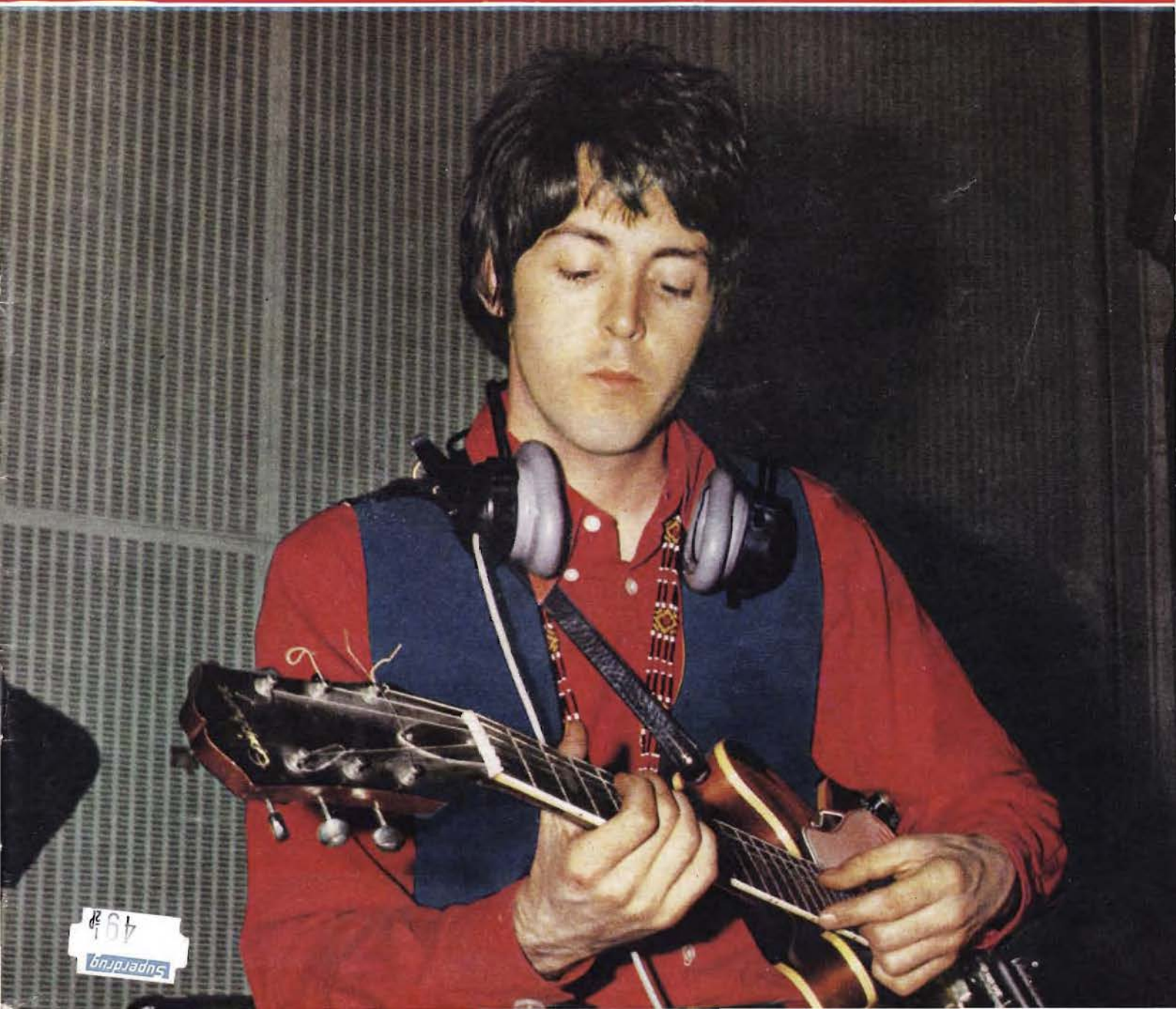


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Editorial

Lots of talented instrumentalists have knocked some of the recent records which have topped the charts. Several months ago, ballads were the big sellers and they also came in for strong comments from the same people.

Musicians who believe that every recording artist should try and progress all the time have raised their voices against any trend in the charts which seemed to indicate what they call "the moon and June era" is returning again.

So, I believe it is valid at this time to point out, once again, that the sole requirement for getting into the charts is that any particular recording should sell a lot of records in a short space of time. The type of music is unimportant. Anything, in fact—and there have been some pretty strange examples—can get into the Top 50.

There is another important point. And that is that everyone connected with the pop scene always gains whenever there is a big boom. The Elvis and Beatles eras gave a tremendous fillip to hundreds and thousands of raw instrumentalists in the Western world—many of them were inspired to become professional musicians. And if one looks at the type of music which started both those booms it was pretty basic. It's equally hard to believe that the young teenagers of today—the only people who are willing to give the fanatical devotion to a particular artist which will make him a big star—can ever become involved with some of the very advanced records now being released.

Not that one is suggesting that any instrumentalist should stop striving to produce better music. One is just pointing out that "Mony, Mony" and "Fire" both deserve and have a perfectly equal right to get into the Top Ten.

Variety is the vital ingredient which will always keep the charts healthy and truly popular.

The Editor.

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**“everything I do
is a substitute for playing
the guitar”**

Tom McGuinness



NOT unlike the Beatles “Sgt. Pepper”, the new Manfred Mann LP, “Mighty Garvey”, has a named character as its main theme. It seems as if Manfred Mann have achieved a recording parallel to their personalities, not a pop creation to satisfy the record company after two or three successful singles.

But Tom McGuinness wasn't particularly satisfied with “Mighty Garvey” as an album, and felt its release was only necessary because of “Mighty

Quinn”, and “My Name Is Jack”. “It isn't recent, and certainly not that relevant to anything,” he told me. “It was recorded over a period of 18 months—‘Vicar's Daughter’, one of the tracks, we did six months after Mike joined. We haven't ever gone into a studio with the intention of recording an LP. We have sessions all the time, and just see what comes out.

MODERN SUITE

“Mike Hugg is writing a modern suite based on the seasons of the year, which is one idea for the next LP. Personally, I would like to see a joke LP, basically pop, but carrying a theme like Garvey all the way through. The tracks would last 10 seconds, one word, or as long as necessary.”

If recording is sapping Tom's enthusiasm somewhat, he has a project planned which will keep him occupied while Manfred and Mike Hugg write a new film score. “I'm going to co-direct a short film,” Tom said. “It's a science fiction horror story about a huge clock—not on the Hammer lines. There will be no music, just the sound of the clock ticking all the way through. Music would be superfluous to the atmosphere.

We (Luke Kelly is directing with Tom) just want the sound of the clock heard.”

He doubts if the film will ever be released. “I can't see it appearing on the screen. But I've got nothing to lose. I'm going in with all the confidence of a person who knows nothing about it”.

The last time Tom had a period of spare time, he wrote a book. “It was about the pop scene. I thought it was very commercial . . . all about drugs, groups, swinging London (ha ha) and poovey managers. But everyone turned it down. Looking back, I can see why. It was absolutely nothing”.

Tom explained that these projects really were a substitute for playing his guitar. “I don't play enough. I practise all the time at home, but that isn't important. I would like to make a blues album with a small group. But I don't yet have enough confidence in my ability. I would like to go to a club where nobody knew who I was, and sit-in. Then there'd be no pressures on my standard of playing”.

Apart from records, you won't be hearing too much of Tom's guitar work in the near future. “I think we've only got two gigs in the next five months,” he said.

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NICE isn't a very strong word. It makes you think of "pleasant", "calm" and other such adjectives, all of which have nothing very much to do with the sheer power and excitement stormed up by Blinky Davison, Keith Emerson, Lee Jackson and David O'List, otherwise known as Emerlist Davjack or The Nice.

"Nice" certainly doesn't describe the picture of the group held by anyone who bases their opinions of the group on what they read in the papers. First of all, it was the Albert Hall thing, where an enraged press blew their tops about the burning of the Stars and Stripes on stage. Then there was the fuss about the publicity posters for the last Nice single, "America", which featured puppets with the heads of Martin Luther King, Bobby Kennedy and JFK in the arms of the group.

"Bad taste!" roared the indignant editorials. "Disgusting!" was the cry. And on a date at the Marquee, Lee Jackson was asked by a visiting American to burn his draft card on stage. He did so, to the loud cheers of the packed club.

Many would dismiss this whole business of the nasty Nice as just another series of misguided publicity stunts. But the group don't see it this way. Says Keith Emerson: "We don't hate the States in the way everyone thinks we do. It's the old story, and I, at any rate, am both attracted and repelled. The size of the place, for a start, is so

NICE!

vast—there's so much scope for doing things. You can do anything you want in New York.

"But then, on the other hand, you've got all the violence and terror, which is absolutely unbelievable. Awful, but still fascinating. When we burned the flag—and it wasn't a real one anyway, just a painting—and it honestly expressed the way we felt. The American dream is going wrong".

So here is a group with a real point of view. It's a point of view that fits in perfectly with the music they make: sometimes hard, violent, overwhelming, sometimes tuneful, peaceful, quiet.

Take "America" for example, a record which seems to sum up a lot of what the Nice have to say. It incorporates two songs—the Leonard Bernstein "West Side Story" number, spiced up with a bit of Dvorak's "New World". The story of its birth is worth telling.

ENTHUSIASTIC

The group were searching for a number to take over the previous high-spot of their act, "Rondo" and they came across "America". Says Lee Jackson: "We started off pretty enthusiastic about it, but when we actually started to try and work it out, the song just didn't

fit together somehow, so after a lot of work we left it. A while later Keith was in a record shop, looking through the classical stuff, when he saw the cover of the New World Symphony with skyscrapers and so on".

Keith continued: "It struck me that as we needed something extra for 'America', there might be a phrase in the music that would fit. We played it, and there it was—the first bars were just right. So we started rehearsing again, and it all came out. It was a coincidence that both the music and the theme behind it were both completely right".

COINCIDENCE

A very happy coincidence, apparently, with the record notching up respectable sales. A further coincidence about the group, and a rather strange one, is that Lee lives in a flat above a very famous coffee bar in Soho where the English rock movement started in the middle fifties. Lee is convinced that the ghosts of Wee Willie Harris, Terry Dene and other legendary figures still lurk in the building!

As we went to press, future plans for the Nice weren't by any means certain, with various difficulties to be sorted out. But Lee says the group: "are definitely progressing at full steam ahead. Our glorious appearance at the Sunbury Festival was great for us, and we're planning to make a new album as soon as we possibly can". No doubt it will be another chapter of the controversial—but highly rewarding—saga of the Nice.

RICK SANDERS.

PLAYER OF THE MONTH

JOHN McVIE

FLEETWOOD Mac's bass player is pleased that he doesn't get much publicity as he believes that a bass player should remain a background figure. Musically, anyway. "We act as a foundation for the group."

Despite John's lack of personal glory, he is generally regarded as Britain's leading blues bass, and will probably be the strongest challenger to Jack Bruce's poll title this year. All this has come from dedication and loyalty . . . John has only played in two groups professionally—John Mayall, and now Fleetwood Mac. He says he owes most of his musical experience to John Mayall. "I'd played semi-pro from the age of 17, even with John. He taught me about the blues, and told me to keep my parts as simple as possible, which is what I've always done".

Many ex-John Mayall musicians have formed groups, using themselves as named leaders, but John has deliberately avoided this. "I'm not a 'leader' type of person," he says. "As I said, I see my role in the background. It's the part I play more successfully than any other".

With the Fleetwood Mac, he's more than happy. They play his music—call it what you will—and he's been part of a group which has given him commercial success. . . "It's something everyone secretly hopes for". He says secretly, because there's still a barrier between blues and commerciality. But Fleetwood Mac have had two top 50 singles, and a best selling album, and they still play blues.

Apart from the music John's been brought up on, he likes the Fugs . . . "I'd like to play their sort of stuff sometime" . . . Chicken Shack, Big Brother and the Holding Company, and It's A Beautiful Day, a group he caught up with on their recent American tour. "They really have their own thing," he says. His influences range from Eddie Taylor, Howlin' Wolf to B. B. King's various bass players . . . "Particularly on that 'Live at the Regal' album". He is currently playing a Fender Precision, which is five years old . . . "but looks 10," he admits. He's tried Gibson, and an Ampeg fretless bass. But he says that was like starting from scratch again. "The Fender's like an old friend now. You get used to an instrument, and stay with it". He's self taught, with the help of John Mayall, and remembers Leadbelly as the first blues artist he listened to, and learned from.

John McVie is quiet and reserved, but he has more enthusiasm for music than most people on the scene. And it's this enthusiasm which has given him the reputation he won't admit to.



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Chris Dreja and Jimmy Paige

YARDBIRDS HOME TO ROOST

THE news came out a couple of months ago that the Yardbirds—Keith Relf, Jimmy Paige, Chris Dreja and Jim McCarty—were breaking up. Many British fans were very sorry to hear this—after all, the group had built up a reputation as one of the best, most creative groups in the country.

They had produced such hits as "Still I'm Sad" and "Over Under Sideways Down", both trendsetting records; they had included such pop giants as Eric Clapton and Jeff Beck in their lineup; but above all they were renowned as a brilliant live show.

The only fly in the ointment, as far as British fans were concerned, was that they had more or less deserted the UK for the green, crinkly pastures of the States, with Keith Relf muttering uncomplimentary reflections on the state of British pop.

ORIGINAL

However, two of the original group are back in England and are itching to make up for lost time. Guitarist Jimmy Paige and bassist Chris Dreja have formed, with vocalist Robert Plant and drummer Paul Francis, a new and very promising outfit.

As far as Chris is concerned, England is to be the target for the new onslaught. "We've definitely lost a lot of ground after spending so long in America—although we didn't neglect England as much as is

generally thought. We did a number of shows, round the colleges over the last year, and we were on 'Top Gear', for example, quite a few times.

"But now we're starting to get things together with the new group, we're very keen to get on the road. Our first set of live shows will be starting in September—ironically enough, in Scandinavia, where we have a 10-day tour arranged. After this it'll be down to work in England. We've done a fair amount of rehearsing, with some new songs and also plenty of the old Yardbirds' hits."

DEVELOPED

Ravers will be delighted to hear that "I'm A Man", which the group used to play in the early days at the Crawdaddy, is to be part of the new Yardbirds' act. Chris assures us that "it's developed just a little". And this looks to be the theme of the new band—continuing the Yardbirds' trademark of progressive music, but making certain that it stays appealing to the majority.

Some tracks have already been recorded, and Chris is anxious that an album should be released as quickly as possible.

With their enthusiasm, musical skill, ideas and experience, the new Yardbirds look set to take up the English scene exactly where they left it. Welcome back!

R.S.

GENE LATTER RIPS IT UP

GENE Latter is the man who discovered the Equals. And with the help of the group, Gene is out to emulate their success. His new single, "My Life Ain't Easy", was written by Eddie Grant, Lincoln and Derv Gordon, and those boys are anxious to see Gene in the same position he created for them.

Gene used to live next door to the Equals, and young Eddie Grant was always at his door, requesting Gene to record his group. "Eddie used to wait until he could hear my car, and then come rushing out to talk to me," says Gene, remembering those early encounters. "I kept putting them off until the day I was watching TV and heard them practising what sounded like a very good number. I went round, asked them about the song, and they said they'd put it together themselves. I spent two hours arranging it, and the next day took them to President. They were in the studio less than a couple of days later."

