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BEAT INSTRUMENTAL

NO. 56

DECEMBER 1967

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Editorial

Want a £200 drum kit? Free? Who doesn't! Well, now's your chance because that's the big prize in our Christmas competition.

This time we're asking you to work a bit harder than usual and try and pick ten groups to appear in ten different countries. For full details of how to enter, turn to page 7.

It's poll time again. Please remember that this is NOT just the normal type of popularity poll. We always ask you to decide which are the best artists in England, taking into account musical ability, artistry and personality—not just chart success.

What a flop the B.B.C. pop channel has turned out to be. When the Government knocked the "pirates" off the air it promised that the new service would be just as good, if not better. But, despite all the strenuous efforts of dozens of expirate D.J.s, the whole thing just doesn't seem to have got off the ground, as far as the pop fans are concerned—although, according to all reports, Jimmy Young is keeping the mums happy.

One must have a certain amount of sympathy for the B.B.C. because their needle time is restricted, so they can only play a certain number of records on the air each day, which is why they keep filling the gaps between records with live shows, quizzes, etc.

But what I object to most about the new B.B.C. channel is that it is too much of a monopoly, and one can't help wondering if all the new records which come out every week get a proper chance to be heard.

The B.B.C. isn't quite alone, of course, because good old Radio Luxembourg still plugs on, a fact which the Government always chooses to ignore when talking about commercial radio. And those salty buccaneers on Radio Caroline just won't surrender, refusing to accept the Government's invitation to walk the plank. And good luck to them!

The Editor.

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PLAYER ^{OF} THE MONTH



BERN CALVERT

BERN Calvert: born September, 1942, in Burnley. Bass guitarist with the Hollies . . . replaced Eric Haydock. A student of music, now straying into the songwriting field with drummer Bobby Elliott—as an “opposition” team to Nash, Hicks, Clarke. Player of the Month.

Says tall, dark-haired, bachelor Bern: “Really, I started in music at the age of five on my grandma’s old upright piano. She taught me to play. I was okay on the old vamping style. But at eight, I started serious studies with a teacher who varied his approach according to the pupil—in my case, he let me play pop music. He said: ‘One day you’ll be playing in a star band’, as I pounded out things like ‘Poor People of Paris’.”

“But he died. The next teacher insisted that I learnt the classics. Then, later on he advised me to chuck it in. I did for a while, but something happened”.

What happened were the Shadows! Everybody, it seemed, was getting in on their style. Tony Hicks, Bobby Elliott and Bern got together on a group. Says Bern: “I wanted to play piano with them, but they said the Shadows hadn’t got a pianist”. So he bought what he describes as a “fantastic” Framus bass guitar for £25.

“I never made any money in those early days” he says. “At 17, I was £150 in the red. My father had to be guarantor on hire-purchase agreements. My mum didn’t always agree . . . my first expensive bass was bought most secretly, but my dad wanted me to ‘have a chance at a musical career’.

“The guys I listened to in those days included Brian Gregg, who played bass with the original Johnny Kidd outfit, and Nero and the Gladiators—can’t remember the bassist there. I used to listen and try to learn. Of course the Shadows revolutionised the whole thing . . . started it off.

“I still like listening and studying. But the psychedelic stuff leaves me a bit cold. I don’t doubt the players know what they’re doing, but I can’t see it as an outsider. Generally, though, standards are higher. I saw the Buddy Rich band—I love the big band scene—and was knocked out to see his bassist used the same make as me.

“But listen to the bassist on the Steve Wonder records. The Tamla thing. That’s good. The bassist with the Earl Van Dyke group, too. No, my basic advice is to just listen and play as much as you can, then find out which bag suits you best.”

PETE GOODMAN.



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And you have to pick one group to appear in each country from the following selection:—

The Beatles, The Batchelors, Hermans Hermits, The Dubliners, The Dave Clarke Five, The Bee Gees, Dave Dee, Dozy Beaky, Mick & Titch, The Stones, The Shadows, The Seekers, The Who, The Troggs, Jimi Hendrix, The Tremeloes, Procol Harum, Traffic, Kinks, Small Faces, Amen Corner, The Hollies.

TO ENTER:

- (1) Write the ten names of the groups that you select opposite the names of the countries on the Readers Reply card you will find inserted in this magazine.
- (2) Write your name and address in block letters, stamp the card and post it back to us.
- (3) Your entry must arrive not later than December 31st 1967.
- (4) Only one entry is allowed for each person.
- (5) The judges decision is final.
- (6) The result will be announced in "Beat Instrumental" No. 58, February issue, which will be on sale on January 25th, 1968.

FORGET THE SET..

IT'S

THE ALAN BOWN!

"REMEMBER 'Headline News' by the Alan Bown Set"? Well, they'd much prefer you to forget it. In fact, Alan wants everybody to forget those not-too-distant days, and wake up to his new group, the Alan Bown! (Yes, with an exclamation mark).

But, Alan explained, the change in name had not meant a change in musical policy. "We have not really altered," he told me. "What is changing is the audience reaction to our music. People used to think we were on a 'soul kick', because we had a tenor sax and trumpet in the line-up. But it wasn't what we were trying to project. We wanted our own scene . . . the Alan Bown! scene. And that's not easy when you're featuring songs by other artists.

OWN NUMBERS

"So, now we write our own numbers, including both sides of our latest single, 'Toyland' and 'Technicolour Dream'. I think these are representative of our sound. We are lucky to have two songwriting 'teams' in the group. Jess Roden and Tony Catchpole are coming up with the more commercial stuff (they wrote 'Toyland'), whilst Jeff Bannister and I are trying something more serious'.

Why such a wait between "Headline News" and "Toyland"? I asked. "We were having problems with our old record company, Pye, and



Top L. to R. John Anthony, Stan Haldane, Jeff Bannister
Bottom L. to R. Vic Sweeney, Tony Catchpole, Jess Roden, Alan Bown

felt we were not getting the right sort of promotion. But, since we signed with M.G.M., our new label, everything has been great. They've given us freedom in the choice of numbers to record, and Mike Hurst produces our records. He A and R'd our album, 'It's Bowned To Happen', which should be on release at the end of this year'."

CONFIDENT

With such a confident sounding title, I couldn't wait to see the group in action and they promptly invited me to their next "gig" at Klooks Kleek, in Hampstead.

The expectant crowd were gathering around the stage,

who are continually performing intricate hand movements with about six arms!

A couple of "original" numbers had Jess Roden singing his soul out, with Tony filling in beautifully on lead guitar. His sound was a fusion of Indian and blues music, and he must soon be recognised as an important new influence amongst guitarists. Things quietened down for "Toyland", which came over well, and "Love Is A Beautiful Thing", my favourite number of the evening. And so the first "set" finished as powerfully as it had begun, and I moved to the bar.

FULL BLOODED

After the interval they returned to a full-blooded version of "You Keep Me Hanging On". If you think the Vanilla Fudge have done all that can be done with this number, forget it. The combination of Vic Sweeney, on drums, and Stan Haldane, bass, gave the song a tremendous introduction, to be joined by Tony, persuading his guitar to emit thunderous sounds. And then the brass, behind Jess's scorching vocal. It took me five minutes to recover, by which time I'd missed half of "Technicolour Dream". This was followed by "Toyland" again, much to the delight of the audience (and their manager, Richard Cowley who felt sure the performance would sell another 500 copies of the record).

BY MIKE CLIFFORD

CLIMAX

As a climax, Alan stood on his head. This brought cheers from the audience, which were echoed after a great version of "It's Growing". "One of the numbers from our old act," as Alan explained. Finally, they played a group composition called "Sally Green" which, in my humble opinion, should be the follow-up to "Toyland".

And so the evening, a mind-blowing one at that, finished, and I left the club thinking the Alan Bown! well deserved that exclamation mark after their name.

THE RUDIMENTS OF MUSIC

By THE TUTOR

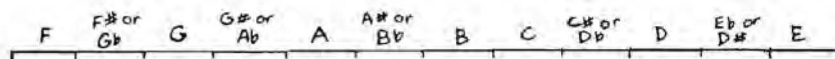
Before moving into the world of sharps and flats, I'd like to go back to something I covered last month—the value of notes. I said then that we would forget the old fashioned method of calling notes crotchets, quavers, minims and so on, and use instead the American system of quarter notes, eighth notes and so on. And to start with in order to make it easier to understand we will use 4/4 time. That is with four quarter notes to the bar.

To help you realise what 8th and 16th notes mean imagine a big clock ticking very slowly at four beats to the bar. Choose any note on your guitar and play along with the ticks. Now double-up the tempo and you will be playing 8th notes, which means that eight notes have to be played during the same amount of time it took you to play four notes. Double-up again and you'll be playing 16ths, but don't attempt this just yet as I doubt very much if it would turn out right. Even experienced session men have difficulty with it.

Now let's move on to the subject of this month's column—sharps and flats. You've heard the expressions before, but do you know what they mean? Let's start at the beginning. The sign for a sharpened note is ♯ and for a flattened note ♭.

At the start of each stave on a sheet of music you will see one, two, three or four sharp or flat signs. Whichever line of the stave they appear on or between, means that every time you play that note it must be sharpened or flattened . . . unless of course it has a natural sign—♮—beside it in which case you forget what it says at the start of the stave for that one note. There is only one key in which there are no sharps or flats. That is C Major and so it is safer to begin to read music in that key. But I will explain exactly what sharps and flats are anyway.

A sharp means that the note affected is played one fret higher than normal, and a flat means that it is played one fret lower. The third fret on the 1st string of a guitar is G. If it is to be sharpened to G♯, then you play the fourth fret. If it is to be flattened, then you play the second fret. Remember though, that G♭ is also F♯. This is very important, so study the following diagram showing one complete octave (twelve notes) and you'll see how many notes have two names.



But now you will want to know exactly what sharps and flats look like when seen on a sheet of music. To help you, here are four bars set in 4/4 time. I have used the key of E Major for this example which means that every F, C, D and G are sharpened. There are no flats to worry about, but the same principle will apply. I have marked with a cross all those notes that are sharpened.



There are many more things for you to learn before being able to read music properly, such as musical terms for loudness, softness, etc., but I will cover them in due course. Once again I must ask you to remember not to go beyond your capabilities. Don't miss any step out or you'll regret it in the future.



THE KEITH MOON COLUMN

Well, we're back in the States right now and it's like being in our second home, now we've more or less got used to the pace and the travelling and the fact that we're doing a longer stage act than ever.

But it's the tour of Britain just before we did our Atlantic-hopping bit that I want to talk about first. I really got a kick out of this one because it was the first very successful British package show that we've topped. I usually hate these things now, like the one-nighters in ballrooms—I got to find them very boring, what with the routine of it all. Now we've dropped the instrument-smashing and my kit is nailed to the stage to stop it bouncing away . . . and we're always involved in something different.

Must say I liked two of the drummers with us—Jim Capaldi and Andrew Steele. Andrew, of the Herd . . . well, somehow he sounds to me as if he's drumming on a mellotron, if you see what I mean.

The Tremeloes? Let's say they keep the people happy, clapping their hands, dancing in the aisles. Good for sales of soft drinks, ice-cream and pop corn. And I'd just like to say that the Herd's organist somehow reminds me of Robin Richmond! He's got a style similar to him. Is that a compliment? . . . well, they're alike!

Let's see—what else has been happening? Ah yes, I'm going into record production with John Entwistle. He's written some songs, children's songs, and we want to record them with another group. It's not our first go at production but nothing ever came of the earlier efforts.

