

FAMOUS POP MISTAKES

JULY  
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# BEAT INSTRUMENTAL



# BEAT INSTRUMENTAL

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Advertisement Director: CHARLES WOODS

Assistant Editor: RICK SANDERS

Features Editor: MIKE CLIFFORD

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## Editorial

How long should a person go on trying to win success in the pop world? There are many famous examples of stickability—to coin a phrase. The most recent, and probably the best known, is Engelbert Humperdinck, who as Gerry Dorsey enjoyed almost a decade of flops.

Many people may not believe it, but the first recording contract is often easier to get than the second or third, because there are now so many producers who realise that the proper place to look for new talent is amongst all the thousands of groups and outfits who play either as amateurs or semi-professionals all over the country. But, every producer has the same problem. How do you recognise talent?

In fact, when you do examine the Top 30 it's incredible to see the number of people who not only get constant refusals at the start of their career, but whose first record release flopped.

At the same time, the Beatles and the Stones have made things incredibly difficult for the up-and-coming pop stars in this country. Before they appeared on the scene in 1962, almost anything away from the standard appearance of mohair suit, bow tie and smart haircut, stuck out like a sore thumb. Nowadays, the tremendous gimmicks that the Beatles, Stones, etc., think up for the launching of each new single and LP are so involved, and receive so much publicity, that it almost smothers the efforts of the newcomers.

But, the good record will always win in the end. Even though a group spend thousands on a well-thought out publicity campaign and back it up with a host of TV, radio and personal appearances, it won't do them any good if they've got a lousy record.

If your record is better, once it's got through the minefield of record companies, A & R men, publishers, and so on, the public will give the final decision.

The Editor.

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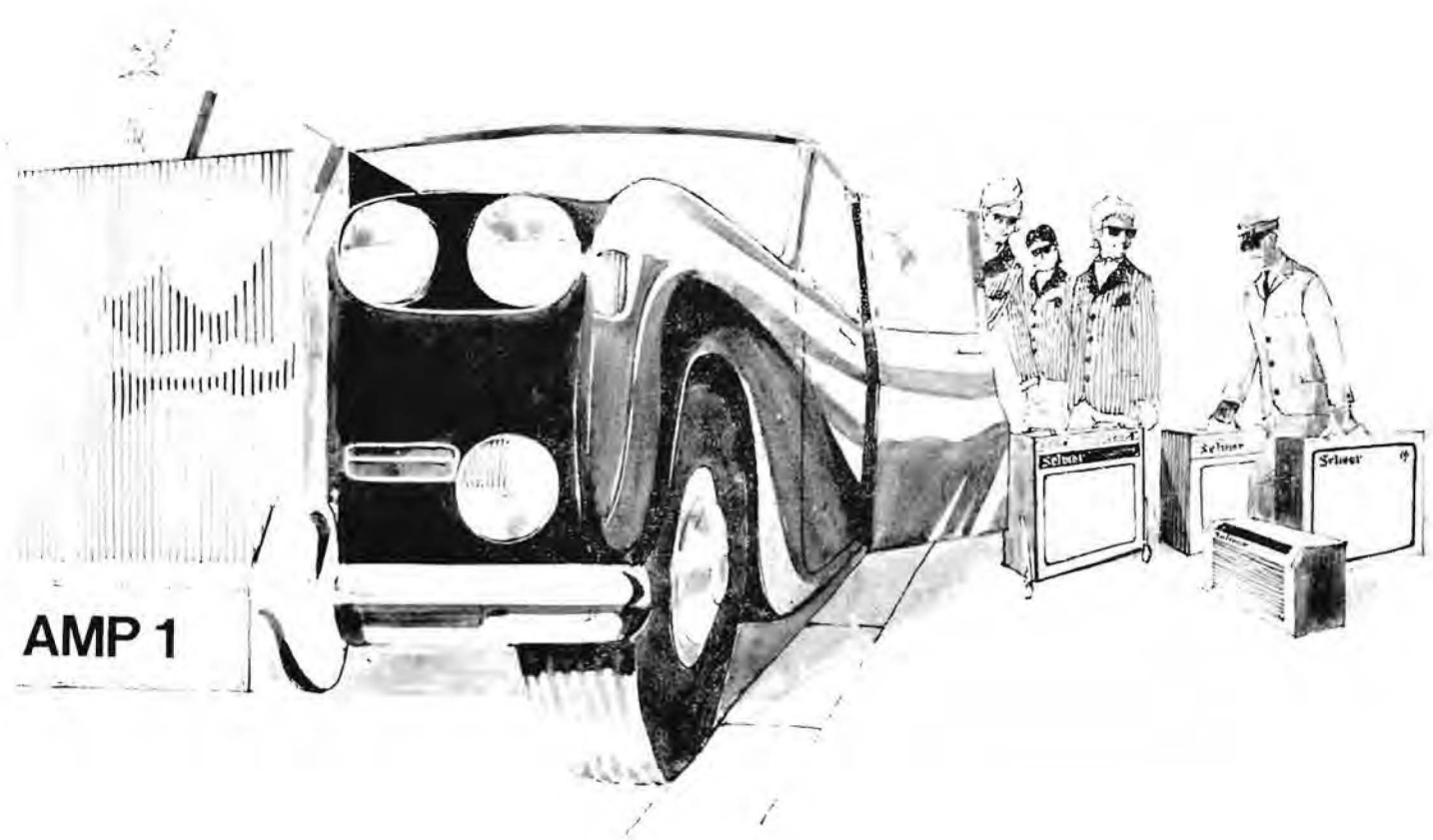
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**T**OM Rush, the 27-year-old Boston singer who's just finished his fourth English tour, is a very difficult man to pigeonhole. He's generally known as an urban folk-singer—but at one time or another he's been involved in practically every variety of American music. Pure folk, Woody Guthrie songs, old country blues, white rock and roll, Bo Diddley-style R and B, Tom does them all.

Long before the present rock resurrection, he was recording songs like The Coasters' "When She Wants Good Lovin'", which can be heard side by side with Woody Guthrie's "I'd Like To Know" on his debut LP, "Tom Rush".

His second album, "Take A Little Walk With Me" has one side of nothing but rock—"Money Honey", "You Can't Judge A Book By Looking At The Cover", "Love's Made A Fool Of You" and others. But when I spoke to Tom after his appearance at London's Marquee Club, he told me his latest album, "The Circle Game", most nearly represents what he really wants to do.

### HARD-CORE

"It's all modern stuff on 'The Circle Game', and now, I've more or less moved away from the hard-core rock I did on 'Take A Little Walk', although I still play it on live dates. But I'm more concerned with modern songs by people like Joni Mitchell—a new singer who's taking America by storm at the moment, and is very good indeed—and material by Jackson Browne and James Taylor. Plus a couple of my own songs which managed to creep on to the record!

"I'm very happy indeed with the way 'The Circle Game' turned out. The sound on it is as nearly perfect for me as it could be—big and full. And just listen to Bruce Langhorne's guitar work! He plays an extremely old Martin ladies' model. That's the lovely plummy guitar on Bob Dylan's 'Bringing It All Back Home', incidentally. Bruce

just has to breathe on it to get a wonderful sound."

I asked Tom if he had much trouble in reproducing the full sound in England. "I've only got two musicians here with me, Dave Peck and Phil Dennis on bass and piano. But you can get a very big sound with very few instruments if you work it out properly and the conditions are right. I'm afraid it wasn't too brilliant tonight, though. My guitar just wasn't coming through at all, as I discovered when I came off stage! I'm sorry about that".

I said that from where I was standing it sounded very good, but he insisted it wasn't right, though the audience obviously loved his act.

### UPROARIOUS

He was on stage for about an hour, and played a cross-section of songs from his three albums. The first one was an uproarious deadpan version of "Duncan and Brady", a long, lunatic and involved story-song. Said Tom: "It's a song that has been written by a great number of different people over

# T O M

## THE MUSICIAN



*Rick Sanders spoke to him on his recent visit to England*



the years. The last person to write it was Spider John Koerner, and I do his version".

### FAVOURITE

Also included in his act were "Shadow Dream Song", written by Jackson Browne, the Bo Diddley favourite, "Who Do You Love", sung very menacingly, and he ended by doing his own composition "No Regrets".

I was a bit disappointed he didn't play "The Glory Of Love", a typical late-fifties piece of slush-rock. He explained: "I have to know an audience very well, and they have to know me and my weird sense of humour very well, before I dare come out with that song. I mean, it's so terrible! I just kind of like the old corny stuff".

### YOUTH

"And I really like the old hits of my distant youth. Carl Perkins, Little Richard. Chuck Berry — all great people, and there's nobody doing anything like it now. They had a fine sound in those days".

I asked when he would next be coming over to England. "Well, I like it here. I played at the Cambridge Festival last summer, and I hope to be able to make it again this year. See you there".

# RUSH

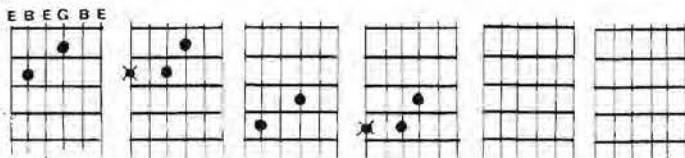
## HIS METHOD



### Tom explains his own style of open guitar tunings

The six string guitar can be tuned several ways besides the "standard" tuning of E A D G B E; the "open" tunings are used extensively in the blues idiom, especially where "knife" or "bottleneck" techniques are applied. The most common of these open tunings are as follows:

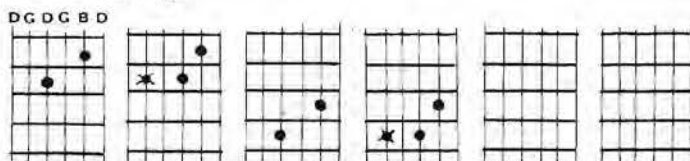
The E Tuning, in which the strings are tuned to E B E G# B E; here the A or fifth string has been tuned up a full tone to B, the D or fourth string has been tuned up a full tone to E, and the G or third string has been tuned up a half-tone to G#. The other strings are left alone. This gives you an E Major chord without your having to form any chords with your left hand. If you then bar all six strings at the fifth fret you will have an A Major chord; if you bar all six at the seventh fret you will have B Major; at the twelfth fret, of course, you will have an E Major chord an octave higher than the one you started with. Other chords may be invented as you need them. Here are some you may find useful; use the blank forms for your own chords:



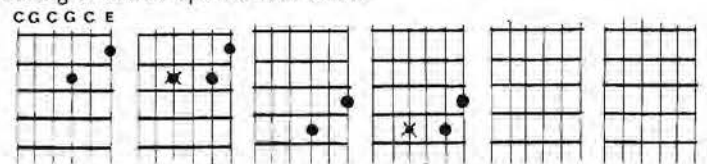
\*X indicates that this is optional; the string may be "open".

In the D Tuning the strings are tuned D A D F# A D; here the E or sixth, the B or second and the E or first strings have all been tuned down one full tone from their "standard" tunings, and the G or third has been tuned down one half tone. The relationships of the strings to one another here are the same as in the E tuning; the only difference is that everything is a full tone lower. Consequently, the same series of chord formations apply to both the E and D tunings.

The G Tuning has the strings as follows: D G D G B D. The E or sixth, the A or fifth and the E or first strings are all tuned down one full tone. Barring on the fifth fret gives you C Major, barring on the seventh, D Major. The chords shown below are the counterparts of the ones listed above for the E and D Tunings:



In the C Tuning the strings are tuned C G C G C E. The E or sixth is tuned down two full tones, the A or fifth and the D or fourth are tuned down one full tone, and the B or second string is tuned up one half tone.



Other tunings and other chord formations exist and can be found with a little experimentation. (The banjo is an instrument that is normally tuned several different ways, and with some adaptation the tunings and chords from a banjo instruction book may be applied to the guitar.)

As well as chording with the left hand, "knife" or "bottleneck" techniques may be used with the open tunings. In the "knife" technique the guitar is held across the lap and the handle of a kitchen knife is slid up and down the strings to achieve the desired chords. The handle should have rounded surfaces or it will not slide smoothly and the sound will be very scratchy, and it should be relatively heavy or the tone will not be clear on the bass strings. As well as barring with the knife handle, individual strings may be picked out.

When you first try either this or the bottle-neck styles the tone will be terrible. Don't be discouraged, it will improve with practice. Good tone is something your hands and your ears will learn to achieve. It has nothing to do with the brain.

In the "bottleneck" style the guitar is held as it normally is. A tube of some kind (e.g., an actual bottle neck, a glass pill bottle, a lipstick tube, a glass test tube, a socket wrench, a short piece of metal tubing) is fitted over the little finger of the left hand and slid up and down the strings as in the knife technique. The advantage of this style is that, in addition to the slide effect, the chordings shown above may be formed with the free three fingers of the left hand when the slide is not being used. Some blues musicians, rather than fit a tube over the little finger, hold a flat implement (e.g., a folded pocket knife or a standard Hawaiian guitar steel) between the third and fourth fingers of the left hand.

With both the knife and the bottle neck techniques the right hand's picking is basically the same as with "standard" tuning and chordings. These techniques are most effective on steel strings, rather than nylon, but beware of stringing a guitar intended for nylon strings with steel ones; it may tend to disrupt its structural integrity (tear it up).

# PLAYER <sup>OF</sup> THE MONTH



## KEEF HARTLEY

IT wasn't until six years ago that he started playing drums. He was persuaded to play by fellow rockers in Preston, who put on a show at his local youth club. By the time the day of the show had arrived, Keef more or less had a full kit. Interest grew, and, as Keef says: "I decided there was more to life than Preston, so I moved to Liverpool, to get in with the scene that had just started there." That, of course, was Mersey Beat, and Keef joined top 'pool outfit Rory Storm and the Hurricanes. "I went round to collect my stage suits after I had passed the audition, and the former drummer kept pushing me for the £15 I owed him for the clothes. It turned out to be Ringo Starr, and I never did pay him the money." After a spell with the Hurricanes, he joined Freddy Starr and the Midnighters, who were big in Germany, and then it was the Blackpool scene.

