

TREND-SETTING DISCS OF THE 60'S

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BEAT INSTRUMENTAL



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Editorial

There are still too many recording managers, publishers and record producers operating the "closed door" policy when it comes to listening to new talent. This fact was high-lighted by the tremendous response from just five lines of editorial in the "In The Studio" feature in the September issue, in which we said that Deke Arlon of Chappells was looking for new artists to record and gave his telephone number.

He tells us that the response has been tremendous. Well over 1,000 vocalists and managers have got in touch with him over the past few weeks and there have also been two positive results from all the hard listening that he has done so far. They are new records by The Ice and The Guys.

The main objection that most people in the business have to broadcasting their name and address is that they would be inundated with people, and their most common statement is "I'd have to listen to a hundred tapes just to find one good one". But surely that's exactly what they should be doing. And if they do listen to a thousand artists and get one person of the calibre of an Elvis Presley, Cliff Richard, The Who or the Bee Gees, then it's all been very worthwhile.

Everyone remembers the struggles the Beatles had to get their first record release when everyone was just indifferent—not only to the group but also their material. This is one of the things that, of course, the late Brian Epstein will always be remembered for; the fact that he managed to sell his group.

So I hope that many more recording managers and publishers will allow us to print their telephone numbers and state that they want to hear new talent.

The big stars of the next five years are still unknown and probably chiefly unnoticed, and the man who does spare the time to notice them will reap tremendous rewards.

The Editor.

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'ENGLISH STUDIOS ARE AS GOOD AS AMERICAN'



SAY EXPERIENCE

THE Jimi Hendrix Experience have their own set of recording rules. Mostly "Thou shalt nots". "But," bassman, Noel Redding, said "we do have one positive rule. We must have at least one new sound on each record, and we must be able to reproduce it completely on stage".

While other groups are using sitars, African drums, harpsichords, and various other new instruments, the Experience rely on Jimi to create new sounds with just his guitar. I asked Noel if he thought that they might exhaust ideas, unless they used different instruments. "I don't

think so," he said, "Jimi likes experimenting. He's always looking for new ideas. Using either a Wah-Wah pedal, foot tone control or combination of both, he extracts some very weird sounds from his guitar. And with my bass, which I have on full treble, we can obtain a tremendous variety of effects in the recording studio and on stage."

EVENTFUL VISIT

After their eventful visit to the U.S.A. Noel had some very definite views on the American recording scene. "We used studios in New York and Los Angeles and, quite honestly, the only difference between their studios and ours is that they've got eight-track machines. But we don't need them because lead, bass, drums and rhythm through

four-track have proved quite O.K.

"The American engineers were very good, and totally involved with the session, but then so do our engineers in England.

"There was some trouble over a contract, which they say we didn't fulfil. We were supposed to have recorded so many tracks, and the company said we didn't. But, despite all that, we would never travel to the States just to record. Recording is a very personal business. You've got to be in the right mood before going into the studio. When we get some good ideas, then we book a session. It's not worth going into a studio, and then wasting a lot of money thinking up ideas. If you do, it usually produces nothing".

What about a new album? "We started work on lots of new tracks at the beginning of October. We used Olympic because they don't rush you. We must have a reasonable amount of time in a studio, and we set aside five days to record the album. We also hope the session will produce a new single, which will be released as soon as possible".

Did Jimi write all the material for the LP? I asked. "Everything on the first LP was written by Jimi. But Mitch and I put in several ideas for the new one. But, unless we can think of something really good, Jimi will definitely be writing the new single."

STRANGE TITLES

All singles released by the "Experience" have had strange titles. Was there any significance? "Not really," explained Noel, "although 'Burning Of The Midnight Lamp' was written by Jimi when we were flying back from the States, and does tell of a personal experience. He was feeling very brought down after that trip, and the song has a pretty sad lyric. 'Hey Joe' is an old American folk song, which we changed round a bit, although it still sounds similar to the original. Jimi had wanted to record it for a long time. 'Purple Haze' and 'The Wind Cries Mary' were just commercial songs with good titles".

VERY PLEASED

The group were very pleased with their reaction in the States. Have they planned any further trips? "Not in the near future. The Monkees' tour was a drag, especially when that Women's League started interfering. We played the clubs and colleges though, and the audiences were good. We are going to Paris this month, and we are looking forward to it. It was at the Olympia in Paris where we made our first public appearance, and the audience was great. After Paris, we have some college dates in this country, and then a tour with the 'Move' and the 'Amen Corner'. That should be really something." M.C.



CORNER'S INFLUENCES

BY MIKE CLIFFORD

THE Amen Corner are finally settled at their house in Streatham. It was there that I met three of the group, who discussed influences and recording plans. Andy Fairweather-Low, vocalist, Clive Taylor, bass and Alan Jones, baritone sax, were in unison over their favourite artists.

"The coloured sound has been our major influence," said Andy, "and I don't think we have ever argued over the numbers we perform. It's soul every time. Our favourite group's are Booker T. and the M.G.'s, and the Markey's, because they attain a great 'dry' sound, which is predominant in most American Negro records. We tried to reproduce it on 'Gin House' and I think it came off pretty well".

EXCITED

The "Corner" were particularly excited about the arrival of Sam and Dave, Arthur Conley and Percy Sledge, to this country. "It's very satisfying to see some of the great performers who started the soul scene off," said Clive. "Their in-person performances are so good, and their movements have been the main influence on our stage act." Alan continued: "I think every audience appreciates a good visual act and I believe it was our personal appearances which gave us a following before 'Gin House' was released."

Andy asked me to mention the alleged similarity between

Geno Washington's band and the Amen Corner. "It's non-existent. The Ram Jam Band have the same line-up, but this is where the similarity ends. His music is raucous and wild while we are now attempting to get a much smoother vocal sound. Of course, every act can be compared with another especially in our case because there are only so many ways a sax player can move. But we are aiming for something different from them all the time.

L.P.

Like night follows day, so a record company never wastes time in producing an LP from a group which has had a successful single. And the "Corner's" is well under way. Andy explained his intentions towards recording the album. "As I said before, this 'dry' sound will be to the fore, and we are recording several numbers from our stage act. We hope our vocals will be rehearsed enough for us to do a couple of Impression's numbers. I am giving all my ideas on recording to our producer Noel Walker so he can use them if possible. There is a very good atmosphere between Noel and ourselves, and this creates more enthusiasm, which is particularly noticeable on our latest single 'Living In A World Of Broken Hearts'."

Finally, I asked the boys what they considered more important, a good sound or an original stage act. They replied together. "They're as important as each other. A good sound needs good presentation".

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PLAYER ^{OF} THE MONTH



BEV BEVAN

BEV Bevan displayed his wrists. The right-hand one was broken in a soccer match. The left-hand one in a bicycle accident. This dark-haired, near six-footer, pleasant-mannered Move drummer explained: "It means that I have a unique drumming action. No one else holds their sticks in my style . . . but I can't help being different".

A worthy Player of the Month, Bev is Moseley Grammar School, Birmingham, educated; started on drums . . . "A Broadway kit, marvellous—all glittery and shiny—cost £35" . . . at the age of 17, playing with Ronnie and the Renegades. Dad was a professional dance-band drummer, which helped.

Now he has two kits, they cost £250 and £475. His usual line-up of gear: 22 inch bass; 16×16 floor tom-tom; 14×8 tom-tom; 12×8 tom-tom; ultra-light snare; three Avedos cymbals (two 20-inch, one 18-inch); pair Avedos 15-inch hi-hats.

He says: "One day I'll build up my own drum kit, using gongs, Asian and African drums—anything that makes a different sound. I'll probably have it amplified and use it for several numbers on stage". Self-taught, Bev also played with Denny Laine and the Diplomats and Carl Wayne and the Vikings. He adds: "Being self-taught helps in the group world. You can adapt your style to suit the group instead of playing as your tutor would play".

He admires Joe Morello, specially, on the jazz scene. And Ginger Baker in the group scene. Says: "But the one who actually influenced me was Keith Moon. When we first came to London, we followed the Who. We thought we had to play loud—but we've changed now". He digs P. J. Proby . . . "a gas". He digs Simon and Garfunkel, Tim Hardin, and the Beatles.

"For a new drummer, the best advice is to listen to as many records as you can . . . and pick out the good drumming. One recommendation is 'Sounds of the Loop' by Joe Morello—you're really hearing the best on that. And you should also listen to records by the Cream and the Shadows. I believe practice is all-important. But the first thing is to learn to keep time on the basic beats."

Bev, now 22, studied theory of music at school . . . "but I was much more interested in rugby and soccer". Now he's prepared to learn all over again—anything to make him more competent all-round as a musician. As he puts it "You never stop learning on drums".

PETE GOODMAN.



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THE KINKS: Chief architects of pop?

BY PETE GOODMAN



WHILE some groups progress musically in terms of their sounds and their actual material, there are some who believe the Kinks are now the chief architects of the simplest form of pop music. This stems from the composing abilities of Ray Davies, principally, assisted by brother Dave.

But is their music really as childishly simple as some critics would have it? Are they really harking back to songs which would have suited comedians like, say, George Formby?

At the time of my asking, the Davies brothers were away, but Mick Avory, drummer and keen observer of the pop scene generally, was around. And talking.

"Well yes, basically there is simplicity. But it really depends on what you actually DO with a song that makes it simple or complicated. I believe the Kinks' success is due to constantly ringing the changes from record to record. Ray always asks our opinions and I must say that on every one of his songs I can see there is something about it I like.

LAST SINGLE

"Our last single 'Autumn Almanac' was different to earlier stuff. The new LP 'Something Else By The Kinks' adds even more ideas. There's a song called 'David Watts', for instance. Ray wrote it about a retired major

we met on a gig. He's a brewery manager now, but Ray has got his personality right off—the song suggests a cavalry major, on a horse, leading soldiers into battle.

SIMPLE MATERIAL

"And songs like 'Love Me Till The Sun Shines', which was the flip of 'Death Of A Clown' shows that Dave, with his writing, has got out of the rut he felt he was in. This is great for the group—two different writers, lots of different ideas. But certainly it basically is simple material. There's no point in going mad, instrumentally, with a song which is best depicted as a simple, tuneful, little thing".

Which raises the question of Mick's own feelings about being rather in the background, in the shadows of the Davies brothers, yet very much a quarter-share of the Kinks' whole. He said: "I don't get upset about it. Drums are, basically and primarily, a backing instrument. Some guys want to push it forward. For me it's as important to know what NOT to do as what to do.

"You take Gene Krupa. He revolutionised drumming—brought it right forward instead of pushing it in the background. He simply took it into his own hands to make it a lead instrument. But the

art of drumming is to be able to play exactly right for the lead instruments in your group".

Mick tends to agree that there is something specially off-beat about drummers. We went to see Max Roach, gov'nor figure percussionist of the small-group world, at Ronnie Scott's. Max wandered off stage in the middle of his set, having had an argument with the rest of the group. Next night, we heard, it was the group who wandered off, leaving Max on his own. And Buddy Rich, a gov'nor of the big-band world, is noted for his explosive behaviour, bad-temper and colossal belief in his own abilities.

WATCHING MAX

Said Mick: "Watching Max did something for me. In this jazz world, it gets so way-out that tempoes don't exist. He'll start a break in one tempo, then stop completely, then go off on another tack. This is inventive drumming—he doesn't bother to follow the other musicians. They try to follow him".

He went on: "But I'm just a beginner at this scene. I've been pro for three-and-a-half years. Only just started. Look

at the real top musicians and they're around 30. I don't play any other instrument, which makes it hard for me to start writing songs. You need piano or guitar to do that successfully.

"One day, maybe. But for now Ray and Dave turn out such good material that we don't have to worry. Going back to simplicity, well . . . you can take a song like 'Autumn Almanac' and some guys, say Hendrix, would add some ridiculous complicated sounds. But you can go too far in this sort of sound. We're not doing anything deliberately; but it just happens that Ray's songs come up best with a straightforward treatment".

Both the new single and the new LP are doing nicely for the Kinks. Mick was specially impressed with the LP track "Lazy Old Sun", which has a deliberately slurred sound—and lots of echo and tom-toms, muffled. And he liked the bossa-nova effects on "No Return".

"We're experimenting," said Mick. "It's just that we don't go too mad about it".



THE KEITH MOON COLUMN

When we returned from the States, I had visions of a lovely, long rest. Boy, was I mistaken. Apart from rehearsing like mad, I've also moved into a new flat. It's got three bedrooms and is in the Hampstead area. Beautiful. The only trouble with such a large flat is furnishing it. I think I prefer touring. It's easier, I haven't been able to do much to it in the daytime because we've spent weeks rehearsing at the Saville Theatre. We've built up a completely new act and the authentic surroundings helped a lot.

In the past, we haven't appealed to as many people as we could have. This new act gives us a lot more scope and we hope it will attract a much wider audience. Oh yes, I've just got a set of timps. You know, those huge drums people like Eric Delaney use. They're made by Premier and give a tremendous "lift" to songs. I won't use them in many numbers, that would spoil the effect. I haven't tried them on record yet, but the time will come.

As you probably know, our next single will be "I Can See For Miles And Miles". I've been trying to think of something interesting to say about it, but can't think of anything. In fact I can't even remember the session. It was made so long ago that even Pete—and he wrote it—had forgotten how it went. Kit Lambert was digging through some old tapes, found this one, re-reduced it and decided to use it as a single. Those Stateside sessions only produced about four masters and they're more LP material. Incidentally, we all prefer the English studios. The atmosphere is so much more friendly. And they're not so far apart. Normally, we use either CBS or De Lane Lea. At least they can handle our sound. The Nashville one couldn't. I think we must have blown every fuse in the studio.