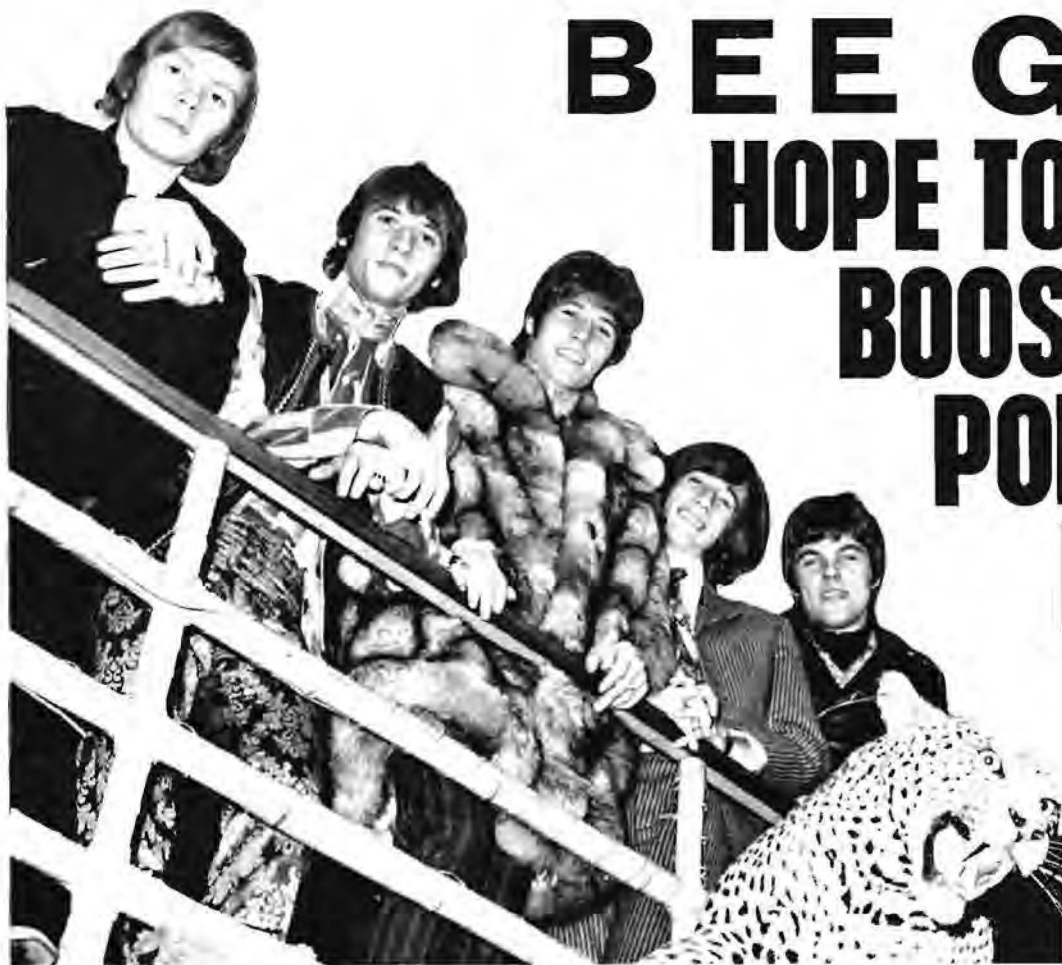
You may have heard we had trouble one night on the British tour. A rather inexperienced tour manager was with us and he had the curtains pulled on us after only three numbers. Pete got very upset about that . . . had a good old fight with the bloke. Still, you get that sort of thing on one-nighters.

Meanwhile, it's back to our American scene. There are a few interesting people we hope to meet up with before we get back to London—tell you more about them next time.

KEITH.

BEE GEES HOPE TO BOOST POP DOWN UNDER

BY
MIKE CLIFFORD



THE London Zoo has a rival. And only a short walk from Grosvenor Square as well. The setting? Robert Stigwood's impressive four-storey mews house. The animals? Stuffed, or painted in oils I'm glad to say. But there is an added attraction to the elephants, leopard, tiger and bear. They are the Bee Gees. And when I spoke to Colin Peterson and Vince Melouney, they were giving views to match the surroundings. Wild, that is.

The topic causing Colin and Vince to raise their voices was Australia. And it wasn't the sunshine and beaches they were made about, but the Australian pop scene.

ANNOYED

"I still get very annoyed when I think about managers and record companies in Australia," said Vince. "I played with several groups over there, including Billy Thorpe and the Aztecs, who had

several hit records, but I never received any royalty cheques. The record company just didn't bother. I suppose they thought I'd forget about it. But that's not all. I used to get about £10 per week for playing every night!"

Then Colin joined in. And he echoed Vince's opinions. "In order to play on Bee Gee sessions, before I joined the group, I had to get a plane to wherever they were recording, and fork out £40 for the fare. And I never received a session fee. And TV is even worse. There used to be about 10 pop shows a week in Australia, but now there is only one. They pay the artists about £5 per week, and use the same tape each night, which means the people appearing get £1 a performance".

But, despite their strong views about the Australian scene, both Colin and Vince were looking forward to their tour "down under". "I want to show promoters over there that their narrow mindedness has not affected me at all," said Vince. Colin felt that the Bee Gees appearance could boost pop in Australia: "I don't mean that we are going to project ourselves as sort of gods, but we hope that some of the Australian groups may get some ideas which will lead them out of the terrible rut they are being held in".

Things quietened down when we moved the conversation onto the group's stage equipment. Vince described the Bee Gees line-up. "I use a Gibson 'Les Paul', which has very powerful pickups. Although it is a standard model, I have 'doctored' it slightly. I believe every guitar needs some adjustment to the player's personal need. Barry uses a Gibson as well, whilst Maurice plays bass on a Rickenbecker. We all use Marshall amps. They never give us any trouble. And their 'Power-Builder' system is a knock-out". Colin was not as specific about his gear. "As far as I'm concerned, drums are drums," he said.

STAGE ACT

Finally, we talked about their stage act, both here, and for their forthcoming trips to Australia and America. Colin and Vince were enthusiastic about using a 30-piece orchestra. "The scope is tremendous," said Vince. "It has meant we can vary our act . . . the drums, guitar format for a package tour is O.K., but I think the audience deserves something more for a concert". Colin agreed. "Bill Shephard, our arranger, picked the musicians, all first class session men. They've helped us a lot, and are always giving us ideas, both for the shows, and recording. We are using the orchestra to recreate our record sound, as well as giving a bit of variety to the numbers. We are trying comedy as well, but not to rehearsed. That looks a bit

obvious. We are going to be a bit hypocritical about performing in the States and Australia, though. It will be back to our basic line-up. We are playing to a younger audience, and they will there to see, rather than hear the group.

AMERICAN TRIP

"The American trip should be good. We've had a couple of hits over there, including 'To Love Somebody', which flopped in England, although many people thought it was our best record to date". Vince finished the conversation with a word about their responsibilities as a leading group. "We have said we are primarily entertainers. This is right. If a group can do little more than sing or play, they cannot hope for more than passing success. I hope we begin a trend, whereby the audience can go to a show, and feel they have seen more than just a beat group".

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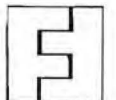
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Farfisa Electronic Organs



THAT shrewd hit-producer Mickie Most studies his artists carefully, long before they get together in the studio. He deals with talents ranging from Herman's Hermits to Donovan. The approach to each has to be different . . . even if the end product is so often the same—a hit!

He's been associated with Donovan since "Sunshine Superman". And he talked willingly about how best to deal with this folk-pop bill-topper, currently a tremendous success in America.

MATURITY

"I guess the first thing that hit me about Donovan was his maturity and knowledge, though it came up in a strange way. He was singing a song he'd written. In the lyric, he made mention of a vineyard in France. Now this is a special place, known only to real connoisseurs of wines. Maybe 500 people in the country. But here was somebody of 18 or 19 who knew so much about it.

"This was two years ago when Donovan was very strong on flowers and things—and singing about them. A long time before everybody else got in on the act. Other people then were in the Teddy-boy stage. You see, Donovan has this knack of being the first.

"He is genuinely a very sensitive and creative person. A terrific help to me in the recording studio—always contributing good ideas. And he's easy to work with, very particular about little things. Me, I'll sometimes let things slide, specially the less important things.

'TRENDS WILL NOT AFFECT DONOVAN'

SAYS MICKIE MOST

So we have this combination which really works.

"Don's been so long in America that I have to fly over to finish recordings with him there. We've done two albums and a new single "Wear Your Love Like Heaven" in the Armstead Studios in New York. No release dates set for here yet. They're pretty good studios and have these eight-track machines. And six different types of echo. But I'm not really a lover of eight-track—in fact, I make a lot of mono material.

"To be honest, I'd rather record in Britain. We use any studio we like here. For instance, we did 'Mellow Yellow' at Lansdowne, 'Sunshine Superman' at EMI, others at Olympic Sound, like

'There Is A Mountain'. The Americans don't have all that much to offer . . . what I like is the atmosphere here, and the skill of the technicians.

"Donovan has this massive store of material. He just brings new songs to me and plays them over on his guitar and we go from there. Of course we have differences of opinion. But if he gives me a valid reason why such-and-such shouldn't go out as a single, well I go along with him. And vice-versa.

"People say we're getting a lot of jazz on Donovan records. I wouldn't call it jazz. It is simply the way he has developed as an artist. He can't stand still. He introduces different instruments, and the feel and rhythm of the singles change. When it comes to picking studio musicians, Donovan usually insists on having the guys who go out on tour with him. They understand exactly what he wants. No, it's not really jazz. Whatever it is, it's just something that comes up when we talk things over before a session.

"Donovan is so prolific. As his ideas build, and he sees a different approach—why, he may write 20 different songs between single releases".

INTERNATIONAL ARTIST

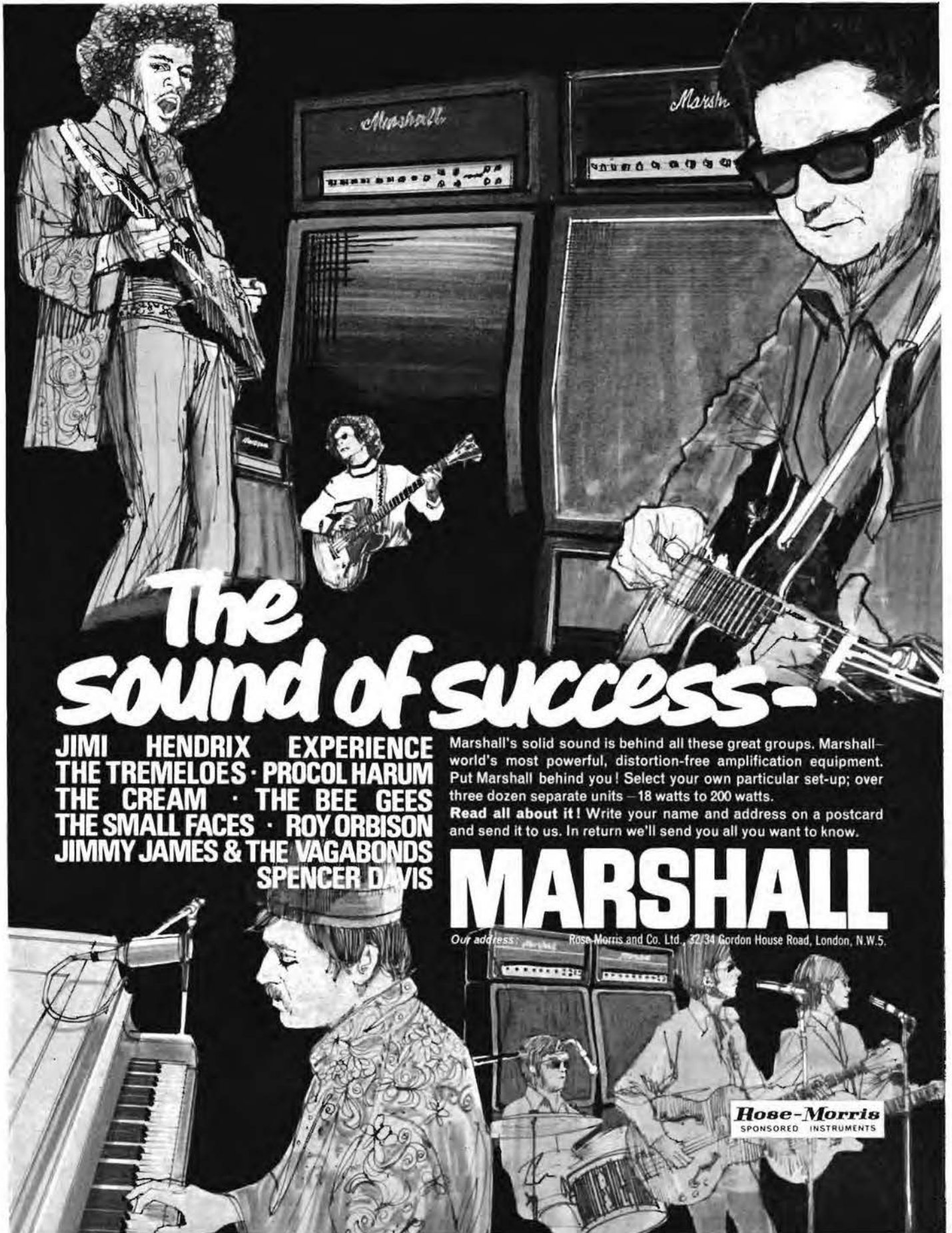
Mickie Most sees Donovan as an international artist who will last through any particular phases. He says: "The attitude of the Americans towards him is quite fantastic. I've been to some of his concerts. During a performance, there is absolute silence. No screaming, no noise, no interruptions. Then as the last notes of a song fade away, you get the sort of applause you normally hear at a symphony concert. It's odd, and difficult to explain. It's almost like royalty holding court . . . and sort of respectful atmosphere, with people hanging on his every word.