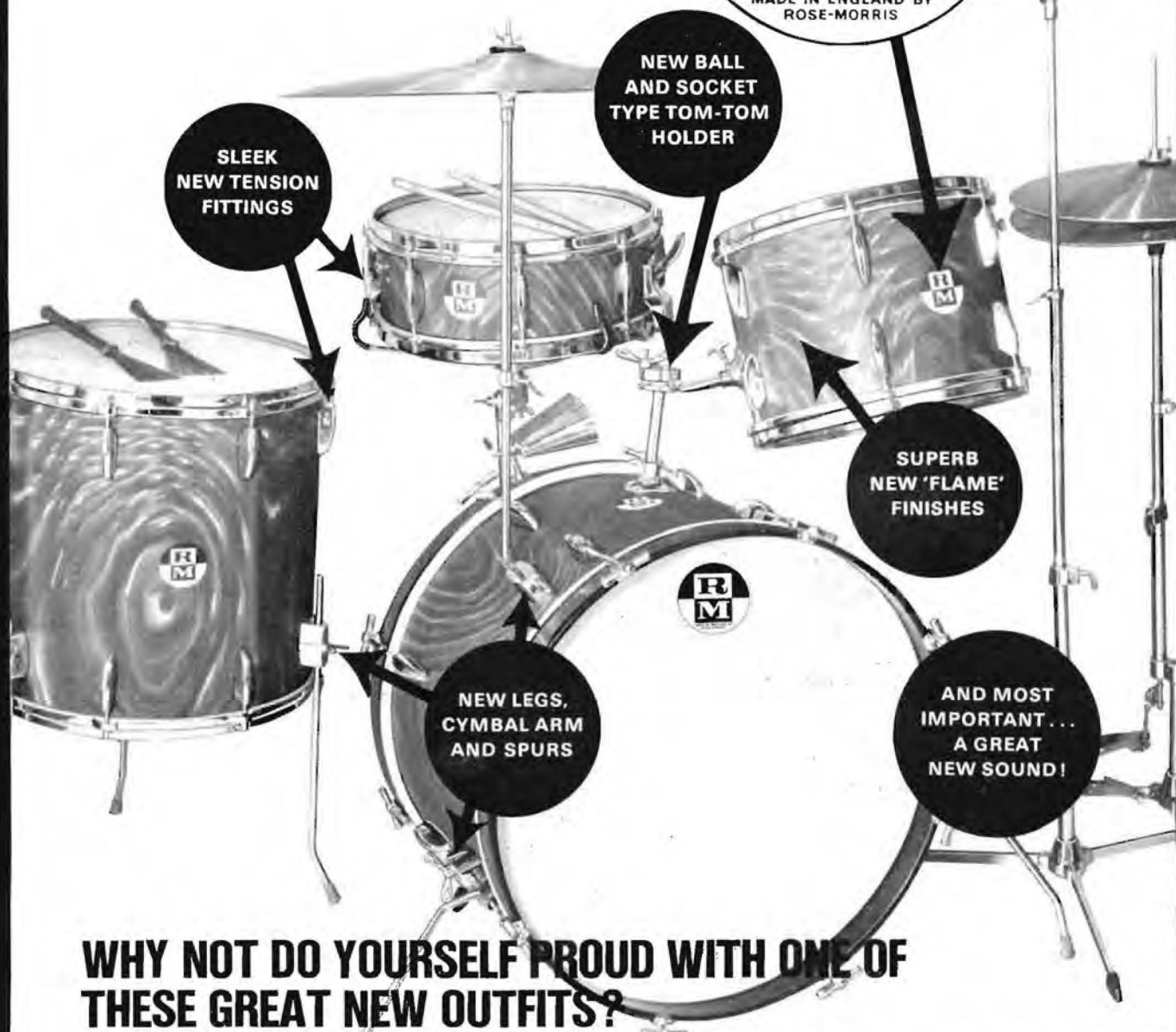
Keef left before his season was over, and moved to London. He didn't find things too good, and slept several nights in Hyde Park . . . "until a group called the Fairies put me up. After a few weeks, I did an audition at Tiles for the Artwoods, and joined them soon after. I was with them for three years, and it was a nightmare. I was always unhappy, and got the sack in April, 1967. I was given two weeks' notice. John Mayall rang me after hearing about my departure from the Artwoods, and asked if I'd like to do a gig in Doncaster, to see how I would fit in. I went all the way up there, only to find it was cancelled. My first job with John was in Southport, and I did the next four bookings as well. But things hadn't gone too well, and John thought it best that I leave. The reason was that I had been playing the way I thought John WANTED me to play, instead of playing the way I wanted to. I had one gig left before I was due to leave, and things went well—I played in my style—so John changed his mind, and I stayed with the Bluesbreakers for a year.

"I was given the sack from John as well, a couple of months ago. It was very amicable, and I was presented with a gold watch on my last gig for the group. I've got my own thing together now, with Pete Dines on organ and vocals, Spit James on lead, and Roger Sutton on bass. We're calling the band 'Keef Hartley', so as to give it some identity. We'll be playing progressive blues . . . our own blues."

Keef operates on a Gretsch kit at the moment, but has played Premier, Ludwig, Rogers and Trixon. "I just like buying new outfits", he says. "I'm self taught, but it was Jon Hiseman who really turned me into a drummer. I owe him a lot. I'm in this business for the excitement, really. It's so unpredictable. Some nights you can go a bomb, or be a drag . . . or you can end up with a bottle in your face."

The unpredictable, self-confessed "bad egg" of the group business, Keef Hartley, has enough of an explosive personality to make it in his own right. At least he can't be sacked from "Keef Hartley".

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**H**ERMAN says the Tremeloes will be on the scene for another 10 years. He'll probably be right. They're rather like kings of the castle at the moment, with no dirty rascals in climbing distance. Many, in fact, think of them as halos on top of the pop world.

Trem Alan Blakely describes their success as . . . "Being scared to release singles which aren't commercial. It really worries us. Everybody wants to be a big selling artist, but some won't resort to simplicity for the sake of their music. We're lucky, because our music is simple. You just can't complicate records if you want to sell".

### RECOGNISABLE

Both "Helule, Helule" and their new single, "I'm Gonna Try" retain that recognisable Tremeloe sound and image, although "Helule" did have some instrumental innovations; namely "George" the rhythm box. "We were given it in America," says Alan. "And it didn't cost us anything, which helped. We used it on the record to give it a real African feel . . . to make it more authentic".

"It was about four years ago when we first became interested in African rhythms. We were touring with Brian Poole, and used to watch the natives doing their dances. We also heard the tribal records, which first sparked off the idea. We managed to get hold of some of the records, and took the 'Helule, Helule' part from one, and adapted it. We couldn't understand much of it, because it was sung in one of those mad Swahili languages".

### COMPOSED

The follow-up to "Helule, Helule" is from the same writers who composed "Suddenly You Love Me" . . . "but this time we've written the English lyric," says Alan. "It's a bit square, but safe for the charts, I hope. It's got the

# THE TREMELOES ARE KINGS OF THEIR CASTLE!

BY  
**JOHN  
FORD**



*The Trem's present George complete with stage gear.*

same feel as the other records —I don't mean the ballads. After 'Be Mine', we're going to leave them behind. You've got to have a really strong number if it's slow, whereas it doesn't matter so much if it's a beat thing".

"We're very pleased about writing the words for 'I'm Gonna Try' although the flips of our records are always our numbers. We wrote some real rubbish before coming up with good stuff, but the last few songs we've been very satisfied with. Practise makes perfect".

It's true to say that the Tremeloe songwriting is going better than Alan makes out,

because their latest LP will be all original material. "I suppose it's the feeling of showing people what you can really do . . . to prove there's

more variety to the group than just the sound on singles. And the LP market is very different from the singles market. It doesn't really upset anybody if you do something very different on an album. In fact, it's almost expected nowadays".

### STUDIO

"Before now, you'd get pushed into a studio for three days and be told to finish an LP. You just can't do that anymore, unless you camp there. We're taking our time, because you only get about one album released a year, and that's that. We're not using session blokes, either. It's going to be the Tremeloes only. We can play enough instruments between us to add variety".

"There's one thing we are going to use. That's an 8-stringed guitar we picked up in South America. Funnily enough, it's made from a dead animal". Funnily enough!

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## the Mike Smith column

If there is anyone among you who wants to write film music, then I urge you to rush along to see "In Cold Blood", the movie of the Truman Capote book. Because this will show you what film-score writing is all about and, incidentally, I'm after the LP of it. The composer: Quincy Jones, who herewith goes into my personal Hall of Fame.

His music is fantastic. The atmosphere he creates is marvellous. I'm a bit of a film-goer and it's been a long, long time since I was so moved by a man's work. What's more, his score makes nonsense of the theory that the only good film music is that which you do NOT hear.

What else is happening in music? Well, Mike D'Abo played me the new Manfred Mann album and once again I flipped. Great arrangements, and I honestly think Mike is singing better than ever. But on the single scene, things aren't so easy to predict...

We're looking for a new single for the Dave Clark Five and we're also setting down ideas for new television shows. Dave and I write them down independently, then get together and make up our minds on which are the strongest. It all takes time, but there is still time for me to move into a new flat. I enjoy taking it easy, to be honest, because I've been on the move for so many of the past five or six years.

My Riviera organ is going great. I've been down to the factory to discuss various possible improvements or adaptations. They're pleased with my ideas; I'm pleased with the tremendous sounds I get out of the instrument. Incidentally, a similar-type organ has just been built into a very big church. And that can't be bad...

See you all soon.

MIKE SMITH.

# KEYBOARDS

## No. 4. CHORD POSITIONS

By THE TUTOR

So far in this series on the keyboard, we have dealt with major and minor chords and the different positions in which they can be played. Don't forget that the basic formula for a major chord of  $R+1\frac{1}{2}+2$  applies to all major chords and, equally, the formula of  $R+2+1\frac{1}{2}$  to all minor chords.

There are over 150 different chords which you need to learn to be able to play most pieces of pop music. As there are three or four different positions in which each one can be played, this brings the total to over 500. A terrifying figure for any beginner. The best way to start is to forget the different positions in which each chord can be played and just concentrate on the basic formula. Then you'll find the rest will follow on quite naturally with practice. Some people find it easier if they just learn all the different chords of "C" to start with. Once they have got those off pat, then they can easily adapt the same formulas to every other root note.

I'm not going to pretend that it's easy and it'll all come without practice. It won't. There's no substitute for practice if you want to play any instrument properly.

The next chord that we are going to talk about is called a seventh. A seventh chord is a combination of four tones or notes. Any major or minor chord can be transformed into a seventh chord simply by adding another note above the fifth of the major or minor chord.

Let's stay on "C" as all the other examples we have given have been based on that note. The formula for the formation of a C Major chord is  $R+2+1\frac{1}{2}$ . To make the "C" Dominant Seventh we just add  $1\frac{1}{2}$  so that it becomes  $R+2+1\frac{1}{2}+1\frac{1}{2}$ . If you look at the keyboard, you will see immediately that in the case of "C" Dominant Seventh, the additional  $1\frac{1}{2}$  tones means that the fourth note will be B Flat. I have also shown you the formation of B Flat Dominant Seventh.



C7



B<sup>b</sup>7

To form a Minor Seventh Chord, you just add another note,  $1\frac{1}{2}$  tones above the fifth of the normal minor chord. So, the formula for a Minor Seventh Chord is  $R+1\frac{1}{2}+2+1\frac{1}{2}$ . The diagram below shows the notes you play to form "C" Minor Seventh Chord. I've also shown the formation of B Flat Minor Seventh.



Cm7



B<sup>b</sup>m7



# The Devil's own Peter Green

BY MIKE CLIFFORD

**H**E lives in East Putney with his parents. His room has large posters of Rudolf Valentino and Clint Eastwood adorning one wall, with Fillmore Auditorium handouts underneath. One large black sheet lists all the contemporary blues artists in dark brown lettering, while his own group, the Fleetwood Mac, stands out in glorious red.

Peter Green's tropical goldfish bowl is surrounded by countless blues albums, one of which is continually playing. Nice surroundings for an amiable bloke. This should dispel the rumour that Peter lives in an old wooden shack in Glasgow's Gorbals, or on a prison farm in Louisiana in the Summer season.

## DISTURBED

I disturbed him searching for old photos of himself, for his group's latest LP cover. He proclaimed his "undeniable beauty" on some shots, although he couldn't find the snap he wanted most of all . . . "a picture of me with my first guitar—an old Spanish job—sitting on the porch displaying my warm smile". He wanted one with his parents featured, and exclaimed, "Bloody great!" when he found it. "And it's got my dog on it as well".

A trip under the bed remained fruitless, but scattered above were his own pictures of Freddie King, B. B. King, Otis Rush, Junior Wells, and several with John Mayall. One of his two record players

was playing a Robert Johnson LP, and Peter admitted he would pay £5 for a single by the same artist.

After that album, a vintage B. B. King graced the turntable. "This is not as good as 'Live At The Garden'," said Peter. "Not enough depth. But it is 10 years old. You should know this track 'Sweet Little Sixteen'. And this is great. Sounds like an old Elvis. But listen to this". And on went "Double Trouble" by Otis Rush. "I paid eighteen bob for that, in a shop in Tottenham. His voice is so good. The best". It went back into its plastic-interioered cardboard cover, adding to the record's status. Next was an Elmore James single. That played without comment from Peter. "I could always put this on," he said. moments later, pointing at Cliff Richard's first LP. That was vintage. He was backed by the Drifters.

With an Indian-looking shoulder bag filled with documents, and photos, adorning his centuries-old leather jacket it was necessary to visit central London, to work on reductions for the new Fleetwood Mac album. But not without removing his socks first.

On the way, Peter pondered on the group's American tour. "I'm not all that keen on going. It's too violent. You can't walk about on your own. Life's not worth a light over there. It really frightens me. Mick Fleetwood's the

same, although John McVie is really looking forward to it. Jeremy Spencer doesn't want to go, for various reasons. If John and I can get a look at Mexico, it won't be too bad. I want to get some clothes from there. I'm still a bit worried that we may bomb over there—audiences really expect the best. It's O.K. in this country, because they know us. We can be really personal. Too personal, sometimes".

## MOTIONS

At the C.B.S. studios, Peter played their new single. "It hits me the same as when I first heard 'A Whiter Shade Of Pale', and 'When A Man Loves A Woman'. We've used violins. Not to the fore, but just there". Along with John McVie, Duster Bennett, manager Cliff Davis, and Richard Vernon, Peter went through the motions for reducing. Very much in command, but enthusiastic to suggestions. One particular track really moved. "Not bad for a whitey," commented Peter. "And listen to this. Duster is definitely the best harp player in Britain".

Earlier, Peter had talked about Duster, and guitarist Danny Kirwan as the only guys in this country who could . . . "make me say 'Yeah', when I listen to them, And Duster is such a nice guy. So nice, he makes me feel evil".

His comment on the LP was:—"Great, marvellous.

The best album this year. 10,000 times better than the first". But the lump in his cheek gave that pretentious comment's game away. "We've dropped the idea of having one side for Jeremy and one for me. The tracks will alternate now. I thought it would sound disjointed, but it's really together. Besides, one side each would have led to comparisons between Jeremy and myself".

"I want this LP, nice and loud, Mr. Vernon". A remark directed at Richard, who took it very calmly. "Every time they play our records at a club, the volume drops right down". When told that the extra length on the Fleetwood Mac singles necessitated a reduction in volume, Peter said. "Right, I want every track on this album cut in half, or heads will roll. But try and get it as loud as you can".

The collected talents in the studio tried to think of a title for the LP John McVie suggested "Balls", and various psychedelic names. But no decision was made. Culling the name from one of the tracks proved a bad idea, but I liked "Wipe The Blood Off My Plectrum Blues" and "Fleetwood Mac's Greatest Hits" both Peter's ideas.

But whatever it is, it will no doubt retain the individuality of Peter Green. His style, speech, and attitude make him a self-confessed devil. But without the horns to hurt people.



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# VISITING THE PREMIER DRUM FACTORY

**T**HE Premier Drum factory, in Wigston, near Leicester, was the venue for the presentation of *Beat's* December competition prize... a brand-new Premier drum kit. *B.I.'s* Managing Editor, Sean O'Mahony and staffman Mike Clifford, along with Viv Prince, and prizewinner Mike Hodges, were shown round the company's impressive factories by Premier's Phil Franklin.

The Canal Street factory is the home of all the main wood-work shops, where the sticks and shells are made, plus the light and heavy engineering works and the raw materials used in the drum-making process. The research, drawing, and several general offices are also at this factory.

The main sales office is at Pullman Road. The timpani, tuned percussion and accessory shops are also there.

The new, large warehouse is a short distance away in Magna Road, where a stock of all the Premier products is kept. Here they are packed and distributed to Britain and all over the world.



The main warehouse, where Premier stock is kept for distribution to all its main markets. This picture shows just one section, where the drums are stored.



All the diamond chrome-finished accessories are plated at the specially-designed chroming plant in Canal Street. Before being passed through the chemical baths they are individually strung on copper wire.



At Pullman Road, the finished drum shells are drilled for their fittings. The polyester finish has already been applied.



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# ★ IN THE STUDIO ★



## GIVING THE FACTS BEHIND THE HITS

**T**HE Professional Recording Exhibition, organised by the Association of Professional Recording Studios took place at the Hotel Russell at the end of May. It was received very enthusiastically by the audience which included representatives of the 150 APRS member studios and several hundred invited guests. Among the exhibitors were: Ampex, Astronic, Audio and Design, EMI, Grampian Reproducers, Scotch Tape, Scully (Advision) and Shure Electronics.

