

HENDRIX'S VITAL MOMENTS

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BEAT INSTRUMENTAL



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Editorial

Several months ago, I forecast the return of the wilder rock type of music to the pop scene. But, the odd fact is that at the moment, this is almost entirely a rebirth of the same stars who set the world ablaze 10 years ago. The hits of Bill Haley, Buddy Holly, Jerry Lee Lewis and many more are all being re-issued like crazy and many D.J.'s are reliving their own teenage years and enjoying playing the old chart successes.

Fine. Many of the old records deserve to be heard again and again. But, where are the new stars with the new wild music?

The teenage fans are certainly not going to go crazy over the middle-aged rocksters of the mid-50s. They want to make their own kings.

The record companies are still dishing out loads of thoughtful and progressive pop records. The lyrics, apparently, must mean something. It is important. It has got to tell a story, it must reflect how the young people of today feel and think—or does it? Is it really necessary for record producers to trail along after the Beatles?

The touring scene also badly needs some new, fresh dynamic stage talent to give it a blood transfusion.

The trouble with so many of today's stars is that they are just not exciting on stage. You can carry a 30 piece orchestra around with you, but does it really make any sense when it is only required to reproduce faithfully one particular hit record! Which brings us back once again to the cornerstone of British pop—the local group, who will undoubtedly explode on the scene once again. Just remember that the Shadows were pretty poor instrumentalists when they first appeared and yet their impact on the scene was enormous. Right now there is a wealth of extremely talented young instrumentalists, just ready and waiting to create an even bigger bang given the chance!

The Editor

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Showstoppers impressed by British Instrumentalists

ONE of the most unlikely success stories of the year is that of the Showstoppers. "Ain't No-

thing But A House-party" was first a local hit in Philadelphia on the Showtime label. It was never distributed nationally in the States and subsequently slept for a year. The disc was then picked up to provide the initial release for an equally small English label, Beacon, whose efforts put it into our top ten sellers.

RECORD LABELS

This year has seen no less than 16 new record labels set up in England. The going is tough. Beacon, however, have not had to wait for success and it's no mean feat to achieve it in a recording industry dominated by giants.

With nothing very strong coming from Tamla-Motown lately, the record quickly became the most popular soul sound in the country. It began to take off in the pop charts and a quick call to the Showstoppers brought them here for a promotional tour.

The quartet are young. Timmie Smith, at 20, is the eldest and he sings lead on most of their songs. In support are his brother Earl, and Laddie and Alec Burke—brothers of King Solomon.



Laddie Burke



Earl Smith



Timmie Smith



Alec Burke

"Solomon gave us a few pointers," said Laddie. "He told us what not to do. He made one step—we made the others. We haven't seen him for four or five months. It's hard to get in contact with the guy. There's plenty of brotherly love, but not that much action".

The four formed the group a year and a half ago. "We met on a corner," explained Timmie. "We got together one night and started singing in the street. It sounded pretty good so we stuck together".

Although they stress that they want a sound of their own, the Showstoppers have been very impressed with the Delfonics, their Philadelphia neighbours, and the dancing of the Artistics and Vibrations.

MORE POP

"Our sound is not really soul—more pop," said Alec. "We just aim at a happy sound. We do things like 'I Want A Girl', 'Get Ready', 'Girl I Need You' and lots of

Temptations, Artistics, and Impressions numbers. In fact, we used the Impressions' drummer and bass-player on our record".

On stage, the group have a dance routine worked out for each of their numbers and there is not much opportunity for playing instruments. They did bring their own guitarist, however. He is John Fitch.

"I use a Kay guitar—mainly because it's cheap," he said, "although I hope to have some new gear soon".

John and all the Showstoppers were very impressed with the British instrumentalists they heard.

"We really think they're great," said Timmie. "We thought we'd maybe have a hard time trying to teach the group, but the guitarists have more drive and now we'd rather play with the English musicians. We'd even take them back with us if we could".

The group used to back the Showstoppers was put together specially for the tour. From their point of view, it's been hectic. Chris Johnstone the guitarist said "You really have to sweat to keep up with them".

The Showstoppers were not short of shows to stop. They played as many as three dates a night. Even their day off became a whistle stop to Holland. Consequently, they didn't see much of England but clubs and ballrooms.

UNDERWEAR

"The only thing I've bought here is some new underwear," said Laddie. "We're hoping to get a uniform for the group in Carnaby Street before we leave though".

"Ain't Nothing But A Houseparty" is now being used to launch yet another label. Following its sales in England, it is being released nationally in the States as the first issue on Heritage. With distribution by M.G.M., it stands a good chance. Already the trade papers are "picking it to click". No rest for the Showstoppers though. They are off on a tour of the U.S. College circuit, covering 48 states.

Sock it to me, Engelbert.

CROTUS PIKE.

THE Manfred Mann group went "Up The Junction" recently, with Manfred, and drummer Mike Hugg supplying an excellent soundtrack for the film. The picture itself, which showed supposed idealism in London's Clapham area, was the perfect showcase for the highly talented Manfred and Mike to expand their song-writing abilities. As Mike said: "We were approached by producer Peter Collinson to write the soundtrack, and couldn't really have hoped for a better film as a debut. I suppose being asked to do it in the first place gave us confidence, but it was very nerve-racking because of the risks involved."

"We saw the film eight times . . . virtually living with it, so as to force ideas through. Peter, Manfred, and I decided where the music should go, and then it was left to us. We were given complete and utter freedom with the writing . . . another thing which gave us confidence. It showed the makers had faith in us. There was no pressure to get things finished".

VERY ENTHUSIASTIC

"Manfred was very enthusiastic, both about the film, and the opportunity. He liked the idea of writing for a picture which could show other sides to his musical ability. But we had to work hard to achieve that. There were problems getting a general idea on the type of music which could be used, and there's always the problem of overstating the picture's case in the lyrics. Finally, the decision was to mould instrumental and pop things, without overshadowing one or the other.

"The situations in the film itself helped this. There were two scenes when we could use blatant pop numbers . . . in the cafe, at the beginning, when the juke-box was playing, and in the pub incident, when the girls went on stage to do a number. In both these instances, simplicity was called for. On the juke-box, the group played 'Sing Songs Of Love', and the girls sang 'I Need Your Love' in the pub, and that song was more or less a 12-bar type of thing, with the simplest of lyrics".

"The most difficult thing from a writing point of view was the theme, 'Up The Junction'. It had to be a complete piece in itself, and have impact, as it was the first music to be heard".

"For other scenes, we just altered

OUR FIRST FILM SCORE



Mike Hugg talks about the worry and risks involved

the title track, instrumentally, suit to the mood, or fitted in things like the 'Love Theme', 'Walking Around', and 'Belgravia', which explain themselves. Here came the problem of precise timing. The slightest delay, or incorrect atmosphere could literally spoil the scene. It was a case of seeing the situation and thinking hard about suitable music, with precision a necessity. When watching the film without music, you can see and hear things in your head, and the writing becomes easier. It's not worth attempting it if ideas become obviously difficult.

LOCKED AWAY

"Once everything was written to our satisfaction, we locked ourselves away at Advision to record the whole thing. Enthusiasm showed through again, with the group lending ideas all the time. And we weren't worried that these would be unacceptable, because as I said, musically, the whole film was left to us.



"When the recording was finished, and the music fitted to picture, we had to endure—that's the only word to describe it—the preview. Everybody was there, and here the tension showed. I cringed quite a few times when watching, wondering if things were all right. I suppose it's only natural to worry, particularly as all that time would have been wasted if the music turned out unacceptable. I won't say that it didn't enter my head. We were very relieved when Peter said how pleased he was with the whole thing. After all, it was his picture which had been left in the hands of a couple of virtual newcomers, and it was his ideas which would suffer. But he thought the music paid the compliment, and that paid me one.

"Funnily enough, I'd never realised the difference music could make to a picture, until the situation was actually put in our laps".

MIKE CLIFFORD

DUANE EDDY

THE rock 'n' roll revival has turned over a lot of old sounds for their fourth, or even fifth reissue. It has reintroduced the great artists of that era to a younger generation . . . names which will never die. And, most important of all, has meant revived interest in the performances of these rock 'n' rollers. From an instrumentalist's point of view, Duane Eddy is back. He hasn't carried his image from way, way back, but instead, resumes the appearance of an American businessman. But that "Eddy Twang" is just the same.

Duane himself doubts the validity of the phrase "Eddy Twang", and describes his style as this: "I think that the way I play is more distinctive than what I play, I have my own phrasing and this helps me to create a distinctive sound. And I don't use any special gadgets. I have my own amp which was built for me by a friend called Al McCormack, and it contains a 15" speaker with a small tweeter".

"I have several guitars, and on record, usually use a Danelectro 6-string bass, and a Gretsch Chet Atkins hollow body. But I use a Guild a great deal. I guess the Chet Atkins is the one which gives me the twang you describe. But I used the Danelectro on 'Twang's The Thang'. I also have a Gretsch Country Club".

Duane started playing at the age of five, but didn't really start concentrating on his instrument until he was 17, after hearing a Chet Atkins recording. He was discovered in 1958 by Al Wilde, and Lee Hazelwood, and the result was a session at an Arizonian recording studio, where Duane cut "Rebel Rouser", which is now his latest single (coupled with "Peter Gunn"). His earlier singles are now all classics—"Cannonball", "The Lonely One", "Yep!", "Bonnie Came Back", and "Because They're Young". These were issued on the London label, before he moved to R.C.A. and scored with "Deep In The Heart Of Texas", "Ballad Of Paladin", and "Guitar Man". He has since moved to Pye, although his "new" single is out on London.

Duane revealed how he made the original "Peter Gunn". "I thank the brilliance of the engineers. They put in things like reverb and tremolo. We had every mike in the studio turned on to pick up the echo from my guitar—we just let it rip. Of course, it went smoothly with Lee Hazelwood producing."

It's a pity that the friendly, amicable and highly talented Duane Eddy is only called upon to entertain when revivals start happening. His style should be a permanent fixture of the pop scene.

PLAYER OF THE MONTH



WAAAAH

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WAH FUZZ
FUZZ WAH
WAH FUZZ
FUZZ WAH
WAH FUZZ
FUZZ WAH
WAH FUZZ



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"PROMOTION" COMES FOR BOBBY & JACKY

THE pop industry is not like any other business. That may sound very much like stating the obvious. But, in most other industries, promotion to top status is the reward for years of hard work and service. In pop, the stars come up quickly . . . and if the anonymity of the "factory floor" goes on too long then there is no chance of promotion.

But the glamour of pop is that every so often someone emerges from the background. A member of a backing group or vocal outfit breaks through and hits the top.

Two recent examples are Bobby Goldsboro and a wee Irish girl named Jacky. Take Bobby first. A songwriter and semi-pro guitarist, he was working his way through college when he suddenly decided to try for a professional career in music. Which is easier said than done, as he very quickly found out!

While he was having a couple of drinks with some musicians, trying to sell them some of his songs, Bobby learned that Roy Orbison was looking for a guitarist to tour in his backing group. Bobby immediately applied and, for two years, played behind the Big "O". He longed for the time when he could be "out front" in his own right but he also counted his blessings. He **COULD** have got a backing job with a near nonentity . . . and Roy was a very big star.

He gained experience. Became friendly with his employer and worked on songs with him. And eventually Bobby made a disc of his own—"Molly", which did reasonably well.

SOLO HOPEFUL

Bobby had toured Britain with Orbie. He returned, as a solo hopeful, but nobody took much notice of him. Now he's been back again, with "Honey" a smash hit, and Goldsboro grabbed the headlines for himself. He says: "To be honest, I didn't mind **WHAT** I did when I started in the business. Just to be making music was enough. But then the ambitions started growing. I saw other guys making it and I figured they weren't half as good as me. So the frustration bit came in. Now it's really happened for me—my last album sold nearly 400,000 copies in the States at the time of 'Honey'—I realise that those early years did me good, helped me cope musically".

And here's a touch of irony to add to the glamour of Bobby finally making



Bobby Goldsboro.

it. When he first came over, journalists talked to him only about what it was **LIKE** touring with a big star like Roy. Bobby was a sort of second-hand contact with a big name.

Now Roy is going through a bad spell in the charts. And in an American fan magazine a few weeks ago, there was a massive article in which Roy was interviewed about **HIS** memories of the little lad from Florida who used to be his anonymous guitarist! Hard to think of a better example of the ups and downs of this topsy-turvy industry.

And Jacky? She studied music in college, finally getting a break with a vocal group, the Raindrops. Vince Hill was another member. But in those days, the personality cult wasn't so strong. Few people got to know the individual names of the group. When the foursome disbanded, Jackie Lee (her actual name!) moved into the shadowy, anonymous world of session singing. True she had the occasional record out under her own name, but mostly they sank without trace.

RESOLUTELY

Jackie pressed on resolutely. She **KNEW** she could sing well, and she had the experience. But, she had an idea that she was being cold-shouldered to some extent simply because she had been around on the scene for so long. Fresh voices and fresh faces were the basis of the pop formula. So, un-

announced, she tried a record "Just Like A Man" under the made-up name of Emma Rede. Know something? It worked. It hit the Top Thirty.

But there were still those who thought it was a fluke, a bit of a gimmick. And again Jackie retired to the session scene, working with Tom Jones, Engelbert, etc. . . . just a voice in the background adding a little extra sound to a hit record.

Then came "White Horses", originally just a demo disc created to show off the song as a potential series-theme for television in the children's department of the day. It was instantly successful. Jacky was once again **OUT** of the shadows. She says now: "I didn't want to do it as Jackie Lee because I thought it might be wrong for my career to be suddenly involved in kiddies' material. Just goes to show that you can't honestly predict anything at all in this business".

PERSONALITY

Joe Brown, years back, emerged as a star through the personality he showed in backing groups on shows like "6.5 Special" and "Oh Boy". But really this kind of thing happens all too infrequently. The Backing Folk get accepted in a certain "rut" and, despite their talents, stay there while new stars come in, get hits, and then have to start learning what the business is all about!

When it **DOES** happen, though, it gives new hope to hundreds. And proves all over again that the pop industry really isn't like any other industry in the way it creates its "bosses".

P.G.



Jacky.



the Mike Smith column

BACK from America steamed Dave Clark and yours truly. I to my new Vox Riviera organ and Dave to continuing his business chats over the TV series. That organ: great, especially considering the price comparing it to other big organs.

Mind you, they asked for my comments and I found a couple of points which I suggested could be put right. I met the boffins who created the Riviera, though, and they said that there were electronic-scientific reasons why my plans couldn't work. For instance, the reverb unit had only one switch—on and off. I would have liked one for long reverb and one for short.

But generally, it's great. And the point is that it splits into two units, so it's easy to carry about. Most of the big organs are a great drag when you're going from one place to another. And worth remembering is that it is half the price, near enough, to other similar organs. Incidentally, they've lightened the action on the keys, which is dead right for me. The percussion sound is specially good . . . and with the Gyratone unit you get the best attack whether it's at slow or fast. On so many organs you lose that actual attack.

America? Well, I'm a hardened traveller now and on this particular trip we didn't have much time to look around for souvenirs. But in the Epic Records' place I heard album material from the Fifth Dimension and I must say that they're very good indeed. Good songs, good sounds, good ideas. In fact, they're very good—any questions?

So what happens from here. By the time you read this column, we should know exactly what the new single is to be—incidentally, we had one out a couple of weeks ago in America. Our only trouble is the oldest trouble in the business . . . which of three equal tracks to put out! It's specially important for us—you know how people are always only too anxious to write us off, the Dave Clark Five, as has-beens!

MIKE SMITH.

KEYBOARDS

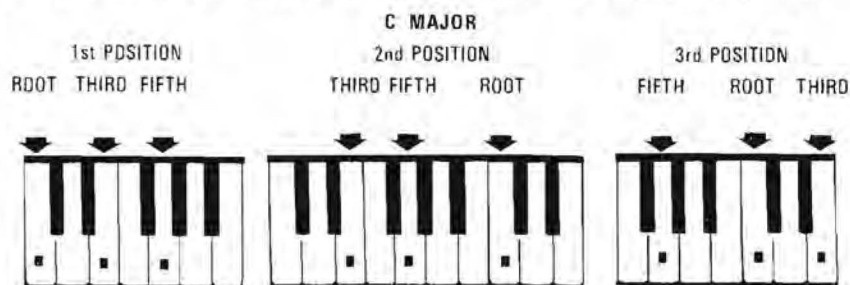
No. 3. CHORD POSITIONS

By THE TUTOR

Before I go on to explain the formation of minor sevenths, diminished sevenths, etc. chords, I must deal with the different positions in which any chord can be played.

Last month, I concentrated on the simple root position of C major, i.e. with the root chord as the lowest note (nearest to the left hand side of the keyboard), based on the formula $R+2+1\frac{1}{2}$.