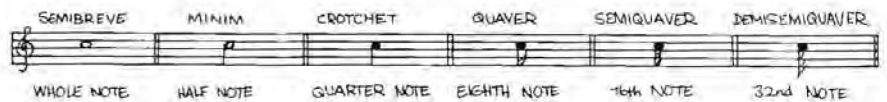
We hope that some of you will come along and see us on tour, and let us know your opinions of the new act . . . providing they're nice ones of course. No seriously, we want to please all our fans, and the only way to do this is to let us know what you want. If it's possible, we'll give it a go.

KEITH

THE RUDIMENTS OF MUSIC

By THE TUTOR

Last month I explained the basic rudiments of reading music. But, before you can begin to read all those "tadpoles", you must know what each one represents. Some are just circles, others black dots, some have a tail, and others a tail plus a squiggle. And they don't all mean the same thing. They each have names, and have a different duration. Look at the following diagram, and you'll see what those names are and what they represent.



Their relative value is best explained like this:—a Semibreve is equal in length to two Minims or four Crotchets or eight Quavers or sixteen Semiquavers or thirty-two Demisemiquavers.

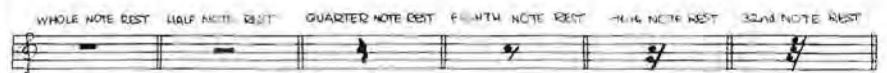
In many ways, it's easier to forget the musical terms and call each "dot" a half note or a quarter note and so on. This is now the accepted American way of reading music. All music in 4/4 time means that there are four notes to the bar. Officially they are called crotchets, but quarter notes is a much easier remembered and simple term.

It's much safer to stick with the quarter notes to begin with, because there are more of these in most popular songs than anything else. All R & B and R & R songs are in 4/4 time, and you will surely want to try a few of these to begin with. The actual notes can appear on any line, or in any space of the staff. If a particular note is too high or too low to fit into the stave, then supplementary—or "Leger"—lines are used. The next diagram shows all the notes of the Treble Clef—some on Leger lines—as they are found on a guitar fretboard.



The first note (E) is found on the open 6th (E) string, the F on the first fret on the 6th string, the G on the third fret of the 6th string and so on right up to the top A on the 17th fret of the 1st string. You can check this with the fretboard diagram in last month's Tutor.

Other signs you will come across are known as "Rests" and mean just what they say—you stop playing for the duration of the rest. These are named after notes. For example, a quarter note rest means that you stop playing for one beat of that bar.



There are many other signs for you to learn, but don't despair just yet. Once you've mastered them, then you can begin to read music properly. Next month I'll show you some simple exercises to help you on your way.

HICK TALK

'Flower- power will die!!'

TONY Hicks curls up, shrouded in a kaftan, on the leather settee in his mews home in a VERY snooty part of Knightsbridge. It's a free think-in for the Hollies' star. He talks about anything that comes into his head but, as ever, he has very good reasons for what he says.

About "flower-power": "Well the basic idea is fine. Very nice. But there is all this gimmick thing and so, when the gimmick dies, I've an idea the whole business will die. Some of the flower-people make themselves a laughing stock, with their hands clutching at flowers. No, it's a good idea which will be killed by the people who follow it".

About the charts. "I liked 'Last Waltz', by Engelbert Humperdinck. Especially the verse bit. I'm glad that any kind of music can get into the charts—there is room for everything. But you get these discs by Jimi Hendrix, with a marvellous backing sound and it clicks and you reduce it and you think that the most important thing is missing. A strong melodic line is vital—anyway that's my view".

POP T.V.

About pop music on television and the vanishing shows. "I believe originally there was too much pop on TV. But when you come to the American style, say in 'Hullabaloo', you get pop stars used inside a programme to appeal to a wider audience. This is fine. It's like a pop Palladium show. Maybe it's because I saw it in colour, but it had so much more atmosphere than anything in Britain. They get top actors to compete and that gives it extra class and importance. We were on with George Hamilton, Noel Harrison, Nancy Sinatra, and, with us, the Yardbirds. And the dancers were in on a fantastic routine—a real production. Money counts, but it's not so bad if you are going for a wider audience, using pop".



Tony, with his new Rickenbacker.

About "progress in music": "Well, we have ideas which are very progressive—but we're keeping them secret until we've clinched them. But I hoped to be the first to use the Vox wah-wah pedal on discs—it's on our soon-out LP. But Jimi Hendrix beat me to it—so I'm not the first. But I think it's great. But it's true that electronic devices are coming in, on all instruments, and I suppose you can see a time when the musician will be more or less a push-button star. I'm not keen on that. But take the guitar. The more you get away from the ACTUAL guitar sound, the quicker you'll get back to it. Soon a genuine guitar sound will be back, all the rage. And that can't be bad".

About the "Indian influence": "I like the Indian approach to life. Their outlook is good and, let's be fair, so is their food. We're using a Shankar type of line-up on a track on this new LP, but I must admit I have to take the music in fairly small doses. Too much and I lose interest".

About the "West Coast Scene": "My view is that it all started with the Byrds. I have great respect for them and I'm only sorry that they messed it all up by making personal appearances here which weren't very good. They should have come over, on the strength of 'Mr. Tambourine Man', and just done choice TV spots. But they were wrong on personal appearances. A shame because I saw them work in the States and they did well, with a lot of chat to the audience and a good scene going".

LOST TRACK

About other West Coast groups: "I don't know. We haven't been to the States for a year and I've lost track. But I play the Association record, the LP. And I look at them and they're a, well, strange sort of group. To succeed here, you've got to look as if you fit the music you are playing. They don't. Mind you, it doesn't matter so much in the States. But I mean Hendrix simply HAS to look wild as he sounds. He does, and so it is right".

About his current "LP listening": "Let's look through. The Byrds, yes. The Tages—I like their work, at least some of it. Donovan—his 'Sunshine Superman' has some great stuff on it, but it makes me wonder what's up with him, leaving it so long between records. Dylan I like, but he tends to go on a bit in some songs . . . though his lyrics are fantastic. Dean Martin, too. Actually HIS LP was a mistake, because it's him in ballad mood. I like the stuff he does on his singles. So you can see it's a pretty wide choice. You can get ideas from anything that is good in music".

FUTURE

About the Hollies' future: "It was bad publicity which suggested we were leaving the kids behind. Let's face it, the base must be England. We want to progress and we want to keep on writing. Here's an LP, the Everly Brothers' 'Two Yanks In England' and that really gave us the confidence we needed over our songwriting. They included eight of our songs on it. I remember when we hung about waiting for our autographs . . . and then they actually record our material".

The Hollies remain one of the most consistent and "authentic" groups of all in Britain. Their international stature is growing apace. As Tony Hicks stressed, it's a matter of being a REAL group, rather than a singer with a backing outfit.

And they're mature, too. It's very hard to see any new trend rocking their particular boat.

P.G.

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'WE HAVEN'T REACHED OUR PEAK YET'

says Reg.

I'M afraid they're asleep". Jonah, Trogg road manager, didn't sound too wide awake himself. "They've been travelling all day" he explained, clarifying the situation a little, "come round at 9 o'clock. They should be up then".

They were, almost. Sprawled in various poses across the hotel TV lounge, four Troggs and a brace of road managers were watching the Saturday Thriller through half-closed eyes. Reg Presley raised an eyelid in welcome.

"Take a seat" he invited. "Damn good play". And lowered the eyelid again.

After a short but hectic Scottish one-nighter tour the tiredness was showing. They were due on stage in just over an hour—and looked as if they wouldn't make it until the next week.

At five past ten, the only ready Trogg was Ronnie Bond, changed and twirling a drumstick between his fingers.

But at 10.15, all four were surprisingly ready for the off, sitting patiently in their car outside the back door of the Kelso Corn Exchange and taking an interest in things.

Reg was in his usual helpful mood that night, and showed little concern at the failure of "Hi, Hi, Hazel" to follow their last half-dozen singles into the charts.

DECISION

"We didn't want to release it" he explained. "That was our manager's decision," and went on to add that following this and their split with Larry Page they were now handled by their old Andover manager, Stan Phillips.

"Hazel" didn't harm us much" Reg continued. "Now everybody goes on the next one, it's like nothing we've done before".

Is it progressive? Reg recollected an interview in January in which Chris had said that the Troggs' real climax would come "around midsummer next", after which there had to be a gradual decline.

"We haven't reached our peak yet. The things we're doing now are new, and if they're hits, they'll be opening up new frontiers for us.

"You reach a certain point . . . take the Beatles: they did simple things to start with,

then found they could do better. We're getting to the stage where we can do different things.

"Basically we'll stay the same. We're feeling our way at present—don't want to jump into anything. But basically, we'll stay basic!

"We've got to progress, but not go bloody mad" Reg summed up.

The Troggs are currently sporting a natty line in stage outfits — mustard-coloured judo shirts and white bell-bottoms; just the thing for their coming tour of Japan. ("It's not this month, is it?" asked Ronnie, the only Trogg to wear beads, and seemed relieved to find that they don't leave until the end of November.)

SIX HITS

"Hazel's" failure to sell hasn't affected the Troggs' on-stage popularity—"After all" Reg observes, "we had six hits before it". Wedged into a small corner of Kelso's large hall, the dynamic Trogg-beat provoked the same reaction as always, and Reg risked life, limb and haircut by reaching over the line of

bouncers to the front row of clawing hands.

Chris Britton, forever on his toes, moved back and forward, looking content without actually smiling; Pete Staples, Reg's right-hand man, swung his bass about and enjoyed himself immensely; and drummer Ronnie grinned away and pounded good-natured hell out of his drums, with the legend "Troggs" embossed in Stonehenge-type characters on the bass skin.

Though out of reach of the fans, Ronnie gives the impression of being in just as precarious a position as Reg during "Give It To Me". Both feet slamming down in unison on hi-hat and bass pedals, it looks a matter of time before he stamps too hard and is catapulted backwards over the row of Baldwin-Burns amps!

PURE TROGGS

The act consists of their six hits sandwiched between a string of pure Trogg numbers. Reg introduces "Wild Thing" with "Remember this one?"—and the audience reaction leaves no doubt as to the answer. For Bo Diddley's "Mona" Reg demonstrates his proficiency on guitar, while Pete collects a tambourine and handles the vocal.

Chris handles his Gretsch competently throughout and the Bond snare raps out like a pistol-shot.

Overall it looks as if Reg Presley is quite rightly confident that "Hazel" was only a brief lapse. For the Troggs have lost none of their musical ability or fan-appeal, and look set to keep their "basic" sound alive for a long time yet. I.B.

BOBBIE'S HERE

EVERY so often, a girl singer-composer arrives on the scene and really makes the male opposition sit up and take notice. They're in a different category to the Sandies and the Dustys and the Lulus in that they're not just performers, entertainers—they are girls with something unusual to say.

Norma Tanega was one, mid-way through last summer. Janis Ian is another, though she hasn't found full impact here yet. And quite definitely Bobbie Gentry, the "Ode to Billie Joe" girl, is another. They suddenly appear, do well spasmodically—then may disappear for a while. But leaving their "influence" behind them.

Bobbie Gentry is 23, with long dark hair, of Portuguese descent, and quite a musician. She plays piano, banjo, bass, vibes; was an actress at 13; had danced and sung since she was 11. Her first big hit, was in the Top Twenty in the States only two weeks after she first arrived in the Capitol studios. She refuses to explain the significance of the lyrics, and won't even say what it was that Billie Joe threw off that bridge before he threw himself off!

In a soft, slow, slurred Southern drawl, Bobbie talked from Hollywood about her background in music. She admitted early on: "It is flattering to have so much interest taken in a song. My lyrics became a big talking point, with everybody round here trying to find out the truth as I meant it. I believe, though, that it is up to each individual to put on his own interpretation".

BLUES PEOPLE

Forget that bit, then, and let's hear how this "significant" new musical talent came on the scene. She was born on her grandparents' farm in Missouri. She went to school nearby. She says: "When my record first came out, people seemed to think I must be coloured. But that is a matter of environment catching up with me. We had local stations that catered for the blues people and featuring only coloured artists, I'd listen to these every evening and I guess I kinda soaked up the feel for their kind of music. John Lee Hooker—he was a great favourite in those parts. Jimmy Reed, too—and his career really developed apex when the Beatles and the Rolling Stones expressed so much interest in his work."

So Bobbie eventually went to Los Angeles Conservatory, where at last



she could study music. Mostly she went to guitar classes, though kept up her study of philosophy. The other instruments she now plays? . . . "I just picked up a knowledge of them from friends, then worked out the rest for myself". And she also worked with vocal groups, usually doing the arrangements and handling any choreography that was needed.

"But I was very keen on songwriting, too. I figured it would be tough for me to make it just as a singer on records. Nobody seemed interested in girls; and the scene was dominated by groups and male singers. I believed that the girls were even losing contact on the writing side. This was crazy—after all, it's mostly girls who buy singles, isn't it? So what better than for a girl to be writing for that specific market!

"Anyway, I wrote a song 'Mississippi Delta' and made a demonstration disc of it. The publisher took it to Kelly Gordon at Capitol. Seems he didn't like the song so much as the singer. That's when I came up with 'Billie Joe', which I made first with just my own guitar backing. Later, they added half-a-dozen violins, a couple of cellos and such and I wanna say now that Jimmie Haskell gets a lot of the credit, in my book, for his wonderful arrangement.

Bobbie asked about the radio scene in Britain. Then she explained: "We got so many stations that if you're classified as, say, rhythm and blues, you don't get played on the other stations. But they couldn't classify my record so I got exposure everywhere".

At 23, Bobbie Gentry is on the way. The talent is there. And the disturbing thing is that she looks so darned good as well. She really is NOT "just a pretty face".

P.G.

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Several British studios are about to present a challenge to the American eight and 16 track studios. DE LANE LEA have an eight track machine on order and hope to have it in operation before January. It looks as though British artists will have no need to travel to the U.S.A. if this trend continues!

