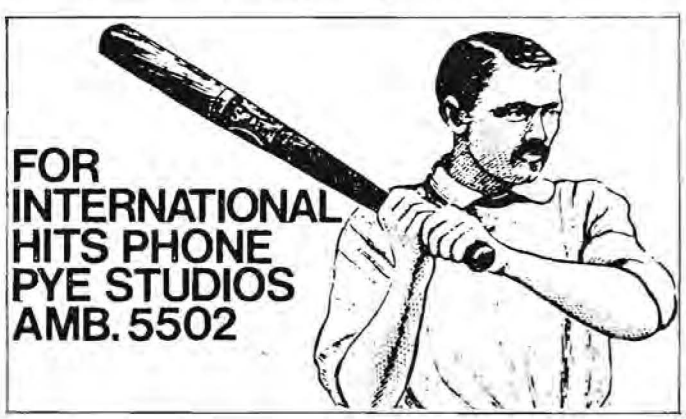
EMI have been doing a lot of work recently with the Gods, a group who have been arousing an unusual amount of enthusiasm round the studio. Under producer David Paramor, they have just completed an LP—"Gone To Earth" — which is made up entirely of original compositions. A four-piece group from London, they have been building up a big following on the club circuit, with particular acclaim for Joe Konas, the lead guitarist. They were originally planning to take two tracks from the LP for a single, but it was decided not to break up an LP, and the Gods will be shortly recording a single as such.

EMI have also been recording the Love Sculpture, with Malcolm Jones producing, and the Koobas have been finishing off a new LP which should be ready for release in the near future. David Paramor has been doing work with Simon Dupree, while Norrie Paramor has recorded a new single by Gordon Waller, also to be released very soon. The Scaffold have been in the studios at work on a new single, again produced by Norrie Paramor.

Work on Christmas records is coming to a head now. EMI have had in a 100-piece Salvation Army girls' choir to make carol recordings, while at Peter Ballard's STUDIO REPUBLIC, work has started on their Christmas album.

However, Studio Republic have been concentrating their energies on albums by George Blackmore and Edgard Zaldua. The Blackmore album is going to be the first-ever recording of the new Hammond X66 organ, a fearsome machine that can deliver the sounds of piano, glockenspiel, banjo and other instruments so accurately that it's impossible to tell the difference — in addition to a vast range of organ effects, of course. No doubt we shall be hearing a lot more of this organ, Hammond's biggest and most expensive model yet. The album features a selection of standards, pop, and show tunes and will be released on the Ad-Rhythm label.

Edgard Zaldua's LP is a classical guitar recording, in the style of John Williams. Edgard is a native of British Honduras, though he's now



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BARRY AINSWORTH has now joined DAVE SIDDLE

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based permanently in Britain. Studio Republic recently spent a week doing an outside recording at Exeter Cathedral, taping the choir and organ. Much studio time is taken up at present with recordings of foreign language courses.

TRIDENT STUDIOS in Soho provide the biggest news this issue, and yet again it's about the Beatles. They recorded their new single "Hey, Jude" and "Revolution" at Norman Sheffield's studio, and have been hard at work on their new LP with George Martin. The Beatles are reported to be extremely happy with the facilities at Trident, where they've found a good atmosphere to experiment on sounds for the album.

ALBUMS

Apple are now doing all their recording at Trident — Grapefruit have been in, James Taylor and the Ivies have been recording albums, and Paul McCartney was hoping to start work on a Mary Hopkin LP as we went to press.

The Small Faces, who recorded "Ogden's Nut Gone Flake" at Trident, will be starting work on the follow-up album early this month, while Tyrannosaurus Rex continue to use the studio for their extensive recordings under producer Tony Visconti.

Norman Sheffield also told us that the new reduction suite on the first floor is now structurally complete. All that is needed now is the 8-track equipment itself, which should be installed this month. Trident now must be one of the most popular studios in the country—fantastic progress, when one considers that it has been in operation for such a short time. It's in operation 24 hours a day, with a succession of top names using its ultra-modern services.

HOLLICK & TAYLOR have recently been recording a record for the fans of the Probe, a local group from Halesowen, who won the nation-wide Woodpecker beat competition. They polled 4,000 votes more than the runners-up, on the strength of which they have been signed up by RCA Victor.

Ten Years After in the Decca studio with new lead singer Nicky barking up a storm.

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SCRIBBLES

Wonders will never cease. "Wear It On Our Face" by the **Dells**, one of the best records of the year (soul or otherwise) hasn't even dented the national, let alone R and B charts. Not disgruntled, they have a new single, just as good, called "Stay In My Corner". Will the public show their ignorance again? **Bruce Channel** a fine blues/soul singer . . . Pleased to see **Johnny Nash** in the charts. He's been 'round a long time, and did visit Britain a long time before "Hole Me Tight" was released. . . Nothing left to say about **Aretha Franklin**, except "I Say A Little Prayer" is her best ever . . . I remember thinking **Gary Puckett** was a coloured singer when "Young Girl" was first released . . . "The Horse", "Grazing In The Grass" and "Classical Gas" three of the best instrumentals ever—and all out at once! . . . Please listen to "The Real Thing" by the **Mirettes** and "Only A Fool" by **Clyde McPhatter** . . . "Soul Meeting" is pretty insipid considering who's on the disc . . . **B. B. King** has two records next to each other in the charts—"The Woman I Love" on **Kent**, and "I'm Gonna Do" on his current label, Bluesway . . . **Otis Redding** Britain's best selling album artist. . . All five **Rascals** LP's are in the charts in America . . . **Arthur Prysock** has recorded the title tune from the film "The Split", which stars **Jimmy Brown** . . . **Jose Feliciano's** "Light My Fire" incredible . . . **Kim Weston** currently touring with **Harry Belafonte** in States . . . New **Sandpebbles** "Soul Keeps Rolling Along"; **Sam and Dave** "Can't You Find Another Way"; **Brenton Wood** "Some Got It, Some Don't"; **Billy Stewart** "Tell Me The Truth"; **Junior Wells** "You're Tuff Enough".

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kenny jones- another important small face

ALTHOUGH the record label may read: "Produced by Marriott/Lane", a Small Faces session isn't quite as cut and dry as that. Just how do they go about producing their hits? I had a long chat with Kenny Jones who explained the Faces' method.

"We never usually rehearse before going into the studio," he told me, "Ronnie and Steve have the songs, and a general idea of how they should sound, but the session can alter everything. You can never really tell how a number will turn out. For example, we weren't going to use Steve and Ronnie's cassette recording on 'The Universal', originally. They'd done the guitar and vocal, but it didn't sound all that good. Then we played it back in the studio, and it was much better through the big speakers. And then when we'd added drums, and other things, and was O.K. for a single".

RECORDING

Despite the success of "The Universal", and the Faces' album "Nut Gone Flake", Kenny said that the group hadn't been spending as much time as usual on recording. "We normally use Trident, but it's been booked solid lately. And I understand it's the same story at most of the other studios".

But when they can, they're working on tracks for a new album, EP, and single. Kenny is also doing sessions with one or two other people. "I've worked with Mike D'Abo and Brian Jones," he said. "It's a field I want to get into, because when the group thing is finished, it's more than likely I'll become a session man. I don't read yet, but I've found it isn't all that important any more—not in the pop field anyway. In fact, many artists prefer to work with someone who can't read. They feel the musician has more freedom, I suppose, and isn't tied down to anything".

The other important thing for Kenny and the Small Faces at the moment is promotional films. "We've been making films for 'The Universal', both for here and the States," said Kenny. "We all enjoy it very much. When we get spare time, there's nothing we like better than looning about and filming what happens. I don't know if it'll turn into something, but it is one area we haven't done much work in".

All is well, then, in the Small Faces' camp—both within the group, and on record, although Kenny said they did have a sound problem when they started out. And that was some time ago. "We just couldn't get the right sound on our early records. We did them at Pye, and looking back, weren't too happy".

Which is why Steve Marriott and Ronnie Lane stepped in to produce, and that leads back to the beginning of this feature.

JOHN FORD.

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COME OUT FIGHTING, ROY HARPER

IT'S a surprise to discover that Roy Harper is just about five foot eight tall. You're expecting someone much bigger physically, someone with a frame more fitting for such a big, expansive personality.

Dressed in a powerful mixture of Red Indian, Eskimo and (whisper it) hippie garb, with the whole effect set off with a black cowboy hat marked "Prefect". Harper appears to do everything in a big way. At present he's working on plans to produce operettas with Ron Geesin and the Nice—both large scale projects—as well as writing songs for himself, performing, and generally getting as much as he can out of himself and anyone else whose interested.

On stage, his performance is strong meat. Singing "I Hate The White Man" with all the feeling he can muster, singing "McGoohan's Blues", injected with a massive passion unrivalled by any comparable artist, it's a difficult thing to remain unmoved and uninvolved as he thrusts his whole being at the audience.

To Roy, "McGoohan" is the one song which wraps up all he feels. A cry of anguish at the modern people-crushing system, it's a long, painful—but exhilarating—performance, and goes on for around 20 minutes. Sparked off by "The Prisoner", the surreal, disquieting television programme in which Patrick McGoohan set out to find out where he was and then proceeded to smash the evil power-structure. "McGoohan's Blues" explains Roy Harper. Or at least, the most prominent piece of Roy Harper.

LOUDSPEAKER

The whole of his recent work is social, dealing with the inhumanity of life as it is now, coupled with a strong vein of self-examination. As such, he finds himself a loudspeaker for a lot of the ideals of today's youth—not only the hippies, the students, the demonstrators—putting their ideas into an original musical form. They like Harper. He has none of the showbiz glitter about him, no false enthusiasm, and above all, he absolutely refuses to conform to accepted commercialism.

"My manager keeps on asking me to go in the studio and turn out a nice little hit-parade song, something to try and get real mass sales. But that's not my scene. I've got to be completely honest in what I do, and once you start bending your ideals that way, you lose all of yourself in bits and pieces. You get gradually eroded away until there's nothing left".

On a recent concert trip to Cuba, he was impressed by what can be achieved with ideals. "Castro has gone to great pains to stick to the attitude he had when it all started. He still goes round in his dirty old combat jacket, he's still true to the ideals he presented after the revolution, and standards of social welfare and so on are fantastically improved. When he took over, only about two per cent of the population could read. Now it's up to 90-odd per cent.

"But when Joe Lustig (his manager) wanted to go over to Florida, where he comes from, he simply couldn't do it. There's no way of crossing the 200-odd miles from Cuba to the States. It's a strange situation. I tried to get the Cuban authorities to stamp my passport but they wouldn't do it. That was so I wouldn't have any problems if I ever wanted to get into America".

MISTRUST

It was surprising to hear Roy speak of Cuba this way, considering his violent mistrust of any system, a subject on which he has a great deal to say. "The only hope lies in the children. No matter how sure we are that we've got out of the system, there's a lot of prejudice left in us".

This respect for children shows in Harper's work. On the cover of his second, LP "Come Out Fighting, Genghis Smith", the recently-emerged Genghis is pictured as a newborn infant. "What I wanted was a picture with the embryo still inside the mother, but of course, the record company said it couldn't be done. I've seen the shots, though, and I told them where to get them".

On his recent concert at the Cambridge festival, Roy had his three-year-old son on the stage with him. As dad performed his songs, Nicky Harper—a born showman—strummed his uke and swayed to and fro in perfect rhythm.

But despite Roy's defiantly anti-commercial attitude, the powers are happy enough with the sales of "Genghis" and we'll soon be seeing a new album by Harper, exactly as he wants to do it. It's likely to be a very significant record.

RICK SANDERS.

PRIVATE HOLLIES

THE Hollies — are they destined to remain perpetually as mere runners-up in the group status stakes? If so, do they worry about it? Or is there any truth in the now constant rumours that they're about to split up and go separate ways.

With the boys holidaying in different places round the world, the Hollies' status assessment comes from a man who knows them intimately. Co-manager Robin Britten. He shrugs off rumours while appreciating how they start.

He says: "In pop music it seems that things come up, really big things, every 10 years or so. The Beatles started something. But of course the Hollies don't mind being next to the top. Consider that they've had 20 hit records . . . and all bar two got into the Top Ten. The two that didn't reached 12 and 14. they have four Gold Records and a Gold LP. Now each record hits a minimum sale of 700,000-800,000.

"They've become senior citizens of the pop world. They now top tours in the States and all over. We can now, in fact, plan a tour anywhere we want, for top money and in OUR choice of venues.

RUMOUR

"But this splitting-up rumour. We consider it necessary within a group to have some sort of safety valve. The boys spent most of each year living creatively together. But when you reach the age of 27 or 28, you have your private wishes, your interests.

"So they go off and develop those interests. But the centrepiece is the group, the Hollies. It's as if the boys are on pieces of elastic, in that they come springing back to the group.

"Take Bernie Calvert, for instance. He is writing some marvellous instrumental material. I've no doubt he'll make an album on his own, with his own band.

"Tony Hicks? There is his photography interest. He takes good pictures and is creative. But it's an extra to the group. In fact, the other boys help him line up sessions.

"And Graham Nash. Nobody is grumbling at his ambition to make a solo LP, vocally, and certainly he is a fine songwriter in his own right.

"Bobby Elliott is keen on arranging, and in this scene works a lot with Bernie. Allan Clarke, too, writes good material on his own and could easily make a solo LP of his own material. Complete freedom for them all in their spare time; but that freedom simply mustn't, doesn't, affect the Hollies.

"We all talk about the weaknesses of the group scene. An act has a couple of hit records and then starts looking inwards. They look inwards for strength and help and inevitably the strongest member takes over. We know the important thing is to look outwards, to gain strength and knowledge from other people and fields. Other groups tend to be like battery chickens, stuck in a van then a hotel and see nothing.

"The Hollies have become creatively self-supporting, specially in the studio. And international. The British market now is probably strong enough for one week's tour a year, plus TV's and radio, and records. On foreign tours, the Hollies refuse to be stuck in a sort of capsule, plunked in a hotel and just do a show. They get out and about, meeting the people. In appreciating how other people behave and live, you're drawing that strength and knowledge we were talking about earlier.

TEARS

"We've seen how in Japan the girls come up to the boys with tears in their eyes and bring flowers. Beautiful manners and they are grateful to the boys. America is different again. A tough way of life with the group virtually a commodity just to be sold".

But the Hollies, I suggested, were inevitably always the runners-up, notably to the Beatles—and that would go on as long as the Beatles wanted to go on. Said Robin: "Well, the Beatles don't tour; largely at this time the Stones can't. We, as senior citizens, travel . . . and travel as superstars. You don't arrive in a bus, but in a Rolls. You travel first-class. The days of the boy-next-door group image are over. You act like superstars and you get respect.

"We are a stage and recording group. That includes cabaret, where now the boys wear proper suits. We choose dates that allow us full projection—and can work well over an hour if needed".

And the final comment on this so-consistent group—and remember that Graham and Allan have been singing together since they were about six—is this: "We have a pact that the moment we feel things are slipping, we'll call it a day. There will NEVER be a time when the Hollies go back to second-topping shows. That pact is binding".

PETE GOODMAN.

PENTANGLE—
NOW REACHING A MUCH WIDER AUDIENCE

BERT Jansch and John Renbourn, reckoned to be the two best guitarists in England in their field of folk-baroque, new wave, call it what you will; Danny Thompson on bass and Terry Cox on drums, two of the unsung heroes of the session scene; Jacqui McShee, blues and folk-singer with a marvellously clear and accurate voice; these are the Pentangle.

Five remarkably talented individuals, earnestly copied by an army of young musicians, who have formed themselves into one group.

At the beginning, a lot of people felt that with five stars playing together it would be very difficult to produce good integrated music, with all members pulling in the same direction. But the five don't see it that way at all. Says Danny: "It came together for us without all that much trouble, and was more or less an immediate thing. We found that we just started playing easy, and it developed that way".

"None of us expected miracles from each other at any time, and to me, when the group is playing it's just like sitting around at home and playing, only with four others," says Bert in his near-indecipherable Scots accent.

Pentangle obviously believe very strongly in their music, a conviction that immediately endears them to audiences who want a sincere, gimmick-free performance. At the recent Cambridge folk festival, in the company of Tom Rush, Odetta and Roy Harper, the audience, crammed into a massive marquee, listened in reverent silence, bursting into roars of appreciation at the end of each number. That's a typical reaction from folk fans.

Pentangle—from left to right, John Renbourn, Terry Cox, Jacqui McShee, Danny Thompson and Bert Jansch.

WIDER PUBLIC

But Pentangle are getting through to a far wider public than that. Their single, "Travelling Song", hovered on the brink of the charts for over two months, while their first LP has been selling consistently well. Their concerts invariably attract big audiences. They have appeared on TV programmes like "How It Is" with notable success, and Bert figured on the list of heroes printed on the sleeve of a recent Buffalo Springfield album!

A further boost to Pentangle as a group with more than minority appeal will happen in November, when the group are to play a fortnight of one-nighters at theatres all around the country. They'll be playing for a couple of hours at each, with just themselves on the bill.

With a lot of interest from the States, television and concerts all over Europe, the stage is set. Are Pentangle going to emerge as established popular entertainers? The answer would seem to be an emphatic "yes".

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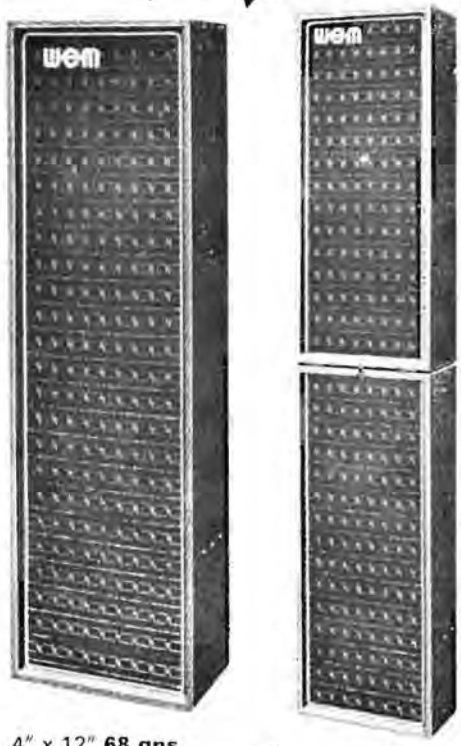

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BEATLES IN BUSINESS

can they beat Newton's Law of Gravity?

ONLY a very few individuals are lucky enough — or talented enough — to be in a position to influence the thoughts of millions. The Beatles are certainly among the few.

When I heard that they were setting up their own organisation I thought: At last there'll be at least four people with the right ideas and who really know the record business, helping talented songwriters, instrumentalists and artists up those first very difficult rungs of the ladder to success.

Along with their tremendous songwriting and recording talents, the Beatles have also amassed a lot of money in the past five years. Nemperor Holdings was believed to have over £2,000,000 in the kitty before Apple started. Everything seemed set for the creation of a big, important showbusiness empire. What could go wrong?

Any ideas that the Beatles were going to move into NEMS and take over after Brian Epstein's death were knocked sideways by their announcement that everything in the future was going to come under a new organisation—to be called Apple.

Paul McCartney sends Apple on its merry way—up or down?

This didn't surprise anyone who knew them. They have long voiced their opinions on many of the executives in the recording business. To put it mildly, they didn't have any great respect for their minds or creative abilities.

Early reports were promising. One heard of Apple Music and Apple Records being set up with former road managers Neil Aspinall and Mal Evans in executive positions. But, the next bit of information struck a wrong chord. Apple Retail and Apple Wholesale? What the heck did this have to do with making records?

Just how wide the Beatles intended to range then became clear. Anything, apparently, was open to the Apple organisation. The philosophy behind the whole set up was summed up by Paul McCartney when he appeared on the David Frost show with the classic statement, which even David Frost found hard to agree with: "It's easy to make money", said the famous baby-faced Beatle, a statement which 99.9% of the population probably found hard to accept.

But, the Beatles were obviously confident, and the organisation grew very rapidly. Alistair Taylor and Peter Brown, Brian Epstein's former assistant, joined up. One time Beatles publicist and friend, Derek Taylor flew back from California to handle press and publicity and various former Beatles' school friends and private life acquaintances were brought in.

The name began to be bandied around. Paul McCartney himself chose the photographs for an advertising series in one of the big British weekly music papers.

The first enterprise to open for business on Thursday, December 7th, was the Apple shop in Baker Street. Psychedelic painters, Simon and Marijke daubed the outside with one of their typical designs which aroused a furore amongst the local traders. The opening night was packed with a sweating mob of in-people surrounding a smiling John and George and waiters served Apple juice.

But the shop never took off. Too many people just looked and examined the trendy clothes but didn't buy anything.

HEADQUARTERS

Meanwhile, the headquarters building in Wigmore Street hummed with activity. All the Beatles were frequently in the office organising the set-up. Paul didn't travel to work in pin striped suit aboard a chauffeur-driven Rolls Royce, but took an ordinary eightpenny bus ride from the end of his St. John's Wood road to the Wigmore Street office each morning. Very democratic!

The empire expanded fast. The Beatles decided they

wanted a high-powered executive to take charge of Apple Records and hired Ron Kass, handsome top executive of Liberty Records at a reported salary of $75,000 a year. Dennis O'Dell, who worked with the Beatles on their previous films under Walter Shenson, moved in to run Apple Films.

The activity continued. Transatlantic flights were made and high level conferences took place with leading show business and recording executives in the U.S. Four films were reported to be set-up for production.

The Wigmore Street offices were found to be too small and a large building was purchased in Savile Row for a reported half a million pounds. The Beatles electronic friend, Alexis Mardas, was put in charge of building a recording studio in the new building.

The second trading venture started up. Apple Tailoring in Kings Road, Chelsea, run by John Crittle opened its doors. Once more, the inauguration was attended by George and John. Paul and Ringo were again missing!

The Beatles new activities were a subject of much discussion in British showbiz circles. The antis said: "How can it all work?" "They've set up a bigger and more costly operation than any other independent record label in this country".

George has made regular appearances at Apple openings.

Paul, Yoko and John at the "Yellow Submarine" premiere. The film was released by Apple.

"The salaries they are paying will mean that even if they do get several number ones in the British Isles, they still won't make a profit. They've got to have hits all round the world".

CONTROL

"They are spreading themselves over so many different enterprises that they can't possibly control any of them".

"If they spend every day in the office, when are they going to find the time to record their new singles and LPs and vice-versa?". The general summing-up was "They'll lose their pants!"

The pros said: "Don't forget the Beatles are the most talented foursome ever to hit the recording scene in this country. They are easily capable of writing and making world wide smash hits".

"They can recognise talent better than anyone else in Tin Pan Alley".

"They are popular all round the world".

"Don't forget John and Paul must be getting a regular income of £100,000 a year, each, from their songwriting. If ever they run short of money, they can just do one concert at the Shea Stadium and walk out with a million dollars."

"Remember the massive profits made by 'A Hard Day's Night' and 'Help!' ".

One had to admire the Beatles for jumping in at the deep end. Perhaps they may find it was all a big mistake. On the other hand, they may well have a £20,000,000 empire in another five years. There are only two possible outcomes!

John, Paul, George and Ringo have taken it all onto their heads: like the "Magical Mystery Tour"—Apple is theirs. If it goes well, THEY did it! If not, it's THEIR failure!

A few months ago there were signs that the Beatles were not quite happy with their business problems. The *Daily Mirror* ran a big feature on the Beatles and reported that they were looking for a Beeching to take over the organisation. Salary? £20,000 a year was apparently no problem. But the Beatles did not find the brain they wanted.

TRUTH

Now the moment of truth is fast approaching. Recent events seemed to indicate that a bit of hard decision-making has been going on in the Apple boardroom. The inhabitants of Baker Street witnessed a grand give away of the entire contents of the Apple Shop on Tuesday and Wednesday, July 30th and 31st. Paul McCartney said: "We just decided that we didn't want to be shopkeepers any more". The loss was believed to be £100,000 according to one paper. It was also reported that they were withdrawing their control from Apple Tailoring but

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leaving some money in the business so that John Crittle could carry on on his own.

The crunch will come with the release of the Beatles' first singles on the Apple label. One of these, the Beatles' new release, will undoubtedly be a success. But, what about the Black Dyke Mills Band, Jackie Lomax and Mary Hopkin? Will the public, who have always shown such a tremendous appetite for Beatles material really want, and buy, Beatles "produced" records.

SECONDHAND

Normally, the public turns its back when it is offered secondhand stuff and the problem that every artist on the Apple Label faces is that everyone knows they are backed by the Beatles. If the records are good, they will sell as they do on any label. If they are not so good, will the Beatles' name help?

Grapefruit, who have been under the Apple banner for several months now don't seem to have gained much benefit.

John gave the Beatles blessing to their tailoring shop.

Meanwhile, back at the NEMS ranch, which the Beatles could have taken over but decided to reject, things are going well. They have succeeded in pushing their latest signing, Cupid's Inspiration, up to the top of the charts with their very first release, "Yesterday has Gone" on their own NEMS label.

This, of course, poses a very interesting question. If the Beatles find that running their Apple enterprises is proving too much of a problem, will they hand it back to the well-tried and very experienced men at NEMS to sort out?

I hope the Beatles continue to help new talent in this country, and there is certainly plenty around which deserves encouragement, then there is a very easy way to do it, just take an interest in, say, a hundred new artists, groups, song writers and instrumentalists. Then let them all show what they can do in the recording studio, and on stage. But above everything else, give them, what the Beatles have so long insisted upon, complete freedom to do what they want to do and not what John, Paul, George and Ringo think they should do. Then, I believe their money would indeed be safe because it would be resting on the shoulders of young talented people just like the Beatles were in 1962 and not on a multiplicity of complicated business set-ups. Otherwise I fear that in the not very far distant future Paul McCartney will be saying "We just decided we didn't want to be businessmen anymore!"

S.O.M.

BLUES FESTIVAL

IT was a good weekend at Kempton. The 8th National Jazz and Blues Festival, presented by the National Jazz Federation, went off beautifully, marred only by the behaviour of the rockers on Friday who heaved a lump of scaffolding through Andrew Steele's drums, and the collapsing roof on Saturday, which nearly ruined Arthur Brown's spectacular act.

Last year's acknowledged heroes of the Festival, held at Windsor, were Ten Years After. They flew back specially from their very successful tour of America to appear on Saturday evening and brought the house down—well, the field—with their half-hour spot.

But the group who came away with all the honours this year were Jethro Tull, on Sunday evening. Lead singer, mouth-harpist and flautist Ian Anderson, in particular impressed greatly with his version of Roland Kirk's "The Cuckoo", while the whole group swung like mad, obviously having a great time.

Saturday night was opened by the indomitable Joe Cocker, who blasted his way through "Marjorine", "With A Little Help From My Friends" and others with great gusto. He was followed by Tyrannosaurus Rex who also got a great reception—especially for "Deborah"—though Marc Bolan's guitar was a bit on the quiet side.

The Nice and the Jeff Beck group performed with much volume and intensity, with the former's "Ars Longa, Vita Brevis" creating a good deal of excitement with Roy Harper on tambourine.

SURPRISE

The Ginger Baker spot, built up as a big surprise item, turned out to be Ginger and Phil Seamen on drums with Eric Clapton playing fine guitar—an unusual line-up, but it all worked extremely well. Arthur Brown was beset by almost insuperable problems, but at last he managed to get his circus on parade—jugglers, a girls' choir, a brass band, a fire-eater, belly dancers—forming a fine climax to the evening.

During the sunshine of Sunday afternoon, Eclection and the Fairport Convention were very well received by the basking audience, but the highspot of this part of the festival were the Incredible String Band. Playing an hour-long set of old and new songs, they were perfect for the occasion. Warm, relaxed and informal—with guests and sleepy dog on stage with them—the Incredibles had trouble leaving the stage.

Many people were disappointed with the John Mayall act mainly because the group used their own, rather underpowered equipment instead of the mighty banks of Wem amps provided by the organisers.

Sunday evening was wound up by Traffic, who followed the Spencer Davis group on stage. Steve and Co. gave a brilliant exhibition of what can be done with pop, combining excitement and feeling with superb invention and improvisation. A fitting end to a very successful weekend.

THE ONES THAT DIDN'T MAKE IT

B.I. takes a look at the surprise flops of 1968

APART from the obvious super boom periods, triggered off by such as Elvis Presley, the Beatles or the Monkees, the disc business has other up-and-down periods. Times, for example, like now, when even a chart-topping group has positively no guarantee that a follow up release will make any impact at all.

To enlarge on this a little: In one period of 12 months, the charts may be extremely predictable, with top artists and groups ALWAYS getting in on a respectable placing. But in the very next year, there may be so much uncertainty, so much public "shopping around" for new talent, that it's impossible to be certain even about a big-name disc's chances.

THEORY

One possible theory is that these eras come and go according to whether the fans are principally interested in the ARTIST—or the SONG. And this year's results so far suggest that we're slap-bang in the middle of a "material before star" scene. And these same results prove that virtually nobody, no matter how big, is "safe" in terms of being able to anticipate with confidence a place in the charts.

Let's look at the last six months. We'll stick to the Top Thirty for 1968 so far, because in times of economic unrest in the disc industry it often doesn't mean much to get in the Forty or Fifty . . . sales are low and only a few thousand can rate a place.

The names fall out in any order. Groups like the 1910 Fruitgum Company from America, who hit second place with "Simon Says". In other times, the follow-up must have been a hit . . . but "May I Take A Giant Step" failed to register—and they're still waiting anxiously on "1, 2, 3 Red Light". Three records, all of a similar standard, but one clicks and the next one flops.

Another American group: John Fred and the Playboy Band. "Judy In Disguise", a rocket, gets to number three and is only kept from the top spot by dead-cert opposition. "Hey Hey Bunny"—nothing. "We Played Games"—forget it! The talented Lemon Pipers smashed into the Top Ten with "Green Tambourine", but only their egos were smashed by "Rice Is Nice" and "Jelly Jingle".

Let's come closer to home. Traffic originally created exceptional interest and stormed in with hit singles. This year: only "No Face, No Name, No Number" to show on the singles' list—a tortuous Stevie Winwood blues performance that merely tickled the Top Thirty. Said Stevie at the time: "I'm worried about the singles chart because there is too much evidence that one's popularity is gauged entirely by how high you get. This is a ridiculous thing. In our case, we have little interest in singles, and hope to concentrate on albums in future. The Top Thirty has much too much prominence".

CREAM

Okay but what about Cream. Three brilliantly talented musicians with a fantastic following in the States. Of course there is their new double-disc album "Wheels On Fire" to bring back memories of their heyday . . . but nobody rushed to buy their single "Anyone For Tennis". At least, not enough to rush it higher than a three-week run at number 25. A flop figure.

John Fred and his Playboy Band had a biggie with "Judy in Disguise." But that was all.

PROGRESS

In the case of the last two named groups, there is a problem which stems from their determination to be "progressive" — advancing, all the while, in their musical approach. The Beatles progress . . . all must progress. But the Beatles also retain a basic simplicity. They know, though it's never happened to them, that it is possible to progress—right out of the charts! Right out of public understanding and acceptance.

Now consider the Who. A very consistent group under normal circumstances. Then, out of the blue, came "Dogs". Only just a Top Thirty record! They explain: "The flip was 'Call Me Lightning', a hit in America—but we thought it was a bit too dated for here. We had been in America for quite a while and, because we are a British group wanted to do something specifically for the fans here. It's a pity 'Dogs' didn't do better but it was a sincere try and we'll look for better things with the next one".

And added co-manager Chris Stamp: "We can't just disown a single because it isn't a big hit. At the time,

we thought it would go well".

Even the more experienced groups come into difficult times. Dave Clark and the Five had hit after hit—and carried on getting them in the States long after the fan-fires had been dampened here.

TERRIFIC

Then came, quite suddenly, "Everybody Knows", with Lenny singing. A terrific hit in Britain. Then came "No-one Can Break A Heart Like You", surely every bit as commercial a song — and it flopped horribly. Hear Dave himself: "You just can't tell these days. If you follow-up with a near carbon-copy of a hit, you could either hit the top —or hit rock-bottom".

More easy to understand is the case of the Love Affair. "Everlasting Love" was a number one. Then came the "amazing revelations" that they hadn't actually played on it—just Steve Ellis singing. Out comes "Rainbow Valley" and there was an expected reticence among buyers, what with director Mike Mansfield putting a ban on the group for Southern Television. But after what seemed ages, "Valley" got to number six. Despite all!

ORTHODOX

Manfred Mann had a smash hit with "Mighty Quinn". Great. Then he brought out an interim single "Up The Junction", from the film score he wrote with Mike Hugg. Fan-following, one would think, would have got it reasonably into the charts. Instead: nothing! But the "orthodox" follow-up, "My Name Is Jack" was an instant biggie.

Manfred Mann missed out with "Up the Junction".

Only one single from Traffic this year—and it got nowhere.

Long John Baldry has a great reputation among the club fraternity Bluesy originally, he went ballady for "Let The Heartaches Begin" and, to genuine applause, went to number one spot. But where was the follow-up, "Hold Back The Daybreak"? Nowhere.

Change the type of pop again—bring in Esther and Abi Ofarim. Two talented folk singers who broke away from their world-concert image and came up with the comedy routineing of "Cinderella Rockefella". A chart-topper. They threatened to change to straighter material for the follow-up but instead did "Just One More Dance", a long-established funny performance piece. It limped at slow-waltz speed only to number fifteen.

MISSED

The Foundations? "Baby Now That I've Found You" was a chart-topper. They were disappointed that a change of title "Back On My Feet Again" only just made the Twenty. And decidedly brought down when "Any Old Time You're Lonely And Bad" missed altogether.

And the Bee Gees. They had six singles out in one year —probably a mistake on the grounds of over-exposure. "Massachusetts" and "Words" and "World" were all big. Then "Jumbo". One week at number thirty. They'd changed their style, got away from their usual attractive melodic content. A flop—even though they remained one of the top-handful of groups in terms of actual fan popularity. So they waited, then produced "I've Gotta Get A Message To You"—and their fingers are still crossed waiting to see how high it'll go.

REGISTER

Of course there are ups-and-downs in all disc artists lives. But nowadays they follow on so fast. Status Quo hit number six with "Pictures Of Matchstick Men". "Black Veils Of Melancholy", more ambitious, failed to register. That's a quick up and down by any standards. Amen Corner are slowly coming back after a similar scene following "Bend Me, Shape Me". Procul Harum—a classic case in fact. The lovely "Whiter Shade Of Pale" followed by what somebody described as a "paler Whiter Shade of Pale"... similar ingredients, anyway. Surely some of "Pale" should have rubbed off. But it didn't.

Simon Dupree and the Big Sound battled for ages to register with "Kites", but they were always happy because they knew they had built a big "in-person" fan following, so they were always working. But what happened to the fans on the subsequent "For Whom The Bell Tolls" and "Part Of My Past"?

REASON

Girl groups, too—the Paper Dolls hit the Top Ten with their very first record. Next one, please? No thanks, said the fans. And for no apparent reason. The Dolls didn't change THAT much in such a short time!

Times definitely have changed as far as the charts are concerned. In truth, nobody—except the Beatles, who started it all anyway!—can feel "safe" about two successive records. Obviously there is great jubilation in the camps of Tommy James and the Shondells, the Ohio Express, Cupid's Inspiration, the Equals . . . even the Nice and the Marmalade. A breakthrough is always important.

But they shouldn't get too hung up on the triumph. For the evidence is starkly clear. If the next record isn't equally good it could so easily be a bring-down flopperoo.

PETE GOODMAN

NEXT MONTH
B.I. takes a close look at D.J.s and their problems.

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STEP ON IT

INSTRUMENTAL NEWS

Deep Purple's Gear

Deep Purple were formed from such sources as Screaming Lord Sutch, the Pirates, and Artwoods, so there's quite a bit of talent in this new outfit. Their line-up, with equipment, is:—Jon Lord, organ—Hammond P3 Organ/Leslie Tone Cabinet/100 watt Marshall amp/ eight 12 inch speakers in two cabinets; Ritchie Blackmore, lead guitar—Gibson 335/ Fender Telecaster/as Jon + 50 watt amp/ eight 10 inch speakers; Nick Simper, bass—Fender Precision/Gibson EB 2/200 watt Marshall amp/ eight 12 inch speakers; Ian Paice, drums—Ludwig 22 inch bass drum/ 13 inch × 9 inch and 16 inch × 16 inch Tom-toms/"400" Premier snare drum/15 inch Super Zyn Hi-hat/two 20 inch Zildjian and one 22 inch Zildjian cymbals; Rod Evans vocals—two separate 100 watt Marshall amps/four Marshall columns/four Shure mikes.

Three new Farfisa Organs

Three new portable Farfisa electronic organs, and a new console model for the home are being introduced by Rank Audio Visual Ltd. They are the Professional, the Compact F.A. S.T.3, the Compact F.A.S.T.5, and the 5020. Farfisa have also developed the ABL 73 Amplification system for this range of new organs. There are three basic units, the A73 amplifier which gives hi-fi sound reproduction; the B73 diffusor which contributes powerful volume and the effect of displacing the sound point, and the L73 Leslie Speaker unit.

ROSEN'S LES PAUL

Latest member of the Les Paul owners' club is Michael Rosen of Eclection, who was recently confronted with an embarrassment of choice, with four guitars available. He eventually settled on one of two being sold through Steve Sparks of Witchseason Productions, the other one going to Richard Thompson of Fairport Convention, and he's overjoyed with it. Fifteen years old and in mint condition, it just needs a little work on the action and machine heads. For other prospective Les Paul owners, Michael brings the good news that there are places in the Mid-West where you can pick up a good one for $100, whereas on the West Coast or in New York, the usual price is nearer $600", Michael, something of a connoisseur of guitars, also owns a beautiful 1921 abalone-inlaid Martin.

BANK HOLIDAY JAZZ

September 1 and 2 are the dates for a jazz weekend at Birmingham's Cannon Hill Park. The festival, organised by the Midlands Arts Centre for young people, will feature jazz from the Pete Westbrook Quartet, the Mike Westbrook Concert Band, the Graham Collier Dozen, the Barry Whitworth Quintet and the Midland Youth Jazz Orchestra. Also on the bill are blues groups the Chicken Shack, the Spirit of John Morgan, the Bakerloo Blues Line and Champion Jack Dupree.

LAURA'S COMING

Girls have started making important contributions to writing, as well as performing recently. Laura Nyro should take her place at the top of the pile. She is 20 years old, sings soul, blues, folk and double tracks her own voice, falsettos

leaping over each other. She also plays piano, and writes about love and freedom. C.B.S. have just released her first album and a single entitled "Eli's Coming".

Revolutionary New Chord Charts

A revolutionary system of chord charts has been introduced by Peter White. They are the "Video-Chart", which list all relevant chord symbols, and a numbering key to obtain the right chord in seconds; the "Disc-O-Teach", which is a theoretical chart, circular in shape, which builds the chords from single notes.

They retail at 6/11d. and 7/11d. respectively, and are available from Mr. White, at the following address: Goldberry, Lock and Shipway, Eel Pie Island, Twickenham, Middx. These chord charts are excellent value and a good investment for any musician.

Elektra Stars for Britain

This autumn marks the biggest invasion so far by artists on the Elektra label. English fans will get their first chance to see, in the flesh, the Doors and David Ackles during September. In November, we shall be seeing Tim Buckley, Judy Collins and Tom Paxton, whose forthcoming album includes highly controversial songs such as "Talking Vietnam Pot-Luck Blues".

ANIMALS' "WHITE HOUSES"

Terry Slater, the Animal's manager, told "B.I." that the group's new single is almost an instrumental. "It's called 'White Houses'," he said, "and there's less vocal on it than on the Animals' previous releases, so there isn't so much preaching from Eric Burdon."

The group are currently in America, with new members Andy Somers and Zoot Money making their first tour. "Andy and Johnny Weider will be doubling on bass, so there are no immediate plans to replace Danny MacCullough," said Terry.

Eric Burdon will return to this country for a short visit at the end of August, and the Animals will be continuing their American tour until October.

BRAINY SPEAKEASY

The Harlem Speakeasy are an intelligent band, literally, with 50 "O" levels between them. They also make intelligent sounds, and have put their large line-up to good use on an old Drifters number "Aretha", which the top side of their first single.

Average age for the group is young—17, but they are more than proficient with the variety of instruments they play.

Line up is:—Keith Shilcock, lead guitar; Jeff Gunson, bass; Phil Jones, baritone sax; Dave Allen, tenor sax; John Edwards, lead vocals; John Lyttle, organ; Peter Gurd, trumpet.

SURREY GUITAR DOCTOR

Many leading British guitarists have been talking about a guitar repair and building set-up at Weybridge, Surrey, enthusing over the brilliant craftsmanship of Dick Knight. With the help of his son-in-law, Dick makes his own Knight guitars to customers' specifications, and apparently can do miraculous repairs. Knight guitars are beginning to be regarded as among the best anywhere, with a great demand building up for them in the business.

MIGHTY DON ELLIS

Don Ellis, *en route* for the Antibes festival, recently played some dates at Ronnie Scott's club with his big band. This band is notable for having two bassists, three drummers, and much freaky amplification—in addition to a monster brass section—and their strange, compelling sound was rapturously received by a mainly young audience. This highly original sound can be heard best on his "Electric Bath" album, released on CBS.

ALAN BOWN! AUTUMN TV

The Alan Bown! are to appear in an hour long spectacular to be shown on Yorkshire TV in October. It will be produced by Jack Good, the man responsible for "Oh Boy", "Shindig" and "Hullabaloo". The show will have three chapters showing the history of rock 'n' roll, and the Alan Bown! will appear in all three sections, doing comedy sketches as well as performing.

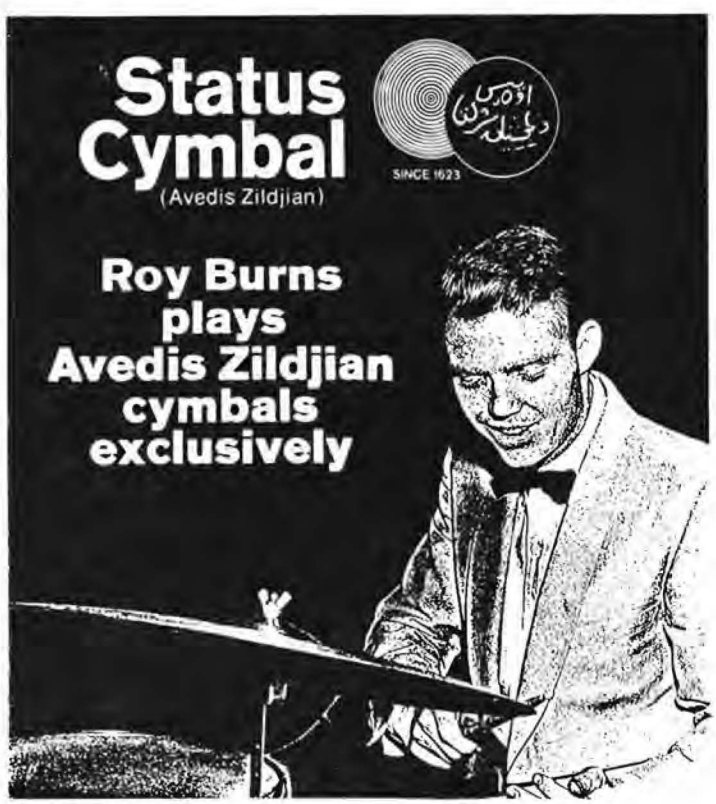
GREEN'S NEW GUITAR

Peter Green picked up an old original Fender Stratocaster in the States, when he was over there recently. It has one of the maple necks, and Peter will be using it on stage. He tells us it's over 10 years old.

MORE GROUPS CHOOSE VOX

The Wishful Thinking paid Vox Sound Equipment a visit recently, with specifications for a new P.A. they wanted building. Vox built everything according to the home-designed plans and the Wishful Thinking are now a happier band.

Fleetwood Mac are getting new cabinets from Vox, and Dave Roberts tells us that the Symbols are using four Beatle cabinets as a P.A. "They're knocked-out with the sound," says Dave. Other people using Vox gear in strange ways include Alan Price, who has 10 A.C.30's as a P.A. Dave Dee and Co. who paid a visit to the works to get their gear checked over for a forthcoming tour. The Pentangle have also bought some of the new Vox Solid States. Bert Jansch and John Renbourn made the choice of amps.



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DON'T LET THE COMPANY TAKE OVER HALF-WAY

says TIM ROSE

TIM Rose started out playing guitar with the Journeymen. Later on he joined the original Big Three, with Mama Cass. But, was inevitable that his association with groups would end. They are like oil and water.

Up to now, the most significant things for Tim have been "Hey Joe", and "Morning Dew". There was a first album, "Tim Rose", with a picture named "youthful maturity" on the cover. But that isn't a good shot of Tim. It looked like photo from one of those seaside stalls, when the cry is—"Kindly put your head in the slot sir. We'll soon have you looking like Tarzan".

The music was him, though. And it hasn't changed much. His new single "Long Haired Boy" can't be judged in terms of improvement. It merely catches another phase of his career, which is continually moving forward. One man likely to help this advancement is Al Kooper, former Blood, Sweat and Tears leader, who produced "Long Haired Boy" for Tim. They have mutual ideas, which should extend over the next album, due at the end of this year.

FIRST UK TOUR

Tim found Al signed to him when he returned to the States after his first tour of England. "Al and I got along together in the studio," said Tim. "We found things worked. And we're going to join forces on another LP when the time permits". Previously, Dave Rubinson had been producing Tim, but with him being away so much, and Dave's interest in many other artists taking up most of his time. . . "It was logical to split", said Tim. "It becomes an emotional business working with a producer. If the hits don't come, you begin to doubt each other's ability. It's groovy getting a fresh mind into things".

Before "Long Haired Boy," Tim had cut a single in Britain, this time with Mike Smith producing. It was "I Guess It's Over" which wasn't to successful. "Mike has his own thing," explained Tim. "And we didn't have any time. I left the studio at five, and was on a plane to Montreal at 6.30. I didn't even attend the mix".

Tim feels it's very important to follow a record through until it's finally released. "I think the artist should be there the whole time—especially at the mixing. That's the stage when the product can be altered completely. When you cut a record, you put your heart and soul into it. It's your thing. And it's no good when the record company takes over half way through. Look at it this way. It's the artist who pays for the record companies' buildings, salaries and such. If that same artist isn't satisfied with his records, or there's a fall through somewhere, he's going to leave and take X number of dollars with him. Obviously, the company doesn't want that. But unless he attends all stages of his recording, how can he be satisfied? He doesn't even know what's coming out".

PRIMA DONNA

"I don't mean there should be a prima donna act on the part of the performer, but he should suggest, encourage, and see it right through". Tim, anyway, has been happy with his releases generally, and said: "I like what I do. I think it's very good at times". Which isn't conceit, just confidence in his ability. And you don't make records if you haven't got that.

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THE Move came from Birmingham, played music by the Impressions and Byrds, and smashed up TV sets. Soon afterwards they claimed: "We aren't out to educate anyone with our music," and issued an album as a warning. Their sound didn't change, but they were being accepted as a purely commercial group. And that, somehow, didn't fit.

Along the line, a member left, and they concentrated on harmonising and rehearsing an act that didn't rely on gimmicks which all added up to a maturity in the group's thinking. And they played a concert at the Royal Albert Hall with the Byrds and really were superb.

Now they can't get themselves into the teeny boppers colour weeklies quite so much. "They think we could have had a bad influence on young girls," says Trev Burton.

Trev is the man who took over on bass from Chris Kefford, and is now happier all round. Pleased that the group is taking pains to make good music, and pleased to change from rhythm guitar which he says is . . . . "quite unnecessary now".

He feels the group hasn't changed much in its outlook, but feels they are regaining the respect of the underground, who were the first to appreciate the Move. "We are still doing Byrds' stuff. It suits us. And there's one or two soul things as well. But we really don't get the time on stage to give a true picture. Four numbers, and that's it".

Move Make Music a Priority Again

They have a new single, which does have a commercial formula, "Wild Tiger Woman". "It's a Roy Wood song," Trev says. "He writes pretty numbers, and they sell, so we go along with him".

The single is important for the group, obviously, but not as much so as a new album, which they're planning at the moment. And they've still got that live EP going for them. "Some of the tracks have got Chris on, some haven't. But we have improved since he left; there's more enthusiasm".

Trev shows his ability in another field—drumming.

IMPROVING

The group feels it is, and has been, improving all the time. "So much so," Trev says, "that we had to scrap that first album twice before it was released".

All the new recordings have Trev on bass. "I've always wanted to play it, and it is more important than rhythm. I was a drummer before that, though. We didn't really lose an instrument when Chris left, because Carl plays acoustic on some numbers, and Roy is spotlighted a bit more. He really is a good guitarist, you know".

The Move will be doing demos of their numbers before cutting masters in future. "We're opening a studio in Birmingham," Trev explained. "Or rather Carl and I are. It comes under a new songwriting company we've formed, called Penny Music. As well as the studio, which is equipped with Advision's old gear (a four track Ampex), we're managing a couple of songwriters, Richard Tandy and Dave Morgan".

"I'm also producing a Birmingham group called the Uglies, who are ridiculous. We're going to do an LP with them. That will be done at the studio".

IMPORTANCE

As well as the new company, Trev is laying more importance on the group's gear in future. "We're using a WEM PA, which really is powerful. We get it a few months ago. If we need any more speakers, Watkins are round within the hour with whatever we want. It makes a change from the time when you couldn't do much about it when your gear went wrong".

MIKE CLIFFORD.

Carl Wayne has started Penny Music with Trev.

IT'S been a good year for the blues. The Fleetwood Mac, the Aynsley Dunbar Retaliation, Mayall, and a whole host of new names have suddenly found themselves caught up in the mushrooming success of home-grown blues. There's a bigger and more appreciative audience than ever before.

One of the biggest of the new names is the Chicken Shack. In the 14 months of their combined existence, the group have emerged from nowhere to the present state of affairs where they break attendance records with alarming frequency, have their first LP—"40 Blue Fingers, Freshly Packed and Ready To Serve"—selling by the hundredweight, with the hungry hordes clamouring for more.

There are four inhabitants of the Chicken Shack. Stan Webb, the erratically brilliant singer/guitarist; Andy Sylvester, winning himself a monster reputation on bass; Dave Bidwell staying in the background but working well on drums; and pianist, composer and singer Christine Perfect, girl wonder of the blues fraternity.

CHICKEN SHACK

and a new first lady of the blues

PERFORMER

It's not often you see a girl in a group—there's Sandy Denny of Fairport Convention, Kerri Male in Eclection—and it's even rarer that they are accomplished musicians. But Christine is. She started on piano with a view to become a classical performer, but during her time at art school in Birmingham, she began to play pop with such names as Chris Woods of Traffic, Spencer Davis—"he was Birmingham's original beatnik"—all of whom were around the same scene at this time. In time, Christine worked her way into the blues.

"It may sound odd," says Christine, "but I never even heard any other blues pianists, so I had no direct blues influences at all for ages. That's changed now, of course! Sonny Thompson is my hero, Freddie King's pianist. When Mike Vernon got us the job of backing Freddie in England, we listened to all the records, and as far as I'm concerned, there's nobody to touch Sonny.

"You just can't help learning from people like him. Peter Green is another one. He's one of the few guitarists I can just stand and listen to and get completely carried away. For me, he's the best in England—and better than most in America".

FRUITY

How do live audiences react to a mere girl in a hard-driving blues band? "Well, the blokes seem to appreciate me as a musician, though they can get a bit fruity. With the girls there's either a big jealous thing, very catty, or a sort of respect, I suppose. I'm up there on stage with their heroes, representing emancipated womanhood, and some of them identify with me pretty strongly.

"People can't mind too much that I'm a girl. Even in the ballrooms, which I expected to be a disaster, they actually listen. Some of them are just there to dance, but not often, and it doesn't worry us now where we play, as long as it's clean and there's a decent piano. There was one horrible gig, though. It was at a night club, and everybody was blind drunk, fighting and very ugly. There was blood and filth everywhere. In the end, Stan, Dave and Andy went on as a trio in case anything happened to me".

So it would seem that there are disadvantages to being a girl in a group. But they certainly have nothing to do with the music—for example, Christine stood up to the crippling task of playing five hours a day for a month at Hamburg's Star Club and lived to tell the tale, and as a pianist she can hold her own in the best company—like playing piano on the Fleetwood Mac's new album.

Chicken Shack will have a new LP out themselves within a few months. Man, woman, cocker spaniel—who really cares if the music's as good as the last album.

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YOUR QUERIES ANSWERED

BY GARY HURST

HENDRIX GUITAR SOUND

Dear Gary,

Could you please give me some information on how I can obtain the Hendrix guitar sound? Recently, I have noticed that the Small Faces and the Move are producing a similar sound. I own a Fender Stratocaster, and have tried a fuzz box, but without success. I would be very grateful for any advice.

D. COTTON
Northampton.

ANSWER:—Jimi Hendrix incorporates a very good technique, with high volume from his Marshall amplifier, and the use of a "wah-wah" pedal. The volume from the amp. carries his bass/treble tone, which is very important. At low volume, there isn't enough depth to create his type of sound. With an amp. of over 100 watts you would be half way to solving the problem, but it is necessary to play trial and error with your guitar until the sound arrives.

CONVERT GIBSON

Dear Gary,

Could you please tell me whether I can convert my Gibson 330 TD semi-acoustic guitar, to sustain notes like Eric Clapton and Jeff Beck? I have contacted my dealers, but they say I must exchange the guitar for a Les Paul, which I cannot really afford to do, as I have just bought it.

D. WALMSLEY,
Great Harwood, Nr. Blackburn.

ANSWER:—Although the Les Paul guitar is favourable for sustaining notes, the technique employed involves feedback, which is common to most guitars. Using high volume, at a suitable level, there is no reason why your Gibson should not be able to sustain notes. Both Clapton and Beck do not use accessories to get feedback, but they have experimented continually in order to get their individual sound. You might try using a very treble tone, with some bass from the guitar control.

BASS RESPONSE

Dear Gary,

I have recently purchased a Hoyer jumbo guitar for playing folk-blues (of the Jansch/Renbourn type), and am looking for a set of strings which are light enough to bend easily, but which have sufficient bass response to prevent a tinny sound which seems (judging from my own experience) to be characteristic of some of the lighter gauge strings. Could you please suggest a suitable set?

J. RYCRAFT,
Wallasey.

ANSWER:—The Rotosound Custom Gauge Strings are designed especially for the type of music you play. You can make your own set up from the 41 different strings in the series. James How, who manufacture the strings, have a leaflet available for further information. Write to:—James How Industries ("B.I."), 495, Blackfen Road, Sidcup, Kent. They will be pleased to help you.

BASS GUITAR AMP

Dear Gary,

Recently I purchased a new 50-watt Marshall amplifier and speaker and a Danelectro Short Horn Bass Guitar. The strings are lighter than standard bass strings and the arm is much shorter than usual. The back of the amplifier is marked LEAD although I was told it was for use with a bass guitar. The resulting sound is extremely treble, even on full bass. Can I reduce the treble by altering or replacing the pick-up, or should I return the amplifier?

COLIN McCOURT,
Leasowe, Cheshire.

ANSWER:—A combination of light-gauge strings, short neck and a lead amplifier are bound to tend towards a treble sound—but the important thing is that a lead amplifier and a bass guitar don't mix, the frequencies being so different. The signals from a bass are more than likely to shake the speaker to pieces before long, or at the very least, shorten its life, so the main priority is to get a proper bass amplifier as soon as possible.

VIBRATION

Dear Gary,

When I'm using my hanging tom-tom I get a lot of vibration from the snares, in addition to an unpleasant ringing sound. How can I get rid of these faults?

ANSWER:—There are a number of possible causes for this; it could well be that the snares are loose, being old and strained, the handle which puts the snares on and off might be faulty, or you could have one or more broken strands.

ALTO SAX

Dear Gary,

I have just seen in our local second-hand dealers an alto sax which seems to be in very good condition, apart from a dent in the bell. Will this make any difference to the tone or ease of playing the instrument?

J. BROWN,
Oxshott, Surrey.

ANSWER:—One dent shouldn't make any difference at all to the quality of the sound of the sax, unless it's deep enough to obstruct the flow of air or to affect the movement of the keys.

DAVY GRAHAM WRITES

Dear Gary,

I wonder if you could tell me what guitar and make of strings are played by Davy Graham. Who are his influences, and what are his recording plans?

R. INGRAM,

ANSWER:—Davy Graham writes: Dear Mr. Ingram, I use a deep bodied Gibson guitar with adjustable tension throughout the arm, though it seldom needs adjusting. Cathedral medium gauge strings can be recommended, including a bare wire G (3rd) string for playing blues or Eastern music. I use no finger picks, and rarely employ a plectrum.

Musical influences range from jazz—Roland Kirk, Sonny Rollins, Jim Hall, Charlie Christian on one hand to Ali Akbar Khan and Ravi Shankar of India on the other. If you wish, the Isaacs plectrums are among the finest for jazz playing—undoubtedly a greater speed can be attained in arpeggio runs, though the overall or complete guitar sound can only be expressed through finger style—for example one can play alternate strings at the same time. A British instrument is now worth buying—a Grimshaw or Knight guitar.

My three LP's to date are all on Decca, and my next will be released this October '68—"As Large As Life". To develop richness of tone and variety of expression study the vibrato effects on recordings of Insk Hillean pipes or Northumbrian pipes and violin. The nearer you are to the human voice, the better.

My best wishes, Davy Graham.

PLASTIC PENNY AIM TO WIN THROUGH AS A FOURSOME

Plastic Penny—now without Brian Keith.