CONTINENT

The number in question was "I Won't Be There" which turned out to be a smash on the Continent, and was the basis of a first and very successful LP for the Equals... even before "Baby Come Back".

All this was over 18 months ago, but Gene hasn't been

sitting back resting on the thoughts of his discovery. "I'm doing something all the time," he says. "Either recording, or gigging. I do about three gigs a week with my group, the Detours, and recording keeps me busy. I'm producing Cookie Eaton at the moment, who used to be with the Freddie Mack show. We're getting some good sounds. Previously, I've produced John L. Watson and the Web, but nothing really happened".

Gene used to arrange and produce the Detours, but stayed with them after a particularly successful show at Taunton. The same gig helped to develop his "Tiger Man" stage act—"I suppose I go now more than ever. It isn't a set image, just the way I am," says Gene. "At Taunton, the lead guitarist got carried away when we were playing 'Rip It Up'. He literally tore my shirt off. The crowd thought it was great, so I ripped someone else's shirt off, and it went from there. In the end, the audience started tearing their own shirts".

Apart from Devon, and for that matter, audiences all over Britain, Gene and his group are particularly popular in Austria. "We went over recently," he said, "and played at Salzburg. The reception was fantastic, and we were presented with certificates. I don't think I've ever been so moved. Tears were streaming down my face". M.C.



Eddie Grant adds a vocal backing while Gene sings the words of "My Life Ain't Easy."

PETER GREEN COLUMN

PPETER Green started his pro career with John Mayall, moved to the Peter B's when Eric Clapton re-joined Mayall, and finally replaced Clapton in the Bluesbreakers. He started the Fleetwood Mac late last year, and had his first record successes with "Fleetwood Mac", the group's first album, and "Black Magic Woman" and "Need You Love So Bad" in the single charts. His influences range from Buddy Guy to B. B. King, although many think he has already emulated his idols. He says a lot of important things on his guitar, and intends to say a lot more in this, his first of several columns:

First of all, for people who don't know me personally, I am a very blunt, to the point person, and I don't say anything I don't mean—and that goes musically, as well.

All the songs I have written are true stories, and not just ideas of mine. I don't sing blues to keep up any old tradition, or because I'm "crusading for the blues", but because it's the way I feel.

Probably the most meaningful of my own blues is "Trying So Hard To Forget", which you can hear on the new Fleetwood Mac LP, "Mr. Wonderful". It's helped along by the superb harmonica of Duster Bennett. The number sums up my past life and present feelings in one very blue song.

A point to clear up here is that I don't call myself a great musician. Although people have made the "wailing guitar" the blues trademark, usually ignoring the vocal lines, the guitar should be an extension of the song to help get across the way the singer feels.

Most of the blokes who say they would like to be blues players really mean they would like to be rock guitarists, tearing up and down the fingerboard leaving devastation behind them, which is great fun, I must admit, and we all do it now and again, but please, please don't call it progressive blues!

See you next month, people.

PETER GREEN.

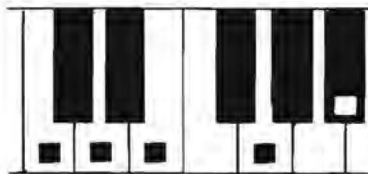
KEYBOARDS No. 6. CHORD POSITIONS

By THE TUTOR

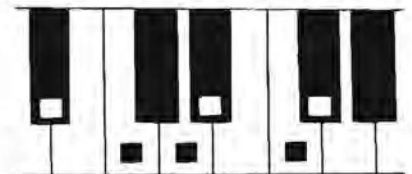
There are three really important chords left which are still to be covered. These are Dominant Ninth, Augmented and Augmented Seventh chords. Anyone who has been following this present series on the keyboard, knows how to apply the formulas that I give each month to the keyboard. So, once again, let's start by giving you the formula for the formation of a Dominant Ninth chord which is:

$$\text{Root} + 2 + 1\frac{1}{2} + 1\frac{1}{2} + 2$$

Here are the notes you would play to form a C Dominant Ninth chord and a B Flat Dominant Ninth Chord.



C Dom Ninth



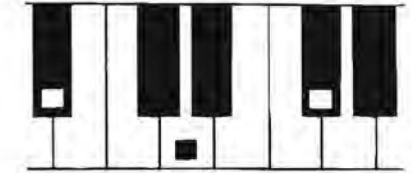
B \flat Dom Ninth

You will notice that this is one of the few chords which has five notes and can only be played by using all the fingers. So, anyone who has found that they have one or two lazy fingers—and the laziest one is usually the fourth—will find that playing this chord will help to bring them into use. But, please note that the root note is normally only played when it is the left hand note. In any other position it is omitted.

Augmented chords on the other hand are formed by adding only two notes to the root note, the formula being R : 2+2, a nice easy one to remember. Here are the notes you would play for the formation of C Augmented and B Flat Augmented:



C Aug Seventh

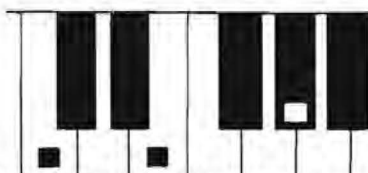


B \flat Aug

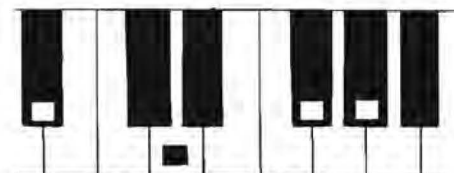
The last chord I am going to talk about is the Augmented Seventh. This is very simply formed by adding an extra note above the Augmented chord which means that the formula will be:

$$R + 2 + 2 + 1$$

The root note is the second note from the left, but as we have always done before in the normal way so as not to confuse anyone, here are the notes you would play for the formation of C and B Flat Augmented Seventh Chords.



C Aug



B \flat Aug Seventh

Once again don't forget that next month we will give you the first of four page charts which, when you put them together, will give you a guide to all the notes you play to form all the chords we have talked about in this series.

STATESIDE REPORT



THE group that's been tearing the American charts apart for the past few months has but two members and goes by the name Simon and Garfunkel.

The duo has compiled the incredible record of placing four albums in the national top-30 at one time. And, three of the four are in the top-10! All four have also merited the gold medal award as well by raking in at least \$1,000,000 in sales each, an accomplishment most artists would be satisfied doing with a single album.

Their latest album, "Bookends", sets at the very top as the nation's number one album, and that achievement was reached only 10 weeks after release. Their "The Graduate" soundtrack is number two; "Parsley, Sage, Rosemary & Thyme" number 10; and "Sounds Of Silence" number 30. Even their first album, "Wednesday Morning, 3 A.M.", originally released a few years ago, has suddenly re-emerged and is soaring into the top-100 nationally.

SCHOOLBOY

They have always been popular through the lyrical importance of their songs sung with schoolboy innocence, and their singles have always managed to reach the top-10 consistently. But it wasn't until the motion picture, "The Graduate", was released that the team really began to rate on a national scale. Since that time, their "Mrs. Robinson" song from the movie shot to the number one slot almost upon release, and, as the foregoing statistics show, their LP's share the same success.

Reported to be one of the hottest albums of the year is "Music From Big Pink", an album by The Band, the group which has been backing Bob Dylan for the past three years. Three Dylan songs—"This Wheel's On Fire", "Tears Of Rage", and "I Shall Be Released" as well as eight original numbers, are included in the record which radiates with tasteful country flavour.

Even though the group is no longer existent, Buffalo Springfield has still released a final album in America, which was recorded some time before their split. Appropriately titled "Last Time Around", the famous Springfield trademark of aesthetics which was prevalent in their "Again" album, is back once again for (unfortunately!) the last time. Another nice helping of tender country-based tracks are a part of this one as well

as their final single "Uno Mundo".

"Waiting For The Sun" is the new Doors album, and, for the most part, it is a real disappointment; only a handful of the tracks offer any valuable listening. "Spanish Caravan" is probably the best cut, and it opens with a beautiful Spanish guitar solo; "Five To One" bears the Doors' freak-out seal, but the vocals sound too much like Country Joe's "Love" to be purely coincidental; "The Unknown Soldier" is a great stage number, but is limited to hardly more than a gimmick tune with commercial attractiveness on record. For the most part, the remainder of the album is composed of simple ballads, which is a disappointing choice of material if one considers what they've recorded in earlier albums.

And then there's the new Country Joe and the Fish

LP, "Together", which is a thorough delight. It's a mixed bag of things ranging from soul, country, ragtime, etc. and presented with the Fish's usual doses of subtle humour.

ISSUED

The latest album by the Grateful Dead, their second, was issued in America about three weeks ago. The LP is titled "Anthem Of The Sun" and unless critics cover this record with something more than superficial inspection, it's bound to get bombed!

Things are beginning to look up in the American single charts. Over the past few months, the commercial AM stations have been relying more and more on the programming of progressive FM stations to determine their own programming and never before have the charts offered so much brilliant music.

After a period of immobility as a single, "Sunshine Of Your Love" by Cream has finally been getting the airplay it deserves, and the disc is rapidly heading for the top of the charts. In many cities around the nation it has risen as high as the top-5.

There are even some beautiful instrumentals which are selling well. "The Good, The Bad And The Ugly" by Hugo Montenegro and "Classical Gas" by Mason Williams are two of the finest I've heard in a long time. But then there's still a huge heap of poor quality music being played as well. And I still can't believe that the commercial stations have brainwashed better than a million teeny-boppers into buying "Yummy, Yummy, Yummy".

The record-buying public in America has shown its feelings for Cream in more ways than simply rocketing "Sunshine" into the charts.



Morrison and the Doors have a new album out now.

"Disraeli Gears" has been in the top-5 consistently, and has been stamped with the gold seal. And their "Wheels Of Fire" set was made a gold record upon release. "Fresh Cream", now a relatively "old" album, is still in the top-100.

COLLABORATE

And since Cream announced their split, Buddy Miles, former drummer with the Electric Flag, was last reported heading for England to collaborate with Eric Clapton about a new band.

One of the latest and brightest developments in the new group scene is the formation of the new Siegal-Schwall Blues Band, possibly the best-sounding white blues unit to take shape since the early Butterfield band. The new Siegal-Schwall is much better than the former set up, and harpist/vocalist Corky Siegal, the sole remainder from the original group, has joined together with three other extremely competent musicians.



Simon and Garfunkel—Four albums in National Top Thirty.

Included in the new Siegal-Schwall is Sam Lay, who many will remember as the old Butterfield drummer famous for his version of "I Got My Mojo Workin'" on Butter's first LP. Also an integral part of the band is guitarist Jim McCarty, an unknown at the moment,

whose style is much like that of Peter Green. He's one of the best I've ever seen, and I'd put him up there close to Green, Bloomfield, and Bishop as a remarkable blues guitarist. The band has the makings of a first-rate, productive blues ensemble.

Elvin Bishop's successor on

guitar in the Butterfield band is Buggy Feeton, a young newcomer who shows much promise. Butterfield's new album, however, a collection of original numbers titled "In My Own Dream", was recorded before Bishop left to form his own band.

In San Francisco recently Bill Graham moved his Fillmore outfit to another part of town after two-and-a-half years at the former site. The move took place after Headstone Productions, who were evicted from the Carousel after falling thousands of dollars behind in debt. Graham then made negotiations to move into the Carousel, which holds considerably more people than the "old" Fillmore's 1500. Now San Francisco is back down to two ballrooms—the Avalon and Fillmore West.

Graham still has the lease on the former Fillmore building and he has hopes of turning it, or the building next door, into a recording studio for his proposed "Fillmore" label.

M.A.



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HENDRIX LIVE



Photos by **RICHARD SACKS**

MR. James Hendrix's Trio, the "Experience", consented to appear recently at a Festival of Popular Musick at the residence of the Duke of Bedford, the well-known Woburn Abbey.

Several thousands of youthful admirers made their various ways to Woburn Park in order to see Mr. Hendrix, an entertainer who performs very infrequently in Great Britain, and to admire the unusual instrumental prowess of this young American and his two supporting musicians, Mr. Noel Redding on bass viol and Mr. "Mitch" Mitchell, percussionist.

The repertoire of the Experience on that day included such novel songs as

"Foxy Lady", "Stonefree" and "Purple Haze" all of which were alarming exhibitions of the lamentable trend away from sweetness and melody in music. In fact, dear Reader, your author remained speechless at the gross cacophony of the trio.

The ensemble's instruments are much amplified by electronic means unknown to Beethoven, and my eardrums received a not inconsiderable buffeting from the waves of sound, from which there was no escape.

Mr. Hendrix also appears to have

A Bayswater Monday Times
exclusive by Rupert ffitich

little or no idea of the correct procedure in playing his instrument. Not only does he contrive to play it while standing upon his feet, but he even goes so far as to dance, to pluck the strings with his dental equipment, and to throw his guitar around in a fashion quite unbecoming to the dignified tradition of the national instrument of Spain.

Obviously I am no part of the new generation which flock to the record purveyors of the nation in order to purchase the phonographic discs made by Mr. Hendrix and his ilk. Nor would I wish to. It is not my intention of abandoning all human dignity under the spell of this music of the Devil.

★ IN THE STUDIO ★



GIVING THE FACTS BEHIND THE HITS

MANY of the studios we contacted this month reported that things were fairly quiet at the moment, with little recording work being undertaken—much of the time being occupied by reductions of recordings done recently. The months of July and August are always pretty slack in the pop business, but it's just a lull before the storm. By next month the studios will again be deluged with demands for time, building up for the peak recording-buying period round about Christmas.

MORGAN STUDIOS, whose opening we reported last month, seem to be going against the general trend and say they have been very busy. Ustad Vilayat Khan—you may have heard John Peel proclaiming his virtues—called in at the Willesden studio shortly after his successful concert and recorded some Indian classical music. He is reckoned to be one of the best of Indian sitar players by experts.

Spooky Tooth have been in Morgan recording a new single, and the Bonzo Dog Doo-Dah Band have been recording tracks for a new album. Traffic have again been in, doing more tracks for eventual inclusion on a forthcoming album. The "Perfumed Garden" LP, released on the Morgan label by

Chita Neogy, has been arousing a lot of interest. Too much, perhaps, as it has now been banned by the W. H. Smith bookshop chain.

PYE STUDIOS have been mostly tied up with reductions—with such artists as the Paper Dolls and the Foundations—though they have also done a fair amount of actual recording. Pat Godwin also told us of a new Helen Shapiro album she is recording with producer John Schroeder. John is the man who discovered her in the first place and produced her early EMI recordings. Readers may remember some of her earlier hits in the early '60s—"Please Don't Treat Me Like A Child" for ex-

ample—John hopes that she will regain her chart status on a new label.

Pye have also recorded a new Geno Washington LP live at a Bolton club, an album by the City of Westminster String Band, a live album by the National Youth Brass Band in Jersey—who were presented with a Pye trophy for the best young band in their field. Miki Dallon has been doing more work for Deutsche Vogue at Pye, and Jack Dorsey has again been recording the Satin Bells.

We've had more information about Long John Baldry's single, "When The Sun Comes Shining Thru". Apparently it was his first

session ever in Pye's number one studio on the £10,000 24-channel, 8-group mixer, installed at the end of February. It was a first, too, for engineer Ray Prickett. Although he has been with Pye for five years, he'd never worked with either Baldry or producer Tony Macaulay before.