But, there are, obviously, two other positions in which C major can be played. Firstly, with the centre or third note as the lowest formed by playing the root note an octave higher than the other two. And secondly, the 3rd position in which the third note is moved an octave higher. The three different positions are illustrated below:



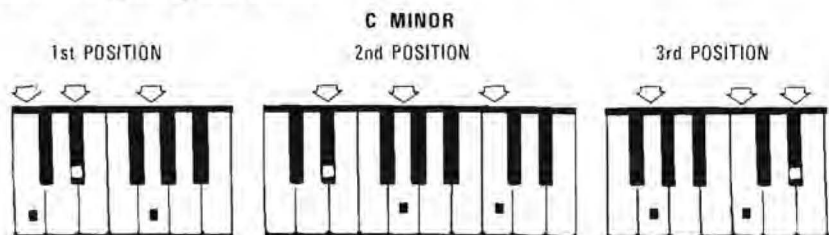
As you will see later on, if there are four notes in a chord, then it can be played in four different positions.

What is the point in playing a chord in a different position? Well, for one thing it alters the effect of a chord slightly and it can also help to make a piece easier to play. It is impossible to give hard and fast rules as to when you should use different positions. This will come to you through practice. You will find that one position is far easier to play than any other two when you are playing a particular series of chords.

The main thing is to get used to the idea of the different positions and the fact that they are all the same chord. One of the most important things about playing the piano is appreciating how simple the keyboard really is and how simple chord formation is. But you must practise continually to get each chord formation rammed firmly into your brain so that it comes automatically without having to think about it.

However, that's all in the future. Let's end up this month by showing you how to form a minor chord or triad—as they like to call them in most piano Tutors, just to make things more difficult for the beginner to understand.

The formula for the construction of a minor chord is $R+1\frac{1}{2}+2$ and if you remember from last month that each interval between every note white or black is half a tone, then you will find it easy to form any minor chord. Here are the three positions of C Minor. The root position with "C" the lowest note, the 2nd Position with the third note, a D Flat as the lowest note and the 3rd Position with the fifth note of "G" as the lowest note. The diagram below will, I'm sure, make everything quite clear.



AMERICAN GROUPS ARE HAPPENING

Part 2: The 5th Dimension, Country Joe and the Fish, The Rascals, Buffalo Springfield. By Mike Clifford.

THE groups I wrote about last month could be said to have a rather specialised appeal which may well be the reason they have not achieved the same success in this country as they have in the States. But, the four outfits spotlighted this month are more likely to achieve a commercial breakthrough in Britain. They are: the 5th Dimension, Country Joe and the Fish, the Rascals, and the Buffalo Springfield.

The 5th Dimension: They are surely THE vocal group—a fact that you won't dispute after hearing their two Liberty LPs. The first invites us to go "Up, Up, And Away", titled after their highly successful American single, which was covered, and very profitably, by the Johnny Mann Singers. The other big number on this album is "Go Where You Wanna Go", another moneyspinner in the States, which was written by Papa John Phillips. It involves much of the Mamas and Papas vocal technique,



Professionalism and sincerity—trademarks of the 5th Dimension.

but here we have five coloured singers who really integrate their harmonies—Marilyn McCoo, Florence La Rue, Ron Townson, Lamont McLemore and Billy Davis.

Production on this first LP is by Johnny Rivers, the well-known "All-American discotheque singer". And it marks an excellent debut for Johnny as a producer. But the man behind the sounds,

both vocal and instrumental, is the multi-talented Jim Webb, who emerged as a composer last year with the award winning "By The Time I Get To Phoenix", and "Up, Up, And Away". His arrangements leave little to be desired, and he obviously is the only one who can fully interpret his songs... "Rosecrans Boulevard" is very beautiful, and sympathetically treated

by the Dimension. It has a Tim Hardin-like quality about it, depth without destruction, with a significant lyric. "Pattern People" is sung like a fugue, and has an interesting story. It's the type of number which appears on albums to showcase a particular talent, and, in this case, it is naturally that harmony singing. Only England's Family Dogg do a reasonable imitation.

A point here, about the 5th Dimension sound. It is THEIR sound. And they really generate a feeling that they are enjoying their music. On first hearing, I assumed the group to be frustrated soul singers, who had missed out on that boat, and had attempted to create something so blatantly different as to be purely commercial. Not so. The 5th Dimension reek of professionalism, but they add sincerity.

LATEST ALBUM

Their latest album proves their ability. Called "Magic Garden", the title track is incredible. Like the Association's "Windy", it is almost pretentious in its simplicity, but it hits me on the nose every time I play it. I am still wondering how Jim Webb managed to write such a great song, using so few chords. And although "Magic Garden" is probably the stand-out track, "Carpet Man", and "Ticket To Ride", their two most recent singles, are also included. "Carpet Man" has shades of Neil Diamond, but lyrically, it's another cleverly conceived idea... "she walks all over you, you know she can, you're a Carpet Man"... with the Jim Webb thought-machine working overtime again. "Ticket To Ride" is treated very seriously, and has some nice soul sounds near the end. But I'm assured it's not that frustration showing through.

Other standouts are "Paper Cup"... "there's a paper plate, who couldn't find a paper mate", and "Orange Air", which flows as though it isn't going to stop. Linking each track on this album are a couple of instrumental bars which neither join at the end of the previous number, or

seem to introduce the next. But needless to say, Jim Webb could probably explain. He seems to reason with everything.

Country Joe and the Fish: Joe McDonald is a highly sensitive young man, who I'm told, is prone to leave the Fish, only to rejoin them fairly quickly afterwards. There is, of course, that worry of having to rename the group Country Fred and the Fish, or something, if he leaves permanently but I hope that situation won't arise, because Joe seems to be the group, both vocally and in expression.

Their first album, "Electric Music For The Mind And Body", is just that, and is really an urban blues set. There's some good guitar playing, particularly on "Death Sound", which features both guitarists, Barry Melton, and David Cohen.

"Flying High" conjured up visions of a drug reference, but on hearing, it refers to hitchhiking, and getting a lift in a Cadillac. But the hiker does "fly home" in the end. There are some nice lyrics in "Superbird", telling of comic heroes—the Fantastic 4, Dr. Strange, etc. — and L.B.J. There is a line about "sending you back to Texas, to work on your ranch", but whether they mean President Johnson, or not, I couldn't make out. The whole group got together for "Love", a romance and sex thing, which has some nice foundation from bass player Bruce Barthol, and drummer Chicken Hirsch. And "Masked Marauder" is a good instrumental. Joe and the Fish like to feature these on albums.

IMPROVEMENT

"I-Feel-Like-I'm-Fixing-To-Die", Fish No. 2, marks a great improvement in the construction of the group's songs. The only real blues thing is "Rock Coast Blues", which isn't a standout. The anti-Vietnam war lyric in "The Fish Cheer And I-Feel-Like-I'm-Fixing-To-Die Rag" is brilliant, cynical and sarcastic. But it is immediate. There's no thought needed to dissect the story. A bit sick, that lyric, as well—

"be the first one on your block, to get your boy sent home in a box". It's set to a roll along, good-time style. Joe becomes introverted again on "Who Am I", and there's some good organ work from David on "Pat's Song", which reminded me of "Exodus" . . . that sort of construction. "Thought Dream", and "Thursday" are very personal, and "Eastern Jam" shows the whole group in a composing light.

BEST NUMBER

Some say "Colours For Susan" is the best number on this LP. The idea is good, and it really is a very vicious instrumental, which could be anti-everything. Put your own violence to this one.

Both the Fish albums are well produced, and have a crystal clear, but not tinny sound. Rather like a sophisticated early rock 'n' roll atmosphere. Joe, as a writer, is improving quite considerably, and the group is very sound as an instrumental unit. I would imagine that their force as a group is more when they play live. There would need to be a lot of visual expressions to embitter the audience, fully, towards the situations Joe, and sometimes the whole group, write about. From a listening point of view, the second album is



The Rascals—Top L to R: Gene Cornish, Eddie Brigati; Bottom L to R: Dino Danelli, Felix Cavaliere.

excellent, and has lots of good ideas to hang on. But I can see distinct improvement being suggested all the time, and if Joe and the Fish stay together, we're going to be treated to some very intense Joe McDonald fairy tales.

The Rascals: The once "Young", but now matured "Rascals" experienced fleeting success in the middle of last year with their summer message to all, "Groovin' ". But, their chart status wasn't

consolidated, and their current "appreciation set" lies in hip group members, who can dig what is the most solid and powerful unit in the States. They've had four albums released in this country, on the Atlantic label. "The Young Rascals" was the first, and introduced the group as fine soul singers who had drive virtually unparalleled in in pop music. Larry Williams' "Slow Down", Wilson Pickett's "In The Midnight Hour" and Dylan's "Like A Rolling Stone" were not so much altered, but given new spirit, with the Hammond of Felix Cavaliere prominent.

AMERICAN HIT

The basis of this first LP was "Good Lovin' ", their second single, an American hit—a number which would probably do well in a "rock 'n' roll revival". Surprisingly, the Rascals included only one of their numbers "Do You Feel It" . . . probably to keep the album's format to the well-known, rather than the unknown.

There can't be a group in the country who hasn't attempted "Come On Up", the featured number on "Collections", which followed "The Young Rascals". It is one of Felix's numbers . . . and the best on this LP. But the standards were still included.



The unpredictable Joe McDonald (with war-paint) with his group, the Fish.

This time, Chris Kenner's "Land Of 1,000 Dances", the Velvelettes "Too Many Fish In The Sea", and anybody's "Since I Fell For You". Only the Lenny Welch version sticks in my mind. There's a suspicion that perhaps Messrs. Cavaliere, Brigati, Cornish, and Danelli had found some way of playing all their instruments twice at the same time, such is the strength of the sound of this set, with Gene Cornish, on lead guitar, and Felix, with his Hammond, really developing their own thing.

"Groovin'" ended the "Young" period for the Rascals, and was perhaps the best American LP of 1967. Apart from the brilliant title track, "A Girl Like You" is outstanding, and has some remarkable vocal changes . . . very Motown influenced. But the number which almost defies description is "How Can I Be Sure", with the French accordion moving a very good song along to a lilting time. A masterpiece from the pens of Eddie Brigati and Felix Cavaliere. They also wrote "You Better Run", which has become a "group classic" now. The vocalising on this album is very mature, and indicates that they will not be out of work in 10 years. And it's interesting to note that three of the group have Italian blood, as is the case with most of America's class singers . . . Tony Bennett, Frank Sinatra, Andy Williams, Perry Como, Dean Martin, etc., etc. Their replacements may well now be with groups like the Rascals.

ORCHESTRAL

The use of orchestral arrangements enhanced much of the work on "Groovin'", although, instrumentally, the group weren't overshadowed. They are good on "A Place In The Sun" (that inevitable classic), and "It's Love". But it's too difficult to really reward one particular number on this LP, in case the rest of the material is discounted as "OK for an LP track". There's never that problem with this group.

A cleverly designed cover adds to the sentiment of "Once Upon A Dream", the



An image and definite musical identity for the Buffalo Springfield.

latest Rascals album. Eddie's brother, Dave, takes a vocal on the title track. About this, Felix says: "Dave is not under contract to us—or anyone, for that matter. But it's a groovy song and . . . well, at least we're sure there's one good song on the album. There's also some country and western, and, of course, some R and B".

FINEST MUSIC

I should add that that is a modest description of some of the finest modern pop music being written today. Listen to "It's Wonderful", or "Rainy Day", which cleverly breaks into double time. All individual moods which create an atmosphere . . . an occurrence usually rare on albums. But as I said, the Rascals have matured to distribute everything they're doing, to everyone.

The Buffalo Springfield: "Delicate" is a good word to describe the work of this young American outfit. They create a very haunting sound on their LP's, with a clean harmony on good, group-composed numbers. The intro number on "Buffalo Springfield", the first of the group's pair of LP's on Atlantic, is "For What It's Worth", a very catchy number which spelt immediate success for the group in the States. It's almost acoustic in its quality. And there is the Byrdish "Go And Say Goodbye", the Folkish "Nowadays Clancy

Can't Even Sing", and the Bluesy "Hot Dusty Roads". These numbers were written individually by Steve Stills, the group's second lead guitarist, and Neil Young, the lead guitarist. They have similar styles and rely on either clever titles, or everyday cliches . . . "Pay The Price", and "Do I Have To Come Right Out And Say It". There's some good guitar on "Leave", and some nice "stage-sounding" harmonies on "Out Of My Mind".

"Buffalo Springfield" is a very conventional first album, with three-minute songs, and a general commercial quality. It retains the image of the group . . . clean-cut, and listenable.

It's goodbye convention on

"Buffalo Springfield Again", with a kindly cynicism showing through. "Mr. Soul" is "Respectfully dedicated to the ladies of the Whisky A Go Go, and the women of Hollywood". It has touches of "Satisfaction". "Everydays" has a kind of skat vocal, and apparently recorded live at the Gold Star. The 4½ minute long "Bluebird" has a nice guitar break, and that sad acoustic sound appears again on "Sad Memory", and "Rock 'N' Roll Woman", another single for the group.

"Broken Arrow" is the best number on this LP, and runs for 6½ minutes. It's a Neil Young composition, which is an appraisal of a pop star, with reflections on stage performance—screaming 'n' all. The group chant "did you see him, did you see him", while the artist himself has his thoughts conveyed by vocalists Neil and Ritchie Furay, who is the group's rhythm player . . . "mother had told him a trip was a fall". Lyrically, and instrumentally good, without any deep thought needed to grab the idea. I suspect that this band—Neil Young, Steve Stills, Ritchie Furay, drummer (and sex symbol) Dewey Martin, and bassist Bruce Palmer—could take off quickly in England with a burst of promotion. They have an image, and a definite musical identity which should not be sheltered on America's shores.

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GIVING THE FACTS BEHIND THE HITS

IT'S the same story as last month from the studios—full bookings and a constant pressure of recording work for all those we contacted.

EMI's Francis Dilnutt told us that recent visitors to their studios have included The Scaffold, Roger McGough, Mike McGear and John Gorman, who spent a couple of days working with producer Norrie Paramor on a follow-up single to "Do You Remember".

The Pretty Things, who have abandoned the R and B which made their name for free-form music, spent a week in the studios with Norman Smith producing more wild and revolutionary sounds.

Mark Wirtz, the "Teenage Opera" man, has been in the studios recording new material by his latest discovery, Zion de Gallier; Herbie Goins has

been recording tracks under Norman Smith, and Syd Barrett, until recently the lead singer and songwriter for The Pink Floyd, has been working on a new solo single.

One stomping session which came off recently was for Edge Cutler and the Wurzels, immortalizers of the rustic "Drink Up Thy Zider". This session was recorded live at a club in Edge's native territory—Zummerzet, of course. Producer for the session, which is expected to yield "one really good single and perhaps an EP" was Bob Barratt.

Dick Leahy of FONTANA informed us that he has just finished recording three tracks by Kaleidoscope from which will be chosen their next single. The three songs—written by Peter Daltrey (no relation to the Who's Roger) and Eddie Pumer—were a



A picture of the new Ampex 8-track machine, recently installed at I.B.C.

ballad, "If You So Wish". "The Black Fjord", the story of a viking battle, and the most likely A-side. "Faintly Blowing". Dick expects this single to be released early this month. At present Kaleidoscope are winning a lot of fans with club and radio work and their much-praised LP "Tangerine Dream".

NEW SIDES

Also in the can at Fontana are two new sides by The Merseys for their next single release, for which the Company have "very big hopes". Wayne Fontana was another recent visitor to the studio, cutting his new single, "Words

Of Bartholomew" with Jack Baverstock producing.

At REGENT SOUND'S A Studio, engineers Adrian Ibbetson and Tom Allom have been putting in a lot of work including a Tommy Scott-produced Dubliners LP for release on Major Minor, and a single for The Settlers—"As Long As There's Love". Due for release on June 7th, Gus Dudgeon was the producer, and insists he was the drummer on the B-side.

Jonathan King went to Regent A to record the recently released Decca single by Genesis—"On The Trail Of The One-Eyed Hound"—and Don Partridge's "Blue Eyes", produced by Don

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A close up of a disc-cutting machine producing a L.P. master.

Paul and engineered by Keith Ibbetson, was also a product of Regent A.

The Breakaways have at last made their own single, "Santo Domingo", at Regent. and by the time you read this, work on the second Bonzo Dog Doodah Band LP should be well under way. One project which generated much enthusiasm was an LP recorded by Wynder K. Frogg. In between recommendations to try their super-automated

steam baths and massage parlour, Tom and Adrian waxed highly excited about the prospects for The New York Public Library's "Gotta Get Away/Timewasting". "They come up with one of the best group sounds we've ever come across. And just with your conventional line-up of two guitars, bass and drums. Absolutely fantastic!" At this point we left Tom and Adrian to muse on the delights of steam baths and their new

Ampex 4-track tape machine.

Roy Baker at DECCA told us that they have mainly been concerned with recording classical and big-band stuff over the last month, but John Maynall has been doing a new album with, as usual, Mike Vernon in command, and Amen Corner recorded a number of tracks produced by Noel Walker and engineered by Bill Price.