THE Plastic Penny had a big hit a few months ago with "Everything I Am", and then got into all sorts of trouble with their line-up. Lead singer Brian Keith left, then rejoined, and has now departed again. The group, naturally enough, are sounding a bit different now. Brian was the singer on "Everything I Am", and it was his sound, rather than the group's. They have a new single, the first since Brian left, called "Your Way To Tell Me To Go" and it's certainly the strongest thing Plastic Penny have done.

This record marks the initial chapter in the group's climb back to the charts. It's going to be difficult, and they appreciate this. And more difficult to prove they weren't just four faceless musicians behind a good lead singer. A new image then, is first priority.

Lead guitarist Mick Graham and organist Paul Raymond feel they are working hard enough as an outfit, and getting a good response from audiences in making the new image fit. And there is, of course, the problem of making a possible "one-hit wonders" tag disappear.

"We have to wash away our old image," says Paul. "We always were a musical group, and I think concentrated too much on the music. We were probably a sound rather than a group of musicians".

TOGETHER

"We had to get ourselves together," explains Mick. "All of us, except Brian, have very similar taste in music, so we didn't have any problems in finding what direction we were going in. We want to do group stuff—did even when Brian was with us, although having the hit made us forget a lot of our worries. His scene is cabaret, but it isn't ours. We want to do the clubs and ballrooms, and let everyone know there's a new Plastic Penny".

"The group is going down better without Brian, now we're doing our own thing. We even went down well when Brian was ill, when we did a few gigs without him. Everything's going better, obviously, now we're happy with our music".

Had the group had many problems, now they've almost had to start all over again? "Not at all, really," said Mick. "We had been rehearsing our own spot, and adding to the numbers all the time when we were with Brian, even though we thought it wasn't going to be used".

Paul has been using his influence, so the group features fairly uncommercial material—Jimmy Smith, Miles Davis and the Nice are strong influences. "We're not out to copy anyone," Paul said, "and we're certainly not that uncommercial. We changed the Jimmy Smith things round, and they're pretty understandable now. But, stage and records are different and we'll obviously be working hard to get another hit".

If you've heard "Your Way To Tell Me To Go", you'll realise just how much the sound of the Plastic Penny has changed. It's more gutsy, enthusiastic, and features a forceful harmony sound, supplied by Paul, and drummer Nigel Olsson as lead singers, with Mick and bass player Tony Murray adding harmony.

It really gives some indication of what to expect from the stage show. "Tony and Paul have been writing good numbers," Mick said. "'Your Way' is one of theirs, and we're doing a lot of their other material on stage, as well as the stuff Paul mentioned. But we're having to fight hard. It's too easy for an audience to be against you, especially as we virtually disappeared after 'Everything I Am'. But we will win through. We've been doing so, and don't intend to work any less hard than we are now".

LONDON

"If we can play more in London," says Paul, "that will be half the battle won. To get through to those audiences, and get some sort of following will help no end. All we want to show is Plastic Penny as a new group, with a different sound and image".

With enthusiasm like that, they really have only half the battle they think they have. And more than a few people are confident that the new Plastic Penny can emulate the success of the old Plastic Penny.

MIKE CLIFFORD.

SONG-WRITER'S COLUMN

1968 has seen the rebirth of the poet-songwriter, a movement Dylan was responsible for some four years ago. Writers like Jim Morrison of the Doors, Roger McGuinn and Chris Hillman of the Byrds, Arthur Lee of Love, Jay Ferguson of Spirit, and even our own Eric Burdon, have given us something to think about and digest.

These writers are showing that music is probably the strongest voice left to young people, and is an ideal medium for expression.

Folk music has been a big influence on pop lyrics. It is the music of all folk. Woody Guthrie and Jack Elliott sang about things they felt needed singing about for many years. They were accepted, even if their views sometimes weren't. And they, more than any others, were responsible for influencing Dylan, Rush, Collins, Mitchell, etc.

The mid-sixties saw the start of the out and out protest song, influenced by Dylan, which quickly died as a trend. It did make its mark, and hits were notched up for various people. But there just wasn't that much around worth protesting about to make it a commercial proposition—especially when most of the protestors were pretty boring.

For those who realised this, and did something about it, the rewards have been good. Instead of protesting, people are singing about events that happened to them. It could be called the start of the personal song trend. Simon and Garfunkel, for instance, write completely esoteric lyrics, which in many instances only they understand.

But what is most important is that they all write about life. If the pop people who only wanted simple music and lyrics had their way, it would result in censorship, and a return to a 1950's atmosphere when "Moon" and "June" were considered important.

THE A&R MEN

No. 7 NOEL WALKER

SEVEN years ago, Noel Walker was, in his own words, "a very bad bank clerk in Bootle". He's now the label manager for Decca, and one of our most consistently successful record producers with a bagful of hit singles behind him, including half a dozen or so million sellers.

Noel's musical career started when he was very young with violin lessons, an instrument at which he grew reasonably proficient. But, as far as he's concerned, it really began when he and some friends formed a trad band. "I was allocated a trombone, so I set about learning that. At this stage I was so poor I had to keep it in my old violin case! Then I played in a number of bands in Liverpool and London with quite a bit of success, until the bottom fell out of trad.

MANTOVANI

"At this point I had to look for a job, and Decca took me on a three months' trial as tea-boy-cum-trainee-producer and so I started my production career. At first, I was mainly doing Mantovani and that sort of thing, which is a very good breaking-in point, as you pick up all the basics with the orchestra more or less producing itself.

"The next step came when Brian Epstein, who I'd known in Liverpool, asked me if I'd produce records by a new group called Gerry and the Pacemakers. I said yes, but on the day we were going to record, it turned out to be the Big Three. Gerry had already gone over to George Martin. I did a few sessions with them, which got me my first hit. 'Some Other Guy' was the biggest single, and we also did an EP live at the Cavern which I still enjoy listening to.

It was funny—all the seasoned professionals told me it was impossible to record in the club, but naive young Walker goes along knowing practically nothing about it and out comes a lovely record!

"After that, things just progressed, reaching the stage where I was getting an average of about one record in 10 making it. Although last year was absolutely wonderful for me, when I had four big hits out of nine records I made".

KAISER

This purple patch included "I Was Kaiser Bill's Batman", featuring the amazing whistle of Noel himself. "Most people thought that it was just a joke record, but in fact I was very serious about it. I spent weeks working it all out before I went into the studio, and I was as confident as you can be about it being a hit". Also around this time came the first Amen Corner hit, "Gin House"—"I still think it's the best they've ever done"—and earlier The Fortunes "You've Got Your Troubles", which Noel rates as his best ever. "They really were an amazing group, with talent oozing out of every pore. On that record I did experiments that all paid off perfectly".

SCHIZOPHRENIC

The Walker approach to producing records is unlike that of many producers. He likes to sort everything out in his head before he begins any recording, so it's usually just a case of going in the studio and putting it down straight away. For one thing, he simply doesn't have enough time to hang about. "I lead a pretty schizophrenic existence. It works out that I spend three or four weeks as label manager pure and simple, and then I'll have a week producing, spending up to 18 hours a day in the studios. It's what I like most, working flat out, really on edge and actually controlling the creation of a record. It's a great feeling".

R.S.

INSTRUMENTAL CORNER

ELECTRONIC ORGANS

We reached the stage in Part I (published in the April issue) where the note derived from the electronic generators is divided down, octave by octave, by circuits appropriately called dividers.

From each one of these stages the respective signal or note is fed along its path to its own keyswitch situated below the appropriate key on the keyboard.

We have sometimes four pitches to switch with each key, 16', 8', 4' and 2'. This is done by a common moving section which works four switches at once.

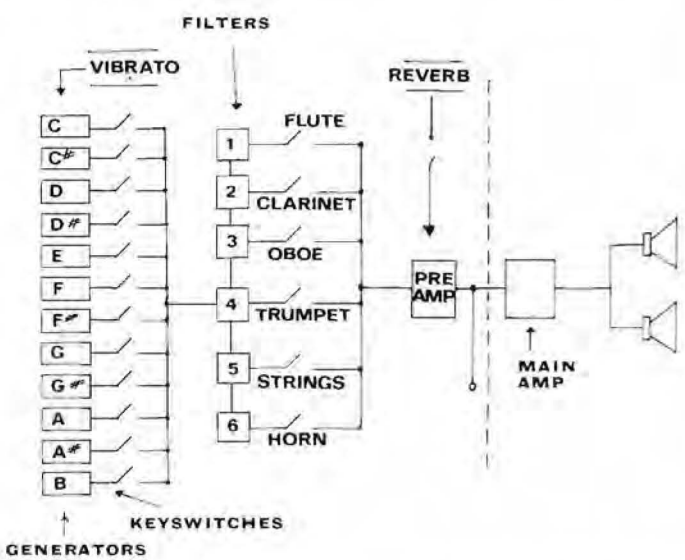
These switches connect the respective notes to a "busbar". This runs along the complete length of the keyboard and there is one for each pitch.

A connection is then taken from each "busbar" to its respective tone shaping filters. These circuits really can make or break the sound of the organ because basically the fundamental notes produced are much the same for any organ with respect to the formation. However, three main types exist, wove, sawtooth and square wove tones. The latter being most popular for today's portable organs because of the ease in dividing the frequencies to form the lower octaves.

In the tone circuits the basic sound is made to simulate such instruments as trumpet, clarinet, flute, strings, horn, oboe, etc.

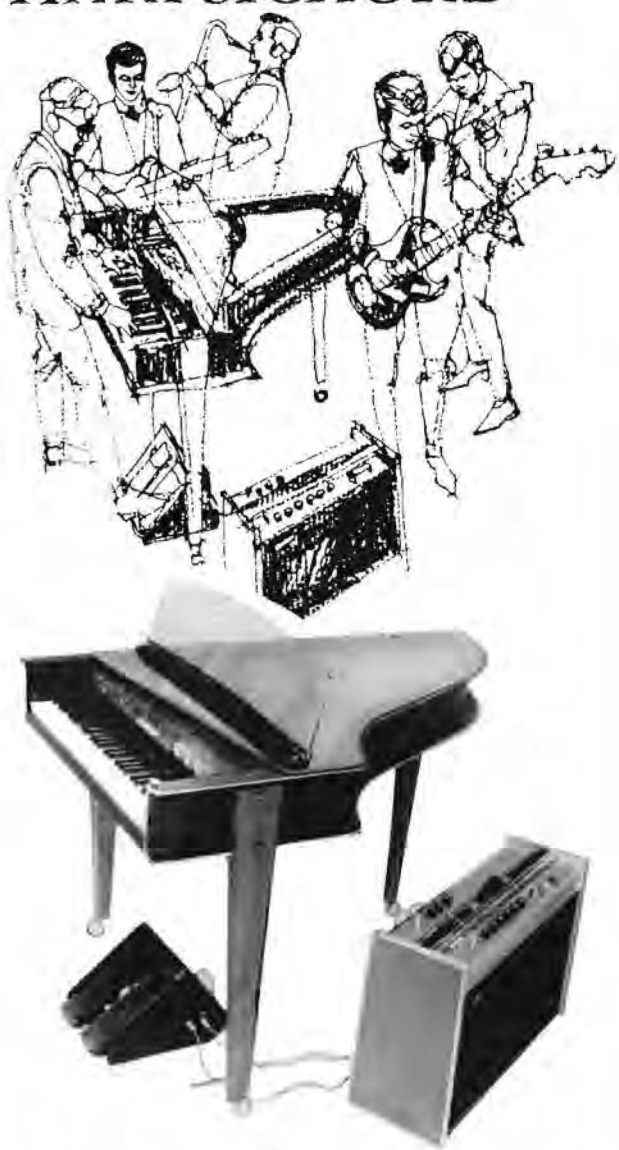
In some cases the resemblance isn't very close but very often a good simulation is obtained.

From the tone circuits the notes pass onto the pre-amplifier and revert circuits if one is incorporated and then out to the main amplifier. Most of the portable organs on sale today have to be used with an external amplifier at all times, but if one can be obtained with a built-in amplifier as well so much the better because then it makes practice a lot easier, and there is always a socket for an external amplifier anyway when more power is needed.



A reference to the above diagram will, I hope, help to clarify the above information, and what was something of a mystery box to most people should now be seen to be just a collection of individual circuits all relatively alike and simple in operation when broken down into sections.

THE REVOLUTIONARY BALDWIN SOLID BODY HARPSICHORD



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BALDWIN

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ONE of the most powerful launches for a new group was recently laid on for the Family. Only they aren't a new group. Says lead singer Roger Chapman: "We've been playing together for years, with varying degrees of success—mostly around the Midlands, being from Leicester".

Despite all the appearances of a brand-new, fresh-from-the-works group, the Family have built up a strong following during the usual round of clubs, ballrooms and colleges. Throughout 1967 they played a lot of dates at Manchester University, for example. This is just one place where they were accepted on a par with the big names—and it's been happening all over the place, winning a broad base of supporters anxious for records.

Their first album, "Music In A Doll's House" has been lapped up by both critics and buyers. It has good original songs by Chapman and lead guitarist John Whitney, inventive arrangements, and brilliant production by Dave Mason of Traffic. A lot of time was spent on it, which has paid big dividends. "Doll's House" is a mature work.

IT'S ALL IN THE FAMILY

Two of the tracks, "Me, My Friend" and "Hey Mr. Policeman" have been put out as a single release. The record hasn't exactly stormed up the charts, but it's laid the foundations for future success, though the group prefer the wider, less-restricted format of album work. Singles are really an extra.

Do they feel very much indebted to Dave Mason? To what extent was he the guiding light behind the album? Says Roger Chapman: "Of course, he's been a great help. We started off very much under his influence, using his ideas. But as the LP progressed we found there was more and more of our own stuff coming through. He sparked us off—but we know what we want for ourselves."

The Family's first really important show was at the Albert Hall. Although they only did the one concert of the ill-fated Tim Hardin series of shows, several critics were so impressed with their performance that they rate Family above Hardin — who was, admittedly, not at his best.

UNIQUE

Family's line-up, as far as I know, is unique. Basically vocal, guitar, saxophone, bass, drums, it also features Ric Grech's electric violin, tremendously effective as a drone sound, cross-play between mouth-organs, saxes and whistle, and the mighty sound of John Whitney's double-necked guitar which rang out across the Albert Hall with stunning effect. For this concert they brought in a six-piece brass section, resplendent in white band-jackets, who obviously enjoyed themselves as they pumped out a full, hearty sound.

But the strongest impact was made by Roger Chapman. He strains the vibrato almost to breaking point, chanting in powerful anguish one minute, whispering and subdued the next, all the time jack-knifing his thin body to and fro. He brings real drama to singing. It's perhaps not surprising to learn that at one time the Family were a soul band, with "high-class" rock the major influence common to all the group. Roger was told that he sounded too much like Steve Winwood, though, with the result that he changed his style. There's certainly nobody him like now.

Nor, for that matter, is there another group like the Family. It's refreshing to find a set of original musicians who are going all out for the music they want. They don't have any long and involved theories as to why they are suddenly causing so much interest, breaking out of the pure hippie background and coming across so strongly to a wider public. "Perhaps they just dig us" was the parting remark of Roger Chapman.

RICK SANDERS.

PROFILE

BOB DYLAN

BOB Dylan was born on May 24th 1941 in Duluth, Minnesota, lived in Sioux Falls, South Dakota, and Gallup, New Mexico (as celebrated on "Route 66"), spent a few months at the University of Minnesota, went to New York, made records, became the most important figure in pop music we've yet seen.

He is also one of the most enigmatic figures on the music scene. A profile on Dylan—favourite singer, favourite food, biggest disappointment, professional ambition—would not only be remarkably difficult to prepare but also remarkably meaningless.

In the six years that he's been a major force, we have seen him change his colours so often, go on so many new musical paths—each one setting the new direction for pop's periodic revolutions—that it's impossible to lay down The Real Bob Dylan. He seems to mean anything to anyone, the involved metaphors and images of his songs striking different chords in very different hearts.

SILENCES

To make it more difficult, he has maintained long, Greta Garbo-like silences with no holy utterances since his motor-cycle crash two years ago except for "John Wesley Harding", a short appearance at the "Tribute to Woody Guthrie" concert last year at the Carnegie Hall, a couple of press conferences full of the usual Dylan cryptic wit, and tapes of some new songs including "Mighty Quinn", "Wheel's On Fire" which found their way to England.

So what are we to make of Bob Dylan as a character? First of all you can try to decipher what he's saying on his records. The first one, called simply "Bob Dylan" came out in 1962. At the time, not many people over here noticed his arrival on record. This LP illustrates one basic facet of Dylan—that he picks his material and influences from a vast range of other music. Robert Shelton notes on the sleeve that "he has been sopping up influences like a sponge". Blues, cowboy, spiritual, C. & W., traditional Scottish—he gathers the best from all these and moulds the songs into a new form, totally his own.

On "The Freewheeling Bob Dylan", most of the songs are his own. "Blowin' In The Wind" and "Don't Think Twice" became the anthems of blossoming folk revival—and here was the first real folk artist since Leadbelly to get a minority music across to a truly mass audience. Quite an achievement. "The Times They Are A-Changing" came next, and sparked off the protest boom in a big way. Angry young Dylan, indignant spokesman of his generation. "Another Side Of Bob Dylan" followed, a more personal, whimsical, humble LP.

ELECTRIC SHOCK

Then came the great electric shock—"Bringing It All Back Home", with one side of, yes, rock and roll. Outrage! But the fans soon came back for more, and "Highway 61 Revisited" continued the move towards cynicism, hard-core presentation of what he didn't like, and the long, surrealistic catalogue song—"Desolation Row". It's all there. And so on to "Blonde On Blonde", the bitterest, most puzzling of all his records. But he repented, and the stark, austere "John Wesley Harding" struck many as a complete baring of his soul and public confession. The movement turned full circle, and at present it's difficult to try and guess what's coming next.

Presumably there'll be a new Dylan album before long, with a whole new set of ideas to be copied by the rank and file of pop. More than that one daren't say.

R.S.

L.P. REVIEWS

BOOKENDS

SIMON AND GARFUNKEL
CBS 63101

The words of Paul Simon are perceptive, frightening, and sometimes hard to understand. His songs are beautiful, and easy to understand. Each number on this LP is gentle, and doesn't bow to the forcefulness of the lyric. All of which makes it a rather important record. Well sung, of course, particularly "Mrs. Robinson", which hasn't offended that many people after all, and "America". And you'll need two copies to make the title stick.

Side One: Bookends Theme; Save The Life Of My Child; America; Overs; Voices Of Old People; Old Friends; Bookends Theme.
Side Two: Fakin' It; Punky's Dilemma; Mrs. Robinson; A Hazy Shade Of Winter; At The Zoo.

WHEELS OF FIRE

THE CREAM
POLYDOR 583 031/2

Here it is, folks. The Cream's last gasp, a double album with nine studio tracks and four live at the Fillmore—though poverty-stricken fans can get the studio LP singly. It's lovely; the most experimental and most emotional work they've ever put on record, with a combination of unbelievable musical guts and genuine innovation in structure, sound and lyrics. Buy this or live in misery for the rest of your days.

Part One: White Room; Sitting On Top Of The World; Passing The Time; As You Said; Pressed Rat And Warthog; Politician; Those Were The Days; Born Under A Bad Sign; Deserted Cities Of The Heart.
Part Two: Crossroads; Spoonful; Traintime; Toad.

EARTH OPERA

EARTH OPERA
ELEKTRA EKS 74016

Previously only heard in England on anthologies and a single, Earth Opera are a typical Elektra progressive pop group. The arrangements are unusual, perhaps too complex for some. You have to listen to the record at length to get the best out of it, but most will find the effort well repaid. The songs are written by Peter Rowan, the guitarist, who sings them with much drama and excitement. Most instantly appealing track is "Home Of The Brave"—a moving, highly personal masterpiece.

Side One: The Red Sox Are Winning; As It Is Before; Dreamless; To Care At All; Home Of The Brave.
Side Two: The Child Bride; Close Your Eyes And Shut The Door; Time And Again; When You Were Full Of Wonder; Death By Fire.

IT'S ALL ABOUT

SPOOKY TOOTH
ISLAND ILPS 9080

Spooky Tooth are a very good group with one fault—a lack of variety. Although the sound they create is completely their own (with thanks to the Righteous Bros., I think), the material is very similar. If not in style, certainly in the way it's tackled. Most of this album is outstanding, both vocally and instrumentally, particularly "Sunshine Help Me", "Too Much Of Nothing" and "Society's Child". But there is that problem. Too individual, perhaps to be taken in great doses?

Side One: Society's Child; Love Really Changed Me; Here I Lived So Well; Too Much Of Nothing; Sunshine Help Me.
Side Two: It's All About A Roundabout; Tobacco Road; It Hurts You So; Forget It, I Got It; Bubbles.

SCREENING THE BLUES

VARIOUS ARTISTS
CBS 63288

Something of a scholars' album, the anthology by blues critic Paul Oliver is more than enjoyable simply as music. The selections, by such greats as Robert Johnson, Bumble Bee Slim, Memphis Minnie and Hambone Willie Newbern, among others, are intended to illustrate basic themes of the blues —mainly the sexual, religious and regional traditions—as a companion to Oliver's book, "Screening The Blues".

Side One: Thieving Blues; Papa Ain't No Santa Claus; Denomination Blues; Nobody Knows; Roll And Tumble Blues; He's In The Ring.
Side Two: Joe Louis Strut; Sissy Man Blues; Phonograph Blues; It's Tight Like That; Down On Pennsylvania Avenue; Sweet Petunia; Shave 'Em Dry (Bessie Jackson); Shave 'Em Dry (Lucille Bogan).

ARS NOVA

ARS NOVA
ELEKTRA EKS 74020

Another new name to Britain Ars Nova for the uninitiated, means "new art". So you get an idea straight away what sort of music this is. "Pop baroque" describes the sound. The group, New York-based, are all ex-classical musicians who "want to fuse the complexity of established music" with the immediacy of the best pop". It works. And even if you don't like the music, the cover on its own is worth a couple of quid.

Side One: Pavan For My Lady; General Clover Ends A War; And How Am I To Know; Album In Your Mind; Zarathustra.
Side Two: Fields Of People; Automatic Love; I Wrapped Her In Ribbons; Song To The City; March Of The Mad Duke's Circus.

BY JOHN FORD

40 BLUE FINGERS...

This one's already high in the album chart, and with blues on the crest of a wave, it's easy to see why. A powerful set, with some strange vocalising from Stan Webb. Christine Perfect sings well, and plays nice piano, and the whole atmosphere is one of "let's cut the tracks as we would play them", so there's no studio gimmicks. The instrumentals are good, production excellent, and Mr. Webb plays fine guitar.

CHICKEN SHACK
BLUE HORIZON 7-63203

Side One: The Letters; Lonesome Whistle Blues; When The Train Comes Back; San-Ho-Zay; King Of The World.
Side Two: See See Baby; First Time I Met The Blues; Webbed Feet; You Ain't No Good; What Did You Do Last Night.

MIGHTY GARVEY!

Mike Hugg writes great songs, and Manfred Mann should record an album of his material only. But in the meantime, "Mighty Garvey" has Mike's "It's So Easy Falling", which is the best number on the album, and Tom McGuinness's "Cubist Town", which is clever. The "Happy Family" sequences are amusing, particularly Ed Garvey and his trio, who really belt it out. (Surprise—it's really the Manfred Mann group, who are five individuals).

MANFRED MANN
FONTANA TL5470

Side One: Happy Families; No Better No Worse; Everyday Another Hair Turns Grey; Country Dancing; It's So Easy Falling; Happy Families.
Side Two: Big Betty; The Vicar's Daughter; Each And Every Day; Cubist Town; Ha! Ha! Said The Clown; Harry The One-Man-Band; Happy Families.

THE FURTHER ADVENTURES OF EL CHICO

More and more groups are taking notice of Chico and his guitarist Gabor Szabo, particularly the Move. The LP is not too representative of what they're doing now, but is very good, and Szabo is an exceptional player. He plays finger style on "Who Can I Turn To?", and with much intensity on "Evil Eye". Hamilton is a fine drummer, more than flexible on "Got My Mojo Working" and "Manila". Also on the album are Clark Terry, and bassists Ron Carter and Richard Davis. This LP could be a valuable influence for many people.

CHICO HAMILTON
IMPULSE MIPL 503

Side One: Got My Mojo Working; Who Can I Turn To; That Boy With The Long Hair; Daydream; The Shadow Of Your Smile.
Side Two: Evil Eye; Monday, Monday; Manila; My Romance; Stella By Starlight.

YOUR LETTERS

TECHNICAL

Dear Sir,

I am yet another reader who thinks that a more technical approach in your magazine would be appreciated. May I suggest a few ideas for articles?

1. Interviews with dance promoters with a view to finding out what the most common faults they find in the groups they book, and what sort of groups they are looking for.

2. Constant reviews of the beat scene in Britain and Germany (the two countries of most interest to pop groups). Germany, for instance, is in a terrible state. Beat groups are no longer in great demand and the majority of dance halls are now discotheques. Why did this happen? Would the young set not prefer a live show to records? How long is it going to last?

3. Articles on electronic effects, fully explained with circuit diagrams for those pieces of equipment which groups may like to build.

4. Constant watch and test reports on new equipment.

5. "Which" style features on equipment now on sale.

6. Notices from firms who can supply posters for groups, and agents who want groups.

7. A tape criticism service, with groups sending a tape recording, and receiving a criticism sheet of their faults in return.

Without any doubt, the time has come to make a decision. Either it becomes "Beat", and joins the ranks of other musical papers, or it is "Beat *Instrumental*". Trying to please everybody never does work.

23983193 Dvr. Gore, P. J.,
14 SQN RCT, H.Q. Regt 1 (BR) Corps.,
B.F.P.O. 39.

SEBASTIAN

Dear Sir,

One of the most talented songwriters of this century is, without doubt, John Sebastian, former leader of the Lovin' Spoonful. Yet I have never seen his name mentioned (let alone an article) in your magazine since the Spoonful toured this country on the strength of "Daydream". A great injustice has been done. It appears that John has now embarked upon a solo career and I will rely on your magazine to investigate and bring to the forefront this great talent that makes the work of Lennon/McCartney look mechanical—even Rogers and Hammerstein appear to lack melody in comparison.

G. Backhouse,
Denaby Main.

SHACK

Dear Sir,

I know it must sicken you to have people asking for articles on their particular favourites, but I know I am not alone in asking if you could squeeze in the Chicken Shack. I am pretty sure that Stan Webb will rate highly in the "B.I." poll next year if he continues to play brilliant stuff like "San-Ho-Zay" and "Webbed Feet". The rest of the group should gain honourable positions in their particular categories too. And thanks to John Peel for introducing their LP on his show.

J. Knox,
North Hykeham.

We like to hear what readers want in B.I., so we can choose our features accordingly. The Chicken Shack are on page 32—Ed.

FUGS

Dear Sir,

Could you possibly have articles on the Fugs and John Fahey in the near future, as news of them is almost non-existent. Also Bob Dylan.

Articles and photos on Donovan you have printed have been greatly appreciated.

Albert Hobden,
London, N.W.6.

YARDBIRDS

Dear Sir,

Why are the Yardbirds so frequently overlooked by British pop fans? Jimmy Paige is undoubtedly one of Britain's truly great guitarists, and his incredible playing easily surpasses that of Clapton or Beck, his predecessors in the Yardbirds. Anyone who doubts his ability should make a point of seeing this group live now that they have returned from America—or get a copy of their U.S. LP "Little Games", which is really in a class of its own.

Nick Lambert,
Newcastle-upon-Tyne.

The re-formed Yardbirds are featured this issue—Ed.

VITAL MOMENTS

THE WHO

No 11 in our series in which the stars reveal the seconds that led to success!

IT was only in the middle of last summer that the Who started to breakthrough in the States. Though since then they've spent long spells in American building a most enviable reputation. And when it comes to sorting out their Vital Moments, they select as the MOST vital a time in San Francisco in June last year. It was hardly a mere moment . . . more like an hour. But the panic that went on, the confusion and the chaos, make it a most vital period in an already hectic career.

The very, very unpredictable Who!

With Chris Stamp, co-manager and brother of top film star Terence, the boys turned up at the Fillmore Hall. This dance-hall . . . "beautifully equipped but rather like a Lyceum Ballroom allowed to run down for a couple of years" . . . was right in the middle of a coloured area of San Francisco. The boys had been booked to appear on the Friday and Saturday nights. Next day was the Monterey Festival. For the Fillmore, they expected to do a routine 45-minute spot. But they reckoned without the wealthy owner, music fanatic Bill Graham (no relation to Billy G) who told Chris Stamp: "We want two one-hour spots. No repetition because we have virtually the same audience in from eight in the evening to two o'clock in the morning. . ."

Now this request from the Emperor of Rock really rocked the boys. Says Pete Townshend: "We had become accustomed to doing our hit records—certainly back home in Britain. That, and a bit of a rave-up. But nothing more. In American we didn't really have any hit records!

"So we had to dig back into memory corner and pull out all the oldies we'd ever featured . . . first as the Who, then the High Numbers, then back to the Who again. This was a big centre of rock and, remember, we only had an hour before we had to do the first spot. Try as we may, we couldn't even think of the TITLES we used to do in the old days".

WHO ALBUMS

I've written before, in "Beat Instrumental", how Chris Stamp helped solve the worry by going out and buying up copies of early Who albums, plus a small portable record player, to help the boys refresh their memories. But it's worth repeating in passing.

However the boys went on, and did two separate one-hour spots on that Friday evening. They brought the house down. An odd set-up the Fillmore—a high stand for the group, space in front for those who want to just listen and acres behind for those who want to dance. Plus a balcony running round the whole place, with seats and promenading walk-rounds. The Who, virtually unknown and unheralded, produced a massive climax of explosions and instrument-wrecking — and won both applause and newspaper space.

Explains Chris: "This was really vital to us. The publicity

preceded us to Monterey and from that moment on we knew that we had arrived in the States. It also was vital because at the Fillmore they had the best of equipment, certainly the best light show scene going at that time, and they were on show to thousands of people in the very best of surroundings. It helped them enormously to be ABLE to play well—their confidence was enormous, too.

"But you should have seen their faces when they were told just how long they were expected to play".

But developing in Britain had come first. A Vital Moment here? Chris, and the boys, agree that it was with the release of "Anyway, Anyhow, Anywhere". Says Chris: "Our first record had been a hit and this second one was virtually a flop, comparatively speaking—it got to number 13 at the highest. But whereas the first one was JUST a single, "Anyway" really showed the fans and the business where the Who were actually going.

FEEDBACK

"We recorded it in the IBC studios. Though the boys had been using a lot of feedback on the stage, this was the first time it was there on record. Pete did about a minute and a half of feedback on it which gave us a lot of trouble. The engineer, in fact, said that it just wouldn't work out. But, in the end we persuaded him—and so he got organised."

Chris and the boys thought of a few Vital Moments which went sour. They said: "Early on we had a series of disasters. We were the great group for things going wrong. When we first ventured up north, the people there didn't know what we were trying to do. Most nights ended with a violent punch-up". But Vital Moments are meant to be turning-points . . . for the good!

And Pete, Keith, Roger and John all plumped for their first appearance on "Ready Steady Go', as being more Vital than most.

This was January, 1965. The group had no hit records at all in Britain. But their reputation was growing through their sell-out appearances at the Marquee. This was the time of the mod cult and the Who had become high priests of this scene. Vicki Wickham and the others at "Ready Steady Go" liked their music and decided it was time to give them a showcase in front of fans from all over the country.

PROGRAMMING

So on went the Who—and through a programming slip-up were allowed to do TWO numbers. The boys can't remember the title of one of them—but the first was "I Can't Explain". Says Chris: "This was when the show went out from Holborn and the audience was almost entirely mod. They all wore these old college scarves and at the end of the Who's spot they hurled them on stage. The boys just stood there, kinda festooned.

"Really it was an amazingly successful first television. Sure the boys were nervous—they knew nothing about cameras or television technique. Mind you, they have always been very confident in their ability to reach out to an audience but, in fairness, they didn't know what to expect here. They went into a hand-clapping, gum-chewing sort of routine and they just about had the audience exploding. This was nationally networked, so it gave them a sort of instant impact.

"It could have flopped—specially as they were unknowns. But the risk paid off. From that first appearance all the other things came along.

"San Francisco helped in another way. The boys had been doing shortish acts but soon found that they could express themselves that much better in a long routine. They actually enjoyed it, once they were into it—and that must have got through to the audiences".

A contract mix-up, a disc which was comparatively a flop and a televised smile from Dame Fortune . . . three Vital Moments for one of the most extrovert groups in the business.

Said Chris: "The Who never do ANYTHING in a predictable way".

PETE GOODMAN.

TOP TWENTY—FIVE YEARS AGO

AMALGAM OF BRITAIN'S TOP TWENTY FIVE YEARS AGO
FIRST TWO WEEKS OF SEPTEMBER, 1963

1.	Bad To Me	Billy J. Kramer and the Dakotas
2.	She Loves You	Beatles
3.	It's All In The Game	Cliff Richard
4.	I'm Telling You Now	Freddie and the Dreamers
5.	I'll Never Get Over You	Johnny Kidd and the Pirates
6.	You Don't Have To Be A Baby To Cry	The Caravelles
7.	Sweets For My Sweet	The Searchers
8.	Wipe Out	The Surfaris
9.	Just Like Eddie	Heinz
10.	Theme From The Legion's Last Patrol	Ken Thorne
11.	I Want To Stay Here	Steve Lawrence/Eydie Gorme
12.	Confessin'	Frank Ifield
13.	Dance On	Kathy Kirby
14.	Still	Karl Denver
15.	Applejack	Jet Harris and Tony Meehan
16.	Twist And Shout	Brian Poole and the Tremeloes
17.	In Summer	Billy Fury
18.	Da Doo Ron Ron	The Crystals
19.	The Cruel Sea	The Dakotas
20.	Wishing	Buddy Holly

Records entering the charts during the last two weeks of September five years ago

Whispering	The Bachelors
If I Had A Hammer	Trini Lopez
Do You Love Me	Brian Poole and the Tremeloes
Searchin'	The Hollies
Blue Bayou	Roy Orbison
Shindig	The Shadows
Then He Kissed Me	The Crystals

39 HOLLY ROAD

EXCLUSIVE DOORS INTERVIEW

BEAT INSTRUMENTAL

OCT.
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NO. 66 OCTOBER 1968

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Editorial

Cover records have always been a thorn in the side of the pop scene, especially if the cover version gets into the charts and the original doesn't. Mary Hopkin has clearly won her battle with Sandie Shaw, so everyone—except Sandie—is happy.

A few years back, the leading British ballad singers used to spend a lot of time listening to the new American chart entries in the hope of finding a suitable song for to cover. And, due to their superior promotion in this country, they frequently used to beat the original version into the British charts.

But, the record-buying public is always an unknown quantity. Who will they plump for? One can recall the time when Cilla Black covered Dionne Warwick's "Anyone Who Had A Heart" and, due to her tremendous popularity in this country, sold more than Dionne.

But the tendency is becoming more and more for the record buyers to dislike the cover version —they would rather go for the originator of the hit sound, not the copy. A trend which *Beat Instrumental* certainly supports.

This year's trade fair demonstrated one fact very clearly and that is the popularity of the electric organ. This was the dominating factor in the exhibition. The rhythm guitar, although still very much in evidence, has had to give way.

The surprising factor is the ease with which group members have mastered the instrument. Piano tutors, who labour for five or ten years to get somebody to handle even a simple tune, are amazed by the speed with which pop instrumentalists go from virtually not being able to play at all to being competent on a keyboard. Surely, a clear-cut example of necessity being not only the mother of invention, but also providing the urge to learn at lightning speed.

The Editor.

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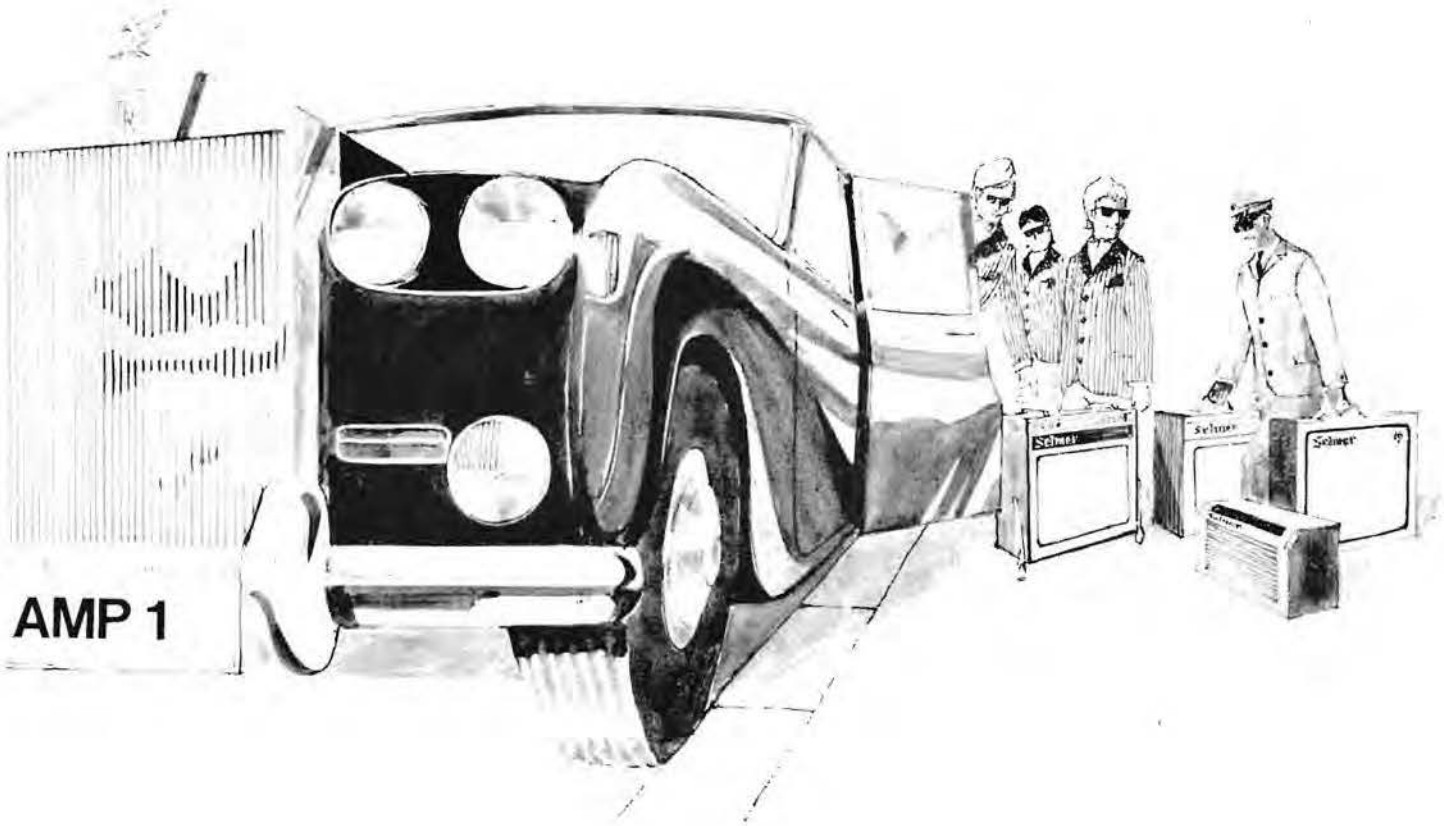

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JOSE FELICIANO

JOSE Feliciano was born in Puerto Rico, and has been blind since birth. José and his parents and six brothers and sisters moved to New York, and it was there that he made his first public appearance, at a club set in the Bronx section, called Teatro Puerto Rico.

He started on the accordion, but later changed to the guitar . . . "because it suited my voice. It conveys my emotions better than any other instrument."

José hit Greenwich Village, stayed, played guitar and sang, and was heard by an R.C.A. talent scout, anxious to discover youngsters spawning in this musical pool. He remembered Dylan and Baez had been round the Village some time before.

The records began appearing soon after, in 1964, although success waited for four years—until "Light My Fire" made number three in America. But he had stirred reactions the year before at the Newport Folk Festival with an incredible version of Richie Valens' "La Bamba", sung in native tongue.

His singles have never been long enough to give any real sign of his tremendous ability. "Light My Fire" gives an indication at four minutes long.

SIGNIFICANT

It's not that his lyrics are significant—he prefers to record other people's songs, and, to use the word loosely, adapt them. But, he has a style which demands more than a few minutes listening, to show the different dimensions of his talent — the guitar playing, the singing, the feeling. They're either all together in one number, or he separates them, one per song. Almost revealing an inborn conceit to prove his ability.

Feliciano's talent is best shown on his two albums available in this country. The first, "Fantastic Feliciano", tries to draw him into the "all-round entertainer" category, before he's even done anything else. If I list a few of the titles, and tell you the reviewer says the music . . . "finds him in a lover's groove, headed straight down soul road", you'll get some idea of what it's about. The titles: "Goody, Goody", "I Wish You Love", "I Miss You So", and "Bye Bye Blackbird". If that sounds cynical, it isn't meant to. Even this schmaltz sounds good when treated by Feliciano.

But he's nearer to doing what he should be on "Feliciano!", LP number two. "Light My Fire" is there, along with its ill-fated B, once A side, "California Dreaming". All the major instrumental passages on both originals of these numbers are replaced by the guitar of Feliciano (except the Doors' incredible beginning of " . . . Fire") which give them an aura of softness — even the fine orchestral backings are exactly what they should be—backings.

The guitar playing continues as the voice on "And I Love Her", and "Here, There And Everywhere". The speed and distribution of the staccato passages is brilliant — even more so for a man without classical background.

Two Liverpool songs — Gerry Marsden's "Don't Let The Sun Catch You Crying", and Lennon/McCartney's very underrated "In My Life" are his better vocal efforts, supplemented with very cool arrangements. He shouts well on "Nena Na Na", and just about makes it with "(There's) Always Something There To Remind Me". That stalwart album track "Sunny" is also included, unnecessary for the fact that literally everyone else has done it.

Although Feliciano's chosen material is on two extremes—either very original, or very unoriginal, it's his talent I've been writing about. He has it in boundless degrees. At 22 years of age, singer-guitarist José Feliciano joins the rare few very important people in popular music.

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PLAYER OF THE MONTH

JOHN ANTHONY

THE Alan Bown! were, in some ways, pioneers of the soul explosion in this country, and although that's fizzled to some extent, they haven't dropped their trumpet/tenor foundation—just moved on to their own thing, which requires the added power of brass. We've featured Alan Bown himself in this series, and now it's the turn of Todmorden born John Anthony, Alan's partner in the blowing stakes.

John says that Chris Barber inspired him to start playing: "My first instrument was the recorder. I heard Monty Sunshine play some clarinet solos on Chris Barber records when I was 10, and that made me want to play. I saved for two years, managed to get £15 together, and bought a clarinet. Then I saved up again and bought an alto . . . and then a tenor".

"I had tuition on the clarinet and joined the Todmorden Symphony Orchestra. When I got the saxes I was doing semi-pro things with dance and jazz bands".

And then John left school, and started work as a computer programmer. "I still played in my spare time, and joined a group called Jugs o' Henry. We went to London after turning pro, but weren't very successful, and broke up six months later". After the split, John put an ad in a music paper, under the "Engagements Wanted" section, and it was worded strangely enough to attract the attention of Alan Bown, who offered him a job with the Set.

John has stayed ever since, and has just tasted chart success with "We Can Help You". But he feels that their singles aren't completely representative of what the group does on stage. "We're a very visual group," he says. "But you have to be good, musically, to put it across with any reaction". Although the Alan Bown! are commercial, John, like so many other group tenor players, falls back on jazz for inspiration.

"Modern jazz is my main love, but I'm also listening to good American groups, particularly Spirit, the United States Of America, Electric Flag, Blood, Sweat and Tears, and the Mothers Of Invention. I'm getting the words more now. There is a tendency to concentrate on the sounds as an instrumentalist, but that's not always the most important part of a record".

John, who plays clarinet, recorder and tenor ("a black Selmer Mk.6") in the Alan Bown!, is highly rated in the group world, but says he is: "Only just beginning. I improve by steps. I stay on a plane for a couple of months, and then move upwards as I develop new things. But I feel my musical horizons are rapidly widening".

M.C.

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RETURN OF THE NEW RELIGION

A couple of years ago, Jimmy James and the Vagabonds were called the "New Religion". They created their own soul scene in this country, made fairly successful singles, and even more successful albums. Groups copying the Vagabonds sprung up everywhere. But, they died quickly. Jimmy James, on the other hand, did not.

Jimmy and his group are probably the only genuine soul band left in England —certainly the only one left intending to stick with the music they brought with them when they arrived from Jamaica in 1964.

SATISFIED

The Vagabonds have undergone changes —the "Count" is no longer with them . . . "He wanted to start his own scene", says Jimmy. "It was all friendly."—And a few others have drifted on. But Jimmy is satisfied that the present one is the most musical band he has ever had. "I've always concentrated on the music, and left the visual thing second. We've never changed our basic sound, but now it's better than it's ever been."

Proof is the latest single, "Red, Red, Wine", which has just made the lower regions of the charts. More refined, and probably the start of the "New Religion" all over again. "That number is not completely us", says Jimmy. "Neil Diamond recorded it originally, and I didn't want to do it. I took a lot of persuading. But we changed it around, and made it our sound."

MATERIAL

There's a new album, as well, called simply "Jimmy James, Vol. 2". "We've tried hard with this, and looked around for a lot of really good material. We've done 'Wear It On Our Face', by the Dells, and a thing called 'Courage', which, believe it or not, sounds a bit like the Kinks. The LP's got a lot of our heart and soul in it. That's all I can say."

How about the rumours that Jimmy was joining Atlantic a couple of months ago. It almost came true", explained Jimmy. "Jerry Wexler heard 'Come Softly To Me', which had just been released in America, 'phoned Frank Fentor, who looks after Atlantic in Britain, and said 'I must have that boy'. They offered Pye £50,000 plus a percentage on world-wide sales of my records. But Pye didn't want to know. They figured that if I was worth that amount to Atlantic, it was worth keeping me. I've never been so disappointed. It was my dream to join Atlantic, and now there's nothing I can do.

"It would have meant my breakthrough in America. Jerry Wexler really works for that company. Look what he did for Aretha Franklin and Otis Redding. Pye have never done enough for me. I think they really only care about people like Petula Clark and Sandie Shaw. I'm not really their scene."

Jimmy James is an anguished man at the moment, but doesn't show it on stage. As an entertainer, he's brought enjoyment to a lot of people over the past couple of years. One can guarantee he's going to do it for a few more.

M.C.

COMPETITION WINNERS

The three winners of BI's August competition were:

John M. Green
48 Elmdene Road,
Kenilworth,
Warwickshire

Eddy Kinane
40 Nelson Road,
Clapham,
London, S.W.

Francis Sheppard
18 Park View Court,
Poplar Grove,
Woking, Surrey

The Peter Green Column

A lot of people have asked why Danny Kirwan joined the Fleetwood Mac when we already have two lead guitarists. The main reason was that I wanted someone to back me. Jeremy Spencer is not a second guitarist, and plays a completely separate role. Now I can do more on the harmonica, and play second guitar myself to Danny, which I really enjoy doing.

It was mainly Mick Fleetwood's idea that Danny join. He was doing nothing when his old group, the Boilerhouse, split up, and it was a waste when he was obviously so good. John McVie thought it was a good idea, but Jeremy didn't see the point when we first told him. He sees the point now, though, since Danny's been playing with us.

We're going to start work on a new LP in the next couple of weeks, and we'll be using Danny a lot—mainly to show what he can do, as he's never played with us on record before. At the moment, Mick, John and I are working on Duster Bennett's first LP for Blue Horizon. We're playing on some of the tracks, although Duster is still doing his one-man-band show on most numbers. And it's nearly all original material. I'm going to start an album on my own soon, using all my own material, with just me singing.

Still on recording, I've had a few letters from people asking me why we used violins on "Need Your Love So Bad". It was Mike Vernon's idea, and we thought they completed the record. As simple as that.

You'll see a new image for the group come to light in the next few weeks. I'm fed up with the black picture we've got at the moment, so we're going to try and get a clean image, which should improve the atmosphere at our gigs.

I'm using that Stratocaster I picked up in the States all the time on stage now, and my Les Paul has "gone to rest". I'll probably get it polished and hang it on the wall.

Finally, back to this "blues group thing" people are talking about. If the groups that the business talks about as blues groups are blues groups, then the Fleetwood Mac certainly aren't. We're just another band, pop or whatever. See you next month, people.

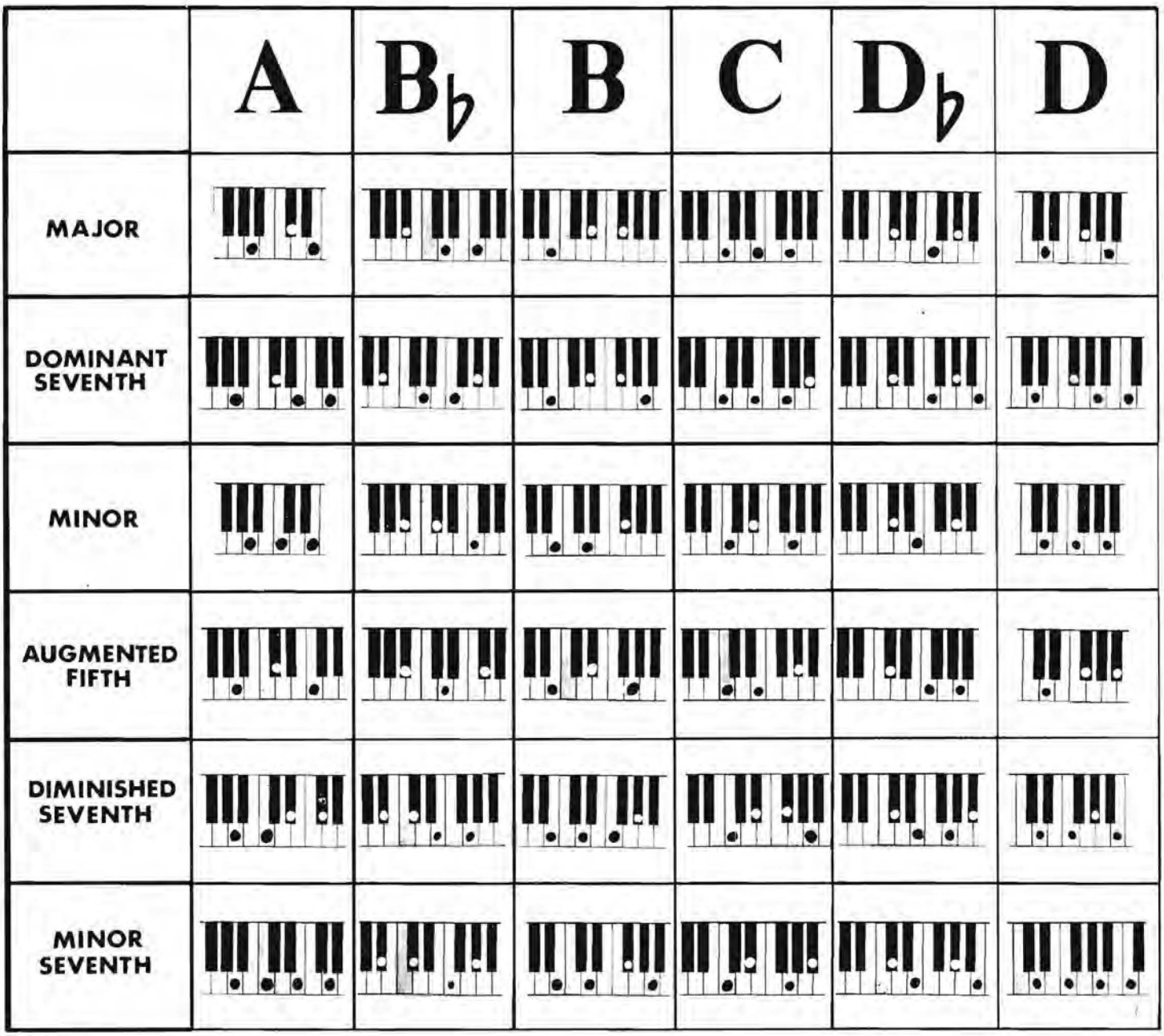
PETER GREEN.

B.I.'s KEYBOARD CHORD CHART

BY THE TUTOR

This is the first of four full-page chord charts which we will be publishing in this and in the next three issues. The idea is that you should cut each one out and paste them on a piece of board which you can then rest on the stand of your piano or organ, so that you can see how to form any of the chords listed at a glance.

As I have explained in previous issues, all these chords can be played in different positions. But, to make it easy for you and to tie-in with the formulas for each chord that we have already given you, we have made the root note, after which the chord is named, the left-hand note in every case below.



In each of the individual diagrams above "Middle C" has been shaded to aid identification.

STATESIDE REPORT

AS this column is being written, a tidal wave of new albums by bands is rocking the U.S., and from the looks of things the deluge has only begun.

It has reached a point where the record buyer can spend hours in a record shop drooling over a bountiful selection of first-rate albums. There's still a great deal of "trash" flooding the market which acts more or less as an obstacle for the selective buyer, but the quantity of quality isn't about to ebb, at least not in the near future. And the vibrations many of the bright, new bands are generating provide some strong supporting evidence.

Most people haven't the money to keep up with even the best of the best albums, and though the temptation to carry home a large portion of the record shop might be great, it's still no wonder if a buyer has to make a day of it trying to select just a single album.

HEAVY L.P's

A new crop of recordings from San Francisco bands is set for release beginning this month, following some heavy, new LPs by Jefferson Airplane, the Grateful Dead, Big Brother and the Holding Company, and others. The Quicksilver Messenger Service and the Steve Miller Band have their second records due out this month, the Youngbloods have finished a new LP, and countless other S.F. groups, including a local favourite, It's A Beautiful Day, are recording, recording and recording.

The number of San Francisco bands, according to a special television broadcast on the music scene, amounts to 125, and the commentator was sure he overlooked a few. Of course, not all the bands are of the Dead's calibre (most of them are not), but it's incredible how a city can rear such a united, ambitious idiom of music like San Francisco does. Now recording studios are about to be born, and one band has gone so far as to found its own label and record and release an album.

BAD EGG

And whenever there's a good thing going, a bad egg sometimes makes a good batch look rotten. One recording was released a short time ago entitled "The San Francisco International Pops Festival", an event which was created and recorded by an obscure label. The liner notes read that "famous" S.F. bands were there and a crowd of 50,000 was in attendance. Most of the bands mentioned aren't, and probably will never be, a part of the city's 135; and as for the crowd of 50,000, I suppose they haven't arrived yet. The festival never was!

With all the beauty and intricacy multi-tracked studios have to offer, there are still groups that would rather have nothing to do with the modern studio techniques. When the Who were in America recently, Pete Townshend told a reporter in an interview that a record ceases to become music when it is recorded in eighths in one studio and a half in another, rather than as a solid body. This is exactly what some of the American bands have attempted to do through "live" recordings.

The finest live recording of a rock band I've yet to hear has got to be the Ten Years After "Undead" album which is near-flawless as a realistic reproduction and preserves the in-concert excitement almost entirely. Some of Big Brother's "Cheap Thrills" was "live" and most of the Grateful Dead's "Anthem" was a stage recording, and though the records are more true-to-life than any studio piece-meal they could manage, both recordings could have been handled better from the engineering standpoint — particularly the Dead's album.

The Dead marched right back on stage a month ago and recorded its third album —another "live" one—which was the product of six nights at Fillmore West. As a unit, they sounded superb while recording, and it's amazing how much they've improved in just the last few months. The two drummers lay down some ingenious alternating rhythms, and Jerry Garcia's guitar is still the kinetic force that keeps the band in motion — in somewhat the same way Alvin Lee controls and dominates his band's path of motion.

The record has no release date set, and it may not be issued for quite some time. However, it will probably be a two-record package since the material (all new numbers) is of considerable length.

A stage performance in the form of "The Boogie", un-

Canned Heat's next album will include their 'Boogie' in its 41-minute entirety.

officially the longest recorded song to date, is being prepared for release by Canned Heat for their next album, a double-record set. According to Bob Hite, alias "the Bear" for obvious physical reasons, "The Boogie", a number which their audiences never tire of despite its tendency of never ending, will be released in its 41-minute entirety in the upcoming album.

The song, which was recorded at the Kaleidoscope in Los Angeles a few months ago, will cover sides one and two, and the second record will be a studio product and will feature bluesman John Mayall. The group is currently enjoying the sales of their "On The Road Again" single which has risen to number one in many places around the States. The number was originally a selection off their year-old second album, which also features a tame rendition of "The Boogie". Oddly enough, "Road Again" is the only number "the Bear" doesn't sing in their repertoire.

A talented up-and-coming band which has got many strong attributes going for itself is the Iron Butterfly, a progressive group out of Los Angeles. Their performances are powerful and exciting, and their shows most always close with their "theme" which is climaxed by infernal flames which soar upward on stage. They have two American albums, their latest and brightest entitled "In - A - Gadda - Da - Vida", which features some interesting material, including the moving title song which is almost 20 minutes long.

COMPATIBLE

The Blood, Sweat And Tears outfit is still sailing along—without Al Kooper—and the band is much more professional and instrumentally compatible than the days Kooper was at the helm. The new lead singer has a strong "show-biz" voice that beautifully complements the horn section, which also happens to fall in the same flashy order. Their second album, which will include Traffic's "Smilin' Phases", will be issued this month.

There's been talk about the Buffalo Springfield reforming around Richie Furay, but nothing is definite yet.