PYE's Pat Godwin reported that the studios have been through a fairly quiet period, with a lot of the studio time going to the Paper Dolls, recorded as before by Tony

Macaulay, and to the Tony Hatch Orchestra. The Kinks have also been in the studio, putting down some new material. John Schroeder has been producing sessions for the Status Quo, expected to result in a new single to follow-up "Black Veils Of Melancholy"; he has also produced a single for Margo, at one time the lead singer of Margo and the Marvettes.

Pye have been doing a good deal of work for the Deutsche Vogue record company. Miki Dallon, who used to be the singer with Neil Christian's Crusaders on the old Strike label, has been producing records by German artistes such as Sam D.

Sam sings in English,



*Grapefruit have been recording at Trident Studios.*

so in order for him to learn the words, Tony Richey records the songs first in English, while Sam learns them by playing the songs back.

Also on the agenda for Pye is some work for a U.S. company — Miller International—who are recording Christmas carols with English musicians.

### DEPARTURE

Pat informed us that Pye have now lost Barry Ainsworth, their engineer who was featured in "Beat Instrumental" recently. Barry is joining De Lane Lea, filling the gap left by Mike Weighell's departure, while Pat told me that he had great hopes that Howard Burrow would be returning from Hispavox in Spain to take up the job he left two years ago as engineer

at Pye.

Norman Sheffield's TRIDENT STUDIO continues to progress from strength to strength, with an ever-increasing number of top artistes making use of the comprehensive Trident facilities. The Herd have spent two days recording various tracks under Steve Rowland; the Move have also been in, recording with "flutes, violas, strings and things"; Tyrannosaurus Rex have cut some new tracks under Tony Visconti; the Small Faces have spent a lot of time at Trident recently.

### SOLO ACE

Grapefruit have had a number of recording sessions, as have Skip Bifferty, the ex-Newcastle group, and Ace Kelford has been recording



*The Association of Professional Recording Studios' Exhibition was a big success.*



A general view of Pye's No. 1 studio.

his first solo tracks since leaving the Move. Norman tells us that these are very good tracks indeed, promising a lot of future success. Norman was also very enthusiastic about an album which was just to be recorded at press time. Kenny Clarke, the American jazz drummer at present living in Paris, was coming over to record with the Harold McNair Quartet. Norman was to produce this session himself.

### NIGHTMARE

Gerald Chevin at AD-VISION told us that they had The Who in the studio doing their new single, and he was very excited, too, about a new Crazy World Of Arthur Brown LP which has just been completed. The A side of the LP is one continuous track, representing a complete nightmare and delving deep into the mind, featuring many unusual ideas—as we expect from Arthur Brown! The other side is made up of a selection of Brown songs as separate tracks.

Advision was used by the Who for their new LP, to be released shortly, and they



Trident's new 8-track tape machine.

have also been doing some work with Alan Price, Grapefruit, Frank Ifield and continental star Sacha Distel. Gerald told me he held very big hopes for the new single by the Idle Race entitled "End Of The Road". He went on to explain that with Advision's Scully equipment it is possible to do "track-to-track bouncing." By amalgamating the eight-track machine with the four-track one can make a record using up to 20 tracks without sound deterioration.

Fritz Fryer, the ex-Four Pennies man, has been producing for PHILIPS for some time now. He told me that he has recently done sessions with a new singer from Walsall called Jon Ford (who is not "Beat Instrumental's" record reviewer!), from which emerged a single, "Two's Company, Three's A Crowd".

### BUBBLEGUM

A group called Bubblegum have recently recorded "Little Red Bucket", an Easybeats composition which is to be released this month. Bubblegum used to be known as the Deuce Coup, but changed the name to try and get away from the surfing image they once had. Fritz thinks that "Little Red Bucket" is destined for success—"a really nice record," he says.

Also in the Philips studios have been The Jensens, whose single, "Deep Thinking" is out this month, Dodie West, who cut three titles from which a single will be chosen; and Fritz deputised

for John Franz to produce a single and an LP by Gary Walker and the Rain.

IBC are still recovering from a minor invasion of French record men! They came over to record tracks by Sylvie Vartan, France's answer to Cilla Black. Lulu and Sandie Shaw all rolled into one, and apparently for a few days the studio was full of Gallic confusion. But at least the songs came out well—and RCA Victor will be releasing them in due course.

Sylvie, incidentally, made headlines not long ago with her marriage to rock star Johnny Hallyday.

### CONCERT

Two live recordings of interest are being done by IBC—a concert in Newcastle City Hall by the Small Faces, P. P. Arnold and The Nice, recorded on a three-track stereo mobile unit, and the Pentangle concert on June 29th at the Royal Festival Hall is also to be recorded by IBC.

Other visitors to IBC have included the Bee Gees, the Bonzo Dog Doo-Dah Band, Donnie Elbert, Ed Stewart, Bobby Vee, Barry Ryan and

John Rowles. The other Ryan twin, Paul, has been recording demos of his songs at IBC.

The new eight-track machine has been in constant use, and IBC's new stereo dubbing unit, in what used to be Studio B, is expected to come into operation in the imminent future.

### SUCCESSION

EMI have had a succession of artistes in the studio this month, including Cliff Richard and The Shadows, who recorded a new LP under Norrie Paramor, the Pretty Things and Gulliver's People, who worked under Norman Smith, Keith West, Gary Benson, Tim Andrews and the Barry Lee Show. One session which they are particularly looking forward to is an LP with Watney's Brass Band. Hope they bring some samples with them!

### ITALIAN

Also at the EMI studios, under the direction of Dave Paramor, the Koobas have just cut an Italian version of "The First Cut Is The Deepest", which will be released in Italy in August. Stu Leathwood was the lead vocal on



The Koobas recently recorded in Italian at EMI studios.

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*De Lane Lea's console.*

the number, which is their latest single in this country. Also in the control box was an Italian interpreter, who was patiently guiding Stu over the pronunciation of the lyric. He managed it well in the end, although there's still a touch of Scouse about it.

## RESULTS

Dave Siddle at DE LANE LEA told us they have been working recently with Mickie Most—results of which were Lulu's single, "Boy", and an LP; Donovan's "Hurdy Gurdy Man"—and a single by Herman soon to be released.

Bobbie Gentry paid a visit to De Lane Lea during her British tour, recording under her American producer, and new tracks have been recorded by Jacky, for a new LP, "The Lemon Tree", produced by Andy Fairweather-Low, and the New Vaudeville Band, who made three tracks under Ken Lewis.

Adrian Ibbetson at REGENT A has had Shel Talmy, The Kinks' producer,

recording a single with The Total, "Think". This was written by Tony Hazard, who has been a frequent visitor recording demos of his songs. The Equals have recorded "Softly Softly" at Regent, which, according to Adrian (who produced the session) is "a real head-blasting rave-up. So don't be fooled by the title!" Regent have also been working with The Equals on an LP. Bill Wellings has been in the studio working on a Tijuana Brass-style LP for Music For Pleasure, following the success of a previous album on the same lines.

## DEMOS

At the other Regent studio—studio B—Bill Farley said that Mike d'Abo has been recording some demos, as has songwriter Mitch Murray. They have also been recording a television show featuring Madeline Bell and The Shelveles for the continent, with Jim Ramble producing.

Peter Ballard of STUDIO REPUBLIC has recently been involved in recording the RAF's 50th anniversary al-

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bum for MFP. With a commentary by Douglas Bader, this record features the sounds of half a century of RAF aircraft. Peter has also been recording a group from Maidenhead going under the name of the 27th All-Stars, of whom he has a very high opinion. Microscope are another group who have been recording at Studio Republic. Richard Charles has been producing the group, who play many strange instruments from many countries, including African and Australian aboriginal instruments.

Peter brought up another point—that many people don't know that there are recording studios capable of top-class work all over the country. If you live in the provinces and want to record, you don't have to go to London, he stresses. Just contact the Association of Professional Recording Studios at 47 Watten-don Road, Kenley, Surrey, who will give the address of the nearest studio.

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*Adrian Ibbetson at the controls at Regent A.*

Rickmansworth, where the Rainbow Ffolly's "Drive My Car" and LP were recorded, there has been a fair amount of interesting work. Orbit Five, a group from King's Langley, made a single for Decca—"I Wanna Go To



*The Who recorded "Dogs" and their LP at Advision Studios.*

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Heaven"—with production by John and Malcolm Jackson. On their own labels, Ad-Rhythm and Jackson, they have been doing a lot of organ music recording, including a second volume of Keith Beckingham playing standards on the Hammond. For EMI, Malcolm produced an LP with Mike Carr playing organ and Tony Crombie on drums.

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Malcolm was very thrilled recently to learn that his studio had won the Carl Fischer award for the best small studio in Britain. Congratulations!



The Move have been recording at Trident Studios.

**SCRIBBLES**

"Rainbow Valley", which is a sort of Everlasting Love Affair has been put out as a single by Robert Knight and the two versions are now competing for U.S. sales. Highly ironical if Robert Knight should win . . . Little Richard changes labels again (hot news dept.) and appears on Brunswick with "Baby, Don't Tear My Clothes".

New writer-producers for the Supremes—Messrs. Ashford and Simpson, "Some Things You Never Get Used To" being the group's new single . . . Timi Yuro has returned to Liberty label . . . Scribbles soul-pick of the year—James and Bobby Purify's "I Can Remember".

Silhouettes, of "Get A Job" fame 10 years ago, attempt a Platters-Dells type comeback. They have a new album on Goodway . . . Brenton Wood recently in Italy to promote "Gimme Little Sign" which has gone to No. 4 in their chart . . . Toussaint McCail has recorded "King For A Day" honouring Martin Luther King.

Stark Naked and the Car Thieves could break out with "Look Back In Love". . . New album on Music Images label—Central Park Music Festival with Lou Rawls, Maxine Brown and the Ramsay Lewis Trio—should be interesting . . . False Rumour: Screamin' Jay was not in Paris entertaining the Riot Police.

James Brown's "Licking Stick" is the fastest moving single in the States; "I Got The Feeling"—an original B-side is still selling half way up the Hundred; and an older release called "America Is My Home" has suddenly started to sell. James has never been bigger . . . On Bobby Marchan's "Booty Green" there is an almost inaudible guitarist who is either brilliant or drunk. Sounds like they've tried to rub out his meanderings.

NEW: Lee Dorsey—"Wonder Woman"; Percy Sledge—"Sudden Stop"; John Lee Hooker—"Back-bitters and Syndicators"; "Think Twice Before You Go"; Shorty Long—"Here Comes The Judge"; Miracles "Yester Love".

**BI's CHART FAX**

1. Young Girl (Fuller) Union Gap  
RP—Jerry Fuller. S—American. MP—Mecolico.
2. Honey (Russell) Bobby Goldsboro  
RP—Bob Montgomery/Bobby Goldsboro. S—American. MP—Mecolico
3. Man Without Love (Panser/Pace/Livraghi/Mason)  
Engelbert Humperdinck  
RP—Peter Sullivan. S—Decca 2. F Bill Price. MP—Valley
4. I Don't Want Our Loving To Die. (Howard/Blakley) The Herd  
RP—Steve Rowland. S—Philips. E—Roger Wake. MP—Feldman
5. Wonderful World (Weiss/Douglas) Louis Armstrong  
RP—Bob Thiele. S—American. MP—Valando
6. Lazy Sunday (Marriott/Lane) The Small Faces  
RP—Small Faces. S—Olympic. E Glyn Johns. MP—Immediate
7. Rainbow Valley (Cason/Gayden) The Love Affair  
RP—Mike Smith. S—CBS. E—Mike Ross. MP—Cyril Shane
8. Joanna (Hatch/Trent) Scott Walker  
RP—John Franz. S—Philips. E—Roger Wake. MP—Welbeck
9. Simon Says (Chiprut) 1910 Fruitgum Co  
RP—Katz/Kassentz/Chiprut. S—American. MP—Mecolico
10. White Horses (Carr/Nisbet) Jacky  
RP—Derek Lawrence. S—De Lane Lea. E—Dave Siddle. MP—Gerrard
11. Sleepy Joe (Carter/Alquist) Herman's Hermits  
RP—Mickie Most. S—De Lane Lea. E—Dave Siddle. MP—Carter Lewis
12. Helule Helule (Kabaka/Blakely/Hawkes) The Tremeloes  
RP—Mike Smith. S—CBS. E—Mike Ross. MP—Peter Walsh
13. This Wheel's On Fire (Dylan) Julie Driscoll/  
Brian Auger  
RP—Giorgio Gomelsky. S—Advision. E—Eddie Offart. MP—Feldman
14. Jumping Jack Flash (Jagger/Richard) The Rolling Stones  
RP—Jimmy Miller. S—Olympic. E—Glyn Johns. MP—Mirage
15. Can't Take My Eyes Off You (Crewe) Andy Williams  
RP—Bob Gaudio. S—American. MP—Ardmore and Beechwood
16. If I Only Had Time (Fugain/Delinoe/Ashman) John Rowles  
RP—Mike Leander. S—IBC. E—Mike Claydon. MP—Leeds
17. Do You Know The Way To San Jose (Bacharach/David) Dionne Warwick  
RP—Bacharach/David. S—American. MP—Blue Sea/Jac
18. US Male (Hubbard) Elvis Presley  
RP—Steve Sholes. S—American. MP—Valley
19. Congratulations (Martin/Coulter) Cliff Richard  
RP—Norrie Paramor. S—EMI 2. E—Peter Vince. MP—Peter Maurice
20. Blue Eyes (Kerr/Maitland) Don Partridge  
RP—Don Paul. S—Regent A. E—Keith Ibbetson. MP—Essex

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

# STATESIDE REPORT



THE Doors' Jim Morrison groaned in one of his early musical melodramas that "the west is the best", a phrase which is haunting in lyrical context but appears to have very little practical application outside the song itself. Searching for an accurate expression to size up rock music in the United States geographically, I found the Morrison excerpt quite appropriate.

America's West begins at the coast of the Pacific Ocean, namely California, and one doesn't have to ramble much further inland than the coastline before stumbling across its two major centres of rock music, San Francisco and Los Angeles.

What exactly keyed off this breed of music is a question even the most eminent music critics find difficult to tackle since there are many factors involved in the explanation of the West Coast music revolution.

## BIRTH

The basic reasons for the birth of the new music date back to 1965 at which time the United States was running stagnant as far as creative music was concerned. The Beach Boys, once a minor revolution in themselves, were nauseating too many people with their surfing melodies and their decline was inevitable.

Dependency on England's artists to spice the national charts was at a peak. British bands were flooding the U.S. market and there were very few native groups for people to follow; only the Byrds, Lovin' Spoonful, the failing Beach Boys and a few Motown artists were

scoring. It was evident that something was bound to crack.

The "hippie scene" and its rapid growth in the two West Coast locales, particularly in San Francisco, is recognised as being the cradle, with the new wave of music playing the role as one of that culture's multi-births (other offspring being the light shows, poster art, style of dress, etc.).

When the shell did crack, San Francisco established itself as the music centre and Los Angeles soon followed. The two San Francisco ballrooms, the Fillmore and Avalon, started rolling in early 1966, giving the local bands at least one good reason to stay alive.

Things began slow but the press and other communication media were enzymatic in spreading the music. More bands began forming, the ballrooms were drawing people magnetically and from that time on it was only a matter of expansion and maturation for the music.

San Francisco and Los Angeles are separated by 425 miles, enough to give each city a face of its own. San Francisco's seven major bands have a family image, an intimate closeness between themselves and their music. They all sprang from the same root at almost the same time and their music was, and still is, the breath of the San Francisco ballrooms and free park concerts. It's this brotherhood intimacy that explains the existence of a common music, "the San Francisco Sound".

Los Angeles is a bit different. The Southern California scene was a result of what originated in San Francisco. There's no family,



Like a few other bands from the East, H.P. Lovecraft has left its home in Chicago to settle in the San Francisco area.

no indigenous sound and the ballrooms are a rather new feature. Los Angeles is still considered a centre, though, because as a city it fosters some of the most important elements of rock music today.