REPUTATION

TRIDENT STUDIOS are rapidly winning themselves a great reputation. The man in charge, Norman Sheffield, told "Beat Instrumental": "We've just finished a Manfred Mann single and an LP by The Small Faces. The Faces' backings were laid down at Olympic and then brought along to us for voices and effects on the new Ampex 8-track. We're doing nearly all our work on the 8-track now, and by the early Autumn we should have our new reduction room fixed up. It will have facilities for 8-track, 4-track, 2-track and two mono tracks".

Producers now using Trident's impressive establishment include Simon Napier-Bell, Chris Parminter and Steve Rowland.

Peter Ballard of STUDIO REPUBLIC, Pinner, told us

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of an unusually interesting recent session. Not strictly pop, but very much part of the Underground. One of Jeff Nuttall's "People Shows" was put on tape for radio and possibly a record release. The particular show was a one-act play called "The Examination", dealing with "the application of a young lad to the Ministry of Suicide for permission to kill himself". The show lasts 45 minutes and features music by the Mel Davis group. The parts are played by Mark Long and Sid Palmer.

REPORT

Studio Republic are happy to report that their new "4-track plus" mixer is on the point of being installed after many, many delays.

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had his work cut out with over 30 sessions last month. His studio hosted two scouts from Immediate, Paul Baines and Jim Watson, who spent some time in the North-East listening to local talent. "They showed" says Dave, "great interest in The Sect, generally reckoned to be the number one group in the Newcastle area".

Dave has also been working with local songwriter Alan Hull. Twenty of his demos were taken down to London and played to CBS's Barbara Hayes who was "very enthusiastic about Alan's

creative ideas and arranging skill". Also recently recorded at Impulse were tracks by Newcastle's very own—and according to Dave, only—West Coast group, This Year's Girl.

OPTIMISTIC

HOLLICK AND TAYLOR, the Birmingham studio, are very optimistic about a recently-released record from their studio. It's called "The Hindu Meditating Man" and is out on a new label, Electratone. The artist, Alan Randall from Nuneaton, has adapted the famous old George Formby song "The Hindu Man" and brought it right-up-to-date with new words about a new guru. Jean Taylor told us that Alan has got the Formby voice to a T and even plays a ukulele. He has just returned from a six-week stint entertaining passengers on a Queen Elizabeth cruise, calling in at New York and Bermuda, and he's also put in an appearance on ATV. "The Hindu Meditating Man" in his first-ever disc.

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The Bee Gees have been back in the studio after their tour with Dave Dee.

Hollick and Taylor have been busy recording three sides for Dave Berry. Dave produced the session himself, John Taylor engineered, and the end products should be shortly coming out on the Decca label. Other visitors to the studio have included Jimmy Powell and The Dimensions, The Chances Are (who cut a demo showcasing their varied talents), and The Emerald Showband.

SOUND TRACKS

Much of this Midland studio's bread and butter comes from recording soundtracks for industrial concerns. They have just completed work on a safety film on the new tyre laws for Dunlop—in addition to a good deal of advertising work.

Back in London, IBC are now making full steam ahead after their recent suspension of operations. Studio Manager Mike Claydon showed us the new Ampex 8-track machine, installed a few days before, and told us of a new reduction mixer at present

being built in the IBC workshop. It should be ready pretty soon—"within a few weeks"—according to Mike. Among the work being done by IBC is a new single by the Bee Gees and a single by Barry Ryan.

Also busy in the IBC studio were a group of Greek musicians recording a set of songs for a forthcoming London stage production.

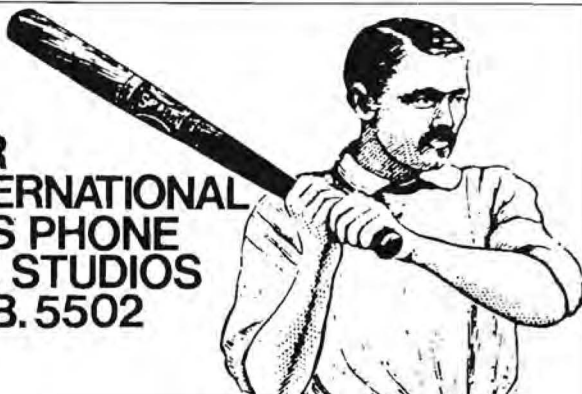


Regent's studio 'A', after a recent busy session.



Manfred Mann has just finished a new single.

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5. **Can't Take My Eyes Off You** (*Crewe*) Andy Williams
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6. **Jennifer Eccles** (*Nash/Clarke*) The Hollies
RP—Ron Richards. S—EMI 3. E—Peter Brown. MP—Gralto
7. **Lazy Sunday** (*Marriott/Lane*) The Small Faces
RP—Small Faces. S—Olympic. E—Glyn Johns. MP—Immediate
8. **Delilah** (*Reed/Mason*) Tom Jones
RP—Peter Sullivan. S—Decca. E—Bill Price. MP—Donna
9. **Something Here In My Heart** (*Macaulay/MacLeod*)
The Paper Dolls
RP—Tony Macaulay. S—Pye 1. E—Barry Ainsworth. MP—Welbeck/Schroeder
10. **I Can't Let Maggie Go** (*Dello*) The Honeybus
RP—Pete Dello. S—Regent A. E—Adrian Ibbetson. MP—Peter Maurice
11. **A Man Without Love** (*Panser/Pace/Livraghi/Mason*)
Engelbert Humperdinck
RP—Peter Sullivan. S—Decca 2. E—Bill Price. MP—Valley
12. **Cry Like A Baby** (*Dan Penn*) The Box Tops
MP—Dan Penn. S—American. MP—London Tree
13. **Ain't Nothing But A Houseparty** (*Shahl/Thomas*)
The Showstoppers
RP—Bruce Charles. S—American. MP—Keith Prowse
14. **Dock Of The Bay** (*Cropper/Redding*) Otis Redding
RP—Steve Cropper. S—American. MP—Tee Pee
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RP—Derek Lawrence. S—De Lane Lea. E—Dave Siddle. MP—Gerrard
17. **Lady Madonna** (*Lennon/McCartney*) The Beatles
RP—George Martin. S—EMI 1. E—Geoff Emmerick. MP—Northern Songs
18. **Step Inside Love** (*Lennon/McCartney*) Cilla Black
RP—George Martin. S—EMI 2. E—Geoff Emmerick. MP—Northern Songs
18. **Valleri** (*Boyce/Hart*) The Monkees
RP—Chip Douglas. S—American. MP—Screen Gems
20. **Honey** (*Russell*) Bobby Goldsboro
RP—Bob Montgomery/Bobby Goldsboro. S—American. MP—Mecolico

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GRAPEFRUIT DO THEIR OWN THING



JOHN PERRY, of Grapefruit, admits to being pleased, in one way, that "Dear Delilah" reached no higher than 21 in the charts. "It proves that publicity can fail. Obviously our name is well known, now. But people weren't sold completely. Not in the same way as the Monkees, for example. We've got to work for success, now."

In fact, there is a slight aura of relief about the whole Grapefruit business. We were deluged with samples of the actual fruit, colour photos in all teeny-bopper magazines, and presented with a good wholesome image. It hasn't all gone, by any means. Their faces still adorn the teenage weeklies, and their image hasn't changed that much. But we don't eat grapefruit for breakfast any more, and there isn't that feeling that the group is being rammed down our throats . . . continually.

At interviews, they do not

give stereotyped answers, do not all agree about the same things and have very individual ideas. They seem to enjoy a bit of involvement in conversation, and are happy to fight it out, verbally (nearly literally, in my case!) on most subjects.

When I remarked that things must be easier for them now they're well-known, John thought that they weren't that well-known. "Not unless you count a number 21 record as immediate fame." I didn't, but this was in the days when "Yes/Elevator" was beginning to move very quickly, and sure to emulate "Dear Delilah", at least. Their name certainly won't disappear in the near future. Not like one or two of the other new groups who have made the charts recently.

They have created a very commercial image, which drummer Geoff Swettenham thinks is a means to an end. "Not especially for us, but it certainly gives you a chance

to do uncommercial things, when you were originally very commercial. If we rake up a few hits, the prospects are endless. In the same way as the Beatles", says John. Geoff, in fact, has, what I suppose are called "in" listening habits. He is currently digging the new Love, Byrds and Door LPs. "I don't like them just because they're 'in', obviously. I prefer good pop music, which is what these guys are playing."

I was somewhat surprised to hear their individual record choice, which was obviously slanted towards the States. "I don't think so", says John. "In America they're probably saying that things are happening here, because we've got the Traffic, Eric Burdon, the Yardbirds, and the Beatles. It usually is the case to think that 'where it's at' (said in mock American tones) is the opposite to where you are.

"I think things are pretty equal between America and Britain", Geoff agreed. "Lyrically, music is improving all over the place. Some of the Doors' and Love stuff goes above me, but I think that's because they write very personal songs." Pete, Geoff's brother, chipped in with: "I think we do as well. All our songs relate to personal experiences."

EVERYDAY

George Alexander, the group's composer-in-chief, reveals: "My songs are usually based on an everyday phrase, or something I've seen, or done. A song should be sold as an entirety . . . a story, and if possible a story that will make a lot of money. Before Grapefruit, my sole means of income came from writing, so the songs had to be commercial. And I haven't changed. I like what I write."

A pause here, for a spot of fan-mail indulging. It was read, carefully refolded and placed

back in envelopes, and there were pleased looks from the boys. The conversation returned to their recording methods.

"We did the sessions for 'Dear Delilah' at Regent, on a four-track machine. The end-product wasn't as much us, as it was Terry Melcher, the producer", said John. "I have spells of liking, then disliking that record. At the moment, particularly after this tour, and singing it every night, I dislike it."

"I prefer 'Yes' and 'Elevator'", remarks Geoff, "but I haven't really thought about which is the better side. We did both numbers at Advision, using an eight-track machine, which is much better, and it is certainly more Grapefruit than the last. With the added tracks there is more chance to experiment, like add little percussion sounds. We're also getting involved on the technical side."

OVER INDULGE

About recording, Pete says: "I suppose there is a tendency to over indulge if you've got all those tracks to use. We may have done this about six months ago, but not now. I think we could use 12-track, but not too often. At the moment, it is only the really tight vocal things that require eight tracks."

"The most difficult thing about going into a studio is arranging", said John. "With 'Yes', I could hear how the song should sound, but it was difficult interpreting it to record. Although George (who wrote 'Elevator') and I write individual numbers, everyone chips in at the studio, and the arrangements are worked out like that. We lay down a good backing track, and then try to work out the vocal parts, which do come the easiest. Geoff, Pete, and I had a lot of experience with harmony when we were with Tony Rivers and the Castaways. When we recorded 'Dear Delilah', we'd hardly met George, so it was like four session men doing a number."

Now, though, it is Grapefruit, doing their own thing . . . and very well, teenyboppers or not.



WHO LIVE!

THE Marquee, in London's Wardour Street, holds special memories for the Who. Though there are claims that the attendance records have been broken by various other groups, fact is that the "unofficial" record still stands to the boys. For, on one memorable evening, fire regulations and everything else was forgotten as a mass audience crashed in.

This information comes from drummer Keith Moon, who added: "Really we owe everything to the Marquee. This club, early on, was the place to play . . . and it was responsible for us really getting in touch with the pop world. It's there that we started mixing with pop people, chatting to pop journalists. As soon as we got a booking there, having already made an ill-devised debut as the High Numbers, we used the place for rehearsals. It was then that the Who, as such, was born.

"Right, it's a difficult place to play, in some ways. It's very low-built, for instance. But this helps the group, if not the audience. On stage, the acoustics are such that you can hear what everyone else in the group is doing and that's fine. Also you can only see the first four or five rows of the audience—everything else is a blur. But that helps in getting a good sound going.

"My most memorable moment at the Marquee was when

Pete Townshend started smashing up his guitar. Really—you should have seen the audience. Mouths open, great rows of teeth showing. You could almost count the cavities. But when we started there, the audiences weren't very big. Word-of-mouth recommendations helped and we ended up breaking all previous records . . . unofficially as I've said".

Keith pondered momentarily. He said: "I'm not kidding about the influence the Marquee has had on us. Before that, we used to rehearse in bingo halls. You'd get into a groovy scene and then suddenly someone would appear and shout 'Legs Eleven' or something—and that was that. We had to pack it in".

TRANSITION SCENE

"As a group, we were going through a transition scene. It had ended at the Scene club. When we went to the Marquee, the whole business changed for us. Our audiences there seemed to come mostly from the East End of London, from Shore-ditch and Leyton and so on, but really the club gave us the chance to build a reputation."

An example of how Keith feels about the Marquee. He told a journalist following me into the interview seat: "America is fine. It's like the Marquee Club, only ten million times larger".

PETE GOODMAN.

PLUGGING

B.I.

completes its investigation into the art of getting a disc played.

LAST month we talked about the Perils of Plugging as they affect the hard core of hard-bitten pop salesmen employed by record companies, or publishers, or even individual performers. Now we look at what groups themselves can do to exploit their products. And the first thing to note is that the Perils and Problems are certainly no fewer.

What can be done? . . . especially nowadays when there are fewer and fewer channels available for plugging. Radio is obviously the main medium but, as with the professional plugger, the difficulty is persuading producers to give air time to newcomers. Perhaps the most

important thing is to study the likes and dislikes of the individual dee-jays. If the programme host is sold on country music and lets his bias show through—well, forget it if you are a hard blues group . . . or a pale imitation of an American country

singer!

Even if you pick the right dee-jay and approach him in the right way, it's still a very difficult business. Nowadays you are left only with BBC's Radio One or Radio Luxembourg, and the Lux policy has changed greatly in the last month.

What will help, obviously, is local radio, when it is properly established here. In the States, you get a record breaking locally and then the national networks take it up. So the Troggs, for instance, might start with Radio Southampton, and then be picked up at national level. For new groups this will be ideal. Their nearest local station should be easy enough to "plug" on news value alone.

OVERLOOKED

Though it tends to be overlooked by many groups, one important point in plugging is getting a suitable sort of name to work under. Something short and snappy is fine. Something like Pregnant Insomnia is okay in grabbing attention but there were some people in charge who felt that it was a bad thing to use the word "pregnant", no matter in what sense. But if you can come up with a startling sort of name, even in a deliberate mis-spelling, then your product does tend to stand out from the general rush. Getting the right name for the right time is a most important part of plugging.

Now newspaper support is

another important consideration. The average pop-music disc-reviewer gets somewhere around 60 singles a week to listen to. And comment upon. If you happen to be the Beatles or Tom Jones, your product will be listened to obviously, as a matter of course. Otherwise, it sometimes helps to dream up some sort of stunt, attracting attention for a debut disc which otherwise would pass unnoticed.

These ideas take a bit of thinking up. One great stunt, which paid off big, was organised by the Moody Blues back in their earliest days. Their name appeared on the release sheet and reviewers said "So what", or words to that effect. But the Moodies decided to do something which would stick in the memory. So they sent round an invitation to a Press reception. They also sent a pigeon, in a basket, along with a supply of bird food. We were requested to feed the pigeon, tie on the invitation saying yea or nay . . . and hurl the feathered friend out of the window. Said pigeon was guaranteed to find its way back to Birmingham!

Robert Stigwood, currently boss-man of the Bee Gees, also believed in organising "stunts" to draw attention to his artists. One young singer, Simon Scott, was a good-looker who made a fair enough record . . . but then there were plenty of good-



It can sometimes be a long climb to the top.

lookers and makers of "fair enough" records. Robert had special plaster busts made of his prodigy and they were sent round to reviewers. Some were used as door-stops, some as paper-weights, some were defiled. But at least Simon Scott was noticed—and that is the whole point of plugging.

GOOD IDEA

Coming nearer to today's scene, the Marmalade (via publicist Brian Longley) came up with a good idea. They sent round a monster box to journalists and reviewers. Inside was a "do-it-yourself marmalade kit", which really meant an orange. Also included: a monster ear to listen to their record; a T-shirt inscribed with Marmalade material; a balloon . . . and a bottle of Scotch for people who don't like marmalade!

Now all this sort of gimmick is fine, but obviously they can misfire. If they are so hopelessly corny that the journalists hoot with amazed laughter, then forget 'em!

But the personal touch, in



A publicity bonus from landing up in court.

whatever way it is done, can be an important part of plugging. Take the Wishful Thinking, one of the more under-rated groups in the business. They, like the Honeybus, have made many friends in the industry—for their professional approach and their mateyness. When they returned from a long tour abroad, they went round all the producers and journalists they knew . . . "just to say hello". The personal visit paid off. There was no hard sell about this . . . they just chatted. And won themselves

many willingly-given air-plays and review spaces.

When the so-called rock revival moment started, Gerry Temple sent round sticks of rock . . . get it? . . . with his name stamped through it. The Grapefruit predictably sent grapefruit; Ola and the Janglers sent a washing-up liquid called . . . Ola. Little touches but ones which pay off to some extent in putting the spotlight on an artist or group. Even if the reviewer or producer simply thinks: "Oh yes, that the imbecile who sent so-and-so to me" . . . well, at least the name of the imbecile has registered.