With a 40-piece orchestra and a 12-piece choir, it turned out to be a memorable session. "Friends" who contributed were Lionel Bart, Mike d'Abo, who wrote the song, and Reg Dwight, pianist of the Bluesology.

Although not strictly a professional recording studio, the basement of a house in Bayswater has been the scene of some of the most revolutionary recording we've heard of. RON GEESIN is the man behind it. He has turned his living room into a studio-cum-control room-cum-workshop, and has been developing for some time new ways of using sound equipment to produce sometimes startling and always interesting sounds.

He had a record released on Transatlantic last year called "A Raise Of Eyebrows", which baffled many people and made disciples out of others. This record is made up of humour, grunts, satire, and poetry, all held together by Geesin's musical virtuosity on guitar. 15-string contra



The well-designed interior of Morgan Studio, with engineer Andrew Johns on the Hammond.

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Ron Geesin—recording in his home studio with his 15-string contra-guitar.

guitar, six-string banjo, oil-drum, milk bottles, piano and many other implements not usually associated with music. It's impossible to describe this disc in words—but the mere fact that it was all recorded by Geesin in his studio and accepted by a leading company speaks for itself.

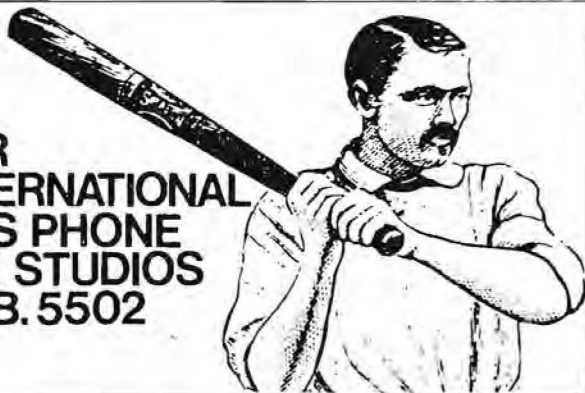
COMMERCIAL

Geesin has also done recordings on a more commercial level — the much-praised Kodak Instamatic TV commercial's sound-track was entirely his work, and he has recorded sound-tracks for travel and feature films. He has also done recordings for other artists, producing first-class results from what ap-

pears to be a roomful of chaos.

EMI have been doing a lot of work recently with the Gods, a group who have been arousing an unusual amount of enthusiasm round the studio. Under producer David Paramor, they have just completed an LP—"Gone To Earth" — which is made up entirely of original compositions. A four-piece group from London, they have been building up a big following on the club circuit, with particular acclaim for Joe Konas, the lead guitarist. They were originally planning to take two tracks from the LP for a single, but it was decided not to break up an LP, and the Gods will be shortly recording a single as such.

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EMI have also been recording the Love Sculpture, with Malcolm Jones producing, and the Koobas have been finishing off a new LP which should be ready for release in the near future. David Paramor has been doing work with Simon Dupree, while Norrie Paramor has recorded a new single by Gordon Waller, also to be released very soon. The Scaffold have been in the studios at work on a new single, again produced by Norrie Paramor.

Work on Christmas records is coming to a head now. EMI have had in a 100-piece Salvation Army girls' choir to make carol recordings, while at Peter Ballard's STUDIO REPUBLIC, work has started on their Christmas album.

However, Studio Republic have been concentrating

their energies on albums by George Blackmore and Edgard Zaldua. The Blackmore album is going to be the first-ever recording of the new Hammond X66 organ, a fearsome machine that can deliver the sounds of piano, glockenspiel, banjo and other instruments so accurately that it's impossible to tell the difference — in addition to a vast range of organ effects, of course. No doubt we shall be hearing a lot more of this organ, Hammond's biggest and most expensive model yet. The album features a selection of standards, pop, and show tunes and will be released on the Ad-Rhythm label.

Edgard Zaldua's LP is a classical guitar recording, in the style of John Williams. Edgard is a native of British Honduras, though he's now

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based permanently in Britain. Studio Republic recently spent a week doing an outside recording at Exeter Cathedral, taping the choir and organ. Much studio time is taken up at present with recordings of foreign language courses.

TRIDENT STUDIOS in Soho provide the biggest news this issue, and yet again it's about the Beatles. They recorded their new single "Hey, Jude" and "Revolution" at

Norman Sheffield's studio, and have been hard at work on their new LP with George Martin. The Beatles are reported to be extremely happy with the facilities at Trident, where they've found a good atmosphere to experiment on sounds for the album.

ALBUMS

Apple are now doing all their recording at Trident — Grapefruit have been in, James Taylor and the Ivies

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have been recording albums, and Paul McCartney was hoping to start work on a Mary Hopkin LP as we went to press.

The Small Faces, who recorded "Ogden's Nut Gone Flake" at Trident, will be starting work on the follow-up album early this month, while Tyrannosaurus Rex continue to use the studio for their extensive recordings under producer Tony Visconti.

Norman Sheffield also told us that the new reduction suite on the first floor is now structurally complete. All that is needed now is the 8-track equipment itself, which should be installed this month. Trident now must be one of the most popular studios in the country—fantastic progress, when one

considers that it has been in operation for such a short time. It's in operation 24 hours a day, with a succession of top names using its ultra-modern services.

HOLLICK & TAYLOR have recently been recording a record for the fans of the Probe, a local group from Halesowen, who won the nation-wide Woodpecker beat competition. They polled 4,000 votes more than the runners-up, on the strength of which they have been signed up by RCA Victor.



Ten Years After in the Decca studio with new lead singer Nicky barking up a storm.

SCRIBBLES

Wonders will never cease. "Wear It On Our Face" by the Dells, one of the best records of the year (soul or otherwise) hasn't even dented the national, let alone R and B charts. Not disgruntled, they have a new single, just as good, called "Stay In My Corner". Will the public show their ignorance again? Bruce Channel a fine blues/soul singer... Pleased to see Johnny Nash in the charts. He's been 'round a long time, and did visit Britain a long time before "Hole Me Tight" was released... Nothing left to say about Aretha Franklin, except "I Say A Little Prayer" is her best ever... I remember thinking Gary Puckett was a coloured singer when "Young Girl" was first released... "The Horse", "Grazing In The Grass" and "Classical Gas" three of the best instrumentals ever—and all out at once!... Please listen to "The Real Thing" by the Mirettes and

"Only A Fool" by Clyde McPhatter... "Soul Meeting" is pretty insipid considering who's on the disc... B. B. King has two records next to each other in the charts—"The Woman I Love" on Kent, and "I'm Gonna Do" on his current label, Bluesway... Otis Redding Britain's best selling album artist... All five Rascals LP's are in the charts in America... Arthur Prysock has recorded the title tune from the film "The Split", which stars Jimmy Brown... Jose Feliciano's "Light My Fire" incredible... Kim Weston currently touring with Harry Belafonte in States... New! Sandpebbles "Soul Keeps Rolling Along"; Sam and Dave "Can't You Find Another Way"; Brenton Wood "Some Got It, Some Don't"; Billy Stewart "Tell Me The Truth"; Junior Wells "You're Tuff Enough".

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kenny jones - another important small face



ALTHOUGH the record label may read: "Produced by Marriott/Lane", a Small Faces session isn't quite as cut and dry as that. Just how do they go about producing their hits? I had a long chat with Kenny Jones who explained the Faces' method.

"We never usually rehearse before going into the studio," he told me, "Ronnie and Steve have the songs, and a general idea of how they should sound, but the session can alter everything. You can never really tell how a number will turn out. For example, we weren't going to use Steve and Ronnie's cassette recording on 'The Universal', originally. They'd done the guitar and vocal, but it didn't sound all that good. Then we played it back in the studio, and it was much better through the big speakers. And then when we'd added drums, and other things, and was O.K. for a single".

RECORDING

Despite the success of "The Universal", and the Faces' album "Nut Gone Flake", Kenny said that the group hadn't been spending as much time as usual on recording. "We normally use Trident, but it's been booked solid lately. And I understand it's the same story at most of the other studios".

But when they can, they're working on

tracks for a new album, EP, and single. Kenny is also doing sessions with one or two other people. "I've worked with Mike D'Abo and Brian Jones," he said. "It's a field I want to get into, because when the group thing is finished, it's more than likely I'll become a session man. I don't read yet, but I've found it isn't all that important any more—not in the pop field anyway. In fact, many artists prefer to work with someone who can't read. They feel the musician has more freedom, I suppose, and isn't tied down to anything".

The other important thing for Kenny and the Small Faces at the moment is promotional films. "We've been making films for 'The Universal', both for here and the States," said Kenny. "We all enjoy it very much. When we get spare time, there's nothing we like better than looning about and filming what happens. I don't know if it'll turn into something, but it is one area we haven't done much work in".

All is well, then, in the Small Faces' camp—both within the group, and on record, although Kenny said they did have a sound problem when they started out. And that was some time ago. "We just couldn't get the right sound on our early records. We did them at Pye, and looking back, weren't too happy".

Which is why Steve Marriott and Ronnie Lane stepped in to produce, and that leads back to the beginning of this feature.

JOHN FORD.

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IT'S a surprise to discover that Roy Harper is just about five foot eight tall. You're expecting someone much bigger physically, someone with a frame more fitting for such a big, expansive personality.

Dressed in a powerful mixture of Red Indian, Eskimo and (whisper it) hippie garb, with the whole effect set off with a black cowboy hat marked "Prefect", Harper appears to do everything in a big way. At present he's working on plans to produce operettas with Ron Geesin and the Nice—both large scale projects—as well as writing songs for himself, performing, and generally getting as much as he can out of himself and anyone else whose interested.

On stage, his performance is strong meat. Singing "I Hate The White Man" with all the feeling he can muster, singing "McGoohan's Blues", injected with a massive passion unrivalled by any comparable artist, it's a difficult thing to remain unmoved and uninvolved as he thrusts his whole being at the audience.

To Roy, "McGoohan" is the one song which wraps up all he feels. A cry of anguish at the modern people-crushing system, it's a long, painful—but exhilarating—performance, and goes on for around 20 minutes. Sparked off by "The Prisoner", the surreal, disquieting television programme in which Patrick McGoohan set out to find out where he was and then proceeded to smash the evil power-structure, "McGoohan's Blues" explains Roy Harper. Or at least, the most prominent piece of Roy Harper.

LOUDSPEAKER

The whole of his recent work is social, dealing with the inhumanity of life as it is now, coupled with a strong vein of self-examination. As such, he finds himself a loudspeaker for a lot of the ideals of today's youth—not only the hippies, the students, the demonstrators—putting their ideas into an original musical form. They like Harper. He has none of the showbiz

glitter about him, no false enthusiasm, and above all, he absolutely refuses to conform to accepted commercialism.

"My manager keeps on asking me to go in the studio and turn out a nice little hit-parade song, something to try and get real mass sales.

But that's not my scene. I've got to be completely honest in what I do, and once you start bending your ideals that way, you lose all of yourself in bits and pieces. You get gradually eroded away until there's nothing left".

On a recent concert trip to

Cuba, he was impressed by what can be achieved with ideals. "Castro has gone to great pains to stick to the attitude he had when it all started. He still goes round in his dirty old combat jacket, he's still true to the ideals he presented after the revolution, and standards of social welfare and so on are fantastically improved. When he took over, only about two per cent of the population could read. Now it's up to 90-odd per cent.

"But when Joe Lustig (his manager) wanted to go over to Florida, where he comes from, he simply couldn't do it. There's no way of crossing the 200-odd miles from Cuba to the States. It's a strange situation. I tried to get the Cuban authorities to stamp my passport but they wouldn't do it. That was so I wouldn't have any problems if I ever wanted to get into America".

MISTRUST

It was surprising to hear Roy speak of Cuba this way, considering his violent mistrust of any system, a subject on which he has a great deal to say. "The only hope lies in the children. No matter how sure we are that we've got out of the system, there's a lot of prejudice left in us".

This respect for children shows in Harper's work. On the cover of his second, LP "Come Out Fighting, Genghis Smith", the recently-emerged Genghis is pictured as a newborn infant. "What I wanted was a picture with the embryo still inside the mother, but of course, the record company said it couldn't be done. I've seen the shots, though, and I told them where to get them".

On his recent concert at the Cambridge festival, Roy had his three-year-old son on the stage with him. As dad performed his songs, Nicky Harper—a born showman—strummed his uke and swayed to and fro in perfect rhythm.

But despite Roy's defiantly anti-commercial attitude, the powers are happy enough with the sales of "Genghis" and we'll soon be seeing a new album by Harper, exactly as he wants to do it. It's likely to be a very significant record.

RICK SANDERS.

COME OUT FIGHTING, ROY HARPER



THE Hollies — are they destined to remain perpetually as mere runners-up in the group status stakes? If so, do they worry about it? Or is there any truth in the now constant rumours that they're about to split up and go separate ways.

With the boys holidaying in different places round the world, the Hollies' status assessment comes from a man who knows them intimately. Co-manager Robin Britten. He shrugs off rumours while appreciating how they start.

He says: "In pop music it seems that things come up, really big things, every 10 years or so. The Beatles started something. But of course the Hollies don't mind being next to the top. Consider that they've had 20 hit records . . . and all but two got into the Top Ten. The two that didn't reached 12 and 14, they have four Gold Records and a Gold LP. Now each record hits a minimum sale of 700,000-800,000.

"They've become senior citizens of the pop world. They now top tours in the States and all over. We can now, in fact, plan a tour anywhere we want, for top money and in OUR choice of venues.

RUMOUR

"But this splitting-up rumour. We consider it necessary within a group to have some sort of safety valve. The boys spent most of each year living creatively together. But when you reach the age of 27 or 28, you have your private wishes, your interests.

"So they go off and develop those interests. But the centrepiece is the group, the Hollies. It's as if the boys are on pieces of elastic, in that they come springing back to the group.

"Take Bernie Calvert, for instance. He is writing some marvellous instrumental material. I've no doubt he'll make an album on his own, with his own band.

"Tony Hicks? There is his



PRIVATE HOLLIES

photography interest. He takes good pictures and is creative. But it's an extra to the group. In fact, the other boys help him line up sessions.

"And Graham Nash. Nobody is grumbling at his ambition to make a solo LP, vocally, and certainly he is a fine songwriter in his own right.

"Bobby Elliott is keen on arranging, and in this scene works a lot with Bernie. Allan Clarke, too, writes good material on his own and could easily make a solo LP of his own material. Complete freedom for them all in their spare time; but that freedom simply mustn't, doesn't, affect the Hollies.

"We all talk about the weaknesses of the group scene. An act has a couple of hit records and then starts looking inwards. They look inwards for strength and help and inevitably the strongest member takes over. We know the important thing is to look outwards, to gain strength and knowledge from other people and fields. Other groups tend

to be like battery chickens, stuck in a van then a hotel and see nothing.

"The Hollies have become creatively self-supporting, specially in the studio. And international. The British market now is probably strong enough for one week's tour a year, plus TV's and radio, and records. On foreign tours, the Hollies refuse to be stuck in a sort of capsule, plunked in a hotel and just do a show. They get out and about, meeting the people. In appreciating how other people behave and live, you're drawing that strength and knowledge we were talking about earlier.

TEARS

"We've seen how in Japan the girls come up to the boys with tears in their eyes and bring flowers. Beautiful manners and they are grateful to the boys. America is different again. A tough way of life with the group virtually a commodity just to be sold".