"And when it's completely over, and he stands there at the end of his last song, you see whole audiences get up and file past him. They hand him flowers and beads and all sorts of gifts. It's all so orderly. As if they were paying homage—and don't want to upset the atmosphere he has created. He really is a major artist in America.

"Whatever he's doing, even in the recording studio, Donovan has this belief that what will happen will happen. If he sets his sights on something, then usually it does happen. But through it all you can see that he is so much more creative than the average artist. Recording him is easy, because he has this instinct for what is right. Sometimes a producer has a blank moment, when he can't quite see what is going wrong. If that happens to me, Donovan comes up with the answer".

PETE GOODMAN.





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★ IN THE STUDIO ★



GIVING THE FACTS BEHIND THE HITS

IN last month's "In The Studio", we mentioned that several of the major British studios were planning to install eight-track machines. Now we can reveal that two studios, LANSDOWNE and ADVISION have already taken delivery of "Scully" eight-track recorders.

The Lansdowne studios were built with one eye on further expansion, and the change to eight track has been relatively easy, the work being completed in one weekend. They are also hoping to install a new mixing desk very shortly which will make them one of the most advanced studios in Britain. Chief en-

gineer and Director at Lansdowne, Adrian Kerridge, told *B.I.*: "The change to eight track has been a natural advancement for us. It was the only advantage the Americans had over English studios, and now we hope to record all those groups who make special trips to the States just because their studios have eight-track machines."

MIXING DESK

Advision have got a new mixing desk, as well as their "Scully" recorder. Gerald Chevin, engineer at the studio, explained the design of the mixer. "It is completely revolutionary, was designed by us, and built by Dag Fjellner. It is fully transistorised . . . no valves whatsoever, and we can carry out immediate service to the mixer, because we have spares for every working part. It has built-in effects, such as fuzz, and voices can be altered to any tonal quality. We can make them sound like 'Daleks' if necessary. The installation of this new equipment has meant that the control box has had to be re-designed. We've also incorporated a Stereo EMC Plate, which does the job of an echo chamber."

Both Advision and Lansdowne are introducing new speakers. They are "Altec", an American make, and have excellent reproduction quali-

ties. Unless some British manufacturer takes the initiative, it looks as if English studios will be dominated by American equipment in the foreseeable future.

Freedom, the group formed by ex-members of the Procol Harum, Ray Royer and Bobby Harrison, have completed

the recording of the film score they were commissioned to write, at the OLYMPIC studio.

And Jimi Hendrix, the Move, Procol Harum and Traffic all finished the final tracks for their forthcoming LPs there.

The Spectrum have a new

LANSDOWNE HAS GONE

8

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single on release shortly called "It Doesn't Matter Any More", and it features a toy trumpet. Session was done at OLYMPIC, where Peter Cook and Dudley Moore have completed the sound track for their forthcoming film "Bedazzled".

SIMON DUPREE

Simon Dupree and the Big Sound have yet to achieve hit parade status, despite a string of single releases and an LP. Now they have a new single scheduled for release at the beginning of January. It's called "What You Gonna Say", and was recorded at REGENT "A". They used a Mellotron on the session, which was engineered by Adrian Ibbetson. Adrian told *B.I.*: "I feel sure this is the number that will give them that elusive first hit. We used a Mellotron to give us a variety of effects, and the final master proved very powerful. It's a strong number with an excellent performance from the group." Another single recorded at REGENT, and also due for release in the new year, is a number called "Who's Fooling Who" by the Stuart James Inspiration. Tommy Scott produced the session.

Robert Wace, the Kinks' manager, has moved into another field. He's recorded the old Carol King hit "It Might As Well Rain Until September" using the unlikely name of the Marquis of Kensing-



Denny Laine who recorded 4 numbers. One will be his new single.

ton, with Mike Leander as Musical Director, REGENT. At the same studio, the Alex Harvey Soul Band recorded a new single. It's called "Bonnie and Clyde". It is not taken from the film of the same name, although the lyric is about the gangsters and the 'twenties era.

NEW LAYOUT

STUDIO SOUND (Hitchin), are busy designing a new layout for their studio. The installation of a new mixing desk, has meant altering the control box. Mike Swain, Chief Engineer at the studio, told *B.I.*: "We hope to have the new control box fully operational in January. We are also installing a four-track tape machine, which should be in use about the same time." In the meantime, Mike has been busy working on the final reductions for the Keith Pearson folk LP, and also adding the orchestrations. The album is due for release shortly.

Alexis Korner has been working on a new LP, to be released on the "Eyemark" label. He recorded it at STUDIO REPUBLIC, where George Blackmore, the noted organist, has also been working on an album. He is featured playing various theatre organs, and the LP

will be released in February.

Mike Weighell, who recently joined DE LANE LEA, engineered sessions for the Pink Floyd, the Who and Cat Stevens recently. Both the Floyd and Cat were working on possible singles, whilst the Who were finishing off their new LP.

PICCADILLY LINE

Other visitors to DE LANE LEA have been the Piccadilly Line and Denny Laine, who was working with his string band. They are hoping for singles from the sessions. Manfred Mann was also recording, but not with his group. In fact he was working on TV jingles, which is proving a successful field for him. A far cry from "So Long, Dad". But expect a new single from the "Menn" shortly.

HOLLICK and TAYLOR have been working on a variety of music for their recent sessions. A group called the Exception were at the studio, and recorded four numbers for a major music publisher. One of the songs,

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"When You've A Good Gal", may be recorded in the near future, but not by the group. Jimmy Powell also paid a visit to work on material for a new single. And organist, Brian Sharp, finished the production of a new stereo album, which should be coming out on one of the small independent labels shortly.

SHAKESPEARE

There has also been some "different" recordings done at HOLLICK and TAYLOR. They recorded the backing music for the Royal Shakespeare Company's production of "All's Well That End's Well", which is soon to be shown in Russia. One way to keep the English flag flying abroad!

The JACKSON recording company have just finished the sessions for a group called



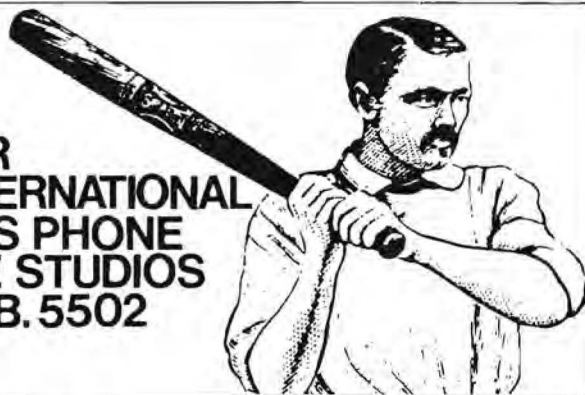
Interior and control box of the Regent 'A' studio.

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Manego. The numbers are to be featured in a new film called "Carnaby Street '68", which will be shown in America on colour TV, and should be seen here on the Rank circuit. One of the songs from the film, called "Manego", will be released by the group in the middle of December. "Manego" by Manego. Bit odd that.

Remember "Tchaikovsky One" by the Second City Sound. Well, it's nearly a couple of years since the



Manfred Mann has been working on TV jingles recently

group made the charts with that song. But they are hoping for more chart action with an Italian number called "Sorry", which was recorded at JACKSON's. More organ music this time from Keith Beckingham on an LP called "High Flying Hammond", recorded at the same studio. Also an interesting album from Tony Crombie and Mike Carr, which features Mike playing vibes, with Hammond bass pedals. Malcolm Jackson told *B.I.*: "Tony was playing drums and electric piano at the same time, with Mike filling in on Hammond as well as his vibes. We've done two albums with them at JACKSON, one of which should be available before Christmas."

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Cat Stevens, who has just recorded a new single.

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2. **The Last Waltz** (*Les Reed*)
Engelbert Humperdinck
RP—Peter Sullivan. S—Decca No. 1. E—Bill Price. MP—Donna.
3. **Baby, Now That I've Found You** (*Macauley and McLeod*) The Foundations
RP—Tony Macauley. S—Pye. E—Barry Ainsworth. MP—Weilbeck/Schroeder.
4. **Hole In My Shoe** (*Dave Mason*) Traffic
RP—Jimmy Millar. S—Olympic. E—Eddie Kramer. MP—Island.
5. **Zabadak!** (*Blakeley/Howard*) Dave Dee and Co.
RP—Steve Rowland. S—Chappell. E—John Isles and John Timpereley. MP—Lynn.
6. **There Must Be A Way** (*Gallup/Saxon/Cook*)
Frankie Vaughan
RP—Norman Newell. S—EMI No. 1. E—Malcolm Addey. MP—Chappell.
7. **Homburg** (*Brooker/Reid*) Procol Harum
RP—Denny Cordell. S—Olympic. E—Terry Brown. MP—Essex.
8. **Flowers In The Rain** (*Roy Wood*) The Move
RP—Denny Cordell. S—Advision. E—Gerald Chevin. MP—Essex.
9. **From The Underworld** (*Howard/Blakeley*) The Herd
RP—Steve Rowland. S—De Lane Lea. E—Dave Siddle. MP—Lynn.
10. **The Letter** (*Wayne Carson*) The Box Tops
RP—Dan Penn. S—American. MP—Barton Music.
11. **Autumn Almanac** (*Ray Davies*) The Kinks
RP—Ray Davies. S—Pye. E—Allan Mackenzie. MP—Davray/Carlin.
12. **When Will The Good Apples Fall** (*Kenny Young*)
The Seekers
RP—None. S—Olympic. E—Keith Grant. MP—United Artists.
13. **Reflections** (*Holland/Dozier/Holland*) Diana Ross and the Supremes
RP—John Marshall. S—American. MP—Jabete.
14. **Ode To Billy Joe** (*Bobbie Gentry*) Bobbie Gentry
RP—Bobby Parris. S—American. MP—Ascap.
15. **Love Is All Around** (*Reg Presley*) The Troggs
RP—Page One Productions. S—Pye. E—Allan Mackenzie. MP—Dick James.
16. **Excerpt From A Teenage Opera** (*Keith West/Mark Wirtz*) Keith West
RP—Mark Wirtz. S—EMI No. 3. E—Peter Brown/Jeff Emmerick/Peter Vince/Malcolm Addey. MP—Robbins.
17. **You've Not Changed** (*Chris Andrews*) Sandie Shaw
RP—Eve Taylor. S—Phillips. E—Bill Street. MP—Carnaby.
18. **San Franciscan Nights** (*Eric Burdon*) Eric Burdon and the Animals
RP—Tom Wilson. S—American. MP—Schroeder/Stamina.
19. **There Is A Mountain** (*Leitch*) Donovan
RP—Micky Most. S—Olympic. E—Eddie Kramer. MP—Donovan.
20. **I Can See For Miles** (*Townsend*) The Who
RP—Kil Lambert. S—American. MP—Fabulous.