It's about time some of the better U.S. bands got a chance to tour Europe, and though it is only two big ones at the moment (the Airplane and the Doors), it is a start. Both bands were good choices as starters, but I hope the rest of the world is prepared for the likes of Jim Morrison and his demoniacal groans, grunts, screams, and falls. The Airplane, on the other hand, showed no signs of being possessed when they left the States! Both bands, I'd like to add, should be enjoyed.

MARTY ARBUNICH.

The Iron Butterfly is a powerful young group out of Los Angeles, with two albums already to their credit.

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THE DOORS

THE reports which have filtered across to England about the Doors have, for the most part, concentrated on the more notorious activities of the lead singer, Jim Morrison. In the States he is regarded as a super-Mick Jagger, committing outrage after outrage—hassles with the police, indecent stage acts, and so forth.

So it was quite a jolt to discover that he and the others are, in fact, a remarkably friendly, intelligent unit, ready to talk about the group at length. Firstly, about how the Doors came into being.

Says Jim Morrison: "I'd just finished at UCLA film school, and I was living in a sort of beach ghost town, when I ran into Robbie Krieger, who'd been at college with me. Neither of us had been in a group before—I'd never sung at all except patriotic songs at school—but we got something together with John and Ray—also from UCLA—who'd been in various bands, and we started to work locally as an underground group.

"At first, we were happy getting about $10 each a gig. But things just developed under their own steam, and here we are now." The present state being the Doors as the biggest American group of all, giving few interviews, playing few concerts—generally no more than five a month, and these only at the biggest auditoriums.

REFRESHING

Both Jim and Robbie agreed it was refreshing to get out of America to a country where they are still more or less new and unheard. Previously, the furthest they'd ventured was to Hawaii and Canada. "It's good being here in England", says Jim. "That show we did at the Roundhouse was one of the best we've ever done. The audience didn't know what to expect any more than we did, and they turned out to be about the best we've ever played to. It was just like starting off all over again."

Now the Doors are such a powerful financial force, it would have seemed likely that pressures would have been brought to bear to make the outfit more showbizzy, more acceptable. But that hasn't got through to the group. Jim Says: "We're taking great care to see that we remain our own people, that we don't get caught up in the wrong sort of scene. We had two managers who were big cigar-smoking moguls, but we sacked them. Our manager now is our old road manager, Bill Siddons, who's only 20, and really one of us. Between us all, we seem to be avoiding the big show-business machine pretty well."

Robbie Krieger, the youngest member of the group, had never played in a band before. His musical career, pre-Doors, was playing flamenco guitar, and his first-ever taste of electricity came when he joined the group. "For the first two months it was terrible. I found it very difficult indeed to get into electric guitar. Luckily, it seems to have worked out now" . . . with the result that many people name him as one of the most original of all lead guitarists.

The Doors split frequently, and only seem to be together on recording and tours. It boils down to an exploitation of the success and freedom that hit records have bought. "We all have our own things", says drummer John Densmore. "There's Jim, Ray and Robbie with films—we're doing one now, although a movie doesn't appeal to me as much as Jim and Ray. They're the real film heads. I really dig producing. I've been working with a group called the Comfortable Chair, and we've turned up with a soft, pleasant album, which is so unlike the Doors. I loved doing it, although there was great pressure on my time. I would produce the group from 6 p.m. till midnight, and then record with the Doors until 6 a.m. Then sleep, and back into the studio.

"Although we kept the Chair's record simple, we still experiment a great deal in the studio. For example, our new album features the Moog Synthesiser we've been working with. It isn't a gimmick. It really generates our sound, though it may take time to be accepted.

"This acceptance of new things comes quickly in the States, but it seemed as if Britain wasn't digging anything we were doing in a big way. About six months ago, we were really worried about this country. We'd look at the charts and think 'what's with us — why aren't we getting away?' It was good to come here when things were just breaking, when we had to create an interest, rather than have it pushed upon us.

FUNNY SCENE

"It's a funny scene in America, where we're accepted by both teeny-boppers and the underground, although we didn't happen with a new wave of new underground groups. We grew slowly until 'Light My Fire' became big."

A lot of people have sat down and tried to pinpoint the Doors' influences. But organist Ray Manzarek puts it in a nutshell. "We are inspired by sounds, music, movies, life and just walking up the street. I would say just walking up the street is the biggest influence of all."

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★ IN THE STUDIO ★

GIVING THE FACTS BEHIND THE HITS

AFTER a pretty slack period in most of the studios during the months of July and August, the pace has now begun to get really hot and work is flooding in for every studio we contacted, ready for the peak months of the winter.

Barry Ainsworth at DE LANE LEA told us of the second album by Deep Purple, the group who are at present riding high in the American charts with their single of "Hush". Derek Lawrence is the producer, and Barry reckons it won't be long before the group start getting the acclaim they now have in America in their own country.

Spencer Davis has been in the studio working on a second LP, doing the production work himself, while Vanity Fare have been making a debut album under producer Des Champ. My Dear Watson, the group looked after by the Easybeats' Production Company, have been in de Lane Lea making a single for EMI.

Terry Reid is making an album with Mickie Most, having resumed work started earlier on when Mickie returned to Britain recently. The Dream Police have been cutting tracks and Alexis Korner, the grand old man of British blues, has been making a sort of "Alexis and Friends" album. Incorporating various instruments and arrangements, the record is a wide-ranging set of blues—progressive and country style.

The de Lane Lea mobile recording team have recently been north of the border to record a live session by the Writing On The Wall, a promising Scottish group in the Nice mould. Barry expects big things for this group, who, he says, have one of the best sounds he's ever heard.

FOLK ALBUMS

At REGENT A, engineer Tom Allom enthused about three new folk albums recently cut at the studio. One is by noted singer/guitarist John Martyn, produced by Al Stewart for Island; the second is Ralph McTell's follow-up LP for Transatlantic, while the third is an album by Michael Chapman, also for Transatlantic. Ralph's and Michael's LPs were both produced by Gus Dudgeon and are expected to be scheduled for October release.

Also at Regent, which now has its second four-track tape machine installed, have been the Symbols. They recorded their next single, "Do I Love You", under producer Danny O'Donovan for the President label. Jonathan King's group Genesis have been in to record an album for release in the near future.

Don Partridge has been hard at work on his new LP, which features a larger line-up than usual for the one-man-band, with Don Paul in charge of production. The Equals, who recorded "Laurel and Hardy" at Regent A, are about to start work on a new album and a single when producer Eddie Kassner comes back to England.

TRIDENT engineers Barry Sheffield and Malcolm Toft reported that most of the work they've been doing has been a continuation of material from last month, with most of the studio time going to Apple, as before. Jackie Lomax has been making an album, as has James Taylor, while Mary Hopkin's "Those Were The Days" has been recorded in French, Spanish and Italian for those respective markets.

The Beatles, who did "Hey Jude" at Trident, have completed tracks on their forthcoming LP, while the Herd have made a new single, "Sunshine Cottage" for imminent release. Steve Mariott of the Small Faces was present at this session.

Adrian Henri and the Liverpool Scene recorded their album at Chappell's.

MAYALL

DECCA studios at West Hampstead have been the scene of much recording over the last month, including John Mayall's first LP with his new group. This album, "Blues From Laurel Canyon", was completed in four days with John and Mike Vernon doing production.

Popular soul group, the Skatalites, have made a single under producer Pat Meehan,

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Love Sculpture, a Welsh group with an LP made at EMI studios.

and on the same scene — though not for the British market — the West African Ramblers have just finished an album. Mike Hugg of the Manfred's has recorded his group, the Cherry Smash, on their first single for the Decca company.

Bobby Hanna's "To Wait For Love", a single based on a Bach melody, has been pro duced by Dick Rowe and Tony Clarke, with Johnny Keating acting as musical director. Cat Stevens has recorded some tracks at Decca for a new single, the two most likely titles being "The View From The Top" and "Here Comes My Wife". Cat produced these himself.

Ten Years After spent some time in the studios completing the album they had to leave when they went over to the States a few months ago. The Flirtations, a three-girl vocal group from America now resident in Britain, made a new single at Decca, as did top instrumental outfit Sounds Incorporated.

Decca, in common with the other studios, report a truly hectic month—with sales conferences, meetings, and full recording steam ahead,.

TAPED

At PYE, Pat Godwin told us of a new Long John Baldry album at present in the process of being taped. Produced, as usual, by Tony Macaulay, John is making a set made up of old and new numbers, including his version of the O. C. Smith hit, "The Son Of Hickory Holler's Tramp".

John Schroeder has done a new single with the Rockin' Berries for release in the near future. Samantha Jones has made a single for release on the United Artists' label with Martin Davis doing production. Nirvana — Pat Campbell-Lyons and Alex Spyropoulos — have made some tracks for release soon.

SOUNDTRACK

Also at Pye, the Glass Menagerie, the recently-launched group, have recorded "I Said Goodbye To Me" as a single with John Schroeder producing, while a lot of time at Pye has recently been occupied by reducing the film soundtrack of "Oliver!" to make a record. The film company did the first step of the reduction at Denham studios in Bucks., taking the soundtrack down to one-inch, four-track. Pye are completing the job down to record. The film stars Shani Wallis, Harry Secombe, Ron Moody and Oliver Reed. The record will be coming out on RCA.

Reg Presley of the Troggs has been in at Pye recording songs with the Nerve. Drag star Danny la Rue has also made a record, with Steven Komelsky producing the session, which should be well worth a listen.

Mark Murphy, one of the world's leading jazz vocalists, has been hard at work making an album with Tony Hatch, and Claude Francois has been over in England making tracks at Pye for release on the Continent. Apparently, Claude usually records in England rather than in his native France, preferring the facilities and expertise of British musicians and technicians.

At CHAPPELL's studio in Bond Street, the Liverpool Scene has just made an al-

Joe Cocker — recording at Olympic and in the USA.

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Tim Rose confers with Al Kooper at the CBS studios in the States.

bum, produced by none other than John Peel. The Liverpool Scene is led by Adrian Henri, the big-bearded pop poet, and includes in its repertoire rock, poems, folk songs and instrumentals. Andy Roberts, the man who backed Roger McGough's poems on "McGough And McGear", is featured on eight-string guitar playing original instrumental numbers and backing Adrian and Mike Hart, one of Britain's leading singer/songwriters, is featured singing, among other songs, "The Glider, The Park, And Other Things". Mike Evans does some of his own poems and plays wild saxophone, and Brian Dodson is on drums. If the sales of this album are satisfactory, we hear that John Peel intends to record other "poetry bands" for his Dandelion label. Whatever the case, the Liverpool Scene LP is likely to be one of the most interesting records for some time.

CONGO

At EMI, the South Wales group, Love Sculpture, have recorded 14 titles, 11 of which are to be put out on their new LP, which was produced by Malcolm Jones and Kingsley Ward with Peter Mew engineering. Most of the tracks feature lead guitarist Dave Edmunds very heavily, and he sings on all of them. The other members of the group are Bob "Congo" Jones on drums and John Williams on bass. The album, entitled "Blues Helping" is to be released on October 1st, and it's possible that a single may be put out at the same time, or later.

The Beatles have been in the EMI studios a great deal, working on their album both here and at Trident, and Norman Smith has been producing cuts by the Pink Floyd and the Pretty Things. Norrie Paramor has been recording new numbers by the Scaffold, and Keith West and the Tapestry have also been working at EMI.

Although Tim Rose has recorded in England, his forthcoming album, produced with Al Kooper, was recorded in America's CBS studios.

Joe Cocker and the Grease Band, late of Sheffield, have completed their first-ever long-player, which is expected to be released at the end of the present month. The album was recorded in two stages, the first being at OLYMPIC Studios in Barnes. The second part, however, was put on tape in a studio in Los Angeles, where Joe and producer Denny Cordell put the finishing touches to the record. Joe has a follow-up single to "Marjorine", just released — his distinctive version of the Beatles' "With A Little Help From My Friends".

SCRIBBLES

Ben E. King returned to the Orchid, Purley, by public demand, and had so many encores, we lost count. It was more amazing than his first show . . . Will **Tammi Terrell** replace **Diana Ross** if she leaves the **Supremes** . . . Isn't **Duster Bennett** too much on "It's A Man Down There" . . . **Jimmy James** makes nice sounds on "Red, Red Wine" . . . It must be very embarrassing for **Cliff Nobles** when he has to perform "The Horse" on stage. They cut his vocal off the number . . . **Arthur Conley** doing very little in the charts nowadays. He's not really getting good material . . . **Atlantic** have signed **Brook Benton**, and he has a single "Do Your Own Thing" out on their Cotillion label . . . A new **Otis** single in America — "Dreams To Remember" . . . **Junior Parker** has bought a bus and will go out on the road again soon . . . **Wilson Pickett's** new single is "I Found A True Love" . . . So Motown is dead? So how come they're releasing material like "You're All I Need To Get By", **Marvin Gaye** and **Tammi Terrell's** latest . . . **Temptation's** new lead singer, **Dennis Edwards**, formerly with the **Contours**, is too much. But **David Ruffin** is missed . . . **Aretha's** "Prayer" moving in the States . . . **Junior Wells** plays dates with **John Mayall** at the Shrine in L.A. during October . . . **Erma Franklin** in Germany at the moment, and she's being followed by **Marvellettes** and the **Vibrations** . . . The new **Chuck Berry** album "From Louis To Frisco" features harmony with his daughter . . . **Chris Shakespeare's Globe Show**, who backed **Ben E. King** on his tour here, very, very good indeed . . . **Billy Preston** doing amazing things with the **Ray Charles Orchestra** . . . New: **Marvin Gaye**, "Chained"; **Tams**, "Trouble Maker"; **Stevie Wonder**, "Alfie"; **Rufus Thomas**, "Funky Mississippi"; **Ray Charles**, "Sweet Young Thing Like You"; **James Brown**, "Say It Loud".

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BI's CHART FAX

Britain's best-sellers of the last four weeks in alphabetical order.

1. **Dance To The Music** (*Steward*) Sly & Family Stone
   RP—Sly Stone. S—American. MP—Carlin.
2. **Do It Again** (*B., C. and D. Wilson*) Beach Boys
   RP—Brian Wilson. S—American. MP—Immediate.
3. **Dream A Little Dream Of Me** (*Kahn/Schwandt*) Mama Cass
   RP—Lou Adler. S—American. MP—Francis Day and Hunter
4. **Fire** (*Brown/Crane*) Crazy World Of Arthur Brown
   RP—Kit Lambert. S—Advision. E—Gerald Chevin. MP—Essex
5. **Hello, I Love You** (*Doors*) Doors
   RP—Paul Rothchild. S—American. MP—Nipper
6. **Help Yourself** (*Donida/Fishman*) Tom Jones
   RP—Peter Sullivan. S—Decca. E—Bill Price. MP—Valley
7. **Hey Jude** (*Lennon/McCartney*) Beatles
   RP—George Martin. S—Trident. E—Barry Sheffield. MP—Northern Songs
8. **High In The Sky** (*King*) Amen Corner
   RP—Noel Walker. S—Decca. E—Bill Price. MP—Carlin
9. **Hold Me Tight** (*Nash*) Johnny Nash
   RP—JAD. S—American. MP—Writers' Worksop
10. **I Say A Little Prayer** (*Bacharach/David*) Aretha Franklin
    RP—Jerry Wexler. S—American. MP—Shapiro/Bernstein
11. **I've Gotta Get A Message To You** (*B., R. and M. Gibb*) Bee Gees
    RP—Robert Stigwood. S—IBC. E—Mike Claydon. MP—Abigail
12. **Jesamine** (*Manston/Gellar*) Casuals
    RP—David Pardo. S—Chappell. E—John Iles. MP—Mills
13. **Keep On** (*Wayne/Carson/Thompson*) Bruce Channel
    RP—Dale Hawkins. S—American. MP—Shapiro/Bernstein
14. **Lady Willpower** (*Fuller/Puckett*) Gary Puckett & Union Gap
    RP—Jerry Fuller. S—American. MP—Dick James
15. **Little Arrows** (*Hammond*) Leapy Lee
    RP—Gordon Mills. S—Olympic. E—Vic Smith. MP—Shaftesbury
16. **Mony Mony** (*Bloom/Cordell/Gentry/James*) Tommy James & Shondells
    RP—Gentry/Cordell. S—American. MP—Planetary Nom
17. **On The Road Again** (*Shade/Jones*) Canned Heat
    RP—Dallas Smith. S—American. MP—Southern
18. **Sunshine Girl** (*Carter/Stephens*) Herman's Hermits
    RP—Mickie Most. S—De Lane Lea. E—Dave Siddle. MP—Monique
19. **This Guy's In Love** (*Bacharach/David*) Herb Alpert
    RP—Alpert/Moss. S—American. MP—Blue Sea/Jac
20. **Those Were The Days** (*Raskin*) Mary Hopkin
    RP—Paul McCartney. S—Trident. E—Barry Sheffield. MP—Essex.

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

Ian Anderson on flute

JETHRO TULL

thinking learning getting better

IT happens every time. Every year, the National Jazz and Blues Festival throws up one hugely successful group, previously more or less unheard of, except to the devotees down at the Marquee and other hip clubs, and thrusts them into the national limelight.

Last year, Ten Years After were the group who swept all before them. This time it was the turn of Jethro Tull, a four-piece outfit with their roots firmly in the blues, who came out of nowhere to become the stars of the Festival. Their version of "Cat Squirrel", theoretically the same as the Cream number, had the 20,000-odd congregation on their feet and cheering, while "Serenade to A Cuckoo" provoked incredulous gasps at the sheer joy and virtuosity of Ian Anderson's exuberant flute playing.

In fact, the whole band — Glenn Cornick, bass; Clive Bunker, drums; Mick Abrahams, guitar and Anderson, flute, mouth organ and vocals, were a powerful tonic to jaded ears, and judging by reactions of the audience and the business, they're well on the way to becoming one of the really big-name groups.

One of the strongest factors behind their success, is the intelligence and determination of Ian Anderson, a striking personality with a lot of good sense in his attitude to the pop scene.

Unlike a lot of people in new groups, he's thought a lot for himself about one thing of supreme importance—management, and just how valuable it is. Says Ian: "You get a lot of groups who suddenly find themselves having a bit of success. Everything starts working out fine, and they begin to resent having a manager who they think is milking them of their hard-earned cash, and cramping them artistically. So they try and get rid of him and want to do everything themselves.

"But it seems to me that there's about one group in a thousand who have the right sort of mind to deal with management, getting bookings and this sort of thing. They don't realise that to be a good manager you have to be just as creative, if not more so, but in a totally different way. The two jobs almost never mix.

"We—the group and Terry Ellis, our manager—realise this, and find that it works out beautifully. Sometimes it happens that he'll suggest something on the musical side, and sometimes one of the group will suggest something to do with our management. But we know that we couldn't do each other's jobs, and that's the way it ought to be.

VALUABLE

"It was the same when we made our album, which will be coming out soon. Terry produced it with us, with ideas exchanged all along the line, and we're all very pleased with the end result. The most valuable thing about making your record without outside interferance—apart from the obvious thing of being able to do it exactly as you want—is that you stand to fall entirely on your own efforts. You can't lump the blame on anyone else, and nobody else can take the credit if it works well.

"Apart from anything else, making your own record means you have to know about the technicalities involved. This is all very valuable knowledge and experience, realising what can and can't be done on record. As far as I'm concerned, the important thing in life is that you should keep on learning as much as you can the whole time.

"Like any other group, Jethro Tull have diabolically bad nights. We all get in a lousy mood and feel bad when it's all over — everything seems to be going wrong. But a lot of the other groups I've met just want to gloss over their failures and try to forget them as soon as possible. I'm not saying you have to brood over the bad nights, but we try and remember what went wrong, work out why it did, and take measures to stop it happening again. You've got to do that."

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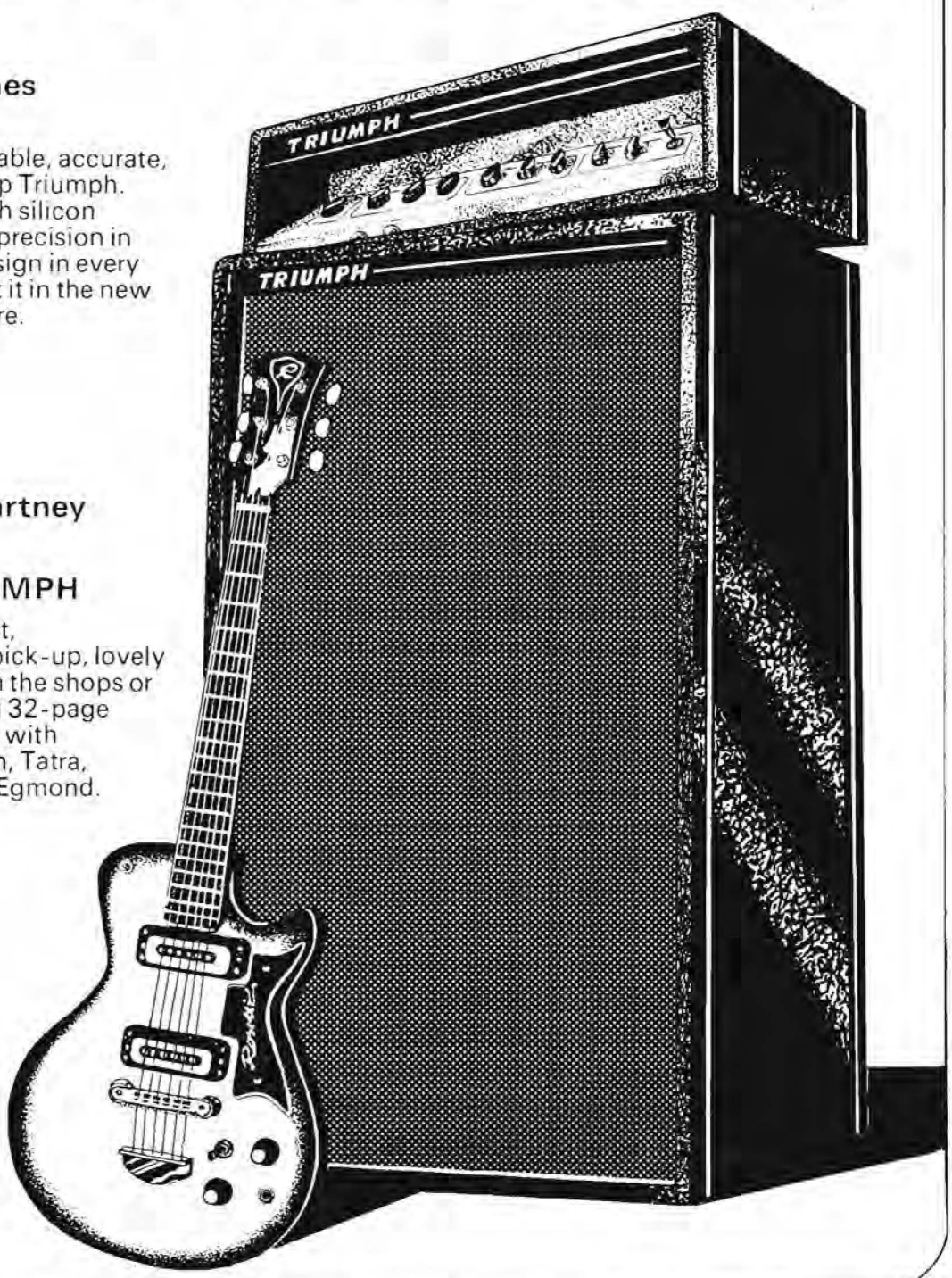

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ARE D.J's IN A RUT?

NOT so long ago, the world of the disc-jockey was a very big one, indeed. It seemed there was room for everybody, what with the BBC, Luxembourg, the pirate stations, plus TV. The older inhabitants, the Jacobs and Mathews, had all the work they could handle; and there was enormous scope for new boys . . . assuming they had confidence, eccentricity, personality or style.

But during the past few months the dee-jay world has contracted to such an extent that the profession is hopelessly overcrowded. And in comes bitterness, frustration and fear. What's more, there is often sheer stark BOREDOM in the minds of the listeners.

What, then, are the problems? What causes the upsets in the lives of our dee-jays—until recently a rather complacent body of men? Some were prepared to lend their names to quotes for our investigation . . . but others asked specifically that their comments be kept anonymous—for the most obvious of reasons: that of not chewing hard on the hand that feeds you!

Hear Tony Brandon, 30, formerly with Luxembourg, then London, now Radio One, featured on such as "Mid-day Spin" and "Family Choice". "The current efforts to streamline and condense Radio One programmes will lead to higher standards—of that I'm sure, but it's also going to be that much tougher for new men to make progress as dee-jays. There will probably be a whole new breed of dee-jays.

Tony Brandon

"You see, I don't consider myself a disc-jockey. It might seem like biting the hand that feeds me, but I'm hoping and praying that I'll be able to move away entirely. It may make me a Jack of all trades and master of none, but with me it's a matter of presentation. Not a gimmick, just presentation.

GIMMICK

"Dee-jays like Kenny Everett, David Symonds and Ed Stewart are not hard gimmick characters. But Roscoe is a gimmicky performer. Nowadays you've got to make up your mind what you want to be. If you're a gimmick, you can go very high in the business but you run the risk of being stuck in one bag and then fading away. I'd rather be an all-rounder—it's safer, in these days of difficulties.

"The new Radio One Schedules are important. Radio One Club could be the biggest thing yet. For a start, it means going out and about in the country, which is important in itself. Too many people in the provinces look upon Radio One as being somehow essentially for London. They feel out of it.

"What is hard now is that the whole character of the dee-jay has had to change. The whole term dee-jay is an abused term. In the old days, chaps like Jack Jackson projected their own personality by playing records they liked. Then came the charts and new releases and pressures by record companies. So men like Tony Blackburn don't project their personalities so much through the music, which is uniform, but through whatever they can get in between the records.

"It's hard . . . very hard to get in. Few opportunities. Often little freedom."

Duncan Johnson, deep-voiced Canadian, was actually the first to be relieved of his Radio One contract . . . hardly a happy distinction. He says bluntly: "They don't want disc-jockeys as such. They signed a lot of us from the pirates initially because it was good publicity for the new set-up. But now the disc-jockey as such is dying out . . . look at the ones who are doing well now, for most of them had already made their name in another field.

Jimmy Savile

Ed Stewart

"Tony Blackburn was a singer, so was Jimmy Young. That's what they want, people already established with names. Not somebody who has simply specialised in professional broadcasting. Why, even Barry Mason, who was simply a song-writer, got in on the strength of being known in another field.

"Disc-jockeying? Forget it. Hope died with the Pirates, who've never been matched. If there is hope for the future it is for the development of local radio."

WELL-KNOWN

Another well-known but anonymous disc-jockey, if you get the gist, told me: "At the start it looked good for Radio One. It was felt that the same free-and-easy sense of communication could be transferred from the ships to the BBC. But it doesn't happen. There's a Corporation cloud hanging over it. Like on a Mid-Day Spin week recently. Armstrong's 'Wonderful World' was topping the charts. But the dee-jays were all keen on a great record by Billy Vera and Judy Clay . . . so several of them played it. Out went the edict — play 'Wonderful World', or else. . . ."

Quite a few of the established dee-jays felt strongly about the employment of Barry Mason, feeling he was doing them out of a job. Barry, himself, says: "This is ridiculous. Any dee-jay can feel free to write hit records if he likes—I won't mind a bit!"

But there are so many disc-jockeys chasing so few jobs that there is strong rivalry. Sometimes it shows through in an edgy jibe on the actual broadcast. And perhaps the main problem for the dee-jay industry is that there are so few different compartments into which they can slot. Gone are the record company tie-ups, as with Jimmy Savile for Decca, on Luxembourg. In Luxembourg now, encouraged by the Government policy towards that station, are Tony Prince, Paul Kaye, Paul Burnett, Roger Day . . .all ex-Pirates and all convinced that one day commercial radio will return legally to Britain.

Hear now another disc-jockey, a very famous name among the newer breed. "When I was a Pirate I said that I'd never work for the BBC. But they sank the ships. It was either work for the BBC or go back home and get a proper job! Even so, I know that I'd leave the BBC like a shot if there was an alternative. Things, including the thinking of the powers-that-be, are so old-fashioned and bound up with red tape."

Of course some dee-jays are doing nicely. Ex-singer Sam Costa has his cosy middle - of - the - road scene going, but was an entertainer first and a disc-jockey second. One or two get away with a special form of music and can be identified by it. Jimmy Young, ex-chart-topping singer, has captured the mums' market.

Kenny Everett

REPUTED

Mike Raven, 42, reputed to be the "oldest teenager in the business", gets by on an R and B kick. Dead voiced, John Peel, 28, Liverpudlian, is in the *avant-garde* pop field, insisting on introducing new artists, new sounds.

But basically the existing team of dee-jays are tied by rules and regulations—to a greater or lesser extent. What is left in the field is largely formula broadcasting, reducing the impact of individual personalities.

Take Ed Stewart, ex-London, now doing "What's New" and "Junior Choice". He says: "I get a lot of freedome within the area of the actual requests. But I agree that it is terribly difficult for many disc-jockeys, as it was for myself early on—and there's hardly any chance of a new one breaking through. It is simply that the supply goes on, but the demand doesn't."

The pure-and-simple disc-jockeys have further problems when it comes to dealing with "live" acts on their shows. They don't select the artists and somehow have to inject the same semi-frenzied enthusiasm into the introductions as they do when playing records they genuinely rave over.

No so long ago it was a quick run-in to stardom for a lot of personable young men. Now the "pure" dee-jay is almost an unneeded commodity. The all-rounders and the "names" are in favour. Which is surely a bad thing for pop music in general.

PETE GOODMAN.

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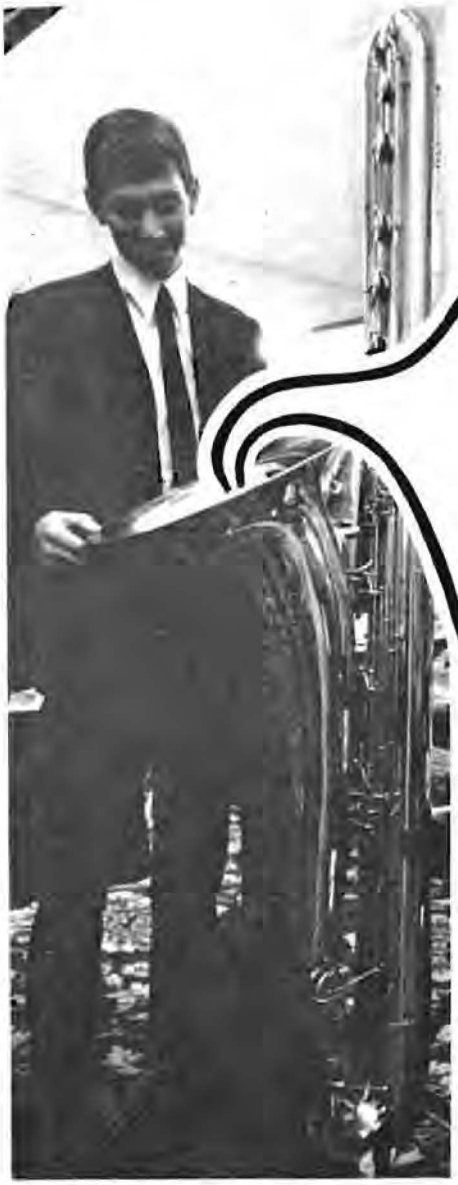

B.I. Looks at the Equipment which Will Create the Sounds of 1969

By B.I.'s Technical Adviser GARY HURST

EACH year I visit the British Musical Instrument Trade Fair I am surprised by the number of new "things" that are created by the manufacturers, and fascinated by the additions to the present ranges of instruments and by the imported lines that the British companies have discovered abroad.

This year's show was certainly no exception, and after spending four days going round the Russell Hotel where the main stands were and the Waverley, President and Tavistock hotels where certain additional stands were being held, I saw just about everything there was to see. So let's start off with the instrument which is one of the cornerstones of the instrumentalist.

GUITARS

Probably, some of the most welcome news for many guitarists for a long time comes from SELMER, who announce that the famous Gibson "Les Paul" solid guitars are now available in this country for the first time since they became a discontinued line many years ago. Two were on show at the exhibition; one "Les Paul Custom" and one standard model in ebony and mahogany and gold finish respectively. The custom model sells at 339 guineas and the standard guitar at 245 guineas. They are identical in every way to the original models which can occasionally be bought on the second-hand market. Also on show were the full range of Gibson guitars, both semi-acoustic, electric and jumbo models.

VOX SOUND EQUIPMENT LTD., exhibiting for the first time under their new name, had a condensed range of guitars on show this year, but certainly some very good models were offered.

I had the opportunity to try a new bass, six-string and 12-string set of guitars, semi-acoustic electric type and the quality was very good with exceptionally fine action. The six-string sells for 39 guineas; 12-string at 44 guineas; and bass at 45 guineas approximately. As these guitars were red-hot for the show, exact prices still had to be fixed, but their arrival was met with enthusiasm by the many visiting pro-guitarists to the VOX demo room. Also on view were some good acoustic jumbo guitars and other semi-acoustic electrics.

BALDWIN had a fine display of their guitars on view, including their attractive and "in" style "700" series of semi-acoustic electrics. Six- or 12-string, and bass versions being available priced at 78 guineas, 85 guineas and 83 guineas respectively.

Also worth a mention are the Marvin solid six-stringers. These guitars have one of the best tones of all the solid guitars, which is achieved by means of the special tubes incorporated in the bridge piece. They cost 150 guineas. There is also a bass to match—one of the few bass guitars with three pick-ups—at 141 guineas. Also, on show were the well known American Gretsch guitars which are now available from this company.

On the DALLAS-ARBITER stand I saw two Fender Telecaster guitars, one finished in Floral Blue and the other in a Paisley Red psychedelic design. These guitars are a new idea from Fender's and cost £194 in this country.

ROSETTI were exhibiting their famous Epiphone range which have been respected guitars in this country for many years, as have the Levin guitars also available from this organisation. Hoyer and Tatra models were also on show.

ROSE-MORRIS had a very large display, including their famous Eko jumbo and electric guitars which represent top quality for money. Showing also were the Shaftesbury semi-acoustic electric six-, 12-string and bass models and many other folk and classic guitars to make up one of the most comprehensive ranges on view.

BOOSEY & HAWKES were showing three very famous names in the guitar world in Harmony, Guild and Martin. Also available were Hawk and Angelica models, two other well-known makes of guitar.

AMPLIFIERS

MARSHALL have now established themselves the world over in the amplification field and had a very good show of equipment at the exhibition. Their amps and speakers are available in many colours now: white, red, black, mauve, etc. Very attractive they are, too!

Bass, lead and organ amps were on show in 50-, 100- and 200-watt forms costing £77, £112 and £158 respectively, with speakers to match from £76—£122.

P.A. amplifiers are in 50-, 100- and 200-watt

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versions also and prices vary from £77—£177 with their column speakers costing from £89—£233 per pair.

SELMER had two new models in the Zenith 50- and 100-watt amps at 95 guineas and 105 guineas respectively, and a 60-watt amp, the Saturn 60, a solid state reverb unit costing 150 guineas. The old Treble 'n' Bass 50 and P.A. 100 amps were shown, but now they are sporting a redesigned fascia panel with anodised effect and solid aluminium control knobs.

The Meazzi 80-watt stereo echo P.A. unit was on show and now costs 220 guineas.

VOX were showing their very successful solid state amps for bass and lead guitar; the Super Foundation, Bass and Supreme 200 selling for £211 and £281 respectively. These amps have Mid Range Boost effect built in, along with reverb on the guitar versions and Tone X on the bass amps which enables the instrumentalist to get a selection of bass tones never before available. The amp section are available separately at between £117 and £136 for the guitar versions and £92—£123 for the bass amplifiers.

Speaker cabinets are, of course, available separately in almost every shape and size, with 2 × 12", 4 × 12", 1 × 18" or 1 × 15" speakers, all heavy-duty type and specially designed for guitar or bass work.

Vox also have a silicon transistorised P.A. amp available in 50- and 100-watt versions at £109 and £138 respectively.

TRIUMPH amplifiers have really proved to be something of a success for Rosetti. If anyone still has any doubts about transistor amps in this day and age, then let me pass on Jeff Johnson's remark that in almost two years he has had to replace only two pairs of output transistors in his Triumph gear—that for me is reliability, indeed!

The Triumph 100-watt lead amplifier, which features fuzz and vibrato, bass, middle, treble controls and top boost switch, with 4 × 12", 30-watt treble cone loudspeakers, costs just 188 guineas. In some cases, reverb can be obtained instead of fuzz. All outputs are British rated and range from 70—200 watts.

The 200-watt stereo/mono unit is two separate 100-watt amps in one cabinet. Completely separate fuses, transformers, speaker sockets, etc. When switched on together provide 200 watts of power from either pre-amp and can be boosted to 400, 600, or even 800 watts using slave amplifiers. The stereo/mono 200 costs 135 guineas. A new small amp useful for practise, called Leo, costs 19 guineas. Of course, a full range of speaker units and columns are available for use with the separate amp sections.

On exhibition in the President Hotel were the new amps from JENNINGS ELECTRONIC DEVELOPMENTS. This company, which was started by Tom Jennings, former head of Vox, have produced a good range of transistor amplifiers from 40—100 watts. Prices vary from £136—£250 approximately, but exact figures have yet to be fixed. The design of these amps is very attractive indeed, and the sound quality impressed me very much with its immediate response. Column speakers are also marketed at £46 each, as well as a complete range of new idea foot pedals for every effect under the sun.

WATKINS had a good supply of amplification on their stand. One interesting item as the Audiomaster five-channel studio mixer with bass and treble on each channel and level meter, etc., plus a whole lot of useful facilities.

Taking up a major part of this stand was the P.A. equipment which ranges from 40—100 watts.

ORGANS etc.

A two-manual organ costing 188 guineas was shown by SELMER called the Panther Duo, and a single manual version costs 130 guineas. Of the bigger organs, they have the Capri and Duo Capri, which must rate amongst the best portables available today at 219 guineas and 299 guineas respectively.

VOX had, what was for me, one of the best two-manual console organs available anywhere in their Riviera range. This organ has really got everything and has been a knockout success. Sold complete with stool, 25-note pedalboard and Gyrotone III, it costs £750.

Also on the Vox showstand, were the ever-popular Continental models. The two-manual is now available with percussion on the top manual. This is something that has been called for for a long time and should be a big success.

The Jaguar organ single manual still represents one of the finest buys on the market today at £131.

The HAMMOND demonstration showed something which was a complete novelty. A taped organ lesson which will enable the budding organist to study at home. It consists of a cassette-type replay unit fitted beneath the organ and to the right. The player inserts the tape cartridge and the lesson begins and plays back through the organ amps. It is always in tune with organ and, therefore, the lessons can be taken for a fraction of the normal tuition costs.

Also on show were several new models, including the "X66" and T200 series, which incorporates a two-speed, built-in Leslie for the first time in a Hammond of this spinet size.

ROSETTI were exhibiting electronic organs for the first time. Four models were on show—the Cougar, Lynx, Lynx console and the Gazelle.

The Cougar, a 61-note organ, sells at 222

(*continued on page* 24)

Top: Vox's Dave Roberts shows Kink Dave Davies the new solid state amps.

2nd: The range of Vox guitars and foot-pedal effects.

3rd: One of the new line of Gibson "Les Paul" guitars, which were on show at the Selmer stand.

4th: A Rosetti solid body guitar stands in front of the Rosetti "Triumph" amps.

5th: The Selmer stand included a complete range of equipment from organs, to a clarinet amplifier.

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(continued from page 23)

guineas and incorporates an optional two-octave bass section selected by a changeover switch. The Lynx model is a smaller organ with incorporated amp of ten watts and is a 49-note keyboard organ, selling at 140 guineas, with the console model selling for slightly more.

The Gazelle is also a 49-note keyboard organ with bottom octave switchable for bass or solo usage. It incorporates a powerful 12-watt amplifier and 16′ and 8′ pitches without any octave repeats. The organ features a modern design case supported by attractive chrome legs and sells at 135 guineas.

HOHNER were out in force with their large range of portable and console organs of well-known quality. But, the interesting thing in their demonstration room was a new electric piano. This piano incorporates tuning forks and, therefore, never needs tuning. The sound is produced by tiny hammers striking these forks and the effect is the nearest sound I have heard to a piano from an instrument of this kind. It costs 200 guineas and should be a big success for Hohner. Also on show was a new Clavinet in a brilliant red/white finish, and the first one in the country has been booked for Brian Auger. The cost is 138 guineas.

Two very attractive portable organs were shown by BALDWIN as well as their extensive range of console models. These are called combo organs and feature 61-note keyboards, one slightly more complex than the other. That by Baldwin costing £231 and the other less complex called Howard Combo at £143.

The other interesting item from Baldwin was the Combo Harpsichord which sells at £413. This is an electronic harpsichord which plucks individual strings, and the sound is very good indeed.

DRUMS and accessories

PREMIER is always an automatic thought when one thinks about drums or percussion and they had a very good show this year. Highlights included the "303" twin tom-tom outfit which retails for £242, with 20″ × 17″ bass drum; the new "Olympic Europa Twin" outfit; and the "Super-Zyn" cymbals ranging in price from £6 for a 12″ cymbal to £27 for a pair of 16″ heavy cymbals. Zyn cymbals were shown and cost from £1 11s. 0d. for a 10″ single to £11 for a pair of heavy 16″ cymbals.

A very popular range from Premier this year has been their "Lokfast" holders for the tom-tom. The "388" is the strongest shell-to-shell holder ever made and once set to any angle cannot move unless you re-position it. The cost is only £2 11s. 9d. Also on show were single and double disappearing versions, as well as "307", the Cymbal Tilter, which sells at 12s. 3d. and fits all Premier and similar holders and stands.

Equally interesting were their snare drum, cymbal and Hi-Hat stand, all blessed with the Lokfast principle.

JAMES HOW may not have been a name you would expect to see in this section, but this company's range of equipment now takes in drum sticks and heads.

The sticks in question are American designed Pro-Mark sticks, and are available with wooden or nylon tips. They are unconditionally guaranteed against any form of defect in the tip. The normal wooden sticks retail at 14s. 6d. a pair, or 18s. 6d. with a special "Grip Area". The nylon version's at 18s. 6d. or £1 1s. 0d. with grip area. Sticks are available with double ends and mixed double ends, i.e. one wooden and one nylon tip per stick. These mixed double enders retail at £1 1s. 10d. in straight-grained oak. Also on show was the "Rock-Knocker" 16″ double butt end stick at 14s. 6d. a pair and the famous "Evans" plastic heads with fibreglass hoops. Prices vary from approximately £2 10s. 0d. for a 14″ to £7 for a 20″ head. A "Colour Swirl" head in various colours was available for £9 1s. 0d. which changes effect with the spotlights.

ROSE-MORRIS had their Slingerland drum range on show and, in conjunction with Boosey & Hawkes, had the Avedis Zildjian cymbals. These cymbals are reckoned by the majority of drummers to be the tops, and a full range was on show in Room 237 where Bob Zildjian was present.

EFFECTS and other accessories

When one thinks of effects, it is almost automatic nowadays to see the name of VOX before your eyes. This year I think they have more pedal effects units than ever before, and if they are as successful as the now world famous Wah-Wah they can well be very pleased with themselves.

However, this year there is a pedal for Wah and Fuzz combined which produces some phenomenal effects for the organist. On show was a volume and Wah-Wah pedal combined. This really is a good unit as the organist always has to have a volume pedal anyway and until now would have to use two pedals for getting the Wah-Wah effect which, as you organists well know, would be a complete nightmare.

Top: The new Hohner electric piano, which incorporates tuning forks.

2nd: Baldwin's Combo Harpsichord, with a Baldwin "Professional" amp.

3rd: The new Hammond transportable 162 organ.

4th: Rosetti had their "Gazelle" organ in prominent view.

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For the first time, I think in this country, a British-made tone/volume pedal was shown by Vox and this should prove to be very successful as imported pedals of this kind are somewhat expensive. The Vox Tone/Volume pedal costs 12 guineas.

ROSETTI have this year really branched out into the electronics field, apart from amps that is, and they were exhibiting the Jen range of effects, which included the Cry Baby pedal unit at 11 guineas; a repeat percussion unit also at 11 guineas, and distortion and treble bass boosters at six guineas. Also available are Film Industries microphones at 11 guineas with switch for a high impedance model.

JENNINGS ELECTRONIC DEVELOPMENTS were showing a pretty comprehensive selection of pedal effects including Wah-Wah, the Growler, Repeater, Hi-Low boost and several others ranging in price from 13 guineas —18 guineas.

From SELMER came the Fuzz 'n' Wah pedal which should be very successful for them.

JAMES HOW had some very interesting lines in the accessories field. These included a Colour Mix unit. This is a solid-state unit which when fed with up to four independent sound sources from high impedance mikes (even the cheapest crystal mike will suffice as sound quality is of no importance) and connected with a Rotosound Slave Light Unit with one colour to each channel, will transform each section of your group's sound in a separate colour and the effect as demonstrated to me was quite astonishing. The colour-mix unit can also be used with drums by connecting up contact mikes to the respective drums. The Colour Mix unit costs 75 guineas and light units cost 31 guineas each with four lampholders on each unit.

This company also had a complete range of plectrums and coiled guitar leads plus an extension coiled guitar lead which lengthens your lead by 15' or 30' and costs 28s. and £2 5s. 0d. respectively.

Probably, the biggest thing from the guitarist's point of view were the Custom Gauge Strings roundwound type. With these strings you can visit your local shop and make up your own set of strings, anyhow you like them. Average price for a set comes out at about 22s. 6d.

On show for the first time from GENERAL MUSIC STRINGS were Ball End Nylon Strings. These cost 23s. 7d. a set and should be a great success. Also very interesting was a set of Laminated Nylon Wound electric strings which sell for 39s. 9d. a set, and this seems to be a big step forward for solo guitar strings.

All the usual and now established Monopole and Red Dragon strings for 6-, 12-string and bass guitars were also in evidence.

BRITISH MUSIC STRINGS, famous for their Cathedral guitars, had a complete range of roundwound, flatwound electric, nylon classical and bass strings on show.

One company worthy of a mention in this section is PETER LEGH MUSICAL INSTRUMENTS. This company, barely a year old now, and showing for the first time in London, had some useful accessories on their stand in the Tavistock Hotel. Swissecho is now handled by this company in England and they have now models of echo units available as well as mixer units. Also on view were Galanti accordions and the S.M.D. impulse Lighting Effect Unit, and a Wah-Wah pedal. Peter Legh is also Southern England distributor and export agent for Park amplification and accessories.

Well, that's all the exhibitions over for 1968 and now the manufacturers don't take much breathing space before beginning to prepare their new products and inventions for the '69 exhibitions in Frankfurt, Chicago and London, which represent the three most important show weeks of the industry.

Listed here are the addresses of the manufacturers who are mentioned in this report:

Henri Selmer & Co. Ltd., 114 Charing Cross Road, London, W.C.2.

Vox Sound Equipment Ltd., Vox Works, West Street, Erith, Kent.

Baldwin Ltd., Chesham Close, Romford, Essex.

Dallas-Arbiter Ltd., Dallas Buildings, 10 Clifton Street, London, E.C.2.

Rosetti & Co. Ltd., 138-140 Old Street, London, E.C.1.

Rose-Morris & Co. Ltd., 32-34 Gordon House Road, Kentish Town, London, N.W.5.

Boosey & Hawkes Ltd., Deansbrook Road, Edgware, Middlesex.

Jennings Electronic Developments, 117-119 Dartford Road, Dartford, Kent.

Watkins Electric Music Ltd., 66 Offley Road, London, S.W.9.

Hammond Organ (U.K.) Ltd., Deansbrook Road, Edgware, Middlesex.

Hohner Concessionaires Ltd., 11 Farringdon Road, London, E.C.1.

Premier Drum Co. Ltd., Pullman Road, Wigston, Leicester.

James How Industries, 495 Blackfen Road, Sidcup, Kent.

General Music Strings Ltd., Treforest, Pontypridd, South Wales.

British Music Strings, 130 Shacklewell Lane, London, E.8.

Peter Legh Musical Instruments, 5 Branton Road, Horns Cross, Greenhithe, Kent.

Top: Marshall were showing their amps in a wide range of colours, and they also had organs and guitars on view.

2nd: The American Avedis Zildjian company had a variety of their cymbals on show.

3rd: Premier were demonstrating their kits, cymbals, and most other percussion effects. The picture shows the "303" twin tom-tom outfit, in front of one of their Olympic kits.

4th: Gordon Huntley demonstrates the Rose Morris steel guitar, which produced a variety of effects.

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And the Super Continental II – the gas. The big sound it has. Walking bass it has. Limitations it doesn't know. If you can play – this was made for you. And whatever sound you make, Vox can make it sound better. If it's organ, the Gyrotone 'wrap around' amp makes sure they hear you. And if it's guitar, the Wah-Wah makes you scream, and the Solid State makes you king. It's no mistake that most pretty people are Vox people. It's simple. It's the best.
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TEN YEARS AFTER
BRING IT ALL BACK HOME

Leo Lyons (top) and Alvin Lee.

IT sometimes happens that it takes the Americans to tell us here in England who our best groups are. The latest example of this is Ten Years After, a four-piece group who left the country three months ago for a short tour of the States with a new album in their bags and not much idea of what to expect when they got there.

As it happened, the tour was a monster success, and already the group are beginning to think in terms of making America their main base of operations. In the two months of the summer that they were across the waters, Ten Years After won everyone over, or so it seemed. Reports filtered back of rave receptions for the group at clubs all over the East and West coasts, with glowing editorials and big sales of the "Undead" album, recorded at Klook's Kleek just prior to their departure. They literally took the nation by storm.

Whereas in England most of the acclaim is reserved for Alvin Lee, the apparent figurehead of the band on lead guitar and vocals, our transatlantic brethren also fixed on bassist Leo Lyons for unqualified worship. Understandably, Leo likes America.

BIGGEST THING

"This tour was the biggest thing that's happened to us yet", he says. "When you know people are really liking the music you play, it's much easier to do justice to yourself. I felt as if I'd been standing still musically for about a year, but America has sparked me off again. I've learnt a lot and I think I've improved a lot in my playing.

"We've all come back a lot more self-confident about what we're doing. It's like regaining the first rush of enthusiasm you get when the group starts to work out for the first time, and we know we can get through to audiences on our music alone. We're beginning to get an idea of exactly what we're capable of. You know, we didn't get one bad reception anywhere in the States that we played—though some were better than others, obviously—and each place wants us to come back as soon as possible.

IMPRESSED

"The one thing that really impressed me, though, was the help and support you get in America from everyone involved in promotion. As soon as we got there, top-level executives from the record company made a point of coming to see us play. How often do you get that over here? These people were just being courteous—and getting to know all about the grass roots of selling records, the actual group who makes them.

"The organisation out there is so good that when you arrive in a town to play a gig, all the people know you're coming as the promotion team has already visited the town, made sure the record shops have copies of your record in stock. We keep on coming across fans in England who just can't get our records locally, mainly because nobody ever tells the retailers that we're playing in their town.

"Everything is co-ordinated out in the States, and in our case, we had a remarkably smooth-running organisation to see that we got the maximum benefit from everything we did. This is how it ought to be. And the situation in England is so different, with no contact between the company and ourselves which leads to all manner of mix-ups and delays.

DROVES

"Even in places like Phoenix, Arizona, in the mid-West, where we expected to die a death, the fans turned out to see us in droves. I'm certain this could happen over here. For one thing, England's so much smaller and it's easier to get everywhere. But how often do you get great long jam sessions in British clubs like we had in America? We played with so many different musicians out there, there were so many stimuli, so many things to make it really worth playing.

"So now we're making a concentrated effort to get right off the ground in our own country. We want to get 'Undead' right at the top of the album charts, and that's the number one priority. Otherwise it looks as if we'll be spending more and more time out of the country—in Scandinavia and America—and, of course, we don't want this at all. But obviously you want to play where you're best appreciated."

RICK SANDERS.

INSTRUMENTAL NEWS

PROCESSION DEBUT

A new group from Australia, Procession, have just made their disc debut in this country with a number called "Every American Citizen". They don't want to be called an Australian group, though Melbourne was their birthplace. They have been signed to Mercury Records, and the Harold Davison Organisation will represent them in this country. The group line-up is: Brian Peacock, a prolific composer, responsible for the first record, who hails from Levin, New Zealand, and who plays bass, guitar, and piano; drummer Craig Collinge, from Sydney, Australia; Trevor Griffin, from Birmingham, who plays piano, organ, and sax; Mick Rogers, who appeared on the David Frost programme with Adam Faith a couple of years ago, who plays piano, drums and bass. He comes from Dovercourt, Essex.

BLUES LPs

Good news for lovers of the blues this month, in the shape of three albums by top American musicians. The albums, released on the Vanguard label in England, are "Skip James—Today!" which includes the original version of "I'm So Glad", "The immortal Mississippi John Hurt", the second volume of a record memorial to one of the greatest bluesmen of all time, and, lastly, Buddy Guy's "A Man And The Blues", his first album with his own blues band.

OKIN WRITES FOR CILLA

A new EP from Cilla Black, "Time For Cilla", features two songs from young English songwriter, Roger Earl Okin. They are "Abyssinian Secret" and "Trees And Loneliness". Roger has just returned from America, after working out there on Wall Street, and for Lou Storman, and American agent. He plans to stay in pop, and has just received a degree from the University of Kent.

NEW SHOP IN KINGSTON

A new music shop has opened in Kingston, called John Kings. It fills a large gap in this area, where instrumentalists find it hard to obtain equipment of any sort. Master craftsman Dick Knight will be looking after the repair side of the business, and he's already been busy building a new body complete with pearl inlay to house the electrics of a Gibson 335 which was smashed in a car crash. It belongs to Kevin Stacey, who works at the shop, and is on show most of the time. John Kings can be found at 12, Vicarage Road, Kingston - upon - Thames, Surrey, and they tell us equipment of most any kind can be obtained in 48 hours.

Eddie Grant Song for Circus

The new Peppermint Circus single will be "I Won't Be There", and Eddie Grant number previously recorded by the Equals. The B-side, is "Keeping My Head Above Water". It's out on the 11th October, on the Polydor label.

Heckstall-Smith's New Band

Dick Heckstall - Smith, generally acknowledged as one of Britain's finest brass players, has joined Jon Hiseman in a new band, the Colosseum. Dick, pictured here playing alto and soprano saxes, and Jon, are both former John Mayall sidemen.

FUGS' NEW RELEASE

The notorious American Fugs were recently in Britain where they played two dates at Middle Earth and also did a spot on "How It Is". Readers will be pleased to hear that their first British release is to be "Tenderness Junction", an LP on Transatlantic coming out soon.

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DUSTER'S FIRST

Duster Bennett's first Blue Horizon single, "It's A Man Down There", made the British R and B charts in this country last month—one of the first English artists to do so for many a month. Duster, who plays a Gibson Les Paul, Hi-Hat, bass drum and harmonica, has his first album out shortly.

Doors choose Vox organ

When the Doors arrived in Britain recently, one of the first things they did was to pay a visit to Vox, where organist Ray Manzarek bought a single-manual model in preference to the American model he has used in the past. He was reported to be suitably pleased with his new purchase.

YARDBIRD SHUFFLE

Chris Dreja and Paul Francis have left the newly-formed Yardbirds. The line-up is now: Jimmy Paige, lead guitar; John Paul Jones, bass guitar; Robert Plant, vocals; John Bonham, drums.

MORELLO CLINICS

Joe Morello arrives in this country on October 12th for a series of Ludwig/Paiste clinics with Pierre Favre, the Continental drum and cymbal specialist. His tour dates are: Oct. 13th — Drum City, Shaftesbury Ave., London W.1; Oct. 14th — Minns Ltd., 6/7 Gervis Place, Bournemouth; Oct. 15 — Bill Greenhalgh, 129 Fore St., Exeter; Oct. 16th — Gamlin Pianos, 55 St. Mary St., Cardiff; Oct. 17th— Moores Ltd., North Parade, Bradford; Oct. 18th — Drum Centre, Percy St., Newcastle; Oct. 20th — Barratts, 86 Oxford St., Manchester; Oct. 21st — Pete Seaton, 18 Hope Park Terrace, Edinburgh; Oct. 22th — Yardley Ltd., 87/89 Snow Hill, Birmingham; Oct. 23rd — Potters Ltd., 7 South End, Croydon.