INFLUENCES

The influence of Keith West as an artist and songwriter has been very strong over the past two months. A group called the Abject Blues have recorded a number written by Keith called "Glad To See You" at the CENTRAL SOUND studio. Freddie Winrose, engineer at CENTRAL SOUND, also recorded Adam Faith's newie, "Cowman" which is currently on release, and also some tracks for the forthcoming Bee Gees LP.

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at the OLYMPIC studio, where many of the big names have been recording over the past month. Jimi Hendrix has been busy producing a new album and single, with both Jimi and Noel Redding featured playing eight string basses, and Mitch Mitchell showing off his new kit. The session almost turned into a party, with Jeff Beck, the Move and Dave Mason amongst the guests.

The Warm Sounds also paid a visit to OLYMPIC, and recorded a new single, but not under the direction of Mike Hurst. Session was produced by Denver John Gerrard, one of the group, and OLYMPIC engineer Eddie Kramer. The boys were augmented by two girl singers.

TRAFFIC L.P.

Eddie was also responsible for six tracks on the new Traffic LP "We've got another session booked and we should finish the album" Eddie told "BI". "Stevie Winwood is featured strongly, playing his Hammond, and also a Mellotron. After each track was done, the group proceeded to add all sorts of percussion effects. It meant banging anything they could get their hands on. One song is particularly good. It was originally intended for the film they're making, but the boys want to use it as either the

main LP track, or possibly on a single. It has Stevie singing and playing the organ, and the only other instrument is a Spanish guitar. The Animals have also been at OLYMPIC recording the last six tracks for their "Wind Of Change" album.

The Stones also recorded some LP tracks, with Mick Jagger producing. Bill Wyman produced a new single for his group, the End,

the Move's second album, and a new group the Gun, who recorded a single. Glyn Johns, producer-cum-engineer at OLYMPIC, recorded the Small Faces for a new LP, and P. P. Arnold for a new single. He also produced the session with P.P.'s former backing group, the Nice. They were working on a single, which Glyn told "B.I." is "quite beautiful".

Radio One has been causing



Phil Demys in the arranger's chair on a recent Warm Sounds session at Olympic

which should be released soon".

Eddie's not only concerned with chart sounds. He's also been working with the Mike Westbrook Concert Band, who recorded an LP called "Celebration". It's out on Decca in November. Terry Brown has joined OLYMPIC, and engineered sessions for

quite a stir over the past few weeks, and signature tunes for the new programmes are becoming quite familiar. The theme for "Top Gear", one of the most popular shows, was recorded at REGENT "A" under the production of Don Paul. On the session were Joe Moretti, Big Jim Sullivan, and Dougie Wright,

and it is soon to be released as a single. Adrian Ibbetson, engineer at REGENT, recalled new artists who have been busy recording recently. "A young chap named Brian Morris came to us to record a demo of a song he'd written, called 'Typhoon'. He then proceeded to play most of the instruments on the session, as well as doing all the vocal-

"I think it is a better song than their first one, and the added percussion gives the whole record a very strong 'Soul Sound'. We also recorded 'Flowers In The Rain' by the Move, who are very good to work with. They know what they're going to do before they enter the studio, so their sessions are always easy."

THE STONES

The Stones were recording in DE LANE LEA at the beginning of October. They finished off a couple of LP tracks, so a new Stones album looks imminent. The Pink Floyd booked four days at the same studio, and are hoping for a new single from the session. Herman and the Hermits recorded several tracks, one of which will be released as a new single. Engineering the session was Mike Weighell, who has just joined DE LANE LEA. He previously worked for the Marquee, C.B.S., and I.P.C. He told "B.I." about the Hermits session. "The material they recorded was in a similar vein to their previous releases, but one track was very different, and involved sounds not usually associated with the group. I also worked with Paul McCartney's brother Mike McGear in producing a new LP for his group, the Scaffold—mainly comedy material, but also some vocals".

ALAN PRICE

Alan Price took time off from his "Set" to record a group called the Happy Magazine at the PYE studio. Their first record "Satisfied Street" will be released soon, and

Alan hopes it will be his first success as a producer.

Seekers' guitarist Keith Potger also "retired" from his group, for a couple of days to record some songs he has written. He used STUDIO REPUBLIC, under engineer Pete Ballard, and although

Cortinas on their new single "In The Park". The boys featured a dulcimer on the session. It is a four stringed instrument, which is played with a feather. It produces a sound something like a sitar. The disc will be released at the end of November. Mike



Traffic's Jim Capaldi working on their new LP

using, and the finished result was good enough for a master. We've also had a new group, the Equals, who recorded their second LP, and the session produced a new single 'Give Love A Try'. Donve Daxon, REGENT'S attractive girl engineer has now left, much to the disappointment of all artists who record there.

ADVISION have been busy. The Amen Corner recorded their follow up to "Gin House" there. It's called "Living In A World Of Broken Hearts". Gerald Chevin, engineer at the studio, is very confident of its success.



A new single for the Move, "Cherry Blossom Clinic," to follow "Flowers In The Rain" which was recorded at Advision

pleased with the results, has not named a release date, or the group involved.

STUDIO SOUND, at Hitchen have been recording North London group, the

Wilson, formerly a professional jazz pianist has joined STUDIO SOUND as engineer-cum-arranger, and Mike Swain, chief engineer calls him a "valuable asset".

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Jimmy Powell's record "Unexpected Mirrors", which was recorded at HOLLICK & TAYLOR, is still receiving good reviews, and hasn't stopped moving, chart-wise. However, Jimmy has also been concentrating on composing a song for a new film in which he is also appearing. He'll record the number at the same studio, in the middle of October.

MASSACHUSETTS

The Bee Gee's recorded their big hit, "Massachusetts", at the I.B.C. studio, and also penned the song "Words", which Georgie Fame has recorded for his film debut. Georgie used a big orchestra for the session. Tom Paxton, who appeared recently at the Royal Albert Hall, was recorded live during the performance, and an LP should be released soon. The Who, just back from the States, set aside four days for recording at I.B.C. and are hoping for an LP and a new single.

As you've probably seen in our Editorial this month, Deke Arlon of Chappells recorded two groups discovered through the columns



Recording time again for Herman on a new single

of "B.I.", The Ice, on "Anniversary Of Love" and the Guys on "Little Girl".

There is a strong possibility that the Beatles will set up their own recording studio. They have found an engineer who they feel can build just the sort of equipment that they want to make their future recordings.

Many people in the recording world have been surprised that the Beatles have not invested some of their tremendous earnings in a recording studio a long time ago. It

seems a natural thing for them to do. One of the considerations that has stopped them, and many other top groups, from going into the studio-owning business, has been the fact that they get excellent facilities from the record companies who release all their discs—EMI in the case of the Beatles.

But, now that the days of three-hour sessions for the top people have gone for good, the top stars are starting to make big in-roads into the recording schedules of the record companies. The Beatles, for example, spent many weeks in EMI's No. 2 and 3 studios to produce the "Sgt. Pepper" LP, and their sessions are always very lengthy often lasting for up to 10 hours, or even longer.



Interior of the Studio Republic control box

There's also the problem of the recording engineers who are happy to work with the top stars at the start, but get a bit fed up with all the long evening and night-time sessions when they also have to work the following day.

If the Beatles do open a studio and incorporate many of their revolutionary ideas into it, it might well be a big magnet for record producers in this country and overseas.

The Peddlers, who are getting a big reception as a group's group, with their swifty, jazzy type treatment of their numbers, have been recording a follow-up album to their live LP which was recorded at "The Pickwick Club" at Olympic Studios.



Alan Price producing instead of singing



The Ice, "discovered" through an article in "B.I.'s" September issue

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2. **Excerpt From A Teenage Opera** (*Keith West/Mark Wirtz*) Keith West
RP—Mark Wirtz. S—EMI No. 3. E—Peter Brown/Jeff Emmerick/Peter Vince/Malcolm Addey. MP—Robbins.
3. **Flowers In The Rain** (*Roy Wood*) The Move
RP—Denny Cordell. S—Advision. E—Gerald Chevin. MP—Essex.
4. **Reflections** (*Holland/Dozier/Holland*) Supremes
RP—John Marshall. S—American. MP—Jabete.
5. **Itchycoo Park** (*Marriott/Lane*) The Small Faces
RP—Marriott/Lane. S—Olympic. E—Glyn Johns. MP—Avakak/Immediate.
6. **Hole In My Shoe** (*Dave Mason*) Traffic
RP—Jimmy Millar. S—Olympic. E—Eddie Kramer. MP—Island.
7. **Let's Go To San Francisco** (*Carter/Lewis*)
The Flowerpot Men
RP—Carter/Lewis. S—Southern Music. E—John Mackswith. MP—Carter/Lewis.
8. **There Must Be A Way** (*Gallup/Saxon/Cook*)
Frankie Vaughan
RP—Norman Newell. S—EMI No. 2. E—Malcolm Addey. MP—Chappell.
9. **The Day I Met Marie** (*Marvin*) Cliff Richard
RP—Norrie Paramore. S—EMI No. 2. E—Peter Vince. MP—Shadow's Music.
10. **I'll Never Fall In Love Again** (*Lonnie Donegan*)
Tom Jones
RP—Peter Sullivan. S—Decca No. 1. E—Bill Price. MP—Tyler.
11. **Massachusetts** (*Barry & Robin Gibb*) Bee Gees
RP—Robert Stigwood/Ossie Burn. S—I.B.C. E—Mike Claydon. MP—Abigail.
12. **San Francisco** (*John Phillips*) Scott McKenzie
RP—John Phillips/Lou Adler. S—American. MP—Dick James.
13. **The Letter** (*Wayne Carson*) The Box Tops
RP—Dan Penn. S—American. MP—Barton Music.
14. **Just Loving You** (*Tom Springfield*)
Anita Harris
RP—Mike Margolis. S—Olympic. E—Keith Grant. MP—Chappell.
15. **Even The Bad Times Are Good** (*Mitch Murray/Peter Callander*) Tremeloes
RP—Mike Smith. S—Regent "A". E—Adrian Ibbetson. MP—Skidmore.
16. **Heroes And Villains** (*Brian Wilson*)
The Beach Boys
RP—Brian Wilson. S—American. MP—Immediate.
17. **Black Velvet Band** (*trad. arrangement*)
The Dubliners
RP—Tommy Scott. S—C.B.S. E—Mike Ross. MP—Scott-Soloman.
18. **Ode To Billie Joe** (*Bobbie Gentry*) Bobbie Gentry
RP—Bobby Parris. S—American. MP—Ascap.
19. **We Love You** (*Jagger/Richard*) Rolling Stones
RP—Jagger/Richard. S—Olympic. E—Glyn Johns. MP—Mirage.
20. **When Will The Good Apples Fall** (*Kenny Young*)
The Seekers
RP—Tom Springfield. S—EMI No. 3. E—Peter Vince. MP—United Artists.

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DESPITE a false start in the guise of bluebeat a few years ago, skabeat seems to be making quite an impact now. The sounds are no longer confined to the Brixton High Road, and are even showing in the charts in the shape of hits like "007", "Guns of Navarone", "Al Capone" and "Train to Skaville".

Many clubs are featuring ska and this is one of the important media for exposure. A lot of air-time was given to the music by the pirate radio stations, who were pleased to champion the small independent labels handling the West Indian sounds.

Jim Flynn, the boss of Rio Records, reports that sales are on the increase:

"A good record sells about thirty thousand now" he reports.

"One of the things that held



Jackie Edwards.

the music back for a long time was that their general recording techniques were poor. For a start, the BBC wouldn't play them—the records just didn't come across. But, now that the standards of recording in Jamaica have risen tremendously, we've had our songs played on 'Newly Pressed', 'Where It's At', and so on.

GOOD PRODUCERS

"There are about half-a-dozen very good producers in Jamaica, people like Sir Cixsone Dodd and Duke Reid, who have their own sound systems. Through the clubs

SKABEAT... ROCK-STEADY or BLUEBEAT

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they build demand by playing advance copies for two or three weeks before the records are released".

The most changed feature about the music from the West Indies is that it increasingly reflects the influence of the American soul sounds. A lot of the material is imported in this way and adapted for skabeat. "Got My Mojo Working" was recently rehashed to form "Got My Boogaloo".

The amount of calypso influence has lessened, but the heavy driving beat is still apparent. This is still music for dancing.

SOUL SINGERS

Jamaica has produced two excellent soul singers who started with bluebeat: Jackie Edwards, who is well known for writing many of Spencer Davis Group hits; and Jimmy Cliff whose record "Hard Road" rates alongside Otis Redding's discs for soul.

The latest craze in the West Indies is the rock-steady beat. "Train To Skaville" is an example; "007" another. Jamaica's top record at the moment is "Get Ready It's Rock-steady" by a group called the Soul Agents.

Prince Buster, about the slower beat of rock-steady, says, "Rock-steady is just another name for ska or bluebeat. Ska, like Nature, has its four seasons, and when Jamaica is very hot the tempo of ska has to be slowed down. When we have winter, then

we step it up to keep everybody warm".

Prince Buster should know something about the music, as he is usually regarded as the man who invented bluebeat. He has undoubtedly had more success than anyone else with it, both inside and outside his own country.

BUSTER IN FRANCE

At the moment Buster is in France appearing on French TV and in the Paris clubs. His



Jimmy Cliff.

record "Al Capone" is in the top ten there. "Al Capone", of course, made our best sellers and the follow-up "Ten Commandments of Man" made the U.S. top 50.

Meanwhile, promoting ska in England are a group called the Soul Vendors. With Jackie Mitto, an organist, Ken Boothe, who made "Puppet On A String", and Roland Alphonso—the "Guns Of Navarone" man—they have some of Jamaica's top talent.