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TEPEE RECORDS

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Director Paul tells the cameraman exactly what he wants him to shoot

THE greatest mistake any star can make is to listen to the back slappers and "new" friends, who are only too ready to praise everything they do with shouts of "Great", "Fantastic", "It'll knock them out", etc. But stars who believe their own publicity handouts are only too common.

The Beatles are a big exception. From the very first recording tests with George Martin, when they rejected other songwriters' material in favour of their own, they have consistently refused to take the "very best" advice, gone their own sweet way and made a howling success of it.

HIT SONGS

Some critics argue that this success has been entirely based on their ability to write hit songs. In other words, the only reason that their films and television shows were widely acclaimed was because the songs in them were hits.

The Beatles have been conscious of these critics for a long time and one by one they have taken them on and defeated them. "You may have made it in this country but America's another cup of tea" was the line in '63, and we know what happened to that. "O.K. so they're big record hit makers, but filming is different" and so on.

Now the anti's are out again because the Beatles have taken onto their own shoulders the entire job of producing an 85-minute television show. This time they are not just writing the songs but doing everything from thinking up the first idea to editing the finished product.

Although Ringo and George come into things quite a bit, the main burden of thinking up ideas almost always seems to be borne by Paul and John. The original idea for the Magical Mystery Tour

was dreamed up by Paul when he visited Jane Asher in Colorado when she was touring America playing Shakespeare earlier this year.

With typical Paul enthusiasm, he proceeded to map out the basic plan of a television show based on a coach tour, and as soon as he had discussed the ideas with the other Beatles everyone wanted to get the thing underway as soon as possible.

Plans were well advanced when Brian Epstein suddenly died. The Beatles did discuss whether or not to delay production of the Mystery Tour but finally decided to go on with it and arrange their India trip afterwards.

Paul's basic idea was to cram an odd assortment of people into a coach and take it on a tour, during which, because it was "magical", anything could happen.

PROBLEMS

The usual technical problems intervened; half the decorations on the coach were quickly washed away by heavy rain the very first day, it got stuck on a bridge and a lot of the early inside-the-coach sequences were a bit out of focus. But a couple of hectic weeks later the Beatles had a lot of film in the can.

Amongst the 43 people in the coach were four Beatles fan club secretaries—whoever heard of pop stars taking four members of their fan club with them for a whole

THE MAGICAL MYSTERY TOUR



*devised, written, composed,
edited, produced, directed
and acted by*

THE BEATLES

week?—and several actors and friends.

One of the most important parts of film-making is the editing. This is when the key people connected with the film, the director, film editor and so on, gather into a small studio to piece all the different sequences together; cutting out bits they don't like until the finished product makes a satisfactory piece of entertainment.

Often, of course, the director finds that he wished he'd done something slightly differently, or he's got too much of a rather boring sequence, so he has to cut it down and make it shorter. Paul and John spent many days during the latter part of October, locked up in an Old Compton Street studio, in central London, editing the many hours of film they'd taken.

The Beatles also had to worry

about the six Magical Mystery Tour numbers, including the "I Am The Walrus" song and George Harrison's "Blue Jay Way".

It also presented them with an unusual problem—there were too many songs to fit on a single and too few for an album—which is why they decided to release a set of two EP records plus a single during the remainder of the year.

SPECTACULAR

The Beatles have designed their tour as a Christmas spectacular, they hope that it will actually be shown on Christmas day.

The critics are waiting for the first showing with bated breath. If it's all wrong, they'll be very happy. But, if John, Paul, George and Ringo have another smash they'll have proved, once again, that Beatle brains know best!



George and John on location in Cornwall

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THE WEST COAST SCENE

THE West Coast of America has been exerting a powerful influence on our world for decades. Hollywood, San Francisco and Los Angeles are all names that we know well. A couple of years ago a trend started which may well force the American record producers into making their headquarters on the West Coast as the area seems to be the mecca of fresh and exciting talent.

MUSICAL REBIRTH

It's difficult to find a starting point for this musical rebirth. Perhaps the Beach Boys get the credit for pointing the way with their "Surfing Sound" although, as they have stayed fairly true to their original image, they don't identify very closely with their modern coast counterparts.

Dylan helped a lot in setting the mood and establishing a basic freedom of subject which has been the hallmark of most of the songs which the West Coast outfits sing. But, I believe, that the Rolling Stones with their early American Tours, which were often very poorly attended in many parts of the States, gave the Californian groups the visual



The Byrds, seen here when they recorded "Fifth Dimension" — Gene Clark has now rejoined.



The Moby Grape are one of the few major "underground" groups left.

stimuli which set the whole explosion going.

Oddly enough, in the same way that a little dance hall in Liverpool, the Cavern, became the stepping stone that the Beatles used to climb the ladder to success, so two ballrooms in San Francisco, the Avalon and the Fillmore started running dances in early 1966 and gave the local talent a chance to prove their appeal. From that time the progress was fast and furious, and rapidly the West Coast started to exert a considerable influence on the western pop and teen scene. It's already given us three new terms: psychedelic, flower power and hippy.

PSYCHEDELIC

Most people associate the word "psychedelic" with drugs, freak-outs, flashing lights and general moral decay

although the intelligentsia will tell us that the word means "the expansion of one's consciousness or increasing awareness through sensory stimuli such as music, lights, dancing, etc.", which can be roughly translated I suppose, as "being excited about sound and light". But the word psychedelic is now pretty dead.

FLOWER POWER

"Flower power" was invented by "Lord" Tim Hudson, to promote his group The Seeds. The Seeds don't seem to have germinated and grown to a very big plant but the slogan did. It's now, also, pretty old hat.

Hippy has become synonymous with freaky clothing and drug taking and the term may well live on for some time.

The Byrds were first, and influenced a multitude. Loud, uninhibited, and completely aware of their surroundings, they play a brand of music which can be classified . . . as folk-rock. Vocalist Gene Clark so often in the background, left the group to pursue his music . . . folk. But Gene's inclusion in the early days, and his persistence, led to the innumerable hits, from composers of the calibre of Dylan, and Seeger, his personal favourites, and his recent return must be good for the Byrds.

PROGRESSION

A noticeable progression came with Gene's departure, and this meant basic psychedelia (before anyone else knew what the word meant). "Eight Miles High" . . . was it a

reference to drugs? "So You Want To Be A Rock and Roll Star", "Fifth Dimension". All had lyrics far deeper than the ordinary pop song. But people understood and looked for other groups to supplement the recordings of the Byrds.

'HIPPIE' GROUPS

Instead of a subtle infiltration of "hippie" groups, they came with a sudden bang. The torrent included the Jefferson Airplane, featuring girl vocalist Grace Slick, who had im-

mediate commercial success, with "Somebody To Love" and "White Rabbit", which almost made the charts over here.

The group has definite soul foundations and carries the usual "uniform" of long hair, and wild clothes, but in contrast their music has melody and the songs are easily understandable. Following in similar pattern are the Doors, who had a number one in the States with "Light My Fire", a very pre-Byrds type of



The Grateful Dead, with their talented lead guitarist Jerry Garcia seen far right.



One of the best vocal groups around are the Association, but English success has still eluded them.

song, which reminded one of the early English groups. They've followed this with "People Are Strange". Jim Morrison, lead singer with the group writes some very frightening material, and they promise to become possibly the biggest Californian group, commercial wise, anyway.

The most popular group in San Francisco are the Grateful Dead, who look as if they are (dead, that is). Their claim to fame is their very talented guitarist Jerry Garcia.

With looks that would scare The Mothers Of Invention,

Continued on page 22



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THE WEST COAST SCENE

Continued from page 21

they have yet to achieve that elusive hit, but unless they change their style to any great extent, their success may well be confined to the West Coast.

Beads, bells and Regency clothes signify the Buffalo Springfield, a group with a wide range of styles, from C. and W. to free-form. They write all their own material, but it seems as if their song writing abilities are not enough, because they are another group with just a local following. But they could spread with vast exposure. They have an image to support their music.

The West Coast is not just confined to the "underworld" type of group. Two groups who have proved talent is still a commodity are the Association and the Turtles. The Association gave us a sample of their vocal abilities with "Along Comes Mary" a song with undertones, but whose harmonies far outweighed the lyric. Other hits followed, and



The Jefferson Airplane are one of the few groups to feature a girl singer, Grace Slick, on the left above.

then came their most distinctive record "Windy". They've proved that they have no equals as far as vocal groups go, substantiated with their latest "Never My Love" which is their simplest recording to date. The Association's success in this country is nil, but the record buying public may yet realise that it's not only the Beach Boys who make progressive, harmonic sounds.

CRAZY

Proving just how crazy the pop business is, are the Turtles, who are like twins to the Association, but whose success is unparalleled amongst the West Coast vocal/instrumental groups in this country. A couple of years ago, they jumped on the Dylan bandwagon with "It Ain't Me Babe", but a change of personnel also brought a



The Doors are quickly becoming a national group, after two successive top ten hits in the States.

change of style, and subsequently, major hits — "Happy Together" and "She'd Rather Be With Me". They have a very good stage act, which is important, and a vocal style that they can reproduce "live". As an added bonus the group have one of the finest vocalists in pop, Howard Kaylan, who is as strong in voice as he is in command of the Turtles.

DREAMING

"Californian Dreaming" is what the Mamas and Papas were doing, and they say dreams come true. Well, this one did. "Monday, Monday", "I Saw Her Again", "Dedicated To The One I Love", and "Creeque Alley" were all big hits both in the U.S.A. and England. Their story is well known, and it shows dedication does pay. But now they've retired (or have they?) to

think about their music. Seems a lot of successful effort gone to waste if they don't come back to work again.

Finally, the groups whose images and popularity have become widespread, The Monkees, who are trying to shed some of their image and who may be succeeding with a very powerful stage act. One in the eye for all their critics. But they don't really fit in as a typical West Coast group.

Nor do the Raiders, with Paul Revere. Five young guys who sing and play well, and who are very big in the States. But their nationwide success has led to lesser popularity amongst the Californian "hippies".

There are groups we haven't mentioned and in the turmoil of the West Coast they may well emerge.

SOM/MC



Slightly more conventional than most West Coast groups are the Buffalo Springfield.

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INSTRUMENTAL NEWS

CILLA'S SONGWRITER

A newcomer to the pop scene, Roger Earl Okin, is currently getting a lot of attention as a songwriter. Cilla Black has some of his material under consideration for a forthcoming album, and his own single, "Yellow Petals" is selling well. He is due to finish his studies at Kent University, before entering the pop business full-time.

LENNY DAVIDSON'S SOLO VOCAL

Dave Clark's "comeback" disc to the charts "Everybody Knows" marks the first solo vocal performance from lead guitarist Lenny Davidson. Although this is the first time Lenny has sung lead with the "Five" on a single, he was featured on a couple of LP tracks on albums released in America only. Perhaps the success of the record will prompt the record company into releasing the LPs.

TONY PIKE STARTS RECORD LABEL

Tony Pike, of Tony Pike Music Ltd., is starting another project to tie in with his recording studio in Putney. He is introducing his own record label "Tepee", and he told *B.I.* about it: "We will be recording LPs mainly, which will feature many famous artists, who, at the moment, are not being given the record exposure they deserve. Our first release, a jazz album from organist Harry Stoneham is available now.

All artists who signed to "Tepee" will be recorded at our Putney studio. In fact, it will be two operations in one".



PETE GREEN DEBUT ON NEW LABEL

C.B.S. Records launch a new label in January, devoted entirely to blues music, called "Blue Horizon". The label is intended as a major outlet for the blues, and will feature both British and American artists, with Mike Vernon acting as supervisor. Peter Green's Fleetwood Mac will be one of the groups recording for "Blue Horizon", and as a foretaste of the new label, have a new single on release at the moment, called "I Believe My Time Ain't Long".



ARTHUR'S NEW P.A.

The Crazy World Of Arthur Brown have added a new P.A. to their powerful set-up. Manufactured by Watkins Electric Music, it consists of an "Audiomaster" mixer unit, a 200-watt power unit, and four columns, each containing four heavy-duty 12" speakers of special design. The "Audiomaster" has five channels, each having individual volume, bass cut/boost, treble cut/boost and reverb. There are inputs plus input controls to stop overload, and monitoring facilities for headphones on each channel. Watkins say the P.A. is very suitable for semi-professional recording, due to the low noise properties of the equipment.