Only a few weeks ago, one group hit on an idea of making themselves known to Don Short, of the *Daily Mirror*. A massive packing case appeared, for which Don was required to sign. The top was levered open . . . and out jumped said group. Good for a picture in the *Daily Mirror*. Which was certainly good for the group.

But these are purely gimmicks. Ideas that CAN work

but sometimes can react against the group or artist concerned.

It's difficult to know whether the Move's "problems" with the Prime Minister were good—or bad. They sent a postcard out and featured Mr. Wilson . . . and Mr. Wilson promptly sued them for libel. He won his case and the boys, with manager Tony Secunda, had to hand over a large sum of money which was given to charity.

That was a stunt which obviously mis-fired, but it gained the group tremendous publicity on the front pages of the world's newspapers.

EROS' STATUE

The Love Affair had troubles over clambering all over Eros' statue in Piccadilly Circus—and ended up in court. The court case gained them further attention . . . and of course, they had a hit record. And there was the group who took an elephant to Broadcasting House, drawing attention to their record. Fine, in terms of



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PLUGGING

continued from page 21

getting pictures of themselves published, but one of the boys fell off and broke his arm!

Stunts, stunts, stunts. There's also a soft-sell approach to plugging. No names, no pack-drill, but there is one American singer, currently resident in this country, who has his own way of making sure his record gets a plug in newspaper offices. The trick is this: he comes in, warmly smiling, then asks if you happen to have a copy of his record . . . "I'd kinda like to hear it". So the reviewer says that he HAD one, hasn't got it now. Whereupon the American singer says: "Oh—say, hang on! I think I may have one in my brief-case". He produces it, the reviewer plays it, and the singer and his song is presumably remembered.

Trouble with the stunt-gimmick scene is simply that just about everything possible has been tried. Of course is you chose to blow up the House of Commons, or dynamite Buckingham Palace, you would surely grab the headlines. But otherwise even diving into the River Thames is a bit old-hat.

So plugging now is much more difficult than in the days of yore. Nothing is worse than a gimmick which misfires, or leaves the parties concerned more in a state of bafflement rather than alert awareness.

The best plugs are the ones which come about through work. Like getting the theme tune of a movie, or a television plug early in the run of a new single.

Sounds easy enough. But very hard to achieve. A pop singer with a regular series on television can guarantee steady sales of every record he makes. But there are fewer and fewer television programmes with any pop content.

Radio One, Luxembourg, television. It's worth taking records round, by hand if necessary, to discotheques. Constant plugs there, night after night, can help a great deal. The occasional personal appearance in a record store is sometimes good in terms of plugging, but it's a bad, BAD scene if nobody bothers to turn up.

SHAME-FACED

That, basically, is the point of all plugging. If it comes off, fine; if it doesn't, then you're in trouble. Shame-faced trouble.

If you don't want to score on gimmicks only, then the best way is to be friendly to all people connected with the business. Prove that you're reliable, not big time, and always ready to help. Co-operation is one of the best forms of plugging.

But the business is not what it was. Plugging remains one of the most arduous sides of the industry—and one of the more important. There is a great deal that a group can do to plug ITSELF. It's just more difficult to do it successfully these days!

PETE GOODMAN.



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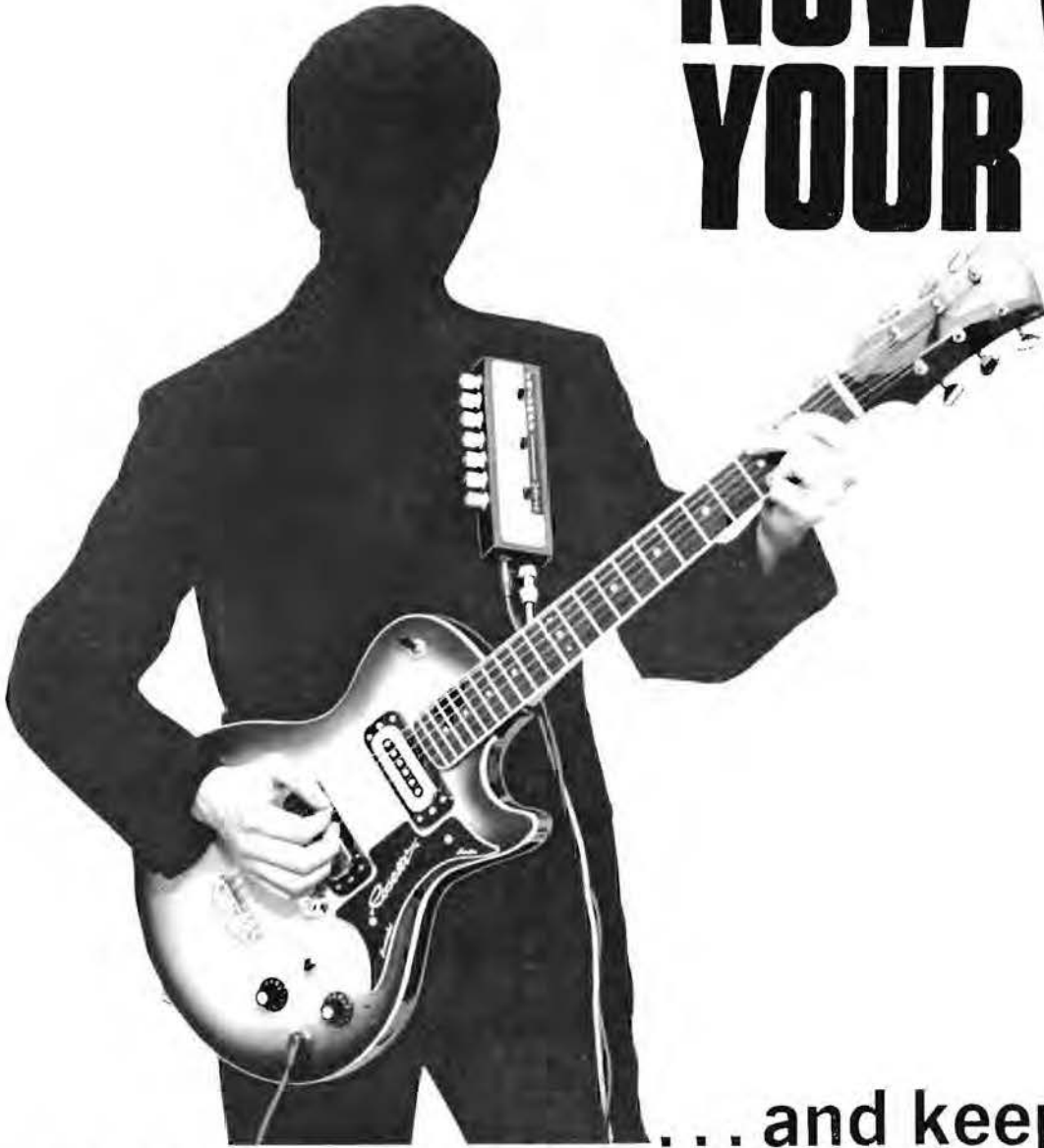
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Real TrM 1

by Rosetti



MOVE

Plain, Commercial Pop Group

BY way of their now infamous court proceedings with Premier Harold Wilson, the Move are no longer a mere pop group. They are a national institution, four (since the departure of Chris Kefford) symbols of nonconformity and individualism. Each member of the Move is totally different from the others, but they withdraw into a tight, impregnable quartet at the slightest sign of hostility.

The first group to use light projection in Britain; smashing TV sets and chopping up effigies of Hitler on stage; carrying a dummy atom bomb through the streets of Birmingham—these are a few of the headline-making stunts that have made the Move a household name.

But it is not only in the newspapers that the Move create excitement. In January 1967, their first long-awaited single, "Night Of Fear" was released and stormed straight into the Top Ten.

CHARITIES

Other discs like "I Can Hear The Grass Grow", "Flowers In The Rain"—from which Harold Wilson's favourite charities received the royalties—and "Fire Brigade" also scored very heavily. A few weeks ago, the Move's album was released, to unprecedented acclaim for a debut LP.

The Move therefore, are a firmly established part of the pop scene. During a series of bumpy taxi rides through London I put questions to the group's drummer Bev Bevan.

Bev is a difficult person to get to know, but once he accepts you he is a friend for ever, because Bev, born in Birmingham 23 years ago, places great value on friends and friendship.

"I read somewhere," he grinned, "that I am supposed to be the least affected by our success. Without trying to make out the others are big-headed, which of course they are not, I guess it is true.

"I still spend most of my free time

drinking with my Brum mates I have known since schooldays. I am still rather reserved and usually quite willing to let the others grab the interviews".

Bev who stands one inch over six feet has great ambitions to become a professional soccer player.

"Even now," he revealed, "I have to bite my tongue when I am watching a match. I would really love to jump over the railings and join in.

"The other day, Carl and I came across half a dozen kids in the street playing football. Naturally we joined in, the two of us against the rest. Talk about tough! We were lucky to escape with two unbroken legs each. Needless to say we lost".

Bev's other interest, outside the Move, is a local Birmingham group, the Stax, who are recorded by Bev.

"I'd be very grateful if you give them a mention," asked Bev.

"I walked into a club some time ago and they were playing. They really knocked me out. Roy Wood has written them a song, 'Vote For Me' which we hope to get released shortly.

"It would be great if it could be released in America to tie in with the elections that are coming up, but we will just have to wait and see".

Bringing the subject back to the Move, I asked Bev how the group had reacted to Kefford's decision to quit.

"It had to come," he replied, "Trouble had been brewing for some time within the group and if Chris had not decided to leave, it could have meant the end of the Move.

"We are a lot happier now, as several people have remarked, and even our sound has improved. From what I hear, Chris is feeling a lot healthier, and raring to get his new career started. I sincerely wish him luck".

Would the decrease in numbers affect the Move's musical policy?

"Not overnight," was the answer. "For a long, long time the Move have been a

plain, commercial pop group. We wanted it that way and we enjoyed the music we were playing. But now that Chris has gone, we feel freer to experiment and try something new.

"I can't tell you what we have planned because there is nothing planned. Things will just develop naturally. We aim to progress musically, and try to break out of our pure pop mould. The important and difficult thing is to retain the simplicity that has been the secret of our success".

"Personally, I want to prove that the Move are worth a whole lot more than the gimmicks and stormy publicity. Everybody knows we can make the headlines, now it is up to us to prove that we are good musicians with an original sound".

HAPPY AT HOME

On a personal note, now, I asked if Bev was thinking of moving to London.

He looked at me as if I had suggested he jump into Hell.

"No thanks. I am very happy at home and there is no reason for me to move. London is the capital and everything is supposed to happen down here. Well, I am not a great one for the clubs and the riotous life. We have to travel down once a week usually and it does get a bit of a drag.

"But Birmingham is more centrally placed, so we are usually able to come home after dates.

"Anyway, for some reason, I don't trust Londoners. Look at them," Bev said, pointing out of the taxi, "don't they look like a bunch of crooks?"

I did not reply and let Bev carry on.

"All my money is invested, and I have an accountant in Birmingham to look after my affairs. I just couldn't stop worrying if I had a London accountant".

Later, I looked up his ambition. To be rich and happy, it says.

If any Birmingham accountants are reading this, I'll bet they are already licking their lips.

WE made a serious error. Rang a telephone number and asked: "Is Tich there?" And the voice that answered said: "This is the residence of the Dowager Duchess Something-or-Other". Wrong Number! A new dialled number produced the "pop-honourable" Tich, of Dave Dee and company, who readily agreed to pass on some information about the Dave Dee situation.

Any problems? Any plans? One knew, of course, that Dave, Dozy, Beaky, Mick and Tich have managed to produce an act that is regarded as being in the highest traditions of show—as opposed to "blow"—business.

Hear out Tich, who has a lot to say about the status of the group right now. "We, as a group, have been going for about seven years now. We were professional before we had hit records and we went the rounds of the different ballrooms and clubs. We pulled the crowds with our act and we were new to most of the people who came to see us. . . .

"Now we've had two years in the top bracket. Recently we felt we might be getting a bit stale. We went out, recently, on the Bee Gees' tour and it was not actually doing booming business. So we thought: is it our fault? Or is partly the Bee Gees' fault? Anyway, whatever the reason, we were worried. Then we started getting reviews of the show from local newspapers, sent in by fans, and we realised that we weren't really getting stale after all.

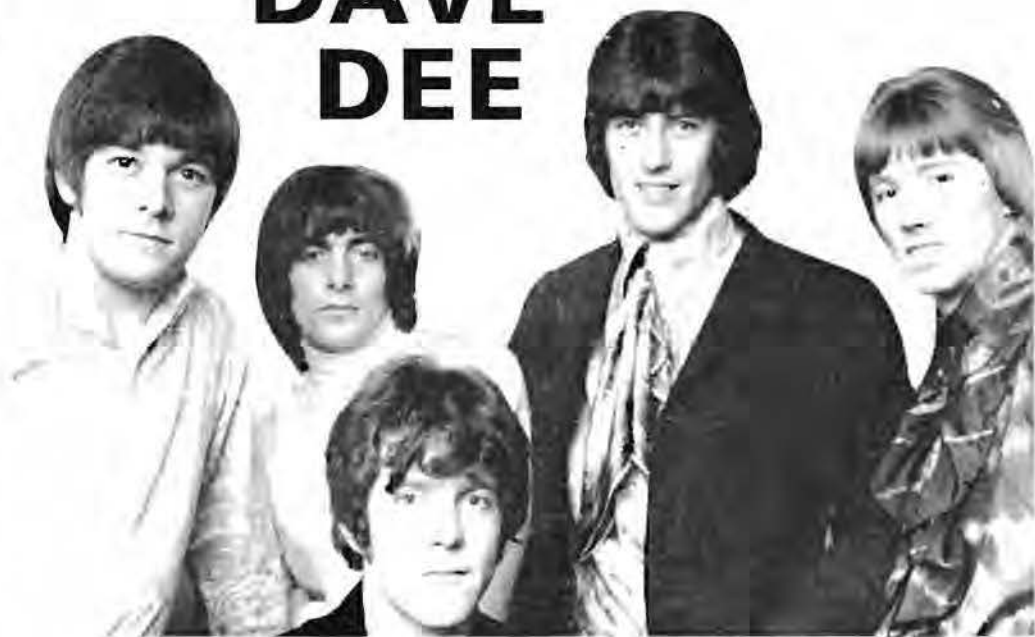
DIFFERENT

"Of course, what helps is getting a different slant to each record . . . different sounds, different styles. And we've got Ken and Alan, our managers, to thank for this. They don't necessarily plan far in advance, say Latin-American one time and Ancient Greek the next, but the fact that each record is in a different bag helps us a lot. Different flavours, musically, mean that our interest is kept going.

"Okay, we admit that musically we're not brilliant. But we think that each record we make is good enough, commercially, to make a chart placing. Nobody sounds like Dave Dee, though we know that we don't sound like the Beatles. There is a Dave Dee sound—even though, we switch it about on record from time to time.

"Take our new single, which should be out along with this issue of *Beat Instrumental*. I asked Ken and Alan about

INSTRUMENTAL VARIETY FOR DAVE DEE



it only a couple of days ago. I asked if it was finished. They said: 'Don't worry about whether it's finished'. The problem is that you don't have much time to go into the studios, what with travelling all round the world. But you know something? They just didn't have a number for us to record! But that's the last thing that worries them.

"No, Ken Howard and Alan Blaikley try not to let things get on top of them. But they work like mad to plug everything we do. Plug, plug, plug. They keep flogging away. They give the impression of being very much on top, but the work goes on."

Tich broke off to cope with a crackling sound on the line. Crackling ceased, he talked on. "We all like British audiences. But, you have to admit that a group with success must tour all over the place. Germany, Sweden, France, Italy. Our records go well in these places. Our only trouble is when it comes to spoken comedy. Talking in English, with quick gags . . . but again, this worked in Sweden.

"People say that we'd have been good back in the old days of variety—weeks at different places. Well, touring is a bit like doing cabaret. But we have also done some actual cabaret appearances. One of our favourite places is the Fiesta in Stockton.

"When we first went there, we looked out our old comedy pieces and did a medley of our hit records. So the

fellow said if you just do the hit records, the audience will be pleased. But we wanted to give out with something different—we knew, anyway, that the audiences wouldn't be teenagers. So we got a return date.

"Next time, we didn't have time to learn new numbers so we did a couple of comedy numbers and did the full versions of the hits. And we got another return date. It just proves that if people are interested enough to see you, they don't mind you doing the expected material.

GOING STALE

"So I can't tell you that we're all learning new instruments, or building in such-and-such a way. We felt that we weren't getting anywhere, and were stale, but we feel that audiences don't think so.

"The only new thing is when we get a final draft of a new number for a record and have to learn a new instrument. On 'Bend It' I played mandola . . . I didn't even know how to tune it up. But it was worth practising because it varied the sound. Beaky's the boy—he can pick up any instrument easily . . . drums, bass, conga drums, tymps., accordian . . . once he's rehearsed."