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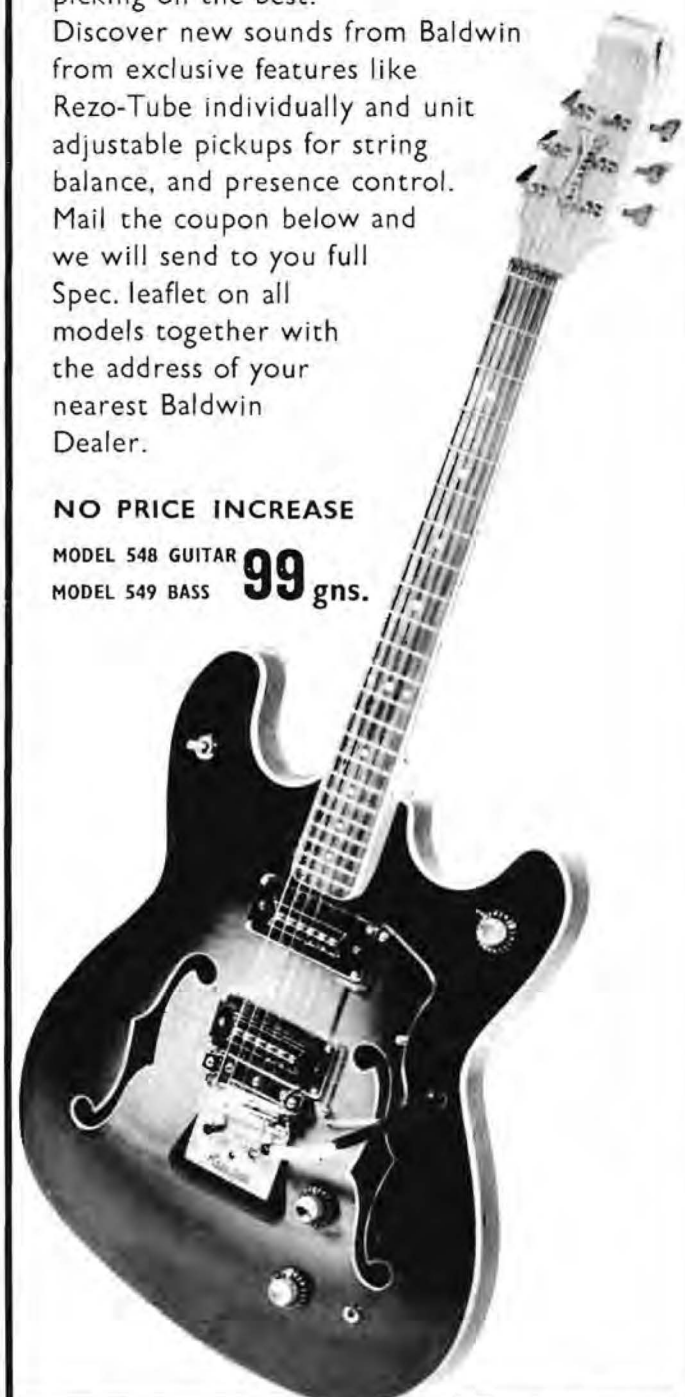

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BEN-E-KING

"Pop music now has a greater emotional content"

MOST people know that Ben E. King made his name as lead singer of the Drifters. But when that group split up, about a dozen outfits calling themselves the ORIGINAL Drifters mushroomed in the business, including three in California alone. The same thing has happened in Britain, where fans have turned up amazed to find not one familiar face among the Original Drifters.

Says Ben E. King himself: "It's obviously a trick legal situation, so it's better that I don't say too much about it. But I wrote Drifter songs like 'There Goes My Baby', 'Dance With Me', 'Love Me' and the like . . . and these groups are singing them.

"But to my knowledge, there are only two of the original Drifters still operating in the business and I'm not too sure where they are right now."

Ben, oldest of a family of eight, was first "discovered" in his father's restaurant. He auditioned for a group called the Crowns and got the bass voice job. They worked the Apollo Theatre in Harlem. The actual Original Drifters were going strong even then, but eventually broke up. So manager George Treadwell suggested the Crowns became the Drifters . . . and, with Ben out front vocally, had a virtually non-stop run of hits for two years.

Then Ben went solo. Recorded for Atlantic — and he's been a regular visitor to Britain ever since.

EMPHASIS

He said: "The emphasis in pop music is shifting. It used to be one-way traffic from Britain, once the Beatles got under way.

"Then the West Coast and the soul thing came along. Now I find that audiences here are more prepared to listen, specially to material new to them. I can't ever seem to leave out 'Spanish Harlem', or 'Stand By Me', but anyway, I wouldn't want to. Funny about 'Harlem' . . . you know I often clean forget the words and have to ad-lib through it. Yet I must have sung it ten-thousand times. . ."

Though Ben no longer has sure-fire hits, this greater audience "awareness" of artists in his bag has meant that the last year has been the busiest of his career — even busier than the Drifter era. He says: "Pop music now has a greater emotional content. There's heart in it. Some time back I thought it was getting too hard-faced, too sharp and kinda automatic.

"But I read about how your groups like to record in America — and reckon the studios and equipment there are better than your own. This is ridiculous. Friends of mine, like Aretha Franklin and Lee Dorsey, could record in your studios and use the same equipment and still come up with their best work.

"Where the difference is, is in the guy who directs the session. The guy who turns the knobs, handles the controls. Call him the A and R man, the production boss or engineer . . . but he's got to have as much soul as the performer. I got this engineer Tom Dowd on a lot of my albums — all I do is sing and he brings out whatever is good.

"And take Jerry Wexler. Now there's a genius producer. I have had hits for the label, but I still have to get in line for his services. Maybe I'm kept on the hook for a couple of months before he can fit me in. Now I'm sure that this is the basic difference between American and British recording techniques . . . we've got backroom men who can cope with the changing mood of pop music. I'm sure Britain has some good men. But America is full of them."

Long-time friend of Ben is Jim Bowie, a coloured guitarist, who has been with him since Drifter days. He acts as musical director, rehearses the backing groups and plays Steve Cropper-style on his Gibson Les Paul.

Incidentally, Ben tips stardom for Chris Shakespeare's Globe Show, who backed Patti La Belle — and Ben on his last marathon tour of British clubs and halls.

PREROGATIVE

Said Ben: "I don't go along with the critics who say that soul is the prerogative of the coloured entertainers. Tom Jones has soul, the soul of a Welshman. I've talked to him and he has this fanatical dedication to many of the American Negroes who first turned him on to his style of singing. But there are quite a few of us who admire HIM for the very qualities he saw in our singers.

"Soul is a matter of personality, of the ability to express. I see guys get up there and sing songs of heartbreak and they make it sound like they're ordering a hamburger and plenty of ketchup, please!"

Ben E. King, a modest and pleasant chap with a speaking voice not unlike Tom Jones (strangely enough!), would one day like to try his hand at record production. "But not until these pipes give out on me", he said. "I think it's kinda difficult to mix singing with production."

PETE GOODMAN.

UNCOMPROMISING MAYALL

Britain's most outspoken blues musican talks about himself and the new Bluesbreakers

YOU either love or loathe John Mayall —there's no room for half measures. A man with his intensely single-minded, almost fanatical approach to music just can't be neatly listened to and put back in his little pigeon-hole.

As we're so often told by himself and others, Mayall has chosen to devote himself to the blues. He gave up a lucrative and successful career as a commercial artist in Manchester advertising agency, came down to London, formed a band, immersed himself wholeheartedly in the blues, and started to win acceptance.

His success and popularity didn't come instantly, but as time went by, the name of John Mayall's Bluesbreakers cropped up with increasing frequency. He made an album live at Klook's Kleek, backed a number of visiting American bluesmen, including John Lee Hooker, for whom he wrote a blues tribute, and built up experience and a good reputation with club audiences with his emotional, full-blooded treatment of old and new blues songs.

CONSISTENT

All this was happening at the time of the first R and B boom in the early 'sixties. Since that time, he's built himself up into one of the most consistent and controversial British bluesmen. Much has been made of the effect of Eric Clapton joining the Bluesbreakers, but it's a sure thing success would have come without the help of Eric. It might have taken a little longer, but not much. And now the stage has been reached where Mayall has made many phenomenally successful albums, with "Bare Wires" the present Mayall contribution to the LP charts. He turns out album after album. Does he think that saturation point is near?

He says: "Each of my albums has sold twice as many as the one before", which seems to refute that point. At press time, he had just completed his first album with the latest Bluesbreakers — Colin Allen, ex-Zoot Money' Big Roll Band, Dantalian's Chariot, and Georgie Fame, having taken over from the departed Jon Hiseman on drums, to join Mick Taylor, guitar, and Steve Thompson on bass—no doubt another winning line-up.

Steve has been with John for a couple of months, and like many of his predecessors —John McVie in particular— is being given his first opportunity to play full-time in a band by John Mayall.

"Steve had been knocking around with the band for about a year, helping to set up the gear, and so on", says John. "He's going to be a really good bass-player when he gets some more experience. He's got a lot of really good ideas about the blues."

But, as John himself says, the new band isn't so much of a group of four equal-status musicians. They are a backing group to John, who wants to become more and more of a solo performer. Many people think that John is an egocentric person. He probably is—but he strongly denies charges that he stifles the musical creativity of his group.

"It would be disastrous—as well as impossible—to try and make them play exactly as I order with no opportunity to express themselves. I think that, on the contrary, I help them by giving them a start, working with an established band.

"It's bound to follow that sooner or later they're going to develop their own ideas about what musical scene they want, which direction they want to go. I like to think that I'm giving them the chance to reach that direction."

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R.S.

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YOUR QUERIES ANSWERED

By Gary Hurst

BRIDGE TROUBLE

Dear Gary,

I have a Fender "Musicmaster" and I am having bridge trouble. I would like to have it accurately adjusted so that the octaves are true.

Some of my friends seem to have the same trouble but won't try to do it themselves for fear of making it worse.

Could you please recommend a good man in London who could do it for me because the local music shops cannot help with this problem?

S. PERKINS,
Catford,
London.

ANSWER:—The type of bridge on the Fender "Musicmaster" is such that each pair of strings has its own movable bridge piece, which can be adjusted both for height and length.

Therefore, bearing this in mind, you should have no difficulty in doing the job yourself.

Assuming that the neck is true and the fretting of the fingerboard is alright, the distance from the nut to the twelfth fret, or octave fret, should equal that of the twelfth fret to the bridge piece.

This is the theoretical set-up and can be used as a starting point. But, in order to compensate for the various differences in the strings, etc., each piece on the bridge will be set at a slightly different length.

On trying the settings, if you find that the octave note is sharp with respect to the open string note, this means that the string length from twelfth fret to the bridge is too short and, likewise, if this octave note is flat, then this length is too long. From this you can see that the bridge piece must be adjusted closer or farther away from the twelfth fret according to whether the length needs to be longer or shorter.

SUSTAINED NOTES

Dear Gary,

Please can you help me to obtain the sound that Beck, Clapton, Hendrix, etc., get with their guitars. The long sustained notes that these boys get really seems to be beyond me. I have tried everything I can think of, but without any success.

My guitar is a Telecaster and I have a Marshall amplifier and Fuzz unit. I have toyed with the idea of buying a Wah-Wah pedal, but I don't know if this will help me.

Can you please help a desperate lead guitarist.

S. L. JACKSON,
London, S.E.11.

ANSWER:—This question crops up in roughly 30 per cent of all the letters I receive each week.

It is a very difficult problem to answer, as it is not simply a case of saying get a certain amp, a particular guitar and presto, the sound will be made.

You say you have a Telecaster, so the guitar is certainly powerful enough to sustain the notes if the strings are changed frequently enough to ensure that you are never playing with old or rusty strings—this is very important.

The amplifier also needs to be fairly powerful and must have a good range of tones available, this means a good bass and treble boost.

I can assure you that with a good fuzz unit with a long powerful sustain, you can obtain the sounds obtained by the boys in the Hit Parade, but you must realise that the playing technique also counts for a lot.

Hendrix also has employed a Wah-Wah pedal to good effect quite frequently, and you can now obtain a really fantastic pedal with fuzz and Wah-Wah incorporated into the same unit. The effects obtained with a pedal of this type, working with the fuzz and Wah-Wah both on, are quite something.

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SECURE TREMELOES

AT last it was holiday time for the Tremeloes. Time to relax, after many hectic months which included virtually living in each other's pockets as they toured round the world. So, for a break, one would expect them to split up and go their separate ways for a week or two.

But what happened? They went off to Greece. Together. In a group. And it's this essential togetherness that Peter Walsh, their manager for seven years, believes is responsible for their amazing run to international stardom over the past 12 months.

Hear him first. "The boys had had hits, yes. They were welcome any time in Scandinavia, notably Sweden and Denmark. But while other British groups were making it in America, it was quiet for the Trems. Then came "Silence Is Golden" . . . and suddenly the market opened up. They were in America during July and August last year and did exceptionally well.

"Then came South America, right afterwards. Okay, so the Beatles hadn't been there and that could have made a difference. But the Trems are massively popular there now. On one date they topped a bill in front of 84,000 people in a football stadium there. So it was carnival time . . . but even so it was a mighty achievement.

AUSTRALIA

"And then came the Far East and Australia. And soon it's Israel, along with the Marmalade, who I also manage. We've been given the film score of a five-million dollar epic 'East Of Java' and asked to record it. That's for a helluva lot of money. Of course they want us to guarantee an 'A' side out of it, so we'll have to wait and see if anything is suitable."

Broke in Alan Blakley: "We have a great agreement. Peter doesn't interfere with us on the musical side and we don't tell him what to do on the business side. Why, he rarely even comes to our sessions. But we feel our career is going exactly the right way. As Brian Poole and the Trems, we worked well at about £250 a night, but it was 18 months before we ourselves had a hit.

"So now big things come along and we feel equipped to cope with them. We watch groups who suddenly have an instant hit and then struggle like mad when they have to make important personal appearances."

CABARET

Said Peter Walsh: "The boys have also signed a big deal with the Bailey Organisation for Northern clubs' cabaret work. Because they haven't rested on the laurels of six hit records — they've worked at putting across an act. A big point was bringing in Len to the group, because he gave the group a younger image. And they have this knack of coming up with the right songs . . . which is entirely their own responsibility. Put on one of their records and you know instantly that it is the Tremeloe sound."

Back to Alan: "For a long time we were proud of the fact we hadn't ever used session men on our records. Everything you heard came from us. But it was stupid being adamant about that. When we found 'Little Lady', the latest single, we agreed that it would sound much better with trumpets, a brassy sound. So we called in session men.

"We're not saying we're God's gift to music. If something is needed to help the sound, and we can't do it ourselves . . . well, we get help. But even so, and despite the current trends, we do most things for ourselves. We want to sound the same on stage as on record."

Business brain, Peter: "I can tell you this. The Trems have signed what is certainly the best deal, purely for records, of any group in Britain — with CBS. Others, like the Stones, have films and other things included, but this five-year deal is solely for records, and it literally guarantees that the boys will be very rich and completely secure."

INTERESTS

Alan looked suitably rich and secure. He said: "This question of doing film music has revived our own interests in maybe going into movies. But the point is this. The Monkees did it the right way —they acted first and then became musicians. That's much easier than trying to teach a musician how to act. If you practice enough, you can become a fair musician. But no matter how much you practice acting, you won't succeed if the basic talent isn't there from the start.

"I dunno whether we could act. So far we haven't really had the time even to try. But I'd say we've got some good faces in the group and I should imagine we'd be pretty strong on comedy."

Said Peter, by way of an after-thought: "Must just mention the Marmalade again, because they have a bearing on how the Trems are developing. The Marmalade have been on the road for five or six years. And it was two years before they actually got a big record. Now you simply do all that travelling and working without picking up a high measure of professionalism. So now they're breaking, like the Trems they'll be able to sustain the success."

And my own after-thought. The Trems simply refuse to go big-time. Heads on Trem shoulders remain the same size. Which makes a change from certain other groups who feud and fight and would actually explode if they went on holiday together!

PETE GOODMAN.

SONG-WRITER'S COLUMN

The pop scene has got into one of its "no-trend" periods, with a variety of sounds and songs in the chart. In fact, there is a representative number from each of the musical trends we've seen over the past couple of years.

What this really shows is a lack of definite direction a songwriter can take. It is common knowledge that most writers are in some way influenced by trends—there was an influx of clever arranging when "Macarthur Park" made the chart. But the music publishers tell us that it is a rare case for a song to be accepted which bears any resemblance to a previous, trend-setting disc—however good.

ACCEPTANCE

The only way to guarantee acceptance of a song during a relatively dormant period such as this, is to write within the understanding of the general public. Just write commercially, in fact.

If it is different, it will at least be listened to, which is the first vital step. If it is commercial—and only the public will tell you that—you will probably get a contract. But don't expect miracles. It can take months before a song is finally released. Most songwriters go through a transient period when their songs are being accepted, but not recorded. It does end, and if you're good enough, the rewards are ripe.

Many writers we know try to avoid looking at the chart for guidance. It can be hazardous, and usually little help. Better to write the way you were before a trend, than copy it. And better still, when there's little chart action with new styles, try to create your own—a surefire way of staying one step ahead.

THE A&R MEN

No. 8 GEORGE MARTIN

YOU could call George Martin the musical mind, the technical expert, who harnesses the genius that stems from the Beatles . . . and the Beatles themselves won't argue. He's one of the few people in the world who can give the boys advice—and have them take notice.

Yet his background seems miles away from what one would expect of the Beatles' record producer. He learned his music at London's Guildhall School of Music, studying oboe, then joined EMI. An all-rounder, he handled classical music, which was to be expected, and jazz, which was not.

For 12 years he produced records, many of which were successful—ballads by Matt Monro, comedy by Bernard Cribbins, original cast productions as on "At The Drop Of A Hat" and "Beyond The Fringe", Goonery by Peter Sellers, and anything that seemed a bit original and new . . . "anything that was a bit of a challenge, if possible", he says.

And then came a phone call from Syd Coleman, of Ardmore & Beechwood, E.M.I.'s publishing company. He'd heard tapes of a new group. Would George be interested? George was. And so met Brian Epstein and the Beatles. Right from the start, George handled their recordings (with engineer Norman Smith, in the early days). One highlight was the production of the "Please, Please Me" album in what was virtually 36 hours' non-stop work.

SEVERED

Eventually George severed connection with E.M.I. and was a founder member of A.I.R. (London), an independent recording company. But he kept on with the Beatles, watching them develop in the studios. Says George: "Making an album with the boys is ruddy hard work. They are essentially night people and I'm a day person. We work through till five in the morning and then I go home and just sleep until we start again the following evening."

But it's impossible to imagine the Beatles without George. For he is also their arranger, and remember the Beatles do not write music. Could be that, say, Paul decides to add a brass section for a particular track. The brass section is assembled. George asks Paul how he sees them used. "Sort of oom-pah, da-de-dah", says Paul. And George sits down, at the actual session, and writes out the parts.

Not only a producer, but a friend. Since leaving E.M.I., the Bentley-driving George has done well. Very well. He is musical adviser to Yorkshire Television. Wrote the original theme for Radio One. His orchestral records sell thousands, especially abroad. And he has, so far, had rather too little credit for arranging the complete 90-minute musical score of the Beatles' cartoon, "Yellow Submarine". The Beatles created the basic songs, but it was left to George to actually produce the dots on paper for the final score.

There are two sides to George Martin—the reserved one you have seen and heard about often—but here he is in one of his more off-beat moments in the recording studio!

It could be said that George Martin is not a great creator, but he is certainly a great technician. And he has an eye for talent . . . or the unusual, such as teaming up Sophia Loren and Peter Sellers on "Goodness Gracious Me" and making a massive hit out of it.

Unlike many A and R men he is essentially a musician. He therefore understands the problems of musicians. Dealing with the Beatles and their constant search for the "near-impossible" could be reckoned a full-time job. But apart from his business interests, George likes to paint, swim and develop his tastes for food and drink.

A pleasant, lean good-looking man, he has built a tremendous reputation. Only the tiredness shown often round the eyes reveals the strain of his work. But if that chance meeting with the Beatles in 1962 has caused most of the wrinkles, it also completely changed the course of his career. P.G.

EVERYTHING BUT A HIT SINGLE FOR SPENCE

AT the Kempton Festival, compere John Gee expressed his opinion that the old Spencer Davis Group was the best of them all. The amount of cheering showed that he spoke for many of the 20,000 in the audience—and it also showed the amount of support Spencer still has among the fans.

But since the departure of the brothers Winwood, Spencer and his band haven't had the success you'd have expected. On record, at any rate. Neither "Time Seller" nor "Mr. Second Class" stormed the charts as one might have logically thought. They were fine records, but somehow they didn't take-off.

And then came the boring stories about Spencer being lost without Steve, and everybody seemed to be racing to put down the group before everyone else. Gradually it seemed as if there was a wall of indifference growing up between Spencer and the public.

But you can't keep someone who's done so much for pop out of the limelight for ever, and now we're beginning to see a resurgence of the group, in its line-up of Spencer and Ray Fenwick on guitars, Pete York on drums, and Eddie Hardin on organ. The group have a full book of dates all the time, and audience reactions are as good as they've ever been.

Understandably, few things enrage Spence more than have people feel sorry for him, and dismiss him as a fallen hero. "When people come out with attitudes like that, they just don't know what they're talking about. They conveniently forget that we're very much a working band, playing practically non-stop to people who really like our stuff. If only some of them would come and listen to what we're doing, they'd soon be put straight. We're certainly not sorry for ourselves—why should they be?

"By this, I don't mean that the group has done everything it could—but we're getting more and more into the music all the time, and we're very happy with what we're doing. Eddie is doing some fantastic things on the organ, and between us we're writing a good number of songs.

"The only thing we haven't had is a big hit single, and we've got our own ideas about why that hasn't happened yet. But we think it could happen any time—and anyway, there's a lot more to the business than the fact of having a chart record. It's more important to feel as if you're doing something that's musically worthwhile—and we do feel that."

Most people would agree that the group is certainly not lacking in either talent or originality. Pete York has long been reckoned one of the best drummers around, Ray Fenwick, who was previously with a Dutch group called After Tea, is a cutting, searing guitarist with a lot to say in his music, while Eddie Hardin sings, plays organ and composes as good as any and better than most. And Spencer himself is a man with a non-stop flow of ideas, in addition to being a fine musician.

AFFECTION

But he still remembers with very great affection the early days when he was bumming around with his 12-string guitar, playing for pennies. The hard times which are supposed to happen to every singer actually happened to Spence. And, perhaps because of this, he's a tolerant, extremely perceptive person. He actually cares—and this showed in his original conception of Spencer Davis Management.

"I wanted to do the same sort of thing that the Beatles are trying to do with Apple—encouraging new talent, helping people to make something of their music or whatever. That's the sort of thing I wanted to see happen—a small, progressive outlet for good people who perhaps wouldn't otherwise have made it."

Spencer Davis Management as it started out has changed—but, always ready to learn from his mistakes, Spence has come out intact.

MOVE-ING INTO BUSINESS

BEV Bevan is supposed to be the loudest drummer in pop. "I'm a big bloke, so naturally I hit the drums harder than most," he says. But he has brain to match his brawn — a survival kit most necessary in pop music —and he's putting it to good use.

He is another of the Move going into business spheres—sees it as a necessity for future years. "I've started a production company called Dog," he said. "I'm producing with Mike Walker, a guy who used to play bass with a Birmingham group called the Redcaps. Our first effort is 'Vote For Me', a Roy Wood song, which has been recorded by a Brum group called Stacks. We've been negotiating with record companies, and it should be out fairly soon".

PRODUCING

If producing is considered a natural step for group members to take, Bev is probably taking it more seriously than most. "I've been interested in it for quite a time, although I admit I don't have much to do with our own recordings. I like to get the backing track right, but I always leave the singing to the rest of the blokes. In fact, I often leave the studio when my part is finished. But producing other people is different. If we get a hit with 'Vote For Me', I'm going all out to produce lots more".

And if it's not a hit? "I'll still produce more," he said.

The Move haven't been doing much on the recording side recently, although there is a new album for the States. "Jimmy Miller's producing it," Bev said. "Denny Cordell is away in the States at the moment, and we have to get an LP ready for our proposed trip to the U.S.A. The sessions are taking place all through this month, at Olympic. We're also doing a follow-up to 'Wild Tiger Woman'—it might be the flipside, as we've recorded one number which will probably be our next 'A' side. It's 'Something', which was written by Richard Tandy, who is a member of Stacks. It'll also be our next American single".

The link-up with Jimmy Miller was considered necessary, to make up for lost time in the studio, although Bev said they will be recording with Denny Cordell when they get to America. "I don't actually know when we'll be there. We've been going every month for the past year," said Bev. "We're all keen to go so we can promote our discs and get away in the States. We've had regional hits, but nothing national. We're considered an underground group out there. Almost like a British equivalent to the Doors".

CHANGES

How about changes for the U.S.A.? "We'll be doing the same act we do here. Did you know we're doing a lot of instrumental breaks now? In 'Sunshine Help Me', we sometimes let Roy go solo for 25 minutes. It's a completely improvised thing, and we all play how we want to. Carl usually drifts off stage. It's really noticeable how together we are now on gigs. I don't want to slang Ace, but it's really improved now. These instrumental things are interesting. We've got that organ which produces the different lights for the styles we play in. Purples and red when things are getting hot, and pastel colours for the quieter numbers, so we use long breaks to make it more effective. We told Carl we were kicking him out the other week, because we wanted to be an instrumental group. But we are much more confident now."

Bev is one of the few drummers in the pop field, who doesn't show frustration at not being able to play jazz. "I listen to jazz all the time," he said. "I really appreciate what blokes like Joe Morello and Buddy Rich are doing. But I'll never be as good as them. They're so tasteful, and just touch the drums to get great breaks. I'm happy enough hitting them hard". J.F.

PROFILE

JOHNNY NASH

JOHNNY Nash is small, snappily dressed, quick-smiling, and . . . patient! Like patient enough to wait ten years to get a hit in Britain—the ska-influenced "Hold Me Tight", a record he sees as getting the new Rock-Steady message rolling right across the world.

This man John Lester Nash was born in Houston, Texas, on August 19, 28 years ago. Predictably he comes from the Gospel-belt source of song inspiration. He's a useful guitarist and does most of his writing in the early hours of the morning, urged on by his wife, Cissi, a fabulously shapely ex-model.

This man Johnny Nash has the right sort of face. It's flexible, expressive and it once attracted Burt Lancaster who immediately gave him a starring role in "Take A Giant Step". Johnny didn't sing in that movie; but he did win international acting awards.

And this man J. L. Nash is no yes-man. "I read how guys come over to Britain and say how wunnerful it is to be in your country and how great everything is. But that's no kinda quote for newspapermen. I felt homesick from the time I landed to promote my record. I didn't like the hustling that went on round me. And I don't go along with the theory that whatever a British group does must be good.

BEATLES

"The Beatles—sure! But your guys suffer because there's no real musical heritage in this country. You have no real roots. What you get, you get from America . . . and I'll stand by that theory no matter what."

This could give the impression that this man J. Lester Nash is more than somewhat self-opionated visitor to these shores. Not true. Says Johnny: "I've been through it all and I just never get a feeling of personal self-confidence. Don't forget that I had years with the Arthur Godfrey Talent Shows, and I had times when I figured show business was not for me. I sometimes wanted nothing more than to get back to university and live a sheltered life there.

"But deep inside there has to be a spark. Now I've heard people in Britain say how they liked my record and where did this guy Nash come from? Well, I've written some hit songs and I've had hit records and I've gone on trying to learn about the business. You don't stick yourself in one little niche and say that's that—I'm a singer, or a writer, or an actor. You try to fulfil yourself in every section."

He's totally against the British habit of categorising music. "Take Rock-Steady, which is my bag right now. It comes from the blues and from West Indian music and from a lot of things—jazz included. I call it Rock-Steady just for convenience. But I wanna be able to sing everything. In Britain, you have a history of classical music or Cockney music, but we have about 200 different styles from which to draw.

PURE POP

"Like I've made albums dealing with pure pop, with folk, with R and B, with West Indian folk—calypso. You just don't have these roots. And that is a handicap in an international scene of pop music."

No handicaps for this man Johnny Nash, though. He owns a publicity company, a record company, and shares of artists like Lloyd Price.

DESCRIBES

His manager is Danny Simms, with whom he wrote "Hold Me Tight", which he describes as . . . "The biggest influence on my career". He says Sam Cooke is his favourite singer, a man who had the same gospel roots as his own. His biggest dislike, almost naturally is plastic people. He can spot them from a mile.

He's learned his trade. And avoided the usual pigeon-holing.

PETE GOODMAN.

L.P. REVIEWS

WAITING FOR THE SUN

THE DOORS
ELEKTRA EKS 74024

The Doors' third album—and probably the one to start off a big new craze for this explosive, lyrical, dramatic foursome. On first hearing, the group's excellence doesn't come through, but the more one listens, the more one realises that they've pruned down their music to the spare, highly-meaningful core. Jim Morrison sings better than ever on this LP, which includes "Hello, I Love You" and the brilliant "Unknown Soldier".

Side One: Hello, I Love You; Love Street; Not To Touch The Earth; Summer's Almost Gone; Wintertime Love; The Unknown Soldier.
Side Two: Spanish Caravan; My Wild Love; We Could Be So Good Together; Yes, The River Knows; Five To One.

ECLECTION

ECLECTION
ELEKTRA EKS 74023

Eclection have been steadily building a strong following over the last six months, and this album, their first, must shoot the group right into the top rank. It's very good indeed, with beautiful, soaring harmonies, good original songs by Georg Hultgreen and Mike Rosen, and a superb ringing backing led by Hultgreen's 12-string. Kerri Male has one of the best girl voices around—and there's really nothing at all to fault on the whole album.

Side One: In Her Mind; Nevertheless; Violet Dew; Will Tomorrow Be The Same; Still I Can See; In The Early Days.
Side Two: Another Time, Another Place; Morning Of Yesterday; Betty Brown; St. George And The Dragon; Confusion.

CLIFF BENNETT BRANCHES OUT

CLIFF BENNETT
PARLOPHONE
PMC 7054

This is Cliff's first album without the Rebel Rousers. He's one of the few white artists who can sing soul with conviction, and his new band has given him the freedom to do so. It's mostly Joe Tex, Porter/Hayes numbers, but the Vanda/Young song "Good Times" is outstanding, and deserved to be a hit for Cliff. I can't see where the "Branches Out" comes into things, because he's been in the soul bag for a few years now, and this is certainly no different. Just good and solid.

Side One: You're Breaking Me Up; Lonely Weekends; Ease Me; When Something Is Wrong With My Baby; Taking Care Of A Woman Is A Full Time Job; I Don't Need Nobody.
Side Two: Close The Door; Good Times; Said I Weren't Gonna Tell Nobody; You're The One For Me; Take Your Time; I Take What I Want.

UNDEAD

TEN YEARS AFTER
DERAM SML 1023

We reported on the recording of this album a couple of months back, when it was scheduled for American release only. But results were so good, that Deram decided on a British issue as well. It certainly rates as one of the best live albums we've heard, with outstanding guitar work from Alvin Lee, and bass from Leo Lyons. The sheer speed of Lee is blinding, but he creates as well, making him a thoughtful soloist. Proof?—Listen to the amazing Woodchopper's Ball. There's not too much singing, but with musicians as good as this, who needs it?

Side One: I May Be Wrong, But I Won't Be Wrong Always; Woodchopper's Ball.
Side Two: Spider In Your Web; Summertime and Shantung Cabbage; I'm Going Home.

LIGHTFOOT

GORDON LIGHTFOOT
UNITED ARTISTS
SULP 1199

A new name to British listeners, Gordon has a fine album here, and it won't be surprising to find Mr. Lightfoot becoming something of a big name over here soon. The album is made up of all his own songs, very tastefully sung over a small group backing with violins cropping up from time to time.

Produced by John Simon, this is another of those LPs that can simply take over your mind. No home should be without one.

Side One: Wherefore And Why; The Last Time I Saw Her; Black Day In July; May I; Magnificent Outpouring; Does Your Mother Know.
Side Two: The Mountain And Mary-Ann; Pussywillows, Cat-tails; I Want To Hear It From You; Something Very Special; Boss Man; Did She Mention My Name.

TWO MUCH

JACKIE WILSON AND
COUNT BASIE
MCA MUP 333

The combination of Jackie Wilson's vocals and the Count's big band is a very satisfying one. They swing through a variety of high-class soul numbers, giving their contemporaries a lesson in musical approach. Benny Carter was hired to arrange, and the whole album was completed in two days in January—it was almost as simple as that for these two great artists. I'm not saying everyone will like it—just those who dig high-class soul in large doses.

Side One: Funky Broadway; For Your Precious Love; In The Midnight; Ode To Billy Joe; Chain Gang; I Was Made To Love Her.
Side Two: Uptight (Everything's Alright); I Never Loved A Woman (The Way I Love You); Respect; Even When You Cry; My Girl.

BY JOHN FORD

MR. WONDERFUL

FLEETWOOD MAC
BLUE HORIZON 7-63205

Only the Fleetwood Mac can take a music so basically simple, and turn it into a hard, driving sound, with added brass, Christine Perfect's piano, and Duster Bennett's harmonica. Peter Green has directed, and organised with producer Mike Vernon, an album of standards and new material, and is singing and playing better than ever. Jeremy Spencer is nearer Elmore James than ever before, and the playing of Mick Fleetwood and John McVie is proved once again. Just about brilliant, all round.

Side One: Stop Messin' Round; Coming Home; Rollin' Man; Dust My Broom; Love That Burns; Doctor Brown.
Side Two: Need Your Love Tonight; If You Be My Baby; Evenin' Boogie; Lazy Poker Blues; I've Lost My Baby; Trying So Hard To Forget.

ELI AND THE THIRTEENTH CONFESSION

LAURA NYRO
CBS 63346

Laura Nyro is 20 years old, comes from New York, and sings soul like you've never heard before. The double-tracked voices, soaring harmonies and brilliant songs give an insight into this girl's future, which should be very big indeed. Her significant lyrics, usually dealing sympathetically with a young girl's troubles, move well away from the "Oh Lord Almighty", "Sock It To Me" brigade, and she has an individuality rare in a new artist.

Side One: Luckie; Lu; Sweet Blindness; Poverty Train; Lonely Women; Eli's Comin'.
Side Two: Timer; Stoned Soul Picnic; Emmie; Woman's Blues; Once It Was Alright Now (Farmer Joe); December's Boudoir; The Confession.

ARETHA NOW

ARETHA FRANKLIN
ATLANTIC 588 114

Aretha Franklin sings beautiful numbers all the time. A fact usually forgotten when listening to her vocal gymnastics. Like Lauro Nyro, she is the complete individualist, although she's not doing so many of her own numbers on this album—just "Think" in fact. Best of a good bunch are "I Say A Little Prayer", and "You Send Me", that great Sam Cooke song. The arrangements, as usual, are excellent, and producer Jerry Wexler has got himself together a complete LP. Nobody could ask for more.

Side One: Think; I Say A Little Prayer; See-Saw; Night Time Is The Right Time; You Send Me.
Side Two: You're A Sweet Man; I Take What I Want; Hello Sunshine; A Change; I Can't See Myself Leaving You.

YOUR LETTERS

IRISH GROUP

Dear Sir,

I am a member of a Dublin blues band. I think your magazine is really great, especially the "Player of the Month" column. As you may know, in this country Showbands come first, but here in Dublin a few groups struggle to survive, playing in the few beat clubs we have, for pennies. I am positive that your magazine gives them courage to keep trying as it has done with me. And maybe one day there will be room enough for all. I hope groups will get recognition in this country. I would like to say thanks and keep it up.

J. Buckskin Leahy,
Dublin.

STUDIO COMPLAINTS

Dear Sir,

We have been working in the studios now for several years, and all the engineers and their assistants are fed up with being asked the same old questions: (1) You're young to be doing this sort of thing, aren't you? (2) How long have you been here? (3) Did you have to go to college to learn how to work this "thing"? (4) My word, what a lot of switches—does it take long to get to know what does what? (5) Do you work long hours? (6) Do you get a large salary? (7) What other groups come here to record? (8) Have you engineered a number one hit yet? (9) What a lot of holes—do you ever get confused? (10) What's it like working with personalities? (11) Why do you listen to it so loud—don't you ever get a headache? (12) Do you think this song will get to number one? (13) Can you fly that thing to the moon?

We found out that these questions not only apply to Decca where we work, but to every recording studio in town!

We hope you may be able to publish this as a guide of what not to ask when visiting a recording studio!

Yours hopefully,

Decca Studio Pop Staff.

All groups please take note.—Ed.

CORRECTION

Dear Sir,

I have been playing the guitar for about six years and recently have turned my interests towards the keyboard and have been following your article in "Beat Instrumental" on Keyboards.

On reading No. 5 chords positions in the August edition, I find that many people, like myself, have found considerable difficulty in following the half-tone idea.

At first, it seemed quite logical, i.e. 3 semi-tones constituting the 1½ in the formula; 4 semi-tones for 2 and so on. However, in the July edition (No. 4 chord positions), I think lies the root of our problem.

For it states that the major chord formula is R+1½+2 which, when applied, even on guitar, gives the minor chord.

Then to complicate issues further in the August edition the Major 6th is given by the proper R+2+1½+1 (not the R+1½+2+1 as expected by many readers).

Although I have mislaid my June edition, I seem to recall a similar formula misprint.

Mike Cove,
Nurses House,
Mattishall, E. Dereham,
Norfolk.

You are quite right. Due to printer's error, the formulae for the formation of major and minor chords in the first paragraph of the July column, were reversed. However, I would point out that the correct formulae were given in the May edition. The mention in the July issue was only a brief reminder. —Editor.

NEW BAND

Dear Sir,

Before going to America, I used to play with my friends Chris Woods and Stan Webb, now both enjoying reasonable success. After studying the styles of Buddy Guy and Otis Rush, Magic Sam and many others for six months in Chicago, I would be grateful if you would mention my group in your magazine. We are called Lafayette and are based in Stourbridge. We're moving to London and shortly recording for Blue Horizon with Mike Vernon's help. Our programme is original, featuring songs from 1920 and many traditional blues numbers from people such as Garfield Acres, Maja Lance, Big Boy Spires, Big Maceo, and Tampa Red. We're really honest towards our music and don't believe in the new wave of amplified blues guff. We tend to lean more towards the quiet B. B. King, Bill Broonzy, Sonny Terry blues. Our line-up is Fred Griffiths, vocals, slide guitar and jaws harp; Rodger Hudson, bass guitar; Grey Nock, drums, vibes; and myself, Adrian Ingram, Rush style guitar, finger style guitar in the vein of Davy Graham, Broonzy McGee, slide guitar, harmonica and vocals. I reckon that our overall sound is unique, and we are the most authentic band in Britain.

Most blueswailing Adrian Ingram,
Stourbridge.

VITAL MOMENTS

AMEN CORNER

No 12 in our series in which the stars reveal the seconds that led to success!

VITAL moments for the top groups come in various sizes and shapes. Some groups find it hard to pinpoint even one moment in time when their careers took a giant-sized step forward. Others find plenty — and the difficulty is sorting out the most important. Amen Corner definitely come into the latter category.

Most vital, in a sense, was the day record producer, Noel Walker, decided to be deliberately late for the boys' first session in the Advision studios . . . their first time ever to make a proper record. And a flick of a light switch also comes into it. Let Andy Fairweather-Low explain:

"We were nervous enough on the way to the studio. But when we were kept hanging about, our nerves got worse. The only thing to do was have a blow—just to keep our minds off this serious test of our ability. So we had our own impromptu session and more or less lost ourselves in the music. Noel eventually turned up—and explained that it was all a deliberate move to let us get used to the atmosphere of a studio. He helped us even more by turning off many of the lights, so it seemed to us we were operating in a discotheque sort of scene. We felt completely at home . . . and nothing boosts your ego more than having a recording manager who really fires you with his own enthusiasm.

"Actually you can take this Vital Moment one stage further. At that first session we didn't have the trumpets—they were added on 'Gin House' later, at Decca's West Hampstead studios. And when I listened to those four trumpets, finally added, I felt pretty sure we were on to a hit".

Vital Moments often come from incidents involving money, loot or bread. For Amen Corner, it came from an engagement at the plush Les Ambassadeurs night club in London—for a debs' party. They'd been seen at the Speakeasy club and recommended to the hosts of the party. Two half-hour spots. "And we got £100 for it," says Andy. "Before we'd picked up £75, top whack, but to break through the magic three-figure barrier for one night's work . . . that was really something. Not only that, there was a stack of food and drink laid on for us. Free!

This, we reckoned, was really living in the top bracket. By the way, the performances went well, too!"

And Vital Moments can relate to hang-ups or bring-downs. Like when the boys recorded "World Of Broken Hearts". Said Andy: "By then we'd got the feel of the recording studios and weren't treated like new boys. But try as we might, I couldn't get the vocal track —either singing the RIGHT way, that is creating notes the correct way, or the way I actually FELT the song.

TUBA

"Oh, they added in about eight violins, tuba, cellos and lots of other things, but in the end it was scrapped. We were relieved when we heard the final version and felt it would be a fair-sized hit. But it didn't sell. We weren't ridiculously brought down over it because we were then getting the bookings . . . but it was still a Vital Moment when we realised it was a flop.

"You see, it taught us something important. Just because you have one big hit, doesn't mean you're going to get a hit follow-up. You're as good as the record sells. We realised, at that time, that there had to be a certain amount of trial and error. Nothing was guaranteed in this business".

A producer's "insight", a hundred quid society gig, a flop. The next Vital Moment concerns a triumph . . . at the Stars' Organization for Spastics' annual concert, a charity scene, at the massive Wembley Pool last year, in front of an audience of some 10,000 fans

NERVOUS

Says Andy: "Just about every group under the sun was there. Were we nervous? I'll say we were. But we didn't get the job of warming the fans up—there were so many groups before us. So we stepped out there and I'll swear that none of the fans heard anything we played or sang. Mind you, it's a good thing to feel worried before a big show like this. If you get over-confident, figure you can cope with anything, then it somehow shows through and the fans get a bit wary. I had a bad throat on that day as well, but it was all forgotten. The whole thing was great fun—that was perhaps the most important thing.

"Great atmosphere backstage, mixing with stars like Dave Dee, Move, P. J. and the others. But it's a funny place, Wembley Pool. Now we're used to being there, like on poll-winners' concerts, it's a bit of a drag. All you do is drink tea, drink tea—but first time, it's a knock-out experience".

Somehow Amen Corner come over particularly well on television and it's no surprise to know that their first appearance before the cameras created yet another Vital Moment. Said Andy: "We got the spot through Johnny Hamp—at about the time 'Gin House' was being released. He said he knew our manager, was a mate of his, and would give us a chance.

"The atmosphere in the studio was amazing too, but in a different way. Everybody knew we were new to telly and everybody, the make-up girls, the floor manager, all of them, went out of their way to make us feel at home. This is the way of television. Backstage in other places, like theatres, nobody may care, but in TV you can speak to anybody and they'll always be pleasant.

HORNY

"The pity is that there aren't more producers like Johnny Hamp, or 'Top of the Pops' Johnnie Stewart—because the lack of suitable programmes is holding back so many groups who deserve to break through. It's a horny old subject, I know, but it's true that it meant a great deal to us to be given TV exposure long before we had anything like a hit record. Certainly it made a lot of difference to us. . . ."

But this comes right up to date on Vital Moments. There was one which Andy wanted to mention which came up long before all the others. "Our first professional gig", he said. "Our first REAL booking. A funny business. We didn't have a van, because we had no money. We didn't have our own equipment, because we didn't have any money. But we were, as semi-pros, building a reputation in Wales. So we turned up in a car . . . Clive's, and he smashed it up on the way there. Five miles away from the gig, and it was pouring with rain.

SURPRISE

"Now the idea had been that we should turn up in plenty of time, but instead we got there just about the time we were due on stage. Actually we were BAD. Very bad. Our change-overs were musically and technically wrong, and our arrangements weren't very good. But we won over the audience. It was surprising that the show went so well, because we were aware that we weren't doing it very well.

"So happens we played on the same bill as Alan Bown, then very big. He was great. Assured us that the best bet was for us to go to London and try our luck there. People really have been very kind to us and we appreciated his advice".

For a while after that, Amen Corner travelled in a second-hand ambulance they picked up cheap. After six months, things really started happening and there was a hit record. Now they travel in style. But they still remember how it was that they got their break in the professional group scene.

Now, of course, they are big and have been very "High In The Sky". Andy himself has taken to playing football . . . the game has given him a new interest but has also led him (*a*) to believe that his ribs and lungs had caved in—permanently; and (*b*) that he has some congenital weakness in the ankle which could handicap his leapings about on stage.

Amen Corner is not only a good name for a group. It represents a good group.

And they have considerably more basic gratitude for the events, the Vital Moments, that helped than most of their contemporaries.

PETE GOODMAN.

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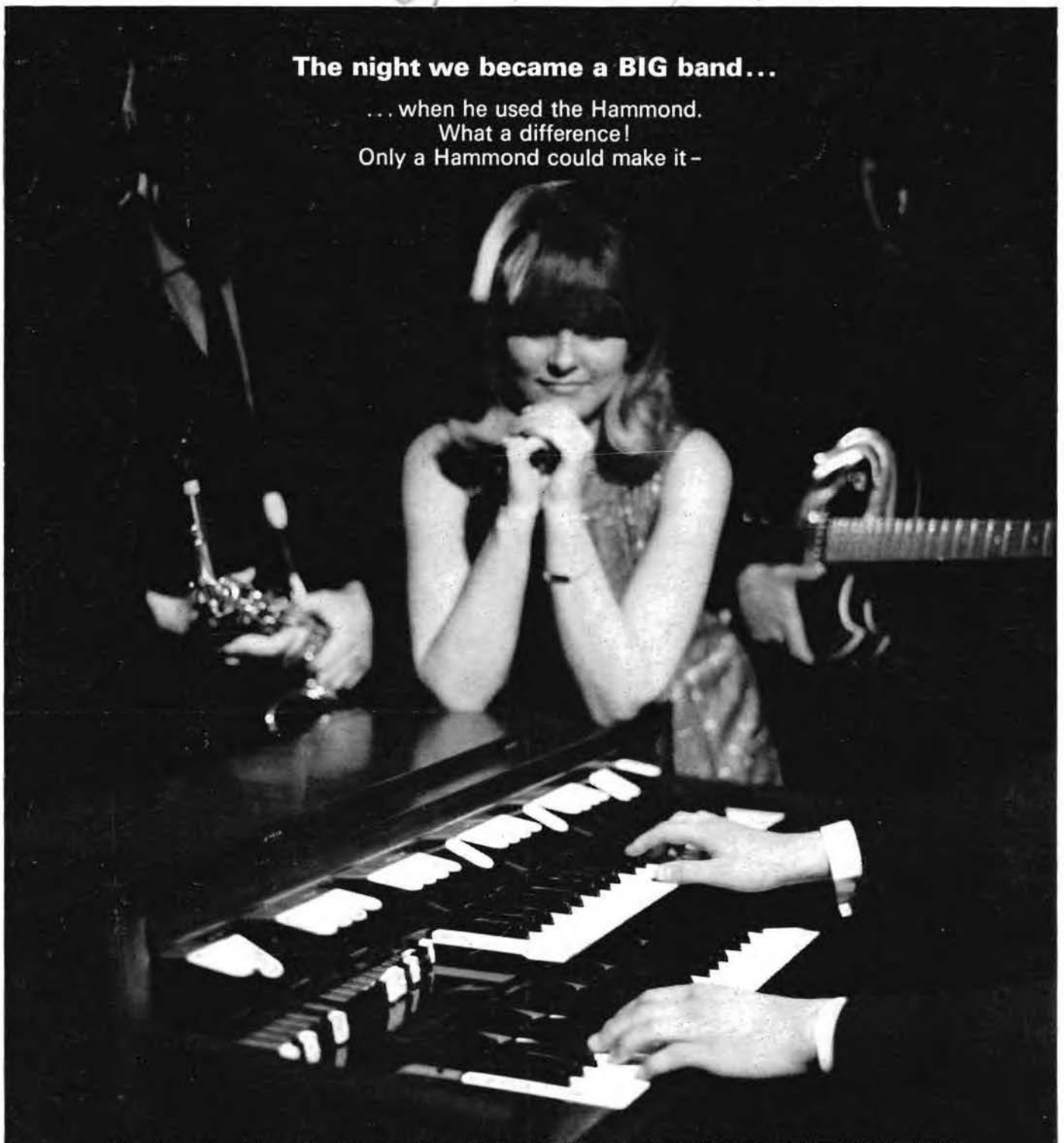

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Editorial

If there's one thing that distinguishes the average group today from its counterpart of ten years ago, it is the sheer musicianship of today's instrumentalists. Many well-known personalities have remarked upon the change, and DJs and A & R men who didn't always think a lot of the records which were flooding on to the market at the end of the 50's, are almost without exception very enthusiastic about the present standard.

But the odd fact is there is no great boom on at present. One of the commonest phrases one hears around Tin Pan Alley, the recording studios and record companies is: "what's next?". Everyone keeps watching and waiting for the new trend.

But the idea that a trend emerges so that dozens of people can climb on to its back, is ridiculous. There could have been no Presley era without the great pelvic shaker himself. Cliff and The Shadows must take the credit for starting the great group movement in 1958 and, of course, the Beatles for the modern scene. Yet the extraordinary fact is that one of the Shadows couldn't even play his instrument when he first appeared with Cliff.

How different the scene is today. Any member of a group who wasn't able to play his instrument would rapidly leave. I'm not talking, of course, about people who are just starting but about groups which are actually doing performances for reasonable money.

This wealth of talent must inevitably introduce a new era of pop music. There's one other extraordinary fact, ever since the end of the war people have become interested in pop music in their teens, then followed it for a few years and then lost interest. But now it's not the teenagers alone who are the backbone of pop music, there are also millions of young adults in Europe and America who take a tremendous interest.

The Editor.

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STONES

Hung up on outside matters

ASK the Rolling Stones what their plans are and you end up with a series of questions. Which is a ridiculous state of affairs for a group which has international repute and is one of the biggest money-spinners in the whole pop world.

But, as the Stones themselves say, they're always being caught up on things beyond their control. At the time of asking them what their plans are, the dispute with Decca over the sleeve of the album "Beggars' Banquet" was still going on. As is well known, the sleeve showed a toilet wall, with various forms of graffiti penned thereon.

SWEAR WORDS

Says Mick: "There are no swear words at all. There is nothing obscene —but the original argument was that we couldn't use it as a record cover". Decca wouldn't budge; nor, predictably, would the Stones. So a record, due out nearly two months ago, stayed on the stocks.

And there was the trouble with Brian Jones and his court appearance. This helped a situation where the Stones want to "get the old hysteria going again" . . . but were unable to move because of uncertainty of their future movements.

Said publicist David Sandison: "The album problem was simply a basic fall-down in communication. Until recently I wasn't the greatest Stones' fan, but now I've worked with them I realise just how good this new album really is. They took time over it and I'm convinced it is the best thing that they've ever done—a stand-out in any company".

Sometimes the Stones simply get caught up in circumstances beyond their control. Sometimes they create situations in which words like "banned", "barred", "chucked-out", "dispute" and "furore" are employed to explain their latest brush with authority—no matter from which source the authority stems.

Hear Jo Bergmann, who runs the Rolling Stones Ltd. offices in Mayfair. "One problem is that Mick is so involved in filming 'Performance', which takes him well into November. They'd hoped that the album release would take them through this period, but instead it looks as if they were doing nothing at all. But what we do know is that they're working hard on a single to come out probably this month. In this respect, the boys do get together and try out ideas.

"Otherwise it is rather slow progress. Bill Wyman has been moving house and that's occupied his time. Charlie? —well, Charlie has not been doing much. But then that's fairly standard when the group as a whole is not working. Keith has been in the offices, kinda directing traffic.

"But even so they talk about a lot of things. They really do want to get out and do some live shows again. Maybe in this country, though quite a lot would be in other countries. However this, again, is merely talked about . . . it's never been said what dates or times are likely to be involved".

ENTHUSIASM

Does, I wondered, Mick's new-found enthusiasm for filming rub off on the others? Said Jo: "Well, I believe this. They'd do a film, as a group, if only somebody could come up with the right script. They get scripts galore—some of the most unbelievable stories—but they're just not right for the Rolling Stones as a group. I suppose if they all sat down and created their own script, then things would work out. But that takes time and it also means getting them all together".

She added: "Whenever possible, they get together and rehearse ideas for the new single. They certainly would like one out for the Christmas market".

And the Stones also want to get under way their ideas for their own label. But again they are hamstrung by circumstances virtually beyond their control.

Mick made a recent statement: "Theatre censorship and film censorship is fast on the way out. If you really analyse it, the only real censorship of value is that imposed by the artist. He knows, in his own mind, just how far things can go".

A lot of people would agree. But from the fans' point of view, the problem with the Stones is simply that they get so hung-up on outside matters, that there is a grave shortage of Stones' material coming out. Unfortunately, the Big Bad Stones are what they are, not what a lot of outside people would have them be.

'Tis a shame, though. The Stones, via "Beggars' Banquet", appear to be at their most inventive. Yet there's really not that much worth reporting about their current activities.

PETE GOODMAN.

Tyrannosaurus Rex

keeping it natural, flowing and spontaneous

MARC Bolan was christened The Bopping Imp by somebody, and that's exactly the impression he gives. With his curly hair tumbling all over everywhere, big brown eyes, the name "Bolanchild" over his doorbell, his needle-sharp mind leaping enthusiastically from one subject to another, he's one of the most likable, un-big time characters you could hope to meet.

Still living in a £4 a week one-roomer in Notting Hill, heart of the pixie country, Marc simply radiates with energy. He and Steve Took, the other half of Tyrannosaurus Rex, have got through an incredible amount of work during the year they've been playing together. For example, they appear in "In The Studio" more often than practically anybody else—and don't forget that they're only a two-piecer, with the consequent simplification of the actual process of getting it down on tape.

The number of songs written by 21 years old Bolan is astronomical. Poems too; his manager, Bryan Morrison, is shortly to publish a book of his poetry. Marc wrote the whole lot—he has a boxful of them—in just over two months, and it's all good stuff. He says that everything for him depends on being natural, instinctive and flowing; qualities that are immediately apparent in his work. The free, undisciplined flow of lyrical images come straight out of his head.

SIT DOWN

"If I get a particular feeling, then it just has to come out. I can just sit down and get a song written down straight away; it takes me as long to do as it takes to physically write it down. As soon as I start to think about it, then I might as well forget it. It has to come out unconsciously. Once I've got it down, I usually play it to myself about 20 times on the trot, getting the music worked out, and then tape it on my little recorder. Maybe we use it—maybe not.

"I like to get any song as nearly right as I can before I play it to Steve. I like to present him with a finished thing, so that he can add exactly what he wants with his drums. We're both so in tune with each other that most things just seem to fit naturally and spontaneously".

And the end product of Tyrannosaurus Rex would seem to be filling a pronounced gap in the record world. There's nobody doing anything remotely similar to Marc and Steve, and their two singles, "Deborah" and "One Inch Rock" both sold very well. Well enough to enter the lower reaches of the charts, bringing in enough work to keep things rolling smoothly onwards but without accompanying pressures of getting in the top 10. The LP "My People Were Fair" also made its way into the charts, and the new album, shortly to be released, "but already out of date", looks set for a good run.

ORIGINAL

But, as with the majority of original sounds, the record companies didn't want to know in the early days when Marc wanted out of the rock scene, feeling very out of joint with his group, John's Children. Trying to sell the new sound got the time-honoured response: "Very good,' Marc, but there's no market for it". Even now, Tyrannosaurus have made one—just one—appearance on television.

The group—if that's the right word—have certainly proved them wrong, and the same people are saying "Always knew you'd make it". But very little of the traditional pop-showbiz scene gets through to Marc. "There are a lot of bad scenes, now we're doing reasonably well. Money doesn't mean much to me, but all these people out of my past are trying to get their hands on some. You've just got to blank off to them and all the other hang-ups. Few things are really that important".

It's noticeable that a phrase used a lot by Marc is "In truth". Which is a neat way of explaining the Bolan view of life. You could sum it up by saying he's a writer of what is true and natural. And he'd much rather be known as Marc Feld—his real name. "Bolan was dreamed up by a record company—and I didn't even know about it till I saw it on the label".

RICK SANDERS

PLAYER OF THE MONTH

EDDIE HARDIN

STILL a mere 19 years old, Eddie Hardin has already landed himself a widespread reputation as a versatile and important musical talent. During his time with the Spencer Davis Group, Eddie was singing, playing organ, composing the vast majority of the group's material along with Spencer, and developing rapidly all the time. He's now parted company with Spence—"we wanted to go in different musical directions"—and started up his own unit. Just himself and Gordon Barton on drums, an apparently massive change from the SDG.

Eddie's musical career began when he was, like practically every other keyboard player, a young piano student. By the time he was 13 he'd learnt enough to join his first group, in South London, playing organ. The model he used at this time was a Vox Continental.

As his playing progressed, he felt the need for a bigger instrument, and after discovering Hammonds for the first time at a music exhibition, managed to persuade his father to get him a Hammond L100. "Believe it or not, I'd never heard of them before I saw Hammonds at this show", he says.