But the Hollies, I suggested, were inevitably always the

runners-up, notably to the Beatles—and that would go on as long as the Beatles wanted to go on. Said Robin: "Well, the Beatles don't tour; largely at this time the Stones can't. We, as senior citizens, travel . . . and travel as superstars. You don't arrive in a bus, but in a Rolls. You travel first-class. The days of the boy-next-door group image are over. You act like superstars and you get respect.

"We are a stage and recording group. That includes cabaret, where now the boys wear proper suits. We choose dates that allow us full projection—and can work well over an hour if needed".

And the final comment on this so-consistent group—and remember that Graham and Allan have been singing together since they were about six—is this: "We have a pact that the moment we feel things are slipping, we'll call it a day. There will NEVER be a time when the Hollies go back to second-topping shows. That pact is binding".

PETE GOODMAN.

PENTANGLE— NOW REACHING A MUCH WIDER AUDIENCE

BERT Jansch and John Renbourn, reckoned to be the two best guitarists in England in their field of folk-baroque, new wave, call it what you will; Danny Thompson on bass and Terry Cox on drums, two of the unsung heroes of the session scene; Jacqui McShee, blues and folk-singer with a marvellously clear and accurate voice; these are the Pentangle.

Five remarkably talented individuals, earnestly copied by an army of young musicians, who have formed themselves into one group.

At the beginning, a lot of people felt that with five stars playing together it would be very difficult to produce good integrated music, with all members pulling in the same direction. But the five don't

see it that way at all. Says Danny: "It came together for us without all that much trouble, and was more or less an immediate thing. We found that we just started playing easy, and it developed that way."

"None of us expected miracles from each other at any time, and

to me, when the group is playing it's just like sitting around at home and playing, only with four others," says Bert in his near-indecipherable Scots accent.

Pentangle obviously believe very strongly in their music, a conviction that immediately endears them to audiences who want a sincere,



Pentangle—from left to right, John Renbourn, Terry Cox, Jacqui McShee, Danny Thompson and Bert Jansch.

gimmick-free performance. At the recent Cambridge folk festival, in the company of Tom Rush, Odetta and Roy Harper, the audience, crammed into a massive marquee, listened in reverent silence, bursting into roars of appreciation at the end of each number. That's a typical reaction from folk fans.

WIDER PUBLIC

But Pentangle are getting through to a far wider public than that. Their single, "Travelling Song", hovered on the brink of the charts for over two months, while their first LP has been selling consistently well. Their concerts invariably attract big audiences. They have appeared on TV programmes like "How It Is" with notable success, and Bert figured on the list of heroes printed on the sleeve of a recent Buffalo Springfield album!

A further boost to Pentangle as a group with more than minority appeal will happen in November, when the group are to play a fortnight of one-nighters at theatres all around the country. They'll be playing for a couple of hours at each, with just themselves on the bill.

With a lot of interest from the States, television and concerts all over Europe, the stage is set. Are Pentangle going to emerge as established popular entertainers? The answer would seem to be an emphatic "yes".

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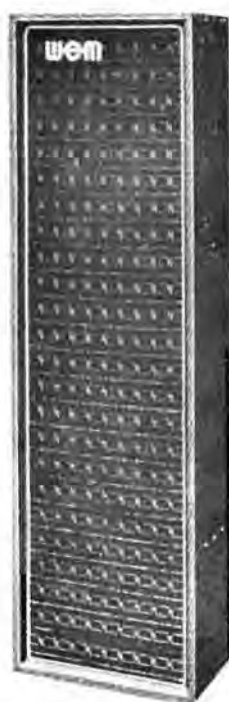
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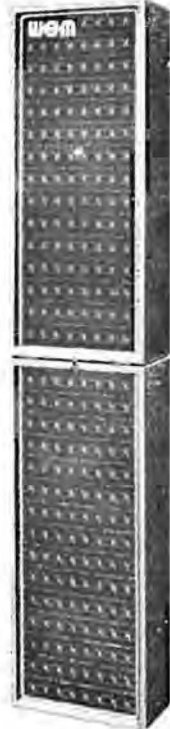
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BEATLES IN BUSINESS

can they beat Newton's Law of Gravity?

ONLY a very few individuals are lucky enough — or talented enough — to be in a position to influence the thoughts of millions. The Beatles are certainly among the few.

When I heard that they were setting up their own organisation I thought: At last there'll be at least four people with the right ideas and who really know the record business, helping talented songwriters, instrumentalists and artists up those first very difficult rungs of the ladder to success.

Along with their tremendous songwriting and recording talents, the Beatles have also amassed a lot of money in the past five years. Nipper Holdings was believed to have over £2,000,000 in the kitty before Apple started. Everything seemed set for the creation of a big, important showbusiness empire. What could go wrong?

Any ideas that the Beatles were going to move into NEMS and take over after Brian Epstein's death were knocked sideways by their announcement that everything in the future was going to come under a new organisation—to be called Apple.



Paul McCartney sends Apple on its merry way—up or down?

This didn't surprise anyone who knew them. They have long voiced their opinions on many of the executives in the recording business. To put it mildly, they didn't have any great respect for their minds or creative abilities.

Early reports were promising. One heard of Apple Music and Apple Records being set up with former road managers Neil Aspinall and Mal Evans in executive positions. But, the next bit of information struck a wrong chord. Apple Retail and Apple Wholesale? What the heck did this have to do with making records?

Just how wide the Beatles intended to range then became clear. Anything, apparently, was open to the

Apple organisation. The philosophy behind the whole set up was summed up by Paul McCartney when he appeared on the David Frost show with the classic statement, which even David Frost found hard to agree with: "It's easy to make money", said the famous baby-faced Beatle, a statement which 99.9% of the population probably found hard to accept.

But, the Beatles were obviously confident, and the organisation grew very rapidly. Alistair Taylor and Peter Brown, Brian Epstein's former assistant, joined up. One time Beatles publicist and friend, Derek Taylor flew back from California to handle press and publicity

and various former Beatles' school friends and private life acquaintances were brought in.

The name began to be bandied around. Paul McCartney himself chose the photographs for an advertising series in one of the big British weekly music papers.

The first enterprise to open for business on Thursday, December 7th, was the Apple shop in Baker Street. Psychedelic painters, Simon and Marijke daubed the outside with one of their typical designs which aroused a furore amongst the local traders. The opening night was packed with a sweating mob of in-people surrounding a smiling John and George and waiters served Apple juice.

But the shop never took off. Too many people just looked and examined the trendy clothes but didn't buy anything.

HEADQUARTERS

Meanwhile, the headquarters building in Wigmore Street hummed with activity. All the Beatles were frequently in the office organising the set-up. Paul didn't travel to work in pin striped suit aboard a chauffeur-driven Rolls Royce, but took an ordinary eightpenny bus ride from the end of his St. John's Wood road to the Wigmore Street office each morning. Very democratic!

The empire expanded fast. The Beatles decided they

wanted a high-powered executive to take charge of Apple Records and hired Ron Kass, handsome top executive of Liberty Records at a reported salary of \$75,000 a year. Dennis O'Dell, who worked with the Beatles on their previous films under Walter Shenson, moved in to run Apple Films.

The activity continued. Transatlantic flights were made and high level conferences took place with leading show business and recording executives in the U.S. Four films were reported to be set-up for production.

The Wigmore Street offices were found to be too small and a large building was purchased in Savile Row for a reported half a million pounds. The Beatles electronic friend, Alexis Mardas, was put in charge of building a recording studio in the new building.

The second trading venture started up. Apple Tailoring in Kings Road, Chelsea, run by John Crittle opened its doors. Once more, the inauguration was attended by George and John. Paul and Ringo were again missing!

The Beatles new activities were a subject of much discussion in British showbiz circles. The antis said: "How can it all work?" "They've set up a bigger and more costly operation than any other independent record



Paul, Yoko and John at the "Yellow Submarine" premiere. The film was released by Apple.

label in this country".

"The salaries they are paying will mean that even if they do get several number ones in the British Isles, they still won't make a profit. They've got to have hits all round the world".

CONTROL

"They are spreading themselves over so many different enterprises that they can't possibly control any of them".

"If they spend every day in the office, when are they going to find the time to record their new singles and LPs and vice-versa?" The general summing-up was "They'll lose their pants!"

The pros said: "Don't forget the Beatles are the most talented foursome ever to hit the recording scene in this country. They are easily capable of writing and making world wide smash hits".

"They can recognise talent better than anyone else in Tin Pan Alley".

"They are popular all round the world".

"Don't forget John and Paul must be getting a regular income of £100,000 a year, each, from their songwriting. If ever they run short of money, they can just do one concert at the Shea Stadium and walk out with a million dollars."

"Remember the massive profits made by 'A Hard Day's Night' and 'Help!'".

One had to admire the Beatles for jumping in at the deep end. Perhaps they may find it was all a big mistake.



George has made regular appearances at Apple openings.

were signs that the Beatles were not quite happy with their business problems. The *Daily Mirror* ran a big feature on the Beatles and reported that they were looking for a Beeching to take over the organisation. Salary? £20,000 a year was apparently no problem. But the Beatles did not find the brain they wanted.

TRUTH

Now the moment of truth is fast approaching. Recent events seemed to indicate that a bit of hard decision-making has been going on in the Apple boardroom. The inhabitants of Baker Street witnessed a grand give away of the entire contents of the Apple Shop on Tuesday and Wednesday, July 30th and 31st. Paul McCartney said: "We just decided that we didn't want to be shopkeepers any more". The loss was believed to be £100,000 according to one paper. It was also reported that they were withdrawing their control from Apple Tailoring but

On the other hand, they may well have a £20,000,000 empire in another five years. There are only two possible outcomes!

John, Paul, George and Ringo have taken it all onto their heads: like the "Magical Mystery Tour"—Apple is theirs. If it goes well, THEY did it! If not, it's THEIR failure!

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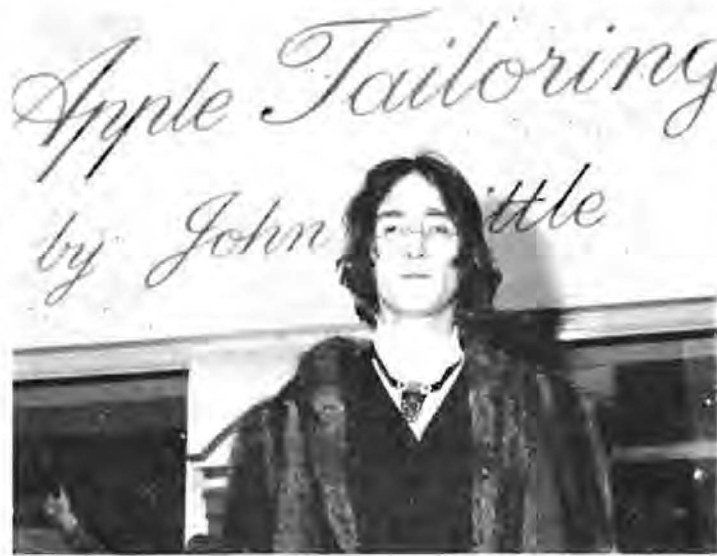
leaving some money in the business so that John Crittle could carry on on his own.

The crunch will come with the release of the Beatles' first singles on the Apple label. One of these, the Beatles' new release, will undoubtedly be a success. But, what about the Black Dyke Mills Band, Jackie Lomax and Mary Hopkin? Will the public, who have always shown such a tremendous appetite for Beatles material really want, and buy, Beatles "produced" records.

SECONDHAND

Normally, the public turns its back when it is offered secondhand stuff and the problem that every artist on the Apple Label faces is that everyone knows they are backed by the Beatles. If the records are good, they will sell as they do on any label. If they are not so good, will the Beatles' name help?

Grapefruit, who have been under the Apple banner for several months now don't



John gave the Beatles blessing to their tailoring shop.

seem to have gained much benefit.

Meanwhile, back at the NEMS ranch, which the Beatles could have taken over but decided to reject, things are going well. They have succeeded in pushing their latest signing, Cupid's Inspiration, up to the top of the charts with their very first

release, "Yesterday has Gone" on their own NEMS label.

This, of course, poses a very interesting question. If the Beatles find that running their Apple enterprises is proving too much of a problem, will they hand it back to the well-tried and very experienced men at NEMS to sort out?

I hope the Beatles continue to help new talent in this country, and there is certainly plenty around which deserves encouragement, then there is a very easy way to do it, just take an interest in, say, a hundred new artists, groups, song writers and instrumentalists. Then let them all show what they can do in the recording studio, and on stage. But above everything else, give them, what the Beatles have so long insisted upon, complete freedom to do what they want to do and not what John, Paul, George and Ringo think they should do. Then, I believe their money would indeed be safe because it would be resting on the shoulders of young talented people just like the Beatles were in 1962 and not on a multiplicity of complicated business set-ups. Otherwise I fear that in the not very far distant future Paul McCartney will be saying "We just decided we didn't want to be businessmen anymore!"

S.O.M.

BLUES FESTIVAL

IT was a good weekend at Kempton. The 8th National Jazz and Blues Festival, presented by the National Jazz Federation, went off beautifully, marred only by the behaviour of the rockers on Friday who heaved a lump of scaffolding through Andrew Steele's drums, and the collapsing roof on Saturday, which nearly ruined Arthur Brown's spectacular act.

Last year's acknowledged heroes of the Festival, held at Windsor, were Ten Years After. They flew back specially from their very successful tour of America to appear on Saturday evening and brought the house down—well, the field—with their half-hour spot.

But the group who came away with all the honours this year were Jethro Tull, on Sunday evening. Lead singer, mouth-harpist and flautist Ian Anderson, in particular impressed greatly with his version of Roland Kirk's "The Cuckoo", while the whole group swung like mad, obviously having a great time.

Saturday night was opened by the indomitable Joe Cocker, who blasted his way through "Marjorine", "With A Little Help From My Friends" and others with great gusto. He was followed by Tyrannosaurus Rex who also got a great reception—especially for "Deborah"—though Marc Bolan's guitar was a bit on the quiet side.

The Nice and the Jeff Beck group performed with much volume and intensity, with the former's "Ars Longa, Vita Brevis" creating a good deal of excitement with Roy Harper on tambourine.

SURPRISE

The Ginger Baker spot, built up as a big surprise item, turned out to be Ginger and Phil Seamen on drums with Eric Clapton playing fine guitar—an unusual line-up, but it all worked extremely well. Arthur Brown was beset by almost insuperable problems, but at last he managed to get his circus on parade—jugglers, a girls' choir, a brass band, a fire-eater, belly dancers—

forming a fine climax to the evening.

During the sunshine of Sunday afternoon, Election and the Fairport Convention were very well received by the basking audience, but the highspot of this part of the festival were the Incredible String Band. Playing an hour-long set of old and new songs, they were perfect for the occasion. Warm, relaxed and informal—with guests and sleepy dog on stage with them—the Incredibles had trouble leaving the stage.

Many people were disappointed with the John Mayall act mainly because the group used their own, rather under-powered equipment instead of the mighty banks of Wem amps provided by the organisers.

Sunday evening was wound up by Traffic, who followed the Spencer Davis group on stage. Steve and Co. gave a brilliant exhibition of what can be done with pop, combining excitement and feeling with superb invention and improvisation. A fitting end to a very successful weekend.