In San Francisco there are approximately 25 bands that frequent the ballrooms. Of that number, there are seven that stand out above the others and play the role of San Francisco's top bands comprised by the city's most seasoned musicians: Jefferson Airplane, the Grateful Dead, Country Joe and the Fish, Big Brother and the Holding Company, the Quicksilver Messenger Service, the Steve Miller Band and Moby Grape.

The Youngbloods, the Electric Flag and H. P. Lovecraft have all left their homes in the East to take residence in San Francisco permanently; however, they are not included as San Francisco products, but as supplements.

## SUPPORTING

Serving a supporting role to the seven major bands are the Charlatans, the Sons Of Champlin, Mother Earth, Blue Cheer, It's A Beautiful Day, Indian Head Band, the Loading Zone, Salvation, Curly Cook's Hurdy Gurdy Band, and Mad River. Most of these bands appear to be going places, they're continually improving and it will probably be only a matter of polishing the repertoire before they're on the same plane as the other seven.

With the experience many of the San Francisco bands have had with recording studios and engineers, many would prefer to handle the recording themselves, hire their own engineers and simply hand the company the final tapes when completed. This is the technique the Grateful Dead used to record their

new album, despite the fact they're no longer on speaking terms with Warner Brothers records.

Jefferson Airplane, which records in Los Angeles' RCA studio, also has adverse feelings towards company engineers and the unease of the recording studio. "We're the worst people in a studio", the Airplane's Marty Balin admits.

"We create our music in the ballrooms. Compared to the ballrooms a recording studio is so sterile, like a hospital," he says. RCA hasn't given Balin's ballroom preference a chance yet and it appears their fourth album which is in the works will be another studio product.

Probably the best example of studio engineers massacring a San Francisco band's recording debut can be found in Big Brother and the Holding Company's album on the Mainstream label. The band puts on such a powerful, soulful performance on stage but their album bore only faint traces of the real Big Brother.

When Jimi Hendrix and John Mayall were touring the States in Spring, both groups were set on the same bill at the Fillmore in San Francisco with Albert King. On the final evening, Big Brother wanted to give a final hometown performance before making their tour of the States and joined the three bands in the same concert.

It was amazing to see Big Brother come on stage and steel the show from Hendrix. The group's Janis Joplin, frequently termed the greatest female blues voice in the country, literally sucked the audience from their seats and brought them to their feet where they cheered for the entire performance . . . including the encore.

Since their initial album, Big Brother has changed hands and are



One of the bands stirring some action in Boston is the Ultimate Spinach.

now under the Columbia label. Their second album, already recorded and set for release very soon, is expected to be a much improved representation.

Aside from the Airplane, the Dead and Big Brother, Country Joe and the Fish and Moby Grape have issued two albums apiece and the Quicksilver Messenger Service, the Steve Miller Band, the Loading Zone, Blue Cheer and Salvation have one each.

## TASTE

Most all of the San Francisco bands are under recording contracts and are getting at least a taste of the recording studios. Some bands, as the case of Blue Cheer, are recorded prematurely. The company is actually the villain here since many consider "the San Francisco Sound" and selling power synonymous. They merely want to get the albums on the market despite the recording being premature. The Quicksilver band displayed some sharp thinking, waiting almost four years before releasing their first album.

Yet with all the music talent in San Francisco coupled with the large number of bands recording, "the San Francisco Sound" has managed only one hit in the national top-10, that being "White Rabbit" by Jefferson Airplane. There's a very good explanation for this.

Even though singles are issued from their albums, San Francisco bands (and many Los Angeles groups and some others throughout the country) do not link top-40 radio with quality and self-satisfaction. San Francisco bands do not record with commerciality in mind.

This is left to Monkees, Turtles and Box Tops (etc.) who keep the national charts nourished and occasionally come forth from the studio with 12 two-minute tracks when the company calls for an album. The major ballrooms prefer to avoid commercial groups unless their stage act is worthwhile.

The design of the San Francisco groups is different. Live performances come first, followed by the recording of albums, and commercial success is considered relatively immaterial.

## INSULTS

Top-40 radio in the United States acts as one of the biggest insults to the adult intelligence and it wasn't until recently that stations began to reform, pressured by the popularisation of "adult rock" stations sprouting up in the country.

"Music has matured, the audience has matured, but radio has apparently proved to be a retarded child," believes Tom Donohue, the man who started the programming of underground "adult rock" in the United States with KMPX-FM in San Francisco and influenced the programming of many other FM and top-40 stations in the States.

"Where once top-40 reflected the taste of its audience, today it

attempts to dictate it," he says. Donohue recently left KMPX after strike difficulties and altered the format of a San Francisco classical music station to rock music programming. The station is gaining remarkable success, largely the result of programming freedom and the respecting of adult taste. His format includes the airing of almost every American and English band on record and tape.

The "adult rock" programming has been successful in Los Angeles too, keeping people aware of the music growing around them as well as the bands residing in the immediate area.

Los Angeles' scene is somewhat smaller than its sister city's, with roughly eight major bands possessing strong, developed stage acts.

Probably the most original is Kaleidoscope, a group that performs a gamut of different sounds. Their material borrows from bluegrass, blues, country and even Turkish music and their performances are probably the most polished of any Los Angeles band.

## CREATE

The Doors are the biggest of the Los Angeles groups. They've recorded three top-10 singles and two national best-selling albums. The Doors can also create some beautiful performances when they really want to get involved with their material. Lead singer Jim Morrison is a strange figure posed on the stage. He very often acts out his songs. "The Unknown Soldier" being his dramatic specialty.

Buffalo Springfield, Love, blues-based Canned Heat, Clearlight, Steppenwolf (formerly the Sparrow from Canada) and the Byrds (now a quartet again going country-western with Roger (Jim) McGuinn and Chris Hillman the only two original members left) round out the meat of the Los Angeles scene.

The Byrds have probably made the most positive move of their careers in recent months, progressing into the country-western field. If "You Ain't Goin' Nowhere", their last single release written by Bob Dylan, is any indication of where they're going, the Byrds' next album should be splendid work of art.

In an attempt to create a rock



Power trio Blue Cheer is an example of a San Francisco band visiting the recording studio prematurely.

capital in the East to balance the massive concentration of bands on the West Coast, Boston has been avidly striving to build a successful scene of its own in recent months.

With catchy little expressions like "the sound heard 'round the world" and "the Boston sound" attached to the Boston movement, record companies have gone overboard attempting to construct a common "sound" synthetically. Little do they realise that a "sound" is born, not manufactured.

The movement in Boston isn't as commercial as all the promotion may seem, though, and once the publicity funds have been exhausted and the smoke settles, something important may develop.

The Ultimate Spinach, the Orpheus, the Beacon Street Union and the Phlup are their major

bands with a dozen or so subordinates. Like a few of the San Francisco bands, record companies are forcing many of the Boston groups into recording studios much too early—the result being some rather mediocre albums.

What is occurring in Boston is still young and unrefined but gives some promising signs for the future.

## FERTILE

At least for the moment, San Francisco and Los Angeles are operating as the only two fertile grounds for rock music in the United States.

And recently, Bill Graham, entrepreneur of San Francisco's Fillmore Auditorium, has been doing his thing to promote that fertility by opening the Fillmore-East in New York City. San Francisco bands are his foremost entertainment and the reception has been outstanding. Graham is trying to make the people conscious of what's going on out West. It appears he's doing quite well.

Similarly, the management of the Avalon has also started another branch in Denver, Colorado and in San Francisco a third ballroom, the Carousel, has come to life to accommodate the growing scene there.

The influence of the music of the West Coast is spreading so rapidly in the United States that it would only seem logical for Britain to be its next target. The occasion will be an alluring delight for all British ears.

MARTY J. ARBUNICH.



Formerly known as the Sparrow in Canada, they have resettled in Los Angeles as Steppenwolf.

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## SOME OF THE THINGS TOP POP PEOPLE WISH THEY'D NEVER SAID OR DONE!

**P**OP music, at today's multi-million pound level, is a comparatively new industry. It's created stars overnight. And even some shrewd backroom figures have made millions. And it's for sure thrown up **MORE** than its fair share of **BLOOPERS!**

A "blooper", folks, is a ghastly mistake. It's the wrong thing said at the wrong time. It's the wrong decision made at the right time. A blooper is something that the perpetrator immediately wishes he hadn't done. Of course, some blooper-makers put on a brave front and go on repeating the dose . . . refusing to admit they really wished the ground had quietly opened up and swallowed them!

Bloopers vary in quality



and in terms of the trouble they cause. Let's examine just a few. Some, you'll find, are unconscious bloopers, but they are often the most dangerous.

### BEAUTY

Lee Hazlewood made a beauty some years back. A successful disc-producer, he decided to chuck up the business as a protest. His protest? "That all the radio stations seem satiated with the Beatles who are doing nothing new. They were hailed as innovators when they were doing things done four years earlier by the Everly Brothers!" Even Lee has to admit now that the Beatles are newer than new.

Remember John Leyton? On "Juke Box Jury" several years ago he said "Frank Sinatra's voice has gone. He's over-rated". From a "junior" popster, this was near-sacri-

lege. Leyton faded from the disc scene, went into movies. And had a big part in "Von Ryan's Express". Opposite, ironically, F. Sinatra. They did NOT discuss pop music.

But you can be completely honest and **STILL** make a blooper. The Love Affair did. "Only our singer performed on our number one hit", they admitted. Result was a storm of controversy and the Great British Public assuming that **NO** pop groups ever played on any records. The Love Affair banned from TV shows, and laughed at in the business had to fight desperately hard to return to the charts.

What about Crispian St. Peters? He had a big hit and then pronounced: "I'll be the biggest of 'em all—and my stage act is much more exciting than that of Elvis Presley". Hordes turned up to see him, including critics. Crispian had said too much, too soon. He was controversial, sure. But he bloomed.

Poor Micky Dolenz made an unconscious blooper. He was talking about how his hair had been changed from blond to dark to suit his

various roles. "I guess I'm a Hollywood phoney from way back", said he on arrival in London. The press boys, already gunning for the Monkees, had a field day with out-of-context headlines like: "Dolenz says he's a phoney".

### REGULARLY

Johnny Mathis hit the British charts regularly until he turned up on "Juke Box Jury" in an over-happy mood and launched a snapping, vitriolic attack on Tommy Steele. The British backed Britain . . . and Johnny owned up to me some months later: "That remark sure put my career back in this country".

Talkative Jonathan King got blooped out: "The Troggs don't have lasting quality. If they're around at the end of 1967, I'll stand them all a champagne meal". He re-



57% thought Beatle Paul wrong about his admission on LSD.



*Proby said Tom Jones was inferior to him on stage.*

membered that bloop as he paid the bill later at the Savoy Grill, with the Troggs' "Love Is All Around" up there in the Top Five at the end of 1967!

Even Beatles bloop, though a Beatle-bloop is a super-bloop. John Lennon's famous "we are bigger than Christ" story was blown up in America, with dee-jays publicly burning piles of Beatle records. This was another out-of-context thing, in fact. The original interview, by Maureen Cleave and published in London, went virtually unnoticed here. It built up, logically, to the theory that young people were more interested in the Beatles than religion; that the Beatles were therefore more POPULAR.

### BLAND

Which was probably true at that moment in time. But the American Press took it up as a bland unqualified statement by John, and it took a lot of explaining once the boys returned to America. In the same category came Paul McCartney's revelation that he had tried the drug LSD. It was honest, yes. But a national opinion poll said 57 per cent of the people thought he was wrong to own up . . . and a fair percentage thought "It was not true anyway—only a publicity stunt!"

Bloopers are made by decision-makers. In fact,

several anonymous executives turned down the initial Beatle tapes. But in a straight "contest" between two groups at Decca, the Beatles were turned down—and Brian Poole and the Tremeloes were selected!

Yes, even Elvis Presley has blooped—well, he and his manager, anyway. That was by not recording new singles over a long spell—simply relying on music from his movies, often producing songs that were patently better in a film score than a single. This was a policy bloop that reverberated against him. It alienated many of his longest-standing and most-patient fans.

Virtually every headlined utterance by P. J. Proby can be said to be a bloop. One notable one: "Tom Jones is the only other singer to give me a run for my money. It would be ALL TOO EASY without him. I'm greater than him vocally and on stage". This is an unusual type of bloop in that Proby IS undeniably brilliant as performer and singer but his bloopers put up an awful number of backs!

### BLOOPED

In the business, there are those who think that Barry Gibb of the Bee Gees blooped when he said: "Pop is going out of fashion. The kids have had it thrown at them right, left and centre and they're sick of it. Groups won't be wanted any more". One CAN bloop simply by being "honest" about the field in which one works.

Frank Sinatra once said "Rock and roll is poisoning the ears of American youth". Oh yeah? His daughter Nancy is very much in the rock 'n' roll field most of the time . . . and her ex-husband, Tommy Sands, was clearly on that scene. Frank himself has used rock settings to his records.

But there are border-line bloopers. Did Frankie Vaughan bloop when he attacked the hippies, and flower-power? He certainly alienated the followers of Jagger, and the Who, and so on, but it really doesn't count as a positive bloop. Finding a bloop is very difficult in



*The Love Affair committed an honest bloop when they admitted they had not played on their record.*

some ways . . . lots of bloopers become bleeps, which is a much more minor matter.

### MISTAKES

Is there a lesson to be learned from all these mistakes? Perhaps it is that one must be on guard when leading questions are asked. The most inoffensive answers to queries can appear most offensive when taken out of context. There is also a warning about one leading off, willy-nilly, on subjects with

which one is not concerned.

As a journalist, I've been involved in many different conversations which were clearly off the record. But there are still idiot-figures who insist on blooming in public . . . justifying themselves on the grounds that they are being "honest and straightforward".

Think before you speak seems to be the message. Serious bloopers have ended promising careers. 'Ware the bloopers!

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# Bonzos



**I**T all started off more or less by accident", proclaimed Vivian Stanshall, vocalist, lyric writer and figurehead of the infamous Bonzo Dog Doo-Dah Band, currently pulling in full houses all over the country with their highly individual brand of musical insanity.

"We were all at art school in London, playing together from time to time, when one Easter holiday about a couple of years ago we went up to Newcastle for a week's booking. We were spotted by the chap who books groups for most of the Northern clubs, who smoked fat cigars and asked us if we wanted to be stars".

"Modestly, we all said yes, so he offered us a six-week tour. We went down very well—and have continued in the same disgusting style ever since".

## DIRTIER

I asked suave, Adonis-like Vivian if they modified their act at all for different audiences. "Not really" he said. "We just make it dirtier for the working-men's clubs. But once we're on stage, we decide what to do as we go along. We've found that humour tends to be much the same wherever you go, and even the language barrier can't defeat the Bonzos. We're now a fave rave on the Continent, you know. At one club in Hamburg, they hung

from the ceiling in a big cage, with the red-faced Teutonic audience stamping and yelling at us from a sort of gallery all around. Amazing".

"Continental audiences seem to appreciate our mimicry and Grock clowning more—possibly they're more sophisticated and clued-in to us than in England—I don't know".

At this point Vivian had to rush off to get ready for the show, and at about twelve-thirty the students of Goldsmiths College, New Cross, were treated to an hour of mind-boggling anarchy by the outrageous Bonzo Dog Doo-Dah Band. They loved it.



*Vivian Stanshall has a quiet smoke backstage.*

Their stage act is largely built around the use of props—horror masks, explosions, weird instruments (constructed by the leaping Roger Ruskin Spear)—and Alma. She is a life-size rag doll who, in the words of Vivian, "has blown her mind. I'm afraid there are bits of plaster and cloth hanging out of the poor dear's head".