Wrong date

We must apologise to all readers who made the trip to Leeds for the special Jennings Demonstration. At the time our November issue went to press, we quoted the date as November 15th. It was, in fact, November 13th. We hope this did not inconvenience too many of our readers.

Apart from this English demonstration, Jennings have another show, this time in Spain, where the Vox equipment will be on show to all Spanish dealers. The demonstration begins on November 26th, in Madrid.



MOVING COIL MICROPHONE FROM RESLOSOUND

Reslosound have introduced a new slender, moving-coil microphone, specially designed to have a directional sound pick-up field, which includes a miniaturised dynamic insert.

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CHANGE OF ADDRESS FOR LIVINSTONE ORGANS

Livingstone Organs and Church Furnishings Ltd., are moving their address to Greycaines House, Greycaine Road, North Watford, Herts. The new premises is fully geared to meet the demand for electronic organs anticipated during the coming winter.

NEW SINGLE FROM 'THE TEENAGE OPERA'

The new Keith West single, "Sam", took 16 sessions to finish, and has a backing of nearly 80 singers and musicians. Recording was done at EMI studios Nos. 1 and 3, with Jeff Emmerick as engineer. The complete instrumentation of the disc is: 2 French horns, 6-piece rhythm section, 2 tuned percussionists, 10 balalaikas, 2 mandolins, accordion, banjo, zither, 4 flutes, harp, 22 strings, 6-piece brass section, mouth organ, a male choir of 8, a chorus of 4, and 8 Brownies!

Keith has now stopped touring with his group, Tomorrow, to concentrate on writing the final score for the "Teenage Opera".

KINK GUITAR

Did you notice Kink Pete Quaife's guitar on the 200th edition of "Top Of The Pops"? It's a Vox "Winchester", and was first demonstrated at the August Music Trades Fair. The Kinks noticed it, and ordered bass and lead models. Jennings hope to have them in the shops before Christmas. The "Winchester" is certainly an ingenious move away from the figure "eight"-style guitars.

R and B Group Wanted

The Ice have two singles scheduled for release in the new year, one for the British market, and one for the States. The group who were "discovered" through an article in *B.I.*, submitted five numbers to Deke Arlon of Chappells, and the singles will be selected from them. Deke is also recording a new singer called Warren "J", when he can find a suitable backing group. So if you think your group can provide a good backing for a new "jazzy, R and B" singer, drop us a line, and we'll put you in touch with Deke. You never know, perhaps you will join the Ice on the "discovered through *B.I.*" list.

SCRIBBLES

Willie Mitchell has just finished an album in Memphis; title "Oh Baby You Turn Me On" . . . Several years ago, Barry Goldberg, organist with Mike Bloomfield's Electric Flag, used to be A & R man for Syl Johnson when he was with Vee-jay and Tempting . . . Richard "Popcorn" Wylie produces the new-style Platters discs. He used to sing for Okeh Records.

Last Four Tops record "You Keep Running Away" spent only one week in U.S. Top 20 . . . Clarence Paul, writer and producer of Stevie Wonder discs has now moved to a new Los Angeles R & B label—Venture . . . At last, a new one from Edwin Starr, after his move to Motown group—"I Want My Baby Back" on Gordy.

Arthur Conley's "Whole Lotta Woman" written by San Cooke . . . Sam and Dave's "Soul Man" easily their biggest, making State-side Top 10 . . . The Coasters once did a version of "Let's Go Get Stoned" . . . Barbara Lynn signed to Atlantic.

Huey Meaux, producer for

Barbara Lynn, Johnny Copeland, etc., has opened a new studio near Jackson, Mississippi—not a fashionable place to record . . . A British record company could profitably supply the Phil-L-A of Soul U.S. label with an outlet here for Johnny C's and other hits . . . James Phelps, who made the great "Love Is A 5-Letter Word", has a new one—"Fabulous One" on U.S. Fontana.

More names from the rock era in the credits for production of soul music—Scotty Moore, long-time Elvis sideman, for Toussaint McCall; Bill Justis (remember Raunchy?) for Ruby Winters; Teddy Vann for the Sandpebbles . . . Andre (Bacon Fat) Williams with updated sounds for "The Stroke" . . . Dale Hawkins has signed Bruce Channel—"Mr. Bus Driver" hatched.

Earl Gaines has an LP on Saturday . . . Wilson Pickett another revival for a single—Stag-o-lee . . . Eddie Floyd's "On A Saturday Night"; Joe Tex—"Skinny Legs And All"; Toussaint McCall "Step By Step"; Vibrations "Together"; Cash McCall "S.O.S."



TOP DRUMMERS AT AVEDIS ZILDJIAN CLINIC

Max Roach is seen here drumming up a storm at the recent Avedis Zildjian Clinic, which was held at the Victoria Halls, London. As well as

Max, Kenny Clare, one of England's greatest drummers, attended, as did Art Taylor, another of America's leading "stixmen".

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FUTURAMA de luxe Guitar	85 gns.	overhauled and re-lacquered	70 gns.
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	85 gns.	DOLNET Trumpet	14 gns.

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Dave Mason has written more songs for Traffic's first L.P.

CONFIDENT TRAFFIC!

ONE of the most eagerly-awaited debut albums in years — "Dear Mr. Fantasy", by the Traffic, and featuring completely original material penned by various permutations of the four boys. Steve, Chris, Jim and Dave even insisted on designing the sleeve for themselves. And the planning of numbers started back in May this year.

Their producer, American Jimmy Miller talked about how the boys worked; how they think, musically; how they've changed in their short time together.

He told me: "We've been able to go flat out on the LP. We did 'Paper Sun' and 'Mulberry Bush' together, so we were able to go along just doing album

material, looking out meantime for a single to go between those two. We found 'Hole In My Shoe', of course.

"But then when we came to do album work, it was the time of 'Sgt. Pepper', one of the top LP's of all time. So we said: 'God, how can we ever start to compete with this'. But we figured it was better not to worry. So the Traffic are not the Beatles; but they are still the Traffic, a group with tremendous scope.

BLUES ALBUMS

"This LP proves that. There are numbers on which they have a good solid blow, as good as you get on the best blues albums. There are the light things with flute and harpsichord. Some are a bit Latin-y. Some humorous. Others have a concerto-feel to them.

"We used Olympic Studios, with



Louis Bellson



Roy Burns



R ROGERS DRUMS

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Eddie Kramer as engineer, for everything.

"The biggest go was when we did four titles in five days and nights. That was it—we'd get in around noon and go through the afternoon, break for dinner with the engineer and tape operator, then back to two in the morning. What's so good about a progressive group like this is that you can do just that. You don't go in with a pre-set arrangement, you can build upon yourself. And you're not pressed for time with expensive session men. It's self-contained.

OWN FAVOURITES

"My own favourites, I guess, were 'Mr. Fantasy' and 'Imagination' and I'd say that Steve Winwood, on the latter, gives perhaps the best performance of his career. It's a sad song—he's done ballads before in the soul vein, but more in the R and B category. This isn't that—it has flute and harpsichord, but it's still completely soulful.

"Oh yeah, another favourite is Dave Mason's song 'A House For Everyone', which is kinda childlike but has a message for all humanity.

"Back to 'Mr. Fantasy' for a moment. This one runs for six minutes and includes a long instrumental middle and it goes out on another instrumental.

But we wanted to get a 'Live' sound to it. Not worried about leakage, or needles going over.

"So the boys set up on stage at the back of Studio One . . . just as if they were doing a concert date. Instead of having a mike for each instrument, they were set up around the boys. Okay, a technical recording man would scream at the result. But it was a good blow which got on tape. The boys were just a few feet apart and getting that sense of proximity which you don't necessarily get when those partitions are up.

"When something is happening, they're pretty fast in a studio nowadays. Sometimes they go three or four hours and it just doesn't happen. But once the basic track is laid down, they work on and on—just because THEY are excited.

"On 'Imagination', for instance. I hadn't seen or talked to them for a while because they were touring. They just had a basic idea. So we did acoustic guitar first. Then Steve said he heard an organ track and we did that. Then came flute. We built upon it layer by layer, with everybody kicking in with something.

TALENT

"They have this tremendous talent. But you take Chris. Now at the beginning I had this idea he was holding

himself back

"He was afraid, I think, that he might make a mistake if he let himself go. Steve had proved his confidence before, with Spencer, but the others felt there was pressure on them, because so much was expected of this group. Now Chris, for one, just goes out there and plays. If he hits a clinker, well . . . let it go. It's human and natural.

MUCH FASTER

"Now they are much faster. This really is a matter of confidence. But what I like is the way they respect each other's work. Dave writes songs on his own. Now Steve would probably never write a song like Dave, but he respects Dave's original concepts . . . and vice-versa.

"I know that groups are supposed to have this recognisable sound. Well, I think the Traffic have their own sound, but it varies enough not to make it stereotyped".

The LP, out nicely in time for the Christmas gift rush, had a massive advance order from the time it was announced. Traffic expect to go to America in the New Year. In the meantime, they and Jimmy Miller are sifting ideas for the next album. That should be somethin' else again!

PETE GOODMAN.



Ronnie Stephenson



Jackie Dougan



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The Foundations's impressive line-up on stage

FOUNDATIONS THOUGHT THEY'D NEVER MAKE THE CHARTS!

THE idea that "Baby Now That I've Found You" would be a hit never crossed the minds of The Foundations. An unknown group; a first record; no live appearances to boost sales. How could it make it? It looked like a long, hard climb ahead.

Clem Curtis, their lead vocalist is an ex boxer from Trinidad. He told "B.I.", "So many groups try for so long to make it that we never had a thought it would made the charts. The first week it came in at 49. If it had gone out the next week we'd have been happy enough".

VERY TOUGH

The Foundations came together 10 months ago. For most of this time life has been very tough. The group has made the majority of its appearances in a Bayswater coffee-bar, which they managed themselves.

"That's how the name of the group came about" said Clem. "It was set up in this

grubby basement — the foundations of the building".

"The place we had was the Butterfly Coffee-Bar. We were barely making the rent money. We ran everything—cleaned, cooked, and played the music every night.

DAYLIGHT

"We never saw daylight! We'd get to sleep at six or seven in the morning—sleep until four and get up and start all over again, getting everything ready to open at eight!"

Peter Macbeth, the bass player, coloured the picture a blacker shade of dark.

"Living in the basement was really grim. Sometimes we'd get 2 lbs. of rice a day and scraps. I remember one really bad night, when no one had any more money. Someone discovered half a crown; there was an all-night bakery open and he bought a loaf of bread. You should have seen the way it was eaten!"

The boys were rescued by the man-across-the-street.

who owned a record shop. He became their manager, and soon got them a chance with Pye Records. Pye's Tony Macaulay was commissioned to write a song and "Baby Now That I've Found You" was the result.

"It's the most American thing we've done," continued Clem. "But that's what we're aiming at. We want to show people there is a British group that can get a soul sound".

There are a lot of Foundations.

MUSICIAN

Tony Gomez plays a Thomas organ. He's from Ceylon, and has never been anything but a musician. Tim Harris, a London drummer, has likewise spent his working days involved in music.

The brass section consists of Eric Allan Dale, a trombonist from Dominica, and two tenor sax men—Pat Burke and Mike Elliot. Pat plays a Selmer Mark VI and Mike uses a Conn Mark 10. Mike, in fact, has played with top jazz

musicians like Tubby Hayes and Ronnie Scott. He says the change to pop and soul has been automatic for him—"In a group like this, the melody line is more important. I try very hard to give the vocalist a proper harmony, so he can put over the tune at its best".

FANTASTIC

Allan Warner names James Burton as his favourite guitarist—"He's really done some fantastic backings for Rick Nelson on his LPs". Allan uses a Fender Telecaster and has just got himself a Marshall 100 watt amp.

What are the problems of having such a large group?