Value for money is the key phrase in Dave Dee and Co.'s thinking. To hell with the critics is their attitude. THEY know they go down well in any sort of personal appearance.

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SHADOWS BELIEVE THE INSTRUMENTAL SCENE HAS GONE

IT'S been pointed out before in these columns that the Shadows are phenomenal in that they retain their fan-following and the respect of other pop tradesmen even though styles and trends change every few months. The Shads themselves are aware of their elder statesmen images: and they are also aware of some of the problems this image brings.

Enter the jovial Hank B. Marvin, guitarist *extraordinaire*, philosopher and wit. He talks about the comparative failure of the Shadows' last couple of singles. He says: "Obviously everybody wants a hit record. No matter how long you've been in the business, seeing a disc in the Top Ten is important. But there are other considerations, quite apart from the actual placing in the charts.

CHART ENTRIES

"There is the question of the time of the year . . . some records sell as well as chart entries but, because of trends in sales, don't make the grade. And the other way round. We have to take into consideration sales right round the

world, rather than in one country. Really the last couple of singles have been big, judged purely on those sales . . . though they certainly weren't sensations.

"But I do feel the instrumental scene has gone, for the time being anyway. One of our problems is that we have an image, as they say, and we can't abruptly break away from it. This leaves some people believing we're old-fashioned. We're sometimes criticised for including some of our oldest hits, but there's invariably an outcry if we leave 'em out. Very difficult situation."

The Shads are currently closing the first half of a variety bill at the London Palladium. One of the best reviews of their act was in *The Times*, no less! Said Hank: "Here again we ran into the problem of having to decide what to leave out. It was a matter of cutting a normal act of, say, an hour and 10 minutes down to about a quarter-of-an-hour. Some things you more or less HAVE to include, like 'Dance On', which is fine for opening, and 'F.B.I.' is a good closer.

"But we try to develop individual things. Like Brian Bennett in 'Puttin' On The Style', where he does a comedy routine with a washboard. He's very

funny, gets audiences going with a change of facial expression. Actually this type of stuff goes better in a club scene where the audience is that much nearer, but it also seems to go well with a theatre audience.

BACK PEDALLING

"Actually I think we'll be back-peddalling on the touring scene for a while. Not so long ago I told you that we really wanted to produce a whole show, say of two hours, and do chat bits and keep switching the mood of the presentation. But I think it'll have to wait. We really must concentrate on our writing for a while . . . after all, if you're commissioned to write a show or something then you simply have to do it. But writing is a full-time occupation and it's not on to travel all over the place as well.

"Our name in the writing field is building and we keep getting producers asking us for special material. It's a very satisfying side of the business and we're gaining confidence all the time. Then we also want to work on our own LP's and again that takes time.

"If our next single doesn't make it? Well, again you've got to take a balanced view of this. If an LP didn't sell either, then we'd have to re-think. But record sales have to be taken as an overall picture and really we've been very consistent through the years, both on singles and LP's. If an album does well and a single doesn't, that's nothing to worry about. It is simply impossible to be able to judge what will be a hit single. It's an instant thing. Either it registers or it doesn't."

GET TOGETHER

The Shads still get together from time to time in Brian Bennett's garden studio. These are informal sessions, with occasional "guest artists" like Gary Burton. "We just kick around ideas, like experimenting with different time signatures. This helps because generally speaking you perform routine numbers and don't have time to try something new".

Despite the accusations that the Shads are now old-fashioned, there's no doubting their crowd-pulling appeal. On a Sunday concert at Blackpool last year, they tugged in more business as bill-toppers than anybody else with the one exception of Tom Jones. And Blackpool Sunday bills through the summer read like a who's who of the theatre. And in Australia, the Shads did better business than some of the "newer fellows", like Herman's Hermits.

As Hank said: "We may be the elder statesmen of the group business, but at least we're young at heart".

PETE GOODMAN.

INSTRUMENTAL NEWS

PRESENTATION FOR 'B.I.' COMPETITION WINNER



Here is 18 year old Michael Hodges of Rugby being presented with the Premier drumkit he won in "B.I.'s" December competition, by former Pretty Thing Viv Prince. Following the presentation, Michael, Viv, "B.I.'s" Mike Clifford and Sean O'Mahony, were shown round the impressive Premier factory by Phil Franklin and Roger Horrobin. Results of the visit, together with exclusive pictures, will be shown in "Beat" next month.

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'LES PAULS' RETURN

In our April issue Gary Hurst mentioned the possibility of no more Gibson "Les Pauls" being manufactured. "B.I." has now received a letter from Jim Tite, of Gibson, who told us that the "Les Paul" model has been revived, and every new guitar will be identical to those produced in the 1950's. They will be available in both the standard and custom models in the traditional black and gold colours. The first "new" Les Paul's should be coming off the assembly line in June. So export orders should be filled in the early autumn. Jim says . . . "The revival of these instruments answers a pressing need, apparently. It will soon be no longer necessary to search for used models that sell in auction for \$700 to \$1,000 in the United States!"

My Dear Watson prepare for success

Should overnight success come to My Dear Watson, no one will be able to say that the group were not ready. They have prepared a strict schedule, which is being meticulously followed, and which so far, has gone to plan. Phase One was that they should make it in their home country of Scotland . . . which they have done. Next on the agenda was Germany, which they again "conquered". Finally, they had to break in London before issuing a record. Needless to say, both operations were a success. The record, "Elusive Face" is selling well, and marks the first productions from STAEB, the Easybeats production company. The boys are: John Stewart, guitar; Iain Lyon, guitar; Robb Lawson, drums; Bill Cameron, bass. All the group handle vocals.

Baldwin Harpsichord

Baldwin Burns claim that their "new product is 400 years old". It is the Baldwin solid-body harpsichord. The strings of the instrument are still plucked, but guitar-type pick-ups have replaced the traditional soundboard and a Baldwin two-channel amplifier has been added. Each pick-up can be activated by two switches, one for the treble half of the keyboard, and one for the bass. Individually, the treble and bass switches for each pick-up can be set for either the left or right volume pedal. All of these tonal combinations can be doubled with a foot control that mutes the overall tone of the harpsichord.

NEW ROSETTI ORGAN



For the first time, Rosetti have added an electronic organ to their already extensive range of musical instruments. The organ has been made in Italy with their closest co-operation and incorporates many additional features in an organ of this size. Called the "Gazelle", it has its own incorporated 12 watt amp. with an output for a larger amplifier when more power is needed. Three separate effect tabs are available for both 16' and 8' pitches which extend over the whole keyboard without any octave repeats. There is vibrato controlled by two tabs and an additional tab which enables the bottom octave on the keyboard to be used for bass only. Also featured is a balance control, which controls the volume between the two halves of the keyboard. The organ has a chromed tubular stand, and packs into one case, size 32" x 20" x 7 1/2" complete with legs and pedal. It retails at 138 gns.

PREMIER 'NEW ERA'

Premier announced recently an extension to their New Era range of instruments specially designed for young musicians and approved by Dr. Carl Orff. There is a growing need for drums and other instruments for schools, and Premier's drums, two new glockenspiels, and three types of xylophone have been very well received at demonstrations throughout the U.K. and abroad. The bass xylophone has proved particularly popular. Other additions to the New Era range are 10- and 12-inch tunable tambourines, available in natural wood finish. They have standard Everplay-Extra heads and can be easily tuned with a drum key or a half-sovereign.

James How distribute speakers

James How Industries (Music Division) have been appointed Sole distributors in the U.K. and the U.S.A. for the Fenton Weill—Rotosound Projectile Speaker Range. At the How stand in the Frankfurt Fair, James How exhibited the Fenton—Weill Rotosound Vibrasonic Speaker which attracted a good deal of attention. It is now planned to show the equipment at the How Stand in the West Hall of the Chicago Fair.

ELASTIC BAND SNAP TO FOUR MEMBERS



From the Silverstone Set to the Elastic Band. From 7-piece to 4-piece. That's the story on this new Welsh outfit who incorporate interesting instrumental sounds on well-known soul numbers. There was the worry that they would miss those extra instrumentalists, but the boys are confident that their sound has not been affected, and that four of them can present a good visual show as well. The Elastic Band are: Ted Yeadon, who is the organist and lead vocalist; Tony Hannaby, who plays sax and bass; Andy Scott, who is guitarist and bassist; Sean Jemkins, who is the group drummer.



Watkins Mixer

Pictured above is the WEM Audiomaster, a mixer unit with five channels, capable of handling 12 x 100 watt WEM amps. There is high and low impedance, with each channel having reverb, bass and treble. The Audiomaster is of studio quality, and is used by the B.B.C. Four of these mixers can be ganged up to handle 20 microphones at the same time.

RANK HI-FI SPEAKER

Rank Wharfedale is to market Britain's first complete do-it-yourself hi-fidelity loudspeaker kit. It is Unit 3, which incorporates new production techniques, keeping the cost to a minimum. It has two speakers, and a crossover unit which has been designed as an integral part of the system. With a suitable cabinet, they are capable of reproducing high-fi sound from 40-17,000 Hz. All the acoustic wadding, mounting bolts and connecting wire, etc., are included in the kit. The complete system together with assembly instruction leaflet is priced at 10 gns. including purchase tax.

Peter Green's second album

The new Peter Green Fleetwood Mac LP is out at the end of June. It has 12 tracks, six written by Peter and manager Cliff Davis, three by Jeremy Spencer, and three American standards. One side is devoted to Peter, the other to Jeremy. John Peel is writing the sleeve, and the album comes in a double fold presentation. A new single is expected at the same time.

Vox provide amps

Jennings—the Vox people—are constantly busy fixing up amplification for shows. They provided equipment for the NME Poll-winner's Concert—a massive battery of six 200 watt lead amps, four 200 watt bass amps, 150 watt PA with two 12" and two 10" cabinets, two Defiant solid-state 60 watters and 20 AC30s; they also arranged the sound for Aretha Franklin's concerts at Finsbury Park and Hammersmith, the Johnny Cash tour, the Gene Pitney tour, and provided amplification for The Symbol's American tour. Peter Green's Fleetwood Mac are getting new gear shortly from Jennings. When Spencer Davis brings over his Russian group—not surprisingly named The Red Stars—they too will be using Vox equipment.

'Good Guy' Mike Sedgewick



"The Good Guys In The White Hats Never Lose" is the title of a new record from Mike Sedgewick, who was formerly with Adam, Mike and Tim. When that group split up, Mike went back into advertising, his former profession. Mike now has his own successful business. He is managed by Roger Fenning, "front page press man", and his record was produced by Mark Wirtz. Feeling is that Mike may soon have to "retire" from his business, to take up singing full time again.

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The extrovert Don Partridge.

DON PARTRIDGE

“I WORRIED ABOUT WORKING WITH ESTABLISHED STARS”

THE impact of Don Partridge on the pop scene has been total—and instant. His dry sense of humour has thrown up many controversial quotes; his one-man-band performance has actually brought something new to the business; his activities on tour, i.e. dousing a policeman with a bucket of water, have been key talking-points; his busking background have enticed open-cheque film producers. And all, so far, on one established hit single, “Rosie”.

Mind you, his follow-up “Blue Eyes”, written by Richard Kerr this time, has been tabbed a “natural number one” by no less than Jonathan King.

COINCIDENCE

And, though this is probably mere coincidence, that first theatre tour of his, headlined by Gene Pitney, was the only real success of this year’s list of package deals.

I caught Don in serious mood . . . well, almost! Talked about the problems of touring luxury theatres as opposed to the hard pavements of London. He said: “I’ll own up that the reaction has been mixed. Last night, funnily enough, I had the best reaction I’ve ever had. You get the screams for the others on the show but I usually come on to silence. I get clapped rather than yelled at. Of course “Rosie” goes well, but that’s the only thing the audiences can really associate

with me.

“But there are difficulties with micro-phones. I have to have several and I have to rely on the PA systems in the actual hall. Groups have their own amplifiers, through which they can overcome the audience noise. But me, I’m out there on my own. It is much harder for me to gain attention and then hold it.

FORMULAS

“I’ve tried loads of different formulas. Really, it’s quite hard—when I come off I feel spiritually whacked. But at least when I get a quiet reaction people can hear some of my humour efforts, which is something.

“Yes, I worried about working with these more established stars. But really they’re all ordinary blokes—we get on well together. Most of the time we sit down and play cards . . . and I win. That’s an interesting point, isn’t it! I can generally earn enough from cards to settle my expenses on tour. No, these pop blokes certainly aren’t aloof. Trouble is that I am—a bit, anyway. I’m inclined to be a bit too proud to go up and talk to someone who is more important than me—don’t like it to look as if I’m muscling in. So some people might find me aloof”.

Those stories about him on tour? Don said: “I’m afraid they’re true”. But he felt it better not to elaborate. Certainly his fellow artists are delighting in a series of not-for-publication yarns about what an unusual character is the Bournemouth-born, 23-year-old who wears his snake-skin jacket everywhere for the simple reason that “it certainly always keeps the snake dry”.

Though he’s been thrown in at the deep end of the pop scene, Don’s main influence is Jesse Fuller. He says: “I get hold of a song, then start changing the rhythm and the sound. Usually it’s a folk song. Then I start forgetting the words and adapting my own. By the time I’ve got it so I really KNOW it, it comes out as blues”.

COLLECT

He doesn’t bother to collect records because he enjoys live music much more—or writing poetry (he produced a book of odes with fellow-busker Alan Young). And, of course, it’s not well-known that he doesn’t like the in-crowd club set, regarding them as phonies. As I was saying, his impact on the pop industry has been total . . . and instant.

And he also knows that he is regarded in some quarters as being a “freak” performer. No doubt the knockers will change their mind when his new single steams up the charts—and when they hear some of the material he’s collecting for his first album. Even so, he’s been attacked by Donovan fans who say he’s using the same “Don” as a copy, and that “Rosie” is like Donovan’s “Josie” in sound, and that he’s trying to develop the same sort of character.

To me, this is just plumb-crazy logic.

Don, however, delights in shocking people. He totes his one-man band equipment around on trains and buses . . . bass drum, tambourine, cymbals, harmonica and so on. Once some snooty characters in a train watched amazed as he piled it all up on the luggage rack. They suggested his “junk” would be better in the guard’s van. Don merely eyed them coldly and said: “If you don’t shut up, I’ll be obliged to smack you on the ear”.

He says: “I’m obviously an extrovert. I wear strange clothes and I like to be the centre of things. But on a full stage, it’s difficult to get that feeling, that knowledge, that I’m really holding people’s attention. Still, I’ve got my own way to attracting attention by dropping in a quiet comment or two which is guaranteed to shock”.

Well, Don Partridge is certainly different—and likes it that way. One day in the near future I can see him having his own television series. As long as he refuses to let them water down his true personality, it should be a knock-out.

P.G.

ONE week, not so long ago, there were five semi-professional musicians from New Jersey and they made a record which was based on a children's party-game song, though it was dressed up in such a way as to make it clearly part of the current rock revival movement.

Within a month, the record broke big in the States. "Simon Says" was the song; the 1910 Fruit Gum Company, the group. Even Eric Burdon, not the easiest man to please when it comes to routine pop, returned briefly to London to shout loud about the record: "It's not MY kind of music but for what it is, it is well done. In a sense, it's folk music. Today's folk music..."

And everybody scrambled to find out more about this curiously-titled five-strong group. Certainly it took record company executives here all unawares. Nobody had any pictures; nobody had any information. But a phone call to the States put the situation right—the boys are exceptionally talkative, putting in full value verbiage for the quid-a-minute such a call costs!

What emerged initially is that they don't want to be judged as a group by the sounds on their first hit... it's sold nearly four million copies and it was aimed directly at the teen and sub-teen market. Now all groups who have a "freak" hit of this type tend to say that they REALLY want to play much more progressive music!

CATEGORISED

Says lead singer Mark Gutkowski: "Trouble with making a big single is that you get categorised in that particular bag. It takes time to make a switch. Our new single, for instance, is "May I Take A Giant Step". Sure it's rock 'n' roll again, but is more adult and has a more sophisticated sound".

Let's briefly line-up the rest of the group, before going on. Mark is 18; Frank

Rock with the FRUITGUM CO.



Jeckwell is 21, plays rhythm; drummer Floyd Marcus is 19; lead guitarist is Pat Karwan, aged 19, and often answering to the name of "Scaramuche Quackenbush", though his colleagues have no explanation why; and on bass is Steve Mortkowitz, also 19. Mark also plays organ.

Says Mark: "We all took turns on 'Simon Says', handling the vocal line. But we split the duties more when on personal appearances. We got one album out, which has five or six of our own songs on it, but we were a shade disappointed because we didn't really get the chance to make the final selection. Right now, we're involved in a second album which we figure will give a truer picture of what we can do, musically".

For Britain, though, they're not so sure. "What's this

rock and roll revival you have in Britain?", asked Frank. "Is this for older artists, say Haley, or are you digging up new ones? Our single is right there in the rock field. Maybe we'd better stick to that formula for a time. But here we do a light show more often than not—we include numbers by the Cream and Jimi Hendrix Experience, all depending on the age of the audience and the way things are going. So far, our singles have been written by Elliot Chipuit, but maybe soon we'll get the confidence to push out our own material".