## ECCENTRIC

Their stage dress could also be called eccentric. Vivian appeared in grotesquely tight pink trousers and a lacy black dinner jacket; Neil Innes wore a menacing Hell's Angels outfit; drummer Legs Larry Smith sported U.S. football padding; Rodney Slater had a voluminous powder-blue drape jacket, while Dave Clague just looked blinding. An awesome sight.

The Bonzos' humour ranges from hopeless vulgarity to subtle whimsy, while their musical talents are indeed remarkable. Between the six of them they must play over 20 instruments, including a dressmaker's dummy with strings and pick-ups fitted!

After the show I asked if the success of their TV series, "Do Not Adjust Your Sets" and their appearance in "Magical Mystery Tour", they did a spoof-Elvis "Death Cab For Cutie" in the strip-club sequence, made much difference. "We're still clean-cut boys next door. No

real change—after all, we were doing very nicely before, with a lot of word-of-mouth recommendations. All that's happened is that a few more unfortunates know of our existence".

I asked how their new LP was progressing. "Well, I don't think it is an LP any more. We keep on having huge punch-ups about what to put on, so it looks like some of the tracks will be coming out as singles. This could be a good thing—I'd quite like a hit single! Our last one, 'Intro and Outro'/'Equestrian Statue' got a bit swamped by the the LP, 'Gorilla'".

## BITCHERY

Hearing about these disagreements, I wondered if the group secretly hated each other. "There's a hell of a lot of bitchery and nasty jokes always flying about, and if you didn't know you'd probably think we loathed each other's guts. But no, it's really all good natured, and we rub along remarkably well, especially when you consider the time we spend together".

I finished by asking if the Bonzos tried to do more than simply entertain—which they do superbly. "Good Lord, no! We aren't out to convert anyone—we aren't a load of evangelists! We're happy as long as the audiences are".

RICK SANDERS

IT doesn't often happen that the pop world gives the outside world a memorable phrase that's on everybody's lips dozens of times every day. But The Scaffold did with "Thank U Very Much". For a period of months, nobody could say the magic words without putting on a Liverpool accent and racking their brains for the answer to the Aintree Iron riddle.

Following the well-deserved success of the above-mentioned top pop, the three wild spirits of The Scaffold—angelic Mike McGear, outrageous John Gorman in the red tweed suit, thoughtful Roger McGough—have been blasting their way into the nation's consciousness, spearheaded by their series of appearances on the late-night show, "At The Eleventh Hour".

They've had another top 30 record, "Do You Remember"; they've starred in a triumphant show at the Queen Elizabeth Hall on the South Bank, where the combination of their off-beat Merseyside humour, brilliant sense of timing and Roger's poems—he is reckoned to be one of the best poets in Britain, and was nominated by *The Sunday Times* to be Poet Laureate—all turned the evening into one of the most rewarding shows ever to hit London.

## IMPRESSION

But the Scaffold seem to have made their biggest impression to date on the recent 12-day Hollies/Paul Jones tour. I asked Roger how he felt about the tour.

"It was all tremendously enjoyable. The critics said a lot of nice things about it—greatest pop show our civilisation has yet known!—people turned out to come and see it, and the best thing about it from our point of view was that everything was so well organised. No hang-ups at all—no long drives in the middle of the night, the best hotels, lovely food, and we all got on very well with each other. It was great".

"We did some poems, comedy routines and our chartbusting hit songs, of course. We were on another pop tour a couple of years ago, with the Yardbirds, Manfred Mann and Paul and Barry Ryan, where people yelled at us to get off and threw pennies and things. They thought we were supposed to be a beat group. This last one was so much better in every way".

To catch the demand created by the tour, a live LP of the Queen Elizabeth Hall show has just been released, and it's one occasion when a live recording comes off totally successfully. But was it released too close on the heels of the recent "McGough & McGear" album?

"No, I don't think so. We expected 'McGough & McGear' to be more an underground record—though one music



Roger McGough

John Gorman

Mike McGear

# SCAFFOLD'S RELUCTANT HEART-THROB

paper chose it as LP of the month—and the live one is really meant for a wider audience altogether. In fact, we're pleasantly surprised that 'McGough & McGear' is catching on so well. And what's more, we've got another album coming out in perhaps three months. By that time, people should have worn out the other two".

What does the future hold for The Scaffold? "Well, plans had been drawn up for an American tour later on this year, but we aren't keen on going over now. We're anxious not to lose contact with Britain, and we want to concentrate on getting our own show in the West End before the end of this year. That's the big thing for us at the moment".

"It would have been nice to have made it to the States—we were due to play at places like The Bitter End in

Greenwich Village—but the stage show comes first. At one point, there was talk of taking the complete Hollies/Paul Jones show and putting it on in London for a season as it went so well. But that idea fizzled out somewhere along the line".

I asked about the Scaffold's new single release, "One, Two, Three". Said Roger: "It's mostly written by Mike, and I suppose is more like 'Thank U Very Much' than 'Do You Remember'. It's a visual record! But then, all our records are visual . . . and we still think it should do quite well".

Roger has become quite a heart-throb, as part of the Scaffold's success. I asked him what he thought about this. "It makes me so annoyed, you can't understand! Ah, if I were 20 years younger! Ah. . ."

RICK SANDERS.

# INSTRUMENTAL NEWS



## THE CEDARS AND THEIR DRIED APRICOT

A group from the Lebanon, the Cedars, have brought with them a most unusual instrument, which is called a Dried Apricot. In reality it's a delicate stringed instrument that has been played by the Lebanese Bedouins for centuries. It gives the group a very Eastern-influenced rhythm, and makes the Cedars just that bit more individual.

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## THE MOVE & RS66, RS41, RS44 & RS48



Another vote of confidence! Here the Move talk with Alan Marcuson, Sales Director of James How Industries, sole manufacturers of ROTOSOUND strings, and these are the ROTOSOUND strings they use and recommend.

**Trevor Burton** uses RS48 "Supertone" set of medium gauge chrome. Roundwound. The string takes the lead away from the U.S.A. 26/3; (he also uses RS30 on his own 12-string guitar).

**Chris Kefford** uses RS66 "Swing Bass" set of chrome. Roundwound. Medium 30"-32" 47/1; Extra Long 33½"-36" 69/6.

**Roy Wood** uses RS41 "Scene King". Ultra light. Chrome steel. Roundwound. 25/1; AND RS44 "Power King". Roundwound. Light acoustic electric 22/-; AND RS66 "Swing Bass" (as described above).

Sole manufacturers of Rotosound are James How Industries Ltd., (Music Division), 495 Blackfen Road, Sidcup, Kent. Write for full price list.

## Ex-Procol's Record

Two thirds of Freedom, were two fifths of the original Procol Harum. But they do not want to create another Procol. Drummer Bobby Harrison, guitarist Ray Royer, and bass player Steve Shirley are out to start something completely individual, using their own songs. On Ray's "Where Will You Be Tonight", and Steve's "Trying To Get A Glimpse Of You" (the A and B sides of their new Mercury disc), a fourth musician is heard—pianist/organist Mike Lease, who was originally intended as the remaining Freedom worker. But Mike passed his exams into University to study music, and since left the group. The latest project for Freedom is an own composition LP to follow one already in the can. This is the music for the Dino di Laurentis production "Black On White", in which they also acted, and recorded all 14 songs.

## ROSETTI MOVE

For the second time in five years, pressure of demand has forced Rosetti into larger premises. This time the move is to a new building, specifically equipped for musical instrument wholesaling, which is situated at 138-140 Old Street, London, E.C.1. Nearly four times the size of the previous headquarters, and on six floors, the House Of Music, as the new warehouse has been christened, will hold the established Rosetti lines and will provide additional space for the many new marques moving into the catalogue. Triumph amplification and the new Gazelle electronic organ. Buffet-Crampon woodwind, Hagstrom guitars, and the new Triumph guitar range will all benefit from the new facilities, both in the home market and in export, a field in which Rosetti is rapidly expanding.

## P.A. EXHIBITION

Freedmans Musical Instruments recently held an exhibition showing a variety of P.A. systems. Manufacturers at the show included Watkins (WEM), Dallas Arbiter (Sound City), Pan Musical (Impact), Rose-Morris (Marshall), Rosetti (Triumph), A.K.G. Microphones, Beyer and Fi-Cord microphones, and the Dane Super Sound strings from Rotosound (James How Industries). The show was at the Red Lion Ballroom, Leytonstone.

## 'Acoustic' Amp



Pictured above is the Acoustic 261 solid state amp, which has a 275 (American) watt peak power. It features dual channel stereo, dual channel variamp equalizers, fuzz, tremelo, and reverb, and a 5 octave electronic tuning fork. The 48" speaker cabinet has two front mounted 15" Altec Lansing speakers, plus a 14" x 6" high intensity horn with a snap off grill. Groups enthusiastic to the new amps include Spencer Davis Group, Traffic, Doors, Clear Light, Buffalo Springfield, Jefferson Airplane, Grateful Dead, H. P. Lovecraft, Sweetwater, Electric Prunes, Crome Syracuse, etc.



## WEB USE TWO DRUMMERS ON STAGE



John L. Watson and The Web

One of London's favourite groups is John L. Watson and The Web, notable for the excitement they generate with two drummers, Kenny Beverage and Lenny Wright, pounding out cross-rhythms behind the strong voice of Detroit-born John L. Watson. The group, whose greatest fans include Nina Simone and Lou Rawls, have a new single, "Hatton Mill Morning", to be followed soon by "Fully Interlocking", an LP of their own compositions. The other Web members are: John Eaton and Tony Edward on guitars, bassist Dick Lee-Smith, and John Harris, who plays sax, flute and clarinet.

## ALAN BOWN! STAY IN BRITAIN

The Alan Bown's! proposed trip to the States has been postponed indefinitely, so that the group can promote their latest single, "We Can Help You", which was written by Nirvana. Alan told B.I.: "We've been trying so hard to make it in Britain, and feel that it is more important to stay and promote the new record. But we do have an open contract to go to the States at any time, work on a scheduled film, and do college dates".

## OMEGA RED STAR TOUR

For the first time, a Hungarian pop group is touring Britain. They are the Omega Red Star, who are using Vox Amps, and a Selmer Pianotron which was lent to the boys at the last minute. They feature all styles of music, even their own traditional folk numbers, which they have especially adapted for our audiences.

## WURLITZER FOR FACE McLAGAN

Small Faces' Ian McLagan is using a small Wurlitzer electric piano on top of his Hammond at the moment. It is featured in the latest Faces' LP "Ogden's Nut Gone Flake".

## MANFRED MANN RETURN TO BRASS

On live bookings, Manfred Mann will be playing flutes, penny whistles, etc., to create the beginning of their latest single "My Name Is Jack". The competent reed men are Tom McGuinness, and Klaus Voorman, who finished well up in this year's "B.I." poll, in the brass section.

## Gazelle price correction

In last month's Instrumental News we mentioned the price of the new Rosetti Gazelle organ as being 138 guineas. The organ in fact retails at 135 guineas.

## SPECTRUM ENGAGE TALENT

Spectrum Recording Associates announce a tremendous response to their appeal for new talent. Their advertisement appeared in B.I.'s May issue, and replies came from as far afield as New York, Sweden, Czechoslovakia, East Germany, West Germany, Austria, Australia and Ireland. The company is now in the process of recording groups, and two solo artists, and sessions have been started. Spectrum are negotiating with three major labels for release of their artists. They are still interested to hear from up and coming singers, etc., and you can get in touch with them at Suite 500, Chesham House, 150 Regent Street, London, W.1.

## TIM ROSE RETURNS TO BRITAIN

Tim Rose arrives in Britain on June 25th, and his tour itinerary is as follows: June 28th, Pier Ballroom, Hastings; 29th, University of Sheffield; July 1st, Top Gear Recordings; 2nd, College Of Technology, Bournemouth; 5th, Pavilion, Hemel Hempstead, and Samanthas, London; 6th, Gaiety Ballroom, Ramsey; 7th, Top Gear transmission, and Woburn Abbey Festival; 8th-15th, Yugoslavian Pop Festival; 16th, Ma-quee, and Scotch of St. James, London; 18th, Victoriana, Liverpool; 19th, South Bank Jazz Club, Grimsby; 20th, Mistrale Club, Beckenham, and Middle Earth, London; 21st, Boat Club, Nottingham; 22nd-27th, Musica '68, Majorca; 31st, Brave New World Club, Portsmouth; 2nd August, Kirkclevington Country Club; 8th, Hull ... no venue, to date; 9th, Club A Go-Go, Newcastle. Tim's latest single, a self-composed number, is "I Guess It's Over", on C.B.S.

## Elmer Gantry, Velvet Opera & Mary Jane

The group pictured above are Elmer Gantry's Velvet Opera, and their latest record "Mary Jane" contains the message ... "attain spiritual freedom". It could also have a double meaning, because "Mary Jane" is hip slang for pot, or marijuana, the saying used by the Association on their record "Along Comes Mary". The line-up of this very individual group is: Elmer Gantry, lead singer; Paul Brett, lead guitar; John Ford, bass; 'Hud' Hudson, drums, and vocals.



Elmer Gantry's Velvet Opera

# TEN YEARS AFTER LIVE!



**T**EN Years After — Alvin Lee, guitar and vocals; Rick Lee (no relation) on drums; organist Chick Churchill; and Leo Lyons on bass — are currently, after several years of dedicated playing, one of Britain's top-flight blues crews — though they won't admit to being labelled a pure blues group.

"There's a lot of jazz in our music", pointed out Rick Lee.

They've made records, certainly—a very successful LP and a single, "Portable People". But they won their spurs with their volcanic live performances. So, when they wanted an album to take with them on their American tour in June, a live recording seemed like a good move indeed.

And the obvious place for it was Dick Jordan's Klook's Kleek Club in West Hampstead, the home of many triumphs with an audience who have grown to look on the group as their own personal property.

## CLASSICAL

So it was arranged. Mike Vernon was to produce the record, while Roy Baker was to engineer, and one Tuesday evening in May, I went along to witness the birth of the album.

Roy took me over to see the remarkable recording equipment for the evening. "We've carted a classical machine out of the studio, fitted it with limiters echo, and so on, doctored the wiring, and set the whole thing up in the Decca studio's canteen, which is linked up to the club just down the road."

He went on: "The acoustics in Klook's set a lot of recording problems, and to make matters even more difficult

we could only put up one screen to separate the mikes. Otherwise the audience wouldn't be able to see a thing. We've got mikes in the chandeliers to catch the audience reaction, wires going everywhere and back, equipment filling every square inch. But it's going to be a great session all the same."

As the group waited to go on stage, I had a few words with drummer Rick Lee. He said: "We all know that live



Left—Roy Baker and Peter Ryston at the controls, specially installed in Decca Studios' canteen.

Right—Alvin Lee breaks into a solo during 'Woodchopper's Ball'.



recordings can turn out pretty horrible. But we've got to have an LP to take to the States, and the one we're working on at the moment won't be finished in time. It's a complex, progressive album and we don't want to complete it in a panic—so we had to settle for the lesser of two evils, a live record or nothing at all. And it might turn out to be a fantastic record. You can't tell."

All the group were somewhat nervous. The LP had to be perfect first time, a second go being out of the question, as the friendly gentlemen in blue were waiting to swoop the minute the music went past the deadline of 11 o'clock.

## FRIGHTENING

At quarter to nine it started. Suddenly Alvin's guitar screamed into "Rock Your Mama", with the others in hot pursuit. The sound was almost frightening as Leo lashed into his battered Fender bass, wringing out a wild shuddering roar, with Rick working like mad at the drums and a cool unruffled Chick hidden in one corner of the stage and working miracles with the organ.

Then straight into "Spoonful", pumping new blood into a song beaten to death by every no-talent group in the country, and on into more numbers, each one going down a bomb with the reverent congregation until the first set came to a searing end with "Sometimes I Feel Like Going Home".