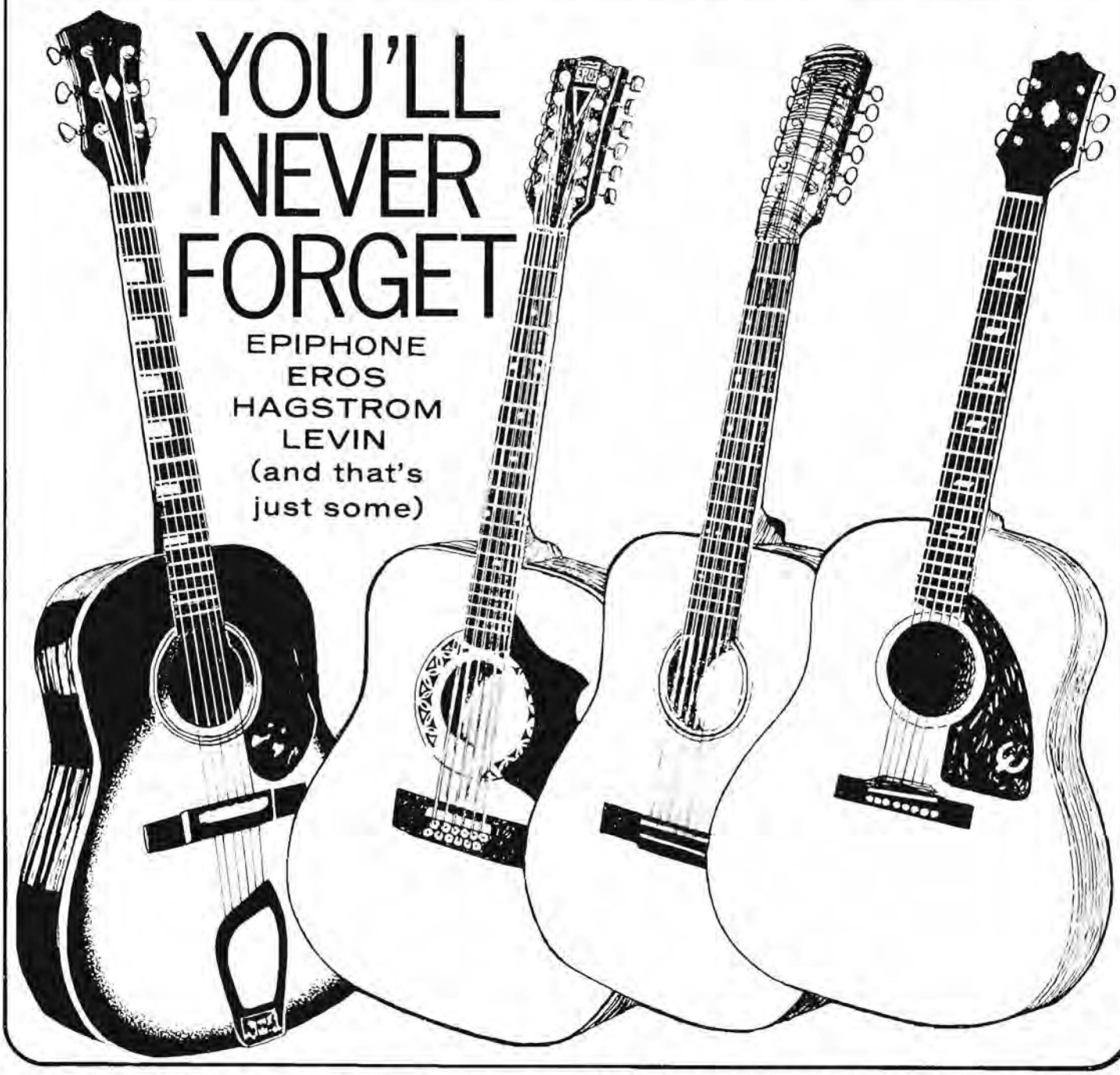
After this, Eddie moved on to an M102, which he used during his time with Spencer. "It was specially converted so that the bass pedals came out through a separate amplification system, which gave a much better sound. At one time, Spence was thinking of getting a bass player, but I found I could play the pedals more or less immediately. I think I was one of the first pop musicians to use the pedals at this time." His strongest influences were Jimmy McGriff and the much underrated Alan Price.

"I played it through four speakers, two for bass, two for keyboard—a 300 watt Marshall set-up. I've now sold the white M102, but I've still got one over in America—but I'm really happy with my new C3, which has three octaves of bass pedals. It's much better altogether—so full and powerful."

Now Eddie has his own group going, what sort of difference is it going to make to his style of playing? "It's still going to be basically the same—it's just that I'll have absolute freedom to express myself. I suppose this means we'll become part of the underground! I certainly don't want to just play highly complex stuff for myself, though. It's got to get through to people. Playing any instrument is really just another way of talking to somebody".

RICK SANDERS

HOW TO SEE JUMBO'S (& 12's)



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BI/11

Savoy Brown at last

WHEN you think of all the various blues bands at present on the crest of a wave, it's the natural thing to think that they've been doing blues for years, and are only just getting through. In fact, it's not like that with the majority of cases—for most bands, blues are a fairly recent thing.

One band has been playing the music for over three years, when the times were both good and bad. Savoy Brown were playing the Chicago stuff down at the Nag's Head in Battersea, now the home of the Blue Horizon Club, when audiences were good if there were 50 people present.

Kim Simmonds has been the mainspring of the band right from the start. His blues interests began when he was about 13. "My brother, Harry, used to come home with all these records and I used to hear nothing but blues. I was hooked straight away. Eventually I formed my own band, and dragged Harry down to hear us."

Said Harry, who now manages the Chicken Shack as well as his brother's group: "I went along not expecting very much, but Kim had got a really good thing going. We decided that I'd look after the group and we'd have a go at breaking into the London scene—and that was really the birth of Savoy Brown."

During its existence, Savoy Brown has tended to be the personal mouthpiece of Kim, with many changes of personnel, as he felt the need to go in a slightly different direction. However, as the band now stands, it's a much more stable unit. No longer is Kim the sole leader, with the menacing-looking singer Chris Youlden as his partner: Rivers Jobe is on bass, Lonesome Dave on second guitar, Roger Earl on drums, and Bob Hall plays piano.

"Since we've got the new line-up together, the band has been working much better. Interest in our sort of music is on the upsurge, and we're doing very well now. We went through a lot of bad times in the past, when nobody wanted to know—this time last year, for instance, we were right in the doldrums. At the moment we're booked up solidly for the next three months, and the only area where they don't seem to like us is on the South Coast. Why that should be, I've no idea—but elsewhere it's great.

CHOICE

Most groups, sooner or later, are confronted with the choice of progressing—and risking leaving audiences behind—or continuing to play the same old stuff. Savoy Brown have been going through this problem for some time. Says Chris: "It's discouraging to realise that you've been playing your heart out and the audience have got nothing out of it—and this sometimes happens. But you might as well give up as play to a tried and trusted formula. You have to play what you feel—and sooner or later the public will catch on.

"When we first did 'Downchild', for example, people used to hate it. But we found that after the album came out, this song was the one they'd always ask for. It was just that they had to get used to it, and you can't rush these things along. It takes time—but it's worth it in the end to do the music you believe in."

R.S.

The Peter Green Column

BEFORE I go babbling on about something or other, I'd first like to thank everybody who bought "Mr. Wonderful" and "Need Your Love So Bad". I hope they turned you on. We have just started working on the next Fleetwood Mac LP which is going to be a big surprise, and may even shock a lot of people—especially our critics. We are taking lots of time on this one, and being very critical about what goes on it. So if it takes a long time to be released, sorry. But, it will be worth waiting for, I promise you.

While on LP's, if you want to go on a blue trip, try Duster Bennett's incredible album. Once more, here is proof that white cats can do it as well as brown ones. For even more proof, just listen to Gordon Smith sometime.

Anyone seeing us lately will have (open mouthed) observed Danny Kirwan our new member, putting a Fender Strat through its paces, and turning out to be one of the most exciting guitarists ever heard.

I've recently realised that I have been neglecting my own guitar playing, while I've worried more about good lyrics. Now I intend to sort this out. I've written an instrumental which we may release as our next single, but it will definitely be included on our new LP. Titled "The Albatross", I think it's going to be a real classic in the instrumental field, along with "Apache" and "F.B.I.", etc. . . . sorry Hank, no offence.

See you all in next month's issue, when Pete Green converts the world to being vegetarian.

Bye, blue kids,
PETER GREEN.

B.I.'s KEYBOARD CHORD CHART

BY THE TUTOR

This is the second of four full-page chord charts, the first having appeared in the previous issue. The idea is that you should cut each one out and paste them on a piece of board which you then rest on the stand of your piano or organ, so you can see how to form any of the chords listed at a glance.

As I have explained in previous issues, all these chords can be played in different positions. But, to make it easy for you and to tie-in with the formulas for each chord that we have already given you, we have made the root note, after which the chord is named, the left-hand note in every case below.

	E♭	E	F	F#	G	A♭
MAJOR						
DOMINANT SEVENTH						
MINOR						
AUGMENTED FIFTH						
DIMINISHED SEVENTH						
MINOR SEVENTH						

In each of the individual diagrams above, "Middle C" has been shaded to aid identification.

STATESIDE REPORT

LIKE an amoeboid movement in full swing, many of the bands here continue to change their form and personnel right and left. Bands are dispersing, new ones are emerging, and some individuals have decided to stick it out alone.

It really makes the American rock scene look like a chaotic thing with no sense of unity present within the bands. This is a likely judgement from an audience angle, but the truth of the matter is that many of the groups in America have more individual inventiveness, creativity, and direction than they need. It's difficult to decide whether this individuality is a good thing or not. It's great to see musicians get involved in the direction of their respective bands, but on the other hand, too much individuality creates contention, a very shaky band, and ultimately a schism in personnel.

A separation which didn't come unexpectedly was the announcement that Janis Joplin, the gutsy blues voice of Big Brother and the Holding Company, will be leaving the group in December after their final engagement together in Hawaii.

Ex-Byrd Gene Clark has formed a country group

Janis, who has been with the group since its foundation three years ago, has knocked out many audiences over the years with her screeching, moaning cries. She has built up a big name for herself and the band in the States, particularly in San Francisco, and her split from Big Brother really hit the huge rock audience around S.F. with quite a blow.

PAYOLA

Their final series of performances in San Francisco (three nights) grossed $40,000 at the Fillmore West, which is a lot of payola if one considers that the Fillmore only has a capacity around 4,000. The crowds were immense and consequently were tightly packed each night. Lines of people started forming at 4 o'clock in the afternoon each day, and by 11 in the evening there were as many people in the streets waiting to get in as there were inside being crushed.

Big Brother, minus Janis Joplin, will continue to operate together. They plan to head in new directions which weren't possible as a backup group for a singing star. As for Janis, she'll continue to sing. She is in the process of stirring up personnel for her new band and may use Harvey Brooks, late of the Electric Flag, as her musical director.

Another of the San Francisco bands, the Steve Miller Band, is presently undergoing a very big change in its roster, and the band will be almost an entirely new unit when it starts another road trip this month.

Three of the group's personnel (organist Jim Peterman, drummer Tim Davis, ans guitarist Bozz Scaggs) left the group in early October just prior to the release of the Miller Band's second album "Sailor".

The split came as a result of some personality clashes which have been building up within the group over the months. One of the clashes occurred right on stage where Miller was getting static from others in the band for dragging out his guitar solos to great lengths.

Only Miller and bassist Lonnie Turner remain, and the group will probably hurt a lot (particularly at the organ) if they fail to come up with replacements of the same calibre. Peterman, Davis, and Scaggs will be forming a trio of their own soon, and it may very well be better than Miller's.

A newly formed band which should prove to be an important one in months to come is the Buddy Miles Express. The group was put together in September, but its existence was not formally announced until just recently.

Buddy Miles, once drummer for the now-deceased Electric Flag, is the core of the group. He plays drums and is the lead singer.

SURPRISE

The guitarist for the group came as a surprise to this writer. Carrying the guitar chores is Jim McCarty, a fantastic musician who was doing such a beautiful job with the new Siegal-Schwall band just a few months ago. Apparently McCarty found Miles' band a little more to his taste (rhythm and blues), since he's quite familiar with R and B material as a former guitarist with Mitch Ryder. Even though he sounded great and at home playing blues with Siegal-Schwall, I'm sure he'll have no problem being a standout with the Express as well.

Also in the Express is organist Herbie Rich (formerly of the Flag) and a horn section partially comprised of old Flag personnel.

The band made its debut

Big Brother and the Holding Co. grossed $40,000 in their final performances in San Francisco.

Al Kooper is now working with the 'Super Session' group

at the Whisky-A-Go-Go in Hollywood in September and later appeared with Jimi Hendrix, a very good friend of Miles, in San Francisco in October. The Express was signed by Mercury records almost upon formation, and they have already begun work on their first record.

TALENTED

The very talented songwriter and singer John Sebastian has departed from the Lovin' Spoonful, a group which he founded, patterned, and rose to fame.

Sebastian, who composed countless hit songs (among them "Do You Believe In Magic?" and "Darlin' Be Home Soon") for the Spoonful and other groups as well as two movie scores, has embarked upon a solo career. He is currently working on his first album which will include material written and sung exclusively by himself.

The Spoonful will still play together, though they'll miss the songwriting of Sebastian which was the key to their previous recording success.

A solo career for John Sebastian.

Gene Clark, who was once an integral part of the original Byrds as a singer and later went on his own, has formed a country group along with Doug Dillard of the Dillards Group. The pair have signed with A & M records and have an album due out soon with tunes penned by both artists.

The team of Mike Bloomfield (guitar) and Al Kooper (organ), probably America's best with their respective instruments, recruited two other musicians last month and put on a series of full house performances.

Calling themselves Super Session after the Bloomfield-Kooper-Steve Stills best-selling album of the same name, the band dazzled turn-away crowds at the Fillmore West recently.

Stills was absent from the sessions, but it really didn't matter. Elvin Bishop and outstanding newcomer Carlos Santanna (from San Francisco band Santanna) also dropped in on the three nights of jamming. The event was star-studdied indeed.

According to reports, the band was only a temporary thing and will not remain together. A single, "Season Of The Witch", has just been issued from their album.

MARTY J. ARBUNICH

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BOOK REVIEW

The Beatles

THE AUTHORISED BIOGRAPHY

By Hunter Davies

Published by William Heinemann

PRICE 30/-

THIS is without doubt the most comprehensive and factual account of the Beatles' lives which has ever been written. The author, Hunter Davies, covers everything in his very readable style right from the birth of each Beatle up to the present day.

The first two-thirds of the book is crammed full of facts with lots of extra inside information about incidents which have already been covered in hundreds of other publications and articles on Britain's most famous pop stars. This is, of course, the "authorised" biography, and throughout their teenage years the Beatles are revealed as aggressive, rebellious youngsters with frequent glimpses of latent talent.

John is reported to have spent his early years, "fighting, shoplifting, pulling girls' knickers down and becoming bottom of the class."

PRECOCIOUS

Paul was "smart, sneaky" and "the most sexually precocious boy of his year."

George's rebellion took the form of "long hair and flash clothes".

Ringo's childhood days don't quite rate the "rebel" tag. The worst he got up to was "stealing a few bits and pieces from Woolworths".

When pop music entered their lives, all the Beatles suddenly, for the first time, found the corner-stone on which they could build. It's all dismissed in a very off-hand fashion, of course; the Beatles always like to deride expertise and Hunter Davies faithfully reports their comments.

They started off with the usual cheap instruments. George's first guitar was bought by his mother for £3. Paul's by his father for £4 15s. 0d. But, once they had started to become interested, they rapidly became fanatics. George rehearsed until his fingers bled; Paul would play his guitar every single waking moment, including when he was sitting on the toilet.

None of the early chapters of the book are exceptional. The sort of incidents reported in them could be found in the early lives of a lot of other successful and unsuccessful group members; although they were probably more awkward than most.

Their early group days when people joined and people left—just like in every other group—are uneventful, until finally five main names emerged—John, Paul, George and Pete Best and Stu Sutcliffe.

Pete Best's mother helped a lot in getting the group work by starting The Casbah Club. The Beatles' manager at that time was Allan Williams and in his club, the Jackaranda Club, the boys met Stu Sutcliffe for the first time.

Stu Sutcliffe died from a brain haemorrhage in Hamburg, so the four people promoted by Brian Epstein were John, Paul, George and Pete Best.

Hunter Davies covers both sides of what was perhaps the most unsavoury incident of the Beatles' early years when they got rid of Pete Best and replaced him with Ringo Starr at the very moment when they knew that they were going to make their first record for Parlophone.

Beatlemania, touring, recording, their homes and private lives, are all covered. The author even attempts the impossible and tries to describe how a Beatle song is written.

Finally, he reports their most up-to-date attitudes and quotes, and lists their tremendous assets. And the author sums up the Beatles so far in George's words with: "We haven't done anything yet".

CONCLUSIONS

The mass of Beatles' facts and figures produces some odd conclusions. Firstly, the person who seemed to have made the most money out of his association with the group and who did the least for it must be Dick James. At the opposite end of the scale one learns that the person who did most for the boys in giving them a recording contract after months of approaches by Brian Epstein to other record companies had produced nothing—is George Martin. The curious thing is that he doesn't seem to have been cut into any of the very lucrative sidelines of the Beatles in their early days. The book actually shows he was only earning £3,000 a year as the Beatles' recording manager when they were making a million.

There is just one thing that worries me about the Hunter Davies book, and that is about the Beatles' constant desire to forget and belittle everything they've achieved only a few months before. They've often said recently that they regard all their LPs before "Revolver" as rubbish, and all that touring and performing is just ugh now! One can't help wondering what they will think of their authorised biography by 1970. Will they regret revealing some of the sordid little incidents of their schooldays or will they feel that they weren't frank enough about their private lives and want to tell all!

Who can say. But, if they do, let's hope that after his excellent and painstaking work on this book Hunter Davies will be given another chance.

S. O'M.

After six years the Beatles finally reveal the secrets underneath their hair—FOREHEADS!

Fairport Convention, part of the English tradition

THE first time I heard of Fairport Convention was about a year ago, when a guitarist of my acquaintance came rushing around to tell me about this new group with a fantastic sound, cross-rhythms and harmonies, and the best lead guitarist he'd ever seen.

That guitarist turned out to be Richard Thompson, who at the age of 19 is right up there with the heroes. My friend also said something about the Fairports being Britain's answer to the West Coast groups, and I brought this point up when I spoke to Richard. "There are some similarities between us and the West Coast bands, but there's one big and basic difference. They all seem to be doing a sort of cross between rock and soul—look at Big Brother, Country Joe, Jefferson Airplane—it's not all that far from the sock - it - to - me thing, and very American.

"We think of ourselves as a folk-based band. This is even more pronounced now that Sandy Denny is with us—she was singing pure folk for a long time on her own, before she joined the Strawbs, and then us. She really knows what the folk tradition is all about, and the group as a whole are drawing from the English roots. The fact that we're electric doesn't make any difference."

WORTHWHILE

In common with the new wave of American bands, the Fairports are critical of what they do, and are concerned with worthwhile rather than fashionable music. Their single, "If I Had A Ribbon Bow" came up, and Richard's instinctive reaction was "what a terrible record that was". Their first album, which came out four months ago, the group don't like now. "There were so many things that we could have done better", says Richard "I suppose it's a bad sign if you're happy with what's already been done, though. We've made a new album which should be released in November, and we're much happier with that. I doubt if we'll like that once it comes out, though."

There are six members of Fairport Convention—Tyger Hutchings, Ian MacDonald, Martin Lamble, Simon Nicol, plus Sandy and Richard. He sees the group as a democratic unit—"we all know what we have to do, so there aren't any power struggles. The ideal situation is six separate individuals who evolve their own ideas which can be put back into the group and push it in the same direction. I think we're getting near that state now."

One of the reasons for the obvious empathy between the six is the amount of time four of the group have spent together. Richard, Simon, Tyger and Ian have known each other since their schooldays. They did have trouble finding a drummer; before Martin joined there was a succession, none of which fitted. Judy Dyble was once the singer alongside MacDonald, but she left the group over differences of musical outlook.

But now the band are in fine fettle. They have a contract with one of the best production companies, Witchseason—"We were playing at UFO one night when Joe Boyd saw us and decided to sign us up. I can't think why—we played amazingly badly! At that time there used to be a lot of peaks and depths. Sometimes we thought we were great, other times we were really terrible. We've evened out a lot now.

"As we're developing now, we're trying to be simple. It's easy to be very original and complex, but what people like Dylan are doing is to find a new way of saying everything in the simplest possible way. That's the most difficult thing, and that's what you have to aim for." This involves finding a new approach to the subject, and Richard seems to have found a very original field of guitar inspiration.

"I had a job making stained-glass windows. Before this I was a funky sort of Clapton follower, but in the studio they'd have the Third Programme on all the time. I became really interested in classical music, and much of my guitar style comes from people like Debussy—which is by no means as outlandish as it sounds. There are so many ideas which can be taken from classical music."

This attitude is typical of Fairport Convention. They are rapidly becoming known as true innovators, and most certainly not in any dry or academic way. Whatever the theories behind a style of music, it's the end product that gets through to the public. And that's exactly what the group are doing, on an ever-increasing scale.

R.S.

★ IN THE STUDIO ★

GIVING THE FACTS BEHIND THE HITS

IT'S been another busy month for all the studios we contacted, with studio time at a premium. One of the top recording companies expressed dissatisfaction at being forced to use an independent studio, its own premises being booked solid for weeks ahead—this is the pressure at the moment.

IBC report that their new Studio B is now open, the new Ampex eight-track having been installed and all interior decor completed. This studio is to be used for voice-overs and reductions. IBC's equipment now includes two eight-track machines, two four-tracks, three three-tracks, mobile units and the usual stereo and mono machines.

Recent work at IBC has included an album and a single by Eclection for the Elektra label under producer Ossie Byrne, who has also been recording Errol Daniels for the same company. Clive Selwood produced an outside recording of Tim Buckley's concert at the Queen Elizabeth Hall, again for Elektra, with John Pantry in charge of engineering.

The Who have booked a great deal of time at IBC to make their next album, with Kit Lambert, as usual, doing production. The Move's new album was just about to be commenced as we went to press, the group having reserved 60 hours of studio time. Denny Cordell will be producing.

Clive Westlake, the writer of Dusty Springfield's "I Close My Eyes", has been working recently in IBC, as have Barry Ryan and his mother Marion. Although they didn't actually record together we hear that they have both done versions of some songs. Mike Claydon and John Pantry engineered a live recording of Rolf Harris at the Talk of the Town for International Artistes.

ALBUM

Manfred Mann is making an album at IBC, and Shel Talmy is producing work by Bert Jansch—both as a solo artist and as a member of Pentangle—and Roy Harper. Robert Stigwood has just returned from America, and his time will be taken up to a large extent with work on the next Bee Gees album. Other people who have been recording at IBC include Kenny Lynch, Lori Balmer, The Marbles (who recorded "Only One Woman" at IBC), Troy Dante for MCA, John Paul Jones, The Flames (with David Bilk producing), the new group Procession, and Irish showband singer Dickie Rock.

Outside recordings planned for the near future by IBC are a session at the Bag O' Nails by Chris Farlowe, and the Johnny Cash Palladium concert.

At **Trident,** most of their recent work consisted of finishing off their various Apple recordings—the James Taylor LP, the Grapefruit album, Mary Hopkin's album, and the Beatles' new one. Gary Osborne produced a new single by the Spectrum, entitled "Little Red Boat", the Family recorded a track for a new film, "The Adventurers", while jazzman Philly Joe Jones made an LP for Sceptre records with a nine-piece backing group.

RECORDINGS

At **Philips,** John Franz gave us details of recent recordings made by Madeline Bell for a new LP, "Doing Things", her second album. Dusty Springfield has just made a new LP which should be released this month, and John was enthusiastic about an Australian singer, Toni Lamond, who he says is something like a cross between Dionne Warwick and Barbra Streisand. Marty Wilde has been making a new album, including many of his own songs, and Philips have "borrowed" John Dankworth from Fontana to make an anniversary album for the 21st birthday of BBC's "Jazz Club". For this album, spanning an important British musical era, the original Jazz

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Club Seven have been re-assembled, and Humphrey Lyttelton, Alex Welsh and Harry South have recorded tracks. John Franz's assistant Fritz Fryer has produced a record by Gary Walker and the Rain, fittingly titled "Come In, You'll Get Pneumonia". Fritz was extremely enthusiastic about a new record by a Stevenage blues-based group who call themselves the Harsh Reality. It's called "Tobacco Ash Sunday", and should be followed soon by an album, some tracks of which have already been completed.

STRINGS AND BRASS

The Oedipus Complex, a pop band, have been recording some numbers with strings and brass for a new single. Fritz has also produced a Living Presence Stereo album with a South London country and western group, The Southern Ramblers. Marc Ellington has been in the studio recording some new Dylan and Band songs.

Pye studios recently had a Saturday night session with Sammy Davis Jr. He recorded his version of "Macarthur Park" for Reprise and, as is generally the case for visiting American musicians, Ray Prickett did the engineering. Ray also told us of a Petula Clark session he recently engineered.

Don Fardon, at present enjoying American chart success with "Indian Reservation", has just finished an album, produced by Miki Dallon, which is initially intended for release in the States. It's possible that it may be released in the United Kingdom later on.

The Nice have spent about a week in the Pye studio, working under producer Don Brewer. Other visitors have been the Rockin' Berries, Anita Harris, who has spent a considerable amount of time working on tracks for an album produced by Mike Margolis with two MDs—Alan Tew and David Whittaker—and a new singer called Sue Wilshaw, who recorded, amongst other things, "Empty Sunday", produced and written by Simon Napier-Bell for release on the SNB label. Lionel Morton, who used to be with the Four Pennies, was helping out with harmonies when we visited the studio.

From left to right, Lionel Morton, engineer Brian Humphries and producer Simon Napier-Bell recording Sue Wilshaw at Pye.

Among the outside recordings undertaken by the Pye team are the national brass band championships at the Albert Hall, the Tiny Tim Albert Hall show, and a recording in Edinburgh of a group known as the Writing On The Wall.

Impulse studios on Tyneside were recently filmed by a BBC-TV team for "Look North", with Alan Hull singing one of his songs as a background to the shots of the studio at work. Among their most interesting recent recording was a spell with Hilton Valentine, the ex-lead guitarist with the Animals. He taped 12 of his own folk-flavoured songs with a guitar, bass and piano—but no

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Derek Strickland at the Pye disc-cutting lathe.

drums. Dave Wood, who runs things at Impulse, says the demos will probably be going to America.

At **Studio Republic,** Richard Charles told us of albums recently produced—a Studio 2 release by George Blackmore on organ called "Magnificent Music Machine", two Christmas LPs—one by Era Barger playing the Hammond X66, and one by the Saltarello choir singing carols in St. Margaret's Church, Westminster. Studio Republic have also made a record called "Shimmering Splendour" by organist Len Rawle. This was recorded at Len's home, where he has installed the mighty Wurlitzer that was the pride of the Empire Cinema, Leicester Square.

Richard Vernon of Blue Horizon Records reports that a new Fleetwood Mac album is at present being recorded at the **CBS** studios with Mike Vernon producing and Mike Ross engineering—as with nearly all Blue Horizon releases. The new record will be getting well away from the format of the first two LPs, with a lot of tracking and overdubbing and much use being made of the new equipment made by Orange for special effects. This should be ready for release before Christmas.

At **Chappell** Studios, the Bachelors have made a new single, "Turn Around, Look At Me", produced by Norman Newell; Leapy Lee has done an album under Gordon Mills from which his next single will be taken. This was engineered by John Timperley, who also did an album with the Eyes Of Blue, produced by Lou Reisner. The Coins, who appear in "Hair", the hippie musical, have made a single with Vicki Wickham producing, and Enrico Macias has been in the studio recording a number of tracks. The Liverpool Scene, who made their forthcoming RCA Victor album at Chappell, were due in the studio to make a single for RCA as we went to press. In the last issue, we omitted to mention the Liverpool Scene's bass player—in fact, his name is Percy Jones.

At **Regent A,** Tom Allom and Adrian Ibbetson have spent a good deal of time working on new albums by the Symbols and the Equals —the former being delayed somewhat when one of the group fell ill. Felice Taylor has been in the studio recording a number of tracks for the President label, while July cut a single "Hello, Who's There", under Tommy Scott.

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SCRIBBLES

Aretha Franklin's brother, the **Rev. Cecil Franklin**, has taken over as her manager, from husband **Ted White**, who still claim's to have a contract . . . **Brenton Wood** here at the end of this month to promote "Me And You" . . . **Holland-Dozier-Holland** have split from Motown . . . Two more **Temptations** threaten to follow their ex-lead singer **David Ruffin** in a new group, **The Fellas** . . . **Junior Wells** has just recorded with an all-star blues band for release in a few weeks . . . **B. B. King** has a single out over here on Blue Horizon. Titles are "The Woman I Love" and "Blues For Me" . . . **Inez Foxx** has had a throat operation . . . **Dave McAleer**, editor of "Soul Music" has started Dragon Records. First releases should be out in January . . . **The Band** have a lot of soul. Listen to "Chest Fever" on their album "Big Pink" . . . **Joe Cocker** improving (if that is possible) and definitely the best singer in Britain at the moment . . . **The Temptations** new single "Why Did You Leave Me Darling" one of their very best. It was recorded before the unrest, and can be heard on their "Wish It Would Rain" album . . . **Joe Simon** hailed as the new **Sam Cooke** . . . **James Brown's** new single, "Say It Loud, I'm Black And I'm Proud" has a lot to say He's one of the most respected artists in the world at the moment, although some still doubt his talent . . . New **Jimmy James** LP very good . . . Who is **Geno Washington?** . . . The **Flirtations** were brought over to this country as the **Original Marvelettes**, which is a joke as those who have witnessed the **Marvelettes** (on record and stage) will confirm . . . Come back to this country as often as you like **Ben E. King** . . . New: **Marvin Gaye and Tammi Taerrell** "Keep On Lovin' Me Honey"; **Joe Tex** "You Need Me Baby"; **Dells** "Always Together"; **U.S. Bonds** "I'm Glad You're Back"; **Alvin Cash** "Keep On Dancing"; **O'Jays** "The Choice".

BI's CHART FAX

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

A Day Without Love (*Goodhand-Tait*) Love Affair
RP—Mike Smith. S—CBS. E—Mike Ross. MP—Dick James

Classical Gas (*Williams*) Mason Williams
RP—Mike Post. S—American. MP—Rondor

Do It Again (*B., C. and D. Wilson/Jardine*) Beach Boys
RP—Brian Wilson. S—American. MP—Immediate

Dream A Little Dream Of Me (*Kahn/Schwandt*) Mama Cass
RP—Lou Adler. S—American. MP—Francis Day and Hunter

Hello, I Love You (*Doors*) Doors
RP—Paul Rothchild. S—American. MP—Nipper

Hey Jude (*Lennon/McCartney*) Beatles
RP—George Martin. S—Trident. E—Barry Sheffield. MP—Northern Songs

High In The Sky (*King*) Amen Corner
RP—Noel Walker. S—Decca. E—Bill Price. MP—Carlin

Hold Me Tight (*Nash/Simms*) Johnny Nash
RP—JAD. S—American. MP—Writers' Workshop

Ice In The Sun (*Manston/Gellar*) Status Quo
RP—John Schroeder. S—Pye. E—Alan Florence. MP—Valley

I Gotta Get A Message To You (*B., R. and M. Gibb*) Bee Gees
RP—Robert Stigwood. S—IBC. E—Mike Claydon. MP—Abigail

I Say A Little Prayer (*Bacharach/David*) Aretha Franklin
RP—Jerry Wexler. S—American. MP—Shapiro Bernstein

Jesamine (*Manston/Gellar*) Casuals
RP—David Pardo. S—Chappell. E—John Iles. MP—Mills

Lady Willpower (*Fuller/Puckett*) Gary Puckett & Union Gap
RP—Jerry Fuller. S—American. MP—Dick James

Light My Fire (*Doors*) Jose Feliciano
RP—Rick Jarrard. S—American. MP—Nipper

Little Arrows (*Hammond*) Leapy Lee
RP—Gordon Mills. S—Chappell. E—John Iles. MP—Shaftesbury

Listen To Me (*Westlake*) Hollies
RP—Ron Richards. S—EMI. E—Peter Bown. MP—Bron

My Little Lady (*Pace/Panzeri/Pilat/Blakley/Hawkes*) Tremeloes
RP—Mike Smith. S—CBS. E—Mike Ross. MP—Cyril Shane

Red Balloon (*Froggatt*) Dave Clark Five
RP—Dave Clark. S—Lansdowne. E—Adrian Kerridge. MP—Morris

Those Were The Days (*Raskin*) Mary Hopkin
RP—Paul McCartney. S—Trident. E—Malcolm Toft. MP—Essex

With A Little Help From My Friends (*Lennon/McCartney*) Joe Cocker
RP—Denny Cordell. S—Olympic. E—Glyn Johns. MP—Northern Songs

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

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INDIVIDUAL MARBLES

A RECORD came out in Australia. By Trevor Gordon and the Bee Gees. Nobody at that time knew the Bee Gees, but they knew all about Skegness-born Trevor, who was quite a celebrity having had his own television shows since the age of 13.

The record flopped. But meanwhile, back at the ranch in Britain, there was one Graham Bonnet, cousin to Trevor, and he wrote and said: "Hear you're doing well down under but why not come back home, all being forgiven, and work with me in an effort to make a name in pop music".

So Trevor returned, some two years ago, and they got together with a guitar or two and formed a group. They went to London, searching for the big break. Their equipment was on hire-purchase and they didn't earn enough money to pay the company. They certainly didn't have a varied diet either—bread and jam was the staple meal, lightened by the occasional tin of beans.

Then they had to sell some of their microphones to raise money. And were just about to part company with the bass amplifier when, out of the blue, they landed a job at London's very "in-place" Revolution Club.

BROKE DOWN

Actually their van broke down on the way to the club and when they appeared all the guitars had to be put through the same amplifier. But no matter . . . sometimes Dame Fortune bestows a smile on people when all seems lost.

This time the smile came from Robert Stigwood and from Bee Gee Barry Gibb.

Graham Bonnet (left) and Trevor Gordon.

Barry had heard that his old mate Trevor was in town and got in touch with him. "Come and see us at the Revolution", said Trevor proudly. He didn't mention that it was the group's first-ever London date and that they'd be operating on below-par equipment.

Barry went—and marvelled at the incredibly high and powerful voice of Graham Bonnet. He also had a song that suited the boys—one written by the brothers Gibb, Barry, Robin and Maurice. An impromptu audition was held and Robert Stigwood also marvelled.

Result was that Trevor and Graham became the Marbles and had a first-time hit with "Only One Woman". The name Marbles? Well, Barry Gibb simply felt it was an unusual moniker and somehow suited the two boys.

Their record was one of those now-familiar "sleepers". Out on Polydor on August 9, it took until the first week of October until it even started nibbling at the charts. But all the way through the waiting period, Barry Gibb was telling interviewers: "Look out for the Marbles—they're going to be a new sensation".

Says Trevor Gordon: "I was playing guitar at the age of nine. We went to Australia early on, then came back, then went out there again. On the ship going back for the second time, I sang in a couple of shows and an Australian musician, Herbie Marks, heard me and arranged a TV audition for me in Sydney. I then went on the Johnny O'Keefe show—he was just about the biggest thing in the Aussie pop scene then. From there I went on to the children's television scene and after that into the studios as part of the background scene. Plus the bits with the Bee Gees".

Currently the boys are finishing off their first album—mostly of Bee Gees, and their own songs. When they started it they weren't aware that they'd have a hit single . . . so they casually borrowed the Bee Gees equipment. Now they have a hit single, they still often borrow that equipment.

AUSTRALIAN

Trevor uses a Maton guitar, an Australian-made instrument used principally for jazz. Very old and battered and he now plans to get a Gibson acoustic to replace it. "As far as I'm concerned, the Maton is very old and rather like the kind of thing Bert Weedon might use!" Make of that what you may.

The boys also hope to get some Fender electric equipment, with a Marshall PA system. Graham thinks that the best microphone he could use, with his incredibly powerful voice, would be a Shure. "But the real problem is that things have happened so fast that we've really been caught unawares. We just don't know too much about equipment . . . but obviously with our individual voices we've got to be very careful about how we present our act".

Both boys are very keen on the Bee Gees. Which is hardly surprising, of course. Otherwise Trevor is very enthusiastic about the Beatles; and Graham is much more on the Tamla scene, notably the Supremes.

The diet of bread and jam has changed to one of large steaks. The Marbles have clicked, if one can be excused using the phrase.

PETE GOODMAN

the 5th dimension

THE 5th Dimension came into the hotel reception, sat down, talked contentedly, and laughed a lot. They presented the same picture as generated by their three albums.

No false image. Just five happy negroes who have created a place for themselves in show business, and seem to be the genuine glitter that surrounds it.

There's Marilyn McCoo, a strikingly beautiful girl, who could sing "before she could walk", according to her father. And Florence LaRue, full of humour, and beauty also, and liking all kinds of music. They say Billy Davis is the one man who could have been born from the sun. Ron Townson has lived inside music since the age of six. A gospel singer and businessman at the same time. Singing hadn't interested Lamonte McLemore as a kid, and he had become a photographer. Singing, he said, "was a challenge".

Five people then, who started their group as a hobby, and found themselves superstars in two short years. Marilyn remembered from the beginning: "Billy was the only pro singer amongst us. He was doing odd singing jobs, and working in St. Louis as a night club owner. He was trying to get a recording contract as a single artist, but the group happened all too quickly. We really didn't start out seriously, because we all had separate careers. We called ourselves the Versatiles and had a single out on the Bronco label called 'You're Good Enough For Me'. This is where our manager Marc Gordon came in. He had been working with Motown, but had gone to work with Liberty records with Johnny Rivers, who was head of the A and R department there. He told Johnny he must listen to us, and almost insisted we get a contract. We recorded 'I'll Be Loving You Forever' as our first record for Soul City (the Liberty subsidiary), but before it began to move, we rushed out 'Go Where You Wanna Go', which made the top ten nationally.

Likened and compared

"That was when we began to get likened and compared to the Mamas and Papas, because that number was a John Phillips song, and it was difficult to change it too much from their version". That label, like the rest that have been cast upon them, has disappeared, mainly because their relationship with Jim Webb had just begun.

Lamonte said: "We first heard about Jim with 'Up, Up, and Away', and thought 'what kind of music is this?' ".

"But it meant that we didn't start out as a stereotyped negro group," said Florence. "Since that meeting, I guess we've had some of the best songs he's ever written. But it wasn't going to be anything permanent. We take any number we like, and record it. Regardless of who it may be written by".

Their last two singles, "Stoned Soul Picnic" and "Sweet Blindness" have come from the pen of Laura Nyro. The beginning of another team, perhaps? Billy said: "We'd known Laura sometime before we did those records, down in San Francisco. Liberty played some numbers to us, and said they were by Laura. We said 'Heh, we know her'. We liked them, and thought 'Let's do them'. She writes real good songs".

Having achieved acclaim from the United States to Vietnam ("the troops like us down there," said Ron Townson), was there any frustration at finding Britain a virtually unassailable market, from a single's point of view?

"We don't record for any separate market," said Florence. "We think of what is a saleable item, and release it, although Liberty have taken different singles off our albums for certain countries". Billy made this point. "If a group acts as themselves all the time, eventually they will get accepted. You shouldn't have to change yourselves to get a hit".

Pretty strange situation

"I think we could have made it here with 'Up, Up And Away', but Johnny Mann beat us to it," said Florence. "Johnny Rivers wanted them to record it, which is a pretty strange situation, because they're on the same label as us. Ours was released here, but they had a couple of weeks start on us". Ron added —"Promotion is very important. I noticed that O. C. Smith got himself a hit when he came over here. We're going to do some shows in England at the beginning of next year. Perhaps that will help".

If singles haven't made the group's name over here, their albums certainly have. "Up, Up, And Away", "Magic Garden", and "Stoned Soul Picnic" sell in large numbers, and more than a few people consider "Magic Garden" the best LP this year. They are not embarrassed to describe it as—"a complete love story. That's why it had the Prologue and Epilogue. It was a symphony of love". The 5th Dimension are one of the few groups not caught up in the sea of progression, and are working on a fourth LP now, and Billy said it was "sounding pretty good with the tracks we've already recorded. We're doing four or five numbers by Rudi Stevenson, our guitarist. He's turning out to be a good young writer".

The intricate, soaring 5th Dimension harmonies are so together, it's hard to break them down. Is there a lot of studio technique in their singing. "We do double track our voices," Lamonte explained. "But not so we can't do them on stage. It's really important to us, to sound the same on our shows. And we change round a lot. Although Billy is I suppose, our lead singer, it doesn't restrict the others. I'm really the bass, but I find myself singing falsetto 90% of the time. We sing in so many different styles, just about everyone gets a chance". Florence agreed. "That's right. We try and use as much variety as possible in our shows. I think it shows that we're not influenced by sounds, but more by our arrangers".

The only time the 5th Dimension stopped smiling was to talk. Lamonte explained: "It's just that we like what we're doing, and enjoy talking about it. We seem to make people happy. That word is used a lot in our reviews".

Happy, perhaps, because they make just about everyone else happy too.

MIKE CLIFFORD

Many of our top bands are spending more and more time in the U.S.A. Are they deserting British fans? And if so, for what reasons?

THE POP DRAIN

WHY is it that so many of our best groups, over the last 18 months in particular, have virtually taken themselves out of the English scene and spent so much time across the Atlantic? Is the grass really that much greener on the other side of the pond? Should the groups show a little more loyalty to their fans in their own country? We spoke to a number of artists who are involved in this question of USA versus UK and a number of very interesting points emerged.

Ten Years After, for example, were a very well rated group on the rather limited English club scene. Their records sold reasonably well without sending the populace into a stampede to their nearest record dealer. Then they went to America, became the object of near-adulation, and are now considering spending the majority of the time there. At this moment, they are engaged in an extensive tour of America.

Ten Years After would prefer to be in England.

Obviously, any musician prefers to play where he gets the best response, and it so happens that the American public have taken to this group and even to the Cream, far quicker and far more dramatically than we did over here. There's the old saying about prophets being without honour in their own country . . . we've been taking our groups for granted. They can get better money, more help from the record company, and more acceptance from the audiences in America. "But we'd prefer to be in England if possible" said Leo Lyons before he departed a few weeks ago.

Another group in the same general bracket as Ten Years After, Pete Green's Fleetwood Mac, undertook a tour of America this summer. They, too, were extremely well received, and have had a lot of offers to go back again. But they are more firmly rooted to their native soil, as Peter explains. "I wouldn't want to stay over there by any means. I don't want to have to get involved with the politics, the racial discrimination, the whole bit. It's happening because the older people out there are all screwed up.

"The young people are fantastic, though, and as far as money and music are concerned, it's obviously the place. Lots of things about America I thought were really great, and I wouldn't mind going back for two months a year. But I'd make sure I spent time in other countries as well. If I went to the States for a year, just to find out what really went on, I know I would come back".

But the process works the other way. In contradiction of the attitude that all in America is bright and beautiful, many Americans are now firmly resident in Britain. Green's companions on the Blue Horizon label, Champion Jack Dupree and Curtis Jones, have deserted their homeland for Europe. Jack lives in Halifax, Curtis in Paris, traditional home for refugee jazz and bluesmen.

In the pop field, there have been many Americans who left America for England. P. J. Proby was one tempestuous example of this; the Walker Brothers are another. And there's Gary Wright, Hammond organist with Spooky Tooth, a group who are rapidly gaining strength—and fan following — in England. Spooky Tooth went over to America a few weeks ago for live concerts and recording work. Gary thought the audiences "very, very good. They seem more aware of what's going on—then again, they are exposed to much more. But there appears to be a general acceptance of British groups".

FRUSTRATED

Although pleased with the Americans' reaction, and conditions in general, Gary won't be going back to the States to live again. "I prefer it here" he says. "The group is pretty frustrated at the moment with the lack of record success, but that certainly wouldn't make us leave England. We feel we must get something soon. We've just got to follow our own direction".

About American bands, Gary says "We played at the Fillmore East along with the Quicksilver Messenger Service They were very good. It's very different to play out there; the American groups

have a different attitude to their playing. They prefer to blow". Which is one thing that doesn't happen too much in England. Read the American column of practically any music paper and you'll see reports of jam sessions with everybody joining in and blasting away as a regular club happening. In England, it's usually a case of working through your set and then straight off home—although the Colston Hall affair in Bristol where Canned Heat and the Small Faces did try and have a blow together, but were defeated by Mr. Authority, was a good, if isolated, sign.

PLANNED

Deep Purple are a reasonably well-known English group, but in the States, they are major pop figures. Their single of "Hush" was at the number four spot in the Billboard charts for weeks—and selling, incidentally, about five times as many copies as would a number one in Britain. Jon Lord, leader and organist of Deep Purple, told us that their American success was a planned move. "We felt that England was unlikely to be as receptive to a new group as was America, so we tried to get signed with an American record company. We were lucky in that we were signed up by a new label, Tetragrammaton, who were anxious to get started with a hit—and we had a lot of promotion and publicity.

"When we signed up with them, we had far greater freedom both financially and artistically than we could ever have got with a British company. We've paid off all our debts on the returns from our record sales—and the money meant that we didn't have all the slog of gigging every night, which very quickly dries up all the initial enthusiasm of a group.

"We've always wanted to make it in our own country, obviously, and we want to stay in England. In fact, we've not been to America yet. But when we do go, we're going to be away for 12 weeks—mainly because it's incredibly expensive to get a group over. You simply can't afford to take a whole band across just for a fortnight.

"The best thing that happened to us was the deal with the American company, though. And English company, as a rule, won't spend any time or effort with you until you're an established name. But isn't that leaving it a bit late?"

Whereas Deep Purple actually worked out a system to conquer America, a native of Coventry by the name of Don Fardon had no such plan. Yet he has a record in the American top 20, "Lament Of The Cherokee Indian Reservation".

Don was originally a member of a Midland group called the Sorrows, who had a big hit a few years back with "Take A Heart", written and produced by Miki Dallon. After the group faded out, Don had a non-showbiz job, had big hits on the Continent, put "Indian Reservation" out as a single in England about a year ago, but it got nowhere. Then, completely out of the blue, he received a letter saying that the record was bubbling under the Hot 100 in the U.S.A.

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The Easybeats welcome America's attitude to underground groups.

It turned out that the record had been picked up by a radio station in Salt Lake City, Utah, and had received a lot of airplay. Stations in neighbouring Colorado and Arizona had latched on to it, until demand built up and made it a national hit. A regional breakout had turned an unheard-of record into a chart success. But in England, a record is either a national hit or nothing at all. You hear it on Radio 1, the same in Anglesey as in Edinburgh.

ASTRONOMICAL

Don Fardon, however, is now a much-wanted property in the States, and he has received offers to go there for, by British standards, astronomical fees. He'll soon be doing a tour, but he made the usual response when asked if he would stay in America. "England's home, isn't it? The grass looks very green indeed when you're coming in to land at Heathrow".

Eighteen months ago, the Easybeats had an offer to go and live permanently in America, several of their compositions having been successful for American bands like Tommy James and the Shondells, the Lemon Pipers and the Buckinghams. But they didn't accept the offer. They see England as a better base for their European interests.

The group's drummer, Tony Cahill, says, "England is common to both England and America, and anyway, when we were asked to go to America, it would have been for our songwriting. As a group, we were doing better business in England and Europe". Harry Vanda said, "If we'd gone, we'd have had to get established again". "We do want to get known better in America, but by becoming big in Britain," he added.

But America does hold a lot of attraction for the group, from the musical point of view. "There's as much interest in the underground," says Tony, "as there is for the image groups. We'd like to see the same acceptance that the American public shows for all types of records here in this country. I'd love to see groups like Jethro Tull getting hits, with a record standing on its merits as a record. American DJs mostly pick a record for its quality, not because of pressure. Competition is their means of survival".

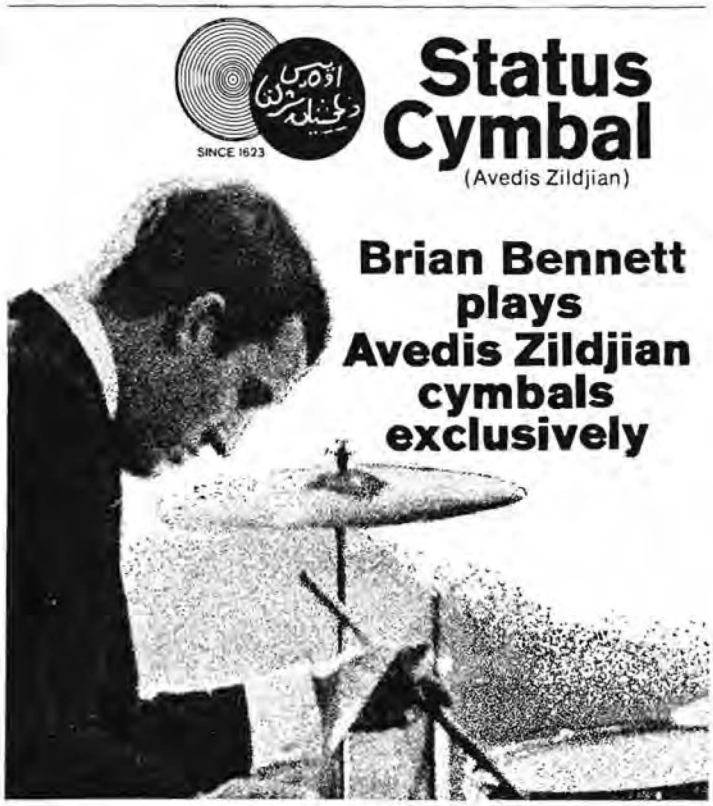
"What has happened," said Tony, "is that the good English groups have woken up to this country. They dig America for its values. After the Beatles, England just rested on its laurels".

Perhaps the most notable example of a group leaving England for America was that of the Yardbirds. Chris Dreja, who has now left, has this to say: "People are wising up to America. It's such a flourishing scene, and whatever they say, nearly every group would jump at a chance of breaking into the American market. The ones that make it say 'No, we won't desert our fans'—but look at the evidence. It's a much better bet economically; a much bigger country in terms of size and sheer wealth. You could easily spend two years of solid touring and there'd still be places to play".

ENTHUSIASM

"In England, we found ourselves playing to the same old faces, the same old clubs, and it gets to be a grind. In America, there's so much more enthusiasm for what you're playing, good music is coming up via the underground and less and less through the teenybop scene, which is a good thing. But basically, it's the receptive attitude, a totally different atmosphere, where anything new has so much more chance of getting through. And the money—well, who can afford to turn that down?"

'Hush' was a big U.S. hit for Deep Purple.



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The Family Stone

LOOK up the definition of the word "sly" and you'll find "dexterous in performing an action so as to escape notice—artfully cunning". Try to look up your actual Sly, he of the Family Stone and you'll find him extremely cunning in avoiding being looked up or at.

His trip to Britain, on the strength of the long-hovering "Dance To The Music" was probably doomed from the moment one of his group was arrested at the airport on a drugs charge. TV shows were later cancelled for the whole "family" and, additionally, they rejected live-show dates. And I spent two days hanging around Sly's hotel for pre-arranged interview appointments.

Eventually I cornered him in a hotel corridor. His hair put the Hendrix head to shame. The clothes were as alarmingly loud as the Stone family's music. But, once cornered, Sly opened up in very matey style.

"We were surprised when 'Dance To The Music' suddenly took off here", he said. "And even more surprised when we were invited to visit your country. Then we ran into trouble right from the start, even to being criticised at our own Press reception—and we never had a chance to put things right. What was to have been the most important few days of our career, which has only been 18 months anyway, turned sour on us".

PHRASING

The voice is deep, slow on phrasing — and one remembered that Sly was originally a disc-jockey out on the West Coast. "I went through a crash course to make me a radio personality," he grinned. "What they didn't guarantee was to get me a job. But I found one myself just a few days after finishing my studies.

"But I guess pop music has always been my ambition. For a time I was a producer with Autumn Records in San Francisco, and I also wrote songs—like 'Mojo Man'. I produced cats like the Beau Brummels, who were pretty big there in the States. And if you wanna push me right back, I'll tell you that I recorded a Gospel song when I was only four years of age. It got some plays, too, back home.

"Now I'm 23 and I've got to get my sense of direction right. Listen, we believe in our kind of music. We have some fine musicians in our group, but if we have to give preference to any one thing I guess it is to trying to build excitement. Critics say we have fantastic togetherness, specially in our movements. And that's it. We wanna be visual, even if it means that the actual music content has to suffer. Like my sister Rose. Now she is a great singer and a fine pianist, but it's her dancing that really puts on the excitement.

"You take Cynthia Robinson, our trumpet player. Now I'm not putting you on when I tell you that she's as good as most men around. She's there, off-stage, all quiet and kinda serene yet when she stands up to play . . . well, Gabriel himself better watch out".

Sly is the group's best publicist. He rates drummer Greg Errico as "the world's fastest"; Jerry Martini as a multi-instrumentalist who "tells the world what it wants to know through his saxophone"; bassist Larry Graham as "a wondrous man to hear and be with"; brother Freddy, another multi-instrumentalist, as "so good at so many things that I have to watch him or else he'll explode"; and his road-manager dad—"a man so for real that there's never been anyone dislike him".

EXCITEMENT

The rave over, Sly got back to music. "We lay it down as loud as we can. Excitement comes from volume, no matter what the others say. We have custom-built amplifiers which we can't work without . . . and when they went missing in London, that was another reason why we couldn't work".

Sly owns up that the Family Stone could be a one-hit group because he owns up that "Dance To The Music" was something of a freak hit.

He said: "Personal appearances are really more important to us than records. You can't see anything coming out of a record—it's down to your imaginative powers. But I think our album 'Dance To The Music' shows the way we build a stage act. You don't have to have 10 or 12 tracks just because everybody else does it. If you have a number that goes on, kinda builds as you're working it—well, use the whole lot. Pop music is a matter of instinct."

PETE GOODMAN.

THE FULLY INTERLOCKING WEB

RARELY can a group without a hit record justify, to the satisfaction of their record company, the release of an LP. The Web were an exception, and presented ideas that were acceptable to both themselves, and their label. They turned-up with "Fully Interlocking", which has been acclaimed by just about everyone in the business.

Started in December, '67, finished in May, '68, and released just two months ago, "Fully Interlocking" began as the standard format—10 or 12 numbers pinpointing as many talents as the group had to offer. It ended up as a complete musical statement, culminating with the epic "War and Peace Theme", brainchild of the group's rhythm guitarist John Eaton.

The Web's singer is John L. Watson, who first created attention in this country with the Hummelflugs, the group formed soon after his release from the American Air Force. He says he doesn't want to go back to the States permanently, but would like to tour and visit with a successful band. He should achieve this objective very soon, and it will be due to this first album.

"Fully Interlocking" then, has opened a lot of doors for the group. "It has been our big breakthrough," says John Eaton. "That, and the signing of our management contract with Laurence Myers. We'd been managing ourselves before, and it was getting to be a headache".

ORGANISE

"We would organise everything ourselves," bass player Dick Lee-Smith explained. "But it was beginning to get on top of us. It gives us a chance to breathe, and concentrate on our music now that Laurence is organising our affairs".

How does John L. Watson see the group's music on "Fully Interlocking". Any reservations about not singing soul? "None at all. It makes our band different, and doesn't make me just 'another negro soul singer'. They write the songs, and I interpret them as I think they should sound. It was funny when I first met them. They were looking for a singer, and I was looking for a group. But they were the ones playing soul. I'd been doing cabaret, and was on a different scene. The music on 'Fully Interlocking' is their music, and is really a complete turnabout from when we first got together".

WRITING

Surprisingly enough, John Eaton has only been writing songs for about a year now. " 'Rev. J. McKinnon' was my first attempt," he said. "We based the 'War and Peace Theme' on 'Conscience'. It all fell together in the studio. We weren't going to join the tracks originally, especially as the story lines have no real connection. But we arranged them in such an order enabling us to link each number with different pieces of music or effects. We didn't want it to sound disjointed, and grating on the ear, which can happen if these things aren't worked out".

On stage, the Web are able to present most of the numbers on the album without problem. "There's only a couple we leave out." said John Eaton. "But we intend to play the entire thing in time. If we go to the States, and it looks as though something is being worked out now, we will play 'Fully Interlocking' in its entirety on tour. As a fairly big band, we can adapt quite easily".

"Fully Interlocking" has started a lot of things for this group. A new single, "Hatton Mill Morning" has just been taken from the album, and the Web's potential has been noticed by artists such as Lou Rawls and Nina Simone.

Did I talk about "justifying themselves" at the beginning of this feature?

MIKE CLIFFORD.

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INSTRUMENTAL NEWS

GOSPEL INSPIRED CHAMBERS BROTHERS

Soul groups come, and soul groups go. But one, the Chambers Brothers appear regularly at West and East coast venues in the States to tremendous receptions. They are written about with lavish praise by the American Press, and are now a star billing in their own right. The four brothers, plus drummer Brian Keenan, who was raised in England, have a new single, "Time Has Come Today", plus an album of the same name, out now.

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Another vote of confidence! Here the Move talk with Alan Marcuson, Sales Director of James How Industries, sole manufacturers of ROTOSOUND . . . . . and these are the ROTOSOUND strings they use and recommend.

Trevor Burton uses RS48 "Supertone" set of medium gauge chrome. Roundwound. The string takes the lead away from the U.S.A. **26/3**: (he also uses RS30 on his own 12-string guitar).

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Smith signs for Blue Horizon

Blue Horizon has the knack of picking the cream of British blues artists. Their newest recruit is Gordon Smith, a young man from Co. Durham. He's been based in London since 1967, and in July of this year, was brought to the attention of Mike Vernon by two enthusiasts who found him busking in the Portobello Road. That evening he was brought to the Blue Horizon club in Battersea, where the reception was fantastic. The following day, Gordon went to the CBS studios in London where he recorded eight demos. These should be available later this year. He will be appearing with the Fleetwood Mac and Duster Bennett on their blues shows during the remainder of the year.

Gordon Smith

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Joni Mitchell at Festival Hall

Joni Mitchell not only looks remarkably beautiful, but London discovered just how beautifully she sings and plays at the recent Contemporary Songwriting concert at the Festival Hall, where she appeared with the Johnstons, Fairport Convention, Jackson C. Frank and Al Stewart.

4" SINGLE RECORDS

The new 33-r.p.m. flexible vinyl four-inch single called the Pocketdisc was introduced in America during September and in France during October by Americom Corporation.

The product is geared to further popularise the sale of single releases by selling them at half the price of regular 45-r.p.m. singles.

Fourteen singles, which included "Fire" by Arthur Brown and "Sunshine Of Your Love" by Cream, were the first products of the company. The discs can conveniently be sold in vending machines as well as the usual behind-the-counter practice.

Plans are also being made to sell the new record in Japan and Australia in May, and further negotiations are in the works for distribution of the Pocketdisc in England, Germany, and Italy.

Rain use Wallace Amps

Gary Walker and the Rain have just ordered one of the new Wallace P.A.'s—the usual independent mixing facilities—and four of the twin semi-columns the same as Long John Baldry uses. Various other artists are also after the new Wallace amps.