THE ONES THAT DIDN'T MAKE IT

B.I. takes a look at the surprise flops of 1968

A PART from the obvious super boom periods, triggered off by such as Elvis Presley, the Beatles or the Monkees, the disc business has other up-and-down periods. Times, for example, like now, when even a chart-topping group has positively no guarantee that a follow up release will make any impact at all.

To enlarge on this a little: In one period of 12 months, the charts may be extremely predictable, with top artists and groups ALWAYS getting in on a respectable placing. But in the very next year, there may be so much uncertainty, so much public "shopping around" for new talent, that it's impossible to be certain even about a big-name disc's chances.

THEORY

One possible theory is that these eras come and go according to whether the fans are principally interested in the ARTIST—or the SONG. And this year's results so far suggest that we're slap-bang in the middle of a "material before star" scene. And these same results prove that virtually nobody, no matter how big, is "safe" in terms of being able to anticipate with confidence a place in the charts.

Let's look at the last six months. We'll stick to the Top Thirty for 1968 so far,

because in times of economic unrest in the disc industry it often doesn't mean much to get in the Forty or Fifty . . . sales are low and only a few thousand can rate a place.

The names fall out in any order. Groups like the 1910 Fruitgum Company from America, who hit second place with "Simon Says". In other times, the follow-up must have been a hit . . . but "May I Take A Giant Step" failed to register—and they're still waiting anxiously on "1, 2, 3 Red Light". Three records, all of a similar standard, but one clicks and the next one flops.

Another American group: John Fred and the Playboy Band. "Judy In Disguise", a rocket, gets to number three and is only kept from the top spot by dead-cert opposition. "Hey Hey Bunny"—nothing. "We Played Games"—forget it! The talented Lemon Pipers smashed into the Top Ten

with "Green Tambourine", but only their egos were smashed by "Rice Is Nice" and "Jelly Jingle".

Let's come closer to home. Traffic originally created exceptional interest and stormed in with hit singles. This year: only "No Face, No Name, No Number" to show on the singles' list—a tortuous Stevie Winwood blues performance that merely tickled the Top Thirty. Said Stevie at the time: "I'm worried about the singles chart because there is too much evidence that one's popularity is gauged entirely by how high you get. This is a ridiculous thing. In our case, we have little interest in singles, and hope to concentrate on albums in future. The Top Thirty has much too much prominence".

CREAM

Okay but what about Cream. Three brilliantly

talented musicians with a fantastic following in the States. Of course there is their new double-disc album "Wheels On Fire" to bring back memories of their heyday . . . but nobody rushed to buy their single "Anyone For Tennis". At least, not enough to rush it higher than a three-week run at number 25. A flop figure.

PROGRESS

In the case of the last two named groups, there is a problem which stems from their determination to be "progressive" — advancing, all the while, in their musical approach. The Beatles progress . . . all must progress. But the Beatles also retain a basic simplicity. They know, though it's never happened to them, that it is possible to progress—right out of the charts! Right out of public understanding and acceptance.

Now consider the Who. A very consistent group under normal circumstances. Then, out of the blue, came "Dogs". Only just a Top Thirty record! They explain: "The flip was 'Call Me Lightning', a hit in America—but we thought it was a bit too dated for here. We had been in America for quite a while and, because we are a British group wanted to do something specifically for the fans here. It's a pity 'Dogs' didn't do better but it was a sincere try and we'll look for better things with the next one".

And added co-manager Chris Stamp: "We can't just disown a single because it isn't a big hit. At the time,



John Fred and his Playboy Band had a biggie with "Judy in Disguise." But that was all.

we thought it would go well".

Even the more experienced groups come into difficult times. Dave Clark and the Five had hit after hit—and carried on getting them in the States long after the fan-fires had been dampened here.

TERRIFIC

Then came, quite suddenly, "Everybody Knows", with Lenny singing. A terrific hit in Britain. Then came "No-one Can Break A Heart Like You", surely every bit as commercial a song—and it flopped horribly. Hear Dave himself: "You just can't tell these days. If you follow-up with a near carbon-copy of a hit, you could either hit the top—or hit rock-bottom".

More easy to understand is the case of the Love Affair. "Everlasting Love" was a number one. Then came the "amazing revelations" that they hadn't actually played on it—just Steve Ellis singing. Out comes "Rainbow Valley" and there was an expected reticence among buyers, what with director Mike Mansfield putting a ban on the group for Southern Television. But after what seemed ages, "Valley" got to number six. Despite all!

ORTHODOX

Manfred Mann had a smash hit with "Mighty Quinn". Great. Then he brought out an interim single "Up The Junction", from the film score he wrote with Mike Hugg. Fan-following, one would



Manfred Mann missed out with "Up the Junction".



Only one single from Traffic this year—and it got nowhere.

think, would have got it reasonably into the charts. Instead: nothing! But the "orthodox" follow-up, "My Name Is Jack" was an instant biggie.

Long John Baldry has a great reputation among the club fraternity Bluesy originally, he went ballady for "Let The Heartaches Begin" and, to genuine applause, went to number one spot. But where was the follow-up, "Hold Back The Daybreak"? No-where.

Change the type of pop again—bring in Esther and Abi Ofarim. Two talented folk singers who broke away from their world-concert image and came up with the comedy routineing of "Cinderella Rockefeller". A chart-topper. They threatened to change to straighter material for the follow-up but instead did "Just One More Dance", a long-established funny performance piece. It limped at slow-waltz speed only to number fifteen.

MISSED

The Foundations? "Baby Now That I've Found You" was a chart-topper. They were disappointed that a change of title "Back On My Feet Again" only just made the Twenty. And decidedly brought down when "Any Old Time You're Lonely And Bad" missed altogether.

And the Bee Gees. They had six singles out in one year—probably a mistake on the grounds of over-exposure.

"Massachusetts" and "Words" and "World" were all big. Then "Jumbo". One week at number thirty. They'd changed their style, got away from their usual attractive melodic content. A flop—even though they remained one of the top-handful of groups in terms of actual fan popularity. So they waited, then produced "I've Gotta Get A Message To You"—and their fingers are still crossed waiting to see how high it'll go.

REGISTER

Of course there are ups-and-downs in all disc artists lives. But nowadays they follow on so fast. Status Quo hit number six with "Pictures Of Matchstick Men". "Black Veils Of Melancholy", more ambitious, failed to register. That's a quick up and down by any standards. Amen Corner are slowly coming back after a similar scene following "Bend Me, Shape Me". Procul Harum—a classic case in fact. The lovely "Whiter Shade Of Pale" fol-

lowed by what somebody described as a "paler Whiter Shade of Pale"... similar ingredients, anyway. Surely some of "Pale" should have rubbed off. But it didn't.

Simon Dupree and the Big Sound battled for ages to register with "Kites", but they were always happy because they knew they had built a big "in-person" fan following, so they were always working. But what happened to the fans on the subsequent "For Whom The Bell Tolls" and "Part Of My Past"?

REASON

Girl groups, too—the Paper Dolls hit the Top Ten with their very first record. Next one, please? No thanks, said the fans. And for no apparent reason. The Dolls didn't change THAT much in such a short time!

Times definitely have changed as far as the charts are concerned. In truth, nobody—except the Beatles, who started it all anyway!—can feel "safe" about two successive records. Obviously there is great jubilation in the camps of Tommy James and the Shondells, the Ohio Express, Cupid's Inspiration, the Equals... even the Nice and the Marmalade. A breakthrough is always important.

But they shouldn't get too hung up on the triumph. For the evidence is starkly clear. If the next record isn't equally good it could so easily be a bring-down flopperoo.

PETE GOODMAN

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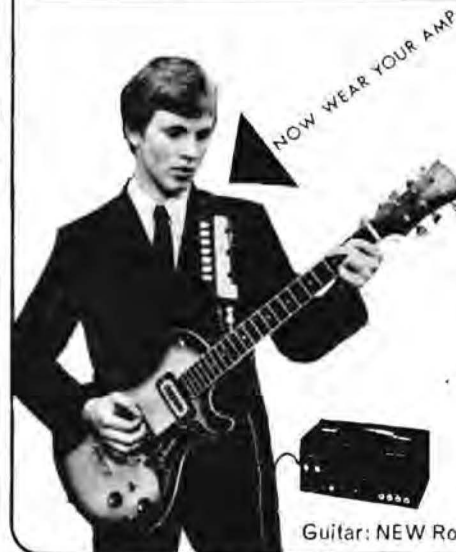
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STEP ON IT

Deep Purple's Gear



Deep Purple were formed from such sources as Screaming Lord Sutch, the Pirates, and Artwoods, so there's quite a bit of talent in this new outfit. Their line-up, with equipment, is:—Jon Lord, organ—Hammond P3 Organ/Leslie Tone Cabinet/100 watt Marshall amp/ eight 12 inch speakers in two cabinets; Ritchie Blackmore, lead guitar—Gibson 335/ Fender Telecaster/as Jon + 50 watt amp/ eight 10 inch speakers; Nick Simper, bass—Fender Precision/Gibson EB 2/200 watt Marshall amp/ eight 12 inch speakers; Ian Paice, drums—Ludwig 22 inch bass drum/ 13 inch x 9 inch and 16 inch x 16 inch Tom-toms/"400" Premier snare drum/15 inch Super Zyn Hi-hat/two 20 inch Zildjian and one 22 inch Zildjian cymbals; Rod Evans vocals—two separate 100 watt Marshall amps/four Marshall columns/four Shure mikes.

Revolutionary Elektra Stars New Chord Charts for Britain

A revolutionary system of chord charts has been introduced by Peter White. They are the "Video-Chart", which list all relevant chord symbols, and a numbering key to obtain the right chord in seconds; the "Disc-O-Teach", which is a theoretical chart, circular in shape, which builds the chords from single notes.

They retail at 6/11d. and 7/11d. respectively, and are available from Mr. White, at the following address: Gold-berry, Lock and Shipway, Eel Pie Island, Twickenham, Middx. These chord charts are excellent value and a good investment for any musician.

This autumn marks the biggest invasion so far by artists on the Elektra label. English fans will get their first chance to see, in the flesh, the Doors and David Ackles during September. In November, we shall be seeing Tim Buckley, Judy Collins and Tom Paxton, whose forthcoming album includes highly controversial songs such as "Talking Vietnam Pot-Luck Blues".

ANIMALS' "WHITE HOUSES"

Terry Slater, the Animal's manager, told "B.I." that the group's new single is almost an instrumental. "It's called 'White Houses'," he said, "and there's less vocal on it than on the Animals' previous releases, so there isn't so much preaching from Eric Burdon."

The group are currently in America, with new members Andy Somers and Zoot Money making their first tour. "Andy and Johnny Weider will be doubling on bass, so there are no immediate plans to replace Danny MacCullough," said Terry.

Eric Burdon will return to this country for a short visit at the end of August, and the Animals will be continuing their American tour until October.

Three new Farfisa Organs

Three new portable Farfisa electronic organs, and a new console model for the home are being introduced by Rank Audio Visual Ltd. They are the Professional, the Compact F.A. S.T.3, the Compact F.A.S.T.5, and the 5020. Farfisa have also developed the ABL 73 Amplification system for this range of new organs. There are three basic units, the A73 amplifier which gives hi-fi sound reproduction; the B73 diffusor which contributes powerful volume and the effect of displacing the sound point, and the L73 Leslie Speaker unit.

BANK HOLIDAY JAZZ

September 1 and 2 are the dates for a jazz weekend at Birmingham's Cannon Hill Park. The festival, organised by the Midlands Arts Centre for young people, will feature jazz from the Pete Westbrook Quartet, the Mike Westbrook Concert Band, the Graham Collier Dozen, the Barry Whitworth Quintet and the Midland Youth Jazz Orchestra. Also on the bill are blues groups the Chicken Shack, the Spirit of John Morgan, the Bakerloo Blues Line and Champion Jack Dupree.

ROSEN'S LES PAUL

Latest member of the Les Paul owners' club is Michael Rosen of Election, who was recently confronted with an embarrassment of choice, with four guitars available. He eventually settled on one of two being sold through Steve Sparks of Witchseason Productions, the other one going to Richard Thompson of Fairport Convention, and he's overjoyed with it. Fifteen years old and in mint condition, it just needs a little work on the action and machine heads. For other prospective Les Paul owners, Michael brings the good news that there are places in the Mid-West where you can pick up a good one for \$100, whereas on the West Coast or in New York, the usual price is nearer \$600". Michael, something of a connoisseur of guitars, also owns a beautiful 1921 abalone-inlaid Martin.

LAURA'S COMING

Girls have started making important contributions to writing, as well as performing recently. Laura Nyro should take her place at the top of the pile. She is 20 years old, sings soul, blues, folk and double tracks her own voice, falsettos



leaping over each other. She also plays piano, and writes about love and freedom. C.B.S. have just released her first album and a single entitled "Eli's Coming".

BRAINY SPEAKEASY



The Harlem Speakeasy are an intelligent band, literally, with 50 "O" levels between them. They also make intelligent sounds, and have put their large line-up to good use on an old Drifters number "Aretha", which the top side of their first single.

Average age for the group is young—17, but they are more than proficient with the variety of instruments they play.

Line up is:—Keith Shilcock, lead guitar; Jeff Gunson, bass; Phil Jones, baritone sax; Dave Allen, tenor sax; John Edwards, lead vocals; John Lyttle, organ; Peter Gurd, trumpet.

SURREY GUITAR DOCTOR

Many leading British guitarists have been talking about a guitar repair and building set-up at Weybridge, Surrey, enthusing over the brilliant craftsmanship of Dick Knight. With the help of his son-in-law, Dick makes his own

Knight guitars to customers' specifications, and apparently can do miraculous repairs. Knight guitars are beginning to be regarded as among the best anywhere, with a great demand building up for them in the business.

MIGHTY DON ELLIS



Don Ellis, *en route* for the Antibes festival, recently played some dates at Ronnie Scott's club with his big band. This band is notable for having two bassists, three drummers, and much freaky amplification—in addition to a monster brass section—and their strange, compelling sound was rapturously received by a mainly young audience. This highly original sound can be heard best on his "Electric Bath" album, released on CBS.

ALAN BOWN! AUTUMN TV

The Alan Bown! are to appear in an hour long spectacular to be shown on Yorkshire TV in October. It will be produced by Jack Good, the man responsible for "Oh Boy", "Shindig" and "Hullabaloo". The show will have three chapters showing the history of rock 'n' roll, and the Alan Bown! will appear in all three sections, doing comedy sketches as well as performing.

GREEN'S NEW GUITAR

Peter Green picked up an old original Fender Stratocaster in the States, when he was over there recently. It has one of the maple necks, and Peter will be using it on stage. He tells us it's over 10 years old.


MORE GROUPS CHOOSE VOX

The Wishful Thinking paid Vox Sound Equipment a visit recently, with specifications for a new P.A. they wanted building. Vox built everything according to the home-designed plans and the Wishful Thinking are now a happier band.


Fleetwood Mac are getting new cabinets from Vox, and Dave Roberts tells us that the Symbols are using four Beatle cabinets as a P.A. "They're knocked-out with the sound," says Dave. Other people using Vox gear in strange ways include Alan Price, who has 10 A.C.30's as a P.A. Dave Dee and Co. who paid a visit to the works to get their gear checked over for a forthcoming tour. The Pentangle have also bought some of the new Vox Solid States. Bert Jansch and John Renbourn made the choice of amps.