SCRIBBLES

King Curtis first found fame as a session musician and was particularly applauded for his sax solos on the Coaster hits. Now he has his biggest record since "Soul Twist" with "Memphis Soul Stew" Jerry Butler's next single recorded live at the Apollo Rick Hall, the Fame-Goldwax man, chalks up another production success with "Dirty Man" by Laura Lee on Chess.

Van Morrison, ex-leader of Them, with American Top 20 record—"Brown Eyed Girl"—has written "He Can't Give You None" for Freddie Scott Little Dion is little Jackie Wilson makes it 10 years of hits from "Reet Petite" (1958) to "Higher And Higher" (1967) Phenomenal success of Four Tops EPs in this country.

Booker T's "Slim Jenkins' Place" is "B" side of American hit "Groovin'" Chips Moman to produce for Roy Head in Memphis Wilson Pickett's "Funky Broadway" originally made by Dyke and the Blazers.

Motown gradually rebelling their

artistes: after Smokey Robinson and The Miracles, Diana Ross and the Supremes, now Martha Reeves and the Vandellas Betty Harris's "Can't Last Much Longer" made by Allen Toussaint-Marshall Sehorn set up, producers of Lee Dorsey's recent string of hits.

Bettye Swann who finally made it with "Make Me Yours", and now the same message "Fall In Love With Me", had an excellent record out a few years ago called "The Man Said No" "Memphis Soul Stew" reminds of "Hit Record" by Brook Benton There could be a flood of old Aretha Franklin discs Tammi Terrell is married to Ernie Terrell the heavy weight

Recent U.S. releases—Jimmy Reed LP "Soulin'"; Hank Jacobs "Pushin' The Button Of Soul" on Call Me Records; James Moore "Feet" on Soft; Bobby Byrd—"Funky Soul No. 1"; Peaches and Herb "Love Is Strange"; Aretha Franklin "A Natural Woman".

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TREND-SETTING DISCS OF THE SIXTIES

BY PETE GOODMAN

THE 1960's, even though there are still two years to go, have a lot to answer for in the world of pop music. Last month, I picked out some of the trend-setting releases and artists of the 'fifties but as 1960 came in, things had become a little static.

We'd had Elvis and Cliff and the myriad copyists of these two stars. Some clicked reasonably well, but the day of the rather moody, sexy, solo singer obviously couldn't go on for ever. New trends had to come; and come they did. And nobody set a bigger early 'sixties trend than the Shadows.

REMEMBER

Remember those days? Cliff had started out with his group, the Drifters. They changed their name to the Shadows, avoiding confusion with the American coloured vocal team. Cliff, and his management, wanted a tidy, respectable, show-businessy group in the background. Nothing slovenly. And so the boys worked out their natty mohair suit-styles and their much copied little dance steps.

Then they started doing numbers on stage without Cliff; and . . . making records! Their very first was "Apache", a million-seller and a singularly catchy theme written for them by Jerry Lordan, a shy ex-Finchley Grammar School boy who was later to have a couple of chart entries on which he sang himself.

The Shadows: Hank Marvin on lead guitar; Bruce Welch on rhythm; Jet Harris on bass; Tony Meehan on drums. Yet their recording manager, then as now Norrie Paramor, didn't want to release "Apache" except as a "B" side. Arguments flowed. After several months' delay the boys got their own way. "Apache" was top of the charts in Britain for six weeks and sold a million in this country alone.

DEFINITE TREND

Yes, the Shads set a very definite trend. They followed with items like "Man Of Mystery", "FBI", "Wonderful Land". They'd become THE



The Shadows have continued to be one of Britain's leading groups, despite personal changes.

governor figures in the group scene, copied by thousands of similar guitar-drum line-ups. Originally, incidentally, Cliff had Terry Smart on drums and Ian "Sammy" Samwell on guitar in his original Drifters. He found Hank and Bruce in the 2 I's coffee-bar in London and brought in Jet and Tony. Jet, in turn, was replaced by Brian "Licorice" Locking and then by John Rostill. Tony was replaced by Brian Bennett. And so it stands now, several pop chapters later.

BRENDA LEE

Other trendy records? Well, the girls had it fairly tough at this stage. But Brenda Lee came on the scene and sold a million with her "Sweet Nothin's" . . . at the ripe old age of 15. And suddenly there was a whole host of similar teenage girls hustled into studios—two of the few to make it were Helen Shapiro and, on a one-shot disc, Linda Scott with "I've Told Every Little Star". Somebody wrote, in April 1960, the month that Eddie Cochran died in a smash in Britain, that Brenda sounded:

"part whisky, part Negro, all woman". At 15!

Gerry Dorsey, alias Engelbert Humperdinck, made his first disc in 1960 but it was far from trendy. Ken Dodd, with "Love Is Like A Violin", proved that comedians could make straight hits, but few of his trend-followers succeeded.

JAZZ

And there was "Tell Laura I Love Her" which started an unfortunate vogue. The death-story bit. Car smashes, suicide pacts, terrible accidents . . . all started figuring in the release sheets after Ricky Valance hit the top spot with "Laura", a much-banned death dirge. Hayley Mills, with "Let's Get Together", unconsciously started a trend for girls who really couldn't sing in tune!

I think it fair to just mention Dave Brubeck's "Take Five". And The Temperance Seven, with "You're Driving Me Crazy" and "Pasadena" which certainly created a minor trend—for 1920-30 music is still with us today. In passing, by the end of 1961, the British scene was

dying . . . we simply reflected the American charts again, with names like Rick Nelson, Del Shannon, the Everlys, Frogman Henry, Orbison, Sedaka, Vee, Cochran, Eddy taking top places.

TRAD CLARINET

Only remotely trendy, but massive-selling was the marriage of Acker Bilk's trad clarinet and a string chorale (Leon Young) on "Stranger On The Shore" which actually stayed in the single charts for a whole year!

But the next trends were in 1962. Let's mention Chubby Checker and his "Twist" scene first. Seemed that everybody, from F. Sinatra downwards, wanted to get on this scene. There were six different Twist-titled items in one Top Twenty. It faded eventually, as did Chubby, but it left the trend-followers who even now bring out dance-craze discs almost monthly. And there was a harmonica-sound introduced, and much-echoed, by Bruce Channell on "Hey! Baby" . . .

BEATLES

Echoed, in fact, on a record called "Love Me Do", Parlophone R 4949, by The Beatles. This, of course, was THE big trend-setter of the 1960's although it wasn't a big hit. But it introduced the group who were to have an incredible effect on the entire pop scene. John Lennon hated the reviewer who wrote: "Harmonica lead-in AGAIN on this debut" . . . the boys had had the harmonica idea long before "Hey! Baby". But "Love Me Do" led to "Please Please Me" which was the first of countless million-sellers for the fantastic Beatles. Listen to this record in the context of today's Beatle output.

Bob Dylan — No. 1 folk star?



Although the Beatles began to dominate British pop from their capital, Liverpool, London made an immediate challenge with a specialised form of music, R and B. It was the **Rolling Stones** who popularised the Blues, and introduced the trend away from conventional "Stage Suits", and neatly groomed hair. Their first disc, "Come On" an old Chuck Berry number, was released in 1963, and it was this year the slogan "British pop is Best" roared around the world.

The Americans tried to hit back with trendy open-air, summery things... "Wipeout", by the Surfaris; "Pipeline", the Chantays; "Surfin' Safari", the Beach Boys; lots of Jan and Dean discs.

COLOURED ARTISTS

However there was a slow infiltration of American coloured artists and groups. Records like "Da Doo Ron Ron", by the **Crystals**, the **Ronettes'** "Be My Baby"—the work of Phil Spector. Group vocal sounds but over a massive atmospheric bank of studio-created sound.

The word "soul" was banded about, by 1964. There was a growing interest in the coloured stars, though the whole world was still mad about the Beatles—and their southern followers like Dave Clark's Five and so on. But the coloured influence was leading too... the Tamla Motown Sound. And the first break-through here was by **Mary Wells** and "My Guy". Addicts had been importing the music of the Berry Gordy Jnr. stable from Detroit for a couple of years before that, but this comparatively simple little melody made the initial impact.

TAMLA MOTOWN

Mary visited Britain. She had further hits. Then she left the Tamla scene—she says, even now, that she doesn't regret leaving, but she no longer gets big hits. Suddenly Tamla was happening. The **Supremes**, on



The Beatles — top trendmakers of the sixties and possibly even the century.



Donovan

"Where Did Our Love Go", got the Tamla GROUP scene going. "Dancing In The Streets" by **Martha and the Vandellas** helped it. And in March, 1965, Tamla set up its own label in Britain, cutting clear from the Stateside release outfit they had previously. "Stop In The Name Of Love" by the **Supremes** helped it along.

Other trendsetters? I suppose the **Barron Knights'** "Call Up The Groups" was a minor one. A musicianly group taking the mickey out of the scene which was dominating the whole business. **Herman's** "I'm Into Something Good" for the little boy-next-door approach to the group industry. And I also rate "You've

Lost That Lovin' Feelin." by **The Righteous Brothers** as a trend-setter in that they proved that white performers could have "soul", too. Bill Medley and Bobby Hatfield, produced by Phil Spector, had plenty of copyists after them. **Dylan** was big; **Donovan** with "Catch The Wind" started a British trend of similar folksters, but these were minor trends. Anything was minor after the Beatles.

Napoleon XIV tried to set a trend for mad-house humour or record but it justifiably died a very quick death. **Herb Alpert**, to a degree, got a new trend in instrumental brassiness going. But generally speaking the record industry has dried up on

trends over the past year or so. Which really is the crux of the matter. What next will come along? The industry relies on new scenes, new trends, new ideas. Maybe, in some suburban recording studio, something new is being created right now.

1970's

But with the 1970s only three years away, it's slowing down in terms of originality. Maybe I've missed out some records YOU would regard as genuine trendsetters. Well, write and let me know.

Even so, the really BIG ones can be counted on the fingers of one hand. Don't you agree?

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Everly Brothers, first of the big name duo's.



Keith West

'OPERA' COST £2000 TO MAKE

Mark Wirtz



WHAT'S it all about, this "Theme From A Teenage Opera" scene? WHO actually decided to lash out so much money on such a massively-expensive single? The answer reveals how a man-with-a-musical-vision nearly lost his job for being over-ambitious.

The man was 24-year-old German, Mark Wirtz, fair-haired and energetic, now on the arranging-production side of EMI's staff. The chopper labelled "Dismissal" was hovering over his head for quite a while.

First a little background on Mark. Currently seeking British citizenship, Mark is an ex-art student who was once, unsuccessfully, launched here as "the new Russ Conway". His single, "Bubble Pop", was what he calls a "flopperoo". So much so, he changed direction and worked on his arranging. He even arranged an album for Marlene Dietrich when her usual man Burt Bacharach was away getting married or something!

Confidence suitably boosted, Mark worked full-time on what was then a germ of an idea for a teenage opera . . . a full-length production which he wanted to be decidedly different. He met up with Keith West and Keith's group Tomorrow and so the lyrics were added, in conjunction with Keith.

ONE THEME

And the thinking got around to producing a single, based on just one theme from the opera. Mark, as an EMI staffer, was given the go-ahead to produce a single . . . but what he kept quiet about was just how enormous the whole project was.

He now admits: "I took the whole thing on my shoulders. When it came to fixing musicians for the session, I actually fixed 65 of them. I rang the Corona School and got together a team of 10 children. Add in 15 adults and you've got a very full studio at EMI's section in Abbey Road.

"Anyway, the sessions went on and on. In all, we were 48 hours in the studio—and with all this man-power, and child-power, the whole thing was getting very expensive. Still I kept quiet about it. It was snowballing but I was right in the thick of it".

The sound gained on the single was fine. People at EMI were delighted. But then came the bill. It was a shade over £2,000! Even Mark was surprised, to put it mildly. And there was a heck of a row. In fact, Mark now admits he was put on the "sacking list" from June this year . . . a list of employees who were on the way out. Mark knew it; a lot of other people knew it.

But the single, helped by dee-jays, did start selling. Mark knew that he'd be OUT if it didn't recover the full costs. And of course, it did just that. It became a massive hit. Says Mark now: "I now have carte-blanche on my producing. But what a tragedy if the single had flopped . . . as some people thought it would".

SENTIMENTAL

In fact, it HAD been criticised as being "blatantly sentimental and sob-making material".

Now it's full steam ahead for the next single, also from "Teenage Opera", due out here early December. Even more man-power is planned. More musicians, though the imagination boggles, and more children (older ones) and Mark is also enlisting a dozen Russian balalaika instrumentalists. And after that a third single, adding a little more enlightenment on the opera story. Then the full LP of the whole story.

Says Mark: "The story-line of the full opera is set in a European village. Yes, 'Grocer Jack' is the main character but there are many other important figures. The Grocer dies in the end and everybody realises what a nice, helpful old fellow he was".

Incidentally Mark is very dedicated in his enthusiasm for Tomorrow, featuring Keith West. They've now made two singles, "My White Bicycle" and the recent "Revolution", produced by Mark. The success of Keith in other fields has confused their own recording plans but they still pull in massive crowds in London clubs, notably the UFO. Tomorrow boast a drummer just known as Trink and a guitarist, Steve Howe, who is fast getting up there in the Hendrix, Clapton, Beck class but with a style that is peculiarly his own.

COPIES

Keith West says: "We know other people will climb on this pop opera thing. We see groups come in to watch our act and use the same ideas. It's terribly hard, impossible almost, to do anything about it—even to persuade people that the others copied from us.

"Mark and I are pretty sure that there'll be a full film version of the opera. I'd want to be in the movie and we should start on it some time in the New Year. Dunno how true it is, but a lot of big-name stars are reported to have wanted to be in the production".

And so a massive financial risk, based on one initial single, has paid off. Mark remains very much IN a job. But he won't forget those nasty moments for some time!