Backstage I was greeted with a jet of water from manager Chris Wright's



*Rick Lee sweats off a few pounds behind his drums.*

water-pistol and loud cheers from all except Alvin (talking very seriously with a remarkably lovely girl in Indian gear) and Leo, who looked on the point of death by exhaustion.

When he had dried himself out, I asked Leo what he thought of the first half. "Pretty happy, actually, though my bass was playing me up a bit. I like to get more of a string-bass sound. But it'll probably be OK on the tape—I hope."

## AMERICA

Changing the subject, I asked about the USA tour. "We'll be away for five to seven weeks, depending how it goes. We're playing all over the place, including the Fillmores in San Francisco and New York. We're all very excited about what might happen."

At this point, Svengali Wright interrupted: "You know that over in Scandinavia they reckon Leo is the the best bassist of all time. We've got a massive heap of cuttings and letters from Denmark, Norway and Sweden all raving about him."

How was Scandinavia? "We played a lot over there, and it was marvellous. They seem to have some sort of fixation about British groups and we couldn't

put a foot wrong. Hope America goes as well!", said Leo.

Then the second set got under way. And it turned out to be even better than the first. The sweat poured off us as Ten Years After, in brilliant form, put a spell on the sardined audience. Roars of appreciation for every number, with a special ovation for "Woodchopper's Ball", which had Alvin breaking sound barriers and speed records on his talking guitar, until Dick Jordan braved a fate considerably worse than death by calling a halt.

## SIDEWAYS

Just as we were leaving, a wildly enthusiastic Mike Vernon came bounding backstage. "Marvellous! Brilliant! Fantastic! Come and listen to the tapes!" As it happened, we could only hear one of the songs, but it was enough to let us know.

Next morning I 'phoned up Chris Wright. He was happy. "It's just too good! Wait till America hears this—it's going to knock them sideways!"

There's an interesting conclusion to this story. A week after the Klook's Kleek session came the news that Decca were so excited about the LP that despite original plans to release it only in America, they are now going to put it on the British market. So it's a bonanza for Ten Years After fans—two great albums itching for release at the same time!

RICK SANDERS.



*Left—Leo Lyons gets to grips with his bass.*



*Right—Chick Churchill looking remarkably cool on organ.*

# RECORD REVIEWING

## not as easy as it looks!

says

**PETER JONES**



**T**HERE are about 50 professional record reviewers in this country. But there must be at least 50,000 pop fans who would like to be disc critics, seeing the job as being an exciting power-happy way of keeping up with the latest trends and sounds. Besides, just think of all those free records. . . .

Well, I've been reviewing singles for . . . ahem! Let's just say quite a long time. And for those who think it is the cushiest job in the business, I can only say: forget it. There are many, many hazards involved in reviewing records. You can lose more friends than you make new ones. And the pressures are sometimes intolerable.

Ready for a few facts and figures? Say there is an average of 60 records out each week. They arrive in dribs and drabs through the week prior to reaching the shops. Some are tatty old acetates which grind and bump through a couple of hearings and then lose all sound quality. Some are finished products. Some are by brand-new names; some by established stars. You have to hear them all, in fairness to the guys who forked out

the production costs. In any case, one of the important points about reviewing is to seek out the unusual hit—the out-of-the-blue Abi and Esther Ofarim type, or the Louis Armstrong.

So how, you may be asking, do you go about it?

For a start, if you're dealing with the Beatles or Tom Jones—no worry. You don't have to be a genius to predict that they'll have a hit. But with the Beatles, particularly, you do have to be on-the-ball to assess exactly what is happening on the record!

Now take the problem of new artists. For some reason, most record companies do not send biographical information about the artist at the same time as the record. So for example: a group called the Westside Sludgeheap turn up, unheralded, and make a merely fair sort of sound on a debut disc. Just worth a couple of sentences. . . .

### HALF-CRAZED

Then after your review is ready and set, you learn that a half-crazed millionaire is sinking 20,000 quid into the group's publicity, that the lead singer is Engelbert Humperdinck's brother, that Jimi Hendrix made a guest appearance on lead guitar—and that the group as a

whole have a series of half-hour TV programmes on which to plug their record.

Right—that unlikely series of "happenings" doesn't really change one's views of the quality of the record. But it must change your views of how strong are the chances of it getting into the charts. Though many a hotly-publicised disc has sunk without trace, quite a few do creep in on the grounds of being controversial.

### GRAPEFRUIT

For most of us, record reviewing is split into two different sections. One is giving a reasonably critical appraisal of the record; the other is assessing whether it will get into the charts, irrespective of whether it is good or bad. A really lousy record can make the charts . . . as we all know. And a good one becomes a very strong bet if you know that the record company is really going behind it (Grapefruit is a recent example). So, you have to guess whether a company "push" will be strong enough to get an average record away.

So, even as you review the records, you have to keep up to date with the general news. If so-and-so is doing a peak-viewed television show, that must colour your verdict of the success chances.

Most record columnists regard themselves as being reviewers rather than critics. I personally see my job as being the middle-man, sorting out records as early as possible—pointing out the really big ones, dismissing the no-

hopers and drawing attention to the newcomers who have something different to offer.

For many singles there are no absolute standards of criticism, in any case. Take a tuneful film-theme orchestral record. It's invariably well-produced, well-arranged and immaculately played by experienced musicians. All the reviewer can do is give an opinion on whether the actual basic melody is the sort that we sometimes see in the charts.

Again, criticism of a group's first record can be a most damaging thing. Maybe, on stage, the outfit is very strong—with a wide variety of material used. But a record stands or falls on two or three minutes as a sample. Hammer that sample, perhaps ill-advisedly selected by a producer, and you can badly damage the group's chances of making the grade.

### SNEER

My attitude has always been to review as many records as possible. A word of encouragement helps—and the more such words the better it is. Obviously it is important to like pop music . . . if you feel most of the scene is just a drag, then forget it. If Andy Williams and Frank Sinatra are perfection for you, then it would be hard to remove a sneer when it comes to the more basic pop records.

So much for the actual scene of operation for the "trade-type" record reviewer. The Nationals select only a handful of discs each week,

hammering some and praising a few. For the rest of us, it's simply a matter of trying to be (a) selective; (b) informative . . . "new group from Nether Wallop featuring 92-string guitar for the first time"; (c) chatty. And trying not to be bigoted, cocky or so conceited as a layman, musically, that you end up telling George Harrison where he played a wrong note!

## PROBLEMS

But the problems don't end with merely listening to records and then writing about them. There are the 'phone calls. "Why didn't you review such-and-such a record?" "Umm, well—actually I did review it but, you know, shortage of space!" That could be true . . . but it might just be true that you are thinking: "It was such a load of rubbish that I forgot all about it!"

Tact plays an important part in the disc reviewer's life.

But you also get the people who storm into your office, unannounced, and say: "I've

got the greatest new single you ever heard. Can you spare a few minutes. . . ." Well, all right—it might be worth a few minutes of your time. But then comes the cross-examination. "Did you like it? Well, what was wrong with it?" Sometimes these scenes end with an irate: "Could you make a better record?"

There is this theory in the pop business that the man who earns a living by reviewing records should be available to answer for his views. Does this happen to a film critic—or a theatre critic? no. They only see a few productions in a week. And it is very embarrassing for a disc-reviewer to be asked, on the spur of the moment, what he thought about one nonentity-type record out of a total of 60 heard.

These are occupational hazards, granted. I've tried to underline the basic fact-of-life for a disc-reviewer. He could be a complete dictator and refuse to get involved in any debate. But pop music is different to any other enter-

tainment form. He is expected to back up his criticism (or review) with further comments. One can understand the point of view of the producer or artist. They've lived with the record for weeks, probably—and it becomes the most important thing in their world. For the reviewer, it is but one-sixtieth of the material he has heard.

One must disregard the artist who rings up and says: "Hi, Pete, me old mate. Can I take you to lunch this week? Great. Oh, by the way, I've a new record out soon—can I bring you a copy along and let you listen to it?" You know you're going to hear it several times and that the brain-washing process will be under way. . . .

## INFLUENCE

I don't want to knock this business of disc-reviewing. It is something that can bring great pleasure and great interest. But I advise anyone who believes that it is his chosen profession to think about choosing something

else. Most reviewers do other journalistic work, like interviewing artists—and the antagonism you create with an adverse "notice" on a record can be something of a handicap.

Reviewing records puts the reviewer in a rather privileged position. He has a certain influence in making or breaking an artist. He has to take that influence seriously. I believe that.

But equally I think the pop people should give him a little more respect—and lay off trying to exert their own influences. Sir Alec Guinness does not approach the drama critics. Nor do the true stars of pop music.

Reviewing is hard enough—by no means the sinecure many fans think. And the reward is simply this: if you say a record is good, you become the greatest of critics. If you say it's bad, the attitude is that "that bloke" doesn't know anything at all about the subject.

I'm not pleading for a change of job. Just for a change of understanding!



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# YOUR QUERIES ANSWERED

BY GARY HURST



## BLUES GUITAR

Dear Gary,

I am very interested in blues music and I would like to start to learn blues guitar. However, the only guitar I have is a plectrum guitar. Do you think this is suitable for learning on? Could you also give me some advice on blues guitar playing?

P. DAVIES,  
London, N.W.10.

**ANSWER:**—It isn't really the type of guitar you have which is of importance in becoming a blues guitarist—players of different styles use different instruments. For example, many country blues players use acoustic 12-strings and steel-bodied National guitars, whereas amplified blues bands can use anything from a Gibson Les Paul to a guitar like yours fitted with pick-ups. In fact, your guitar is probably as good as any for learning to play. When you have mastered the basics, you will then be able to specialise in one particular blues style and choose your instrument accordingly. As far as instruction is concerned, you could do worse than buying Stefan Grossman's record "How To Play Blues Guitar" (Elektra EKL 324) which comes complete with an instruction book. Or you could buy one of the many blues guitar tutors on the market.

## DEMO ACETATES

Dear Gary,

Recently our group made some demo tapes in a local recording studio. Unfortunately the studio was not sufficiently equipped to produce a good acetate from the tapes, although these are of excellent quality. Can you recommend a company that would produce a high-quality acetate from our original tapes?

M. E. ROBINSON,  
Morden, Surrey.

**ANSWER:**—You can get in touch with the Association of Professional Recording Studios at 47 Wattendon Road, Kenley, Surrey, or there are also several offering tape to disc facilities in our 'Studio Notes' pages.

## BOTTLENECK

Dear Gary,

Can you settle a disagreement for me? My friend says that bottlenecking is the sound produced when a guitar is played with a broken bottle-neck or metal tube on the little finger of the left hand. I suggest it is "slide" guitar as played by Jeremy Spencer, and that bottlenecking can be achieved with a perfectly matched guitar and amp (over

100 watts)—as on the Yardbirds' "The Nazz Are Blue".

JOHN RYDER,  
Uttoxeter, Staffs.

**ANSWER:**—Bottlenecking can be produced with a number of different implements, as your friend says—with a real bottle-neck, a metal tube, a knife, Hawaiian steel, or with a glass pill tube. This is what is generally meant by bottleneck or slide guitar playing. It is possible to get a very similar sound without these things—but the result is not true bottleneck. Jeff Beck, who used to be with the Yardbirds, is one of Britain's foremost bottleneck players, and usually uses a metal tube, as does Jeremy Spencer.

## U.S. VOLTAGE

Dear Gary,

I have heard that American electricity is of a different voltage from the English variety. We hope to play in America soon—will we have to get new equipment?

D. HEATON,  
London, W.11.

**ANSWER:**—American voltage is between 110 and 115 volts. But most amplifiers have a built-in voltage selector switch which will let you change over to this voltage when in the States.

# ALL THAT JAZZ..



## HOHNER SYMPHONIC 31

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**S**OME time ago, two songwriters happened to meet in Regent Sound studios where they were each making their own demos. They found they had something in common—they were both disillusioned with the business of getting their songs covered. And that was really the beginning of Nirvana.

Pat Campbell-Lyons, 20 and from Ireland, and Alex Spyropoulos, 27 and Greek, are the essence of Nirvana.

Alex, unfortunately, was spending a few days in hospital for a rest. So I talked to Pat Campbell-Lyons.

"We were working for different publishers when we met" explained Pat. "We discussed songwriting and decided the only way to succeed was to form your own mouthpiece—to create something like a brand-name. Nirvana is the name of the music created by a variety of people—it's not the name of the group".

"Rainbow Chaser", now climbing the charts, is the most commercial piece of Nirvana music waxed so far. Pat prefers their earlier singles, however.

"We were really pleased with 'Tiny Goddess' and 'Pentecost Hotel'" he said. "It didn't matter that they weren't hits because we thought they were good. 'Pentecost Hotel' was a hit in France and quite a few other places. 'Rainbow Chaser' was going to be a B-side and we were going to put a second melody line on it but there wasn't time".

Although Nirvana, as a group, don't exist, usually the same musicians are used, like guitarist Chris Thomas, and Dave Preston, a drummer who used to be with the Frugal Sound. Paul Likeman uses a Lesley organ, and has built most of his own equipment.

With no public appearances to worry about, Pat and Alex can concentrate entirely on writing and working in the studio.

What usually happens is that the boys work independently on a few songs for some weeks and then arrange to meet.

"Alex has a better head for melodies"

## BRAND- NAME NIRVANA

Pat explained. "I can usually play about for a few hours and come up with a riff or hook line—the part you remember. Then we get together.

"Although Alex is mainly a piano player, he has a whole range of instruments at his flat. He has two tape recorders and we make demos of each song.

"Some of the demos are good enough to use on the actual record. We use it as a loop for the four track recording.

"We've done practically the whole round of studios. We started off at Pye and heard other people talking about better techniques elsewhere. We tried Lansdowne, De Lane Lea, Olympic and nothing came up. So now we're back at Pye. A lot of it is to do with the engineer—Brian—who works so closely with us".

### INTEREST

Mustn't forget Muff Winwood. He produced "Rainbow Chaser" and most of Nirvana's material. He contributes a lot of ideas at the sessions and is obviously an integral part of the Nirvana cloud.

Nirvana's number one interest is plainly to produce records—but Pat says that eventually he wants to cover a much wider range of entertainment.

"I'd like to see the end of the pop groups as such—to see it merge into something more. We are using the medium to get some sort of establishment. But what we really want to do is produce a show incorporating drama,



Pat Campbell-Lyons, left, and Alex Spyropoulos.

poetry, mime and everything. We have finished the script for a whole show—it now depends on getting people to back us".

Most things that Nirvana does are geared to this wider field. Their LP—"Story of Simon Simopath" was a story and it was written with the idea of having a film made around it. At the moment an offer is being considered from Hungary to make it into a cartoon.

Another example. Nirvana have recorded the title track of a film called "The Touchables", which stars Alec Guinness.

"We spent a lot of time watching the credits of the film" said Pat. "It was five or six weeks before we went into the studios. We really did a lot of work on it. It may be called 'All of us (The Touchables)' because we don't mention the Touchables in the lyrics. And it will probably be our next single".

People have been predicting for some time now that Nirvana would make it.

And with that distinctive sound intact.

CROTUS PIKE.

## 3 GUITARS TO BE WON!

In next month's Beat, there are three Baldwin guitars to be won. The winners can choose from either the Vibrasum model 548, or the matching bass version, 549.

# SONG- WRITER'S COLUMN

With "Jumping Jack Flash", Mick Jagger and Keith Richard once again score on double royalties—and they wrote "Child Of The Moon" too. "Jumping Jack Flash" reputedly earned them around 1/3d. for every copy sold. Not bad!

Basically a simple song, "Jumping Jack Flash" relies completely on the overall sound for its impact. The lyrics are totally overshadowed by that compulsive bass pattern. In an age when more and more writers are trying to achieve their effects by getting more and more complex—as did the Stones themselves with "Their Satanic Majesties Request"—it's easy to become too complex, too bewildering for the average listener.

Whereas the artists know the song backwards by the time they have finished recording it, the audience are meeting it completely unprepared. So perhaps it's reasonable to take it into account that they have a massive advantage over the listener when it comes to getting the most out of a song.