About that group title: there are different stories pushed out about them finding it from a chewing-gum wrapper found in (a) the trouser pocket of a 1930 suit they bought for their stage act; (b) in a chest in a cobwebby

attic; (c) in the gutter outside a club they'd visited. Version (c) is currently favourite with the boys. But they admit: "It could be that the group name has already outlived its usefulness.

"At first, it helped to get us noticed. But later on it's no help if you want to be taken seriously for your music and find only that a lot of people look on you as some kinda circus outfit, some crazy comedy band".

Be that as it may, it's probably better than some of the early names the boys, as semi-pros, worked under... like Jeckyll and Hydexx (adapted to suit the rhythm guitarist's name), or Odyssey and the Lower Road!

CAPITALISE

Will the boys make it to Britain to capitalise on their success? Says Frank, "We're kinda caught in our own trap. We had no idea the disc would take off your side. We're very busy working teenage clubs right along the East Coast—and every few weeks or so we take off on a flying visit to the West Coast. We'd like to visit London, maybe the Continent, right now, but it'll be the fall before we can really make a move. We can't complain, but maybe we shouldn't have have got so booked up..."

The group has been going for 18 months they all went to the same high school and rehearsed after music lessons. They admit to their being influenced a lot by the Beatles, especially the earlier Beatles. They also own a massive collection of LP's by the British biggies... Hendrix, Fame, Cream, Traffic, etc., etc. Funnily enough, their personal listening tastes run well away from the "Simon Says" type of material!

Last word to Mark: "Really it's all happened a bit too fast for us to keep tabs on which direction we're going. But if rock and roll really IS in, and we're still not too sure about this, well... we gotta lot of rock to sell".

And I'm happy to tell you they do NOT chew gum on stage!

P.G.

BASS GUITAR

Part 6: AMPLIFICATION

By R. T. Berry

A BASSIST without a good amp and speaker set-up is stabbing himself in the back, for guitar tone is as important as good playing.

The best of bassists cannot do justice to himself if hampered with a bad sounding amplifier or instrument.

Bass amps start at around 10 watts, using as high as 200 watts, but about 30 to 50 watts should suffice, unless your outfit has plans for appearing at the Albert Hall.

I must add, though, that it is better to play through a 60 watt amp at 30 watts than through 30 watt at full volume, for obvious reasons of tonal quality and amp wear.

I was going to say that a bass tone should be felt rather than heard, but I don't really think that this phrase applies today, what with the vogue for giant amps and booming "freak out" sounds. At one time the lead would be way out in front on its own, with the rhythm, bass and drums somewhere about 100 decibels behind, but today the situation has been reversed, the bass and drums coming to the fore, with the lead blending in underneath the sound, except perhaps for a bad break now and then.

Rhythm guitarists have become "old hat", organists or saxes, or both, taking their place; indeed most guitar groups have dispensed with their non-singing rhythms altogether and trios have come into their own once more.

A bass tone should be big and full, not loud and twangy; in fact only a few rave numbers require a raucous bass guitar sound, so the bassist should go easy on volume and treble.

This subject is really a matter of choice more than anything, some bassists try to get as near a double bass sound as possible, while others prefer more of a trebly "plonk". The thing to remember is that the more bass you use, the louder you can afford to have it. If a trebly sound is preferred, then the volume must be kept at a reasonable level, otherwise the "twangs" will cancel out the singing.

The P.A. will always cut through a good solid thudding bass, as it is an octave above, but excessive treble will interfere with the clearness of the vocals, unless you have about a 100 watt P.A., then it doesn't matter.

SPEAKER SYSTEMS

Speakers. One cannot generalise with speakers, really, other than to point out that nothing below 12" should be used.

Twelve-inch speakers usually range from between 20 and 40 watts, 15" from 20 to 50 watts and 18" from about 40 to 60 watts, depending upon price, and quality. Always use bass speakers with a range of C.P.S. (cycles per second) as low as possible, preferably as low as about 30 cycles, this way your bottom E will always sound full, even if housed in a small cabinet.

Beware of using ordinary or P.A. speakers, for not only is there a chance of "blowing" them altogether, but sound reproduction around the low notes will suffer, the speakers not being capable of standing up to the deep bass notes.

It is better to mount one big 18" speaker in a 4' by 3' cabinet than 4x12" in the same space. Having a lot of speakers is all very well for P.A., where a wide sound variation is required, but for a bass amp, say, 50 watt;

one 60 watt 18" speaker housed in an appropriate cabinet is far better.

The cabinet, in fact, is just as important as the speakers, and should, if possible, be in proportion to the diameter of the speaker cones.

To go into this subject, with any depth, would take a chapter to itself, so I feel it would suffice to add that the general rule is that the bigger the cabinet, and the smaller the amount of speakers—the more bass and vice-versa for more treble.

Sound balance, too, is a fickle subject—with personal taste coming into it.

As already mentioned, the old idea was to have the lead way out in front, usually on full treble, sometimes through an echo with the other instruments just about audible in the background.

Nowadays many groups still prefer a trebly lead, but only to cut through the volume of the bass and drums which are at the same volume level as the lead guitar or organ.

Today's bass guitarist needs to be a rhythm section to himself, what with having to support the bass section in a small "soul" group. Many bassists get round this by using two amps, one on full bass and the other on full treble, and incorporating a split lead from the guitar.

SCRIBBLES

Gene Pitney's next disc is a surprise. Titled "Heartbreaker", it's written by R & B stars Charlie Foxx and Jerry Williams, produced by Charlie Foxx and is really an attempt to pick up a soul sound... Mary Wells on the edge of a come-back with "The Doctor" on Jubilee.

Ike & Tina Turner's "So Fine" is from the Innis/Pompeii label in the States. Ike also produced "A Love Like Yours"—one of their old songs—for Les Watson and The Panthers... T. Bone Walker and tenor-sax man Hal Singer toured France, Spain and Switzerland last month... The Beacon Street Union have revived Carl Perkins' "Blue Suede Shoes".

Mitch Ryder once said that he started his recording career at Motown. Now, his ex-backing group—The Detroit Wheels provide one of the first issues for another new Motown label, Inferno. Title: "Linda Sue Dixon".

Little Richard has again moved back to Specialty Records and cut a new LP of hits collectively called "Grooviest".

Sugar Pie Desanto moves to Brunswick and sings the old Mary Wells' number—"The One

Who Really Loves You". . . "Forever Came Today" smallest Supremes success for a very long time. . . B side of Lee Dorsey's "Can You Hear Me"—"Cynthia"—is about half a minute longer on the British release. . . Jerry follows "Karate Boogaloo" with "Dance What Cha Wanna". . . Johnny Brantley, who had an issue here some years ago with "The Place", now producing the Ohio Players.

New permutations on old themes: "Funky Walk" (Dyke and the Blazers); "Broadway Walk" (Roy Head); "Broadway Ain't Funky No More" (Mustangs); "Funky Fever" (Clarence Carter); "African Boogaloo" (Jackie Lee) . . . Buddy Guy's "Mary Had A Little Lamb" beginning to break in the U.S. . . B. B. King's "Paying The Cost To Be The Boss" has made the top 50—his biggest for a while.

New: Albert King "I Love Lucy"; Lorraine Ellison "Try Just A Little Bit Harder" (Loma); James Brown "Shhhhhh (For A Little While)" (King); Ollie & The Nightingales "I Gotta Sure Thing" (Stax); Puzzles "My Sweet Baby" (Fat Back).



Peter Frampton

WHAT brought down the Herd was a headline: "Small Audiences Bring Down Herd"! It referred to their recently-finished national tour when they were on with the Kinks, who headlined, and the Tremeloes, and sundry assorted supporting acts.

Sure the audiences WERE small. But the inference was that the Herd were responsible. In fact, says co-manager Ken Howard: "We studiously avoided having the Herd on top. They had to get experience, really produce an act. In fact, we took over a theatre for two days prior to the start, so we could organise things.

"And it worked. We had a good spot, closing the first half, and it enabled people to see what the Herd is all about. In that sense, it was a very successful tour all round".

But what IS taking time to correct is that "Face of 1968" epithet applied to Peter Frampton. This was taken up by one newspaper, followed by all the others . . . and it certainly didn't stem from the Herd, the management or their press department. Peter himself told me: "I'm sick of that tag. It

HERD FIND BIG SOUND

makes people think there's only one bloke in the group. If I never hear it again it'll be too soon!"

Ken develops this theme. "It happened because Peter DID have the most instantly commercial face. More instant than the others. But it was a smokescreen through which the boys are only now starting to emerge. The tour showed that Andrew, for instance, is a born comedian, a definite character. Andy has a very off-beat sort of face which is registering. And Gary . . . well, he sang that little bit on the last single and it really is an amazing bass voice for a group member.

THEORY

"This is what we've had to fight—this theory that it's all Peter and nobody else. Of course this Face of 1968 tag caused trouble and problems. The point was that the boys had to work as a group, and they do that well, but here were different media—a fantastic amount of Press coverage—trying to split them up. But Peter DID, as I say, have that contemporary face—like Mick Jagger was right for 1964, that strange loose sort of face of his."

Record-wise, the Herd are working on a new single and a new LP. Said Ken: "The success of 'I Don't Want Our Loving To Die' did the boys a lot of good. It was a progression from 'Underworld' and 'Paradise'. The first two were big, ambitious productions because that was the scene then. Procul Harum

and so on. Pop was stretching itself to the limits . . . but then you get the revulsion, the pendulum swinging the other way.

"So we changed—tried to find a big sound, with producer Steve Rowland, but with just the four boys. That Love Affair business—no criticism of them as a group—but it did cast a blight on the business. The public took it up and many said that NO group played on ANY record, a generalisation which just wasn't true. We said we'd have no session musicians.

"When we first found the Herd, at the Marquee, we thought they were very good-

looking boys but we also thought they were musicianly. We thought the last bit would give them rather a small-clique following. But with the first record, and dates, we found they had a mass appeal for the teenyboppers, the ballroom fans. Well, fine. So they were commercial first. When you hear of people complaining that groups sell their musical souls for commercial approval . . . forget it! Most times that's sour grapes because they can NOT find the commercial appeal.

"With the next LP, more people will accept the Herd as musicians. It's slow, certainly, but it will happen. When they're on tour they enjoy jam-sessions with the best players—and they ARE good. So they are commercial but also retain the musician-ship.

BITTEN ONCE

"Alan Blaikley and I just aren't interested in short-term groups. We were bitten once with the Honeycombs and we said: no more one-hit wonders. Dave Dee is long term. So are the Herd. Did you know that 'Underworld' and 'Paradise' are 'in' with the hippies in the States? The underground stations play them all the time. There's enthusiasm in Japan, too—a TV girl from there wants to boost them as she did recently with the Walkers.

"They've just done their first bit in a film. I feel that films will be good for them, either individually or collectively. This year will be one of expansion, like visiting the Continent and so on, but we can never sit back on the recording scene. The boys say: 'Well, we're in the Top Ten again so it's all right'. It's never all right. One bad slip and you're in trouble".

And he ended with a clearly heart-felt assessment. "The Herd really are four separate individuals, all strong ones. They're difficult to talk to as a group because of this—each has a different understanding of what is required and what is happening. Maybe this is why they are so strong as a group".

PETE GOODMAN.



Gary Taylor

YOUR QUERIES ANSWERED

BY GARY HURST



LEAD GUITARIST

Dear Gary,

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

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

P. DARLISON,
Pinner, Harrow, Middlesex.

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

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

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

P.A. SYSTEM

Dear Gary,

We are a new group just starting the long hard road. At the moment we are putting a sax and trumpet through a Vox 50w P.A. system.

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

I have been offered a Trixon drum kit for a reasonable price, are skins, spares etc. readily obtainable?

MIKE WILSON,
Coal Pit Heath, Bristol.

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

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

On the subject of Trixon drums; these drums have been very widely used in this country for a number of years and spares, skins, sticks etc., are all readily available.

SPEAKER DISTORTION

Dear Gary,

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

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

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

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

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

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

If you don't know what you're doing then don't try to remedy the fault yourself, and especially do not remove the back of your amplifier, to trace the source of distortion, when it is switched on. This is very dangerous.



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THE TROGGS

THEN AND NOW!



THE building firm run by Stan Phillips in Andover, Hampshire, was very busy, very successful. Stan, in turn, liked to share the problems of his employees. So when, one day, Reginald Maurice Ball, bricklayer, and Ronald James Bullis, carpenter, turned up to see him, cap in hand as it were, he listened attentively. What they wanted was "financial assistance".

And what they wanted the money for was to get some equipment, like amplifiers, together in order to form a beat group. "We'll make the grade", promised Reginald. "We'll pay it all back to you...."

Stan liked their sense of ambition so he agreed to help. And that was the start of the Troggs. Dave Wright on rhythm and vocals (he's with the Loot now), Reg (renamed Presley) on bass, and Ronnie (now known as Ball) on drums. At one stage there was one Ginger Mansfield in the group. He left. Dave left. But from a group called Ten Feet Four came Pete Staples and Chris Britton.

Dave Wright's main influence was on their style of music—he liked the rough-edged R and B material. Gradually the Troggs, as they

are now, got engagements. They practised either at the home of Stan Phillips or at a restaurant, the Copper Kettle, which he owned.

They were unashamedly naive, but keen—fired by the successes of the Beatles, the Stones and the Yardbirds. At least two of them knew what it was to go hungry. A trip to London in search of gigs was high adventure for them . . . and it was on one such trip, when they picked up two girl hitch-hikers, that the name Troggs came about. "Trogdolytes, Troggdonamites . . . oh, why not just Troggs?" Neither the boys nor Stan Phillips have seen those two girls since. . . .

LISTENED

They ended up in the super-smooth offices of one-time "singing rage" Larry Page. The talk centred around percentages and commission and tours and record royalties . . . but the Troggs just listened. They didn't know what to say, anyway, and Larry might just as well have been speaking Double Dutch. Surely the least sophisticated of all the groups growing up around this time.

Recalls Stan: "In those days, they had little idea of the power of money. What mattered was their music. They were ill-at-ease in restaurants, hopeless at mixing with outsiders. But they also had their share of cheek.

"I put Reg in as foreman in charge of one job, with David Wright working with them.

When it came to a lunch-break, they'd make off with one of my lorries and disappear for a couple of hours. Of course I gave them a right telling off. The nerve of them! But later on it worked out fine—on one of those secret trips they wrote 'With A Girl Like You' which was their first number one—the single immediately after 'Wild Thing!'"

INDIVIDUAL

In some ways, the Troggs THEN and the Troggs NOW are much the same in terms of individual characters. But Stan Phillips explains: "Remember that they were just ordinary boys when the recording contract started. That first year was just a series of highlights for them. The genuine excitement at seeing a disc in the charts, the screams of the fans, the enthusiasm for getting to gigs. After a time, though, it changed. They realised that they were in it for money. The screaming wasn't so important as the pay-packet. They left me for a while, but their loyalty showed through and they came back.

"But their attitude can best be summed-up like this: the difference between the rather bumptious businessman who is successful and the businessman who did do well but is now broke."

Reg is usually regarded as the spokesman but that is because interviewers tend to go for the lead singer. In fact, the Troggs NOW are the complete quartet, with everybody

having an equal say and share. From the naivety of the early days, they've now seen the world and tasted the high life—and obviously they now argue with each other where before they were only too keen for any one of them to come up with an idea.

Ronnie remains particularly Hampshire-ish, very loyal to his old friends. He's put on weight, *via* good food and drink, but when he started he was thin and puny and felt the only job open to him was to be a jockey.

Pete was once very quiet—a sausage-maker and electrician. But stardom has "opened him out" a lot. He has a highly developed sense of humour, idolises comedians like Jerry Lewis and Laurel and Hardy—and has become very level-headed over money matters.

RESERVED

And Chris Britton, perhaps, has changed least. He remains very reserved, retiring and the courteous gentleman at all times. It was, of course, Chris who once decided to leave the group, later changing his mind. There was nothing personal in it—he just found the strains of being a public figure were getting on top of him.

In reality there is a fifth Trogg—that's Stan Phillips. And he's still wondering how he came to say "yes" when two of his building employees called to touch him for money!

PETE GOODMAN.

SONG- WRITER'S COLUMN

One of the good things about songwriting is that your material never dies.

The publishers of the hits of the rock 'n' roll era were convinced that once a R 'n' R record had died they could forget all about the song on their catalogue because it would never make another penny. But they were proved completely and utterly wrong and many of those songs are being revived for the third time.

That's O.K., you say. But, how do I get my songs into circulation so that they have got a chance of being recorded by somebody? The only answer is hard selling. By that, I don't mean constant visits and letters to music publishers, which is so often a waste of time, but concentration on the up-and-coming talent in your area.