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DON'T LET THE COMPANY TAKE OVER HALF-WAY

says **TIM ROSE**



TIM Rose started out playing guitar with the Journeymen. Later on he joined the original Big Three, with Mama Cass. But, was inevitable that his association with groups would end. They are like oil and water.

Up to now, the most significant things for Tim have been "Hey Joe", and "Morning Dew". There was a first album, "Tim Rose", with a picture named "youthful maturity" on the cover. But that isn't a good shot of Tim. It looked like photo from one of those seaside stalls, when the cry is—"Kindly put your head in the slot sir. We'll soon have you looking like Tarzan".

The music was him, though. And it hasn't changed much. His new single "Long Haired

Boy" can't be judged in terms of improvement. It merely catches another phase of his career, which is continually moving forward. One man likely to help this advancement is Al Kooper, former Blood, Sweat and Tears leader, who produced "Long Haired Boy" for Tim. They have mutual ideas, which should extend over the next album, due at the end of this year.

FIRST UK TOUR

Tim found Al signed to him when he returned to the States after his first tour of England. "Al and I got along together in the studio," said Tim. "We found things worked. And we're going to join forces on another LP when the time permits". Previously, Dave Rubinson had been producing Tim, but with him being away so much, and Dave's interest in many other artists taking up most of his time. . . "It was logical to

split", said Tim. "It becomes an emotional business working with a producer. If the hits don't come, you begin to doubt each other's ability. It's groovy getting a fresh mind into things".

Before "Long Haired Boy," Tim had cut a single in Britain, this time with Mike Smith producing. It was "I Guess It's Over" which wasn't so successful. "Mike has his own thing," explained Tim. "And we didn't have any time. I left the studio at five, and was on a plane to Montreal at 6.30. I didn't even attend the mix".

Tim feels it's very important to follow a record through until it's finally released. "I think the artist should be there the whole time—especially at the mixing. That's the stage when the product can be altered completely. When you cut a record, you put your heart and soul into it. It's your thing. And it's no good when the record company

takes over half way through. Look at it this way. It's the artist who pays for the record companies' buildings, salaries and such. If that same artist isn't satisfied with his records, or there's a fall through somewhere, he's going to leave and take X number of dollars with him. Obviously, the company doesn't want that. But unless he attends all stages of his recording, how can he be satisfied? He doesn't even know what's coming out".

PRIMA DONNA

"I don't mean there should be a prima donna act on the part of the performer, but he should suggest, encourage, and see it right through". Tim, anyway, has been happy with his releases generally, and said: "I like what I do. I think it's very good at times". Which isn't conceit, just confidence in his ability. And you don't make records if you haven't got that.

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THE Move came from Birmingham, played music by the Impressions and Byrds, and smashed up TV sets. Soon afterwards they claimed: "We aren't out to educate anyone with our music," and issued an album as a warning. Their sound didn't change, but they were being accepted as a purely commercial group. And that, somehow, didn't fit.

Along the line, a member left, and they concentrated on harmonising and rehearsing an act that didn't rely on gimmicks which all added up to a maturity in the group's thinking. And they played a concert at the Royal Albert Hall with the Byrds and really were superb.

Now they can't get themselves into the teeny boppers colour weeklies quite so much. "They think we could have had a bad influence on young girls," says Trev Burton.

Trev is the man who took over on bass from Chris Kefford, and is now happier all round. Pleased that the group is taking pains to make good music, and pleased to change from rhythm guitar which he says is . . . "quite unnecessary now".

He feels the group hasn't changed much in its outlook, but feels they are regaining the respect of the underground, who were the first to appreciate the Move. "We are still doing Byrds' stuff. It suits us. And there's one or two soul things as well. But we really don't get the time on stage to give a true picture. Four numbers, and that's it".



Move Make Music a Priority Again

They have a new single, which does have a commercial formula, "Wild Tiger Woman". "It's a Roy Wood song," Trev says. "He writes pretty numbers, and they sell, so we go along with him".

The single is important for the group, obviously, but not

as much so as a new album, which they're planning at the moment. And they've still got that live EP going for them. "Some of the tracks have got Chris on, some haven't. But we have improved since he left; there's more enthusiasm".

IMPROVING

The group feels it is, and has been, improving all the time. "So much so," Trev says, "that we had to scrap that first album twice before it was released".

All the new recordings have Trev on bass. "I've always wanted to play it, and it is more important than rhythm. I was a drummer before that, though. We didn't really lose an instrument when Chris left, because Carl plays acoustic on some numbers, and Roy is spotlighted a bit more. He really is a good guitarist, you know".



Trev shows his ability in another field—drumming.

The Move will be doing demos of their numbers before cutting masters in future. "We're opening a studio in Birmingham," Trev explained. "Or rather Carl and I are. It comes under a new song-writing company we've formed, called Penny Music. As well as the studio, which is equipped with Advision's old gear (a four track Ampex), we're managing a couple of songwriters, Richard Tandy and Dave Morgan".

"I'm also producing a Birmingham group called the Ugliers, who are ridiculous. We're going to do an LP with them. That will be done at the studio".

IMPORTANCE

As well as the new company, Trev is laying more importance on the group's gear in future. "We're using a WEM PA, which really is powerful. We get it a few months ago. If we

need any more speakers, Watkins are round within the hour with whatever we want. It makes a change from the time when you couldn't do much about it when your gear went wrong".

MIKE CLIFFORD.



Carl Wayne has started Penny Music with Trev.

IT'S been a good year for the blues. The Fleetwood Mac, the Aynsley Dunbar Retaliation, Mayall, and a whole host of new names have suddenly found themselves caught up in the mushrooming success of home-grown blues. There's a bigger and more appreciative audience than ever before.

One of the biggest of the new names is the Chicken Shack. In the 14 months of their combined existence, the group have emerged from nowhere to the present state of affairs where they break attendance records with alarming frequency, have their first LP—"40 Blue Fingers, Freshly Packed and Ready To Serve"—selling by the hundredweight, with the hungry hordes clamouring for more.

There are four inhabitants of the Chicken Shack. Stan Webb, the erratically brilliant singer/guitarist; Andy Sylvester, winning himself a monster reputation on bass; Dave Bidwell staying in the background but working well on drums; and pianist, composer and singer Christine Perfect, girl wonder of the blues fraternity.

PERFORMER

It's not often you see a girl in a group—there's Sandy Denny of Fairport Convention, Kerri Male in Election—and it's even rarer that they are accomplished musicians. But Christine is. She started on piano with a view to become a classical performer, but during her time at art school in Birmingham, she began to play pop with such names as Chris Woods of Traffic, Spencer Davis—"he was Birmingham's original beatnik"—all of whom were around the same scene at this time. In time, Christine worked her way into the blues.

"It may sound odd," says Christine, "but I never even heard any other blues pianists, so I had no direct blues influences at all for ages. That's changed now, of course! Sonny Thompson is my hero, Freddie King's pianist. When Mike Vernon got us the job of backing Freddie in England, we listened to all the records,



CHICKEN SHACK

and a new first lady of the blues

and as far as I'm concerned, there's nobody to touch Sonny.

"You just can't help learning from people like him. Peter Green is another one. He's one of the few guitarists I can just stand and listen to and get completely carried away. For me, he's the best in England—and better than most in America".

FRUITY

How do live audiences react to a mere girl in a hard-driving blues band? "Well, the blokes seem to appreciate me as a musician, though they can get a bit fruity. With the girls there's either a big jealous thing, very catty, or a

sort of respect, I suppose. I'm up there on stage with their heroes, representing emancipated womanhood, and some of them identify with me pretty strongly.

"People can't mind too much that I'm a girl. Even in the ballrooms, which I expected to be a disaster, they actually listen. Some of them are just there to dance, but not often, and it doesn't worry us now where we play, as long as it's clean and there's a decent piano. There was one horrible gig, though. It was at a night club, and everybody was blind drunk, fighting and very ugly. There was blood and filth everywhere. In the end, Stan, Dave and Andy

went on as a trio in case anything happened to me".

So it would seem that there are disadvantages to being a girl in a group. But they certainly have nothing to do with the music—for example, Christine stood up to the crippling task of playing five hours a day for a month at Hamburg's Star Club and lived to tell the tale, and as a pianist she can hold her own in the best company—like playing piano on the Fleetwood Mac's new album.

Chicken Shack will have a new LP out themselves within a few months. Man, woman, cocker spaniel—who really cares if the music's as good as the last album.

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YOUR QUERIES ANSWERED

BY GARY HURST



HENDRIX GUITAR SOUND

Dear Gary,

Could you please give me some information on how I can obtain the Hendrix guitar sound? Recently, I have noticed that the Small Faces and the Move are producing a similar sound. I own a Fender Stratocaster, and have tried a fuzz box, but without success. I would be very grateful for any advice.

D. COTTON,
Northampton.

ANSWER:—Jimi Hendrix incorporates a very good technique, with high volume from his Marshall amplifier, and the use of a "wah-wah" pedal. The volume from the amp. carries his bass/treble tone, which is very important. At low volume, there isn't enough depth to create his type of sound. With an amp. of over 100 watts you would be half way to solving the problem, but it is necessary to play trial and error with your guitar until the sound arrives.

CONVERT GIBSON

Dear Gary,

Could you please tell me whether I can convert my Gibson 330 TD semi-acoustic guitar, to sustain notes like Eric Clapton and Jeff Beck? I have contacted my dealers, but they say I must exchange the guitar for a Les Paul, which I cannot really afford to do, as I have just bought it.

D. WALMSLEY,
Great Harwood, Nr. Blackburn.

ANSWER:—Although the Les Paul guitar is favourable for sustaining notes, the technique employed involves feedback, which is common to most guitars. Using high volume, at a suitable level, there is no reason why your Gibson should not be able to sustain notes. Both Clapton and Beck do not use accessories to get feedback, but they have experimented continually in order to get their individual sound. You might try using a very treble tone, with some bass from the guitar control.

BASS RESPONSE

Dear Gary,

I have recently purchased a Hoyer jumbo guitar for playing folk-blues (of the Jansch/Renbourn type), and am looking for a set of strings which are light enough to bend easily, but which have sufficient bass response to prevent

a tinny sound which seems (judging from my own experience) to be characteristic of some of the lighter gauge strings. Could you please suggest a suitable set?

J. RYCRAFT,
Wallasey.

ANSWER:—The Rotosound Custom Gauge Strings are designed especially for the type of music you play. You can make your own set up from the 41 different strings in the series. James How, who manufacture the strings, have a leaflet available for further information. Write to:—James How Industries ("B.I."), 495, Blackfen Road, Sidcup, Kent. They will be pleased to help you.

BASS GUITAR AMP

Dear Gary,

Recently I purchased a new 50-watt Marshall amplifier and speaker and a Danelectro Short Horn Bass Guitar. The strings are lighter than standard bass strings and the arm is much shorter than usual. The back of the amplifier is marked LEAD although I was told it was for use with a bass guitar. The resulting sound is extremely treble, even on full bass. Can I reduce the treble by altering or replacing the pick-up, or should I return the amplifier?

COLIN McCOURT,
Leasowe, Cheshire.

ANSWER:—A combination of light-gauge strings, short neck and a lead amplifier are bound to tend towards a treble sound—but the important thing is that a lead amplifier and a bass guitar don't mix, the frequencies being so different. The signals from a bass are more than likely to shake the speaker to pieces before long, or at the very least, shorten its life, so the main priority is to get a proper bass amplifier as soon as possible.

VIBRATION

Dear Gary,

When I'm using my hanging tom-tom I get a lot of vibration from the snares, in addition to an unpleasant ringing sound. How can I get rid of these faults?

ANSWER:—There are a number of possible causes for this; it could well be that the snares are loose, being old and strained, the handle which puts the

snares on and off might be faulty, or you could have one or more broken strands.

ALTO SAX

Dear Gary,

I have just seen in our local second-hand dealers an alto sax which seems to be in very good condition, apart from a dent in the bell. Will this make any difference to the tone or ease of playing the instrument?

J. BROWN,
Oxshott, Surrey.

ANSWER:—One dent shouldn't make any difference at all to the quality of the sound of the sax, unless it's deep enough to obstruct the flow of air or to affect the movement of the keys.

DAVY GRAHAM WRITES

Dear Gary,

I wonder if you could tell me what guitar and make of strings are played by Davy Graham. Who are his influences, and what are his recording plans?

R. INGRAM,

ANSWER:—Davy Graham writes: Dear Mr. Ingram, I use a deep bodied Gibson guitar with adjustable tension throughout the arm, though it seldom needs adjusting. Cathedral medium gauge strings can be recommended, including a bare wire G (3rd) string for playing blues or Eastern music. I use no finger picks, and rarely employ a plectrum.

Musical influences range from jazz—Roland Kirk, Sonny Rollins, Jim Hall, Charlie Christian on one hand to Ali Akbar Khan and Ravi Shankar of India on the other. If you wish, the Isaacs plectrums are among the finest for jazz playing—undoubtedly a greater speed can be attained in arpeggio runs, though the overall or complete guitar sound can only be expressed through finger style—for example one can play alternate strings at the same time. A British instrument is now worth buying—a Grimshaw or Knight guitar.

My three LP's to date are all on Decca, and my next will be released this October '68—"As Large As Life". To develop richness of tone and variety of expression study the vibrato effects on recordings of Insk Hillean pipes or Northumbrian pipes and violin. The nearer you are to the human voice, the better.

My best wishes, Davy Graham.

PLASTIC PENNY AIM TO WIN THROUGH AS A FOURSOME



Plastic Penny—now without Brian Keith.

THE Plastic Penny had a big hit a few months ago with "Everything I Am", and then got into all sorts of trouble with their line-up. Lead singer Brian Keith left, then rejoined, and has now departed again. The group, naturally enough, are sounding a bit different now. Brian was the singer on "Everything I Am", and it was his sound, rather than the group's. They have a new single, the first since Brian left, called "Your Way To Tell Me To Go" and it's certainly the strongest thing Plastic Penny have done.

This record marks the initial chapter in the group's climb back to the charts. It's going to be difficult, and they appreciate this. And more difficult to prove they weren't just four faceless musicians behind a good lead singer. A new image then, is first priority.

Lead guitarist Mick Graham and organist Paul Raymond feel they are working hard enough as an outfit, and getting a good response from audiences in making the new image fit. And there is, of course, the problem of making a possible "one-hit wonders" tag disappear.

"We have to wash away our old image," says Paul. "We always were a musical group, and I think concentrated too much on the music. We were probably a sound rather than a group of musicians".

TOGETHER

"We had to get ourselves together," explains Mick. "All of us, except Brian, have very similar taste in music, so we didn't have any problems in finding what direction we were going in. We want to do group stuff—did even when Brian was with us, although having the hit made us forget a lot of our worries. His scene is cabaret, but it isn't ours. We want to do the clubs and ballrooms, and let everyone know there's a new Plastic Penny".

"The group is going down better without Brian, now we're doing our own thing. We even went down well when Brian was ill, when we did a few gigs without him. Everything's going better, obviously, now we're happy with our music".

Had the group had many problems, now they've almost had to start all over again? "Not at all, really," said Mick. "We had been rehearsing our own spot, and adding to the numbers all the time when we were with Brian, even though we thought it wasn't going to be used".