Tyrannosaurus Rex, another of the progressives, may seem pretty freaky. But "Deborah" made it because it had a simple melody line—though the lyrics are very hard to grasp. What exactly is a sunken face like a galleon? we ask. In fact, Marc Bolan's lyrics are very effective because they create an overall effect, though if you dissect them they are next to meaningless.

So now, after "Lady Madonna", "Jumping Jack Flash" and "John Wesley Harding", everyone's saying that it's all got to be simple. But this isn't the whole truth. A song can be as difficult as you like—provided that there's some phrase, some hook that the audience can understand and appreciate first time round. After all, "John Wesley Harding" has some very interesting and complex lyrics. It's just the melodies that are simple.

**T**ONY Hatch requires more than "A and R Man" to describe his many aspects of work in the pop business. In his eight years at Pye, he has produced, arranged, written, conducted, and now performed on many, many records. With Jackie Trent, he rates as one of our better international composers, with his work never out of one foreign chart or another.

Surprising then, that Tony couldn't even find himself a small niche in Denmark Street when he started in music. "I had to content myself with Denman Place", he says. "I was tea boy and filing clerk at Robert Mellin Music, playing Alma Cogan hits on the piano for all arrangers and artists who came in. I remember making damn good tea, and doing some great filing. I had been there three years before I met Dick Rowe, who was then at Decca. He asked me if I would join him as assistant at Top Rank. For a bloke of 19, it was too good an opportunity to miss."

The "opportunity" was interrupted by National Service, when Tony joined the Coldstream Guards, as arranger and copyist. "Luckily, I was still in music, and although I cursed it in the beginning, they were valuable years. It gave me the chance to write for all the different instruments in an army band, and also to talk to musicians about how their individual instruments worked. I had basic knowledge of the guitar, and could play the piano, but there's nowhere else that you can learn about so many sounds, first hand."

## TOURED AMERICA

While in the Guards, Tony toured America, after being commissioned to write a "swinging theme" for every State the band was to visit. "I did arrangements for 'Jeannie With The Light Brown Hair', 'Swanee River', 'Oklahoma', and songs similar to that. Our band director said: 'Rather boppy, isn't it?' But he let them through, which gave me a great deal of confidence. As well as traditional arrangements, I had to write for church hymns, which wasn't much practice. Another confidence booster was the band themselves. If they particularly liked some arrangement I'd done, they would stamp on the floor, and it was usually in front of the director. I knew then that he couldn't kick me out."

Top Rank ceased while Tony was doing National Service. Pye heard about this, and offered him a retainer while he was still in the Army. "This was tremendous for me", says Tony, "because they had to wait two and a half years until I finished my term. Another confidence booster. A combination of that, a nice contract, and the

# THE A & R MEN

No. 5

## TONY HATCH



freedom are the reasons I've stayed at Pye."

Tony's early years with Pye saw a return to the charts for Emile Ford, and a major hit, "Look For A Star", by Gary Mills, which was the featured song in the classic horror movie, *Circus of Horrors*. "I'm very lucky that my success has continued . . . if not in this country, then in some chart, in one country or another."

The group scene has been a bit of a bugbear for Tony, and he's not been too successful with them . . . if you count "Sugar And Spice" by the Searchers unsuccessful, and also "You Gotta Be Loved", by the only group he's recording at the moment, the Montanas, which sold 100,000 copies in the States. But his are songs and arrangements in the "classic" tradition. "Joanna", by Scott Walker, "The Other Man's Grass Is Always Greener", by Pet Clark, "Call Me", by Chris Montez, another Pet Clark—"Don't Sleep In The Subway", and, of course, "Downtown".

Tony Hatch says he'd like to record Nancy Wilson, Aretha Franklin, Andy Williams, and Jack Jones; things didn't go too well in a session with the Everly Brothers. "They could produce themselves after this time", states Tony: there's a new Pet Clark single as well. And if this sounds like a "What's Happening On The Pop Scene" column, it could be a regular thing, with success after success drifting out of the Tony Hatch Pye office.



A NOISY sigh of relief filled the air around Charing Cross Road during the month of April. That was the time the Easybeats made a return, if not triumphant, to our national charts. The rebirth was predictable, but pinning it down to a definite date posed problems. One hoped their chart status would be renewed with each of their releases, particularly of late. But it wasn't until "Hello, How Are You" took a wobbly trip upwards, that the faith of many had been rewarded. I mean, how can a group release such damn good records with such little success?

It's not that the Easybeats were embittered — more like frustrated. To know you have talent causes just that. Don't think that statement breaks down the modesty wall. The Easybeats recognise each other's individual ability. Collectively, that's talent. It was more noticeable to Tony Cahill, Dick Diamonde, and Stevie Wright. With slightly more than impartial opinions, these guys watched and were part (the foundation) of a maturity in the song-writing of Harry Vanda, and George Young. And, as Tony says: "We were selling a lot of the songs, but our faith was going. We thought they were good. But if people don't buy the records, you don't get many reassurances. The enthusiasm's returned because of the last number. We're really getting a groove going in the studio now".

### BROKEN THROUGH

"It's difficult to keep determined if results aren't good. Now we've broken through again, we've got to keep up a double effort. Usually, we can lay down five demos a week. That keeps our publisher happy, and us too if there's a prospective single amongst them".

The latest Easybeat single, "Lay Me Down And Die" was

# EASYBEATS REGAIN CONFIDENCE

*"We're really getting a groove going,"*  
says drummer **TONY CAHILL**

selected from three backing tracks. My preview was Tony singing the song (with the help of Harry), over the tape. And it sounded good then. "We know it's different, by a long way, to 'Hello, How Are You'," says Tony. "But we're all confident. That's the last, anyway, of the recording scene for a couple of weeks. We're going out on the road for 14 consecutive days to keep our faces and names in while the records being released". "A great drag", reflects Harry. "I'll be glad to get back to the studio".

### TOGETHER

"Oh, it's not too bad now", returns Tony. "We're really getting things together on stage shows now. It's sounding nice. The idea is to keep up the routine solidly, and then go back to recording, to give us a lot of time on more songs. Usually, we do about three gigs a week, and five songs in the same time. It's a good level to work on".

Along with the new single, there's the second Easybeat LP, called "Vigil". It's a 14 track cut, with a strong set of Vanda/Young numbers, coupled with a few standards, like "Hit The Road Jack". "It's a commercial thing," says Tony. "We wanted 16 tracks, but the record company wouldn't have it. We wanted to use Harry's and George's numbers only, but as it's being issued in the



*The Easybeats on their recent tour of the Twilight Zone.*

States as well, we had to use a few well-known songs. When the kids look through the LP rack, it always helps if there are a few standards listed on the cover of an album. Not so much here, but certainly for the U.S.A."

"I think we're hitting a really commercial scene now. I thought our previous singles had the common appeal, but after speaking to people in the business, they've pointed little things out which kind of let the commerciality of the thing down. For example, I was speaking to Pete Townshend, and he thought that 'The Music Goes Round My Head'

didn't have a discernible beat.

"We tried a ska, almost off-tempo rock 'n' roll feel on the disc, which, to our thinking, came off. But it's different to a musician. They can listen and say 'clever, but it won't sell a bloody thing'. And that's it. If all the musicians in the world buy a number, it can make the charts. But that's never going to happen. You've just got to play down — I don't mean lower yourself — to the record buyers, because if you're not making money, you've busted all your scenes".

M.C.



*Duster practises at home.*

# DUSTER BENNETT -ONE MAN BLUES BAND

UNLESS you are a regular at the Odeon, Leicester Square, on a Saturday night, and find your heavy hand having to delve into a shallow pocket, you probably regard the one-man-band as a rather freaky side-show, which is there for little more than amusement purposes. Don Partridge helped, of course, with "Rosie", and now "Blue Eyes", but his rather comical approach did little to attach seriousness to these buskers.

I can now give you a first-hand report on Duster Bennett, a cool young man from Richmond, who hopes to change the "money or your life" system which works on today's cinema queues. Not that he will parade outside picturehouses with an extra item saying "we can be genuine musicians". In fact, you will probably never see him outside a London cinema. His method is to play the blues, and knock people sideways with the sound, rather than the image.

## HARNESS STYLE

Duster plays a Gibson Les Paul, a bass drum, hi-hat, and harmonica, but not in the usual harness style, as you can see in the pictures. His first single, "Can't Resist" is out about the same time as this issue, although Duster sees little immediate chart action. He hopes for quantity selling, over a period of months. There's an LP as well, which should follow the single pretty quickly. Both are on Blue Horizon, which has already cut itself a regarded name as our top blues label.

There's no look of worry from Duster about the records, just enthusiasm. He is proud that other people are taking an interest in what could be one of the

most interesting blues careers this country has seen. A genuine talker, as well, with contempt for nobody, and an idolised praise for his contemporaries: 'I have been brought up in the modern blues field, playing country blues with various blues bands. Sitting-in, usually. My influence comes mostly from Jimmy Reed. I love listening to the blues guitarists. B. B. King is the absolute king on that instrument. Playing blues has been natural for me, because it is the music I feel. The problem of adapting English situations, in lyric, in a blues number is difficult, and a problem every white artist comes across. There is still feeling that because white people have not suffered in the same way the coloureds do,

or did, they therefore cannot portray true feeling. But by adapting real life situations, and using standard material, there can be no objection.

"Although the music is 100% important, mine is a visual act as well. I suppose the immediate reaction to a one-man-band is amusement, and that is natural. Usually, the performance hasn't been quite so important, because half the battle's won just by appearing with all that gear. But in my case, where the audiences just sit and listen, it's been a case of sound before presentation. The visual thing is just there.

## COMMERCIAL

"I don't see myself as a big selling artist, not in a commercial sense, anyway. Albums, and the occasional single will be my scene on recording, with the emphasis on LPs. All my gigs are at clubs, and these audiences are not too interested in singles. And I have to aim at them. Mike Vernon produced this first album, and I really am knocked-out that Mike, his brother, Richard, and everyone at Blue Horizon are taking an interest. It's a difficult thing promoting English blues artists, and Blue Horizon are probably the first label to have done it successfully—particularly with Peter Green's Fleetwood Mac, whose achievement in the LP chart really is amazing, but deserved as our number one blues band. In fact, Peter and I will probably be doing our shows together, as a sort of blues circus, when he returns from the States."

Does this mean we can expect to see Mike and Richard Vernon in their famous double act as ringmasters?

MIKE CLIFFORD.



*The lights are low when Duster is on stage.*

**A**NDREW Fairweather - Low was born in the unlikely place of Ystrad Mynach, on August 2nd, 1950, which makes him one of the youngest soul-punchers around. And it was only a couple of years ago that the Amen Corner's lead singer caught the group bug. At the age of 15, Andy formed his own group with himself as lead guitarist. They played local men's and youth clubs, much to the despair of his parents, who didn't want their studious son forsaking his school-work. Although Andy wasn't destined for university, he enjoyed it at his secondary-modern school, and says he wouldn't mind going back . . . "as long as I could play at nights".

The group thing developed, and Andy recalls: "The brass sound came in, around the time of Wilson Pickett's 'In The Midnight Hour'. I really caught that sound, and started to look round for a couple of sax players. I found two tenors, and dropped our rhythm guitarist. That was the start of my first real band."

### FORESAW

Around this time Andy foresaw that soul music would become a trend. "When these in-things occur, you can bet they will be the next commercial proposition in pop. It's happened with soul, ska, flower-power, and endless others. Although I don't class the Amen Corner as a soul group, it has been our biggest influence. I've studied all sorts of soul—listened to the Stax sound, and tried to dissect it. I want to be part of it."

To showcase his very individual vocal style, Andy has a solo album out in August, backed by a large orchestra. "It's going to be so uncommercial", he says. "Everything from Jackie Wilson to my own numbers. It will be very personal—my own project, with weird rhythms and unusual instruments." Before this, however, there's a new Amen Corner single, "We'll Fly High In The Sky". "I didn't pick it, so it must be commercial. I just can't pick a number that will sell", admits Andy. "I'm also busy producing the new Lemon Tree



single. When the group thing finishes, I'll just produce records."

### DOMINEERING

On the personal side, Andy reveals he is very domineering. "I don't like being told what to do. I can be asked, but not ordered." Despite that, he is a very modest person. If you take a look at any Amen Corner picture, you'll find him tucked away at the back, well out of the spotlight. "I don't feel it's right to project myself", he says. There are six other blokes in this group, and besides, my face isn't that good to push." He wears bright clothes to help his own ego, and doesn't think

himself flash. "Apart from records, clothes are the only thing I spend my money on. It's funny, but I'm frightened of money. There's a big, fat hole in my pocket, and money falls through it very easily."

But back to that subject where his conversation flows easiest—soul music. He lists his favourite artists as: "Otis Redding, Booker T, and the M.G.'s, Smokey Robinson and the Miracles . . . he's incredible, Buddy Rich—and Andy Williams for his professionalism."

A highly personable young man is Andy, who has a large slice of soul himself. And as an individual, one to watch in years to come. M.C.

# L.P. REVIEWS

## GARY PUCKETT AND THE UNION GAP



THE UNION GAP  
CBS 63342

Apart from "Young Girl" and the beautiful "Woman, Woman", this LP is disappointing. It seems unnecessary to include material like "Lady Madonna", "The Mighty Quinn" (which is disastrous), and "Honey", when the group has obviously got the ability to carry itself . . . not with the help of rehashed hits. It almost implies that the Union Gap do not stand up as a name, which is ridiculous. But try and get hold of their American albums, which does show what the group can put down.

Side One: Young Girl; Lady Madonna; Kiss Me Goodbye; The Pleasure Of You; Dreams Of The Everyday Housewife; I'm Losing You.

Side Two: Woman, Woman; Honey (I Miss You); The Mighty Quinn; Wait Till The Sun Shines On You; (Sweet Sweet Baby) Since You've Been Gone; Say You Don't Need Me.

## THE DOCK OF THE BAY



OTIS REDDING  
STAX 231 001

Otis Redding, the performer, always managed to make even mediocre material sound good . . . the reason he never made a bad album. If his voice wasn't perfect, it was always exciting, and this LP rolls along in that manner. "Dock Of The Bay" is outstanding, "Let Me Come On Home" is vibrant, and "Don't Mess With Cupid" just rocks (properly). Sadly, the last number is "Ole Man Trouble", which is almost too sincere in the light of the recent tragedy which took his life. Buy this, and remember Otis Redding as the man who made millions happy, or sad, as the mood took him.

Side One: (Sittin' On) The Dock Of The Bay; I Love You More Than Words Can Say; Let Me Come On Home; Open The Door; Don't Mess With Cupid.

Side Two: The Glory Of Love; I'm Coming Home; Tramp; The Huckle-Buck; Nobody Knows (When You're Down And Out); Ole Man Trouble.

## THE PENTANGLE



THE PENTANGLE  
TRANSATLANTIC  
TRA 162

Considering the members of the group—John Renbourn, Bert Jansch, Danny Thompson, Terry Cox and Jacqui McShee—you would expect this to be the great album of all time. But not quite. There are moments when the group work together beautifully, as on "Waltz", but this record is more of a good omen for the future than a great record for now. However, Jacqui McShee sounds wonderful, and when the group do weld themselves together a bit more, we're due for some wonderful sounds.

Side One: Let No Man Steal Your Thyme; Bells; Hear My Call; Pentangling.  
Side Two: Mirage; Way Behind The Sun; Bruton Town; Waltz.

## SOMETHING ELSE AGAIN



RICHIE HAVENS  
VERVE VLP 6005

Richie is one of the few singers who are instantly recognisable as themselves and completely original. He sings a variety of songs, some self-composed, some by Dylan and others—but all come out as powerful, throbbing emotional experiences. Richie's voice is strange—deep, strained, yet bursting with feeling, above a backing which at first sounds rather chaotic. But after a few playings, the outstanding quality of the record is undeniable, the depth of the lyrics overwhelming.