PETE GOODMAN.



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INSTRUMENTAL NEWS

A GROUP CALLED MUD!

Short names are in. And following the current trend, C.B.S. have christened their latest find simply MUD! Mike Smith is responsible for their records, and Ronnie Beck, assistant general manager of the Feldman Music Company manages the group. Their first record is called "Flower Power".

MUD are four young men from Surrey who used to be called The Mourners, a group formed by brothers Les and Peter Gray from Carshalton. Les (21) is lead vocalist and Peter (19) the drummer.

Lead guitarist, 19-year-old Robert Davis from Mitcham, penned "Flower Power", and Raymond Stiles (20) from Guildford completes the line-up on bass guitar.

They recently won £500 and a Cup as first prize in the Silver Blades Ice Rink Contest, which brought them to the notice of Ronnie Beck who was so impressed by their sound and potential he signed them up.

ALAN BOWN SET TO TRY AGAIN

Eighteen months is a long time to wait for a follow-up record. But the Alan Bown Set are now set for a new release to succeed "Headline News" which established the group as a name band. Their new disc is "Toyland" c/w Technicolor Dream, and is available on 27th October. Alan, leader and trumpeter with the group, is delighted with the progress of the two younger members of the group, Jess Roden, vocals and Tony Catchpole, lead guitar, who are now establishing themselves as the better of the usual "white soul" performers.



Max Collie's Rhythm Aces bring jazz back to the Cavern

Jazz is back at the Cavern Club, Liverpool.

Heading the list of jazz bands who appear regularly are Max Collie's Rhythm Aces, the newest professional traditional jazz band in Great Britain—for it is less than 18 months old.

This highly successful unit has already conquered the extremely "pop" minded audience at London's most exclusive discotheque, Blaises in South Kensington. Currently they appear there on Wednesdays supported by a team of dancers demonstrating the "Charleston" and "Black Bottom". Could it be that jazz is creeping back? It was nearly all jazz at the Cavern in 1960-61 when the Beatles first started playing there!

SCOTCH/3M CASSETTE TAPES

Dynarange magnetic tape, the highest fidelity tape in the range of "Scotch" magnetic tapes, is to be made available in cassettes by the 3M Company for cassette tape recorders operating on the Philips compatible system (C 60).

Conforming with all Philips' system recorders, the 3M cassette has a running time of 30 minutes per side at $1\frac{7}{8}$ inches per second, and its tape has a nominal width of $\frac{3}{8}$ inch. The recommended retail price is 17s. 6d.

NEW INSTRUMENT FROM HOHNER



An entirely new and ingenious musical instrument invented by the Hohner electronics team has just been introduced. It is called the Electra-Melodica and produces sound effects, such as brass, saxophone, woodwind and strings.

A three-octave range from f-e can be extended, with appropriate couplers to nine octaves, from subcontra F to e'''''' so that all compasses can be played: soprano, treble, tenor and bass in every tone effect, either with or without vibrato.

Perfect volume control, from dulcet soft to stentorian vast, is achieved by the player's own breath which, according to the degree of blowing, operates a new type built-in pneumatic swell. The keyboard contains 36 normal piano keys. Tone production is entirely electronic, the transistorised unit being of the smallest possible size, and nine slide tabs produce the various tone colours.

It can be used as a solo instrument through an amplifier.

BEATLES' SPECIAL APPEARANCE ON AERODROME RUNWAY FOR 'MAGICAL MYSTERY TOUR'



The Beatles, pictured here at West Malling Aerodrome, ready to appear in one of the scenes from the "Magical Mystery Tour". Note George's guitar, a custom-built model from Vox.

JENNINGS PLAN TWO BIG DEMONSTRATIONS

Jennings musical industries have organised two special demonstrations to be held during the next fortnight.

The first will be held in the evening of October 31st, in association with H. Gamlins of Cardiff, when Dave Roberts and several other experts, will demonstrate the complete range of Vox equipment at the Estonian Social Club, Charles Street, Cardiff.

The second demonstration, which will also feature the complete range of equipment, is being arranged in association with R. S. Kitchen and will be held in the evening of November 15th at The Griffin Hotel, Leeds.

BALDWIN OFFER

Baldwin-Burns have introduced a special offer with the publication of their new '67/68 catalogue. The Baldwin Vibra Slim guitar, and Vibre Slim bass have been reduced in price from 127 gns. to 99 gns. The catalogue comes in two sizes . . . a "mini" version, which is being sent to musicians, and a larger size which is on sale at all musical dealers, price 3/6d.

TRUVOX RECORDERS

Truvox have introduced two new tape recorders, the R52 (twin track) and the R54 (four track). They have transistorised printed circuits, which are similar to those laid down for Government contracts. There are three speeds (1 $\frac{7}{8}$, 3 $\frac{3}{4}$, 7 $\frac{1}{2}$ inches per second), and give up to 8 $\frac{1}{2}$ and 17 hours of recording on one 7 inch reel. Both models cost 56 gns.

Ex-Procol's New Group



Bobby Harrison, and Ray Royer, late of the Procol Harum, have formed a new group called Freedom. Without a live performance to their credit, the group have already landed a major part in a full length feature film called "Attraction". The entire film score has been written and recorded by the boys, and will be released as an LP. One of the tracks from the album will go out as a single in mid-November. The group consists of: Steve Shirley, 20 (vocals and bass), Bobby Harrison, 25 (drums and vocals), Ray Royer, 21 (lead guitar and vocals), and Mike Lease, 21 (electric piano, organ and vocals).



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The Family Dogg, with Steve far right.

STEVE ROWLANDS

FROM THE ACTING WORLD

BY MIKE CLIFFORD

Thank the Home Office for the current successes by the Herd and Dave Dee and Co. (Indirectly, of course!). Steve Rowlands, producer behind both records ("From The Underworld" and "Zabadak!" respectively), explained why.

"I was working as an actor in Spain, when P. J. Proby, who I'd known back in the States, dropped me a line. He asked me why I didn't try my luck in England. So I came over with no definite ideas of what to do. After a few days here P. J. suggested I try making records. I had to do something pretty quickly, otherwise the Home Office wouldn't extend my permit".

Steve's first major success was Dave Dee's "Hold Tight" and he has produced all their hits since then. "I was lucky getting Dave Dee," he told me. "They wanted to experiment with unusual sounds and rhythms and so did I. With "Zabadak!", a Ken Howard/Alan Blakely number, we've continued the trend, and the song gave us plenty of freedom to experiment".

PHILHARMONIC ORCHESTRA

It seemed as if Steve had employed the complete Philharmonic Orchestra, when he listed the instrumentation behind the disc. "We used a 20-piece string section, consisting of 12 violins, four violas and four cellos, whilst the rhythm was laid down by piano, string bass and three acoustic guitars. Foundation for the record was made by the African drums . . . a log drum, two Zamba drums (one large, one small), and a jaw bone". Steve assured me that no natives were needed to create the right atmosphere!

I noticed the omission of electric

instruments from the list. "We were going to add a couple of electric guitars, but after hearing the playback, decided the sound was full enough," explained Steve.

Engineering the session, which was recorded at Chappell, were John Isles, and John Timperley, and Steve generously gives them most of the credit. "They make up for my lack of technical knowledge, and were able to express ideas I had on to the finished platter". Steve coined the phrase "African Flower Power" for the record!

ORPHEUS AND EURIDYCE

We then switched to Steve's newest chart recruits. The story of Orpheus and Euridyce is a strange basis for a record, but it's certainly paying off for the Herd. "We created a 'Ghostly' atmosphere for 'From The Underworld' hoping that this would give the lyric more meaning," Steve explained. "It's basically a Gregorian chant, and again involved a classical line-up". I commented that he had probably "drained" the session world of its leading musicians, during the weeks when the records were made. "You could be right. Mike Leander did the arranging for the session, and he certainly had plenty to do. We used four Latin American percussionists, three cellos, drums, organ, piano, electric bass, string bass, two electric guitars, two trumpets, two flugel horns, bass trombone, and two French horns". Phew!

"We used Chappell again, but this time for reducing. The session was done at De Lane Lea". What about a follow-up? "The Herd's next single is in the secret stage, although we think it will be another story, this time based on some Shakespearian novel.

"I've also just formed my own film

and record production company, Double-R Productions. Ty Hardin and Ronnie Oppenheimer are also directors, and we've just acquired the Camp record label. This will be split into three sections, Pop Camp for pop records, Top Camp for classical records, and Bass Camp for 'standard' singers and jazz. We felt having our own label would give us more freedom in management, and producing. The first groups we have signed are the Magic Lanterns and the Dead Sea Fruit, and they'll be having new releases very soon. I'm also involved with a new group, the Family Dogg. I sing along with two girls, and another guy, and we're aiming for a harder Mamas and Papas sound. Our first record, 'After The Storm' is out now".



Steve on a recent session with Dave Dee.

Leaving a successful film career was obviously a big risk. I asked Steve how he'd managed to adapt to the pop business. "It wasn't easy at first. I'd had over 200 TV shows to my credit in the States, and also parts in several major films, including 'Battle Of The Bulge'. But it looks as if pop's going to be even more successful for me. P. J. was right!"



The Nocturnes—L to R: Pat O'Hearne, Ken Taylor, Lyn Peters, Eve Eden, Nicky Walker and Ross Mitchell.

A RECORDING by the Nocturnes, called very simply "Why" directed by Ross Mitchell, came out in April this year. It had a specially distinctive sound and was played regularly on radio. It still sells more than a thousand a week. If it had sold faster, it would surely have been a hit and the Nocturnes would have been given the star treatment.

That, though, is a matter of luck. But check into this different-sounding group and you get some interesting information. They're currently resident, six nights a week, at Tiffany's, in Manchester—which means that they have, literally, to play anything and everything from a military two-step, through "Misty", to a raving progressive job from the current charts.

DRUMMER

Ross Mitchell, 25, drummer, former child star, has built the current group (known at LES Nocturnes at Tiffany's; THE Nocturnes on their Columbia label) from a trio to a quartet to a sextet. He plays drums; Lead guitarist Ken Taylor (21) plays both Gibson

and Gretsch, feeding through Marshall amps; singer Nicky Walker (21) also doubles on bass through Marshall; Pat O'Hearne (also 21), switches from piano to Lowery organ; and there are two decorative girls, Eve Eden (22), who plays Latin-American instruments and sings, and 18-year-old Lyn Peters, who sings.

Very few resident groups make records. For Ross, there was the usual long battle to get record companies interested. No luck. Then, out of the blue, David

Paramor called into Tiffany's for a social evening—and ended up signing the group to EMI. Their earlier discs were "Why Do Fools Fall In Love" and "I Do, I Do". Coming out around now: an LP and a new single.

Ross himself, Epsom-born, started in show biz at the age of ten. For a time, as a kid, he did cabaret acts on drums, using a tape-recording as backing. He was the boy drummer in the John Mills' movie "It's Great To Be Young", recently revived on TV, and says: "It was actually me playing in the film—

which was gratifying as Phil Seamen was there to dub in the drumming". Ross later joined Nat Allen's palais band, then Sid Phillips (at 16), then went from one top Mecca hall to another with his own group.

Didn't he find it difficult building a name in the Provinces? Said Ross: "Well, we have to make our records in London. But otherwise it's no hardship being based in Manchester. We're held in high regard here—best of a bad bunch if you like! No, seriously, there is plenty of session work in the studios here—if you are a good musician. Our two girls get backing work, too, as on the Simon Dee series when it was up here. London is a bit of a rat-race, isn't it? Here we have our own following. Our records don't suffer by being up here.

WAYNE FONTANA

"We're friendly with Wayne Fontana, who has written some songs specially for us. And we have freedom to put on our own show. It means including songs like 'La Bamba', or 'Climb Ev'ry Mountain' and the wild ones. We even do 'Last Waltz', unfortunately! No, I quite like the 'Last Waltz', the verse anyway, but the others don't go for it. The girls sometimes wear mini-skirts, sometimes long dresses or suits. They change every session.

"Our sound? Well, obviously having two boys and two girls singing makes it different, with the ordinary instrumental backing. We'd like a big hit, of course".

But without one, they're still doing well. London is not the Mecca of ALL groups, then. The Nocturnes don't feel one little bit "out of things". And their forthcoming album will reveal their versatility. One-nighters may be tough going. But you have to have something extra to pull the same crowds into the same residency over a long season. Which is how the Dave Clark Five started, remember. . .

PETE GOODMAN.

A STORY OF 'ALMOST' SUCCESS FOR THE NOCTURNES

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No. 3 YOUR AMPLIFIER

THIS month's article is concerned with how amplifiers work. And in it I have tried to give you the basic technical low-down as well as describing your amplifier from a practical point of view so that you do, in fact, understand how it works.

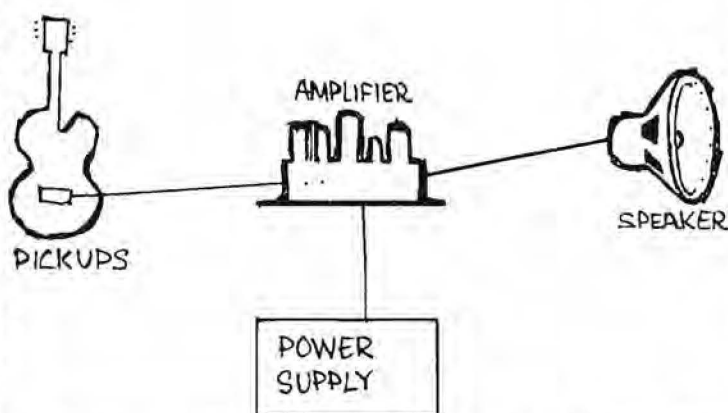
I have included quite a number of diagrams and I advise you to study these as you read through the text.

A sound system consists of four different stages.