GUITAR FESTIVAL

The British Federation of Banjoists, Mandolinists and Guitarists are holding their annual Festival and Rally at Camden Town Hall, Euston Road, N.W.1 on 23rd November, 1 p.m.—11 p.m. Twenty-seven different contests are held and readers interested should apply to the organiser, Terry Nelson, 60a the Avenue, Beckenham, Kent, for syllabus, and mark enquiry B.I. The evening concert includes Wout Steenhuis, Hugo Dalton and Geoff Sisley plus others waiting to be confirmed. Promoters and agents are expected to attend during the pop and blues contests.

Black Cat Bones Recording L.P.

The Black Cat Bones appeared as session musicians on the last Champion Jack Dupree album and single for the Blue Horizon. They also backed Eddie Boyd on his recent tour in Great Britain. They are appearing as a solo act at the Marquee, Mothers, Erdington and all major blues venues in the country. Recording plans are now going through for a new LP and single which should be out shortly. The group line-up is: Paul Tiller, vocals and harp; Bob Western, lead; Stuart Brooks, bass; Derek Brooks, 2nd guitar; Terry Sims, drums.

Elektra Country Retreat

Elektra Records of America has opened a country creative retreat for artists, writers, producers and enginers in Northern California for the purpose of allowing its people a chance to get into their work and away from urban pressures.

The project is equipped with a four-track recording set-up as tools for experimentation and jamming, and can house 15 to 20 people comfortably at once. The retreat set back Elektra $35,000 for a one-year lease.

My Dear Watson's New Single

Scottish group My Dear Watson spent a month in solid rehearsals working out six numbers they had written as their possible new single. When they got to the studios, they so well rehearsed they completed them within a couple of hours. With the spare time left over, they decided to write another song which was completed within the hour. This song, "Stop, Stop, I'll Be There", was chosen as their new release, and is available now.

FREEDOM IN MANAGEMENT TAKE-OVER

Freedom, formed by ex-Procol Harum members Bobby Harrison and Ray Royer, have recently been involved in a management take-over. The new management company, Dictary Ltd., is headed by Ted Calder. Other directors include Roger Bass and Roger Fennings. Although little has been heard of the group since their formation a year ago, they have appeared in a full-length colour feature film and recorded an LP from it. A signing with a major London agency is envisaged, and the group made their London debut at the Revolution club, earning a standing ovation from a critical audience.

BEATLES' DOUBLE ALBUM

Due for release at the end of November, the new Beatles double-album, has proved something of a surprise. As so often in the past, the group have produced a radical change of direction, the end product being a far simpler set than expected. The album has 30 tracks, including two versions of "Revolution" —the 10-minute original and the shorter one on the single. The reversion to the Beatles' earlier style is reflected, too, in the sleeve design. They felt that covers were getting too complex—having started the trend themselves with "Sergeant Pepper"!

Cocker

THE extraordinary thing about Joe Cocker is that he isn't a publicist's creation. His name, image and music are all very real. He is an honest and full-blooded singer, in a mould which Britain discarded some years back. More often than not, his voice takes a second billing to his unbeautiful appearance, which isn't too important, as he's now proving.

The Cocker aura is one of a Sheffield bloke digging as deep as he can into soul and blues music. On stage, his eyes are rarely open, and he conducts his group the Grease Band, with power and verve, disposing of convention as he counts in loudly, stopping and starting his numbers with the wave of a hand.

Fortunately, he doesn't keep his style confined to live shows. Both his singles "Marjorine" and "With A Little Help From My Friends" have been very representative of what he can put into a number, and he doesn't seem to have too many inhibitions in the studio, although it "depends who's around," he says.

Joe is now devoting most of his energy to a first album, which is being recorded both here and in America. He went to the States in September, with producer Denny Cordell, to savour what the U.S. studios had to offer, and came back with an indifferent view: "Denny left some time before me, to set things up. We wanted to put down eight tracks, but managed only two in the end. We weren't happy with the first session, and changed the studio and musicians. For the next session, we changed the musicians again. For the final set, we picked the best. They have the same temperament as the English violin players. When a number's finished, they talk about fishing and golf. But they were O.K. when they were doing their own thing. I goofed in not taking the group, but now we know what to expect, it will be better. America is a beautiful place to finish—mixing, adding girls' voices and that sort of thing, but we were disappointed".

Joe remarked that the atmosphere and image of the American studio is sometimes wildly exaggerated. "Most of them use 8-track, a lot more have 4. There don't seem to be too many 12 and 16 track studios. I took a tape over of 'With A Little Help From My Friends' and the engineers went crazy about the sound. They say the grass is always greener in your own country".

Among the good things that came out of the session, were, according to Joe . . . "a take with the Sisters Love—the old Raelettes. They'd left Ray Charles just before his trip to England, and we managed to get something together. Brenda Holloway was there too. She was really good. They seem to cool her down at Motown and the records she makes don't really show what she can do. You've got to let it all out".

The two tracks Joe completed were "There Must Be A Reason", one of his own songs, and Traffic's "Feelin' All Right". "That's when we used the Sisters Love," Joe said. The album is being completed at Olympic. "I think it will come on strong with the new numbers we've written. We've enough to fill the LP".

The coloured people in the studio accepted Joe as a singer and person, and didn't feel he was trespassing on their scene. "They were great, although the girls thought I was some kind of lunatic. I was doing a lot of freaking out".

LOOK AROUND

The trip wasn't just for recording. Joe had time to look around, and caught up with some American music. "I saw the Buddy Miles Band, who were good. Similar to the Electric Flag. I also went to a Tiny Tim session. He was recording with a 40-piece orchestra, and calling them a "wonderful band" in his high voice. He's definitely for real and the women love him".

How about the Cocker impression of America: "Los Angeles is a big fun scene".

Joe is, happily, back in England, recording and roaring round the country on the inevitable one-nighters. If you see him on stage, you will understand him perfectly. Joe Cocker is the same as his music—good, solid and honest.

MIKE CLIFFORD

A SAUCERFUL OF QUIET SUCCESS FOR THE PINK FLOYD

AFTER the initial blaze of publicity for being "the group for the freakies" last summer, the Pink Floyd have managed to stay pretty much out of the limelight. Which is surprising, when you consider the amount of success they've had with records—two best-selling singles ("Arnold Layne" and "See Emily Play") and two even bigger-selling albums ("Piper At The Gates Of Dawn" and, currently, "Saucerful Of Secrets"). The Floyd are very much musicians, as opposed to pop personalities.

Even in the early days, when they gained their reputation as the hippies' musical spokesmen, the group had a role thrust upon them. Says Rick Wright, organist: "It's hard to see why we were cast as the First British Psychedelic Group. We never saw ourselves that way. It just so happened that we started playing at UFO when it was just beginning, and people began to identify us with the club and what they thought it stood for".

In fact, the Floyd as a group started when Wright, Nicky Mason and Roger Waters were architecture students together. They started a band to play at local colleges, doing mostly R and B stuff. After a time, Syd Barrett, whose place in the group is now occupied by David Gilmour, joined up and gradually the blues were superseded by a new sort of music. "We realised that we were, after all, only playing for fun" says Rick Wright, "and we were tied to no particular form of music. We could do what we wanted. And so our own, more individual, music started to come through, and we've developed on those lines ever since. The emphasis was, and is, firmly on spontaneity and improvisation".

VISIONARY

Perhaps one of the reasons for their being labelled "pyschedelic" is the group's use of light shows. Theirs was the first in Britain, and the hallucinatory, visionary colours of the slide projections were bound to be linked with the new craze for mind-expanding, acid, Aldous Huxley and all stations east. The Floyd have one of the few effective light shows—another case of original being best. "We got the idea from a lecturer at Hornsey Art School. This man had been working for some time with lights as an art-form, and he wanted to do something with a group, an integrated show. As it happened, we didn't do anything with him, but the idea stuck in our heads and later on we started our own lights.

"It's sad to see all the mediocre light shows you get now. Even at Middle Earth they were using techniques which they've had in America ages ago and discarded. There are too many people doing the same unremarkable things—but with a bit of imagination you can get some amazing effects. Light shows, when they're good, are fine. But the majority aren't very good at all".

The Pink Floyd were the first with lights. Another new idea on which they're working is the use of all-round sound. Says Rick: "We want sound coming at the audience from behind as well as from in front. Surround them with music. At the moment, we're trying to get the Planetarium, which would be ideal. A circular auditorium with us in the middle facing out and speakers placed around the walls—this is the sort of scene we'd like.

"Unfortunately this type of show just couldn't be done at ballroom gigs—which we aren't keen on anyway. Our ideas aren't right for an audience that wants to have a rave. Ideally, the group would stick to concerts, recording, film scores and that sort of thing". Films are figuring prominently in the band's current programme. They have already done the music to one movie. Two more are in the pipeline, and Rick sees the future concentrating on this field.

As far as recording is concerned, they will shortly be starting work on a follow-up album to "Saucer". It's intended to divide the record into four segments, one for each member of the band to do his own ideas, thus presenting four individuals and at the same time, one group.

MILLSTONE

The Pink Floyd are certainly a group with a constant flow of ideas and ambitions. It's a bit unfortunate, perhaps, that they have to be really listened to, hard, if you're to get the best out of them—and a bit unfortunate that they should have the millstone of one-nighters in distant ballrooms hanging around their necks. They simply aren't that sort of group. Pop nowadays covers such a wide field that we really need a new name for its various parts. And it seems quite probable that in 10, 20 or 100 years' time, groups like the Floyd will be considered classical. Boundaries are being extended almost daily by the Floyd. Long may they progress.

R.S.

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David Ackles

The writer, singer, and commentator

IT'S probable that most readers won't yet be very well acquainted with the music of an American called David Ackles. Unless, that is, they had the good fortune to see him on 'Colour Me Pop' or at the Croydon 'Olympop' concert. For he isn't a household name, has none of the generally accepted pop trappings, is an unfashionable 31 years old, and doesn't want the restrictions of stardom thrust upon him.

He's only made one record, an album from which a single has been taken, and before his London press reception had never played in public. At least not the kind of music he's doing now, desperately honest songs with a touch of the Leonard Cohens over his own accomplished piano backing.

He has, however, built up a wealth of experience of music, entertainment and of life generally, beginning at the age of four when he did a song-and-dance act with his sister. When he was a young teenager he acted in a best-forgotten series of films featuring Rusty the superdog, and when the hootenanny craze blazed up he and his sister were among the thousands who went round the clubs and coffee-houses "singing the most obscure folksongs we could find. The more obscure they were, the more people liked them".

RHINOCEROS

The sort of music he's doing now first came into the public eye as a result of his being hired by Elektra as a songwriter. When demos of a couple of his songs were played to Jac Holzman, the Elektra boss, it was decreed that David himself should be recorded singing his own songs. And so it was arranged for Ackles to go and make an LP with his old friend David Anderle and Russ Miller to produce, with backing to be provided by a new group called Rhinoceros. At last, out came the record, simply called "David Ackles". A moving, personal statement.

A number of artists nowadays don't make personal appearances. Perhaps surprisingly, David dislikes playing to live audiences. "I was very worried about performing at the reception. I hadn't done much rehearsing with the band (a group of English session men), but once it started, it was more like playing to a group of friends. In fact, I enjoyed it. But what I hate is playing in night clubs. At one London club—very posh and "in"—I was just playing an accompaniment for people to talk to and break glasses to. It was horrible, but only to be expected.

"You see, I don't want to get tied down to doing things that don't bring me some degree of pleasure. I don't want to do the endless round of one-nighters, exactly the same thing day after day. I'd much rather stick to a lesser number of concerts that I can really get to grips with.

"It's the same with recording. I don't want the situation where it's a case of having to have something out by such-and-such a date—I simply can't work that way. The first album was an easy-going, friendly affair, and the second one, which is now in progress, is being done in much the same way. Al Kooper and the Don Ellis Orchestra are working with me on it, so it should be reasonable. Totally different from the first one, at any rate".

David Ackles isn't an overwhelmingly dynamic man of action, then. He has to take things at his own pace to achieve his best results. "But," he says "I have a great admiration for people who can walk straight in and get things done without stopping and thinking about every little move. I often wish I were like that, but I know I'm not.

CAPABLE

"My role, whether I like it or not, is a writer, a commentator. Writing is far more important to me than any other activity—singing, performing and so on are just a smaller part. Mind you, I'm not capable of writing all the things I want to—there are ways in which I haven't developed enough, yet. I'd like to write the definitive modern opera; I'd like to do a really good musical. There are a lot of things still to be done".

Anyone who lets his attitude prejudice their opinion of Ackles and his records, however, would be doing themselves a very bad turn. His sad, wise songs, sincerely, powerfully and emotionally sung, are a rich musical experience. One hesitates to call it simply "pop". With a fusion of so many influences —classical music, the Berlin cabaret music of Kurt Weill, folk music from Pete Seeger and others, good pop, poetry, the showbusiness background of his family—David Ackles has formed his own unique music. It's real, meaningful, and far too good to miss.

R.S.

YOUR QUERIES ANSWERED

By Gary Hurst

NEW INVENTION

Dear Gary,

In your article on the "interchangeable guitar" you say it is a new invention. About five years ago, Gretsch were selling the Bikini Butterfly guitars. Judging from photos, these are almost identical to the ones that you featured. Also the wah-wah effect now on so many records is not new. Eight years ago I bought a De Armond foot volume/tone pedal with the purpose of perfecting this effect (having just heard Chet Atkins' "One Mint Julep").

P. SANTHORPE,
Boston, Lincs.

ANSWER:—With regard to the Gretsch guitar you mention, I've been unable to find out any more details on this subject, so you may be correct.

However, on the pedal subject, I'm afraid you are wrong. The De Armond volume/tone pedal was just that and no more. It controls volume with an up-and-down movement and has a variable tone control from left to right. But this actually doesn't boost any particular tone. It is more of a treble cut in the left hand position and a treble lift to the right—rather similar to the tone control on your guitar.

The wah-wah pedal is a transistorised circuit, specially designed to boost a particular band of frequencies, therefore giving a wah effect as this section is reached in the travel of the pedal. It is, in fact, a frequency selective amplifier of sorts, which passes a certain part of the musical spectrum more readily when the pedal is depressed.

TUNING SYSTEM

Dear Gary,

I will be buying a 12-string guitar very shortly, but I am not absolutely clear as to the tuning system used on these guitars. I wonder if you could help me on this subject and also as to what strings to use on an acoustic model.

T. J. THOMAS,
Newport, Mon.

ANSWER:—These guitars are in nearly all cases tuned to E, although very rarely a C tuning is used. For the E tuning, the most common, the bottom four pairs of strings, E, A, D, G, are tuned in octaves and the top two B and E strings are paired in unison.

Strings for the acoustic 12-string should be roundwound medium gauge. If you have any difficulty obtaining these write to: Rotosound, James How Industries Ltd., 495 Blackfen Road, Sidcup, Kent for details of your nearest stockist.

BOOST OUTPUT

Dear Gary,

Can you please tell me if it's possible to boost the output of my amplifier simply by adding more speakers to the ones I have already. If this isn't possible can you tell me any other method?

B. WYLDE,
Cinderford, Glos.

ANSWER:—Although you cannot actually boost your power output by adding more speakers, you can sometimes obtain a better distribution of the sound and give some impression of a power boost. If you want to try this, you could use a friend's speaker cabinet in a trial link-up, but you should try and match up the output impedance of your speakers to your amp. Unless this is variable on the amp, as in the case of Selmer and Vox and a few other makes, this may prove to be a difficult task.

The only real method is either to buy another amp similar in power to yours and use a split lead from your guitar, thereby plugging into both—or to part-exchange your amp for a higher power model. In the former case, each amp must have its own speakers appropriately wired to it.

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SONG-WRITER'S COLUMN

THE emergence of Marty Wilde as a songwriter has been sudden and surprising. Marty, who says he has been writing "since I was quite young" has found himself with two sizeable hits on his hands—"Ice In The Sun" by the Status Quo, and "Jesamine" by the Casuals.

These songs came as a result of his partnership (started about one year ago) with Ronnie Scott. "'Ice In The Sun' started as Ronnie's idea," said Marty, "and I added a middle eight and a few words. The number sounded very strong when we did it as a demo, and we were hoping the right people would get hold of it, which happened. 'Jesamine' was originally called 'When Rosemary Goes', which was a title Ronnie had suggested, and I felt it sounded O.K. But when it came to singing a melody around I thought 'that's no bloody good'. I had the name of this cafe in Huyton, Liverpool in my subconscious, called the Jasmine, and it seemed to fit very well".

Marty's last single 'Abergavenny' was a Manston/Gellar (their adopted pen name) composition, and has been a monster success on the continent. "I bought it out to tie in with the Knokke song festival, and it has done very well in France, Norway, Sweden, Holland and Belgium. It is also being recorded for the Italian market by one of their top singers. In Holland, the EP has a map on the front of the sleeve with a big ring round Abergavenny".

Marty is wary, and business-like in his attitude to the disposal of his songs. "I could easily think 'I'll have that one for myself', but then I wouldn't be trusted with my material. And Ronnie and I don't intend to flood the market with our songs. We'd prefer four hits a year—then you've proved yourself".

The remaining two hits this year could come quite soon, because Marty said that two of the biggest artists in Britain have recorded his songs. "We'll have to see what happens to them, he said. "But we think it's a fluke to have these two songs in the chart at the moment".

Songwriting then, has put Marty right back on the map. Deservedly so!

THE A&R MEN

No. 9
LEE HAZELWOOD

JUST four years ago, Lee Hazelwood retired. He says he retired because "every record I heard on the top forty was the Beatles. I thought that the record business had taken a 10 year step backwards. The only hope I had seen at the time were the Rolling Stones. I was screaming Stones to every Beatles fan. Now, I believe the Beatles are remarkable, 10 years ahead of their time".

One accepts what Lee Hazelwood says. You may not agree with him, but he was one of the original innovators of pop music as we know it today. Every one of the artists he has produced over the past 10 years has been successful. His first big record was "The Fool" which he produced for Sandford Clark. Lee thought it would be "the darndest country hit in the world. But the C and W disc jockeys wouldn't play it. They said it wasn't country because it had a kind of blues riff. And I'd predicted to all the local people that it would be a number one country smash. It didn't make the c and w charts, but sold 800,000 and got to about number four nationally".

Lee then started his first record label, Jamie, and a young guitarist, Duane Eddy, was signed. "I had the ideas for Duane's records the year before, and was going to use another guitarist, but he was playing too much guitar. A piano player who used to play way down on the low register of the keyboard gave me the idea of doing the same on guitar. I thought it would be fun.

SESSIONS

We used special amps for the sessions, and the sound was created by having as many as six mikes on the drums, one each on both Duane's amp and guitar, and two on the bass. There were two overall mikes, one in the front of the studio, and one in the back. There was so much separation, it was scarey.

The good thing about Duane's records was that he could always reproduce them on stage. People had never heard that much sound from an amp before. Audiences thought the end of the world was coming. It was masculine, overpowering music. We made his early hits between 57 and 60. He left me for a year, and then returned. I wanted to try something different so used girl vocals on the later records. That worked for a year, and he had a couple more hits. We did cut some things later, but they were bad. There was no longer any interest on my part".

It was 1964 when Lee retired. He returned because "I was teased into it by Jimmy Bowen of Reprise records. He had this group, Dino, Desi and Billy who he said no one else could produce. I signed a contract with them for a year —no longer. I had four chart records with them, which seemed to disprove Jimmy's theory that I couldn't produce hit records any more".

Next for the Hazelwood Midas touch was Nancy Sinatra. "She was singing too high for one thing, and for another she was trying to be a goody two-shoes which is not her natural style. I thought she needed more gutsy material". A string of hits followed. But Lee thinks Nancy's natural habitat is at home. "She should be married with babies," he said. "But we did make something with her. A girl five feet tall singing pretty rough lyrics in a domineering way seemed pretty cute. She carried this image further than I could have ever imagined".

Along with "These Boots Are Made For Walking", Lee's biggest hit in England has been with "Something Stupid" made by the two Sinatras. "Frank had found this song," he said. "He asked me if I liked it. I said 'Yes I do'. He said 'Are you sure'. I said 'Yes I am'. And he said 'You would tell me if you didn't like it, wouldn't you?'. I said 'If you don't do it, I'll get someone else to' ".

He worked with Sinatra the way he works most other artists. "When I produce a record, it's my record. I own it. I'll even tell the artist how to sing if necessary. Many producers are considered jokes by singers, and are pushed around. But they never do that with me!"

MOODY BLUES

simple and complex at the same time

THERE are a number of groups who you can call really established creative giants—the Beatles, Stones, Cream, Hendrix, and a few, but not many, more. But there's one group who've stuck to their guns through thick and thin, and who are only now beginning to see the rewards for their single-minded approach to making original, worthwhile music.

The Moody Blues were immediately acclaimed when "Go Now" came out a few years back—critics hailed them as true innovators, providing sounds that were at the same time progressive and appealing to the majority.

After that first hit, the group seemed to slowly sink away. People still thought they were good, but the hits didn't come. So the Moodies concentrated more and more on continental work. Denny Laine didn't get on with the others, so he left, leaving the group, in the words of Ray Thomas, "not at all together and finding it difficult to know which way to go".

But then came the world-wide breakthrough, in the shape of a revolutionary album fusing symphonic music with the guts and immediacy of pop—"Days Of Future Past". The Moodies—Mike Pinder, Ray Thomas and Graeme Edge, who've been in right from the start, and relative newcomers, though they've been in the group for two years, Justin Hayward and John Lodge—suddenly found themselves right back in the public eye.

"Days" was the big landmark, and it's hard to believe that it was completed in only eight days. Says Ray: "We only had three songs when the album was started. I used to lock myself away in a cupboard under the stairs in the studio, surfacing when I'd done a new song to order, sending it over to Peter Knight who'd work out the orchestral arrangement in his garage music room, and then we'd get it down". Which is a fine tribute to the sheer virtuosity of the group.

Producer

Mike Pinder had nothing but praise for Tony Clarke, the producer of both "Days" and "In Search Of The Lost Chord". "He's just the sixth member of the group. We'd ask him to get a particular effect, and there it was. He's doing things no other producer has ever done before, with alarming regularity. Tony works in arcs of sound, a sort of rainbow effect, not just left-hand side and right-hand side stereo. He's brilliant".

"In Search Of The Lost Chord" has even topped the success of "Days", riding high in both the British and American charts. A sort of updated Pilgrim's Progress, it's basically a philosophical pop symphony, with all the instruments played by the Moodies (who aren't half as doomy and temperamental as their name). But the group have been, to put it mildly, a little disturbed by some of the interpretations people have been putting on the record. "We get people coming up to us and calling us all manner of things —drug fiends, anarchists, religious maniacs," says Mike. "It's really quite terrifying that they see so many weird things in it. But it's much simpler than that and also far more complex."

Mike spoke at length about his religious beliefs, his involvement with meditation, the Maharishi—"a very advanced man; but still a man"—and this obviously has a lot to do with the thinking behind "The Lost Chord", which he describes as man's search for the ultimate truth. As on the previous album, the Moody Blues have attempted to take on the biggest subjects of all.

All of this may seem pretentious. Do the group see themselves as some new form of prophets? All they are doing is to present what they think with honesty, a good deal of humility, and perceptiveness. And looked at simply as musicians, giving us the benefit of their extraordinary musical ability and imagination.

RICK SANDERS.

Kinks hailed at last in America

THE Kinks remain one of the more unusual groups. Musically, their career goes in stops and starts. Sometimes they appear to vanish completely from the scene, during which periods one hears more about the sporting prowess of the brothers Davies than about their music. Then, with a flourish, they return with either a class album or a hit single.

I talked with drummer Mick Avory to get a non-Davies view of the group. "One thing is that we've been considering this question of giving fans more for their money. Take the new album —'Village Green Preservation Society'. What we wanted, and it's not definitely decided at this moment, is to make it a double-pack album but selling at the same price as a single album.

GENERALLY

"This has been done before, of course, but generally with previously-released material. But the fact is that records nowadays ARE ridiculously expensive. Something has to happen to the old routine of following up a hit single with a routine sort of album.

"Anyway, Ray started off 'Village Green' in the usual way—aiming at 12 tracks, with him writing most of them. Then we got to thinking. Let's go for a double-pack of 20 tracks, five on each side. It's being talked over at this moment. I hope it comes off—that the merchandising side can be arranged".

Note: Since our chat, it has been announced that the Beatles are considering a double-pack release for their new album, due out later this month.

Added Mick: "You need to make things more attractive to the fans these days. Too much of pop music is simply going stale".

Another point from the Kinks' stable is that they are soon to make their first tour of the States. Surprised? Well, there have been offers before but the timing has been wrong. In this country, pretty consistent hit singles have kept their name headlined. In the States, fans have been slow to latch on to the Kinks' style but now there is a sudden surge of interest—mostly coming from their albums.

And on the West Coast, interest is at near-hysteria point. Without any warning, the Kinks have emerged as the leading British 'underground group' . . . to the surprise of both the boys and their management. Final plans for the tour have been completed.

Said Mick: "That kind of tour is fine. But here there is not so much interest in the one-nighter tours. The problem is that we've done it all before. You have to get out into a new field. Mostly, on the performing side, we work abroad and now we've broken into the cabaret field up north. It pays well and it's given us a new challenge—you have to routine a new kind of act which will go down with different kinds of audience.

PLAIN STUPID

"Even so, it's plain stupid to just rush into a new side of the business. You must think carefully. Plan things and talk them over. If you accept anything at all just because it is different—well, it's one way of committing suicide.

"We rehearse a lot these days. Often, of course, it is just to routine numbers for the albums—we spent a lot of time on 'Village Green'. But more important is that we're simply getting together and playing—kicking around ideas that come up.

"We still record at the Pye Studios at Marble Arch, with Brian Humphreys as the engineer. This suits us best, and of course Ray does most of the actual producing".

Were, I wondered, the Kinks still as fiercely inclined towards each other? Arguments had been known to start when they came to discussing matters of musical policy.

Said Mick: "Look, if you don't get over that sort of think after four-and-a-half years, you might as well forget about staying together. Nowadays, if somebody doesn't agree with something, he just puts his point—and we have a sensible talk about it. There's no point shouting and doing your nut. We've got our own ways of putting theories across, so it's a much more sensible scene altogether".

Mick has just bought a new house in Molesey, south of the Thames, less than a cricket ball throw from where he used to live. Ray, too, has a new pad, already installed with bar billiards and table-tennis and other sporting interests. He told me once: "Football and athletics are, to me, something like a symphony. There is movement and grace and music there in the performance of a world-class performer. In that sense, I see commentators like David Coleman as the conductor of the orchestra".

Had Ray wanted, he might have found a professional career in soccer. Instead he found inspiration and expression in pop music. It has brought him disillusionment as well as success—but he and the other Kinks have also brought us distinctiveness.

And now, at long last, the Americans have latched on . . . in a big way. As Mick Avory said: "It's funny how things turn out". P.J.

PROFILE

JIM WEBB

AT the age of 21, Jim Webb won eight Grammy awards. They were for two of his songs, "By The Time I Get To Phoenix" and "Up, Up And Away". And this year, the 5th Dimension have already seen the U.S. Top Twenty twice with Webb's "Paper Cup", and "Carpet Man". He has moulded Richard Harris into a proper singer, instead of a show tune singer, with "Macarthur Park" now regarded as something of a classic.

All of this from a young man born the son of a Baptist minister in Elk City, Oklahoma, on August 15, 1946. He became a piano addict as soon as he could reach the keyboard, and began writing songs at the age of 13. It has built into something of unforeseeable proportions, although he had no encouragement to back his faith when he began writing. "There was a time in my life when, as a matter of body chemistry, I wrote three songs a week". But the kids in school told him he'd never make it as a songwriter.

SYMPATHETIC

He wasn't good at school, and a sympathetic teacher suggested that he could be doing better things in the outside world. With $300 Jim bought a battered Volkswagen, and went to Hollywood to try and make his fortune. He worked in the lobby of a recording studio where he transcribed songs for artists, a job he recalls as "kind of like shining shoes". He made $50 a week.

You meet people in Hollywood, as the saying goes, and Jim was no exception. He signed with a publishing company, Madelon Music, and it was then that he wrote "By The Time I Get To Phoenix". A friend who was managing a group liked the song, and showed it to Johnny Rivers, who recorded it for one of his own albums, and bought Webb's contract from Madelon Music. The friend's group developed into the 5th Dimension, who were signed for River's Soul City label, and Jim was put in charge of the material for their first album. The group remember him as looking like "a kind of tramp", but they had confidence enough to use as much of his material as possible.

That first album was "Up, Up, Away", a song Jim was inspired to write after taking a trip in a hot-air balloon. He wanted to make a movie of a balloon after seeing the "groovy visual images and kinds of patterns balloons could be photographed in". The film was never started, but the title track was. The 5th Dimension used it as a single, and it was a nationwide hit in the States.

This success persuaded Jim into splitting from Johnny Rivers, and forming his own companies with his own artists. The independence has, however, created problems. "I have found in the last year that the quantity of my writing has decreased in direct proportion to the number of other meetings I have to go to every day. It's frustrating because I need to write, both emotionally and psychologically."

EXPERIENCE

Every word of every Jim Webb song is based on his experience. The paper cup—"You're a paper plate, but you haven't got a paper mate". Or the carpet man—"She walks all over you, you know she can, you're a carpet man". His one line in "Macarthur Park", 'Someone left a cake out in the rain' has become a big a mystery as the "Aintree Iron". He is a romanticist—a young man in an old school; which is why he's accepted by the young. They see relevance in what he writes. They don't have to listen to "moon" and "June" any more. Webb is literate, articulate and completely hip. He has walked a lot of paths in contemporary pop music. He is opening a lot more.

MIKE CLIFFORD

L.P. REVIEWS

DONOVAN IN CONCERT

DONOVAN
PYE NPL 18237

Live albums have been getting a lot better recently, and this one, recorded at the Anaheim Convention Centre . . . you know, the Anaheim Convention Centre! . . . well, it's a beauty. There's a lot of intimacy about Don's concert performance, and the album is altogether easy-going, gentle, exuberant, with moments of tremendous feeling. No wonder Donovan's such a big draw; it's all down on the record, which must be a massive seller. Enrich your life with Donovan!

Side One: Isle Of Islay; Young Girl Blues; There Is A Mountain; Poor Cow; Celeste; The Fat Angel; Guinevere.
Side Two: Widow With Shawl (A Portrait); Preachin' Love; The Lullaby Of Spring; Writer In The Sun; Pebble And The Man; Rules And Regulations; Mellow Yellow.

MUSIC FROM BIG PINK

THE BAND
CAPITOL T 2955

This album is an assimilation of all that's good in music. It can have no labels, because Jaime Robbie Robertson, Rick Danko, Richard Manuel, Garth Hudson and Levon Helm play everything — rock, country, blues, soul—it's disturbingly good, and has one of the best album tracks we've ever heard, "Chest Fever". Briefly, the Band have sat themselves down, produced something they can enjoy playing, and people can enjoy listening to. It has that beautiful amateurish sound the Americans capture so easily, with the group's country voices filling every corner.

Side One: Tears Of Rage; To Kingdom Come; In A Station; Caledonia Mission; The Weight.
Side Two: We Can Talk; Long Black Veil; Chest Fever; Lonesome Suzie; Wheels On Fire; I Shall Be Released.

WHEN YOU FEEL THE FEELING YOU WAS FEELING

CHAMPION
JACK DUPREE
BLUE HORIZON
7-63206

One of the great characters of all time, Champion Jack's first Blue Horizon album is one great big chunk of joy. He really has a ball on his story-songs like "Yellow Pocahontas", and shows his pure blues essence on others like "My Home's In Hell". The two sides of the album represent the two sides of Jack—one with an electric band with famous friends lending a hand, the other with Mr. Dupree on his own except for a mouth harp. And a good time was had by all.

Side One: See My Milk Cow; Mr. Dupree Blues; Yellow Pocahontas; Gutbucket Blues—Ugly Woman; Street Walking Woman.
Side Two: Income Tax; Roll On; I've Been Mistreated; A Racehorse Called Mae; My Home's In Hell.

THE TRANSFIGURATION OF BLIND JOE DEATH

JOHN FAHEY
TRANSATLANTIC
TRA 173

There was a time not long ago when a John Fahey record would find its way on to every John Peel programme, the gentle intricacies of his guitar style weaving spells of relaxation. Unfortunately, these records were only available on a couple of obscure U.S. labels, very scarce in England. Transatlatic have taken the plunge with "Joe Death", and we should raise our voices in praise. It really is a lovely guitar record, complete with free book and home alchemist's kit.

Side One: Beautiful Linda Getchell; Orinda-Moraga; I AM The Resurrection; On The Sunny Side Of The Ocean; Tell Her To Come Back Home; My Station Will Be Changed; 101 Is A Hard Road.
Side Two: How Green Was My Valley Bicycle Built For Two; The Death Of Clayton Peacock; Brenda's Blues; Old Southern Medley; Come Back Baby; Poor Boy; Saint Patrick's Hymn.

CHEAP THRILLS

BIG BROTHER AND
THE HOLDING
COMPANY
CBS 63392

If anyone hasn't yet heard the legendary Janis Joplin, singer with BB and THC, they should—on this album. A blockbusting sad-but-wise woman who twists you up with every note, backed by—contrary to what a lot of people think—a fine electric band with a tendency toward the freaky. Both of her trademark songs are included, "Piece Of My Heart" and "Ball And Chain", and you'll spend a long, long time looking for anything with more guts.

Side One: Combination Of The Two; I Need A Man To Love; Summertime; Piece Of My Heart.
Side Two: Turtle Blues; Oh, Sweet Mary; Ball And Chain.

THE TIME HAS COME

THE
CHAMBERS BROTHERS
DIRECTION 8/63407

The Chambers Brothers are a very inspiring gospel/soul group with added white drummer Brian Keenan. They rely on a heavy vocal sound which dominates their electric backing, and the sound is natural—not studio inspired. Unfortunately, I did hear one of the Brothers utter "sock it to me", but with that now successfully deleted, the album is good to listen to. The first track, "All Strung Out Over You", seems to sum up what they say in their music—simple everyday instances sung with as much feeling as you'll ever hear.

Side One: All Strung Out Over You; People Get Ready; I Can't Stand It; Romeo And Juliet; In The Midnight Hour; So Tired.
Side Two: Uptown; Please Don't Leave Me; What The World Needs Now Is Love; Time Has Come Today.

BY JOHN FORD

ANTHEM OF THE SUN

GRATEFUL DEAD
WARNER BROS.
WS 1749

Very, very progressive, an ambitious attempt by the Grateful Dead to make it into the philosopho - rock field. On this level, the album isn't a total success—but if you come to it with an open mind, there's some extremely interesting music. At times, Jerry Garcia's guitar is overwhelmingly good, as is Ron McKernan's organ. A fair helping of electronic tracks generally fit in well, and I have a feeling that this album will seem much better after a few months to digest it all.

Side One: That's It For The Other One: Cryptical Envelopment; Quodlibet For Tenderfeet; The Faster We Go The Rounder We Get; New Potato Caboose; Born Cross-Eyed.
Side Two: Alligator; Caution (Do Not Stop On Tracks).

SWEETHEART OF THE RODEO

THE BYRDS
CBS 63353

The Byrds seem to change direction more than the wind. They've given us folk-rock, rock 'n' roll, space music, and with this album, country music. The now departed Gram Parsons was a big influence on the group to try these sounds, but the Byrds have always professed to have had country undertones. It's a completely successful LP, and contains the plaintive "You Ain't Going Nowhere", and the beautiful lyrics of "I Am A Pilgrim". With the Byrds getting better all the time, country music seems only the beginning of their horizon.

Side One: You Ain't Going Nowhere; I Am A Pilgrim; The Christian Life; You Don't Miss Your Water; You're Still On My Mind; Pretty Boy Floyd.
Side Two: Hickory Wind; One Hundred Years From Now; Blue Canadian Rockies; Life In Prison; Nothing Was Delivered.

SUPER SESSION

MIKE BLOOMFIELD,
AL KOOPER,
STEVE STILLS
CBS 63396

The collective talents of Bloomfield, Kooper, Stills seem to promise much more than they've given us on this album. It's generally disappointing, with the Bloomfield guitar we heard so much of with the Butterfield Band played right down. In fact, Steve Stills, late of the Buffalo Springfield, plays a much more effective guitar, particularly on Dylan's "It Takes A Lot To Laugh, It Takes A Train To Cry". But, in turn, his "Season Of The Witch" is boring and tuneless, and lasts for an unnecessary 11 minutes. Only Kooper seems inspired.

Side One: (Kooper and Bloomfield) Albert's Shuffle; Stop; Man's Temptation; His Holy Modal Majesty; Really.
Side Two: (Kooper and Stills) It Takes A Lot To Laugh, It Takes A Train To Cry; Season Of The Witch; You Don't Love Me; Harvey's Tune.

YOUR LETTERS

DOWN AND OUT

Dear Sir,

After reading several copies of "Beat Instrumental", I was very pleased to discover that you, at least, are trying to help the down and out groups who want to get somewhere in the pop world. And it's surprising how many of the groups today are talented (if that is the right word to use) just around the London area.

There are quite a few groups that I have the pleasure of knowing that live in West Ham alone. They cannot be heard because of the simple reason that there's no one of importance, knowledge, or with money who can help these groups along. It is really upsetting to see and hear so many good groups who have the makings and the guts to be professional but who can't do a thing about it.

You may think why a girl should be writing such a letter to you, but I was brought up with groups around me. My brother is a drummer in one of this type of group which I feel so strongly about. I know just how they feel when they see so many British groups get into the charts.

I hope very much that someone else feels as strongly as I do.

Miss J. Angela Daniels,
Canning Town, London.

AMPLIFIED GUFF

Dear Sir,

Does Adrian Ingram (Oct. "B.I.") think people like Eric Clapton, Peter Green and Duster Bennett are just amplified guff? No matter how good Mr. Ingram is, I think Clapton can show him where to stick his "finger style guitar in the vein of Davy Graham", etc. Anyway, where the hell is Stourbridge?

C. Parnell,
Aintree, Liverpool.

SUSTAIN

Dear Sir,

I have noticed over the past few months that you receive a lot of letters asking how to achieve a similar sound to that of Beck, Clapton, Hendrix, etc., which in the main part relies on being able to sustain a note for a relatively long period.

Most of the people beset with this problem seem to have the necessary equipment, i.e. a powerful amplification set-up, a guitar with high sensitivity pick-ups, and possible a fuzz-unit as well. But I think the problem must lie in an important weakness in the playing technique itself, namely the inability to produce the finger vibrato (which all the top boys use) which is probably the most significant factor in obtaining a sustained note.

The fingering technique is slightly different to that used by classical guitarists. Classical guitarists place the thumb of the left hand in the middle of the guitar neck and arch the finger in a smooth curve over onto the strings; the vibrato is then obtained by moving the finger slightly from side to side.

The finger vibrato employed in the sustaining of notes is best achieved by letting the guitar neck rest naturally in the fork of the finger and thumb, so that the fingers are fairly straight and slightly diagonal to the strings. The vibrato is achieved by rotating the wrist quickly backwards and forwards a short distance, so that the string moves slightly up and down across the fretboard.

If this type of vibrato is achieved it will be found to be more advantageous than any other type, because it can be employed when a string has been slurred up and across the fretboard and bend the note up a semitone as in blues playing.

Bruce Thomas, "The Village".
Chelsea, London, S.W.3.

UNDERGROUND

Dear Sir,

It is obvious to anyone with any musical sense at all that the British Underground is the breeding place for all our better groups. But if you see who is recording and managing these groups and artists, it is relatively unknown organisations who have backed their groups with faith rather than money. You won't see the Davidsons and Grades take responsibility for these bands, but rather outfits such as Chrysalis, and Clifford Davis of Starlite. And their recording labels aren't the Decca's and EMI's of this world, but Blue Horizon, Island, Elektra and Track. But thankfully, it is they who will finally reap the rewards. They'd rather get rich with the Fleetwood Mac than any glory-seeking image group.

Mike Sparks,
Chelmsford.

GASSED

Dear Sir,

I have just gassed myself reading October's "B.I.". Normally, every word to me is gospel, but I'm sorry—I am the loudest drummer —not Bev Bevan. Mind you, I think he's a groove.

Paul T. J. O'Neill,
Atherton, Lancs.

Will the real Arthur Brown please stand up?

MOST performers, broadly speaking, tend to fall into one of three categories. They will either appeal mostly to the general record-buying public, the intense yet free-wheeling underground or, very occasionally, to the intellectual element that's recently started to take in interest in the subtleties of pop. The Crazy World of Arthur Brown have been accepted with open arms by all three groups.

The sleeve notes on their first album were taken from an article on Arthur by no less an authority than the *New Statesman*, hailing Arthur as the first truly original and genuine artist to emerge from the British underground. The underground, in their turn, have remained faithful to the brilliant performer who started his musical career with UFO and Middle Earth. Says Arthur, "I was very worried that as soon as I had any success on a bigger overground stage, they might desert me. But I'm glad to say that they still seem to be with me". Arthur certainly hasn't sold out, and the fact seems to be recognised.

Thirdly, Arthur has made it as a chart star, with "Fire" popping up in hit parades all over the world, and we've seen the unlikely, but encouraging spectacle of the Crazy World performing the record between Des O'Connor and the Union Gap on "Top of the Pops".

We now have the situation where Arthur has successfully straddled the whole pop spectrum with the same force and vitality. Has this sudden success caused Arthur many problems?

ROUTINE

"The first problem, the biggest danger to avoid", says Arthur, "is that we should become too well-rehearsed, too precise. It's easy to sink into an instant well-oiled routine when you're doing much the same thing night after night, with everything fitting neatly into place. When I had Drachen and Vincent in the old band, because we'd started off together we could just let things happen on stage. We'd extend some numbers, cut short others and often not know what songs we were going to do next. This was good, although it can be easy to let things go completely, under the illusion that whatever you're doing is improvised and therefore good".

COMPROMISE

"What must be done is to get a compromise between the two extremes, and that's my main object with the new band. I want us all to be literally inspired. Although we have been working together for sometime now, this isn't a thing that can happen straight away, and I'm trying to encourage the others into a situation where we can all do anything, knowing it's right, almost unconsciously. Basically it means that everybody should give, as freely and as creatively as we can.

"This is one way of making sure that we never get stale and lose enthusiasm, the big trap that most groups seem to fall into. The whole point is to get a group of separate individuals who react on each other to bring out the best, creating spontaneous sounds, gestures or whatever.

"One example of what could happen is that I should be able, within the framework of our act, to just be able to get on stage and dance—if it was appropriate. You'd need a pretty turned-on audience to do anything like that—in fact, when we were at the Isle of Wight festival, the PA broke down so I tried to keep the audience with my leaping about, but it was a pretty doomy sort of atmosphere and it failed. But it needn't have done.

"When we first started playing, I didn't do any dancing at all, but I realised some time later that I was half-moving around as I sang —so I developed it, to the state that it's now an important part of the act. If the whole group could just find out about these things—on a musical level—and let things evolve, that would be the ideal. And it is happening.

"The framework of the act is very necessary in that it gives a strong set of reference points within which to work. It gives an overall setting to spark things off. This is why we have more or less set pieces, like 'Fire' and so on. At the moment I'm working on a new act, which is about a magician who is hounded, trapped and left for dead by the Inquisition. It has some really violent visual effects with fire, mysterious voices and heads coming off—all very gruesome and metaphysical".

The only artist who's recently done anything like the Crazy World's act was Screaming Lord Sutch—but his show was mostly horror and blood for its own sake, and also he couldn't sing the blues like Arthur. The reason why Arthur is getting through to people on a more serious level is his strong personal point of view. He really has something he must say on the state of life today, and this is the bedrock of the Crazy World of Arthur Brown.

"I look around me and see so many things that are sad, wrong and tragic. Practically nobody is living at anything like their full potential, so few people have any understanding of what they really are. The encouraging thing is that so many of the young people are just beginning to wake up to what's happening, and there's a continual questioning of everything that's been handed down to us by previous generations. People don't trust politicians any more, and after the great spiritual vacuum of the last 50 years, there's a realisation that there's something bigger than any individual.

FUTURE

"In fact, I'm very optimistic about the future. I think we're probably on the brink of something better, and the fact that people are admitting that somewhere something's badly wrong is a very good sign". It may seem strange to be presented with ideas like this in pop—and they are the guiding force of all Arthur's work—but after all, the stronger the feeling behind any creative work, the better it's likely to be. Pop music is getting more and more to be a vehicle for the attitudes of the younger generation—and artists like Arthur Brown are providing the guts of a compelling and urgent art form.

R.S.

AMORY KANE *seeing life as it is*

AMORY Kane, a young American from San Francisco, came to England 18 months ago to get a taste of English music, and find a place for himself at the same time. He'd dug himself out of the group thing in America, bought a Gibson 12 string, and played round Europe before coming here.

An audition as a possible fifth member of the Family Dogg was a turning point in his career. Steve Rowland, the producer and member of the group decided Amory should carve a solo career for himself, with the Rowland organisation, Double R, encouraging and coaxing this probable star.

Instead of surrounding him in glitter and fictitious publicity, Amory was kept in virtual cold storage until a suitable record company was found. This turned out to be MCA, a young organisation formed this year. Steve saw MCA and Amory growing together. Amory said: "Steve was very honest with me. He made no rash promises, and didn't load me with a lot of money. He explained exactly how my career was going to shape".

A reception launching Amory was arranged at the Revolution club, and the very blasé audience actually listened and took notice for once. His style won't be everyone's cup of tea. He is a rollicking, gangly singer, who relies on words and a strong personality to do his communicating. He sees it this way: "Singing is a means of self-expression for me. I try and find a strong melody line for my numbers, and then work in chords around it. Finally, I have to get it together as a musical structure. I'm interested in relationships between people and life. I don't want them to appear inanimate. If you look at things through relationships, you'll place less value on who's doing what. Then life gells together".

His first single, "Reflections Of Your Face" deals with one of those relationships. "I wrote it after my first serious scene with a chick, when I was about 16," he said. "She really let me have it, and I was left hanging".

A first album is out this month. Called "Memories Of Time Unwound", it deals with his philosophy of life. "There's a talking blues, some straight, and some folk blues," he explained. "And also an arrangement I did for 'You Were On My Mind', which a lot of people are using. It's a pretty personal statement".

What about general acceptance for Amory? "As far as audiences go, all I do is present my songs, and try to get a harmony between them and myself. I don't want to make any imposition on an audience. I'd hate them to feel they'd have to like me".

M.C.

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Editorial

For years everyone in this country has been led to believe that recording studios on the other side of the Atlantic, not only contained better equipment, but that American engineers were more enthusiastic and creative in their approach to making a pop record. And, of course, the American session musician was completely out of this world. No talking about wives or union problems during breaks over there. Only British session musicians got up to those sort of tricks.

American instrumentalists were also reported to work hard and long, and listen furiously to every playback, trying non-stop to improve every record they were working on.

These reports intrigued such a large number of British recording managers and artists that many of them have been over to the States to make records during the past few years. And whilst many have been extremely happy and praised American studios highly, others have pointed out that the best in America are only really equal to the best in this country. They have their faults just as we do.

The old barriers which separated the highly sophisticated American pop scene from the backward British amateurish set-up were broken several years ago, and now very few people doubt that both countries are on a very equal footing.

We respect American studios and instrumentalists very highly. The tremendous competition over there inevitably produces first-class recordings.

Indeed the British scene has also hotted up and the very healthy interchange of artists, equipment and ideas between the two countries will undoubtedly go on to the benefit of pop not only on both sides of the Atlantic but all round the world.

The Editor.

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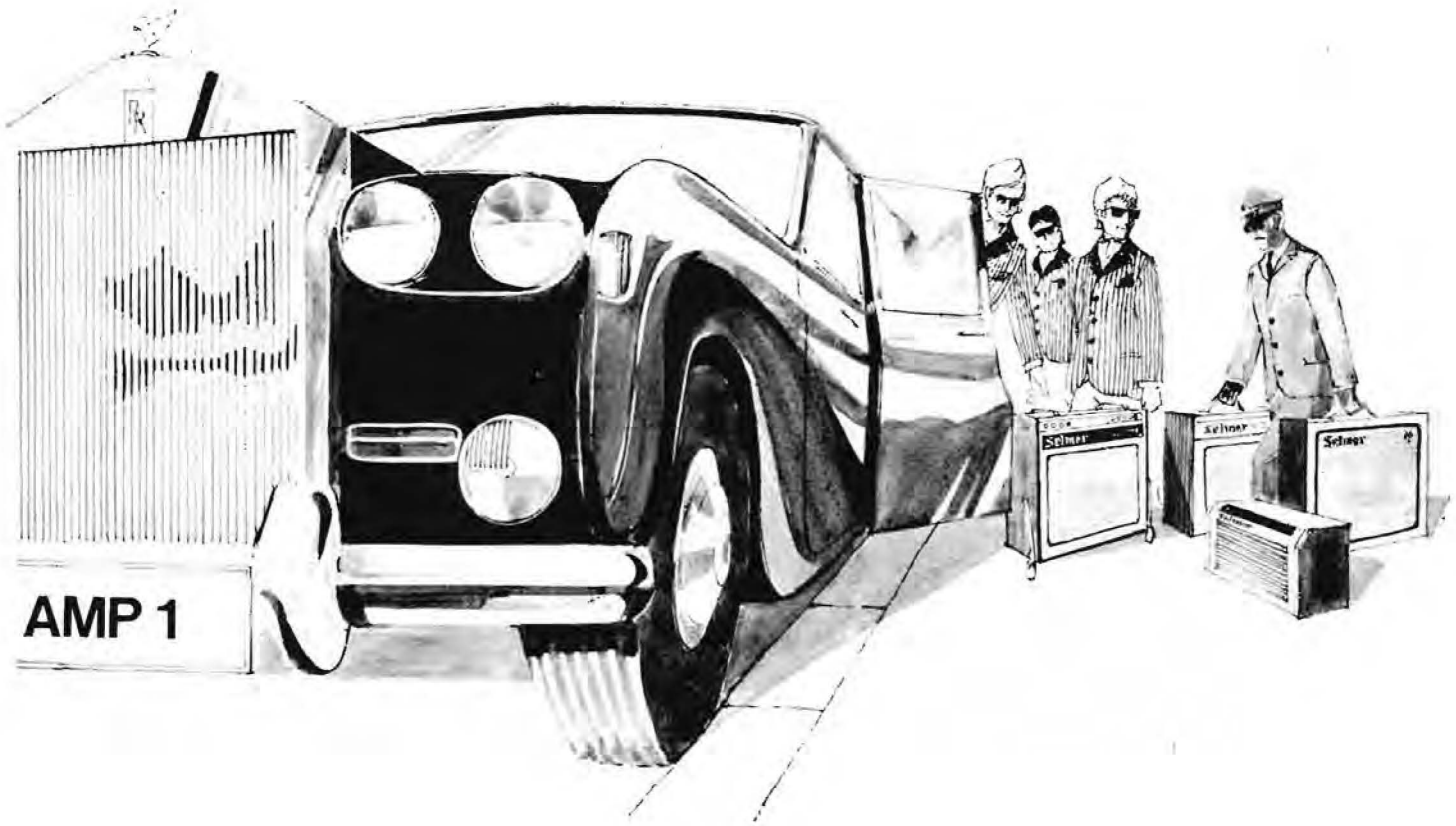

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PRETTY THINGS

evolution rather than revolution

A LOT more people should be aware of what the Pretty Things are doing now. For one year, they've been working on an LP called *S.F. Sorrow*, which reflects the moods, phases and ideals of this central character. The album has been the focus for most of their energies since they were last heard of in force, when a single, *Reflecting Grey*, surprised a lot of people with its total free-form expression, a far cry from the not too distant past when the Pretty Things were innovators in R and B music.

It isn't a new Pretty Things we're hearing now. When they came to us originally, in a cloud of notoriety, long hair, and blues, it was different and surprising. The distance between their beginning and now is three years, and they've had the time to look round, progress and digest what they should be doing. Gradually, they've built up a wall of changes which will be completed when *S. F. Sorrow* is released at the beginning of December.

The Pretty Things are now Phil May, Dick Taylor, Wally Allen, John Alber (Twink), and Jon Povey. Only Phil and Dick remain from the original band, and they believe the group to be more compatible than ever before. They are now with EMI, proving you don't have to be in at the conception of a new label to create a revolution in music, and have had complete freedom to do their thing.

Relationship

Their relationship is good, as Phil May explained: "The situation and atmosphere at EMI is so different. They wanted an LP, and we thought it negative to do just twelve tracks, which is really just six singles, with B sides. It took us about a year to complete the album, and we were left completely alone, judging the group on results. Nobody from the administration side bothered us at all. They just heard reports, and left it at that."

As for their music, and progression, they see it in similar ways. Dick said they certainly weren't free-form now, and Jon thought "the band keeps moving on".Wally explained it as "evolution, rather than a revolution". All of their ideas and feeling have filtered into the mood of the album, proving that individual resourcefulness doesn't necessarily lead to disaster. "It's different, and kind of nice," as Phil said. "We play well together, and our singular thoughts seem to fall in together."

The album was produced by Norman Smith, who Twink describes as "a sixth member of the group". He was the necessary stimulus to bring the best out of the band. Phil said: "We had the old producer scene at our previous company. We had the old guys who couldn't do anything, and had to go through an initiation with each one. We groove with Norman. He cares about things."

As for getting their music across, the Pretty Things will bring theatre back to their audiences. "We will present *S.F. Sorrow* as a mime and music show. It's an idea I originally had with Michael Crawford," said Phil. "We had this idea for a pop musical. We were going to ask Paul McCartney and Ray Davies to write some songs, and take in turns to act while the band played. We thought it one way of getting kids back to theatre. It was a nice idea, which will be the basis of this presentation. We'll use stereo tape backing tracks, with a backdrop and our own lights, with Twink miming the parts. We'll work on it for about three months, while we're getting a new direction together." Twink described it as "instant theatre".

A single from the album was released in mid-November—"as a trailer," explained Phil. "Although the LP is the one story, the songs aren't inseparable. We had discussions about what to put out. We settled for *Private Sorrow*, and *Balloon Burning*, which are very representative of what we're about."

One problem

They see just one problem. "The business needs a shot in the arm. Audiences here don't seem to care too much whether our best groups go to the States or not. Whereas the clubs used to open four nights a week, now it's only once. And which promoter is going to risk £1,000 on booking someone like Hendrix, when he could lose a lot of money. It's no use complaining, the kids have got themselves to blame. They look as though they don't want to know. Obviously, this isn't total, but the business needs something. Perhaps we can help."

Mike Clifford

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LOCOMOTIVE

IT took ten weeks for the Locomotive's *Rudi's In Love* to start nibbling at the charts—further evidence of how big-selling singles often start out as what the trade calls sleepers. And the Locomotive became the first British, all-white, ska-type, rock-steady group to make the grade.

But the five boys from Birmingham wish to point out that they are not tied to a blue-beat bag. "In fact", they say, "the record was cut some six months before release. We believed in it, and in this kind of music, at the time, but we've since moved on to different scenes as our next single will prove."

No Lead Guitar

The Locomotive are one of the few groups not using lead guitar. Their line-up: Norman Haines, lead singer, Hammond organist and composer; trumpeter Mike Taylor; tenor saxist Bill Madge; Premier drummer Bob Lamb; Fender bassist Mick Hincks. Virtually a modern jazz line-up, in fact. But when on a ska-soul kick, they used muted trumpet, so avoiding the usual open brass figures.

They say: "We also try to produce a purely natural sound. The bass, for instance, is used as near as possible to a string bass sound—really the only electronic instrument is the organ. We're really a college-type group . . . certainly not a pretty teeny-bopper outfit."

Rudi's In Love is their second record, but their first for Parlophone. The first was a straight ballad, *Broken Heart*, out on CBS . . . but with a ska-beat number on the flip.

Story behind the acceptance of a white ska group centres round a record stall in Shepherd's Bush Market. Ten o'clock on a Saturday morning, promotions man Tony Hall turned up and played the record over to a thin coloured man named Webster, stall-owner and expert on ska music. He said it was a good record, was astonished to learn it had not come from Jamaica. He recommended it to the hundreds of ska-buying customers and personally took it round to West Indian clubs like the Roaring '20s and the Cue.

Locomotive, as characters, are completely dedicated to their music . . . even to the extent of tending to forget that publicity gimmicks are important, too, in building a career. There are no real angles to them, except that they strive constantly to find new musical forms.

Their manager is Jim Simpson who was originally trumpet player with the group. "Locomotive was to stay around, not flare up, then fizzle out". His own musical thinking can be seen by other groups he handles. One is the Bakerloo Blues Line, a group fast building a reputation—and the other is an off-beat three-piece, with cello, flute and electric violin . . . to be known as the Tea and Symphony!

PETE GOODMAN.

PLAYER OF THE MONTH

CARL PALMER

EIGHTEEN-year-old Carl Palmer has musical ideas far in excess of his age. He plays drums in the Crazy World of Arthur Brown, a progressive, inventive band, where his ideas blend to such an extent that he described Arthur as "the only musician I could play with now."

During the six years he's been playing, he's stepped through a multitude of groups, including the Locomotive and King Bees. His rather modest beginnings, with an Eric Delaney snare drum and cymbal, which he bought because "I liked the red sparkle finish", gave no real indication that he would develop into a talent where comparisons with Ginger Baker are not uncommon.

Carl's first serious study of music came when he joined the Birmingham School of Music. He left a year later, thinking they were a "load of idiots. I thought I could do just as well myself, so I swallowed it".