"The band is so big, and some of the stages are very small" Clem Curtis said. "At one place we appeared in the other day I had to build myself a little stage with some boxes before we went on!"

"Also, we need two vehicles to get us all around—we've got an American country sedan for ourselves and a Bedford van for the equipment.

GET ON WELL

"As far as getting along with each other goes, there are just no complications at all. Our ages range from 18 to 38, and people wonder how we get on so well. One of the reasons is that we make sure everybody has a say in how the group is run. If someone doesn't like a thing, then we don't do it. There are no leaders in this group".

The next Foundations single has already been cut. It will probably be released on the same day as an album by the group. The LP is called "Sound Basis". Said Peter Macbeth "We record in the same way as we rehearse—the rhythm section first, the brass added and then finally the vocal. That way, we get a really tight sound.

"The new one is another Tony Macaulay composition. It's much nearer home. We tried to get the brass sounds of Stax and the voice of Tamla-Motown".

CROTUS PIKE.



BRIAN CHANGES DIRECTION

"How do I describe the music on the album? Well, it's simply modern light music. If jazz is people improvising . . . well, there's some of that too.

COFFEE BAR

"Jim Sullivan was on the same old 2 T's coffee-bar scene as me and he played, then, all the country stuff. People just couldn't believe their ears, he was so good. So that's why I included a country-styling of Chuck Berry's 'Memphis', just to feature Jim's country guitar.

"We did 'Tricycle' in 7/4 time—Jim also studies this Indian stuff and he taught me how to make it sound easy. He plays sitar on this one. You'll hear tabla drums, too . . . he gave me a pair as a present.

"Using this oscillator is interesting. Right at the start, on 'Slippery Jim De Grize', you hear a long wavering note. That's a combination of harmonica and oscillator".

GROUP DRUMMERS

Was it hard to persuade the powers-that-be that a group drummer could branch out in this way? Says Brian: "Not really. Everybody kicked in ideas and it was straight-forward. If there were doubts they were inside me. Now I feel competent to do the voicing for a big band—that's the next step. Not a normal big swing band, but using different instrumentation".

"Change Of Direction" is but a start. Brian believes there are plenty more directions for him to follow. And Hank Marvin has recently joined in those Sunday morning sessions.

PETE GOODMAN.

THERE are no fairies at the bottom of Shadow Brian Bennett's garden, but there is a massive shed, converted into a studio and soundproofed, where some knock-out musical sounds are created on some Sunday mornings. And it was there that this dynamic gov'nor percussionist worked out ideas for his "Change Of Direction" album.

Said Brian: "I had this studio equipped so I could experiment with sounds. There's a piano, a harmonium, some very weird percussion instruments, a tape recorder and an oscillator. It's there that we have sessions—with the blokes on the LP. Alan Hawkshaw on piano and organ; Jim Sullivan, on guitar and sitar; John Rostill, on bass—he's the only other Shadow on the album; Alan Skidmore and flute and tenor; and Fred Crosman on French horn.

CINDERELLA

"When we did 'Cinderella' at the London Palladium, we had a piano moved into the dressing-room and that's when I wrote some of the tracks. I wanted to tackle this new-style group, not a big band incidentally . . . mainly for economic reasons. So I showed half-a-dozen scores to Norrie Paramor. He browsed through them . . . said 'okay, we'll do the LP.'

SONG- WRITER'S COLUMN

Reg Presley gets the composer credits for the "Love Is All Around", the number which has re-established the Troggs chart status. Their new LP, "Cellophane", which will be available early December, also contains several of Reg's songs. But the number which will attract the most attention is an American song, "Somewhere My Girl Is Waiting". It was written by Art Wayne, and Reg assures B.I. that it would have been banned if released as a single. "The lyrics are a bit near the mark", he told us. Also featured on the album are debuts for Chris Britton and Ronnie Bond as singers/composers. They sing "Butterflies and Bees", and "Come The Day" respectively, both their own songs.

Freddie and the Dreamers are issuing one of the tracks from the Troggs' LP as a single, in time for the Christmas market. Title is "Little Red Donkey", a song written by all four Troggs.

Two more big successes for "Last Waltz" writers Les Reed and Barry Mason. They are Dave Clark's latest "Everybody Knows" and the new Tom Jones' single "I'm Coming Home".

"WIGANALIA"

Les and Barry have also penned the Young Idea's "Mr. Loving Luggage Man", and Kathy Kirby's "Turn Around". As well as composing, Barry has recorded a single in his own right, "Rowbottom Square". Barry says it introduces a new craze, "Wiganalia", which is sweeping Wigan's biggest discotheque, "The Clopper Clug", and is in perfect rhythm to dance the "Canal Glide". He says it's a worthy successor to "Beatlemania", and we hope he's joking.

Two of the busiest writers on the scene at the moment are Tony Macauley and John MacLeod. They are writing half the tracks on both the Foundations' and Long John Baldry's LPs as well as follow-up singles for both artists. But Tony and John have another project they are working on, Tony told B.I. "We are trying to get an American sound to our records, and particularly want a Phil Spector-type of production for a soul number we've written. The record will have a 40-piece orchestra, and a girl vocal group. But, we are still looking for a suitable group to record the song. The lead voice must be particularly strong, as we will be using the Spector gimmick of over-dubbing, and echo. But we must work quickly, because John and I plan to release the record in January."

YOUR QUERIES ANSWERED

SAX PICK-UP

Dear Sir,

I would like some advice on amplifying a tenor saxophone. I am thinking of getting a sax pick-up, and I wondered what sort of speakers, etc., would be best. The group that I am with all have 50 watt amplifiers, so it must be on par with them.

Would lead, bass or P.A. speakers be best? What power and type of amp should I get and what extras (reverb, echo, tremolo, treble boost, etc.) are especially desirable?

Finally, as I am the only brass in the group, is it possible to get a bigger sound by using a fuzz box? My cash is limited, so the cheaper alternatives are what I'm really after.

A. NICHOLSON,
Slough, Bucks.

ANSWER:—You would seem to be up against a huge problem straight away, by virtue of the last sentence in your letter. In order to obtain a reliable 50-100 watt amp and speaker set-up for your saxophone, you must expect to pay between £85 and £120 for a second-hand one, or from £150 for a new one. A normal guitar amp and speaker unit would be suitable for your instrument, with some sort of bass and treble boosting available.

With your mention of special effects and your other point about using a fuzz unit prompts me to feel that you would do well to buy an amplifier with all such effects built-in, like the "Conqueror" solid state amplifier by Vox, costing 162 gns. which features all the effects that you mentioned.

STEREO-WIRED

Dear Sir,

I have recently made myself a two pick-up guitar. It is stereo-wired and I am using it through a fairly old Selmer 10 watt Concord amp.

The tone range is very good but the output from the guitar seems to be low. Also, it produces hum, which stops when I touch any earthed part of the circuit. I am using Burns Tri-sonic pick-ups: 6 pole type for the bass and bar type for the treble.

Each pick up has its own tone and volume controls and is then fed through

BY
**GARY
HURST**

a rhythm solo switch and out through a double master volume control.

Have you any ideas as to the source of the hum? Also, if I turn the tone control of each p.v. right down the corresponding p.v. is cut out completely.

PHIL TEBBLE,
Bristol 7.

ANSWER:—To take the problem of the hum first. Without hearing the sound it is difficult to know whether it is a hum or, in fact, as is more common, a buzzing sound.

From what you say about touching any

earthed part of the guitar I would say this could probably be cured by checking that (a) the amplifier is effectively earthed and that the earth is, in fact, working or (b) the metallic parts of the guitar i.e. strings, tailpiece, etc., are earthed to the earth side of the wiring within the guitar.

The point about the tone control cutting out the p.v. entirely suggests that the tone control capacitor could be of too large a value for the particular impedance of the p.v.'s, or that the tone control section is wired into the wrong section of the circuit.

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Instrumental Corner

CARE OF EQUIPMENT

THIS month I am going to begin a two-part article on the general care of your equipment. Many of the points that I am going to cover may seem small and unimportant now, but they can become a big headache to groups and their hard-worked road managers if they are not watched.

One of the biggest causes of failure in equipment during a performance are faulty leads and plugs. Either the sound goes completely or partly so that the guitarist or singer is faced with intermittent crackles, or a sound which goes on and off.

As everyone knows, a jack plug is used for the guitar microphone leads which connect to the amplifiers. It is also widely used for speaker leads and, therefore, can prove to be a vital part of a group's equipment. When everything is working O.K., its presence can be very inconspicuous . . . but when the sound stops it is the jack plug which is the first thing to be checked. Some plugs make their connection with soldered tags and others with screwed connections. The latter of the two can be a constant source of trouble and I recommend that all connections be firmly soldered, replacing the screw if necessary.

When the casing is screwed onto the jack plug over the tags, take a look at the inside of the case section. Is there an insulating sleeve of rubber or plastic? If not, wrap insulating tape around each tag and then around the outside of both, before screwing on the top. This makes absolutely sure that no short circuits can occur, when the plug is finally assembled. If a cable clamp of some sort is incorporated in the jack plug, either in the earth tag, or inside the screwed section, take care not to squeeze or tighten excessively, or you may cut into the centre conductor, and cause a short circuit.

In order to make certain not to put undue stress on these leads and plugs, care should be taken not to pull out leads by holding the lead, but by gripping the body of the plug. In this way, a correctly assembled plug should last for a very long time.

Next month, I shall continue with several more hints and pointers which I hope will give everyone more confidence in their equipment so that they can go on stage without those nagging doubts about whether everything will function properly.



LONGER STAGE ACT FOR THE WHO!

THE scene was the Fillmore auditorium in San Francisco. The Who were due to make a personal appearance there. The show was presented by Bill Graham, a well-known presenter of pop and also handling groups like Jefferson Airplane. Mr. Graham, according to the Who, is a man with an obsession about musicians.

In fact, the Who had signed for a half-hour spot. Their act was built to end on a climax at around 35 minutes. But Mr. Graham expected from them two spots, of an hour each. As he put it: "If they are musicians, then they should WANT to play!"

RUSHED OFF

Which put the Who in a quandary. Pete Townshend said "Cripes" and with co-manager Chris Stamp rushed off to BUY the Who's own album and a portable record-player. And they spent the hour before they were due on stage rehearsing their old disc numbers which they had never done before. Later, on stage, they did most of their old act, stuff they'd not tackled for five years.

But they realised this long stint had an incredible effect on the audience. Said Chris: "This hall has about the best

acoustics anywhere. Fantastic PA system speakers, under the stage and on top. Result was the boys realised how much they liked doing this extra-long spot. They did about 20 minutes on their 'opera' spot. It was a triumph."

It was known that American audiences liked long one-hour spots from stars. But the Who were slightly worried . . . at first. They went on to Monterey and again the long act really bowled over the audience.

So from that shaky beginning, Pete now says: "We realise we can now get better contact over a long act. We've been deliberately over-running recently."

Chris broke in to say: "Pete has now a fantastic stage personality. Given the longer act, he talks to the audience, explaining some of his songs. Keith does a whole funny part. This was fine in the States . . . you can do both LP's, the singles, about 10 rock numbers. Here, in ballrooms, it's a 45-minute thing, but it'll be expanded deliberately as long as the audience is right".

And Kit Lambert, the Who's co-manager, said: "This doesn't mean cutting back on records. But in the New Year there are other plans. Take the two opera sections they do on stage. Well this has to be visually expanded. Not with a light show but with an actual film of the story-line. You see, they're now playing parts on stage, but it's difficult to get that across if you're

also playing instruments. So they'll have this film, of the boys, in the story—and really get two groups for the price of one.

"The long spots make it more interesting to communicate. They rehearse once or twice a week—in England maybe more. But this is to create the visual things. Like in Jackson, Mississippi, they rehearsed, the day before, a version, a rock version, of the Nancy Sinatra song. There are Welsh changes, Irish changes and so on".

And Pete recalled how they turned out in rocker clothes on a recent "Top of the Pops". It was surely strange . . . the group who started out as the moddest of mods . . . there with black leather and so on.