(1) The start of it all is when you cause the string of your guitar to vibrate by plucking it. The sound of that vibrating string is then turned into an electric signal by your pick-up. This signal is passed along the guitar lead.

(2) The signal passes into the amplifier which boosts it to

FIG. 1.



A typical sound system, showing the four basic units (1) the guitar which provides the sound, (2) the amplifier which boosts the signal, (3) the speaker which changes the signal back into sound, (4) the electricity supply.

many thousands of times its strength.

(3) The signal is then passed to the speaker which turns it into a sound so that it can be heard by the listener.

(4) The power unit which supplies the necessary voltages to the amplifier. These four stages are shown diagrammatically in Fig. 1.

We have explained the workings of the pick-up, the jack plugs and the guitar lead earlier in this series. So now we are up to the amplifying stage.

Figure 2 gives the different parts of the amplifier again in diagram form and if you look at this diagram, you will see that the first stage is the pre-amplifying section.

PRE-AMP

In this part of the amplifier the very small signal voltage that is received from the

pick-up is boosted up stage by stage from as little as ten thousandths of a volt to several volts. In other words, to anything from 10,000 to 100,000 times its original strength depending on the drive needed to give full output.

TONE SHAPING

As the signal passes through these stages the tone shaping is done. Bass, treble, middle boost are all added as well as tremolo, echo or reverberation.

From the pre-amp stage, the signal which now, of course, is thousands of times more powerful than it was at first, passes to what is called a driver stage. It is given this title because, very simply, it provides the necessary drive for the output stage. I don't think there is any need to go into this in any great detail but for those who are technically inclined to supply a push pull output stage with a suitable drive, two equal signal voltages are required. These are formed by a special type of driver stage called a phase inverter. So called because the two outputs that it supplies are working exactly opposite each other; in other words, one voltage goes up while the other goes down; one is in inverted phase to the other, as shown in Fig. 3 in the basic circuit.

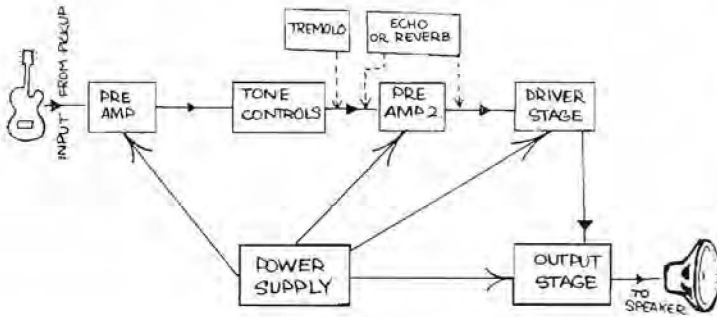

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FIG. 2.



A diagrammatic representation of the amplifier showing the path of the signal through it and the stages in which tremelo, echo, reverb, etc., are introduced.

Since the same signal current flows through the whole circuit, a signal voltage is developed across any resistor that this current flows through. The size of the signal voltage depends on the size of the resistor, therefore in the phase inverter stage, load resistor is split into two equal resistors. R.1 and R.2 in Fig. 3. We then take two equal signal voltages via coupling capacitors, which only pass the A.C. signal voltage to the power output stage.

OUTPUT STAGE

And finally, the signal passes to the output stage. In this stage, as I have already said, the signal is changed from being an electrical thing back into a sound. This is actually done by the speaker cones and is called the power output stage. Very high voltages are found in this stage

because voltage multiplied by current equals power, or work done.

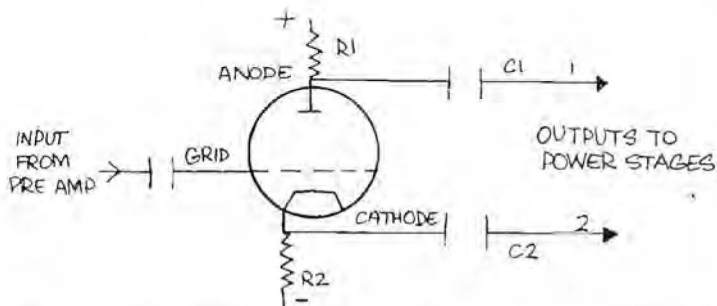
In order to give more power than one valve can supply, two are used in push-pull. This is shown in Fig. 4.

The object of this type of circuit is to get more current to flow in the output transformer so another valve is hooked up to the other end. While the top valve is pushing current down through the transformer winding, the lower valve is pulling—hence the name push-pull.

RELIABILITY

What every instrumentalist requires from his amplifier more than anything else, of course, is absolute reliability and all manufacturers strive constantly to achieve this end. They know only too well how upsetting it is if your amplifier fails in mid-perform-

FIG. 3.



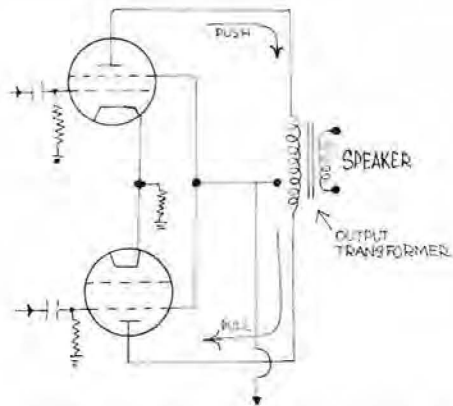
Two equal signal voltages are required to boost sound, and are created by a special type of driver stage, called the phase inverter, which create equal resistance—one voltage goes up, while the other goes down.

ance. The speaker and cabinet make up the weight in an amplifier. Amplifiers should always be kept covered when not in use to prevent dust, and about once a month valves, etc., should be checked.

Not so many years ago the maximum voltage of amplifiers was 50. Everyone was amazed when the Beatles started using 100 w. ampli-

fiers. Now, of course, 200 watts are commonplace and the weight—whilst ordinary valves are used—goes up and up. Some companies have, of course, introduced transistorised amplifiers which does a lot to cut down the weight problem but obviously developments are always just around the corner as far as new amps are concerned.

FIG. 4.



The 'Push-Pull' output stage explained in diagram form for those who understand electrical circuits.



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CH.16

YOUR QUERIES ANSWERED

BEST ORGAN AMP

Dear Sir,

I use a Farfisa single manual compact organ in a group. Could you please advise me on which amp and speaker to buy. I have found that with some amps, when a certain volume is reached there is excessive distortion of the high notes if low notes are played at the same time.

Could you comment on this, please, and tell me which system would be the most suitable to counteract this.

I am thinking of spending around £100 but I am flexible if the equipment is worth it.

STEVE ADAMS,
Cardiff.

ANSWER:—Firstly, any good quality amplifier of a reputable make would suit your organ, but it would seem likely that your trouble could be in the loudspeakers.

You mention the distortion "after a certain volume" and I have a feeling that it must be the bass end of your organ causing the trouble here. You would do well to choose a speaker set up that would handle more power than you intend using to allow for this (see *Instrumental Corner* this month).

WRONG CHORDS

Dear Sir,

I have been playing the piano for some time and have recently joined a small group. Before joining the group, I played from sheet music and it sounded O.K. But, when I played the same chords in the group it sounded terribly out of tune.

Then I listened closely to some of the groups on television and found that they were playing completely different chords from the sheet music.

Could you please put me in the picture on this.

D. J. CLAYTON,
Maidenhead.

ANSWER:—When you mention being out of tune when playing in the group, I assume that the other members of your group were all tuned to your piano. If they weren't, then the result would certainly be a big discord.

As far as the television pianists that you've seen are concerned, I think that they could either be playing inversions of the sheet music chords, or, in a completely different key.

Many groups of course, do work out

BY GARY HURST

their own arrangements for piano, and don't stick to the piano copy for the number concerned.

Of course, a good deal of the piano copies on sale of popular records, are in a different key from the actual records so you should always check that they are in the same key.

I also do find that occasionally the person who has written out the piano music does make slight changes.

PICK UP MISSING

Dear Sir,

I recently purchased a second-hand Vox Stroller guitar and I was wondering where I could get some information about it. Could you help me?

The guitar has only one pick-up but on removing the plastic scratchplate, I found there was an empty cutout where

it looks as though a pick-up should be. Was the guitar originally made with one or two pick-ups? Is it possible to fit another pick-up, and where can I get another Vox pick-up from? Thank you.

T. N. DRY,
Redhill, Surrey.

ANSWER:—Your guitar, the Vox Stroller, was made with a single pick-up but was also available at the time with two pick-ups with a different name, the Duatone. It is quite a simple matter to add a second pick-up to your guitar, and necessitates only cutting out a further hole in the scratchplate, and wiring it up in the circuit. The pick-up to match yours is a Vox VI type bar pick-up, costing £2 from Jennings or any of their agents.

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

Instrumental Corner

I mentioned last month that roughly the same band of frequencies as the bass guitar was present in an organ, but that the treble end extended a good deal further. It is important to keep this fact in mind when choosing an amplifier.

For the organ, therefore, one could utilise a good quality guitar or bass guitar amplifier, but you should always make sure that it is coupled to a good bass speaker cabinet. The reason I have stipulated a bass cabinet is because, not only are the notes at the bottom end of the keyboard bass notes, when used with the lowest footages, but also because, unlike on a bass guitar, organ chords are frequently played at these frequencies and the overall effect could be very damaging to normal speakers.

Having covered most of the amplification sections of the group, I should now like to mention some points on the last section in our run down on group equipment, namely special effects units.

Reverberation is a very useful and effective feature in some amplifiers, but separate units are available at reasonable prices from the cheapest at around 15 guineas to more elaborate affairs costing as much as £75. These units are, I think, more useful for vocal work than repeat echo units, although some of the top groups use echo machines on their P.A. equipment. These can be obtained from about £35-£170. Not only are they useful on vocal work, but they can, of course, be used on level guitar for all sorts of electronic sounds, which fit into today's scene so easily as the swing seems to be to electronic music.

Fuzz units, of course, need little introduction except to say that from my experience it seems that the units with the really long sustain features are the most popular.

Next month I shall be embarking on a new subject which should prove of great interest particularly to all you group members.

FREDDIE KING

THE AMERICAN GUITARIST WHO EARNED A TRIBUTE ON THE BLUESBREAKERS L.P.

WITH the "Hide-away" track on their "classic" LP "Bluesbreakers" John Mayall and Eric Clapton paid a tribute to one of their greatest influences, Freddie King, now a legend amongst blues fans.

Freddie, one of the three famous King guitarists (the others are B. B. King and his brother Albert), was born on 3rd September, 1934, and raised in Chicago, home of many of the great blues exponents. He started playing guitar when he was six, and was featured on Memphis Slim records at the grand old age of 17, although his own recording career did not begin until 1961.

BIG HIT

It was that year that he recorded "Have You Ever Loved A Woman", which was a big hit for him in the States, soon to be followed by the more successful "Hide-away".

I asked Freddie the reason it took so long for him to record in his own right. "I was doing O.K.," he told me "making a lot of bread playing guitar for other bluesmen. As well as the Memphis Slim records I played with Muddy Waters and Howlin' Wolf, and was featured on Howlin's big hit, 'Spoonful'. All those recordings were for King records, and Sonny Thompson, then A & R man for King, decided it would be nice to manage and record a guitarist. I guess I was the only one he knew, and he's



BY MIKE CLIFFORD

been my manager ever since. Once I started recording, I had to travel, and formed my own band.

"We tour all over the States, playing five nights out of seven. I like universities best. Those kids really appreciate the blues, and sit and listen.

They don't go dancing all over the place. How can you hear the music if you do that?" A valid point, and I asked Freddie about the audience reaction in this country. "It's really surprised me. They know all about American singers, and I've been playing to packed

houses. When I finish a number, they start jumping up and down, and it seems as though the roof's going to fall down. And I thought audiences here were very quiet!"

POPULARITY

His growing popularity in this country, has meant a continuing demand for his records. What are his future recording plans? "Well I'm going to do some sessions in Cincinnati as soon as I get back to the States, but I do hope to record over here. Mike Vernon, who's in charge of the Blue Horizon label, wants some material from me, and I'd like to feature my backing group 'The Chicken Shack' who've played on all my gigs in England."

As one of the most imitated guitarists there is, I asked him to describe his own style. "I play modern blues, and like listening to records by Kenny Burrell, Otis Rush, and Buddy Guy, although I guess B. B. King is the greatest of them all". A point to be contested by all Eric Clapton fans!

"I like playing real slow. Some of these young cats play too fast and that loses all the soul. The sound I get from my Gibson Stereo is a mixture of full treble and full bass, and it sounds real good when I play with those big Marshall amps. When I'm singing I play very soft, but I like making myself heard on solos. But not too loud. It was good coming to this country, and as B. B. and Albert haven't been here, you could say I'm the first King guitarist over here".

I took that literally.

SONG- WRITER'S COLUMN

It seems as if the Beatles "Magic Mystery Tour" is not going to produce an LP after all. Seven songs have been written at the moment, six from Lennon/McCartney, and one from George Harrison, called "Blue Jay Way". But an EP and a single are well in the offing. One of the tracks, "The Walrus Song" could be called the successor to "Yellow Submarine". It features the group wearing "egg-like" scull caps, and dressed in a weird assembly of clothes. The filming for this song was done at West Malling airport.

The three Gibb brothers are a bit perturbed by the lack of success of their songs for other artists. But they hope this will change following the success of "Massachusetts". Barry Gibb revealed how the song came to be written. "We thought of the tune in New York, but we were not very happy about using another American city as the title after 'New York Mining Disaster'. But, the lyric was about a young guy who leaves his home town to go to San Francisco, and then returns when he finds it is a drag, so we used Massachusetts because it fitted so well. The follow up 'World' which is out on 27th October, is about a very different scene. You can't write about geography all the time". The Bee Gees are also working on material for "cabaret" style artists, which Barry hopes will lose them the tag of "just another beat group". Julie Rogers has recorded one of their compositions, and it should be released shortly.