Nobody can say where the next generation of hit makers will come from. One thing is certain, they are already playing in a small way all over the country. So, if you know of some singer or group who you feel has the drive and talent to make the big time, and you think that you have the songs they can sing, then that is where you should be aiming your efforts. Because, once an artist or group does get into the charts, then their appetite for new material becomes tremendous. Three or four new singles each year, plus a couple of LP's can eat up almost three dozen new songs. And if you've proved that you can write good material they'll turn to you before anyone else.

Of course, it is difficult to know exactly who will become successful. The plain facts are that only a very small minority can ever make big money out of the pop game. One advantage that the songwriter has over the artist is that he can go on writing songs for years once he has got into the business—he isn't so dependent upon getting into the charts as the artist is.

THOSE highly professional sounds and ideas you hear on Dave Dee, and Herd records, are usually master-minded by producer Steve Rowland, currently one of the young "jet-set" A & R Men. He finds inventiveness quite easy, because he knows his artists, and realises what will suit them. "I have to live with an artist, get to know him really well, and, most important, find his medium", says Steve. "With Dave Dee, it is simplified. He, and the group are entertainers . . . not great musicians or singers, so you have to showcase their particular talent. On record, it is difficult because, obviously, there is no visual effect, so their singles must have a brand of inventiveness. Luckily, I can rely on Ken Howard and Alan Blaikley for original ideas, which are relatively easy to adapt in the studio."

CONVERSATIONALIST

Steve is an involved conversationalist, and interesting, because he is a clear thinker, and knows exactly what he wants. His latest desire is for film production, and acting. "I am an actor, primarily, but having found success in record production, I most certainly want to do the same in pictures. There, the scope is tremendous . . . a whole screen to portray so many things. I have always said that I wasn't really an A and R man. It was something I was almost pushed into . . . by P. J. Proby. My film career was going well, but I wanted to try England, and producing was a way to stay here." American-born Steve is now resident in this country, and as well as handling the Herd, and Dave Dee, he is working with highly-talented fellow-American Amory Kane, the Magic Lanterns, and his own harmony group, the Family Dogg—a "tip for the top", from most people in the business.

"I have changed the Magic Lanterns completely. You remember their previous style . . . good-time type of music? Well, they are great singers, and we've been using numbers to suit this. It was a part of the group which was overlooked. We got one number from the States, 'Shame, Shame', and changed the 'hook' around slightly, making it much more obvious. I think it's a hit." I can second that after a hearing of the disc in Steve's luxurious office. And I expect equal success from Amory, who has got individuality down to a fine art.

ATTITUDE

How about his attitude in the studio. "Normally, when things are getting a bit heated, I remain the quietest. I only shout when everybody else is placid. The only time, though, that I've really been mad is when I was doing a demo of some number, which wasn't particularly strong. I wanted to change it around a bit, but the writer, who was in the studio, objected. We had words, and in the end I dropped the whole thing. I welcome ideas

THE A & R MEN

No. 4

STEVE ROWLAND



from people, but prefer them not to be shouted at me.

"The most disappointing thing about this business is exploitation. If you've done a really good record, and find nobody is willing to listen, it's heartbreaking. At the moment, producers have to rely on Radio One, which does a pretty good job of keeping its ears closed to new talent. It's not everybody there. Just a couple of people who matter. Until pirate radio returns, I can see a lot of good artists disappearing completely. That's why I'm handling so few acts at the moment, with my company. Double-R. I know it's going to be hard to get them a break."

For Steve Rowland, then, a return to films, but I'm sure he won't leave record producing completely. Success with the Herd, and Dave Dee, has proved too important to drop . . . and he really believes in his other artists . . . artists who, and he is going to make sure, WILL get a break in this topsy-turvy business.

JOHN FORD

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MOST people find it hard to believe that Tyrannosaurus Rex, at present doing very well with "Deborah", are just two blokes, guitar and drums. But two there are. Marc Bolan writes the songs, plays guitar, and sings in that hypnotic Eastern style. Steve Peregrine Took, in addition to helping out on the vocals, plays bongoes, Chinese gong and the mysterious pixiephone.

As a recent review in *The Times of Malta* said, "Deborah" is beyond anything imaginable. All the same, it's being bought by a lot of people, and as I was talking to Marc and Steve, the news came through that it had climbed a dozen places in the chart.

However, Marc Bolan confesses that he certainly doesn't feel like a celebrity. "Our success just means that we are getting through to a far bigger number of people than when we just played down at Middle Earth. And I suppose we're getting more bread than before".

"But all the big-time showbizzy thing is all a game, a bad scene. That doesn't mean we're not serious about what we're trying to do. Obviously we care immensely about the music, and it's developing all the time. We've changed a lot over the last few months, and the music has a richer, I suppose you might say more mature, sound.

"Even our LP, coming out on June 7th, doesn't really represent us as we are now. And we've almost finished recording another

one, to come out in a few months".

Marc's first venture in music was a record called "The Wizard" which he wrote, sang and produced in 1965 when he was just 17. Later on he worked with a group called John's Children, who had a fair-sized hit with "Desdemona". Unhappy with recording policy, he broke from this group after a few months, and teamed up with Steve at the beginning of last summer.

EFFECTS

Marc plays a £14 Suzuki guitar, and insists he knows nothing about music—"we're interested in vocal and percussion effects"—although he did tell me of a special Moroccan tuning he sometimes uses. "You take the top E to G and the bottom E to the 7th, and you can get some really weird sounds". The rest of the time he uses normal tuning, but "not knowing the chords too well", just plays what he feels.

Steve doesn't say much, but did disclose that he got his bongos from "a cat named Don who's very anxious to reclaim them" and his tall drum he bought from an Indian in London.

Tyrannosaurus have had a lot of things going for them lately—a hit record, lots of radio, and two concerts in April at the Purcell Room, mecca of the classical fans. "Both times it was a sell-out" said Marc. "And we're very much looking forward to the concert at the Festival Hall on June 3rd. It should be a good show, with John Peel, Stefan Grossman, Roy Harper, David Bowie—and us".



Steve Peregrine-Took and Marc Bolan

'REX GET THROUGH TO MORE PEOPLE

BY RICK SANDERS



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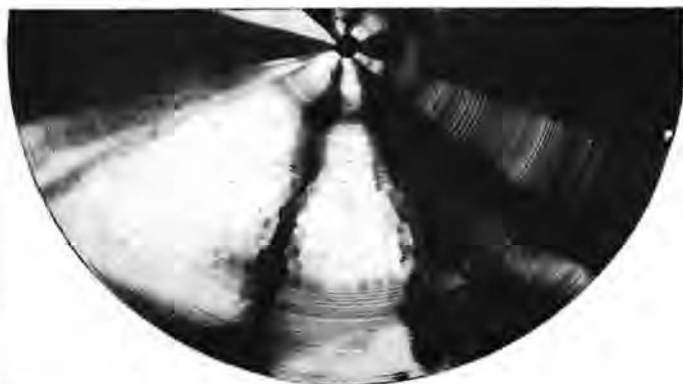
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CH.16

BRIAN AUGER: 'I'm out of the Jimmy Smith groove'

BRIAN Auger is 28. For 25 of those years, he has been playing piano. 3½ years ago, he switched to a Hammond organ. Now he leads the Brian Auger Trinity.

"People have always said we were going to make it. But it didn't matter much to me", Brian said. "We've been an 'in' group three or four times already. Everyone says this is it, and it's going to happen, and then, until now, nothing."

On the Continent, The Trinity are already more than an "in" group. Their record "Save Me" was a big hit in France. And last month they had a very successful tour taking in Lyons, Geneva, Paris and Rome.

Brian Auger started playing on the same club circuit that made big names of Georgie Fame and the Yardbirds.

"We played the Crawdaddy Club. That was when Georgie was just starting and people



Brian Auger with American jazz drummer Kenny Clarke.

like Zoot Money were around. We were all playing together and it was great fun.

"We still do the clubs, of course. More or less everywhere we go the band is very well received. At the Bilbouquet in France it was an older audience of journalists and they were amazed that a group could come along and play pop music which excited the young kids and made them want to dance, while other people could just listen and appreciate it."

HIT

Brian is glad, obviously, that "This Wheel's On Fire" has made the charts.

"Everybody wants a hit, of course. It opens all the doors to the things you want to do. At the moment nobody would let me play with an 80-piece orchestra. You have to use the pop medium to get yourself a hit to become worth a certain amount of money. Otherwise these things are impossible.

"I didn't want a hit just to

be famous. Success means self-satisfaction and the hit has to be something we like and feel is good. It's not my policy to play down on a record and this may be the reason it's taking us so long to make it."

For the last three years, Julie Driscoll has been the singer with the Trinity. She has been with Brian since the days of the Steam Packet. To match her talent, she has had a great deal of publicity, and sometimes the rest of the band have been overlooked.

"This is one of the dangers we are running into", said Brian. "In a couple of write-ups in *The Times*, and other papers, the group itself has not even been mentioned. It's obviously been written by someone who has never seen us play and seen the whole thing function. We do our own programme and the time is split half and half. Julie always tries to explain this to people."

With Brian and Julie, David Ambrose plays bass and Clive Thacker drums. Guitarist

Gary Boyle left last November to study music at university. As yet he has not been replaced.

"I hope to replace the guitar", Brian said, "but it will be incredibly difficult to fit him in. The group have come such a long way since Gary left. We'll need someone who's been influenced by pop, by jazz and by folk."

In the meantime, the Hammond organ will continue to provide most of the group's sound. It's a Hammond B.3, and Brian has no intention of changing it, or of putting it through a wah-wah or the like.

GADGET

"I've got the organ I want—there isn't any other one", he said. "I see the organ as a gadget thing—it's got loads of extras on it already. I might add a Wurlitzer piano, stuck on the top of the organ, for extra sound. Ray Charles uses one—it sounds something between a piano and a guitar."

Brian reckons he is still learning every day.

"Any serious musician could always own up to the fact that you can never know it all. I just rush on and on and never look back. I practise as much as I can—but it's not really very much. I used to spend nearly every night just practising. Six hours was like nothing—I was that interested."

"The only time I get stale is when I play in one place for a long time. We try and change our repertoire as much as we can and with this band there's more improvisation than most. So there are fresh ideas every time you play a piece."

"Some people say if you play Hammond organ you try to sound like Jimmy Smith. For a couple of years it was true of me. After this I had to wrench myself out of that groove and try and find something that was really my own. You still retain the best things you've learned, but lately I've been doing more experimenting. There's one number I play entirely with percussion effects from the organ."

"I'm very pleased that 'This Wheel's On Fire' has made the charts. Now we can really go places!"

P.G.

STEVIE Winwood, Birmingham-born, has been around the pop scene for so long — and hailed as a genius for much of the time — that it's amazing to ponder that he was 20 only on May 12 this year. Well-endowed with light-brown hair, at 5 ft. 10 in., and slender with it, there is something of the sensitive poet about the way he talks, walks and thinks.

But in his day-dreams, he also produces shafts of realism and sudden activity. Leaving the successful Spencer Davis Group, for instance, took courage and determination. The temptation to let things slide must have been strong . . . but Stevie wanted to express himself musically his own way, with no hindrance; and again, realistically, he wanted to earn a lot of money—again in his own way.

REPUTATION

Stevie has a reputation for being a loner. It was there with Spencer Davis, but it grew when he decided to shut himself away in the Berkshire greenery along with Jim Capaldi, Chris Wood and Dave Mason (though Dave has since reduced the Traffic to three "lanes"). Ask him the usual questions about what are his favourite bands and artists and there is no straight answer. He says: "I'm not narrow-minded and to answer I'd have to give a few hundred examples". And he sees his life since he first appeared, playing and singing at a church hall in Birmingham 11 years ago, as being a natural development, rather than a series of "most thrilling experiences".

He says: "Freedom is important to me. And that includes freedom to change my mind over what I believe. I'm young now but I've lost a lot of my youth through being forced to behave and react in a routine way. . . ."

He plays organ, piano, various percussion instruments, harp, guitar—and toys around with other kinds. He's been paid for his talents professionally since he was only 14. This, clearly, accounts for the hard look that crosses his hazel eyes when he thinks he is being "conned". He's worldly-wise, sees various phases of the week in terms of colours . . . "green is Saturday. . . ."

A recent single, "No Face, No Name, No Number", an explosion of Winwood soul, failed to click. Stevie refuses to panic. He says: "In the first place it was



already out as an LP track. In the second, it probably wasn't commercial enough. But you can't get in a strait-jacket over this sort of thing. I'd rather concentrate on albums now. We try to express things that happen to us in musical terms, but much is improvisation. So it's obvious that I'm much better one night than another. That can't be helped.

"I've talked to Bob Dylan, one man I admire a lot. I've heard how he develops his ideas. He, too, has to have complete freedom."

Stevie tries hard to be helpful in an interview—but he often finds the routine question-and-answer sequences patently boring. He gets animated over the copying scene . . . "If you DO come

up with something new, within weeks it seems everyone's on to it, jumping in."

With Spencer Davis, Stevie was very much the drawing-card . . . "the prodigy white Ray Charles" about summed up the adulation. With the Traffic he insists on being precisely one-third of the whole. Of course it doesn't exactly work out like that. Winwood, at 20, has been analysed by the brains of popular music and been found a brilliant talent.

America, he says, was an eye-opener. He returns fairly bulging with new ideas. All he needs is that basic "freedom" to express them fully. Knowing Stevie and his determination, he'll sure get just that.

L.P. REVIEWS

BY
JOHN
FORD

SPANKY AND OUR GANG



SPANKY AND OUR
GANG
MERCURY 20114 MCL

Spanky and the Gang could well take over where the Mamas and Papas left off. They have the same clean harmony approach, using love as the theme for most of their songs. This album contains the very nice "Sunday Will Never Be The Same", a hit for them in the States, and "Lazy Day", a very strong melody song—the type on which they thrive. "Commercial" is good too, with its skit on a dustman getting stoned out of his mind while collecting the rubbish. This group show all the signs of being a big group in Britain, if they continue the standard of this set.

Side One: Lazy Day; (It Ain't Necessarily) Byrd Avenue; Ya Got Trouble; Sunday Will Never Be The Same; Commercial; If You Could Only Be Me.
Side Two: Making Every Minute Count; 5 Definitions Of Love; Brother Can You Spare A Dime; Distance; Leaving On A Jet Plane; Come And Open Your Eyes.

VALLEY OF THE DOLLS



DIONNE WARWICK
PYE NPL 28114

Bacharach, David and Warwick are the sort of musical partnership which couldn't survive without each other. Bacharach's songs are always superb, with Hal David adding very individual lyrics. And Dionne Warwick, as usual, is brilliant. She creates atmosphere on record which is hard to equal. This particular album is one of her best, with "As Long As There's An Apple Tree" outstanding. Jim Webb's "Up, Up, And Away" is treated well, and for good measure, her latest single "Do You Know The Way To San Jose" and Cilla's "You're My World" are also included.

Side One: As Long As There's An Apple Tree; Up, Up, And Away; You're My World; (Theme From) Valley Of The Dolls; Silent Voices.
Side Two: Do You Know The Way To San Jose; For The Rest Of My Life; Let Me Be Lonely; Where Would I Go; Walking Backwards Down The Road.

McGOUGH & McGEAR



ROGER McGOUGH &
MIKE McGEAR
PARLOPHONE PMC 7047

Where's John Gorman? Scaffold split rumoured? Not on your life—this LP was recorded while John was holed up in the northern wastes overseeing his skirt factory. But it's still poetry, with or without music and nothing could be further from nasty conveyor-belt pop. Every word and note a winner, generally with layer upon layer of free bonus meanings. Roger's brilliant "Monika" poems backed by Andy Roberts' sensitive guitar side by side with the wild beat of "House In My Head" and the cheerful bitterness of "Little Bit Of Heaven".

Side One: So Much; Little Bit Of Heaven; Basement Flat; From "Frinck, A Life In The Day Of" and "Summer With Monika", introducing "Moanin'" and "Anji"; From "Frinck, A Life In The Day Of" and "Summer With Monika".
Side Two: Come Close And Sleepnow; Yellow Book; House In My Head; Mr. Tickle; Living Room; Do You Remember; Please Don't Run Too Fast; Ex-Ari Student.

THE BEST OF PRESIDENT



VARIOUS ARTISTS
PRESIDENT PTL 1016

President have got together some of their best ever sides, to make a thoroughly enjoyable, if not outstanding, album. Felice Taylor, and the Symbols sing their best known numbers, while the Equals are there with "Baby Come Back", and "I Get So Excited". But the standouts are Lonnie Mack's "Memphis", and the Casinos' "Then You Can Tell Me Goodbye". Also included—The Pyramids, Little Grants and Eddie Floyd and Jerry and Dick Roman.

Side One: I Feel Love Comin' On—Felice Taylor; See You In September—The Symbols; Memphis—Lonnie Mack; I Get So Excited—The Equals; Rudy's Dead—Little Grants & Eddie; Then You Can Tell Me Goodbye—The Casinos.
Side Two: (The Best Part Of) Breaking Up—The Symbols; It May Be Winter On The Outside (But In My Heart It's Spring)—Felice Taylor; Dusty—Floyd and Jerry; Train Tour To Rainbow City—The Pyramids; Welcome Back My Love—Dick Roman; Baby, Come Back—The Equals.