Paul has been using his influence, so the group features fairly uncommercial material—Jimmy Smith, Miles Davis and the Nice are strong influences. "We're not out to copy anyone," Paul said, "and we're certainly not that uncommercial. We changed the Jimmy Smith things round, and they're pretty understandable now. But, stage and records are different and we'll obviously be working hard to get another hit".

If you've heard "Your Way To Tell Me To Go", you'll realise just how much the sound of the Plastic Penny has changed. It's more gutsy, enthusiastic, and features a forceful harmony sound, supplied by Paul, and drummer

Nigel Olsson as lead singers, with Mick and bass player Tony Murray adding harmony.

It really gives some indication of what to expect from the stage show. "Tony and Paul have been writing good numbers," Mick said. "'Your Way' is one of theirs, and we're doing a lot of their other material on stage, as well as the stuff Paul mentioned. But we're having to fight hard. It's too easy for an audience to be against you, especially as we virtually disappeared after 'Everything I Am'. But we will win through. We've been doing so, and don't intend to work any less hard than we are now".

LONDON

"If we can play more in London," says Paul, "that will be half the battle won. To get through to those audiences, and get some sort of following will help no end. All we want to show is Plastic Penny as a new group, with a different sound and image".

With enthusiasm like that, they really have only half the battle they think they have. And more than a few people are confident that the new Plastic Penny can emulate the success of the old Plastic Penny.

MIKE CLIFFORD.

SONG- WRITER'S COLUMN

1968 has seen the rebirth of the poet-songwriter, a movement Dylan was responsible for some four years ago. Writers like Jim Morrison of the Doors, Roger McGuinn and Chris Hillman of the Byrds, Arthur Lee of Love, Jay Ferguson of Spirit, and even our own Eric Burdon, have given us something to think about and digest.

These writers are showing that music is probably the strongest voice left to young people, and is an ideal medium for expression.

Folk music has been a big influence on pop lyrics. It is the music of all folk. Woody Guthrie and Jack Elliott sang about things they felt needed singing about for many years. They were accepted, even if their views sometimes weren't. And they, more than any others, were responsible for influencing Dylan, Rush, Collins, Mitchell, etc.

The mid-sixties saw the start of the out and out protest song, influenced by Dylan, which quickly died as a trend. It did make its mark, and hits were notched up for various people. But there just wasn't that much around worth protesting about to make it a commercial proposition—especially when most of the protestors were pretty boring.

For those who realised this, and did something about it, the rewards have been good. Instead of protesting, people are singing about events that happened to them. It could be called the start of the personal song trend. Simon and Garfunkel, for instance, write completely esoteric lyrics, which in many instances only they understand.

But what is most important is that they all write about life. If the pop people who only wanted simple music and lyrics had their way, it would result in censorship, and a return to a 1950's atmosphere when "Moon" and "June" were considered important.

SEVEN years ago, Noel Walker was, in his own words, "a very bad bank clerk in Bootle". He's now the label manager for Decca, and one of our most consistently successful record producers with a bagful of hit singles behind him, including half a dozen or so million sellers.

Noel's musical career started when he was very young with violin lessons, an instrument at which he grew reasonably proficient. But, as far as he's concerned, it really began when he and some friends formed a trad band. "I was allocated a trombone, so I set about learning that. At this stage I was so poor I had to keep it in my old violin case! Then I played in a number of bands in Liverpool and London with quite a bit of success, until the bottom fell out of trad.

MANTOVANI

"At this point I had to look for a job, and Decca took me on a three months' trial as tea-boy-cum-trainee-producer and so I started my production career. At first, I was mainly doing Mantovani and that sort of thing, which is a very good breaking-in point, as you pick up all the basics with the orchestra more or less producing itself.

"The next step came when Brian Epstein, who I'd known in Liverpool, asked me if I'd produce records by a new group called Gerry and the Pacemakers. I said yes, but on the day we were going to record, it turned out to be the Big Three. Gerry had already gone over to George Martin. I did a few sessions with them, which got me my first hit. 'Some Other Guy' was the biggest single, and we also did an EP live at the Cavern which I still enjoy listening to.

It was funny—all the seasoned professionals told me it was impossible to record in the club, but naive young Walker goes along knowing practically nothing about it and out comes a lovely record!

"After that, things just progressed, reaching the stage where I was getting an average of about one record in 10 making it. Although last year was absolutely wonderful for me, when I had four big hits out of nine records I made".

KAISER

This purple patch included "I Was Kaiser Bill's Batman", featuring the amazing whistle of Noel himself. "Most people thought that it was just a joke record, but in fact I was very serious about it. I spent weeks working it all

THE A & R MEN

No. 7

NOEL WALKER



out before I went into the studio, and I was as confident as you can be about it being a hit". Also around this time came the first Amen Corner hit, "Gin House"—"I still think it's the best they've ever done"—and earlier The Fortunes "You've Got Your Troubles", which Noel rates as his best ever. "They really were an amazing group, with talent oozing out of every pore. On that record I did experiments that all paid off perfectly".

SCHIZOPHRENIC

The Walker approach to producing records is unlike that of many producers. He likes to sort everything out in his head before he begins any recording, so it's usually just a case of going in the studio and putting it down straight away. For one thing, he simply doesn't have enough time to hang about. "I lead a pretty schizophrenic existence. It works out that I spend three or four weeks as label manager pure and simple, and then I'll have a week producing, spending up to 18 hours a day in the studios. It's what I like most, working flat out, really on edge and actually controlling the creation of a record. It's a great feeling".

R.S.

INSTRUMENTAL CORNER

ELECTRONIC ORGANS

We reached the stage in Part I (published in the April issue) where the note derived from the electronic generators is divided down, octave by octave, by circuits appropriately called dividers.

From each one of these stages the respective signal or note is fed along its path to its own keyswitch situated below the appropriate key on the keyboard.

We have sometimes four pitches to switch with each key, 16', 8', 4' and 2'. This is done by a common moving section which works four switches at once.

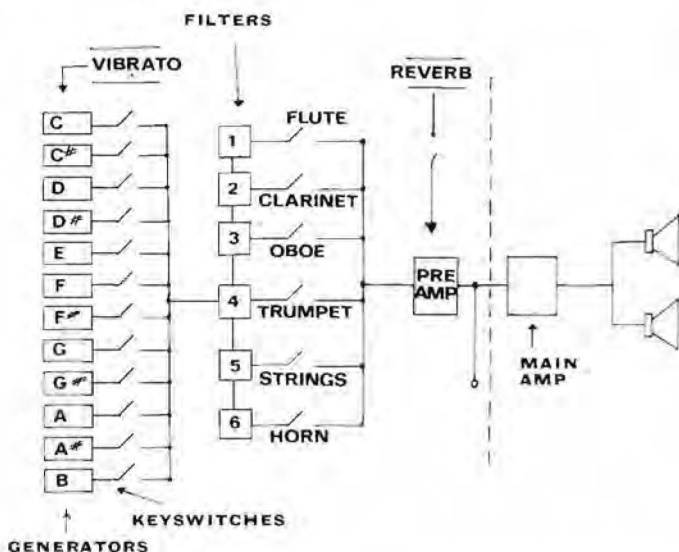
These switches connect the respective notes to a "busbar". This runs along the complete length of the keyboard and there is one for each pitch.

A connection is then taken from each "busbar" to its respective tone shaping filters. These circuits really can make or break the sound of the organ because basically the fundamental notes produced are much the same for any organ with respect to the formation. However, three main types exist, wave, sawtooth and square wave tones. The latter being most popular for today's portable organs because of the ease in dividing the frequencies to form the lower octaves.

In the tone circuits the basic sound is made to simulate such instruments as trumpet, clarinet, flute, strings, horn, oboe, etc.

In some cases the resemblance isn't very close but very often a good simulation is obtained.

From the tone circuits the notes pass onto the pre-amplifier and revert circuits if one is incorporated and then out to the main amplifier. Most of the portable organs on sale today have to be used with an external amplifier at all times, but if one can be obtained with a built-in amplifier as well so much the better because then it makes practice a lot easier, and there is always a socket for an external amplifier anyway when more power is needed.



A reference to the above diagram will, I hope, help to clarify the above information, and what was something of a mystery box to most people should now be seen to be just a collection of individual circuits all relatively alike and simple in operation when broken down into sections.

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ONE of the most powerful launches for a new group was recently laid on for the Family. Only they aren't a new group. Says lead singer Roger Chapman: "We've been playing together for years, with varying degrees of success—mostly around the Midlands, being from Leicester".

Despite all the appearances of a brand-new, fresh-from-the-works group, the Family have built up a strong following during the usual round of clubs, ballrooms and colleges. Throughout 1967 they played a lot of dates at Manchester University, for example. This is just one place where they were accepted on a par with the big names—and it's been happening all over the place, winning a broad base of supporters anxious for records.

Their first album, "Music In A Doll's House" has been lapped up by both critics and buyers. It has good original songs by Chapman and lead guitarist John Whitney, inventive arrangements, and brilliant production by Dave Mason of Traffic. A lot of time was spent on it, which has paid big dividends. "Doll's House" is a mature work.



IT'S ALL IN THE FAMILY

Two of the tracks, "Me, My Friend" and "Hey Mr. Policeman" have been put out as a single release. The record hasn't exactly stormed up the charts, but it's laid the foundations for future success, though the group prefer the wider, less-restricted format of album work. Singles are really an extra.

Do they feel very much indebted to Dave Mason? To what extent was he the guiding light behind the album? Says Roger Chapman: "Of course, he's been a great help. We started off very much under his influence, using his ideas. But as the LP progressed we found there was more and more of our own stuff coming through. He sparked us off—but we

know what we want for ourselves."

The Family's first really important show was at the Albert Hall. Although they only did the one concert of the ill-fated Tim Hardin series of shows, several critics were so impressed with their performance that they rate Family above Hardin—who was, admittedly, not at his best.

UNIQUE

Family's line-up, as far as I know, is unique. Basically vocal, guitar, saxophone, bass, drums, it also features Ric Grech's electric violin, tremendously effective as a drone sound, cross-play between mouth-organs, saxes and whistle, and the mighty

sound of John Whitney's double-necked guitar which rang out across the Albert Hall with stunning effect. For this concert they brought in a six-piece brass section, resplendent in white band-jackets, who obviously enjoyed themselves as they pumped out a full, hearty sound.

But the strongest impact was made by Roger Chapman. He strains the vibrato almost to breaking point, chanting in powerful anguish one minute, whispering and subdued the next, all the time jack-knifing his thin body to and fro. He brings real drama to singing. It's perhaps not surprising to learn that at one time the Family were a soul band, with "high-class" rock

the major influence common to all the group. Roger was told that he sounded too much like Steve Winwood, though, with the result that he changed his style. There's certainly nobody him like now.

Nor, for that matter, is there another group like the Family. It's refreshing to find a set of original musicians who are going all out for the music they want. They don't have any long and involved theories as to why they are suddenly causing so much interest, breaking out of the pure hippie background and coming across so strongly to a wider public. "Perhaps they just dig us" was the parting remark of Roger Chapman.

RICK SANDERS.

BOB Dylan was born on May 24th 1941 in Duluth, Minnesota, lived in Sioux Falls, South Dakota, and Gallup, New Mexico (as celebrated on "Route 66"), spent a few months at the University of Minnesota, went to New York, made records, became the most important figure in pop music we've yet seen.

He is also one of the most enigmatic figures on the music scene. A profile on Dylan—favourite singer, favourite food, biggest disappointment, professional ambition—would not only be remarkably difficult to prepare but also remarkably meaningless.

In the six years that he's been a major force, we have seen him change his colours so often, go on so many new musical paths—each one setting the new direction for pop's periodic revolutions—that it's impossible to lay down The Real Bob Dylan. He seems to mean anything to anyone, the involved metaphors and images of his songs striking different chords in very different hearts.

SILENCES

To make it more difficult, he has maintained long, Greta Garbo-like silences with no holy utterances since his motor-cycle crash two years ago except for "John Wesley Harding", a short appearance at the "Tribute to Woody Guthrie" concert last year at the Carnegie Hall, a couple of press conferences full of the usual Dylan cryptic wit, and tapes of some new songs including "Mighty Quinn", "Wheel's On Fire" which found their way to England.

So what are we to make of Bob Dylan as a character? First of all you can try to decipher what he's saying on his records. The first one, called simply "Bob Dylan" came out in 1962. At the time, not many people over here noticed his arrival on record. This LP illustrates one basic facet of Dylan—that he picks his material and influences from a vast range of other music. Robert Shelton notes on the sleeve that "he has been sopping up influences like a sponge". Blues, cowboy, spiritual, C. & W., traditional Scottish—he gathers the best from all these and moulds the songs into a new form, totally his own.

On "The Freewheeling Bob Dylan",



most of the songs are his own. "Blowin' In The Wind" and "Don't Think Twice" became the anthems of blossoming folk revival—and here was the first real folk artist since Leadbelly to get a minority music across to a truly mass audience. Quite an achievement. "The Times They Are A-Changing" came next, and sparked off the protest boom in a big way. Angry young Dylan, indignant spokesman of his generation. "Another Side Of Bob Dylan" followed, a more personal, whimsical, humble LP.

ELECTRIC SHOCK

Then came the great electric shock—"Bringing It All Back Home", with one side of, yes, rock and roll. Outrage! But the fans soon came back for more, and

"Highway 61 Revisited" continued the move towards cynicism, hard-core presentation of what he didn't like, and the long, surrealist catalogue song—"Desolation Row". It's all there. And so on to "Blonde On Blonde", the bitterest, most puzzling of all his records. But he repented, and the stark, austere "John Wesley Harding" struck many as a complete baring of his soul and public confession. The movement turned full circle, and at present it's difficult to try and guess what's coming next.

Presumably there'll be a new Dylan album before long, with a whole new set of ideas to be copied by the rank and file of pop. More than that one daren't say.

R.S.

L.P. REVIEWS

BOOKENDS



SIMON AND GARFUNKEL
CBS 63101

The words of Paul Simon are perceptive, frightening, and sometimes hard to understand. His songs are beautiful, and easy to understand. Each number on this LP is gentle, and doesn't bow to the forcefulness of the lyric. All of which makes it a rather important record. Well sung, of course, particularly "Mrs. Robinson", which hasn't offended that many people after all, and "America". And you'll need two copies to make the title stick.

Side One: Bookends Theme; Save The Life Of My Child; America; Overs; Voices Of Old People; Old Friends; Bookends Theme.
Side Two: Fakin' It; Punky's Dilemma; Mrs. Robinson; A Hazy Shade Of Winter; At The Zoo.

WHEELS OF FIRE



THE CREAM
POLYDOR 583 031/2

Here it is, folks. The Cream's last gasp, a double album with nine studio tracks and four live at the Fillmore—though poverty-stricken fans can get the studio LP singly. It's lovely; the most experimental and most emotional work they've ever put on record, with a combination of unbelievable musical guts and genuine innovation in structure, sound and lyrics. Buy this or live in misery for the rest of your days.

Part One: White Room; Sitting On Top Of The World; Passing The Time; As You Said; Pressed Rat And Warthog; Politician; Those Were The Days; Born Under A Bad Sign; Deserted Cities Of The Heart.
Part Two: Crossroads; Spoonful; Train-time; Toad.