You can never keep the Tamla Motown composing teams out of the chart for long, and they're back again with the Four Tops "You Keep Running Away" and Stevie Wonder's "I'm Wondering". Songs were written by Holland/Dozier/Holland, and Cosby/Wonder/Moy respectively.

FROM Sounds to Sessions. That's the Tony Newman story. The old, and famous Sounds Incorporated stixman is now a fully-fledged session drummer.

How did the change come about? Says Tony: "I just didn't seem to be getting anywhere musically. I'm not knocking the group or anything, but six years with the same outfit is quite long enough for anyone. Basically, I needed a change, and decided to join the ranks of session drummers.

"Like many other musicians, I was forced into taking piano lessons. Did I hate them! But when you're only five, you haven't got much say in the matter. We were living in Southampton at the time, and it wasn't until we moved to London that the piano lessons stopped. We moved in with my grandmother who wouldn't let me practise. All she kept saying was 'that boy is driving me mad'. I wasn't sorry to stop the lessons, but, like everyone else, regret it now". Tony's first real interest in popular music began when he was eight. He saw a TV programme called "You Can't Have Your Cake And Eat It" which featured a girl singer. He was knocked-out by her phrasing—a jitterbug song—and realised he had to "get at it".

UNCLE

Luckily for Tony, he had an uncle who was a musician—Les Gilbert, Ted Heath's lead alto sax player—who helped him considerably in his early days. At the ripe old age of ten, he heard "Skin Deep". That, plus the drummer in the old Ted Ray radio series, brought to the fore his desire to become a drummer. Then came Elvis. "When I first heard 'Hound Dog' I thought how marvellous the drummer was and wouldn't it be great if I could play like him. At the time I was in the Boy Scouts, and one day the scout master asked if anyone could play the drums. Being big-headed, I said I could, and ended up playing with a trio that same night. It was the first time I had ever sat behind a proper kit of drums, and I was scared stiff. But it went O.K., and things just followed on from that".

The "things" in question included joining a skiffle group, a trad band, various dance bands and, later on, lots of Rock gigs. Tony got a complete kit together—bits of this and that—to supersede his original £13 Gigster, and joined a group which included session pianist Nicky Hopkins. After three weeks, he bought a Carlton kit, and saw an advert in a musical paper for a drummer. He answered it, had an audition, passed and became a member of Brian Bentley and the Bachelors.

THE SESSION MEN

No. 26

TONY NEWMAN



Soon after this, the band broke away from Brian, and changed their name to Sounds Incorporated. Six years later, 24-year-old Tony Newman is a session drummer. When he left the group, he took a very big gamble—only one session booked—but knew it was what he wanted, and luckily it's turned out right. Since then, he's played for loads of big names like Paul Jones, Tom Jones, Joe Brown, the Hollies and the Easybeats. What's the biggest difference between a group and sessions? "On sessions, you have to concentrate 100%. Until a session really starts to swing, you don't know what the other musicians are like, and you have to know what every sign on the music means. Margo, my wife (one of the Breakaways) was a great help in the early days. She advised me and gave plenty of advice as to what to expect. I think I expected the other musicians to be really hard people, but it's just one big happy family. If you're good, then I strongly recommend the session world for anyone".

INCLUDED in any Behind-The-Stars feature must be the songwriter. Hit records aren't made without hit songs. Some artists write all their own material . . . Messrs. Lennon and McCartney please stand up for a bow. Other writers operate almost exclusively for specific performers; Chris Andrews for Sandie Shaw is a case in point.

Others are hit songwriters, sometimes associated with specific groups or singers but who do NOT believe in writing to suit one special artist. And in this category is Geoff Stevens, of Vaudeville Band and "Winchester Cathedral" fame.

Geoff, an ex-schoolteacher, hit the composing jackpot first with "Tell Me When" for the Applejacks some three years back. He still earns royalties from that one. The "Cryin' Game" hit next, which happened to suit Dave Berry. Then Geoff left writing for a while to manage and produce Donovan's early hits. Then their business relationship broke up.

"In desperation," recalls Geoff, "I went back to songwriting. I'd got a house, a wife and one child then (two now) to keep so I got stuck into my writing. I had to overcome that feeling of 'Can I still do it?' Soon I'd got around a dozen in the can, mostly on demo's. 'Winchester Cathedral' was one but I thought it was too crazy, too way-out, too weird to be hit material".

Geoff had nobody in mind when he first wrote it. He certainly had no idea that some years later Frank Sinatra, no less, would record it . . . "my biggest thrill, obviously" says Geoff.

SPECIFICALLY

But Geoff still doesn't write specifically for an artist. "Of course I get up-and-coming artists asking me for a song which could do for them what 'Cathedral' has done for the band. But I just can't. I'll write a song and if it's a good one . . . well, the obvious thing, financially, is to give it to the biggest artist available. It would be different if I wrote only GOOD songs . . . but a lot are just, well . . . songs. If your work-rate is high, you must come up with something good every so often".

Geoff explained further: "Larry Page approached me about the Troggs—he

PEOPLE BEHIND THE STARS

No. 11 Songwriter GEOFF STEVENS



wanted their third record to be very much like 'Wild Thing', their first. 'Write me one,' he said. But you're immediately working inside the confines of the brief. You come up with derivative material. It didn't work: the song I produced was never recorded.

"The same thing with Manfred Mann's 'Semi-Detached Suburban Mr. James' . . . I wrote that with John

Carter. Again, something on the same lines was wanted, but it just didn't happen. So, the one I did for them wasn't recorded. These cases, and there are lots of others, proved that I was wasting my time trying to write for one special artist.

"That's the problem with songwriting. We did 'Winchester Cathedral' and immediately composers started sending us songs for the follow-up—and they were all in the same bag, the same sort of material. One was called 'Exeter By-Pass' . . . but it was too samey. The idea, the original, had been used and it was dead.

"Songwriting is a business. Your success comes from a really big hit record. If I'd written specially for the Applejacks, then I MIGHT still have come up with the same song, though I wrote it with Les Reed. But as it was, the song was there. The group found it—and the whole thing was a hit.

"Another thing with me, I find, there isn't really a Geoff Stephens' sound. My survival is dependent on my ability to write more than one sort of song . . . from a novelty, to a ballad, to a groovy sort of Semi-Detached hip sort of thing. I get fed up, especially when I'm writing alone, with having to try to stick with a fad-type song, like 'Winchester Cathedral'".

NOT DISCIPLINED

Geoff admits he is not the disciplined sort of composer. He says: "I sit at a piano keyboard—I really can't play—but I just doodle around until an idea comes up. I enjoy writing with someone like John Carter, but, basically, I have to find my own ideas. There was one I got the melody for coming in by car to my London flat. It's a flower-scene, a bit of a send-up, which could suit the Vaudeville Band for their Christmas record.

"But it's not in the same bag as before. I like Randy Newman's songs—I tried out three of them for the Vaudeville Band, but I don't think they were his best. I loved 'Simon Smith' and 'Tickle Me' . . . they put me on to Newman.

"No, a songwriter has to write and work the way that suits him best. One big problem is that you can get too sensitive. You think up a tune and feel it somehow reminds you of something else and you sometimes scrub it.

"And I don't like turning down young artists who want a sure-fire hit song. I just can't work like that. I'll write the songs; then if they suit somebody, okay".

Whatever the way he works, though, there's no denying how vital the songwriter is as a man behind the stars.

P.G.

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PROCOL HARUM RIDE THE STORM!

ARE the troubles which surrounded Procol Harum REALLY over? Have the arguments, disputes, rumours, legal wrangles and sheer plain niggles really finished? "Yes" say the boys. And they say it so adamantly that you can't doubt them for a single moment. . . .

But they remain an incredible group, even by the standards of an incredible industry. First record, on Deram, a number one . . . and the fastest-selling British-made single in the history of the Decca group. From obscurity to talk-of-the-pop-world in eight weeks, which is progress indeed.

Then the troubles. Controversy over who actually played on that first recording session. The disappearance of

two members of the group—and the arrival of the replacements. Legal statements galore. Problems over personal appearances. An exodus to the Continent to work things out and a delay on the second single, which came out on Regal-Zonophone. And, naturally, a constant cry that the Procol Harum was clearly a one-hit group. . . .

ON STAGE

The boys have ridden the storm. They proved on their Continental tour that they could work well on stage. They believe that their musical ability and range has increased tenfold by the replacements, Robbie Trower (guitar) and drummer B. J. Wilson. They are sure that they have a genius recording manager in Denny Cordell and a fine "spiritual adviser" in lyricist Keith Reid.

First let's consider HOW they get their sound.

Robbie, on lead, operates with a Gretsch Chet Atkins solid body . . . "as used by Carl Perkins". He says it went out of production five years ago and he got it three years back for £280. He also has a Country Gentleman guitar.

Drummer Wilson's kit has a 22-inch bass, three toms (13 x 9, 14 x 16, 16 x 16), three Zildjian cymbals (two 22-inch and one 20-inch), 14-inch hi-hat . . . "and I use Ringo Starr drumsticks!"

Gary Brooker: "I always look for the best and most beautiful and largest piano I can get . . . a Bechstein or a Steinway grand. A Bechstein on the records." And Mathew Charles Fisher plays a Hammond M-100 organ, with "direct injections and a few little modifications". Dave Knight likes a good solid bass.

VOCAL STYLE

And, of course, much of the credit for the sound goes to Gary's vocal style. This 22-year-old Londoner, also prominent on "Homburg" on piano, was with the Paramounts originally as were Robbie and B. J., a British R and B group with which they had some chart success.

Gary does much of the talking. "Those problems early on—well, some of them looked like blowing us out as a group, almost before we'd started. But I'll tell you something. We're GLAD we had to face up to them and we used them to learn valuable lessons. Now we've got Tony Secunda as manager, and he's great. He's a god-like figure already to us. As for Keith Reid—he writes the most beautiful lyrics. Setting them to music is a joy. Sometimes he just stands there and reads aloud a new set of words and we're spellbound.

"People keep asking me what category we're in, musically speaking. I don't know. We try to tell the truth as we see it. We don't aim to be over-progressive, or pure-commercial. We've found a new sort of serenity and we present our music and we hope that the people listening will find something of importance".

Of course, the Harum made

their British stage debut on a Brian Epstein promotion at London's Saville Theatre. It went down less than well—with the critics, anyway. That could have been another nail in the coffin; been an anti-climax after such a beautiful first record. The boys were upset. Said Gary: "We had to rush on much too fast. We hadn't perfected the sound equipment. But those problems were ironed out on the Continent. . . ."

BRITISH TOUR

"Even so, when we do our big British tour later this year, or through America, we won't do the leaping about and jumping up and down routines. We are musicians. Our strong point is how we sound. There is too much emphasis on getting together a 'good stage act' and we don't want a part of it. This is not underestimating the fans. If we included a load of gimmicks, just to give them something to LOOK at, then we would be underestimating them. And playing down music we've worked hard to get just right".

As I was saying, they really ARE an incredible group. If anyone is thinking of writing a movie script around them: they recorded both "Whiter Shade" and "Homburg" in one take, much to the surprise of Denny Cordell. Denny heard "Whiter Shade" some 18 months before the record release—Keith Reid read the lyrics to him. It was months later that Keith borrowed a hundred pounds from publisher David Platz, teamed up with Gary Brooker . . . and spent three weeks with him in a lonely cottage working the music to fit the lyrics.

TOGETHERNESS

And right now, there is an essential togetherness about the members of Procol Harum. A rapport which you find only in a handful of musically-together outfits. They've already had a mass of pop poll successes, brushing away long-standing favourites. I'd say that no other group ever had such an impact-laden DEBUT disc.

PETE GOODMAN.

If Diana Ross had a chip on her shoulder, a quick look at her childhood would give the reason. She grew up, as did the other "original" Supremes in the chilly environment of the Brewster Housing Project in Detroit. Poverty and hunger were her chief memories.

But fame, when it came, was fast. From June 1964 to March 1965, nine months, Diana earned her first personal royalty cheque . . . one hundred thousand dollars.

She says: "I remember the early days. I realise, especially now, that singing is a gift—something I didn't have to earn; something I just was given. People say I haven't changed. That fame hasn't altered me. I'm glad they think that way, but I would be failing as a human being if I allowed personal wealth to change me".

TOO BUSY

Diana was 23 on March 26 this year. Unmarried, she says: "I'm simply too busy to settle down". But she's the domesticated type. No night-clubbing for her. She just settles in for a night at home, in Detroit, indulging in her hobby of making pretty dresses and watching television. She takes music very seriously. Chooses her words carefully when she explains: "Our music is derived from the Negro spiritual and from rhythm and blues, but our approach is a sweet approach".

She was educated at Cass Technical School in Detroit. For a time she was a waitress. The Supremes were originally the Primettes and, after school, Diana and the others sang as unidentified voices on nine singles . . . until "Where Did Our Love Go" was released on June 17, 1964, and put the Supremes in number one spot.

Once there were four Supremes, but Barbara Martin left to get married. Says Diana: "Then I had a high soprano voice. Very square. People ask how I get my today-type sound and I guess it is that I sing through my nose. Define it how you will, it's all come from working at Tamla and for Berry Gordy".

But Diana admits to falling out with Berry early on in her career. "The Tamla bosses insisted that all their full-time artists had to be twenty-one or over. So we had to remain free-lances



and, no matter how much we begged, we didn't get to go out on tour until we were all twenty-one. But I guess it was all for the best".

Now the parade of Supreme hits, almost all with Diana on lead vocal, is almost endless. They had five number ones in succession in the States. Diana sighs with the joy of it all. Each new hit leaves her open-eyed. And she still spends a lot of her free time working for organisations fighting poverty—making appearances for the Federal Office of Economic Opportunity.