With the King Bees, he recorded *Wild Thing* and *Can't Let Go*, and was disappointed that their versions were never released. "We just couldn't get them out" he explained. So it wasn't until Carl joined Chris Farlowe and the Thunderbirds that his potential was first recognised. "Chris had asked me to join his band when I was 14, but I couldn't see it. When I left the King Bees, I rang him and asked if he still wanted a drummer, and he said yes. It meant I was only out of work three days. The money was OK, although that didn't matter. I just wanted to play drums.

"I stayed with Chris for two years, and although the band was good I felt it wasn't progressing. I thought I'd have to leave to advance. This was when I realised that I wanted to join Arthur Brown. I told a lot of people hoping he would hear about it, and eventually John Gee, the manager of the Marquee, did, and said to Arthur: 'He's the one for you'."

Carl got the job, and feels it's the best thing that's ever happened to him. "Not financially", he explained. "But musically. My playing's improved by nearly a year since I've been with him." He thinks that the only problem he encounters playing with the Crazy World is Arthur himself. "The God of Hellfire act would take the limelight away from anyone—even Buddy Rich. But on every show, he gives us our own ego-boosting bit, which lasts for about eight minutes and is very free."

He considers Ginger Baker and Aynsley Dunbar the best drummers in Britain—"Ginger, because of his individuality, and Aynsley because he lays it down. I also like Mitch Mitchell. He gets volume, even though he holds his sticks in the orthodox way." But Carl reserves most of his praise for Buddy Rich, who he describes quite simply as "the guv'nor". He uses a Gretsch kit, with Avedis Zildjian and Paiste cymbals, and is a technician to the final beat.

Carl Palmer is a man swayed only by his own mind right down to his musical theory: "You have to play, try ideas all the time—just jam until things get together. You have to play like that, or you turn into a machine rather than a musician."

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THE Showstoppers became an integral part of British pop when *Ain't Nothing But A Houseparty* became a big chart success. They followed it with a whirlwind tour of these shores, and knocked everyone out with their slick vocal/dance routine—so popular with the American vocal bands who come to this country. A second record, *Shake Your Mini*, failed to sell to any large degree, although the third single, *Eenie Meenie*, took off fairly quickly, and ensured a return visit.

The tired but happy Showstoppers—Laddie and Alec Burke, and Earl and Timmie Smith—are fitting in more dates than Casanova on this latest tour. When you can catch them, they talk as rapidly as the movements in their stage act, with Earl Smith the proverbial mine of information. He explained that the group were fitting in a lot of things on their visit. "We've been flying back and forth to Frankfurt to do TV work. And you can tell the people I hate Frankfurt. The people aren't too friendly. It's a bad scene. But I dug the guys we worked with in television. I love doing live shows in England, though. There's a great atmosphere."

The group like England for more than its face value. When *Houseparty* was a hit here, it opened things up for them in the States. "We do a lot of college, theatre and night-club work there now", said Earl. "We don't sit around. We eventually sold 300,000 of *Houseparty* in America, mainly on the East coast. But, I'll tell you, it isn't hard to sell a million records in the States. It's much harder here, because you've got just Mr. BBC playing your records."

Mr. BBC hasn't been a drawback for this band, though. They're certainly popular with DJs anxious to play something with a bit of movement to wake people up during the day. And the new single is a move from Beacon, their old label. "We're on MGM now", explained Earl. "The change of company happened pretty quickly. We felt we needed a change, and MGM looked like the best thing. We're finishing an LP for them now, and putting on tracks the label wants. They seem to be pretty fair at picking what's going to sell."

As soon as the group started doing live shows, they worked out their now famous dance movements. "It was nice to be polished", Earl said. "Not too polished, or it becomes mechanical, which is a bad scene." Alec Burke said the dancing came easily now. "It didn't used to be like that, but we work things out pretty easily now."

The one problem they have come across is making themselves different from the many coloured soul bands who come to these shores. With their dancing and almost pop-style presentation, they think they've overcome this. "We notice people always ask us: 'Is it hard to distinguish yourselves, and have your own thing'. But man, why should it be hard to be yourself?"

The Peter Green Column

Hello again, my flowers.

Time for another marvellous speech from the above illustrated. Hope you're all making out all right on nuts and cheese. Have you heard our new single *Albatross* yet? I think it is the best thing I've ever composed, and I'd be interested to know what you think of it. Or perhaps you prefer more down to earth, tough blues? Anyway, the new LP is now half-way to completion and has a good variety of stuff on it, so pleasing all good music lovers (we hope).

With the LP comes a Jeremy Spencer-composed EP, about which I will say no more as I think it should be a surprise (and I'm sure it will be!).

Danny Kirwan has bought himself an original Les Paul Gibson which he can be seen blasting through an Orange amplifier, which the whole group have been measured up with. Anyone looking for a quality amp, and one that can give out any sound you want is well advised to try one. They do a great reverb as well, which has become my pride and joy.

Has anyone got a sheepdog pup they can't keep . . . ?

In the first week of December, Fleetwood Mac make their second tour of America, opening in New York's Fillmore East, and I have just been told we are playing Chicago, this time in a place which until recently has been called the REGAL! I hope this rings a few bells to B.B. King fans.

We return first week in February, and by then we will be playing all the titles from our new LP, which I'm hoping will be released (on Blue Horizon of course) just before we return. People have asked me if the band is undergoing a change in stage material—not really, but we will definitely be playing numbers like *Albatross* and the B side, *Jigsaw Puzzle Blues*, regularly.

I'm tired, see you.

PETER GREEN.

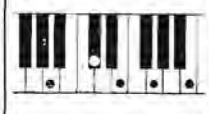
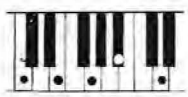
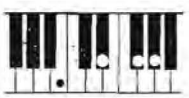
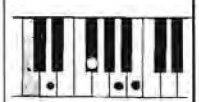
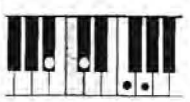
B.I.'s KEYBOARD CHORD CHART

BY THE TUTOR

Here's the third in a series of four chord charts for piano and organ players. The complete set of diagrams will provide a simple, convenient guide to all the basic chords. We suggest that they should all be stuck down on a piece of cardboard for easy reference. All the chords are listed in sequence.

We have explained in previous issues that all chords can be played in a number of different positions. However we have given the most common version of each chord.

In order to link up with the formulae given in previous issues, we have made the root note (which give the chords their names) the left-hand note in every diagram.

	A	B♭	B	C	D♭	D
DOMINANT NINTH						
MAJOR SIXTH						
MAJOR SEVENTH						
MINOR SIXTH						
DOMINANT SEVENTH WITH AUGMENTED 5TH						
DOMINANT SEVENTH WITH LOWERERED 5TH						

In each of the individual diagrams above, "Middle C" has been shaded to aid identification.

STATESIDE REPORT

THREE of the four Mamas and Papas are on the firing line, targets of a £200,000 law suit for breach of contract with Dunhill Records. The suit was filed by the quartet's label following the disbandment of the Mamas and Papas after four years together as a unit.

Dunhill charged that three members (John and Michelle Phillips and Denny Doherty) did not carry out the provisions in the group's contract which committed them to continue production and release of material.

Mama Cass (Elliott) is the only one of the four who is free from charges. She is currently on her own as a singing soloist, touring around the country following her successful single *Dream A Little Dream Of Me*. Her follow-up will probably be *The California Earthquake*, which has much more to offer than her first single. It's a lyrically frightening song, particularly to inhabitants of California, about the fault line which runs down the California coast and is always a threatening danger.

The other three members of the late Mamas and Papas apparently have no desire to pursue recording as a group, and though future plans have not been disclosed, they may very well be at the mercy of the court.

Three very strong American bands which everyone should keep their eyes and ears open for are Santana, Sea Train, and Rhinoceros. Santana is a hard-driving San Francisco band with a dominating conga drummer and a skilful lead guitarist by the name of Carlos Santana, who has even been receiving "wows" from people like Mike Bloomfield for his musicianship. Santana is currently recording for Columbia, and their album should be marketed in America by next month.

Sea Train has only been together for a few months, though all of its musicians have been in the field for many years, and they've been getting a good reception around the States, particularly around their west coast habitat, building up a respectable name in the process. Roy Blumenfeld (drums) and Andy Culberg (flute, whose recorded version of "Flute Thing" is a famous number) were formerly members of the now-defunct Blues Project; Tom Gregory (guitar, vocals) is from The Mystery Trend, one of the original S.F. bands; and Richard Greene (violin) is a product of the late Jim Kweskin Jug Band. Together they're compatible and professional, and their music contains some beautiful "intricate fantasies" which come off exquisitely. They're recording for A & M Records in America.

Mama Cass avoids law suit by singing solo.

RHINOCEROS

Elektra Records released Rhinoceros' album last month, and even prior to release, critics have been giving favourable reports on the performances of the band and the preview tapes for their album. There are seven in the group, including Danny Weis, guitar, originally from the Iron Butterfly and Doug Hastings, once with the Buffalo Springfield, also on guitar.

A few songs on tape by a group called the Frozen Noses

Janis Joplin's new band may make its debut on New Year's Eve.

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got into the hands of a progressive radio station in San Francisco, and they were aired despite very little being known about the origin of the tape and the names of the artists, other than that they sounded very good. After several weeks, it was learned that two of the musicians were Dave Crosby and Steve Stills. Whether toe tape will be pressed into a record and whether the group is alive is unknown at the moment.

Meanwhile, Steve Stills and his old Springfield band have a hit single on their hands in America, *On The Way Home*, from their last American album. Stills, who was featured on the first Super Session record with Al Kooper and Mike Bloomfield will not be on the second one. Bloomfield and Kooper will, as well as drummer Skip Prokop (formerly of the Paupers), bassist John Kahn, and Carlos Santana. It was recorded live at Fillmore West. Other Super Session albums are in the works by other people, and don't be surprised at some of the strange combinations that will make their way onto record.

A new album from H. P. Lovecraft, titled after the group's name.

Kooper's solo album called *I Stand Alone* is coming soon from Columbia, and it will feature, among others, *Coloured Rain* and a number backed up by the Don Ellis band.

QUICKSILVER

The Quicksilver Messenger Service's second album has been held up by Capitol. They've decided to include some live material which by this date has been recorded at the Fillmores on the two coasts. Jefferson Airplane has been recording live as well, and some of that will probably be on their next album.

Auditions to determine the musicians who will back vocalist Janis Joplin have been going on for some time now, and Janis' new band is slated to make its debut together at Fillmore West on New Year's Eve. No name for the band has been established, the selection of musicians is being done with care, and apparently none of her new colleagues will be made known until the night of their first performance. I only hope it's worth all of this. Meanwhile, her last recorded thing, *Cheap Thrills*, when she was with Big Brother and the Holding Company, is currently the number one album in America, selling faster than any other.

Peter Yarrow of Peter, Paul and Mary has gone out on his own recording, following the trio's split. H. P. Lovecraft lost their talented organist Dave Michaels, forcing the group to temporarily stop touring to seek out a replacement. Blue Cheer's guitarist Leigh Stephens has left to form his own band and Don Stevenson, guitarist for Moby Grape, has split as well.

Some new worthwhile albums by American bands: Live Wire/Blues Power (Albert King); Christo Redentor (Harvey Mandel); Electric Mud (Muddy Waters); Sailor (the Steve Miller Band); H. P. Lovecraft II (H. P. Lovecraft); Proud Flesh Soothseer (Linn County).

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aynsley dunbar retaliation

MOST English break-away blues musicians tend to base their bands on as much esoteric American blues material as they can lay their hands on. Then, as the band develops and they find their own thing, another name is added to the ever-increasing list of progressive blues bands in this country. Notable in this development have been the Fleetwood Mac, Savoy Brown, Chicken Shack, John Mayall, Keef Hartley, Jethro Tull, Ten Years After and now, the Aynsley Dunbar Retaliation.

"John Mayall put me into the blues thing", Aynsley says. "It built me up, because I was playing with good musicians, and hearing all types of blues." He admits he was pensive when he first worked with John. "When I heard about him, I was told he was playing just country blues. I thought 'Jesus, here we go'. But it wasn't like that. It was good—solid and full.

"I was grateful to John. He introduced me to the musicians I wanted to play with, although I eventually got the sack for playing too advanced. He wanted me to sit in the background and just play away. I didn't think I would progress until I left."

A short spell with the Jeff Beck band followed, until Aynsley was prompted into starting his own unit, which has now developed into one of the most meaningful and original blues groups in England. He describes the blues he plays as "Aynsley Dunbar Retaliation blues." We don't copy, and use mostly original material. If we do use standards, we mould them into our own style." He achieves his distinct sound with three of the most notable and individual musicians on the scene. Firstly, Victor Brox, on organ, vocals, pocket cornet, and "anything else he can get his hands on", according to Aynsley. Victor has, for a couple of years, been the most underrated blues singer in England, and when his music was in a minority, the Victor Brox Blues Train was considered one of the most important voices of all for the blues in England. Aynsley thinks he was playing with the wrong blokes before, but declares—"He's definitely one of the best blues singers in the country."

On lead guitar is John Morshead. An ex-rock musician, John has used this power to develop a completely original sound and style. He is an originator, a field so hard to dig into where individual guitarists are at a premium. Alex Dmochowski from Poland plays bass, and is another musician who has his own thing. He is a player with real guts and drive, who can spark the Retaliation even beyond their normal powerhouse style.

Aynsley is obviously more than pleased with his band, with the limelight shared from musician to musician. He says the band "is very settled. When I formed the group, I said I was forming a blues band. We all understood that, and it's obviously worked."

Whereas a blues band can become stagnant, or can overprogress, Aynsley has kept the Retaliation on a cool, level-headed plane. "We've got decent musicians in the band, and have advanced to the stage, technically, where we can swing. It's not boom, boom, boom all the time."

uncompromising

With an almost uncompromising degree of modesty, Aynsley is anxious that the spotlight should focus on the whole group and not just on himself. "The trouble with English audiences", he says, "is that even if the band is crap, they all stand round the lead guitarist and watch him all night. On the Continent, if the whole band isn't swinging, they don't listen. People must be interested in the band as a whole, and listen to the words and judge the overall sound."

With blues on the crest of a wave the Retaliation are one of the bands who've found themselves with an album in the LP chart. And there's a new set at the end of November, called *Dr. Dunbar's Prescription*. Aynsley describes it as "very varied, with some nice slow blues". Two of the standout tracks are *Tuesday Blues*, which Victor sings, and *Call My Woman*, on which John adds a vocal. The group are now in the process of recording a new single, with Aynsley caring little about the brand "commercial". "There's no need to be a stickler when choosing a record. People can hear the blues when they come and see us. We shall be doing a basic blues number—obviously not completely pop. I think the time to go blatantly commercial is when you need money to keep the band going."

The Retaliation, says Aynsley, will "move forward as the blues progresses". It's become obvious that his group are one of the few creating new paths for the blues to walk down. It's the Aynsley Dunbar Retaliation who are progressing.

mike clifford

COCKER'S FRIENDS

THEY were, originally, just Sue and Sunny—sisters, aged 22 and 18 respectively, but Kenny Lynch had a flash of inspiration and re-named them the Stockingtops. They've had records out on the Toast label and are now with CBS.

But their biggest career boost has probably been through working on television dates, plus the occasional personal appearance, with Joe Cocker.

Explains Sue: "We've been friendly with Joe for quite a long time. My husband works for Island Records and we went along to see Joe work at the Marquee. It was a rotten night for him—he was unknown and there were only about 40 people listening But he was great . . . we both knew instantly that he was going to be a big success. Thing about him is that he never shirks work . . . he loves it".

In fact, Sunny worked on *With A Little Help From My Friends* with Madeline Bell. The sisters often split up for work—Sue, for instance, was with Dusty Springfield at the Talk Of The Town. Says Sue: "We have a good arrangement. If I work, I hand over half the money to Sunny and she does the same for me".

They both worked with John Walker on tour and have been on sessions with many artists . . . notably the Love Affair. Says Sue: "Those boys had some terrible publicity and we expected the worst when we worked live with them. In the end, though, they really impressed us with their musical abilities".

The girls also have a good relationship with Nirvana, having worked on the duo's last album. "Pat and Alexis have given us some material for our own first LP, which could be out in time for Christmas.

But the girls are anxious not to be considered purely a backing group. "Joe played a date up north and when he got there the promoters were a bit upset that he hadn't brought 'his girls' with him. He thought it was hilarious!"

FIGHT SHY

Musically speaking, the girls go for the Tamla Motown sound but fight a bit shy of using that sort of material for themselves. "Trouble is that it's okay if you really do it well, but if it is a bit short of perfect you can fall very flat indeed. We've tried writing material for ourselves—a long time back the Moody Blues recorded one of our songs, but we don't talk too much about that. The British group scene is all right, but you still get a lot of people making the grade on sheer publicity or some kind of fluke, while all too often the really talented ones get overlooked.

"That's the thing with Joe Cocker. No gimmick, just a lot of talent, a lot of hard work. Maybe it's a slower way of getting known, of making it, but it's much more satisfying. We've been fully professional for three years now, making progress slowly, but earlier than that, when Sunny was only 11, we made a record. We work pretty regularly, individually or together, but we just don't want to book ourselves too far ahead. Things crop up out of the blue, like the recent Antibes Festival, and it's good to be able to be available."

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GIVING THE FACTS BEHIND THE HITS

THE Nazz business. A group of four American musicians had arranged to record in England—instead of the usual trend of everybody rushing to America to record—where they would have provided employment for more than sixty British musicians, engineers and other staff. Money in the region of £30,000 had been earmarked for this recording—but in the meantime, the Musicians' Union said no. So Nazz's plans to record two albums in an English studio had to be called off, and the money will now be spent in an American studio. A sad story, indeed.

Malcolm Toft, engineer at **Trident** studios in Soho, reported that among the recent visitors were the Bonzo Dog Doo-Dah Band, who recorded some tracks under the production of Gerry Bron, Chris Farlowe, who made a new single produced by Andrew Oldham, and James Taylor, who has made more tracks under Peter Asher for Apple.

PROGRESSING

The Herd album, which they are producing themselves, is progressing very nicely. Malcolm, who is doing the engineering on this LP, thinks the group work much better when they aren't being told what to do. 'On these sessions there's been nobody else to confuse the issue and they are free to work without any inhibitions. They all seem very pleased with what they've done, and it's possible that they may take a single from these tracks.'

At De Lane Lea, Dave Siddle engineered on sessions for Lulu, Herman's Hermits, and a new group called Cartoone. They're a Scottish band who write all their own material, and Dave thinks they're the best group he's recorded in a long time. They've done a single and an LP for imminent release. Joe Dassin, who's had three number ones in his native France, has done some work there, as have the Flowers, a group from Iceland who were produced by Gunnar Hakonarson.

Dave told us of a new album being made by the Taste, a blues outfit from Northern Ireland who are rapidly building themselves a big following round the clubs. The record is produced by Tony Colton. The Larry Page Orchestra made their instrumental versions of *Hey Jude* and *Those Were The Days* at De Lane Lea—a record that was singled out by *Billboard* magazine in America as a likely hit.

Deep Purple made their new records—a single, *Kentucky Woman*, presently doing well in America, and an album—at the studio, and

The Nice listen to a play-back of one of their new LP tracks.

Mirage, the group from which Spencer Davis recruited the new members of his band, have been cutting tracks produced by Colin Fletcher for Page One.

De Lane Lea's new sound centre in Dean Street will be open sometime in the New Year. With equipment designed by Dave the new studio will be basically used for film soundtracks. The present pop studio, says Dave, is working full blast, being in use 20 hours a day, seven days a week.

De Lane Lea have just had twelve products of their studio released in America in one week, and Dave reckons that with a bit of luck, four or five of them should be successful. He tells us that the best success rate they've had up to now is four records of theirs in the British and American top tens at one time—his ambition is to have ten in each!

Eden Studios, well within reach of London at Kingston-upon-Thames, is a medium-sized set-up that opened up in March. It's run by Piers Ford Crush and Mike Gardner, engineers who've had a lot of experience. The studio, which is equipped with two-track, has undertaken a lot of work recently, ranging from adver-

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tising music to demos and masters by pop bands. It has its own disc-cutting facilities and has also done outdoor mobile recordings.

Eden have their own music publishing company—and as such, are always on the look-out for new talent—and they have their own Eden record label. Prices for recording, reductions, tape copying and dubbing are extremely reasonable, and the studio has facilities for practically all special effects, and if notice is given, a Mellotron is available.

DEMOS

Hollick and Taylor of Birmingham have been doing a good deal of work on demos for local groups and a lot of mobile recordings of organs, choirs and school orchestras. John Taylor says a very interesting future affair is a projected tie-up with a nationally famous group to make demos and masters for release. Unfortunately, no more details were available as we went to press.

IBC in Portland Place are still very much occupied with the new albums being recorded by the Who and the Move, continuing from last month. Denny Cordell is working with Joe Cocker on an album, and a lot of future time in the studio has been booked for these sessions.

Barry Ryan has been recording versions of his hit, *Eloise*, in German and Italian for the European market, and Eclection have been recording tracks for a second album with producer Ossie Byrne. Kerri Male has now left the group, with her place now filled by Doris Henderson, well-known as one of the best folk-singers in the country.

Still in the folk field, Shel Talmy has been doing more recording with Bert Jansch and the Pentangle (whose new album is *Sweet Child*). According to IBC, there's a lot of dubbing on their recent sessions, so perhaps we may be in for a change of style from the group.

Junior's Eyes, one of the best of the new underground groups at present working their way up, have spent two days in the studio with Denny Cordell for Straight Ahead productions. The Bee Gees haven't been doing so much recording this month, time at IBC being in very short supply. David McWilliams has also spent some time in the studio, recording tracks for the Major Minor label.

Anita Harris has now completed her two albums at **Pye** studios. They were engineered by Howard Barrow and Bob Auger and produced by manager Mike Margolis. The Foundations' new single, *Build Me Up Buttercup*, just released, was recorded at Pye early this month and was given the rush-release treatment.

Miki Dallon has been doing more sessions with Don Fardon, engineered by Alan Florence, and Claude Francois has been recording backing tracks at Pye. The vocals are to be added back in France. Claude prefers working with English session men and does most of his recording over here. Brian Humphries engineered these tracks, and also looked after the mechanics of two sessions with Dave Mason and a group of musicians. We can't say any more about this now, but we are assured that the sessions were something special.

Spencer Davis has recorded a single at Pye, reputed to be 'fantastic'. He produced it himself and it's called *Short Change*. Danny La Rue has now finished his single of *The Impossible Dream* from the hit musical *Man of La Mancha*, based on Cervantes' *Don Quixote*. Mark Wynter has been in for a session with a big orchestra, engineered by Ray Trickett; the Rockin' Berries have done a new single, and there's a lot of excitement around the studio about a new record by the West Coast Consortium. This group write all their own material, and though they've made a number of records in the past which didn't do much, everyone seems convinced that this is the one to give them a hit.

HISEMAN

Gerry Bron has been producing sessions by Jon Hiseman's Colosseum. Howard Barrow has engineered. The group apparently came into the studio with little work prepared and put everything together in the studio—coming up with some fine results. The Kinks have been in, putting the finishing touches to *Village Green Preservation Society*, their forthcoming album. Other visitors have included a group with the worrying name of Maria Monk's Awful Disclosures (shades of Joanna Southcott's Box?), Scottish favourites the Alexander Brothers, and Italy's Rita Pavone.

We recently received a letter from Ron Pickup, a British

An eight-track tape machine at Pye.

engineer now working in Chicago for a medium-size studio. He says: 'My first reaction was horror at the antiquated equipment and acoustics. In London it's assumed that most American studios have at least eight-track, but it's not so. Even Motown in Detroit recorded a lot of their big hits on three-track, eight being a somewhat recent inno-

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vation. Part of my job was to get new equipment. We chose 3M tape machines, but a bigger problem was the construction of a mixer with comprehensive equalisation on each channel and easy working with twelve, eight or four-track systems. It was found that to get a suitable system at a reasonable price we'd have to import from Britain three Rupert Neve mixers. They are the first in the States and have created a lot of interest. As far as recording is concerned, Chicago is a centre for jingle producers, but it is rightly famed as the blues centre. In the pop field, soul seems to be the main product, followed by groups like The American Breed, the Buckinghams and Rotary Connection.'

Orange Studios in Old Compton Street are part of the new Orange organisation, the brainchild of Cliff Cooper. The studio was originally intended for operations to start by now, but a number of setbacks have delayed the opening. However it will be under way by Christmas, with four-track Ampex machines. The engineer is Brian Hatt. Any group who spend more than £200 in the Orange instrument and equipment shop will be able to make a master-disc free—a big incentive. The Orange set-up includes the studio, the shop, a record label and an agency for up-and-coming groups.

Tony Pike studios in Putney have recently been recording the Gilded Cage. This is an all-girl instrumental and vocal group who used to go under the name of the She Trinity. Their record, on Pike's Tepee label, is a single—*Long, Long Road*—produced by Harry Stoneham. C. & W. singer Dave Travis has just made two records, a self-produced LP and a single of a Wally Whyton children's song, *Buttonnose*.

The recent Blue Horizon Curtis Jones album was recorded at Tony Pike, and Laurel Aitken and the Rudis have just made a single for the Doctor Bird label. Engineer Roger Harris says that the studio do a lot of work for Doctor Bird, the studio being able to produce an ideally clean sound for ska and rock-steady. This involves having mikes set up on frameworks so there is no resonance from the floor or any other part of the building itself. The studio is at present waiting for a new Scully four-track machine to be installed. It will be linked with the existing four track to give great versatility.

Studio G in Wardour Street have done a fair amount of pop recording—notably with a group called the Midnight Movement, who look set for success before long—but the main part of their activities are with advertising and film music. Johnny Pearson, M.D. of *Top Of The Pops*, is one of the composers who write and record at Studio G. The studio has also been involved with the new Watney-Mann pub discotheque scheme, at present undergoing a trial run in a Twickenham pub, but shortly to be introduced at the Six Bells in Chelsea.

A session in progress at Advision. Tony Colton (back to camera) makes an album with noted session men Albert Lee (guitar, on right) and Micky Hopkins (hidden round the corner, on piano).

Deep Purple's new single was recorded in De Lane Lea.

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TOP TWENTY—FIVE YEARS AGO

(AMALGAM OF BRITAIN'S TOP TWENTY FOR THE FIRST TWO WEEKS OF DECEMBER, 1963)

1.	I Want To Hold Your Hand	The Beatles
2.	She Loves You	The Beatles
3.	Don't Talk To Him	Cliff Richard
4.	You Were Made For Me	Freddie and the Dreamers
5.	Secret Love	Kathy Kirby
6.	You'll Never Walk Alone	Gerry and the Pacemakers
7.	Maria Elena	Los Indios Tabajaros
8.	I Only Want To Be With You	Dusty Springfield
9.	Glad All Over	Dave Clark Five
10.	Dominique	The Singing Nun
11.	I'll Keep You Satisfied	Billy J. Kramer and the Dakotas
12.	Geronimo	The Shadows
13.	I Who Have Nothing	Shirley Bassey
14.	I Wanna Be Your Man	The Rolling Stones
15.	It's Almost Tomorrow	Mark Wynter
16.	Blue Bayou/Mean Woman Blues	Roy Orbison
17.	Deep Purple	April Stevens and Nino Tempo
18.	Let It Rock	Chuck Berry
19.	Money	Bern Elliott and the Fenmen
20.	24 Hours From Tulsa	Gene Pitney

Records entering the Charts during the last two weeks of December five years ago

If I Ruled The World	Harry Secombe
Not Too Little Not Too Much	Chris Sandford
Swinging On A Star	Big Dee Irwin
Stay	The Hollies
Do You Really Love Me Too	Billy Fury
We Are In Love	Adam Faith

SCRIB & BLES

Erma Franklin may switch labels to RCA . . . Currently touring in U.S.A., **Jackie Wilson, Barbara Acklin, B. B. King, the Fantastic Four, William Bell,** and **Judy Clay** . . . Ex-Temptation **David Ruffin,** issued a statement to the press recently saying: "I was fired from the group in Cleveland after a show because I kept insisting I wanted to know what I was earning." . . . Despite that, Motown happy enough with the **Isley Bros., Four Tops, Marvin Gaye and Tammi Terrell,** and **Supremes** singles . . . **Chambers Brothers** almost came to England last month. A band worth watching, and listening . . . **Bobby Scott,** composer of *Taste of Honey,* has just written a song that **Dionne Warwick** will sing in her movie *The Slave* . . **Bandwagon** coming here beginning of December . . . **P. P. Arnold,** probably Britain's best girl singer, is superb on stage . . . **5th Dimension** back in January . . . *Love Child* from the **Supremes** far from their best. Sounds like too many other things they've done . . . Take a listen to **Marie Franklin's** *You Ain't Changed* . . . **Jimmy James** may hit in the States with *Red, Red, Wine* . . . Certain ballrooms will applaud anyone if they are coloured . . . Don't be surprised to see the **Impressions** over here soon. They're now with Buddah records . . . Thank goodness for **Bruce Channel**—But five years before his next hit? . . . Don't ever go and see any more of these Original so and so, or Fabulous so and so groups. None of the members have ever been the actual bands stated, and usually they're a complete and utter drag. When the **Original Drifters** came over here, the lead singer sang flat all the way through, and they said they were called the **Superbs** in America (not to the audience, of course). Apparently, the promoter cannot be sued if he uses those adjectives in front of the names. You have been warned . . . **Ben E. King** back next February. Not soon enough, by half . . . **Bobby Taylor and the Vancouvers** on Motown make some of the smoothest sounds around . . . **Richard Vernon** of Blue Horizon went to the States recently for a look round—and with a few contracts in his pocket? . . . Will **B. B. King** ever come to this country? . . . New: **Lee Williams,** *It's Everything About You That I Love*; **Barbara Acklin,** *Just Ain't No Love*; **Temptations,** *Cloud Nine*; **Wilson Pickett,** *A Man And A Half*; **The O'Kaysions,** *Love Machine*; **James Carr,** *Freedom Train.*

BI's CHART FAX

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

Ain't Got No—I Got Life (*Ragin/Rado/MacDermot*) Nina Simone
RP—Stroud. S—American. MP—U.A. Music

All Along The Watchtower (*Dylan*) Jimi Hendrix Experience
RP—Hendrix. S—American. MP—Feldman

Breaking Down The Walls Of Heartache (*Randall/Linzer*) Bandwagon
RP—Denny Randall/Sandy Linzer. S—American. MP—Screen Gems/Columbia

Eleanore (*Turtles*) Turtles
RP—Turtles. S—American. MP—Carlin

Eloise (*Paul Ryan*) Barry Ryan
RP—Bill Landis. S—IBC. E—Mike Claydon. MP—Carlin

Hey Jude (*Lennon/McCartney*) Beatles
RP—George Martin. S—Trident. E—Barry Sheffield. MP—Northern Songs

Jesamine (*Manston/Gellar*) Casuals
RP—David Pardo. S—Chappell. E—John Iles. MP—Mills

Light My Fire (*Doors*) José Feliciano
RP—Rick Jarrard. S—American. MP—Nipper

Lilly The Pink (Scaffold) Scaffold
RP—Norrie Paramor. S—EMI. E—Peter Bown. MP—Noel Gay

Listen To Me (*Hazzard*) Hollies
RP—Ron Richards. S—EMI. E—Peter Bown. MP—Bron

Little Arrows (*Hammond*) Leapy Lee
RP—Gordon Mills. S—Chappell. E—John Iles. MP—Shaftesbury

Magic Bus (*Townshend*) Who
RP—Lambert/Stamp. S—IBC. E—Damon Lyon Shaw. MP—Fabulous

Mexico (*Macaulay/McLeod*) Long John Baldry
RP—Tony Macaulay. S—Pye. E—Barry Ainsworth. MP—Welbeck Schroeder

My Little Lady (*Pace/Panzeri/Pilat/Blakley/Hawkes*) Tremeloes
RP—Mike Smith. S—CBS. E—Mike Ross. MP—Cyril Shane

Only One Woman (*B. R. & M. Gibb*) Marbles
RP—B. and M. Gibb/Bob Stigwood. S—IBC. E—Mike Claydon. MP—Abigail

The Good, The Bad, And The Ugly (*Hugo Montenegro*) Hugo Montenegro
RP—Hugo Montenegro. S—American. MP—United Artists

This Old Heart Of Mine (*Holland/Dozier/Holland*) Isley Brothers
RP—Holland/Dozier/Holland. S—American. MP—Jobete

Those Were The Days (*Raskin*) Mary Hopkin
RP—Paul McCartney. S—Trident. E—Malcolm Toft. MP—Essex

With A Little Help From My Friends (*Lennon/McCartney*) Joe Cocker
RP—Denny Cordell. S—Olympic. E—Glyn Johns. MP—Northern Songs

You're All I Need To Get By (*Ashford/Simpson*) Marvin Gaye and Tammi Terrell
RP—Ashford/Simpson. S—American. MP—Jobete

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

Country Joe and the Fish move to a larger audience

WE'RE told we are on the verge of a revolution by the young people. I see it as a purely subconscious thing, with most of their energy being used to turn the record players and radios on, in the hope of hearing someone with the same views as their own. In this mood, it is groups like Country Joe and Fish who have built up a reputation as musical shock troops, being spurred on as they kick society's gut again and again. The kids are happy, and the bands make money, but isn't this musical war against the world going too far? (Country) Joe MacDonald, for one, is ready to level out.

"Our music is strong, personal and intimate. It has become a strain to make music that hits the people. You expose so much of yourself, it just confuses everyone. We aren't consistent, and are continually going through changes. At the moment, we are trying to get through to a larger audience, which means being less controversial. Half of the Fish remains a naive, hippy band, the other half, more controlled, and aware of our obligations. They are contrasts, but we have to do a little of both.

Masterpiece

"The first album we did was a masterpiece, in that it turned out exactly the way we wanted. It was the result of two years' work. We worked it, and worked it, and worked it, then chose the best of the material we were playing. Our concept was to have a hobby—to make music we enjoyed. But one morning, you wake up, and you're in competition with the world—with all the cut-throat bastards around. You fight them or disappear. We don't want to disappear.

"I used to think I had to be where the action was. I was like a country boy with a 1939 Harley Davidson, who went to race in a Grand Prix, and saw all the new machines, and went 'wowie!' I saw Mike Bloomfield, and my eyes were out here as I saw the equipment he was using. Now we're bigger than Bloomfield. You wake up one morning, and find out you're where it's at."

Joe, you would think, had grown up with the early hippies. It was they who first found his music. But generally, he sees them as worthless, plastic people. "The ones left are morons, who talk a lot of s———, take meth. and think astrology all the time."

We were warned of the likely panic as groups like the Fish couldn't find Utopia being sold in plastic bags at the local supermarket. Does Joe see a reachable ultimate? "I believe we should be left to live our lives until they are over. No one should get their head blown off discussing today's issues. The populace is emotionally involved, and wants to free itself. The world doesn't want to face the truth. But it's not our fault we were born to think. We are victims of the human condition. All I know is, I want to blow people's minds with the music. I want the young to realise that their fantasies can come true."

Although Joes sees and smells dissatisfaction all the time, he won't put himself up as the answer to everything. "You can become an evangelist, a crusader, but then see things you don't like, and find you haven't the stomach for it. And then what do you do? Sell out? Who wants a revolution? Who wants to be Ché Guevara? Not me. I am in the process of growing up. This is my year for becoming an adult person."

If it seems as though I've forgotten the Fish' music, you have to understand that it is part of Joe MacDonald. He writes what he sees, and sings what he hears. "I wrote what I wanted, from personal experiences. Just for myself, and friends. The songs were nice and close to me. You hear music, and are influenced, and members of your own generation have the same ideas, and tell you with their music. I can't put a finger on it. It's free and exciting."

While he was in England, Joe said: "It's a relief to walk your streets. Everything seems to be so civilised. It's difficult to do this in America." He saw, perhaps, the backbone of his philosophy. "What the world needs is human warmth and love. Everyone wants that desperately."

Mike Clifford

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STEP ON IT

The 12 String Guitar

The legendary Pete Seeger—an innovator of the 12 string.

The Spanish guitar was probably an invention of the Arabs, who brought it to Europe in the Middle Ages. When the Spanish went to America, the guitar went with them, and soon became the main instrument of the Southern negros. It could be used to accompany songs, the performer being free to sing at the same time as he played, it was easily transportable, robust and relatively cheap and easy to construct. It was ideal for the travelling singers in the Southern States, who soon made their own modifications.

Perhaps the most important variant of the Spanish guitar was the steel-strung 12-string guitar. This instrument soon found acceptance with the country blues singers because of its fuller, different sound, and in the twenties there were many 12-string players. Two names are particularly remembered: first Blind Willie McTell, an educated but unconventional personality who produced records of great quality both on his own and with his sister Kate. He can be heard on an American Belzonar album and on Xtra's *Rural Blues* set, where he sings and plays a brilliant *Mama, Ain't Long Before Day.*

Influential figure

Though Blind Willie was an influential early figure, the great man of the 12-string turned out to be Leadbelly. His ringing Stella guitar was to set the pattern for the skiffle revival in the late fifties and the hootenanny craze more recently, with such songs as *Midnight Special, Rock Island Line* and *Good Morning Blues.* Leadbelly evolved a totally new style of playing from the country roots, based on picking out a rhythmic bass line with the thumb and adding little embellishment on the treble strings.

Followers of Leadbelly have been many, but a white blues singer from Minneapolis, Dave Ray, although not well-known here has developed the

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Since changing from bass to lead, Tom McGuiness has used the 12 string.

12-string style even further. Anyone thinking of taking up the instrument would be well advised to listen to his records. Most of them have been deleted, but it's still occasionally possible to pick up *Snaker's Here, Blues Rags And Hollers, More Blues, Rags And Hollers* and *The Return Of Koerner, Ray And Glover.* These are on Elektra, who have released *Fine Soft Land* in America only. Ray plays 12 exclusively, often bottlenecking in open tuning.

It's in the folk and blues field that the 12-string is mainly known, with such artists as Pete Seeger, Dick Rosmini and Mark Spoelstra specialising in it. But another negro, Snooks Eaglin demonstrated just how well the big guitar could be adapted to a more popular style. Basically a bluesman, Snooks also played a lot of pop, and has influenced many of today's players.

The first out-and-out commercial record to spotlight the 12-string was *Walk Right In*, by the Rooftop Singers. It caused something of a sensation when it came out, and pop instrumentalists went around raving about the new sound—little dreaming that the new sound was really pretty old—and sales of the 12, previously unheard of by most of us in Britain, began to rise.

Extra instrument

The stage has now been reached where a lot of groups use the 12-string as a sort of extra instrument. The Beatles have used it (what instruments haven't they used), the Rolling Stones had a lovely bit of 12 on *As Tears Go By* and *Tell Me*, the Searchers used it a lot at one time on such numbers as *Every Time You Walk In The Room*, Tony Hicks of the Hollies has used it to good effect—nearly all pop guitarists have had a bash at it.

The Seekers used a 12 throughout their very successful pop career, and they must have been one of the first groups to base their instrumental sound on it. The deep, ringing chords gave depth and originality to their sound. Since the Seekers' demise, Eclection are the one group who stand out as exponents of the 12-string. Georg Hultgreen plays his Baldwin both as a rhythm instrument—where it sounds much richer than the customary six—and as a lead guitar with a difference. Eclection have been recognised as one of the few really original groups around at the moment—which is a result of the interaction between their harmony singing and the 12 as much as anything else.

Anyone used to playing a 6-string will probably find it pretty daunting when they pick up a 12 for the first time. The neck is wider, more finger strength is needed to hold down a clean note and barre chords are difficult. It's almost impossible to do fast runs; quick changes with involved chords tend to come out confused and muddly with lots of buzzing strings. But the 12 isn't at its best when used as a sort of super-six. A whole new style is necessary.

The simple things usually come out best. The fuller sound of the guitar means that one chord will sound fine when on a six you'd have needed three to stop the music sounding empty. It'll just be a matter of time before you work out what sounds right and what doesn't on a 12.

The 12 string was an important factor in the Seekers' sound.

George Hultgreen of Eclection with an electric 12 string.

One thing which causes a lot of bother with a 12 is the business of keeping it perfectly in tune. Often it'll sound very strange with just one string slightly out of tune, so it's important to have good tight machine heads. There's nothing more frustrating than to be in the middle of a number and find that one of the treble B strings has slipped out of tune—the B's usually being the first to go for some reason.

As far as strings are concerned, it's always a good plan to get the best, but as a 12 relies so much on good harmonics to get the distinctive sound, it's doubly vital. If you go into a shop and ask for strings for a 12, you'll probably be asked whether you want C or E tuning. It's important to find out the correct one for your instrument. Tuning up one 12-string to concert pitch may place too much strain on the body and neck, whereas a C tuning may sound dull and flat on another.

In addition to this, it's more important to have a well-adjusted action on a 12 than on a six. The treble strings are more likely to buzz if they're a shade too low on the fretboard, while if they're too high your fingers are going to be very battered after a very short time. It's a good rule to keep your chords on a 12 as near the nut as possible for a good sound, but if the action is at all high, inversions high on the neck are real finger-busters.

New approach

Though the 12-string demands a completely new approach to playing, the 6-string man should be able to get competent at it within a relatively short period—provided he bears in mind the fact that it's intended for a different purpose. A number of players have attempted to combine the best of the two instruments by making nine and eight-string guitars, simply by adding extra machine heads and strings—usually a D and a G, an octave up, paired with the existing D. and G. Spider John Koerner achieves a good individual sound by this method, as does Andy Roberts of the Liverpool Scene; a number of country blues singers, Big Joe Williams in particular, have used the hybrid instrument. It gives the ringing effect of the 12 to a certain extent but is little different from the six as far as playing techniques are concerned.

But the 12-string guitar itself is a particularly valuable instrument. In an electric group it makes a distinctive change from the usual guitar/organ sound; as a solo instrument in the folk and blues fields, it has considerable advantages. And simply for the listener, there can be few more thrilling sounds than the booming swell of Leadbelly, sounding like a whole orchestra on one single guitar.

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TINY TIM IS LAUGHABLE

but he's enjoying the joke, too

NOT so long ago, as Emmett Swink, Rollie Dell and Larry Love the Singing Canary, he was earning £20 a week. His charity concert at the Royal Albert Hall attracted an £8,000 house, the Beatles, the Rolling Stones, David Frost, Patrick Wymark *et al.* (Princess Margaret could not make it, but Tony Armstrong Jones had him along for a private photography session—"Do I call him 'Your Majesty'?" queried Mr. Tim.)

In spite of the faith of cynics in the wonders worked by a good PR machine, Tiny Tim believes he owes a large part of his success to God. "It has taken me 17 years to make the big time. People used to point me out and say 'Oh goodness, look at that one'. They threw me out of every club in New York.

"I did not say 'Oh Lord, let me make it'. I prayed that I would make it if He saw fit."

Looking at Tiny Tim one would not suppose that the Lord originally had it in mind for him to attract thousands. An ungainly frame of 13 flabby stones is topped by a face you seem to remember from horror films. He says himself "I was a freak for 15 years. I believe I still am today."

Everyone has read the much-reported self-feminication! "I retire as if I'm going to a party. First I put on liquid, then powder, then cream. I use Bonnie Belle's translucent loose powder.

"I have lots of cosmetics. I have a lovely range from California made from peach petals and roses and milk."

He showers four times a day to stay "clean and fresh because I love all those beautiful young girls."

He thinks all those beautiful young girls are pure and wants to help them stay that way, so "I don't believe in kissing or touching until marriage."

NOT MARRIED

Although he is not married himself, because, he says, "I'm hard to live with", this does not mean that he has never touched or kissed a girl. "I have, to my sorrow", he admits. "Even King David fell under temptation."

How long ago? "Three weeks, no, a month." But although he confesses he often falls for "the sin of tempestuous touching", he insists "I've never had a *relationship* with a girl, thank God. It's a sin."

Just how far Tiny Tim's tongue is in his cheek over all this purity becomes apparent once he is on stage.

He emerged from the clouds of smoke heralding his entrance at the Albert Hall like a clumsy goblin and with far from holy relish sang "Love is no excuse for what we're doing" and "It must be nice where Daddy goes". Suddenly he fished a powder compact from his pocket, gazed adoringly into the mirror and burst into "I love me, I'm wild about myself", and later "I wonder how I look when I'm asleep". *Nowhere Man*, he explained, he first sang to Miss Jill. "Now she's gone, but the song remains." All this accompanied by gleeful eye-rolling which suggested that a healthily sordid mind lay beneath.

A Texas Ranger speaking voice came as a shock after *Tiptoe Through The Tulips*, and contrasted oddly with his continual hand-kissing (even with a mike in one hand and a ukulele in the other) whenever the audience showed any appreciation.

His introductions revealed the addict's love of dates, circumstances, names, record labels and numbers. In a soft but sure tenor he sang songs by Mr. Al Jolson ("from 1916 on Columbia 6754"), Mr. Gene Austin, Mr. Rudy Vallee, Mr. Russ Colombo (who "was fooling around with an antique pistol, it went off and the world lost a great star"), and a very moving *Buddy, Can You Spare A Dime?* by Mr. Bing Crosby.

But his individual talent really came over in his use of the famous falsetto in masculine-feminine duets with himself. In a Billy Murray and Ada Jones number the juxtaposition of the roles was speeded up until it was alternating with every word—"on (high) the (low) old (high) front (low) porch (high)." Switching to more modern material, *I Got You Babe*, he was a shriller Cher and mellower Sonny, displaying impressive vocal command and sureness of pitch (if he was off he was professional enough to make it work).

Along with this falsetto warbling, an integral part of Tiny Tim's image, is his left-handed ukulele, which he always carries around in an enormous plastic shopping bag. He shouldn't bother. His playing was far from skilful or imaginative and the orchestra provided a far more satisfying if less ethnic accompaniment. At all costs he should be kept away from guitars on stage—until he has learnt to play one.

At the Albert Hall concert he used two chords and still managed to muff some changes.

But on the good side one of the biggest surprises was an Elvis-grunt style *I'm Just A Fool In Love*, spiced with odd snatches of falsetto, groin-grinding onto his knees and frenzied tearing at his jacket, by the end of which he was flat on his back beating the ground with his elbows.

The fanatic glint which never leaves his eyes took over completely for *The Ice-caps Are Melting*. As he uncoiled from the floor to an eerie backing you almost expected to hear "I am the god of hell-fire", but instead "I play the fish, I swim around". The hysterical laughter, maniacal grunts and growls, the strength and climax of this number made it seem just possible that Tiny Tim could go on to produce some exciting and relevant music. If he can't manage that he should certainly release it as a single.

D. HEATON.

AN UNLIKELY PART OF THE UNDERGROUND

THE Idle Race's desire to appeal to everyone resulted in an LP inviting buyers to a birthday party. The album had no specific title, but enough imagination to give them their wish. But this diversification has become more specific than they originally thought. They've become an unlikely part of the underground—unlikely because they have a pop image and don't mention Frank Zappa as the continual linkword in their conversation. They appear on Top Gear, but state: "We want to appeal to the mums and dads." So where are they really at?

Category

"We haven't gone out of our way to put ourselves into any particular category, We write the songs we write because we like them. There isn't any plan for us to attack a certain section of the public." So the Idle Race remain as free as the air, whichever way you look at it. The music they present is very honest pop with no pretence, no message, apart from the natural expression of their personalities and a certain degree of wit.

The *Birthday Party* album is the best medium for their communication. The songs are extraordinarily varied, and present their pop element to a refreshing degree. *Birthday Party* has a particularly sad lyric—"She had a birthday yesterday, she cried". This particular number is outstanding, and could give them their first hit, but they won't release it as a single. "It would break up the LP, and make it a less worthwhile proposition." But they do want to make the charts. Any one of half a dozen numbers on the album could do the trick for them, but they've made an LP, are proud of it, and want to keep it at that.

I suspect the Idle Race of playing the cool game—releasing good singles, then an LP, and finally a hit. Obviously they haven't planned it that way, but the signs show them well on their way to the revered top thirty. Their first record, *Impostors Of Life's Magazine* was perhaps too clever. They think it one of their best songs. The second single, *End Of The Road,* they dismiss as "just a record. Nobody was waiting for it, so it passed quickly." And to the latest, *Skeleton And The Roundabout,* a clever, happy song which has been out for a few weeks and looks like being another good seller, without making it. Even a sleeper doesn't sleep that long. They are now recording more tracks, from which another single will emerge.

When they've made it, and that's a prediction, they will be ready for Mr. Money. "We've heard what happens," they say. "A man with a cigar comes round and says 'You're here now, baby. Just sign where I show you.' But we're prepared. We know we're in this business to make money. If you're a pro group, that's what it's all about."

That isn't a new revelation, but the Idle Race mean it. They are one of the few groups whom it's easier to describe as a collective unit rather than individuals. For Roger Spencer, drums, Jeff Lynne, lead guitar and vocals, Greg Masters, bass, and Dave Pritchard, 2nd guitar, life is one happy term waiting their first hit record. They are wary, and say they've heard it all before, but they look to me like a racing certainty.

NAZZ

the biggest thing since.....

FOUR twenty - year - old American lads arrived in London to a publicity-blurb fanfare of trumpet-blowing. "The biggest thing since. . . ." Well, that's predictable bally-hoo. But it goes on: "They have captured the youthfulness and innocence which has been so lacking from the rock of the past year. They have revitalised the music with their total energy and lack of pretension."

More follows. "And, before they are through, I think they will tear your head apart, and put it back together again."

The Nazz, folks. That is to say Thom Mooney, drummer—who uses a Rogers kit like a battering-ram on unsuspecting ear-holes; Carson G. Van Osten, bassist; Todd Rundgren, lead guitar; and front-man, organist - pianist and lead singer Stewkey. Just Stewkey, 6 ft. 2 in., topped by a pale, placid but interesting face.

BALLY-HOO

Now the bally-hoo routine is well known in pop music. BUT . . . it could well be that the Nazz will live up to the furore. Because once one hears their musical talents, which are considerable, there is the plus thing based on the weight of big business behind them.

They arrived here with one single available, *Open My Eyes*, plus a debut album which, at the time of writing, has not hit the stores. The single has caused big interest in the States—so much so that the editor of one teeny-bopper fan magazine wrote personally to tell me that the Nazz were streaking ahead in the teen-popularity race.

But let's see more about that weight of big business and promotion. Nazz got together as a group around 18 months ago. Todd and Carson had previously been in Woody's Truck Stop. Thom had loaned his powerful percussion to the Munchkins. Stewkey had been with a group called Elizabeth.

Right? They then got together and decided to go mostly for their own material. For a year or so they worked infrequently, but rented a large house in Great Neck, Long Island, and converted the cellar into a rehearsal studio and just experimented, musically. They bought records by the Who, the Beatles and Cream . . . and, in fairness, went to great lengths not to copy them.

Then, in February this year, they signed record and publishing deals with Screen Gems TV and Columbia Pictures. The same organisation that launched, in such a deliberate way, a group known as the Monkees. Two months later they went to Los Angeles to record their first album.

Admired, respected and drooled over in the West Coast rock community, Nazz headlined at the Whiskey-A-Gogo for a week in May. In the audience was Atlantic Records boss Ahmet Ertegun. He was so impressed he talked turkey with Screen Gems and together the two massive organisations came up with a two-sided deal to form a new label, SGC. Screen Gems/Columbia find the talent and produce—Atlantic, through Atco, manufacture and market.

Mr. Ertegun said: "Nazz are one of the most original and musically exciting groups to come along in years". And there is money, much money, to push home his point.

So this is why Nazz could easily become as big as their advance publicity. I heard them work a short act in Ronnie Scott's New Place and for sheer volume and power these boys are hard to beat. They have a sophisticated air about them and they use Carson Van Osten as an on-stage commentator and conversationalist.

FIASCO

Well on the way in the States, then, the boys suddenly upped and came to Britain for a whole month. Promotional work was part of the reason. But more important was that they wanted to record their second album in British studios. Sadly, they were thwarted by petty disputes.

The combination of talent plus big backing, plus at, inner sense of tact-and-diplomacy simply MUST win out for Nazz. They look good, too . . . which explains how music mags in the States ran big layouts on the boys even before they had a record released.

Fast-talking American get-up-and-go can get a bit tedious. But it's been a long time since there was so much concentrated activity round a comparatively unknown outfit. Or, as they say in the trade, so much big business prepared to "put its wallet where its mouth is!"

PETE GOODMAN.

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CHAMPION JACK

IT was arranged that I should meet Champion Jack Dupree on the coldest Friday of all time. I found him in his hotel room cocooned in numerous layers of clothing, expressing disgust at the vile weather and his streaming cold.

He'd just returned from Scandinavia, where he's possibly even better-loved than in England, and was pretty tired of the strain of one-nighting his way across Europe. Despite Jack's seemingly boundless energy on stage, he is no youngster—yet he works hard enough to put many young bands to shame.

Jack left his native America in 1959 to live in Europe. At present he is well set up with his English wife in Halifax . . . "she always gets worried when I'm away in case I don't eat' . . . a strange place, you might think, to find a near-legendary American bluesman. But since Jack quit the U.S.A., "they've offered me a lot of money to go back and play. But I won't go, no matter how much I'd get. It's not a good place to be. Halifax is much better; people help you if something goes wrong. They talk to you, everybody knows everybody else."

Brought up in a Catholic orphanage in New Orleans, Jack has lived a full life. "I used to know all the old blues singers. Jazz Gillum, Tampa Red (and his little dog), and the best one of all, Willie Hall. He never made any records—like so many others—and I just sat in the corner and learned all I could from him. That's where my style comes from—pure barrelhouse. Willie 'the Lion' Smith and James P. Johnson, I knew them, but they weren't blues. They were jazz."

Simultaneous hits

Jack made his first records in the late 'thirties, and at one time had three simultaneous hits, *Walkin' The Blues, Shake Baby* and *How Long*, his own version of the Leroy Carr classic. After his initial sessions for a variety of labels (including some of the very first for Atlantic), Jack didn't do much recording—he was in the Navy and seeing the world. At one time he had a successful period as a professional boxer (hence the "Champion"), and showed me with pride a picture of himself in typical pugilist's stance.

Jack first learned his instruments at the orphanage—guitar, drums and piano—but didn't have his own piano until 1951. He doesn't think his style has altered much—a unique combination of brilliant rolling piano with a magnetic voice and stage presence.

Every performance from Jack is just that—a performance including hilarious stories, song and good straight blues with feeling. It's no surprise to discover that in his time Jack has been a stand-up comedian in cabaret.

About British blues bands, Jack thinks they should try and be themselves to a greater degree, although he's very happy about the way blues has grown since he first visited England nearly ten years ago. "But that guy in the Chicken Shack, for example. He sounds just like B. B. King—which isn't easy—but he'd be better if he sounded like himself. The same goes for a lot of the English blues players. But blues here are in good shape. I know my record (*When You Was Feeling The Feeling*) is selling nicely, and there's a lot of people buying *Blues In The Gutter*, a record I did a long time back. The only trouble is that I'm doing more work than I ought to. I want to be home more."

It's quite easy, after seeing Jack's show, to think of him simply as a happy, free-wheeling individual without too serious a side to his nature—a man who takes life as it comes. True, to a certain extent, but here's a joke he told me: "You know, if they want to stop American presidents being killed, it's easy. They just have to elect a negro vice-president."

After Jack had had a meal, we ended up in a Bayswater pub where he's a favoured regular. He got involved in a great discussion on horses and dogs with an Irishman, in between times telling me about the catfish in Louisiana and the alligators in the Everglades, all the time smoking his very English pipe. A strange situation—but then, Champion Jack Dupree is an exceptional man.

RICK SANDERS

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AMPLIFICATION

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INSTRUMENTAL NEWS

Hendrix turns producer for Eire Apparent

Jimi Hendrix has turned record producer and is highly delighted with the success he has had in America with Eire Apparent's debut disc *Yes, I Need Someone*. Whilst in the States, Jimi also completed the group's first album. Eire Apparent initially flew to America for a short tour on January 28th. Due to demand they remained there until early November when their work permits ran out and some scheduled tours had to be cancelled. However, the group had appeared extensively on both the West and East Coasts at venues ranging from New York's Scene Club and San Francisco's Filmore Auditorium to The Hollywood Bowl. They will return to America in May.

Eire Apparent wrote the score and appeared in the U.S. film "Moon Daisy".

LOVE SCULPTURE ALBUM

Love Sculpture have their first LP released on the Parlaphone label available now. The group comprises of John Williams, Fender Precision bass, Selmer amp, with Goliath cabinet, Bob "Congo" Jones, Ludwig drums, and Dave Edmunds, a 1959 Gibson 335, with a Fender amp and Marshall speaker cabinets. The LP is called Blues Helping. The band also have a new single, Sabre Dance, which was released after public demand when John Peel played it on Top Gear.

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MEDLEY'S 2nd SINGLE

Bill Medley's desire to leave the Righteous Brothers to write, act and sing solo, has resulted in a second single for him on the MGM label, *Peace Brother, Peace*. He says that his greatest influence is Ray Charles, and it shows heavily. Bill also has a new album out, *One For The Road*, which features one of the final live shows he did with Bobby Hatfield. Technically, it is one of the finest live sounds ever recorded, and includes all the Brothers' greatest hits, including *You're My Soul And Inspiration, Little Latin Lupe Lu, Unchained Melody* and *You've Lost That Lovin' Feeling*.

Jimmy Gibbs' Presentation

Jimmy Gibbs, director of European operations for Hammond organs, was recently presented with a silver salver . . . "in recognition and appreciation of his outstanding contribution to the establishment of the Electronic Organ Industry".