"DIDN'T KNOW"

In future, they'll work the usual places and do an expanded act. But they'll also take over theatres for the whole evening. The Who didn't know they had this much material until it was so important to fill time at San Francisco. "But the material they used to work in boozers goes well, today—as long as there is plenty of variety in the rest of the act."

Pete also sees changes in their records though. He feels they were getting too "pretty and prissy" for a while. The record critics liked them, but they were losing direction. He felt that "I Can See For Miles" was a backward step in a musical sense . . . but by going backwards they were really going forward in terms of audience interest.

Certainly the days of smash-ups on stage are over. The emphasis has switched from the violent to one of establishing each member as a stage personality. Mostly it's free expression. Once when they played down south in the States, they got to "My Generation", a closer, and had a sudden roar of feedback, and guitar smashing and smoke bombs. And Keith shoved away his drums, using only the snare and, under cover of Confederate flags, they marched forward, as if in battle. But winning . . .

This took special rehearsal to get the basis of the show, but they worked out the details actually on stage.

Their new LP "The Who Sell Out" they feel is a good one, and includes intricate idea-songs like "Rael", which is about the population explosion and how every person ends up with their own tiny piece of land.

But the stage shows will be incredible if they have their way. They've worked out they could do three hours without repeating themselves. And still leave room for conversation pieces from the irrepressible Mr. Townshend.

PETE GOODMAN.

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THERE are weeks when expert vibes player Reg Wade turns down as many sessions as he actually does. Such is the demand for a star session man who plays tuned percussion instruments, which means vibes, xylophone, glockenspiel, marimba, tympani, tubular bells and a lot more besides.

Reg is one of the most experienced men on the scene. Born in Nottingham, he started on piano at the age of four, took up oboe for the school orchestra ("I spent three months before I could even get a screech out of it"), turned to accordion and joined a band at 12 in which he could get in the front line if he could play a xylophone solo. He learned that solo. . .

He's worked with top bands, has had five years as a music-hall performer (playing vibes and xylophone), worked on the s.s. "Coronia" for a couple of years in the cabaret-dance band.

Now he's established as one of a mere handful of vibes stars . . . and is also regarded as being a lucky omen for stars making records. He played tambourine on Tom Jones' "It's Not Unusual" . . . and that was a massive hit. Winnie Atwell asked him to be on "Snow Bells", just to bring luck, and he did. Val Doonican asked him to be on "Walk Tall" and said: "I don't know what I want you to play, but I'd like you there as a mascot". He does so many sessions, on one or other of his instruments, that he loses track.

AVERAGE WEEK

An average week for Reg might include a film session, for background music; a couple of broadcasts, mostly on vibes and with someone else's band; a broadcast with his own 10-piece orchestra; a recording session. Or perhaps he plays for the Musak tapes. He also "fixes" musicians for sessions. On that he says: "Contrary to rumours, it is NOT hard to get into the session business. If you are good enough, then you can get the work.

"You see this session business depends largely on temperament. You need basic ability and you need the ability to read music. But if your temperament is wrong, if you just become like jelly when the red light goes on, then you've had it.

Reg made his first broadcast as a free-lance musician in 1940, so he has had 27 years at the game. He's also played in South Africa, America, Australia, Norway and just about everywhere else. He says: "The average age of session musicians now is older than

THE SESSION MEN

No. 27

REG WALE



it used to be. I believe this is because the standard group line-up is of two guitars, bass and drums and there is no real variation. I think this is bad for music. But the session men have generally come up from pit orchestras, or dance-halls, tours and so on . . . and they know what to do. Mark you the scene at pop level is branching out through people like Georgie Fame.

"Now my big criticism is about these packaged sounds. More and more pop records depend upon the skill of the engineers. Many groups simply can't reproduce their disc sounds on stage, which seems a pity. It's not necessarily wrong, but one does wonder about the musicianship of the boys concerned. I can't stand this mechanical music—I'll go along with good musicianship and good music, whatever style it is".

In fact, Reg likes listening to LP's by Nelson Riddle, Billy May, Sarah Vaughan, Ella, Louis Armstrong. "Or better still, after a day of sessions, I like to go home and just listen to . . . silence!"



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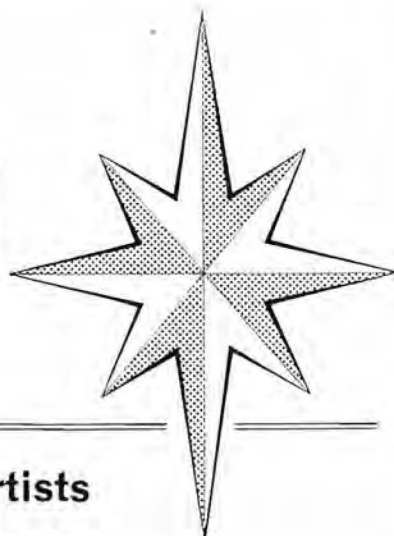
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To find out who you judge to be the best artists on the British scene during the current year. Listed below are the ten categories for which we want you to vote.

- ★ Please remember that this is not just a popularity poll as, once again, we are asking you to take musical ability, artistry and personality into account, as well as chart success, when you are making your selection.
- ★ You can vote for any artist, or group, who have been based in this country during 1967, whatever their nationality. But you cannot vote for anyone who has just visited this country for T.V. appearances or tours.
- ★ To make voting easy, we have listed the ten categories on the reader's reply card inserted in this issue. So, all you have to do is to decide which artist, or instrumentalist, is the best in each section, fill in their names and post the card back to us (don't forget the 3d. stamp).

- | | |
|----------------------------|---|
| 1. Lead Guitar | 6. Recording Vocalist |
| 2. Bass Guitar | 7. Songwriter or Songwriting Team |
| 3. Drummer | 8. Best Group on Stage |
| 4. Keyboard Player | 9. Best Arrangement (Give record title) |
| 5. Brass & Woodwind Player | 10. Best Recording Manager |



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THE face of Peter Frampton, topped by rather mousy brown-blond hair and lit up by blue-grey eyes, has been called The Face of 1968. That's his image—the new cause of the screaming and the hysteria. But for Peter, the actual music is the more important aspect of his hurtling hustle to success with the Herd.

He now plays guitar, bass, piano, organ, harmonica and drums. He had two years learning Spanish guitar... and took musical studies up to O-level. At the age of eight, he wandered on stage and sang in a Boy Scout Gang Show production at West Wickham.

LOOKS YOUNGER

He's 5 ft. 8 in. tall, weighs 8 stone 3 lb, but looks lighter. Come to that he looks younger than his 17 years—he reached driving licence age on April 22 this year. From Bromley Grammar School, he went straight to the Herd. He still lives in Beckenham, Kent.

Meet Peter and you find it difficult to drag concrete views from him on his scream-raising ability. "I can't deny it's there," he says. "But I'd hate to be judged just on having a fair old face and have the musical side forgotten. There are phonies around who don't care about improving, musically. It's what WE are, as a group, that matters. Early on somebody wrote about me as Peter Hampton... I went wild. But now I don't worry about these things".

He goes all thoughtful for a moment. "It's flattering to have a kind of sexy romantic image. But I don't do anything to create the scenes. Truth is I thought all the shirt-tearing days were over. Then it happens to me. It kinda shakes you. If it really helps the group, well... fine! But I've been going steady with the same girl for two years now—she's an art student, on the fashion side".

Peter is astonishingly mature, musically speaking, for a 17-year-old. He talks with deep knowledge about his



favourites, like Kenny Burrell, or Jimmy Smith. He's a fanatic about the Beatles, especially their song-writing. "My only hobby is songwriting", he says. "For the rest, it's rehearsing, practising, working on stage.

SEX SYMBOL

"I want to be liked, but by a wide public. And I want to be musically deserving of being liked. This sex symbol chat hides the real issue. To play blues, you don't rely on looks".

Sounds as if Peter is faintly embittered? Not really. He genuinely finds it difficult to take himself seriously as a

top rave, physically. But real intensity he saves for his singing.

At his happiest when talking music, he admires the progression of people like Hendrix, but wonders whether their fans appreciate fully what's going on. "Lots of people can't tell the bad from the good", he says.

A dog-lover—he owns what he calls a Boxatian!—Peter has no big-time side to him. Food bores him; tea remains his favourite drink. His only complaint: "I look so young people try to take me for a sucker".

Peter Frampton is nobody's sucker. But he's going to be very big indeed.

P.G.

LP REVIEWS

RAYMOND LEFEVRE



RAYMOND LEFEVRE AND HIS ORCHESTRA MAJOR MINOR MMLP4

This album is a collection of better- and lesser-known numbers, all played in Lefevre's highly distinctive style. "Release Me", and "Puppet On A String" are given nice, bright arrangements, whilst the Procol Harum's "A Whiter Shade Of Pale" barely differs from the original. The Young Rascals' "Groovin'" a good song anyway, hasn't suffered in the least at the hands of an orchestra. Most of the other numbers are French, and seem to prove that the French write some of the best ballads in the world. An LP of some distinction, away from the usual instrumental format, but it will be interesting to hear Lefevre's next collection, and if well-known pop songs predominate.

Side One: A Whiter Shade Of Pale; Ame Caline; Think Of Summer; Release Me; Notre Roman; Puppet On A String. Side Two: L'Important C'Est La Rose; Nous Ne Sortirons Qu'au Printemps; Quand On Revient; Groovin'; Adios Amor; Les Gens Du Nord.

DISRAELI GEARS



THE CREAM REACTION 593003

Britain's pride and joy, the Cream, return to these shores,

and give us this fine "glad to be home" present, "Disraeli Gears". Progressive is a word which is often misquoted to describe LPs, and I think we can exempt the adjective from the review of this album.

In fact, the material is in a similar style to "Fresh Cream", with Eric Clapton again twisting minds with his beautiful playing. Ginger and Jack are there, playing and singing very solidly. Ginger vocalises on "Blue Condition", and plays the drums as if his life depended on it. Jack sings as well as ever. Too well, in fact, to be compared with any blues singer in the country.

There are numbers that are familiar, such as "Strange Brew" and "Tales of Brave Ulysses", and mixed with "Sunshine Of Your Love" and "World Of Pain" provide the stand-out numbers on this brilliant LP.

Side One: Strange Brew; Sunshine Of Your Love; World Of Pain; Dance The Night Away; Blue Condition. Side Two: Tales Of Brave Ulysses; Swlbr; We're Going Wrong; Outside Woman Blues; Take It Back; Mother's Lament.

GROOVIN'



THE YOUNG RASCALS ATLANTIC 587074

On this album, the Rascals prove they have little to worry about in the way of competition. Trouble is, they have yet to catch on with the English record-buying public, although "Groovin'" did make quite an impact.

The record doesn't build track by track, but instead, hits you straight from the first number on side one "A Girl Like You", which is white soul at its most perfect, and vocal ability beyond criticism. The sounds on "You Better Run" are positively ear shattering, and the organ work is, to say the least, distinctive. "A Place In The Sun" is as good as Stevie Wonder's version, which is praise indeed, and "If You Knew" is a good showcase for the Rascals instrumental ability. Also included

is their latest single "How Can I Be Sure", which must be one of the most original pop singles to come out of the States this year. No praise would be too high for this album, which deserves every nice adjective you can think of.

Side One: A Girl Like You; Find Somebody; I'm So Happy Now; Sueno; How Can I Be Sure. Side Two: Groovin'; If You Knew; I Don't Love You Any More; You Better Run; A Place In The Sun; It's Love.

PREMATURE GOLDEN SANDS



JACKIE EDWARDS ISLAND ILP.960

Jackie is one of the "in" singers at the moment, and although still without a hit in this country, this album could make quite an impression in the LP charts. A stand-out collection of numbers, sung in Jackie's very relaxed style, which stand well against the originals. "San Francisco", "Hang On To A Dream", and "Funny, Familiar, Forgotten Feelings" are all included, as well as his recent single "Come Back Girl".

But the best track is undoubtedly Neil Diamond's "Girl, You'll Be A Woman Soon". The arrangement is excellent, the tune strong, and the vocal performance outstanding. Almost as good is the first track on side one, "Put Your Tears Away" which has Jackie in a nicely controlled mood... a change from the usual 'opener' on albums.