Recently Diana got star billing with the Supremes: Diana Ross AND the Supremes. There were niggles from

supporters of Florence and Mary. But Diana says: "It was not my idea. And there is no question of me going solo. Most of our fans understand and there is little argument".

There is one point, though. With such a following, Diana could easily top polls for "World Top Girl Singer", but misses simply because she is part of a group. She says: "Personal successes mean little. The Motown team is what is important. I've been brought up to ignore feelings of jealousy".

Genuinely unaffected by the fame, Diana Ross remains modest and talented. And at the top.

P.G.

LP REVIEWS

UNEQUALLED EQUALS



THE EQUALS PRESIDENT PTL 1006

A new group, the Equals obtain a very "clean cut" sound on this album. Two of the numbers, "I Won't Be There" and "Baby Come Back" were big hits in Germany. They achieve a pure pop sound, which is particularly dominant on the best number on the LP "Hold Me Closer". Brass has been added on a couple of the tracks, which have been built up to attain a "Stax Sound". Apart from these numbers, it's the group we hear all through the record, and their harmony is particularly good, especially on "Can't Find A Girl To Love Me". Groups who are attempting too many complicated numbers are well advised to listen to this LP.

Side One: Baby Come Back, Can't Find A Girl To Love Me, Hold Me Closer, Ding-Dong, My Life Ain't Easy, I'm A Poor Man.
Side Two: I Won't Be There, You Lied Just To Save Your Name, To The Church, Fire, Hey Baby, It's Time You Got Going, Can't You Hear That Melody.

SOUL CONNECTION



THE WALLACE BROS. SUE ILP-950

This is an album of nostalgic "soul sounds" and the tracks are very simple, but very sincere. As

one of the first soul duo's, one can see the inspiration the Wallace Brothers have given James and Bobby Purify, Sam and Dave, and Bob and Earl, Jerky organ, basic piano and boogie bass provide a somewhat dated backing for the near perfect voices of the two brothers. There are some pretty classic numbers on the LP, including "Precious Words", "Lover's Prayer", and Otis Redding's "These Arms Of Mine", Good, compelling songs, sung with great feeling, offer a lesson to the complicated records made by today's "pop performers", and it needs no effort to enjoy this LP.

Side One: Lover's Prayer, I'll Step Aside Precious Words, Hold My Hurt For A While, These Arms Of Mine, Love Me Like I Love You, Girls All Right With Me, Stepping Stone.
Side Two: She Loves Me Not, Faith, I'll Let Nothing Separate Me, Talking About My Baby, One Way Affair, Bye Bye Bye, Who's Foolin' Who, Go On Girl.

THE BYRDS GREATEST HITS



THE BYRDS C.B.S. 63107

As pioneers of the West Coast Scene, the Byrds deserve more "instant" success. Every one of the tracks on this album has made some sort of impression on the American charts, although they haven't had the same sales in this country. Their English hits were "Mr. Tambourine Man", "Turn, Turn, Turn", and "Eight Miles High". Nice jingley guitar, with very good harmonies, although these have suffered with the departure of Gene Clark. This is probably the best "collection" LP to come out of the States this year, and has songs that won't date for years to come.

Side One: Mr. Tambourine Man, I'll Feel A Whole Lot Better, The Bells of Rhyme, Turn! Turn! Turn!, All I Really Want To Do, Chimes Of Freedom.
Side Two: Eight Miles High, Mr. Space-man, 5D (Fifth Dimension), So You Want To Be A Rock And Roll Star, My Back Pages.

TWIN GUITARS IN A MOOD FOR LOVERS



LOS INDIOS TABAJARAS RCA RD-7863

There can't be a guitarist in this country who has not, at one time or another, played Maria Elena. The originators, Los Indios Tabajaras, are featured on this new LP. It makes very pleasant listening, with its Hawaiian flavouring especially on "Make Believe" and the other numbers. "The Third Man Theme", "Who Can I Turn To", "La Mer" and "Smoke Gets In Your Eyes" are given the same simple treatment as their big hit.

Side One: Make Believe, The High and The Mighty, El Reloj, Some of These Days, Who Can I Turn To, The Third Man Theme.
Side Two: The Song Is Ended, Time Was, La Mer, Lagrimas da Sangre, As Time Goes By, Smoke Gets In Your Eyes.

JAMES BROWN RAW SOUL



JAMES BROWN PYE NPL 28103

Hardly "Raw Soul" as the title implies because James Brown is one of the more sophisticated soul singers of today. Very good value, if you don't own any of his recent singles, which are included on this album. "Don't Be A Drop Out" is away from his usual style, but the other songs follow a similar pattern. Best number? Definitely "Bring It Up". James Brown's best LP for some time.

Side One: Bring It Up, Don't Be A Drop Out, Till Then, Tell Me That You Love Me, Yours And Mine, Money Won't Change You (Part 1).
Side Two: Money Won't Change You (Part 2), Only You, Let Yourself Go, The Nearness Of You, Nobody Knows, Stone Fox.

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YOUR LETTERS

PROGRESSIVE SOUNDS

Dear Sir,
It is interesting to hear views from many of today's "Pop Critics" that it is morally wrong to produce records that cannot be re-created on stage. This is nonsense. Progressive sounds from the Beatles, Pink Floyd, Keith West, and the Rolling Stones can only boost the Music Industry to an all time "high". Making records is a business, which is supposed to benefit all who buy records. We do not want retrospective sounds, but imaginative and progressive records, and it does not matter, to me at least, if artists who make discs such as "All You Need Is Love" or "We Love You" cannot reproduce this sound on stage.

D. McGarry,
Walthamstow.

LP winner

GREAT GUITARISTS

Dear Sir,
How nice it is to see in "Your Letters" that your correspondent Geoff Carlton ranks Ritchie Blackmore with Joe Brown among the really good guitarists. At the age of 17, I have had the honour and privilege of studying at first hand the techniques of Eric Clapton, Jimi Hendrix, and many others in the top class having appeared on stage in supporting roles, but in spite of my idolisation of Eric, it is Ritchie I invariably think of when I recall the guitarist who has made the biggest impression on me. What's become of Ritchie, anyway?

Rob Munton,
"Tuesdays Outcome"
Surfleet.

BLUES MUSIC

Dear Sir,
I would like to point out that your magazine has sadly neglected Blues music, and

its artists. In this country, there are several Blues artists and groups, including the Fleetwood Mack, and John Mayall's Bluesbreakers. The latter's last two LP's sold over 25,000 copies each, which proves there is a large portion of the public who appreciate this type of music. It would be very much appreciated, by all, if you included in your magazine, a section on the Blues.

Anthony Brain,
Sutton Coldfield.

The last three issues of "B.I." have had articles on John Mayall, the Cream, and Eric Clapton, and this month there is a feature on Freddie King. Hope this satisfies all you Blues fans.—Ed.

BOOKER T.

Dear Sir,
I thought that your readers might be interested to know that there is an official fan club for Booker T. and the M.G.'s. I know many fans of the top "Beat Instrumental Group" as it were, read "B.I.", and you often have mentions of the group, and especially Steve Cropper.

I have official consent from Frank Fentor of Polydor and Jim Stewart of Stax, and I run in close contact with the Stax/Atlantic Appreciation Society.

I hope you find this of interest, and bring it to your readers' notice.

Kerry Lewis,
The Booker T.-Set,
135, Wharf Road,
Higham Ferrers,
Northants.

KEITH'S KIT

Dear Sir,
I liked reading how Keith Moon's drum kit was made in last month's 'B.I.' Let's have more of this type of feature, which gives us instrumentalists up-to-date information on the latest gear.

Paul Looker,
Surbiton.



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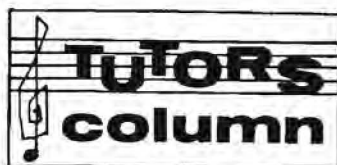
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Micky Greeve (DRUMS), 41 The High, Streatham, London, S.W.16. STReatham 2702.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**THE FIRST IN
A GREAT NEW
SERIES IN
WHICH THE
STARS REVEAL
THE SECONDS
WHICH LED TO
SUCCESS . . .**



THE TREMELONES

IN the life of every big star, in the years of struggling to make the grade, there are the Vital Moments — the times when they got a lucky break, or met the right man, or were somehow switched to another direction so that they found success instead of frustration.

This new series reflects what actually happened at those moments. And we start with the Tremeloes, four friendly characters who have had virtually two separate careers—one with Brian Poole as their lead figure and then, after the controversial split, another as a leaderless group.

SEARCHING

Their Vital Moment? No, not a meeting with a big television producer. Not a dramatic appearance on the London Palladium. Not even anything that happened in the recording studios. It was calling in a publishing office, after several foot-weary days of searching, and finding exactly the right song.

Said Alan Blakely: "We knew we had to make instant impact when we went out on our own. We'd planned to learn 'I Saw Her Standing There', but the bass part was very difficult and we couldn't get it right. So the search was on. Day after day, we slogged round the publishers' offices, and the record company . . . searching through hundreds of songs. It's an artist's biggest bugbear, finding the right material. For us, it looked hopeless.

DEPRESSION

"We got to sitting around in coffee-bars and discussing the songs we'd heard during the day. Talk about depression.

"Then our bass player, Len Hawkes, told us he thought it was worth paying a visit to another small publishing company. Quite honestly, we weren't very keen, to put it mildly. We'd been to so many and listened to so many songs that we'd just about had it. But Len persuaded us—thank goodness—and it was there that we found just the right song, 'Here Comes My Baby'".

Now to fill in how Len had

the idea, let's switch to the publisher himself, Bert Shalet, of Angusa Music. He explained: "Len had been with Dave Sands and the Essex and heard some of the songs in our catalogue. He felt there were two potential hits—'Top Girl' and 'Here Comes My Baby'. So when he joined the Tremeloes, he remembered hearing them and suggested they came round. Well, 'Top Girl' was eventually recorded by the Cymbaline. But they went into the studios with 'Here Comes My Baby' and, on a group decision, figured it was the best one for them. Now everybody knows how right they were.

DELIGHTED

"But I'm delighted that they have given credit to us as the publishing company. There is very little gratitude shown in this business, but the Tremeloes have always been nice fellows as well as good artists. I've often felt, since that first meeting in our offices, that they deserved more publicity for the good things they do. One reads all about drink and drugs and so on, but little of the reverse side of



The Tremeloes gave a lot to their first solo release "Here Comes My Baby".

things—like the Tremeloes. They simply live for their work and above all, they are very workmanlike. They've proved you can be nice AND successful".

The song was a Cat Stevens' composition. Rare to find one not published by Cat's own outlets. But Bert Shalet filled in one more link in the chain of this Vital Moment. "Cat's brother had come in to see me with some of Cat's early songs. I was working with Jim Economides, who was employing Mike Hurst. We did what we could with the songs, though I said I wouldn't sign a contract with Cat for six months—just to see if we could help him. I also introduced him to BBC producers . . . I figured he didn't really have a good voice but he did have a quality in performance that would make him a big star. But that contract-to-be was never signed. . ."

FLASH OF MEMORY

And so a flash of memory from a new bassist, a trip to a publisher, a decision to record a certain song . . . all of these fragments added up to a Vital Moment for the Tremes.

Alan Blakely was adamant that this was THE moment, stressing how important the right song at the right time is to any group looking for disc

success. But he asked to include another Vital Moment . . .

MANAGER

They were playing, for about £15 a night between the lot of them, in halls near London. One evening, at Thames Boardmills, when a manager named Peter Walsh came in for a few minutes. He felt they had talent and stayed on talking into the early hours about whether they would like him to manage them. Brian Poole was with them then.

Said Alan: "Despite the split and the chat, Peter remains very much a member of the group. We've all made mistakes but we've learned from them. Over the whole of our recording career, he's been there, guiding and helping.

It's a perfect partnership. He's vital to us . . . not just for a moment but in everything we do".

The Tremes have worked hard for their success. But would it have come so fast if they hadn't spent the Vital Moment in a publishing office? They doubt it very much indeed.

PETE GOODMAN.

ANOTHER GROUP WHO
HAVE HIT THE TOP OF
THE CHARTS WILL
REVEAL THEIR VITAL
MOMENTS NEXT MONTH.

TOP TWENTY—FIVE YEARS AGO

AMALGAM OF BRITAIN'S TOP TWENTY FOR THE FIRST TWO WEEKS OF NOVEMBER FIVE YEARS AGO

- | | |
|---|-----------------|
| 1. Lovesick Blues | Frank Ifield |
| 2. Let's Dance | Chris Montez |
| 3. Swiss Maid | Del Shannon |
| 4. Telstar | Tornados |
| 5. Venus In Blue Jeans | Mark Wynter |
| 6. Bobby's Girl | Susan Maughan |
| 7. Loco-Motion | Little Eva |
| 8. Ramblin' Rose | Nat King Cole |
| 9. Sherry | Four Seasons |
| 10. It Might As Well Rain Until September | Carole King |
| 11. Devil Woman | Marty Robbins |
| 12. Sheila | Tommy Roe |
| 13. What Now My Love | Shirley Bassey |
| 14. No One Can Make My Sunshine Smile | Everly Brothers |
| 15. Sun Arise | Rolf Harris |
| 16. I Remember You | Frank Ifield |
| 17. You Don't Know Me | Ray Charles |
| 18. Dance With The Guitar Man | Duane Eddy |
| 19. Oh Lonesome Me | Craig Douglas |
| 20. Because Of Love | Billy Fury |

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

- | | |
|-----------------------|----------------------|
| Must Be Madison | Joe Loss Orchestra |
| James Bond Theme | John Barry Orchestra |
| Love Me Tender | Richard Chamberlain |
| The Main Attraction | Pat Boone |
| It Only Took A Minute | Joe Brown |
| Love Me Do | The Beatles |



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