EARTH OPERA



EARTH OPERA
ELEKTRA EKS 74016

Previously only heard in England on anthologies and a single, Earth Opera are a typical Elektra progressive pop group. The arrangements are unusual, perhaps too complex for some. You have to listen to the record at length to get the best out of it, but most will find the effort well repaid. The songs are written by Peter Rowan, the guitarist, who sings them with much drama and excitement. Most instantly appealing track is "Home Of The Brave"—a moving, highly personal masterpiece.

Side One: The Red Sox Are Winning; As It Is Before; Dreamless; To Care At All; Home Of The Brave.
Side Two: The Child Bride; Close Your Eyes And Shut The Door; Time And Again; When You Were Full Of Wonder; Death By Fire.

IT'S ALL ABOUT



SPOOKY TOOTH
ISLAND ILPS 9080

Spooky Tooth are a very good group with one fault—a lack of variety. Although the sound they create is completely their own (with thanks to the Righteous Bros., I think), the material is very similar. If not in style, certainly in the way it's tackled. Most of this album is outstanding, both vocally and instrumentally, particularly "Sunshine Help Me", "Too Much Of Nothing" and "Society's Child". But there is that problem. Too individual, perhaps to be taken in great doses?

Side One: Society's Child; Love Really Changed Me; Here I Lived So Well; Too Much Of Nothing; Sunshine Help Me.
Side Two: It's All About A Roundabout; Tobacco Road; It Hurts You So; Forget It, I Got It; Bubbles.

SCREENING THE BLUES



VARIOUS ARTISTS
CBS 63288

Something of a scholars' album, the anthology by blues critic Paul Oliver is more than enjoyable simply as music. The selections, by such greats as Robert Johnson, Bumble Bee Slim, Memphis Minnie and Hambone Willie Newbern, among others, are intended to illustrate basic themes of the blues—mainly the sexual, religious and regional traditions—as a companion to Oliver's book, "Screening The Blues".

Side One: Thieving Blues; Papa Ain't No Santa Claus; Denomination Blues; Nobody Knows; Roll And Tumble Blues; He's In The Ring.
Side Two: Joe Louis Strut; Sissy Man Blues; Phonograph Blues; It's Tight Like That; Down On Pennsylvania Avenue; Sweet Petunia; Shave 'Em Dry (Bessie Jackson); Shave 'Em Dry (Lucille Bogan).

ARS NOVA



ARS NOVA
ELEKTRA EKS 74020

Another new name to Britain Ars Nova for the uninitiated, means "new art". So you get an idea straight away what sort of music this is. "Pop baroque" describes the sound. The group, New York-based, are all ex-classical musicians who "want to fuse the complexity of established music" with the immediacy of the best pop". It works. And even if you don't like the music, the cover on its own is worth a couple of quid.

Side One: Pavan For My Lady; General Clover Ends A War; And How Am I To Know; Album In Your Mind; Zarathustra.
Side Two: Fields Of People; Automatic Love; I Wrapped Her In Ribbons; Song To The City; March Of The Mad Duke's Circus.

BY JOHN FORD

40 BLUE FINGERS ...



**CHICKEN SHACK
BLUE HORIZON 7-63203**

This one's already high in the album chart, and with blues on the crest of a wave, it's easy to see why. A powerful set, with some strange vocalising from Stan Webb. Christine Perfect sings well, and plays nice piano, and the whole atmosphere is one of "let's cut the tracks as we would play them", so there's no studio gimmicks. The instrumentals are good, production excellent, and Mr. Webb plays fine guitar.

Side One: The Letters; Lonesome Whistle Blues; When The Train Comes Back; San-Ho-Zay; King Of The World.
Side Two: See See Baby; First Time I Met The Blues; Webbed Feet; You Ain't No Good; What Did You Do Last Night.

MIGHTY GARVEY!



**MANFRED MANN
FONTANA TL5470**

Mike Hugg writes great songs, and Manfred Mann should record an album of his material only. But in the meantime, "Mighty Garvey" has Mike's "It's So Easy Falling", which is the best number on the album, and Tom McGuinness's "Cubist Town", which is clever. The "Happy Family" sequences are amusing, particularly Ed Garvey and his trio, who really belt it out. (Surprise—it's really the Manfred Mann group, who are five individuals).

Side One: Happy Families; No Better No Worse; Everyday Another Hair Turns Grey; Country Dancing; It's So Easy Falling; Happy Families.
Side Two: Big Betty; The Vicar's Daughter; Each And Every Day; Cubist Town; Ha! Ha! Said The Clown; Harry The One-Man-Band; Happy Families.

THE FURTHER ADVENTURES OF EL CHICO



**CHICO HAMILTON
IMPULSE MIPL 503**

More and more groups are taking notice of Chico and his guitarist Gabor Szabo, particularly the Move. The LP is not too representative of what they're doing now, but is very good, and Szabo is an exceptional player. He plays finger style on "Who Can I Turn To?", and with much intensity on "Evil Eye". Hamilton is a fine drummer, more than flexible on "Got My Mojo Working" and "Manila". Also on the album are Clark Terry, and bassists Ron Carter and Richard Davis. This LP could be a valuable influence for many people.

Side One: Got My Mojo Working; Who Can I Turn To; That Boy With The Long Hair; Daydream; The Shadow Of Your Smile.
Side Two: Evil Eye; Monday, Monday; Manila; My Romance; Stella By Starlight.



YOUR LETTERS

TECHNICAL

Dear Sir,

I am yet another reader who thinks that a more technical approach in your magazine would be appreciated. May I suggest a few ideas for articles?

1. Interviews with dance promoters with a view to finding out what the most common faults they find in the groups they book, and what sort of groups they are looking for.
2. Constant reviews of the beat scene in Britain and Germany (the two countries of most interest to pop groups). Germany, for instance, is in a terrible state. Beat groups are no longer in great demand and the majority of dance halls are now discotheques. Why did this happen? Would the young set not prefer a live show to records? How long is it going to last?
3. Articles on electronic effects, fully explained with circuit diagrams for those pieces of equipment which groups may like to build.
4. Constant watch and test reports on new equipment.
5. "Which" style features on equipment now on sale.
6. Notices from firms who can supply posters for groups, and agents who want groups.
7. A tape criticism service, with groups sending a tape recording, and receiving a criticism sheet of their faults in return.

Without any doubt, the time has come to make a decision. Either it becomes "Beat", and joins the ranks of other musical papers, or it is "Beat Instrumental". Trying to please everybody never does work.

23983193 Dvr. Gore, P. J.,
14 SQN RCT, H.Q. Regt 1 (BR)
Corps.,
B.F.P.O. 39.

SEBASTIAN

Dear Sir,

One of the most talented songwriters of this century is, without doubt, John Sebastian, former leader of the Lovin' Spoonful. Yet I have never seen his name mentioned (let alone an article) in your magazine since the Spoonful toured this country on the strength of "Daydream". A great injustice has been done. It appears that John has now embarked upon a solo career and I will rely on your magazine to investigate and bring to the forefront this great talent

that makes the work of Lennon/McCartney look mechanical—even Rogers and Hammerstein appear to lack melody in comparison.

G. Backhouse,
Denaby Main.

SHACK

Dear Sir,

I know it must sicken you to have people asking for articles on their particular favourites, but I know I am not alone in asking if you could squeeze in the Chicken Shack. I am pretty sure that Stan Webb will rate highly in the "B.I." poll next year if he continues to play brilliant stuff like "San-Ho-Zay" and "Webbed Feet". The rest of the group should gain honourable positions in their particular categories too. And thanks to John Peel for introducing their LP on his show.

J. Knox,
North Hykeham.

We like to hear what readers want in B.I., so we can choose our features accordingly. The Chicken Shack are on page 32—Ed.

FUGS

Dear Sir,

Could you possibly have articles on the Fugs and John Fahey in the near future, as news of them is almost non-existent. Also Bob Dylan.

Articles and photos on Donovan you have printed have been greatly appreciated.

Albert Hobden,
London, N.W.6.

YARDBIRDS

Dear Sir,

Why are the Yardbirds so frequently overlooked by British pop fans? Jimmy Paige is undoubtedly one of Britain's truly great guitarists, and his incredible playing easily surpasses that of Clapton or Beck, his predecessors in the Yardbirds. Anyone who doubts his ability should make a point of seeing this group live now that they have returned from America—or get a copy of their U.S. LP "Little Games", which is really in a class of its own.

Nick Lambert,
Newcastle-upon-Tyne.

The re-formed Yardbirds are featured this issue—Ed.

VITAL MOMENTS

THE WHO

No 11 in our series in which the stars reveal the seconds that led to success!

IT was only in the middle of last summer that the Who started to breakthrough in the States. Though since then they've spent long spells in American building a most enviable reputation. And when it comes to sorting out their Vital Moments, they select as the **MOST** vital a time in San Francisco in June last year. It was hardly a mere moment . . . more like an hour. But the panic that went on, the confusion and the chaos, make it a most vital period in an already hectic career.



The very, very unpredictable Who!

With Chris Stamp, co-manager and brother of top film star Terence, the boys turned up at the Fillmore Hall. This dance-hall . . . "beautifully equipped but rather like a Lyceum Ballroom allowed to run down for a couple of years" . . . was right in the middle of a coloured area of San Francisco. The boys had been booked to appear on the Friday and Saturday nights. Next day was the Monterey Festival. For the Fillmore, they expected to do a routine 45-minute spot. But they reckoned without the wealthy owner, music fanatic Bill Graham (no relation to Billy G) who told Chris Stamp: "We want two

one-hour spots. No repetition because we have virtually the same audience in from eight in the evening to two o'clock in the morning. . ."

Now this request from the Emperor of Rock really rocked the boys. Says Pete Townshend: "We had become accustomed to doing our hit records—certainly back home in Britain. That, and a bit of a rave-up. But nothing more. In American we didn't really have any hit records!"

"So we had to dig back into memory corner and pull out all the oldies we'd ever featured . . . first as the Who, then the High Numbers, then

back to the Who again. This was a big centre of rock and, remember, we only had an hour before we had to do the first spot. Try as we may, we couldn't even think of the **TITLES** we used to do in the old days".

WHO ALBUMS

I've written before, in "Beat Instrumental", how Chris Stamp helped solve the worry by going out and buying up copies of early Who albums, plus a small portable record player, to help the boys refresh their memories. But it's worth repeating in passing.

However the boys went on,

and did two separate one-hour spots on that Friday evening. They brought the house down. An odd set-up the Fillmore—a high stand for the group, space in front for those who want to just listen and acres behind for those who want to dance. Plus a balcony running round the whole place, with seats and promenade-walk-rounds. The Who, virtually unknown and unheralded, produced a massive climax of explosions and instrument-wrecking — and won both applause and newspaper space.

Explains Chris: "This was really vital to us. The publicity

preceded us to Monterey and from that moment on we knew that we had arrived in the States. It also was vital because at the Fillmore they had the best of equipment, certainly the best light show scene going at that time, and they were on show to thousands of people in the very best of surroundings. It helped them enormously to be ABLE to play well—their confidence was enormous, too.

"But you should have seen their faces when they were told just how long they were expected to play".

But developing in Britain had come first. A Vital Moment here? Chris, and the boys, agree that it was with the release of "Anyway, Anyhow, Anywhere". Says Chris: "Our first record had been a hit and this second one was virtually a flop, comparatively speaking—it got to number 13 at the highest. But whereas the first one was JUST a single, "Anyway" really showed the fans and the business where the Who were actually going.

FEEDBACK

"We recorded it in the IBC studios. Though the boys had been using a lot of feedback on the stage, this was the first time it was there on record. Pete did about a minute and a half of feedback on it which gave us a lot of trouble. The engineer, in fact, said that it just wouldn't work out. But, in the end we persuaded him—and so he got organised."

Chris and the boys thought of a few Vital Moments which went sour. They said: "Early on we had a series of disasters. We were the great group for things going wrong. When we first ventured up north, the people there didn't know what we were trying to do. Most nights ended with a violent punch-up". But Vital Moments are meant to be turning-points . . . for the good!

And Pete, Keith, Roger and John all plumped for their first appearance on "Ready Steady Go", as being more Vital than most.

This was January, 1965. The group had no hit records at all in Britain. But their reputation was growing through their sell-out appearances at

the Marquee. This was the time of the mod cult and the Who had become high priests of this scene. Vicki Wickham and the others at "Ready Steady Go" liked their music and decided it was time to give them a showcase in front of fans from all over the country.

PROGRAMMING

So on went the Who—and through a programming slip-up were allowed to do TWO numbers. The boys can't remember the title of one of them—but the first was "I Can't Explain". Says Chris: "This was when the show went out from Holborn and the audience was almost entirely mod. They all wore these old college scarves and at the end of the Who's spot they hurled them on stage. The boys just stood there, kinda festooned.

"Really it was an amazingly successful first television. Sure the boys were nervous—they knew nothing about cameras or television technique. Mind you, they have always been very confident in their ability to reach out to an audience but, in fairness, they didn't know what to expect here. They went into a hand-clapping, gum-chewing sort of routine and they just about had the audience exploding. This was nationally networked, so it gave them a sort of instant impact.

"It could have flopped—specially as they were unknowns. But the risk paid off. From that first appearance all the other things came along.

"San Francisco helped in another way. The boys had been doing shortish acts but soon found that they could express themselves that much better in a long routine. They actually enjoyed it, once they were into it—and that must have got through to the audiences".

A contract mix-up, a disc which was comparatively a flop and a televised smile from Dame Fortune . . . three Vital Moments for one of the most extrovert groups in the business.

Said Chris: "The Who never do ANYTHING in a predictable way".

PETE GOODMAN.

TOP TWENTY—FIVE YEARS AGO

AMALGAM OF BRITAIN'S TOP TWENTY FIVE YEARS AGO
FIRST TWO WEEKS OF SEPTEMBER, 1963

- | | |
|---|------------------------------------|
| 1. Bad To Me | Billy J. Kramer
and the Dakotas |
| 2. She Loves You | Beatles |
| 3. It's All In The Game | Cliff Richard |
| 4. I'm Telling You Now | Freddie and the Dreamers |
| 5. I'll Never Get Over You | Johnny Kidd and the Pirates |
| 6. You Don't Have To Be A Baby To Cry | The Caravelles |
| 7. Sweets For My Sweet | The Searchers |
| 8. Wipe Out | The Surfaris |
| 9. Just Like Eddie | Heinz |
| 10. Theme From The Legion's Last Patrol | Ken Thorne |
| 11. I Want To Stay Here | Steve Lawrence/Eydia Gorme |
| 12. Confessin' | Frank Ifield |
| 13. Dance On | Kathy Kirby |
| 14. Still | Karl Denver |
| 15. Applejack | Jet Harris and Tony Meehan |
| 16. Twist And Shout | Brian Poole
and the Tremeloes |
| 17. In Summer | Billy Fury |
| 18. Da Doo Ron Ron | The Crystals |
| 19. The Cruel Sea | The Dakotas |
| 20. Wishing | Buddy Holly |

Records entering the charts during the last two weeks of September five years ago


- | | |
|-------------------|----------------------------------|
| Whispering | The Bachelors |
| If I Had A Hammer | Trini Lopez |
| Do You Love Me | Brian Poole
and the Tremeloes |
| Searchin' | The Hollies |
| Blue Bayou | Roy Orbison |
| Shindig | The Shadows |
| Then He Kissed Me | The Crystals |



39 HOLIDAY ROAD

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