New distribution for Buddah

Buddah and Kama Sutra records will be distributed nationally in this country by Polydor records. Artie Ripp and Neil Bogart, U.S. directors of the two labels, flew into London at the beginning of November to outline their policy. Both Buddah and Kama Sutra have been slanted towards Bubble Gum music, with the Ohio Express and 1910 Fruitgum Co. playing a predominant part, but they also release artists like Captain Beefheart, the Impressions, the Lovin' Spoonful, and a new girl singer Melanie, who is due for a promotional trip at the beginning of December. Peter Knight, A. and R. controller of Polydor, who will be handling the companies' British operations, says that listening to Melanie is like letting her make love to you. Distribution from Polydor started with the Kasenetz Katz Singing Orchestral Circus' first record *Quick Joey Small*, during the first week of November.

GUITAR'S NEW ROLE

The guitar is playing a different role in Chicago, U.S.A. The Old Town School of Folk Music see it as a way of quieting the unrest and turbulence in ghetto schools. President of the school Ray Tate says: "The guitar has a sympathetic feeling for the human voice. It offers teachers a better way to establish physical contact with students."

PURGE BREAK RECORDS

The Purge, a group from Salisbury, recently broke all records by playing for 12 hours non-stop in aid of charity. The record-breaking attempt was held on the 10th October at the Hay Wain Inn, Cadnam, and Selmer amplification was used. Selmer offered to service the equipment, but the Purge replied: "It has never let us down, and we're happy". The Selmer gear stood the test, and no repairs were needed.

Next Month's B.I.

Competition: Brand new organ to be one!

Poll: Vote for the best instrumentalists of 1968

FUGS USE MARSHALL AND PREMIER

Following the now regular policy of American groups to use British gear when they tour this country, the Fugs had two Premier kits, and a pair of Marshall amps when they played the L.S.E. recently.

ALAN BOWN! TOUR

The Alan Bown! are being lined up for an international promotional tour. Their manager, Mel Collins, has visited Sweden, France, Germany and the U.S.A. to finalise details. Representatives from a leading American agency are coming to Britain to negotiate a film with the Alan Bown!

New Move LP

The Move are making an LP for release simultaneously in Britain and America, to coincide with their tour of the States in January. Apart from numbers by Roy Wood and Ugly's guitarist Dave Morgan, the album will feature two songs by Trevor Burton, the first by him to be recorded.

WIRTZ' 'SATANGELIC'

Teenage Opera man Mark Wirtz, and Chas. Mullins have their first single release from the Chasmark Music Company out now. The record is taken from a new musical work entitled *Satangelic*, the theme being *Devilish Beauty*, titled *Imagination*, and is sung by Chris Ife. It is Chris' first single on the Parlophone label. According to Mark, the record marks a "new dimension in music, with sounds intended to replace drugs as stimulants". Mark also points out that the Teenage Opera is far from dead.

American Fuzz

America's version of the fuzz pedal, the Fuzz-Tone from Ridinger Associates, runs on a 9-volt battery which will operate for more than 1,000 hours without a battery change. Called the Liverpool Fuzz-Tone, it plugs directly into any guitar, bass or other electrical instrument.

'ACOUSTIC' FOR COCKER

Joe Cocker and the Grease Band have become the first British group to use the American Acoustic amp in this country. Acoustic now virtually dominate the American market, with the Doors, Clear Light and other top U.S.A. bands using their equipment, and they plan to market their gear extensively in England.

Joe Cocker

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10 YEARS AFTER BACK TO STATES

Ten Years After, who completed a smash-U.S. trip on December 8th, return to the States for the third time on February 8th following a Concert tour of Scandinavia. January sees the release in Britain of their new album "Stonedhenge" and their new single "Hear Me Calling" c/w "I'm Going Home".

Their recent U.S. tour has firmly established the group as one of the biggest English attractions and disc jockeys almost unanimously acclaimed them as "the group to take over from The Cream."

Robert Parker's Extended Tour

Robert Parker, 27-year-old negro singer-guitarist, is currently in Britain for an extended stay. Parker, composer of *Watch Your Step* and *You Got What It Takes* is highly rated by John Mayall, Peter Green, Stan Webb and Savoy Brown and has been appearing in Washington recently. Says Harry Simmonds, his British representative: "Bobby has been playing for about six hours a night, six nights a week in Washington. He's quite a hard worker! But he was quite worried about his British visit because he has never played with white musicians before. I've formed a special group to back him and we hope he can remain in Britain for about 18 months. Recently he appeared at a college for Catholic girls in Washington —before that date he'd never appeared before a white audience."

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BACK TO BACH?

WE all know about the hack songwriter who seeks to give a jolt to his ailing inspiration and bank balance by lifting a melody from some non-copyrighted work by Tchaikovsky or someone and calling it his own new song. This has happened on a grand scale throughout the recent history of pop—a music which swallows up elements of practically every musical category in search of a New Sound.

In fact, we hear that there's a man in America who can always prove, in any plagiarism case that comes into the courts, that every melody line can be found somewhere in the classics. He makes a lot of money—and also drives home the point that there's really nothing new under the sun.

This lifting reached its most lamentable peak in the late 'fifties and particularly in the early 'sixties before the sudden resurgence of an honest pop form—the Liverpool thing. The earthy, real rock and roll of Jerry Lee, Little Richard and Elvis had died out, and in the lack of any new coherent trend, anything went. It was a kind of extended musical silly season, and the classics were scoured for pop hits. Peter Jay and the Jaywalkers came out with a revamp of Offenbach's *Can-Can* and one of *Poet And Peasant,* performed with more conviction than some of the travesties that came out.

There was the appalling *Nut Rocker* by B. Bumble and the Stingers (a cod *Nutcracker Suite*), the Cougars' dire rendition of *Swan Lake,* suitably re-christened *Saturday Night At The Duck Pond.* They sold in vast quantities. It was a very simple and unworthy affair to take the melody, simplify it to a straight run of notes over block chords played in the worst rock style, although some groups—like Nero and the Gladiators, who did a number of bopped classics like *Hall Of The Mountain King*—managed to retain some of the power of the originals.

But over the last few years, since pop outgrew its own name, the influences of classical music are being absorbed and used by many pop musicians who neither exalt nor debase the original work. More and more classical techniques and starting points are being used by our more experimental and creative groups, the ones who are actually constructing something.

Possibly the most obvious of these groups are the Nice. Keith Emerson, the organist, has a background of training in the classics, and the flavour of the group is very much a result of his preference for the European musical tradition. He says: "There's a lot of valuable stuff from the classical European music, as opposed to the American background of most of popular music. It gets away from all the negro hang-ups which beset the blues groups. After all, we aren't American and we aren't negros, but we do have our own musical background which more groups are turning to."

Among the Nice's classical-based records are *Rondo, America, Brandenburger* and part of the *Karelia* suite by Sibelius on their new album. But most of the classical inspiration comes out in Emerson's improvisations, with shades of Bach and other composers in nearly every phrase, in the manner he builds his geometric, but still immensely exciting solos.

Right: Ars Nova—convey their own reality through the classics.

Earth Orchestra

The Nice are reported to be very interested in a project which is, in a way, complementary to their own music. It's a new venture going under the name of the Middle Earth Orchestra. Under the direction of Ronnie Rapaport, it's a full orchestra of music students that recently made its debut at Middle Earth, the shrine of the underground. "They went down incredibly well," said Marie, one of the club organisers. "It was purely an experiment, and we had no idea whether anyone would want to hear more. But a lot of interest has been shown, and we're negotiating with record companies at the moment."

The original idea came from Dave Howson and Ian Knight. Their notion, since classical music was obviously gaining acceptance with pop fans, was that it would be a worthwhile thing to present some on the same bill as pop. Although at present the orchestra's repertoire is mainly Bach, Stravinsky and the more popular composers, they intend to expand into more revolutionary material like Stockhausen. Also, it is hoped to use the orchestra as a backing to pop groups at a

later stage. But the point has been made. The patrons of Middle Earth like their classical orchestra.

Manfred Mann is known as one of pop's best and most perceptive spokesmen. He sees a considerable gulf between classical and pop. "I listen to classical music as classical music, not for any professional help it may give me. I prefer orchestral themes by Bach, Rivolde and Schoenberg, and I don't listen to the great classical composers of the nineteenth century—Bach isn't classical as far as that period is concerned.

"I don't listen to the music for ideas. The only way is to just listen and let the influences, if any, come naturally." Manfred said he got vaguely irritated when he heard classical music distorted in any form, "particularly when I heard the Second City Sound turning certain pieces into rock songs. I thought that was monstrous—so horrible. But I don't get particularly aireated now. The only thing that did annoy me was when Sandie Shaw turned Rodrigues' *Guitar Concerto* into a rather tatty pop song. Classical music can be taken out of its original context, and changed to an extent that it doesn't matter. Miles Davis took the same Rodrigues theme and based *Sketches Of Spain* on it. And the Hamlet cigar theme doesn't detract from the original because it's used in an entirely different way."

Relaxation

Manfred is taking classical piano lessons: "because I want to. As I said, I listen to classical music purely for relaxation and the beauty of it."

Co-Manfred Mike Hugg, on the other hand, says that the classics help him with his composing, by virtue of the way he approaches it. "When I buy records of the particular things I like, I also buy the scores. With the score in front of me I can see what the composer's doing. If it's written down it helps you to listen to the more subtle parts of the music. I'm doing more writing now, and listening like this will help when I write for a large orchestra."

It's not commonly known that Mike is a fine pianist brought up in the classical school. "When I lived in Portsmouth, it was the only way to learn the piano. I didn't find it a drag and got very involved, and when I was reasonably proficient I had the choice of going to a music school or turning pro. But now I'm with the group I don't limit myself to any one music, or, with classical music, any one composer. My preference lies with Britten, Stravinsky, Debussy and Bach."

So there we have two astute members of the pop industry who get a lot of pleasure out of classical music. Although they don't say it's influenced their group music, every musician must be swayed and affected by what he hears. And most pop musicians do listen to classical, especially the ones who've been playing for some time, the better-class musicians.

Top: Mike Hugg—a different approach to listening.
Middle: Jim Webb—absorbing many classical influences.
Bottom: Keith Emerson—classical based improvisations.

Jim Webb, for example, is a writer absorbing many classical influences. When he was in London preparing the new Richard Harris album, Webb played Vaughan Williams' *Symphony No. 6* almost continuously. He said it struck him as some of the greatest music he had ever heard, because of its power and honesty. The symphony is based on the Second World War, in four movements. Webb saw the first movement as "a powerful comment on the exploding of the H-bomb. You can hear the power, the total destruction in the mood. It has a morbid, riding line which seems to express exactly what the composer felt about this era."

Contemporary Links

Williams was a composer whose diversification of subjects was very extreme. One of his other more important works, the story of Job, has a classical Bible theme, set in nine scenes, the second of which has some of the most immediately powerful music to be heard, with the basis a series of cathedral-like chords reminiscent of the *Exodus* theme. It isn't unfair to select only Williams from the modern-day composers, as he seemed to have the closest links with today's contemporary pop writers. He was a man with his own free ideals, devoid of any classical dictionary or rule book. He had taken his music into a different dimension, where classical seemed an inappropriate term, such were the majority of subjects he based his work upon. He had a detachment from any other composer, and once said: "It never seems to occur to people that a man might just want to write a piece of music." A feeling echoed by a majority of today's important pop musicians.

The Moody Blues are a good example of this. They've been playing for some years, making a point of never standing still, and their classical tendencies were moulded into *Days Of Future Past*, a remarkable fusion of classical and good pop music. And people bought it, as they bought *A Whiter Shade Of Pale*.

But the one group who have gone the whole hog are an American ensemble called Ars Nova. A few details of the group's background will give you an idea of what they're about: the lead singer, John Pierson, an ex-student of the Mannes College of Music, has played with the Queens Symphony, the New York Orchestral Society, the National Symphony, and was a founder and director of the N.Y. Baroque Brass Ensemble. The rhythm guitarist and writer, Wyatt Day, has composed string quartets, duos for cello and viola, and a series of classical guitar pieces. He studied flamenco in a gypsy community in Seville.

Horn-player William Folwell attended the Eastman School of Music and the Manhattan School of Music and has a degree in trumpet. The drummer, Maurice Baker, has led a Russian Folk Orchestra, while bassist Jonathan Raskin has played

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Back to Bach?

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classical guitar at recitals in such places as the Lincoln Center. The odd man out, just, is John Papalia on lead guitar, who is basically a jazzman, but nevertheless fits in well with a group that combines the complex modes, forms and instrumentation of ancient music with the impact and immediacy of pop.

They combine it to great effect on their recently released Elektra album, simply titled *Ars Nova*, which we think is a fine bit of work. Richard Goldstein of the *New York Times* agrees. He says: "Ars Nova is the first rock group since Procol Harum to convey, through classical themes, its own reality. Ars Nova shows us the way to a pop music that is artistic without being arty . . . and they sure do blow my mind."

Cross-fertilisation

About the crossflow between classical and pop, Goldstein, in the same article, has this to say: "I do think that there is honest ground for cross-fertilisation in pop music. After all, a classic is something which remains relevant beyond its time. What I object to is not the utilisation of time-honoured themes and forms in rock, but their reduction to the level of addenda."

Which, roughly translated, means that it's OK to do the classics as long as it's not purely and simply a gimmick and New Rage. Douglas Pudney, of EMI's classical department, doesn't think that the original classics sell to a youthful public anyway. "Not many young people seem to be interested in classical music; the only composer who has any appeal at all seems to be Bach, whose mathematical, contrapuntal style has influenced some pop groups. Procol Harum's *Whiter Shade Of Pale* bore a very strong resemblance to a Bach cantata, and a lot of other overtones crop up from time to time. I suppose that popped-up classics may draw attention to the originals, but in general I'd say the two worlds of classical and pop are completely separate. I don't think there's any worthwhile fusion of the two forms. The only good mixture I've come across is Duke Ellington's version of the *Nutcracker Suite*, and that's jazz, not pop."

Peter Goodchild of Decca admitted it was difficult to tell who their classical albums appealed to. "We're selling to a mass market, though it is noticeable that classical music does have boom periods which I'd associate with young people, although they're usually limited to one particular composer. Concert attendances and record sales recently went up dramatically for Mahler, who is essentially a young people's composer. It is easier for young people to come into classical music now. Previously, households were brought up on Beethoven and similar writers. They were passed down and rediscovered by each generation, but young people can now come fresh into classical music with the newer composers after about 1910."

Peter is anxious to break down the many class barriers within the framework of classical music. "If you hop over the classical fence you're declared serious; if not, then you're a general pop fan. This is the sort of thing that must be destroyed. Music is a spectrum, and one should enjoy all types. There can be a lot of snobbery and one-upmanship—but the purpose of any job in the record industry is to communicate. Mine is to make the point that it's all music." As for the general theory that pop pays for the classical catalogue, Peter says: "That's a myth. We work for profit, and we decide what looks like being commercial—exactly the same as in pop."

It would seem likely that the attitude of Decca is nearer the reality of the situation. From what we've seen and heard, it's a sure thing that classical music is gaining ground with the young public. Obviously, classical is never going to take over pop's hold on the under 25s—in Tony Palmer's excellent television film *All My Loving*, Peter Townshend expressed an opinion that much of today's pop *is* today's classical music—but it's an important factor.

John Peel had a noticeable success presenting classical music to a young audience recently. He said: "I definitely think that the audience for classical music is growing. I must be the first ever disc-jockey to play a Scarlatti harpsichord concerto down at the Marquee and get away with it."

It may be sooner than most people think, when playing classical music to young people in a strictly pop atmosphere is here to stay. And that the rest of the disc-jockeys can present it with confidence, rather than with a series of misgivings and inhibitions. Classical music doesn't show pop as inferior form, but it does point at what direction it could take.

Top: The Middle Earth Orchestra, under Ronnie Rapaport.
Middle: John Peel—notable success with the classics.
Bottom: Manfred Mann—listens, but not for professional help.

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YOUR QUERIES ANSWERED

By Gary Hurst

Dylan harmonica

Dear Gary,

Could you please tell me the type, key and price of harmonica that Bob Dylan and Donovan use on their LP's and singles, as I am interested in playing this type of music.

IAN McILWRAITH,
Manchester.

ANSWER:—Both Dylan and Donovan use the Echo Super Vamper harmonica which is manufactured by Hohner Concessionaires Ltd., 11 Farringdon Road, London, E.C.1. The price of the harmonica is 16s. 11d. Both play in several keys on their records, and it would be wise to purchase as many of these harmonicas as possible in different keys. But, for blues playing, remember that you should use a harmonica which is last in the sequence of the relevant key, on a 12 bar number. For example, use a B harmonica when you are playing in the key of E, and a G when you are playing in the key of C.

Neck warped

Dear Gary,

I have recently purchased a second-hand Burns "Bison" guitar. The neck is slightly warped, and there is no tail piece cover. Could you give me the address of the manufacturer who makes the tail piece cover and the spanner for straightening the neck.

PAUL FAWCETT,
Shaw, Lancs.

ANSWER:—The Burns "Bison" guitar was manufactured by Baldwin Ltd., of Chesham Close, Romford, Essex, who will be pleased to help you with the servicing of your guitar. They will be able to advise you on the nearest dealer who can supply the parts you are looking for.

Speaker set-up

Dear Gary,

I recently bought a WEM ER 100, 100 watt guitar amp which I use for bass guitar. I now feel it is time for me to purchase a suitable speaker set-up for use with this amp, as I have been using my old speaker units and these are just about on their last legs.

WEM make a speaker unit which houses 2×15″ speakers in one cabinet, the Starfinder 100 watt twin 15. They also make a unit which houses one 15″ speaker, and is capable of handling half the output from the amp. Which would be best? Two speakers in one cabinet, or two separate speaker cabinets each with one 15 in. unit. I have the impression that two units are better than one—is this correct?

Also, I am thinking of purchasing a Hagstrom 8 string bass guitar. What do you think of these guitars, and could you tell me if they are the same as the old Hofner Futurama instruments. They look very much alike (referring to the lead guitars). I was wondering if the old Futurama models were really the same as Hagstrom with just another trade name.

M. ANSFIELD,
Polegate, Sussex.

ANSWER:—Watkins Electric Music Ltd., of 66, Offiey Road, London, S.W.9 tell me that the Starfinder 100 watt twin 15″ is more suitable for use with your WEM ER 100. The ohm impedance would be wrong if you used two of the single 15″ cabinets, and would need a certain amount of re-wiring.

Regarding your other enquiry about Hagstrom guitars, Selmers of Charing Cross Road, say that Hagstrom were one of the original manufacturers of the Futurama guitars, which would account for the likeness you refer to. The 8-string Hagstrom bass is technically very good, and is recommended by several of our top players.

Fret wear

Dear Gary,

I purchased a new Fender Telecaster 18 months ago, which is now showing fret wear, mostly under the 2nd string on the first three positions. Ist his unusual? Can I have three new frets fitted? My guitar only gets normal use, and I've recently been using light gauge strings.

R. BANTHORPE,
Preston.

ANSWER:—When a guitar is used for playing pop music, it gets more wear than if it's owner played folk or classics. The continual slurring of strings is an added factor to the wear of the guitar frets. Yours is certainly not an unusual case, as most professional guitarists get their instrument re-fretted at least once a year. Otherwise they wouldn't have perfect harmonics. Your dealer should be able to re-fret any worn positions on your guitar—it is not necessary to have the whole instrument done.

Solid six-string

Dear Gary,

I am at present looking for a new guitar (a solid six-string model) and have a friend who has just bought a Burns Nu-Sonic. This is exactly what I want—where can I buy one second-hand, and at what price for a model in good condition?

N. J. SOUTER.

ANSWER:—The people to contact are Baldwin, St. Giles High Street, London, W.C.2. They should be able to give you all the details you require.

Bass set-up

Dear Gary,

I would be most grateful if you could advise me on the following matters. I am considering building my own speaker cabinet set-up for use with the bass guitar:

1. What combination of speakers are the most suitable for a 200-watt bass set-up: (a) two cabinets, each containing 1 x 18 in. (100 watt) speakers; or (b) two cabinets, each containing 4 x 12 in. (25 watt) speakers.

2. Which is the best amplifier on the market for use with such a speaker set-up?

3. Would the Goodman Audium bass range of speakers be the most suitable for this purpose?

GERARD WHELPDALE,
Crook, Co. Durham.

ANSWER:—Both of the combinations you mention would be suitable, but I think that my preference lies with the cabinets containing the 18 in. speakers, particularly if you use the heavy-duty model speakers. The larger speakers are usually the safer bet, and you won't get the same frequency and matching problems you would get with 4 x 12 in. If a fault does develop it will be easier to trace with the 18 in. cabinets. The Goodman Audium range of speakers are very suitable for this type of set-up.

Any of the renown bass amps on the market would work with your cabinets. All the major companies, including Rosetti, Vox, Marshall, Selmer, WEM, Baldwin and Wallace market suitable bass amps, which would match your set-up.

Pete Brown's Battered Ornaments

IT must have been about eight years ago that Pete Brown formed with Mike Horovitz a poetry and music outfit called *New Departures*. It was one of the first successful attempts to get poems over to anything approaching a mass audience—and looking at the flourishing live poetry scene today, it's a sure thing that Pete's trail-blazing helped make it what it is.

But within the wildly creative Brown brain there's always been an enthusiasm for blues and good pop, and his allegiances have shifted more and more to pop music over the years. It all started with his poetry bands, of which there were three. All were composed of really good musicians, mainly from jazz, but as a rule they promised much without ever attaining their potential. But the idea of Pete, a respected poet, standing up before a pop audience and blasting it to them with his poems and a driving band was a revolution in itself.

Possibly the best of these bands, had it worked out, would have been Pete with two Grahams—Bond and Davy, both superb musicians. "After I'd worked with Graham Bond," said Pete, "I realised that I had to have a big sound. I'd been trying with small groups, which never sounded right. A big, heavy sound really *is* me."

Further involvement with pop came when Pete started his songwriting collaboration with Jack Bruce. "I wrote the Cream's first two singles, *Wrapping Paper* and *I Feel Free*, with Jack. I was supposed to have written three songs for *Fresh Cream*, but for one reason and another I couldn't get them done and they ended up writing them themselves."

Wrapping Paper was nothing like what everyone expected from the Cream, admirably demonstrating the originality and willingness to experiment on the part of both Pete and the group. In fact it sounds even better now than when it came out—too far ahead of its time, it seems.

Good pop songs

Pete Brown songs appeared on *Disraeli Gears* and on *Wheels Of Fire*. "There are some of my songs that I'd call poetry, and others which aren't, but are still good pop songs. I think it's a matter of the intensity of feeling. *As You Said*, for example, I'd call a poem."

Although Pete has many things going for him at the moment—principally the Battered Ornaments—he's still writing with Bruce. "It doesn't matter too much if they aren't recorded. It's something I need to do, having known Jack for years."

Apart from having the greatest success, the Battered Ornaments are undoubtedly the band which come closest to what Pete is trying to do. The members are Pete Bailey, a veteran of many Brown bands, on conga, George Khan, saxes and flute, Charlie Hart, organ, violin and bass, Butch Potter, bass and guitar, Rob Tait, drums, and Chris Spedding on guitar, violin and bass. Pete himself is an engagingly sinister figure on stage, singing, making up alarmingly involved introductions, laughing fiendishly, blowing fine trumpet and cornet, sometimes simultaneously.

Three months

The present Battered Ornaments have been together a little over three months, during which their improvement has been amazing. "It was a bit difficult when we had Dick Heckstall-Smith in the group—he was just too good—but now we don't have one outstanding member and it's more of a group." At most gigs they've played recently, the band have been immediately offered return bookings, which shows just how much of a group they are.

When I saw the group at the Roundhouse, the audience seemed stunned at first at the powerful, original spectacle. But after the first couple of numbers they were grooving along madly, and I'm told that this is the general pattern at most of their gigs. The one thing that detracted was that many of the admirable Brown lyrics were swamped by the roar of the group, but their new PA will sort that out.

The group's first album, *A Meal You Can Shake Hands With In The Dark* should be hitting the shops soon, as too should a single, *The Week Looked Good On Paper*, an old favourite, and it won't be long before the Ornaments start getting their rewards. Plans are afoot for an American tour, public acclaim grows with every show; Pete Brown is getting recognised by the world for the great entertainer that he is. Go and see his group soon.

RICK SANDERS

SONG-WRITER'S COLUMN

IT'S remarkable the number of different phases the hit parade goes through each year, with certain songwriters scoring literally hit after hit. On the other hand, many songwriters get as much fuss made of them after just one chart record—Jimmy Webb and Jim Morrison are recent examples of this.

For the songwriter who plods on writing about half a dozen hits a year, the rewards are obviously tremendous, but his name may not make an immediate impression—Pete Brown, who writes the Cream lyrics, is an example of this. And do we hear as much about Howard and Blakely as we do Phil Coulter and Bill Martin, who have had just one hit per year for the last two years? Ken Howard and Alan Blakely score every time with Dave Dee, who release at least four hit singles a year.

It seems to boil down to the quality of the particular record, or just extraordinary circumstances. Jimmy Webb's epic *Macarthur Park* was obviously the sort of arrangement to grab attention, while Jim Morrison's name came to light in an explosion of notoriety and sex. Martin and Coulter wrote Britain's Eurovision song entry both in '67 and '68, which gave them a fair share of publicity in other than the standard circles.

And what of the songwriter who's writing is shrouded by his performing ability? Arthur Brown and Vince Crane of the Crazy World were the composers of *Fire*, which people seemed to forget as Arthur cavorted on stage night after night. Jim Morrison almost fell into the same thing.

The happy medium, it would seem, is to write good songs, and appear fairly normal on stage and TV. The Kinks, for instance, are noted as much as songwriters as performers, and that's with Dave Davies scoring hits on his own. The Hollies too have fallen into the happy position of satisfying their publisher and fans at the same time, with the limelight shared on their writing and performing ability. The Bee Gees seem in a similar position.

For the pure and simple songwriter only, it seems a separate hit parade will be the only answer to his faceless problem.

THE A&R MEN

No 10.
JOE BOYD

"IT was in my early teens that I made up my mind that one day I was going to be a record producer," said Joe Boyd, a tall, thoughtful American. "I was involved in blues and folk when I was young, but my first steps toward this ambition came when I was at Harvard. I got to know a lot of the people when the folk thing started—at one time I was rooming with Tom Rush—and I started a small distribution agency for specialist blues and folk labels for the Boston area.'

"My first real connection with producing came when I took a term off from college and managed to get a job in a studio doing odd jobs and generally helping out. Although I wasn't doing anything important, I learnt a lot".

Joe has had an important association with Paul Rothchild, now Elektra's chief producer. They'd been friendly for some time working on Paul's small independent label when Rothchild was offered a job with Prestige, an up-and-coming blues and jazz label. Joe followed him as unofficial assistant and together they worked on records by, among others, Geoff Muldaur, Tom Rush and the Kweskin Jug Band.

Meanwhile, Joe had been to England. "I had been struck by groups like Manfred Mann and the Stones who were playing white electric blues, which was unheard of in America. Sam Charters took me down to a Chicago club to see a band, which he said was incredibly good and made up of black and white musicians. It turned out to be the Butterfield band, and Paul was asked to leave Prestige to produce them for Elektra. He did, and we got them in the studio with Mike Bloomfield brought in on guitar. They were the first of their kind in America.'

"The first session with me in control came later on. Elektra had a number of blues tracks by the Spoonful, Butterfield, Al Kooper and others, and they wanted to get launched in England with a British band. It was decided to get it all together in a follow-up amplified anthology to the acoustic *Blues Project* album. It was Paul Jones who offered to get a blues band, and he came up with Steve Anglo and the Powerhouse—in reality, Steve Winwood, Eric Clapton, Pete York, Jack Bruce and Paul himself on harmonica. As it happened, Jac Holzman, the Elektra boss, suddenly turned up in England to keep an eye on me on this session. But what a way to start".

MORE WORK

More work began to come Joe's way, recording English folk artists with Bill Leader for Transatlantic. Two notable singles to emerge were *Arnold Layne* by the Floyd and *Granny Takes A Trip* by the Purple Gang, both produced by Boyd. At around this time, Joe was running the epoch-making UFO club along with John Hopkins, taking charge completely when Hoppy was jailed, so he had a very full plate of business.

By this time he had recorded the Incredible String Band, for which he is best known. "I'd come across Robin Williamson and Clive Palmer in Edinburgh in '65 when I was managing the Blues and Gospel Caravan tour. They were playing a sort of Scottish bluegrass, and were obviously something very special. When I returned to England a year later, the first thing I did was to go up and find them. By this time Mike Heron had joined and the three of them were doing more of their own songs—but nobody had signed them up, luckily. It was agreed that I should manage them and produce their records, and we went into the studio as soon as we could.

"My philosophy as a producer is simply to set as good an atmosphere as possible for the artists to play their best and then put them in front of a microphone and record them as faithfully as I can. I don't want to impose my personality on the record, and I don't like using electronic trickery. Robin and Mike like to come in and record a song straight, listen to it, and then decide if they want to dub on any more instruments, although at first they were horrified at the thought of tracking. Now they've discovered the possibilities".

In addition to the Incredibles, Joe also records Fairport Convention, Nick Drake, the Chris MacGregor Group and Beverly—a fair selection of the best new folk and jazz artists, as yet not fully accepted. Joe Boyd is important now, but it looks as if he can only grow in stature along with these artists.

COLOSSEUM

WITH new bands being formed all over the place, one with the collective talents of Jon Hiseman's Colosseum was bound to stand out of the crowd. Along with Dick Heckstall-Smith, Jon Hiseman has used himself as the foundation of what could eventually prove to be one of the most important bands in England. They've already designed and created a unit making strong musical statements.

Jon has been in jazz and blues since 1960, and is amongst our most inventive and free drummers. He has no restrictions, and plays how he wants to play. One gets the impression that he accepts advice only if it doesn't interrupt the direction he's taken. He is a drummer with no musical barriers, and moves himself forward with only his own ideas. Part two of the Colosseum begins with Dick Heckstall-Smith, unquestionably Britain's finest brass player within the spheres of popular music. A sophisticated, yet free player at the same time, Dick has brought his jazz background with him, and welded it within the unrestricted confines of this new band.

The formation of the Colosseum came after both Jon and Dick had come to the same conclusion—they couldn't work with anyone else. Jon explained: "Dick and I had come to the stage where we just couldn't play with any other people. We'd been together with the Graham Bond Organisation, and when you've left him, where else can you go? I worked with Georgie Fame, who introduced me to the 'sock it to 'em' music, and with John Mayall who taught me to be more disciplined. But in the end, I decided to make my own music. There just wasn't anyone else to work with."

Jon feels he has created what he describes as "a stimulating musical environment. This environment draws the best out of your musicians." It has been easier for Jon and Dick than with most bands. The group is made up from established and new musicians who've really found themselves with the Colosseum. Auditions for a guitarist realised Jim Roache, on lead, and James Litherland on 2nd guitar and vocals. "We saw about 46 guitarists", Dick said. "They came from all over the place. But Jim lives only half a mile away from the hall where we held the audition."

Jim is a flowing guitarist with a lot of good ideas, who builds his solos from thought, but who retains that essential spontaneity. James Litherland had led various blues bands in Manchester, and is a sympathetic player, playing behind Jim's guitar, but adding all the time. Tony Reeves is on bass. He was formerly with John Mayall, and was responsible for the original idea behind *Cast Your Fate To The Wind*—a technician without restriction. Jon describes his organist Dave Greenslade as "the best in Britain". Dave used to be with Chris Farlowe and Geno Washington. Dick says he is "playing some fabulous stuff. I'm still finding out about him."

Jon said he was more than pleased to introduce new faces to his rapidly growing audience. "We had name guitarists enquiring about the band, but it's stimulating to introduce fresh musicians—to dig them up, show them to audiences, and let them create their own following."

The Colosseum came together relatively quickly after Jon and Dick's original idea. Jon said: "Once you've got an agency, a manager, and gigs bearing down on you, it's amazing how much work you can get through. But it has to be done. We hired a hall for six weeks, and apart from a week's break for Dick and I to record with the New Jazz Orchestra, we rehearsed solidly."

How do both Jon and Dick see the Colosseum's music. "It's difficult to describe", Dick said. "It's exitement music. We want to excite people with our playing. I'm pleased to be with this band, because I feel that jazz musicians can be too tepid." Dick is sorting through several Robert Johnson recordings for possible material. "He was incredible. His tunes are really good, and we should formulate some reasonable ideas." Jon said the group will have a "blues basis—but as a feeling rather than a means to an end. The blues is a wider thing than is generally accepted."

The group are currently working on an album, which Jon sees as their ideal medium. "LPs are thing", he said. "When the band finishes a period of activity, we will issue an LP. An album should be the memorial stone for each of these periods."

Home, James?

IT'S a pretty good bet that Jimi Hendrix is our biggest dollar-earning man in the States . . . except for the minor argument that he IS American, anyway. Certainly you can build a cast-iron argument that he is currently the most controversial figure on the scene anywhere.

Before *All Along The Watchtower,* it had been a year since Jimi and the Experience had a single out in Britain. Most of that year they've been in the States, with Mitch and Noel making only sporadic visits here just to make sure their homes had not burned down.

Watchtower was an instant hit, proving that Hendrix fans are loyal fans. But . . . came a story from America that Jimi was going to split up the Experience—though maybe get together for just a few dates. Turns out that this was somewhat exaggerated.

Said Jimi: "What I said was that the other guys wanted to get some work going on management and record production. This is fine by me, because I have outside interests, too. Noel wants to work on material and things with Neil Landon. That kind of thing. I know we've been a long time gone from the British scene but things are so good here, right now, that it's difficult to make a break from it.

"Like the new album, *Electric Ladyland,* which seems to have gotten me into a bit more trouble with people. First, I'm happy with the content of the record. But it seems that folks in Britain are kicking against the cover . . . and all I can say is that I had no idea that they had pictures of dozens of nude girls on it. Over here, there's just a picture of me and the boys."

Jimi's "discoverer" and former producer Chas Chandler, ex-bassist with the Animals, has split from the management scene and Mike Jefferys is now in charge . . . keeping Jimi out of trouble, notably, after an unfortunate "punch-up" incident at a recent concert in the States.

World tour very soon

Says Jimi: "We'll be doing some kind of world tour very soon. That will take in Britain, that's for sure, but I also want to go to Japan and see the scene there. But one thing . . . the scene in America is coming along very well. I am particularly interested in the Buddy Miles Express, plus another named Cat Mother which gets a good sound going. But there are so many—ones I guess you haven't got to hear about much yet in Britain.

"Now let's talk about the album. Why I'm kinda proud of it is that I really took the bulk of it through from beginning to end on my own, so I can't deny that it represents exactly what I was feeling at the time of production. Only a couple of the tracks came from British sessions. The rest were over here and I did the production and we had some very well-known cats in with us on the sessions. Trouble is that I daren't really give their names because they are contracted to other companies, but some of the sessions, well . . . they were like superjamming. Noel kicked in one of the songs, but mostly they're mine.

"It's satisfying, working this way. I'd start with just a few notes scribbled on some paper and then we get to the studios and the melody is worked out and lots of guys all kick in little sounds of their own. Maybe, if you listen real close, you'll recognise some of the guys working behind. If you do, well—maybe you'd better keep quiet about it!"

About criticisms that maybe there was a bit too much guitar on this double-set pack, Jimi says: "Nothing deliberate about this. It was just the way it came out. We didn't want anything too carefully planned."

In fact, *Electric Ladyland* took some six months to assemble. And Jimi certainly announced his plans for a double-set pack earlier than certain other groups who have followed in the same style.

Said Jimi: "Sometimes news leaks back that we're being accused of losing contact with the fans in Britain. but I can assure everybody that we'll be back soon. Could even be by Christmas, but certainly in the New Year. It's just that when you've got a groove scene going it's kinda hard to bust it all up before you have to."

Right now, without doubt, Jimi is the hottest property in America. Which raises an interesting point. Where on earth can he now go? How can he push his career still further ahead? There's no real question of him moving into, say, the plush cabaret field, because he simply doesn't produce that sort of act. And he is singularly uninterested in the possibility of making movies.

Says Jimi himself: "I'm not worried. There's always something that turns up."

It was in the summer of last year that Jimi and Noel and Mitch really burst on the American scene at the Monterey Festival. Since then they've overtaken all competitors in the race to the top. And earned a few million bucks in the bargain.

Pete Goodman.

PROFILE

Leonard Cohen

THE latest in a long-succession of singer/songwriters to be acclaimed as the heir apparent to Dylan's throne is Leonard Cohen, a 33-year-old Canadian from Montreal. Only in his case, you can't dismiss the claim as promotional waffle. The styles may be different—Cohen is quieter—but the strength and depth of personality are similar. He too is a man who makes a point of leaving himself vulnerable to every possible influence and experience, forming the foundations and superstructure of his novels, poems and songs.

Leonard Cohen was a writer long before he took up singing, already having a number of best-sellers to his name including two much-admired novels, *The Favourite Game* and *Beautiful Losers*, and four volumes of his poems. He did—and still does—poetry readings on the North American campus circuit with writers of the calibre of Norman Mailer.

The first Leonard Cohen songs to appear on record were *Suzanne*, now his best-known song, and *Dress Rehearsal Rag*, about which one American reviewer proclaimed: "The most chilling recitation of total defeat I have ever heard" which were sung by Judy Collins on her *In My Life* album.

Bittersweet combination

His first record, *Songs Of Leonard Cohen*, was released in Britain some nine months ago. A bittersweet combination of evocative lyrics sung in his understated, almost conversational manner, this record has slowly risen through the morass to get into the LP charts. It gives a clear insight into the heart of a man who is beginning to assume the role of a major spokesman for his generation.

He says, "I don't think of myself as a writer, a singer, or whatever. The occupation of being a man is so much more, and I admit I'm confused. I can't begin to locate my head; it has a life of its own". These are thoughts with much in tune with the instinctive philosophy of the rising generation. "I had some things in common with the beatniks, and even more with the hippies. The next thing may be even closer to where I am".

Cohen spends most of his time on the Greek island of Hydra, in keeping with his nomadic temperament, emerging from his hideout infrequently to perform and at times to return to Montreal to renew what he calls his "neurotic affiliations".

One of his rare sorties into the world was his visit to Britain four months ago, when mass audiences were given some idea of his quality with TV and radio appearances. (Predictably, it was John Peel who first introduced him to Britain on *Top Gear*). Judging by the response to his broadcasts, many appetites have been whetted for more Cohen, but as yet there are no fixed plans for him to return. However, he is in the process of making a new album which should help to fill the gap.

"Hypnotic and spellbinding" was the verdict of the *New York Times* on his performance at the Newport Festival last year. Rodney Burbeck of CBS says of him: "At first he seems very introverted and unwilling to give any of himself away. But when he opens up, his big eyes look straight at you, and he'll tell you everything that comes into his head. I've never met anyone like him. He is a fantastic person".

R.S.

L.P. REVIEWS

MORNING AGAIN

TOM PAXTON
ELEKTRA EKS 74019

Gone is the Tom Paxton of old, perhaps a little bit gutless and clean-cut. This album is a real change of direction for him, and a very rewarding change at that. The smooth voice is still much the same but the subject matter is more outspoken—songs about the U.S. army in Vietnam, getting high with the fruits of "Uncle Ho's victory garden", about prostitutes—and the backing is more spiky and punchy. The album is yet another expression of disillusionment with the American dream, but it's a good deal better than most.

Side One: Jennifer's Rabbit; Mr. Blue; Victoria Dines Alone; The Hooker; So Much For Winning.
Side Two: Talking Vietnam Pot Luck Blues; Clarissa Jones; Morning Again; A Thousand Years; Now That I've Taken My Life.

WONDERWALL MUSIC

GEORGE HARRISON
APPLE SAPCOR I

Apple's first album, this is a good record without being a dazzler. But then, that's what film music is supposed to be—effective within the context of the picture, but not obtrusive. It has to take second place. Viewed in this light, it would seem to be a success (though I haven't seen the film) and at the same time it's well worth a listen. Subtle and full of nice things, it's very Indian (Red Indian too) as might be expected, since it was recorded in December 67. I like it very much.

Side One: Microbes; Red Lady Too; Tabla and Pakavaj; In The Park; Drilling A Home; Guru Vandana; Greasy Legs; Skiing; Gat Kirwani; Dream Scene.
Side Two: Party Seacombe; Love Scene; Crying; Cowboy Music; Fantasy Sequins; On The Bed; Glass Box; Wonderwall To Be Here; Singing Om.

LUMPY GRAVY

FRANK ZAPPA
VERVE VLP 9223

Is it because nobody but Frank Zappa understands Frank Zappa, that his records are so astonishingly strange? Can he seriously be making records just for himself? There seems to be no apparent significance in anything he does on this LP. Example—"Where can I get sympathy?" Answer—"From your local drugstore". Then a lot of silly noises. When he's making music, he's brilliant, but it's the rest. If he's advocating anything, perhaps he should do it in a stronger voice. He has the intelligence to say what he wants to precisely, but he seems to be completely indirect, following a lot of paths to no obvious end. This album, says Zappa, started out as a ballet. I still don't understand it, and perhaps he doesn't either.

Side One: Side One.
Side Two: Side Two.

TRUTH

JEFF BECK
COLUMBIA SCX 6293

Jeff Beck's band is another one we're in danger of taking for granted and so losing to the adulating hordes in the U.S.A. That would be a real tragedy—listen to *I Ain't Superstitious*, for example, and ask yourself who else could do it. Beck's guitar sings, screams, moans with his trademark rich sound, and his use of wahwah would bring tears of joy to the eyes of a statue. Rod Stewart sings magnificently, with traces of self-mockery, Nicky Hopkins does some nice piano, and the rhythm section of Ron Wood and Mick Waller produce some amazing cross-beats, never taking the obvious route. This is a truly great record.

Side One: Shapes Of Things; Let Me Love You; Morning Dew; You Shook Me; Ol' Man River.
Side Two: Greensleeves; Rock My Plimsoul; Beck's Bolero; Blues De Luxe; I Ain't Superstitious.

ELECTRIC LADYLAND

JIMI HENDRIX EXP.
TRACK 613 008/9

In *Billboard* magazine, they called this *Electric Landlady*, which could be a better description of what's in the record. Jimi produced the double album himself, and it's presumably as near as he can get to a musical demonstration of himself. It's all been said before about Jimi. Of course his guitar is wonderful, of course he's full of imagination, of course Noel and Mitch are one hundred per cent behind him, of course this is a chart and artistic success. And let us not forget the cover with all those lovely ladies there upon. Saturday night at the bath house and a fine record.

Side A: And The Gods Made Love; Electric Ladyland; Crosstown Traffic; Voodoo Chile.
Side B: Little Miss Strange; Long Hot Summer Night; Come On; Gipsy Eyes; Burning Of The Midnight Lamp.
Side C: Rainy Day, Dream Away; 1983; Moon, Turn The Tides.
Side D: Still Raining, Still Dreaming; House Burning Down; All Along the Watchtower; Voodoo Chile (Slight Return).

THIS WAS

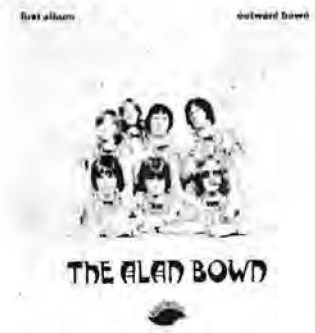
JETHRO TULL
ISLAND ILP 985

It's a great pity that the flamingo-like antics of Ian Anderson cannot be pictured with this LP. It sums up the great humour and enjoyment Jethro Tull instil in their music. With the band now near total acceptance, it's pleasing to see them emerge as individuals with a lot of talent on record, as well as their vital live shows. Anderson blows a fine flute, with Mick Abrahams proving himself one of the best of the new guitarists. Their *Someday The Sun Won't Shine For You* sums up their music—alive and honest. I'm glad the public see that too.

Side One: My Sunday Feeling; Some Day The Sun Won't Shine For You; Beggars Farm; Move On Alone; Serenade To A Cuckoo.
Side Two: Dharma For One; It's Breaking Me Up; Cat's Squirrel; A Song For Jeffrey; Round.

BY JOHN FORD

OUTWARD BOWN



THE ALAN BOWN!
MUSIC FACTORY
CUBLM I

The Alan Bown! have always been very honest in their approach to music. They say they are a commercial group, which is true, but it's commercial music saturated with class. All but three of the numbers on this album are their own, with *Sally Green* outstanding enough to be a single, and *Toyland* and *Technicolor Dream* full of individuality and technique. The powerful brass line of Alan Bown and John Anthony play clever harmony phrases throughout, and the voice of Jess Roden blasts and soars through every number. It's albums like this which are the life blood of English pop music.

Side One: Toyland; Magic Handkerchief; Mutiny; All Along The Watchtower; Sally Green; Penny For Your Thoughts.
Side Two: Story Book; Technicolor Dream; Love Is A Beautiful Thing; Violin Shop; You're Not In My Class; My Girl; The Month Of May.

PROPHETS, SEERS & SAGES, ETC.

TYRANNOSAURUS REX
REGAL ZONO. SLRZ 1005

Marc and Steve are getting better all the time. You'd think that their formula would prove somewhat restricting, but quite the opposite is true in practice, as witnessed on this album. Beneath the superficial similarity of many of the tracks, there's a lot of variety, covering a wide range of moods with great effectiveness. Steve's drumming is very good, and his falsetto blends well with the strange Bolan voice. The songs are as good as ever, evoking strange worlds with the unique lyrics. A special word about the cover, too, which is a work of art.

Side One: Deboraarobed; Stacey Grove; Wind Quartets; Conesuala; Trelawny Lawn; Aznageel The Mage; The Friends.
Side Two: Salamanda Palaganda; Our Wonderful Brownskin Man; Oh Harley (The Saltimbanques); Eastern Spell; The Travelling Tragition; Juniper Suction; Scenes of Dynasty.

TRAFFIC

TRAFFIC
ISLAND ILPS 9081T

No one has yet branded Traffic in what they do, and this latest LP will make it even harder. They play and sing in styles from hoedown, to country, to blues, and it's individual to an extreme. I feel that Dave Mason provided a necessary figure for the rest to lean on, and his influence runs heavily through the album. The conflict in styles of Mason and Winwood make it difficult to identify the LP as a whole—compare *You Can All Join In* and *Pearly Queen* for a prime example. But none of this detracts from the undeniable quality this group has. Luckily for us, it has been permanently recorded.

Side One: You Can All Join In; Pearly Queen; Don't Be Sad; Who Knows What Tomorrow May Bring; Feelin' Allright?
Side Two: Vagabond Virgin; Forty Thousand Headmen; Cryin' To Be Heard; No Time To Live; Means To An End.

YOUR LETTERS

SUSTAINED NOTES

Dear Sir,

Re your answer to Sustained Notes, from S. L. Jackson, in October's Queries Answered. I am afraid I have to disagree with almost everything you said.

First of all, the type of guitar is important. A Gibson guitar is the essential thing, unless you spend money and time on rewiring and experimenting with other makes; can find a very old Fender, or are lucky and get hold of a freak guitar. I spent a year and a half with a Telecaster trying to get the sound, with fuzz units, wah-wah pedals and banks of Marshall amps. Now I have a Gibson S.G., and have no trouble at all.

Secondly the amp does not have to be at all powerful—e.g. Clapton's old Marshall 18 watt, Peter Green's Fender Bassman, Alvin Lee's AC 30, the Love Sculptures Fender Tremelux, and the AC 10 I sometimes use in the studios, so as not to be overpoweringly loud.

So you see, neither fuzz boxes, wah-wah pedals or hundreds of watts of Marshall and banks of speakers are necessary. Sustain can be obtained quite simply by getting a Gibson guitar, simply because their pick-ups are so powerful.

B. Schwarz,
Lead guitarist,
"Kippington Lodge",
Sevenoaks.

AMERICAN DOMINATION

Dear Sir,

What has happened to the British guitar manufacturers? The American firms have more or less taken the British market over, with the result that they can charge excessive prices. Is the new line of Gibson Les Pauls really worth over £300? I doubt it. Surely an English firm could satisfy the demand which obviously exists in this country for a good class guitar (such as Fender, Gibson, Epiphone) at a reasonable i.e. £100-£200 new? If this could be done, the American firms would have to cut prices, leading to a far healthier market. We lead the world in amplification, and we have the technical ability, so what is stopping British firms fighting the American domination?

P. K. Greaves,
Aylestone, Leicester.

CONVERT GIBSON

Dear Sir,

I would like to reply to D. Walmsley, who wanted to convert his Gibson 330 TD to sustain his notes like Clapton and Beck (September issue). I have the same kind of guitar and have obtained a remarkable series of sounds through an ordinary Vox AC 30, and the only conversion job I did was to change the strings. Unless there is something seriously wrong with his pick-ups, he should get a very good sustain.

T. Lochrie,
Gorebridge, Scotland.

UNDERSTAND BLUES

Dear Sir,

I am neither a blues hater or lover. I am merely interested in listening to all classes of music. To help me to understand the blues better, could blueswailing Adrian Ingram please illustrate how he and his group can claim to be original, when each member seems to be nothing more than a pale, second-hand version of well-known American blues artists.

Would he not rather spend some time in Chichester studying himself and working on his own creations, rather than in Chicago chasing everybody else? Or does original in blues mean copying someone who hasn't been copied too much before?

Jackie Hayden,
Sandyford, Co. Dublin.

BETTER GROUPS

Dear Sir,

Beat Instrumental has certainly taken great strides to publish articles on the better groups in this country. You've featured virtually everyone of any importance in the underground, except Pete Brown's Battered Ornaments, and the Deviants, two of the best groups in Britain. Pete Brown, as well as being a master poet, leads a band which is enterprising and different. Surely that merits a mention? And when is Dick Heckstall-Smith going to be player of the month?

R. Pillbright,
Cambridge.

The editor writes . . . Pete Brown's band are featured in this month's issue, and we have at last traced the Deviants, who will be in very soon. As well as a feature on the Colosseum (Dick Heckstall-Smith's new band) this month, Dick is lined up as a future Player of the Month.

MISS ANGELA DANIELS

Dear Sir,

I was very interested to read Miss J. Angela Daniels' letter—*Beat Instrumental* — November 1968. If she would like to contact me at 595-6386, I may be able to help.

J. F. Butt,
London, E.12.

THE OTHER SIDES OF THE SCAFFOLD

WITH such hits as *Thank U Very Much, Do You Remember* and now *Lily The Pink,* successful theatre shows all over the country, the rock and roll on the *McGough and McGear* album, the Scaffold are a particularly difficult group to try and classify. When faced with the question 'what do they do?' the only real answer in less than five pages is 'entertain'.

But the scope of their means of entertaining are not all that widely appreciated. How many people, for example, know how much Roger McGough contributed to the *Yellow Submarine* film?

"There wasn't much publicity about that," says Roger. "The people who were making the film got in touch with me because they wanted some jokes. When I first came down to London to work on it, the film wasn't anything like Liverpool-based. It was more like a collection of Bronx Jewish sort of jokes, and I had to Liverpudlianise it. I actually wrote some of the sequences—the Sea of Time and the Sea of Monsters bits. They gave me the story line and I wrote the dialogue to fit and made odd suggestions. I didn't get on the credits but the money was nice."

RUGBY MANIACS

Roger's other writing activities, again unknown to many, have included both television and stage plays. In 1967 the Everyman Theatre in Liverpool (where the group have often performed) put on a production of *The Commission.* Northern TV watchers will have seen a play called *Once A Year In The Season,* about rugby maniacs, and he has just finished *The Man On A Bicycle* which should be televised shortly. "It started off as a spoof on *Girl On A Motorcycle* but ended up as black comedy."

After the *Yellow Submarine* work, Roger was approached by Oscar Lewenstein and Dick Lester to write a script for the film of a Joe Orton play. "I was met at Euston by a Rolls and taken off to Twickenham studios. Everything was so efficient and high-speed; they offered me a lot of money and my own office and I would have been part of a writing factory. It felt quite good to turn it down; once you start doing the jobs with all this money it becomes very difficult to turn back. You have to keep up with your increasing standard of living."

Well-known as a poet, with many published works (*Penguin Modern Poets, Love Love Love, Frinck: A Life In The Day Of* and others) Roger feels as if he's getting more toughness and guts into his poems and live readings. He's one of the founder members of *Poetry In Motion,* a sort of central poet's co-operative, along with Adrian Henri, Pete Brown, Brian Patten and others. Roger manages to combine poetry with his Scaffold work, but not always to his satisfaction. "Quite often I'll have arranged to do a reading somewhere and be all ready to go along when at the last minute there crops up some Scaffold work which I can't get out of. So the poetry has to be called off, which is a bad state of affairs."

This side of Roger is neatly combined with the Scaffold in their act, in which he does a few poems—generally a mixture of funnies and serious stuff—and also on their latest single. It's very much a two-sided record. *Lily The Pink* is loud and pubby ("and it grows on you") while the other side, *Buttons Of Your Mind,* is a simple poem with music. "We wanted to show a more complete picture of the group," says Roger. "Both sides are equally important, though *Lily* is the one that caught on." As the press release says: "It is difficult to convey in the confines of a single disc the diversity of their act and for this reason two such contrasting numbers have been coupled together."

The Scaffold took part in the St. Paul's Cathedral pop happenings, as did Spencer Davis, Pat Arnold and many others, but Roger wasn't very happy about the concept of it. "It's quite possible and reasonable to get a Festival Hall sort of atmosphere in the cathedral, but it's a bit silly to try and get another Roundhouse in St. Paul's. It could have been nice with, say, folk-singing, but pop shows in churches and ton-up priests aren't very good. I sometimes get a conscience about not going to church, but this sort of thing is a discouragement, I would have thought."

DAVE DEE: "We play what we play from choice"

PERHAPS surprisingly, in view of earlier criticisms that he's maybe a bit over-sexy on stage, Dave Dee has emerged in the teeny-bopper world as something of a Godfrey Winn figure. A hip Godfrey, of course, but nevertheless he pulls in a massive mail through a weekly column he writes in which he gives straight-from-the-shoulder advice to teenagers.

For the fact is that Dave has experienced many things in his life. He, Dozy, Beaky, Mick and Tich, have been together for seven years. And when Dave was a policeman before launching into the pop world he, was often involved in punch-ups with the local citizenry; frequently separating corpses and cars after road crashes.

Like many a pop star, he was scared of flying, but instead of cringing in his skin on a flight—he went out and learned to fly, got his pilot's licence inside five weeks and is now a member of a national volunteer organisation for qualified pilots.

His view of the pop scene is mature and thoughtful. He says: "We are simply a pop group, a rock 'n' roll group if you like. We believe in entertainment, pure and simple. We like to get our music across, with as much humour as possible, and I've learned to shrug off the knocking criticisms that we are unadventurous, unprogressive and all the rest of that rubbish".

One reads how the Stones would rather perish than appear in pantomime. Dave and the boys are in pantomime this year—and relish the thought that they will be able to tackle something different, even if it be basically for the eight to 10-year-old category. Yet to hear some of their critics, one woud think they should feel "ashamed" of their teen-bopper following.

I put it to Dave that he must have at least some regrets that his musical performances are not part of the serious side of pop. I wondered if there was some sort of mental argument inside him . . . perhaps that there was a progressively-inclined side struggling to get out.

Interesting point

Said Dave: "This raises a very interesting point. I agree we are underrated sometimes. But I'll argue against the theory that we don't change our style. Through the writing of Ken Howard and Alan Blaikley, each new record takes on a different theme and a different basic sound. We go to sea for one, Mexico for another, to Russian for another. But we also aim for simplicity, especially on stage, for the reason that we want to get through to the fans, not leave them wondering what it's all about.

"Look, I'll tell you what gets me down more than anything. These same guys who have a go at our group, they're the very ones who latch on to the nearest bandwagon and don't have an idea in their heads. Somebody says: 'Hey, it's the underground bit now'. Then it's the blues and the songs-with messages scene. So they go out and buy their Gibson Les Pauls and they buy up all the records and they switch over to blues.

"What satisfaction do they get out of it? They're like sheep. Say the next thing is Hawaiian music. Someone will adapt that style to pop music and up will come a hundred other groups with steel guitars and each one will claim that 'we were the first on the scene'. And that way what could have been an interesting new aspect of pop music is killed off almost before it starts.

"I respect and admire any leader in a scene. I'm no bigot. Because we aim to be simply a pop group doesn't mean that we close our ears to progression in other fields. We play what we play from choice and we reckon that our consistency in the charts proves our point. But the copyists, and there are so many, invariably get nowhere.

"You know what will happen if the copying goes on? The whole pop scene will be blown sky-high. I know that sales of singles are hitting rock-bottom. Surely that's a sign that the fans are more choosy . . . looking for originality instead of plain copying.

"Okay I'll agree that it is difficult even for an established group to find new directions to go on singles. But we still try to find something different each time out. We had a few palpitations over *Wreck Of The Antoinette*, which was a slow starter, but again that's a sign of the fans being a bit less keen on the singles scene".

In fact, "Antoinette" was the group's 11th Top Twenty record in a row. To refresh memories on how different they have been, in setting and approach, the others were: *You Make It Move*, *Hold Tight*, *Hideaway*, *Bend It*, *Save Me*, *Touch Me*, *Touch Me*, *Okay*, *Legend Of Xanadu*, *Zabadak*, *Last Night in Soho*. There were two prior to *Make It Move*—*No Time* and *All I Want*—but they merely flickered and didn't make the Twenty.

Said Dave: "With no mental regrets at all, we stick to trying to entertain different kinds of audiences. We don't consciously copy and we are happy in our own bag. In cabaret, we really have to graft; in ballrooms, it's easier to go well even if you're a bit off form.

"People can put us down. But we know where we're at. And so do our fans".

PETE GOODMAN.

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