Producers Jimmy Miller and Chris Blackwell have obviously worked hard to produce an LP that will win Jackie a lot of new friends.

Side One: Put Your Tears Away; Girl, You'll Be A Woman Soon; Back Street Girl; Just Out Of Reach; Come Back Girl; How Do You Hang On To A Dream. Side Two: Funny, Familiar, Forgotten Feelings; San Francisco; The Ties That Bind; Someone, Somewhere; Tell Me What It's All About; Ten Thousand Kisses.

CHANGE OF DIRECTION



BRIAN BENNETT EMI SX 6144

The Shadows' drummer achieves a long-standing ambition with this jazz-styled collection. Four of his own numbers included, dressed up brilliantly for a small group which sounds sometimes like a full orchestra. Shadow John Rostill is on bass, the others are Alan Hawkshaw (piano, organ), Jim Sullivan (sitar, guitar), Alan Skidmore (flute, tenor), Fred Crosmann (French horn), Crosmann alternating with Jim Buck. Brian arranged the lot—and avoids the usual drumming pitfall of over-featuring himself. It really is a complete "change of direction", experimental, constantly switching mood. Brian's own "Canvas" is excellent; but for inventiveness try his version of Chuck Berry's "Memphis" and Donovan's "Sunshine Superman". Specially high marks to organist Hawkshaw, while Brian again proves his class over a wider rhythmic range than he gets with the Shadows. One can only hope it gets wide recognition—from jazzmen as well as Shads' supporters.

Side One: Slippery Jim De Grize; Canvas; Whisper Not; Memphis; Tricycle; Sunshine Superman. Side Two: On Broadway; Sunny Afternoon; Little Old Lady; 98.6; Con Alma; Change Of Direction.

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YOUR LETTERS

STAGE SOUND

Dear Sir,

I was interested to read in November's "Your Letters" that D. McGarry thinks it is O.K. for today's groups and singers, to produce records they cannot recreate "live". I think it's all wrong. When I go to see my favourite artists, I expect to hear their record sound reproduced on stage.

Anyway, if these performers spend so much money and time on making records, couldn't they also spend the same amount on "extra" musicians, sound effects, etc., for their stage performance? People who do this will surely reap the rewards of "house full" signs wherever they play.

Dave Lawrence,
Whitstable.

LP Winner.

GREAT UNKNOWNNS

Dear Sir,

Having seen Freddie King on stage on his recent visit in England, how pleased I was to see a feature on him in "B.I.'s" November issue. Freddie's playing is not widely appreciated, although it is obvious to see his influence on blues guitarists, such as Eric Clapton and Peter Green. I hope "B.I." continues to feature these "great unknownns" in future issues.

M. Clark,
West Wittering.

MADE NOT WROTE

Dear Sir,

In reviewing the Los Indios Tabajaros LP, your critic gives them credit for originating "Maria Elena". They did not. It was composed by

Barcelata and Heagney and the arrangement Los Indios Tabajaros play is exactly the same as the version by Chet Atkins, on his LP "The Other Chet Atkins". Facts right please!

Mike Willis,
London, S.W.1.

Our critic should have added "made 'Maria Elena' a hit song". In fact, this particular tune has had a variety of different arrangements, featured on various instrumental LPs. Ed.

GIBSON FOR SALE

Dear Sir,

I have an original Gibson "Les Paul" guitar, as featured by Peter Green, and Eric Clapton. It is in first class condition, and I now wish to sell it. Any readers interested?

David Lewes,
41, Twickenham St., Belfast 13,
N. Ireland.

NO HARP

Dear Sir,

In your reply to Anthony Brains letter about the blues, you mentioned an article about John Mayall. In the

article, you said he played organ, vocals, and occasionally, guitar, but there was no mention of the "harp". Do you consider the "harp" not worth mentioning. I'm a "harp" player, and, along with the rest of our band, consider it an important part of a blues group.

P. Spencer,
Felpham, Bognor Regis.

All at "B.I." consider John Mayall one of the finest blues "harpists" in this country. But in that particular article the writer was talking about members of his band, rather than his group's instrumentation. Ed.

IN THE STUDIO

Dear Sir,

I am writing to say how much I appreciate your "In The Studio" feature. This is the only article of its type, where we can get the facts behind all the latest records. It also gives the recording studios a bit of publicity, which they deserve.

T. Bagnall,
Herne Bay.

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NO. 2 IN OUR SERIES IN WHICH THE STARS REVEAL THE SECONDS WHICH LED TO SUCCESS . . .

THE SHADOWS



A HAPPY crowd on a coach, hurtling along a North country road between one-nighter dates, back in March, 1960. Cliff Richard was aboard, pondering the way his career was developing so marvellously. And the Shadows, in various stages of fatigue. Kathy Kirby, too.

The Shadows then comprised Hank and Bruce, along with Jet Harris and Tony Meehan. They'd already chanced their arm on making singles away from Cliff. They'd done "Feelin' Fine", "Driftin'", which tied up nicely with their original name, the Drifters. Not much happened to that single. Then there was "Saturday Dance", which featured them on vocals as well as instruments. That second one nearly hit the charts. Nearly, but not quite.

And what worried Hank B. Marvin and Bruce Welch was the selection of a follow-up, their third stab at the charts. They sat together and talked. Said Hank: "Shall we go for another vocal, or is it better to try another instrumental?" Bruce said nothing much.

But somebody overheard the query. His name was Jerry Lordan, a songwriter-singer who'd got into the charts with his "Who Could Be Bluer" self-penned song. He was on tour, too. Eventually Bruce

said: "I don't care what style we go for, just so long as it's a hit number".

Jerry tapped Hank on the shoulder. "I've got a song that might suit your style," said he. "How does it go?" asked Hank and Bruce. Jerry wasted no time. "Just get my ukulele," said he "and I'll play it over for you".

And he played and hummed over a melody called "Apache".

He did a single chorus. Say about 45 seconds-worth. But it was the vital moment in the career of the Shadows . . . so says Hank Marvin.

ARMY SONG

"We said it sounded a very good number and that we'd record it when we got back to London. We told our recording manager, Norrie Paramor, and he was pretty interested. But we had another number lined up—'Quartermaster's Stores'. The old army song . . . 'My eyes are dim, I cannot see, I have not brought my specs with me'. We had a special arrangement of that one and it was going to be an instrumental. But we felt it made us sound a bit like Johnny and the Hurricanes. 'Apache' was obviously different, even if the other thing was perhaps, more obviously commercial.

"Norrie didn't feel 'Apache' was tremendously strong at that time. But eventually we persuaded him to make it the 'A' side. Actually we knew that Bert Weedon had recorded Jerry's number but we understood that it would never come out as a single.

"Then we had the moment of near terror. We heard that Bert was going to bring out 'Apache' after all. We all thought he'd have a hit with it and that we could forget our version. Actually, though, and whisper it . . . Bert's version wasn't very good".

The Shads shot to Number One. Their version was out in the June of 1960 and was an instant success. The Shads confounded their critics and proved that they could be chart-toppers without "our singer" Cliff. After three stabs at the charts, they'd done it.

Says Hank now: "'Feelin' Fine' was probably one of the worst records ever made. But it's funny. We met up with the Swinging Blue Jeans up North and they said it was the first group record of its kind and that it had inspired them to get going in the business. We still thought it was pretty bad".

And, of course, Norrie Paramor was delighted with the success. Said Hank: "One problem in deciding which was the Vital Moment is that we've had these personnel changes. But really the moment we heard 'Apache' was vital to all of us as we are now. After all, who knows? Without it, Brian Bennett and John Rostill might not be in the position they are now, or we are now!"

SAD MOMENT

But a Vital Moment is often followed by a sad moment. The Shadows, riding so high, came out with "The Savage" which Hank remembers got only to number nine in the charts. He

says now: "This meant that people were going round saying that we were one-hit wonders. You know how it is. 'I told you so—they can't do it on their own'. It just brings you down.

"I don't think this is true of the general public. They don't take so much notice of comparative chart placings. But in the business people have a go. There's jealousy involved in this side of things.

"Anyway we had another Vital Moment, though not so REALLY vital, when we got some more material from Jerry Lordan. This was 'Wonderful Land'. It rushed up the charts and earned us a Silver Disc inside four weeks. Now this was a tremendous thing for us. It restored some confidence which was sagging a bit. It proved that we weren't the overnight chart-toppers that some folk had said".

WELL KNOWN

Just to continue the Shads' history for a paragraph—Tony left and Brian Bennett came in . . . that was the week of "Kon Tiki". Hank remembers: "By then our four faces were becoming pretty well-known. But with Brian suddenly in, it took time for him to become known as a Shadow. People were calling out 'Tony' to him as he sat there behind the drums. It would have helped if he'd had 'Brian Bennett' written on the bass drum, but he wouldn't then. It's only recently that he has done so".

Any other Vital Moment? Said Hank: "Am I allowed more



Two of the original Shadows Hank and Bruce

than one?" Yep, said me. He said: "I remember the other one very vividly. This was our first ever concert on our own. We'd always been regarded as being Cliff's backing group, despite moving in on the solo record scene.

TOP OF THE BILL

"So we were due to play as top of the bill at Bristol, sometime in 1960. No Cliff. Just the Shads. It was a one show thing. And we were terrified. We had no idea how we'd be accepted by the fans. We've never been so frightened. The place was packed and we hung around in the dressing-room, trying to organise the last things on our 25-minute act. As soon as we got out there, with 'Apache' still so fresh, we couldn't go wrong. Our little comedy bits had so much response. Everything went right.

"But in the dressing-room it was fantastic. Bruce probably was the worst. He's like that. His excitement, or nerves, shows through. He doesn't just move around, he rushes around. He leapt back and forwards, checking things. 'Are you going to brush your hair?' 'Clean your boots?', 'Where's your guitar?', 'Are the lights okay?'. He tested just about everything.

"Even when it was obvious we were ready to go, he still

checked on things. His attitude in moments like this doesn't help a lot and we shouted at him to shut up. But really he was only actually showing what we all felt. Here we were, the Shadows, having to carry a top-of-the-bill spot all on our own.

"We're still a bit like that at the start of a big season, or a tour. Especially nowadays when we often have a long lay-off from working to the public, because of our writing. The nerves jangle so much you think you can actually hear them.

ESTABLISH

"But we went well that night. That was the moment, there at the end when all the noise was going on, that we knew we could establish ourselves, both on record and on stage.

"But when all is said and done, the real big moment was when Jerry Lordan happened to be on hand at exactly the right moment with the right song... when we were worried stiff about what we could choose as our next single. That much is luck. Sheer good luck".

And just as a little pointer to the future, Hank has heard some new songs written by Jerry Lordan and he rates them as exceptionally good. Who knows what the NEXT Vital Moment for the Shads will be!

PETE GOODMAN.

TOP TWENTY—FIVE YEARS AGO

AMALGAM OF THE TOP TWENTY FOR THE FIRST TWO WEEKS OF DECEMBER 1962

- | | |
|---------------------------------------|-------------------------|
| 1. Return To Sender | Elvis Presley |
| 2. Lovesick Blues | Frank Ifield |
| 3. Sun Arise | Rolf Harris |
| 4. Bobby's Girl | Susan Maughan |
| 5. Swiss Maid | Del Shannon |
| 6. Next Time | Cliff Richard |
| 7. Let's Dance | Chris Montez |
| 8. Telstar | Tornados |
| 9. Dance With The Guitar Man | Duane Eddy |
| 10. Devil Woman | Marty Robbins |
| 11. Rockin' Around The Christmas Tree | Brenda Lee |
| 12. The Main Attraction | Pat Boone |
| 13. No One Can Make My Sunshine Smile | Everly Brothers |
| 14. Desafinado | Stan Getz, Charlie Byrd |
| 15. James Bond Theme | John Barry |
| 16. Venus In Blue Jeans | Mark Wynter |
| 17. It Only Took A Minute | Joe Brown |
| 18. Love Me Tender | Richard Chamberlain |
| 19. Sherry | Four Seasons |
| 20. Love Me Do | Beatles |

Records entering the Top Twenty during the second two weeks of December, 1962

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