GREEN TAMBOURINE



THE LEMON PIPERS
PYE NPL 28112

The last year has seen a resurgence of excellent vocal/instrumental groups from the States, with some gaining nice chart positions. The Lemon Pipers are yet another outfit who somehow manage to make their sound different from all the rest, with individual vocals and a clean backing. And they have the songwriting talent of Paul Leka and Shelley Pinz behind them . . . they wrote "Green Tambourine", and two of the other better sides on this album, "Blueberry Blue", and "Rice Is Nice", their latest single. A very individual album.

Side One: Rice Is Nice; Shoshine Boy; Turn Around Take A Look; Rainbow Tree; Ask Me If I Care; Stragglin' Behind; Green Tambourine.
Side Two: Blueberry Blue; The Shoemaker of Leatherware Square; Fifty Year Void; Through With You.

HIGHER AND HIGHER



JACKIE WILSON
MCA M U P 304

The title track is a brilliant number . . . definitely one of the best soul outings of 1967, with the perpetual Jackie Wilson handling an inspired vocal. Jackie's been round for several years now, as a soul blues gospel, and lately, jazz singer (with Count Basie). But this is the stuff he's made of . . . pure excitement, and enthusiasm which really hits the listener. Listen to "Soulville", "I'm The One To Do It", and "Somebody Up There Likes You", to hear what soul singing is all about. But I'm afraid nearly everything on this album is overshadowed by "Higher And Higher".

Side One: Higher And Higher; I Don't Need You Around; I've Lost You; Those Heartaches; Soulville; Open The Door To Your Heart.
Side Two: I'm The One To Do It; You Can Count On Me; I Need Your Loving; Somebody Up There Likes You; When Will Our Day Come.



YOUR LETTERS

FROM ELEKTRA

Dear Sir,

Just a note to say thanks for the most informed review of Love, and particularly the Doors ("Beat Instrumental", May issue), that I have yet seen in the British press.

Clive Selwood,
Elektra Records, London.

NEW TREND

Dear Sir,

It's amazing that the British record buying public have had to resort to rock 'n' roll as their "new" trend. This music was pretty bad 10 years ago, and unlike wine, does NOT improve with age. If audiences are looking for something different, they need look no further than the States where it is all happening. The Doors, Love, Country Joe and the Fish, Byrds, Clear Light and Buffalo Springfield all have something individual and genuine to offer... music with depth, and not just three chord stuff. And I'm glad to see "Beat Instrumental" giving these groups a bit of publicity. You're about the only pop journal that does.

S. Wilkinson,
Canterbury.

ASSOCIATION THANKS

Dear Sir,

I want to thank you on behalf of all Association fans in Britain for the work you have done in giving this great American group the exposure it deserves. The article on them in the May issue was great. No doubt all other magazines will jump in now they are gaining popularity in Britain with their superb stage show, but many of us will remember who was first.

B. Johnson,
Tooting, London.

KING TRIPS OFF

Dear Sir,

It was with great disappointment that I read in "Scribbles" that the proposed B. B. King, and Albert King trips had been cancelled owing to a lack of faith on behalf of promoters. Likewise, a trip to my town by another great guitarist, Freddie King, was advertised, but this also never materialised. This is hardly encouragement to blues bands in Britain, like those of John Mayall and Peter Green, who are, like many others, trying hard to establish this music on an equal level with the rest of the pop music scene. Soul groups have it comparatively easy, since their idols are constantly touring here, thus setting the scene for soul music.

So come on promoters... play

it fair. I'm sure you'll find at least on one night, a packed, devoted audience to listen to these great artists. It would also help us lesser known blues bands outside London.

Colin Dowsett,
"Chicago's Insolence" blues band,
Portsmouth.

MEDIOCRE BEACH BOYS

Dear Sir,

Will somebody please tell me what's happening to the Beach Boys? After superb records like "God Only Knows", and "Good Vibrations", they have sunk to record obscurity, and have issued two very mediocre LP's.

Miss Pauline Smith,
Shirley, Croydon, Surrey.

ORIGINAL SOUL

Dear Sir,

With soul music almost a permanent fixture on today's pop scene, I wonder how long it will take for the great original soul performers to make a breakthrough? It's fair enough to see the Temprations, Miracles, Otis Redding, and Supremes getting good chart positions, but is it going to take another 10 years before the Impressions, Jackie Wilson, Drifters, James Phelps, Johnny Nash, Major Lance, etc., make the hit parade. We should remember it was these artists who gave modern soul performers their inspiration.

David Selway,
Luton.

LOVE CORRECTION

Dear Sir,

In the May edition of "B.I.", you ran an article on American groups, and featured Love. I thank you. This group is given hardly any publicity, while the Doors, Country Joe and the Fish, and Buffalo Springfield hit headlines everywhere. Shame!!! While running through their first album, Mike Clifford wrote... "There are some nice numbers though, particularly 'Colours For Susan'..." Now I have this first album (as well as "Da Capo", and "Forever Changes", and that one "particularly nice" number isn't there. Any explanation?

David M. Stone,
Grosmount, Nr. Abergavenny.
Mike Clifford writes: This was an error on my part. I was listening to the album, and the number I should have mentioned was "Coloured Balls Falling", but my eyes focused on the latest Country Joe and the Fish LP cover, on which "Colours For Susan" is featured—hence the wrong title.

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Jimi Hendrix treats the mike like another instrument—not just a piece of stage equipment.

VITAL MOMENTS

NO. 8

THE JIMI HENDRIX EXPERIENCE

In this series, we've analysed the Vital Moments of several top groups and their career developments. Some have stemmed from pure gimmickry, some from pure accident, some from amazing coincidence. But when you come to reminisce about the Jimi Hendrix Experience the situation is, perhaps surprisingly, very much more straightforward.

For Hendrix IS an experience in himself. Add in the unusual talents of Mitch Mitchell and Noel Redding and you have something akin to a pop phenomenon. What mattered most, what was most vital, was the faith of one man . . . and the opportunities to show off this three-man explosion of a pop performance.

But Vital Moment number one doesn't concern Mitch or Noel. Jimi doesn't like having it this way, because he's always stressing that the Experience is a "joint" promo-

tion, but the moment cropped up in the Cafe Wha, in the depths of Greenwich Village.

To set the scene; Eric Burdon and the Animals had come to the end of the road. One by one Animals had left and in America it was decided that Eric would create a brand-new group, one dedicated to following his particular kind of music. But there was tidying up to be done in New York . . . notably by bassist Chas Chandler, by Mike Jeffreys and by publicist Tony Garland. An anonymous benefactor said one afternoon to Chas: "Why don't you go to the Club Wha—there's a long-haired coloured guitarist there who is fantastic!"

ENTHUSIASM

"Oh yeah", said Chas without much enthusiasm. But along with a girl who knew all the Animals he turned up. There was nothing worth seeing on TV or at the local cinemas. Why not give it a go?

And there was the group which riveted his attention inside a minute of roaring into a blues oft-featured by B. B. King. Group was called Jimi James and the Blue Flames. But it was the fuzz-haired

lead guitarist who knocked the taciturn Chas sideways. He rubbed his eyes and cleared his ears and settled in for a whole session.

Chas decided THIS could be the start of his management career—he wanted to give up playing and work from the other side of the amplifiers. He said to Jimi: "I believe you'll be a sensation in Britain. If you agree, and I want only you, I'll pay your fare to London, look after you and manage your affairs". Jimi's face changed little. He figured he'd heard this sort of big-time talk before and even if he knew Chas by reputation . . . why should this deal be any different to the put-downs of the past.

Besides, Jimi had worked with guys like B. B. King and earned enough bread to keep body and soul together. And his "soul", musically, was vital to him. After long debates, he agreed. The first Vital Moment was over . . .

SOMEBODY believed implicitly in Jimi's ability . . . and was, to quote a phrase, putting their wallet where their mouth was!

Jimi had no written contracts with his backing group so he was clear to go. And he went. In London, he settled

first into a small hotel where he was regarded as a sight of wonderment. His money came from Chas—and Chas didn't mind taking time over finding exactly the right guys to form a backing group.

Pretty vital, obviously, to Jimi were the times when the Experience was recruited. But



Mitch Mitchell.

not THE most vital. John Mitchell, alias "Mitch", was found literally in the street. Chas met him, heard he was leaving Georgie Fame, admired his work. Enter the drumming Experience.

Chas and Mike were organising auditions both for the "new" Animals and for the Experience. One Noel David Redding rang up and said he was a guitarist. Eric Clapton had been fixed for the Animals; Jimi said he wanted a bassist, not a guitarist. Noel said he'd start right away on bass. Enter the booming-bass Experience.

REHEARSALS

Start of rehearsals . . . culminating in what was a Vital Moment for me, and a lot of other writers. The first actual appearance of the Experience was on a drowsy afternoon in the Bag O'Nails club, not far from the London Palladium. On a tiny, cramped stage, Jimi did his full bit, his complete sensational routine—crowding Press eardrums with his amplified sounds. I took on much the same dazed expression as Chas Chandler had initially . . . I have Chas's guarantee on that!

Jimi worked on recordings, casual-type appearances, but he says the next Vital Moment was the opening of a tour with the Walker Brothers at the Finsbury Park Astoria, March 31, 1967. Says Jimi: "That was the night I started in to worry. I knew where I was at when it came to specialist blues scenes, specially from my experience back in the States. But this was in front of audiences that had come to see the Walker Brothers, along with Engelbert Humperdinck and Cat



Noel Redding.

Stevens".

He remembers exactly what he played . . . "Foxy Lady", "Can You See Me", "Hey Joe", "Purple Haze". So it was a short act . . . but then Jimi and the boys were actually feeling their way in a new sort of scene. But good showmanship and good playing only go part of the way. You need just a nudge from ol' Lady Luck. And Jimi's headline-grabbing thing was when his guitar literally burst into flames, one will have to assume that it WAS accidental, and the conflagration was put out by security gents armed with extinguishers.

Jimi had it going on both counts. From the word-of-mouth customers and from the headlines about his flame-throwing exploits. And fans through the rest of the tour

queued up to see him as well as the Walkers. Word had got through that Jimi was unpredictable, inflammatory and wild. In fact, he was the original Wild Man of Music.

Recalls Jimi: "You can only plan so far in these things. We had to hit 'em and hit 'em good. We three had a kinda feeling that we were on the way to success as far as Britain was concerned".

But Jimi had a hankering to establish himself back in the States. He'd suffered too many put-downs there so he'd had to travel 3,000 miles to find folk who believed implicitly that he had star quality as opposed to being merely a backing musician—though an unorthodox one.

So Vital Moment number three came up with the massively-organised Monterey Pop Festival in the States.

SHOW-STOPPER

Jimi had no record to support him in the States— not then, not on that balmy Sunday evening. His "Wild Thing" was perhaps the great-

est show-stopper of a festival marked by show-stoppers. In the end, Jimi urged on by Mitch and Noel smashed his guitar and threw it, willy-nilly, into the audience. His show, his general attitude, his technique, his punch . . . who followed this scene? It was the Mama's and Papa's and they owned up afterwards that it was virtually impossible to do so.

The scene was set for Jimi to progress in all ways in America, for the festival got tremendous coverage. Soon the hit records followed, and now Jimi is as big a draw and name in the States as he is in Britain.

Maybe Jimi, as a "spectacle", is very much a gimmick. But the Vital Moments in his career, as we've seen, stemmed purely from making an appearance, in person, along with Mitch and Noel. Nothing further was needed. On both sides of the Atlantic, the Jimi Hendrix Experience have only to be seen . . . then DIS-believed!

PETE GOODMAN.

TOP TWENTY—FIVE YEARS AGO

AMALGAM OF BRITAIN'S TOP TWENTY FOR THE FIRST TWO WEEKS OF JUNE, 1963

- | | |
|---|---------------------------------|
| 1. From Me To You | The Beatles |
| 2. I Like It | Gerry and the Pacemakers |
| 3. Do You Want To Know A Secret | Billy J. Kramer and the Dakotas |
| 4. When Will You Say I Love You | Billy Fury |
| 5. Scarlett O'Hara | Jet Harris and Tony Meehan |
| 6. Lucky Lips | Cliff Richard |
| 7. Take These Chains From My Heart | Ray Charles |
| 8. If You Gotta Make A Fool Of Somebody | Freddie and the Dreamers |
| 9. Deck Of Cards | Wink Martindale |
| 10. In Dreams | Roy Orbison |
| 11. Two Lovers | Paul and Paula |
| 12. Two Kinds Of Teardrops | Del Shannon |
| 13. Atlantis | The Shadows |
| 14. Can't Get Used To Losing You | Andy Williams |
| 15. Nobody's Darlin' But Mine | Frank Ifield |
| 16. Bo Diddley | Buddy Holly |
| 17. Forget Him | Bobby Rydell |
| 18. Pipeline | The Chantays |
| 19. Falling | Roy Orbison |
| 20. How Do You Do It | Gerry and the Pacemakers |

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

- | | |
|---------------------|--------------|
| Harvest Of Love | Benny Hill |
| The Ice Cream Man | The Tornados |
| Da Doo Ron Ron | The Crystals |
| Welcome To My World | Jim Reeves |

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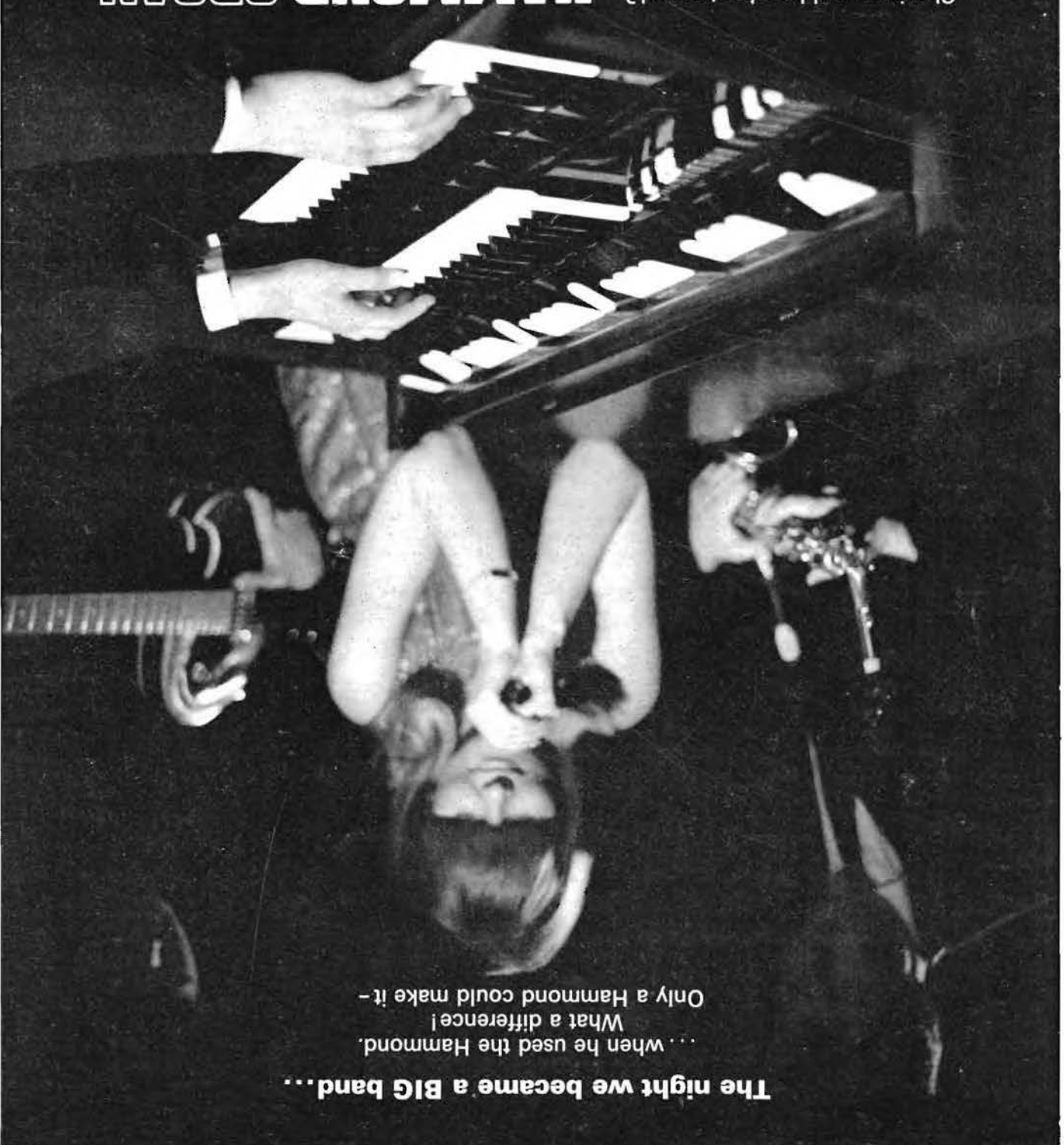
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