Side One: No Opportunity Necessary, No Experience Needed; Inside Of Him; The Klan; Sugarplums; Don't Listen To Me.  
Side Two: From The Prison; Maggie's Farm; Something Else Again; New City; Run, Shaker Life.

## DOIN' OUR THING



BOOKER T. AND THE M.G.'S  
STAX 230 002

Perhaps it was just my review copy, but this is a very quiet album. As one of the best instrumental groups in the world, their performance is again faultless, but the lack of power is disturbing. The best mover's are "I Can Dig It" and "Expressway (To Your Heart)" while "Never My Love" is pretty. Steve Cropper doesn't really get going in any number, although there are some classic touches in "The Exodus Song". Duck Dunn is probably the least known member of the group, but I can assure you if his bass playing gets any better, the world will blow-up. Worth the money for Duck alone.

Side One: I Can Dig It; Expressway To Your Heart; Doin' Our Thing; You Don't Love Me; Never My Love; The Exodus Song.

Side Two: The Beat Goes On; Oje To Billie Joe; Blue On Green; You Keep Me Hanging On; Lets Go Get Stoned.

## TIP ON IN



SLIM HARPO  
PRESIDENT PTL 1017

"A legend in his own time" declares the sleeve note. Maybe—but really as a result of the Stones recording Slim's "I'm Your King Bee". I found this album competent, if not brilliant, with too many of the tracks sounding just that bit too similar, Slim's electric blues, featuring gutty guitar, wailing harmonica and soulful voice, don't really have that spark which makes for greatness—but nonetheless, this is a nice LP for blues devotees.

Side One: Tip On In; Te-ni-nee-ni-nu; Mailbox Blues; I've Been A Good Thing For You; Hey Little Lee.  
Side Two: I'm Gonna Keep What I've Got; I've Got To Be With You Tonight; I'm So Sorry; My Baby, She's Got It; I Just Can't Leave You.

# BY JOHN FORD

## AUNT MOLLY'S MURRAY FARM



STEFAN GROSSMAN  
FONTANA TL 5463

Stefan, an American living in London, is one of the best of the blues guitarists, as anybody who heard his Queen Elizabeth Hall concert will confirm. An ex-pupil of the Rev. Gary Davis, he is equally at home with the whole range of blues, ragtime, bottleneck, 12-string, all of which are in evidence on this highly-enjoyable album. Listen particularly to "Big Road Blues", a double-tracked song with Stefan on six and twelve-string. A great performance.

Side One: Dallas Rag; All My Friends Are Gone; Cow Cow's 44 Waltz; See See Rider; Special Lover; Delia; Roberta; Big Road Blues.  
Side Two: Sideways Nowhere Bound; Money's All Gone; Religious Trainfare Blues; Wall Hollow Blues; Number One; Aunt Molly's Murray Farm; Foregone Conclusion.

## GREATEST HITS



SMOKEY ROBINSON &  
THE MIRACLES  
TAMLA MOTOWN  
TML 11072

The ability of Smokey Robinson as a songwriter, and lyricist, has never been more apparent than on this album, which has 16 of the best sides Tamla has ever released . . . and that includes the whole stable. It would need more than one superlative to describe the feeling of "Ooo Baby Baby", or "My Girl Has Gone" (which is surely his finest song). And it is this feeling which many white people find hard to understand. Personal involvement is their aim, so let this group get inside of you.

Side One: Going To A Go Go; Beauty Is Only Skin Deep; From Head To Toe; My Girl Has Gone; You Really Got A Hold On Me; More Love; Shop Around; Ooo Baby Baby.  
Side Two: I Second That Emotion; Come On Do The Jerk; The Love I Saw In You Was Just A Mirage; The Tracks Of My Tears; What's So Good About Goodbye; That's What Love Is Love; Mickey's Monkey; (Come 'Round Here) I'm The One You Need.

## WE'RE ONLY IN IT FOR THE MONEY



MOTHERS OF  
INVENTION  
VERVE VLP 9199

Oh dear me, the Mothers are a naughty group. All dressed up in women's clothes for a crushing parallel of the "Sgt. Pepper" LP cover. But I don't think blue suits Frank Zappa, although his pinafore is a nice fit. And who is his hairdresser? If you're expecting a serious review, forget it when you see a selection of the titles . . . "What's The Ugliest Part Of Your Body?", "Hot Poop", "The Idiot Bastard Son", etc., etc.

Side One: Are You Hung Up; Who Needs The Peace Corps; Concentrated Moon; Mom & Dad; Bow Tie Daddy; Harry; You're A Beast; What's The Ugliest Part Of Your Body; Absolutely Free; Flower Punk; Hot Poop.  
Side Two: Nasal Retentive Caliope Music; Let's Make The Water Turn Black; The Idiot Bastard Son; Lonely Little Girl; Take Your Clothes Off When You Dance; What's The Ugliest Part Of Your Body; Mother People; The Chrome Plated Megaphone Of Destiny.



# YOUR LETTERS

## RE-ISSUE

Dear Sir,

I must admit that I am not altogether in favour of the sudden re-issue of records by such artists as Bill Haley, Eddie Cochran, etc. However, I recently took a selection of Beatles' "oldies" and played them at a local youth club, and the response was overwhelming. I feel that the reaction is much the same throughout Britain whenever these early Beatle standards are played on the radio.

I would like to see an emergence by the Beatles from their "mystic cocoon" to do a tour of Britain. I accept their argument that they cannot present their present mode of music on stage, but who wants such complicated arrangements, when such simple melodies as "Yesterday" are at hand?

The Stones were in a similar position, but I could hardly call the response to "Satisfaction" disheartening when they appeared at Wembley on May 12th.

It might be a hackneyed statement, Beatles, but don't forget your early followers who helped put you where you are today.

C. J. Clothier,  
Gastard, Wilts.

## WASTED TALENT

Dear Sir,

Though I found your article on "American Groups" excellent, I think it's fair to say that a lot of talent is wasted in Britain—groups like the vastly underrated Zombies (though it's too late for them now). But it's not too late to run an article on outfits like Elmer Gantry's Velvet Opera, Joe Cocker, Tyrannosaurus Rex, etc. You could do much to help.

G. Pearson,  
Hull.

## GOING 'POP'

Dear Sir,

I feel I must agree with Mr. Trustlove ("Your Letters", April). Looking over back numbers of your magazine, and comparing them with current issues, gives me the distinct feeling that "B.I." is going "pop star", instead of fitting its title and giving a slightly more technical view of the music

scene.

I feel sure that more articles on the instruments, rather than the players, would be appreciated by a large number of people, as I know that your magazine is widely read by musicians like myself (even up here!), whose interests lean to the technical side rather than the personal angle of the music.

Stu Bowman,  
Perth, Scotland.

## BRILLIANT TEAM

Dear Sir,

"B.I." is first again! With your piece on Tyrannosaurus Rex, you beat most of the music journals to a feature on this brilliant team. And in the same issue (June) you ran an article on Brian Auger, instead of the over-publicised Jools. To top it all, the 2nd part of the "American Groups" feature was even better than the first, with great reviews on the Rascals, and the Fish. Thanks for helping progressive music.

Gary Southwark,  
Croydon, Surrey.

## JIM WEBB

Dear Sir,

It's been apparent to most music conscious people in the world—and, for some time—that Jim Webb is the greatest song-writing talent around. I'm glad that "B.I." helped to bring his name to the attention of its readers in last month's issue. And that piece on the 5th Dimension was beautiful. Webb and the Dimension are the best musical team on the scene.

J. Lilley,  
Faversham.

## COMMERCIAL

Dear Sir,

The criticism directed at Grapefruit recently has been most unjust. I realise that they have commercial faces, but I think they prefer to look like they do, rather than be ugly for the sake of music. Their last two records have had sensible lyrics, and intricate harmonies . . . not the sign of a teenybopper group. I expect them to develop into almost as big a talent as the Beatles and Bee Gees in years to come.

D. Stratford,  
Newcastle.

# VITAL MOMENTS

# MANFRED MANN

No. 9 in our series in which the stars reveal the seconds which led to success . . .

**T**HE Manfred Mann group's second single, "Cock-A-Hoop", had just been released. But it really didn't make much progress. Sure, people were talking about this group who used the name of one of the members to encompass the whole lot, but there was the old, old problem of getting the plugs to let the buying public know of their talents.

This was in the old day of the Light Programme and no "pirates", the days of few television spots, the days of the first months of 1964. And then came something that is



Tom McGuinness

best described as a plugger's dream. The top telly-show was "Ready, Steady, Go", watched by millions on a Friday evening . . . the weekend starting, as they told us, around 6.15 p.m.

Just getting on the show was a big help to an aspiring group. And then came the most vital of all vital moments to Manfred and his men. RSG's Francis Hitchin approached Mr. Mann, and said: "Can you work out a really lively new composition that we can use as a theme for the programme. Must be exciting, must be easy to recognise. Go away and think about it. . . ."

The boys went. This was the biggest, bestest plug they could get. All their efforts went into trying to create exactly the right number. If they flopped out . . . well, there were always dozens of other groups who could provide the goods.

## ROUGH OUTLINE

Paul Jones, Manfred himself and Mike Hugg worked out a rough outline. They added polish. They presented it. And "5-4-3-2-1" became the RSG theme.

Says Mann Tom McGuinness: "In any group's career, the first vital moment is the most important. That's the moment in time when you really get through to the public and I've been reading your series and how that moment has been different for every group. We got



Manfred Mann

"5-4-3-2-1" out as a single the week before it was used on RSG . . . that was mainly because they hadn't got the film ready to tie in for the opening credits.

"With that sort of weekly plug, it got to number four in the charts. We also did it live—a couple of times, I think, on the programme. As the disc started up the charts, we really felt we were getting somewhere."

Tom, a chatty bloke with a long memory, came up with the next vital moment with no trouble at all. "I'm afraid it's another record", he said, "but this one was written by the American husband-and-wife team of Jeff Barry and Ellie Greenwich. Yes, 'Do Wah Diddy Diddy'. What happened was this. Some nine months earlier, there'd been

a single out here by the Exciters, but it didn't do very well.

## OPENER

"But we used it on stage as our opener. To be honest, it didn't seem to go down very well. So we started to look around for a new single and had an idea about a cooler sort of number, on different lines to the fast stuff we'd already put out. Our manager got on to John Burgess, who was then our recording manager, and asked him to make us play over 'Do Wah Diddy Diddy'. He agreed it could be a big single."

In fact, it got to number one, the group's first chart-topper, and it also got them away in the States. This was the time of near total British domination in America. Said Tom: "The fact that it didn't get much reaction on stage wasn't really a problem. Stage and recordings are two different things. Generally, audiences react to things they know, unless it's a big raver or one of those massive dramatic ballads. We tend to fall between those two extremes, so as audiences didn't actually KNOW the song, they didn't react."

A tremendous seller . . . and by now the group got TV appearances on the strength of their name and reputation. Most of the battle was over. Looked like they'd be at the top for a long time. But something happened to create another vital moment. . . .



Mike D'Abo

Tom McGuinness explains: "Mike Vickers said he wanted to leave the group. Virtually on the same day, Paul Jones said he thought he'd leave. Well, we went through a very low period. We had a hit through 'Pretty Flamingo', but we had this feeling of boredom and stifling frustration. We added the horns and we got in Jack Bruce, but still it wasn't going right.

### OPPOSITE

"So here's the next vital moment. We did a TV show 'Whole Scene Going', and playing opposite us were the Band of Angels, and the bloke who was singing was Mike D'Abo. They were doing 'Invitation', which had just about made the charts, and we watched Mike at the piano, with his straw boater, Harrow School-type, on his nut. Now we were looking for a Paul Jones replacement, remember that! And suddenly I realised we'd found the answer. So did Mike and so did Manfred. And we virtually bumped into each other as we crossed the stage. We were all gabbling on about how Mike D'Abo was the right bloke to join us.

"He wrote songs, we knew that. He played piano. And he had that air about him which suggested that he'd be a fine replacement for Paul.

"Actually there's an ironic thing about this. Three members of the Band Of Angels now work for Noel Gay . . . and Noel Gay is the organisa-

tion handling Paul Jones! But over Mike there was no doubt . . . the three of us most involved all said at the same time that we must get him!"

But this meant a re-organised Manfred Mann set-up. The successes that had gone before didn't necessarily mean very much when it came to following up on the recording scene.

### PROBLEMS

There were problems. Paul was a big draw in his own right and here was a group, confident in the abilities of Mike, but not too sure that the general public would take the changes. What was needed was a record that would prove the point that the group, though re-organised, could make up for the deficiencies.

Which leads neatly into the next, and last vital moment. On this, it's just a bit different. Because there were two vital moments rolled into one.

The thing that triggered it off was recording Bob Dylan's "Mighty Quinn". Says Tom: "We'd a few hits but this was the one that proved to us, once and for all, that we'd got over the problem of Paul leaving. It steamed up to number one in the charts and the only dissenting voices were those who said that we'd come to rely upon top American people like Dylan



Klaus Voorman

for our material. This wasn't specifically true, because we brought out the sort of thing that we felt was commercial AND in the style that people expected from us.

### IMPORTANT

"Obviously this hit-without-Paul bit was important, and vital. But there was something else. We'd never met Dylan, though we were very keen on his work. Then rumours filtered through—rumours which we eventually confirmed. Somebody had asked Dylan who he thought did the best versions of his songs . . . outside the Dylan originals, of course.

"His reply, and we can only hope that it's true, is that he felt we got more into the mood of his compositions than the others."

Tom apologised for having so many different vital moments, but he said, also: "We've had a fair amount of ups and downs as a group. We worry about what we put out to the public and we are often accused of leaving it too



Mike Hugg

long between single releases. Therefore our vital moments, as you put it, crop up rather more than with some of the other groups on the scene."

My own view, optimistically put forward, is that you can't really put talent down. Since 1964 (early), the Manfred Mann outfit has been exceptionally consistent.

PETE GOODMAN.

## TOP TWENTY—FIVE YEARS AGO

AMALGAM OF THE BRITISH TOP TWENTY FOR THE FIRST TWO WEEKS OF JULY, 1963

- |   |                                    |
|---|------------------------------------|
| 1. I Like It                                | Gerry and the Pacemakers           |
| 2. Confessin'                               | Frank Ifield                       |
| 3. Devil In Disguise                        | Elvis Presley                      |
| 4. Atlantis                                 | The Shadows                        |
| 5. Da Doo Ron Ron                           | The Crystals                       |
| 6. Take These Chains From My Heart          | Ray Charles                        |
| 7. Bo Diddley                               | Buddy Holly                        |
| 8. Sweets For My Sweet                      | The Searchers                      |
| 9. It's My Party                            | Lesley Gore                        |
| 10. Welcome To My World                     | Jim Reeves                         |
| 11. Deck Of Cards                           | Wink Martindale                    |
| 12. If You Gotta Make A Fool Of<br>Somebody | Freddie and the Dreamers           |
| 13. Twist And Shout                         | Brian Poole and the<br>Tremeloes   |
| 14. Falling                                 | Roy Orbison                        |
| 15. Forget Him                              | Bobby Rydell                       |
| 16. From Me To You                          | The Beatles                        |
| 17. Do You Want To Know A Secret            | Billy J. Kramer and the<br>Dakotas |
| 18. Sukiyaki                                | Kyu Sakamoto                       |
| 19. When Will You Say I Love You            | Billy Fury                         |
| 20. You Can Never Stop Me Loving You        | Kenny Lynch                        |

Records entering the Top Twenty during the second two weeks of July 1963

- |                                 |              |
|---------------------------------|--------------|
| I Wonder                        | Brenda Lee   |
| Wipeout                         | The Surfaris |
| In Summer                       | Billy Fury   |
| Theme From Legion's Last Patrol | Ken Thorne   |

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