

POP DRAIN

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Editorial

If there's one thing that distinguishes the average group today from its counterpart of ten years ago, it is the sheer musicianship of today's instrumentalists. Many well-known personalities have remarked upon the change, and DJs and A & R men who didn't always think a lot of the records which were flooding on to the market at the end of the 50's, are almost without exception very enthusiastic about the present standard.

But the odd fact is there is no great boom on at present. One of the commonest phrases one hears around Tin Pan Alley, the recording studios and record companies is: "what's next?". Everyone keeps watching and waiting for the new trend.

But the idea that a trend emerges so that dozens of people can climb on to its back, is ridiculous. There could have been no Presley era without the great pelvic shaker himself. Cliff and The Shadows must take the credit for starting the great group movement in 1958 and, of course, the Beatles for the modern scene. Yet the extraordinary fact is that one of the Shadows couldn't even play his instrument when he first appeared with Cliff.

How different the scene is today. Any member of a group who wasn't able to play his instrument would rapidly leave. I'm not talking, of course, about people who are just starting but about groups which are actually doing performances for reasonable money.

This wealth of talent must inevitably introduce a new era of pop music. There's one other extraordinary fact, ever since the end of the war people have become interested in pop music in their teens, then followed it for a few years and then lost interest. But now it's not the teenagers alone who are the backbone of pop music, there are also millions of young adults in Europe and America who take a tremendous interest.

The Editor.

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STONES

Hung up on outside matters



ASK the Rolling Stones what their plans are and you end up with a series of questions. Which is a ridiculous state of affairs for a group which has international repute and is one of the biggest money-spinners in the whole pop world.

But, as the Stones themselves say, they're always being caught up on things beyond their control. At the time of asking them what their plans are, the dispute with Decca over the sleeve of the album "Beggars' Banquet" was still going on. As is well known, the sleeve showed a toilet wall, with various forms of graffiti penned thereon.

SWEAR WORDS

Says Mick: "There are no swear words at all. There is nothing obscene—but the original argument was that we couldn't use it as a record cover". Decca wouldn't budge; nor, predictably, would the Stones. So a record, due out nearly two months ago, stayed on the stocks.

And there was the trouble with Brian Jones and his court appearance. This helped a situation where the Stones want to "get the old hysteria going again" . . . but were unable to move because of uncertainty of their future movements.

Said publicist David Sandison: "The

album problem was simply a basic fall-down in communication. Until recently I wasn't the greatest Stones' fan, but now I've worked with them I realise just how good this new album really is. They took time over it and I'm convinced it is the best thing that they've ever done—a stand-out in any company".

Sometimes the Stones simply get caught up in circumstances beyond their control. Sometimes they create situations in which words like "banned", "barred", "chucked-out", "dispute" and "furore" are employed to explain their latest brush with authority—no matter from which source the authority stems.

Hear Jo Bergmann, who runs the Rolling Stones Ltd. offices in Mayfair. "One problem is that Mick is so involved in filming 'Performance', which takes him well into November. They'd hoped that the album release would take them through this period, but instead it looks as if they were doing nothing at all. But what we do know is that they're working hard on a single to come out probably this month. In this respect, the boys do get together and try out ideas.

"Otherwise it is rather slow progress. Bill Wyman has been moving house and that's occupied his time. Charlie?

—well, Charlie has not been doing much. But then that's fairly standard when the group as a whole is not working. Keith has been in the offices, kinda directing traffic.

"But even so they talk about a lot of things. They really do want to get out and do some live shows again. Maybe in this country, though quite a lot would be in other countries. However this, again, is merely talked about . . . it's never been said what dates or times are likely to be involved".

ENTHUSIASM

Does, I wondered, Mick's new-found enthusiasm for filming rub off on the others? Said Jo: "Well, I believe this. They'd do a film, as a group, if only somebody could come up with the right script. They get scripts galore—some of the most unbelievable stories—but they're just not right for the Rolling Stones as a group. I suppose if they all sat down and created their own script, then things would work out. But that takes time and it also means getting them all together".

She added: "Whenever possible, they get together and rehearse ideas for the new single. They certainly would like one out for the Christmas market".

And the Stones also want to get under way their ideas for their own label. But again they are hamstrung by circumstances virtually beyond their control.

Mick made a recent statement: "Theatre censorship and film censorship is fast on the way out. If you really analyse it, the only real censorship of value is that imposed by the artist. He knows, in his own mind, just how far things can go".

A lot of people would agree. But from the fans' point of view, the problem with the Stones is simply that they get so hung-up on outside matters, that there is a grave shortage of Stones' material coming out. Unfortunately, the Big Bad Stones are what they are, not what a lot of outside people would have them be.

'Tis a shame, though. The Stones, via "Beggars' Banquet", appear to be at their most inventive. Yet there's really not that much worth reporting about their current activities.

PETE GOODMAN.



Tyrannosaurus Rex

*keeping it natural,
flowing and
spontaneous*

MARC Bolan was christened The Bopping Imp by somebody, and that's exactly the impression he gives. With his curly hair tumbling all over everywhere, big brown eyes, the name "Bolanchild" over his doorbell, his needle-sharp mind leaping enthusiastically from one subject to another, he's one of the most likable, un-big time characters you could hope to meet.

Still living in a £4 a week one-roomer in Notting Hill, heart of the pixie country,

Marc simply radiates with energy. He and Steve Took, the other half of Tyrannosaurus Rex, have got through an incredible amount of work during the year they've been playing together. For example, they appear in "In The Studio" more often than practically anybody else—and don't forget that they're only a two-piecer, with the consequent simplification of the actual process of getting it down on tape.

The number of songs written by 21 years old Bolan is astronomical. Poems too; his manager, Bryan Morrison, is shortly to publish a book of

his poetry. Marc wrote the whole lot—he has a boxful of them—in just over two months, and it's all good stuff. He says that everything for him depends on being natural, instinctive and flowing; qualities that are immediately apparent in his work. The free, undisciplined flow of lyrical images come straight out of his head.

SIT DOWN

"If I get a particular feeling, then it just has to come out. I can just sit down and get a song written down straight away; it takes me as long to do as it takes to physically write it down. As soon as I start to think about it, then I might as well forget it. It has to come out unconsciously. Once I've got it down, I usually play it to myself about 20 times on the trot, getting the music worked out, and then tape it on my little recorder. Maybe we use it—maybe not.

"I like to get any song as nearly right as I can before I play it to Steve. I like to present him with a finished thing, so that he can add exactly what he wants with his drums. We're both so in tune with each other that most things just seem to fit naturally and spontaneously".

And the end product of

Tyrannosaurus Rex would seem to be filling a pronounced gap in the record world. There's nobody doing anything remotely similar to Marc and Steve, and their two singles, "Deborah" and "One Inch Rock"—both sold very well. Well enough to enter the lower reaches of the charts, bringing in enough work to keep things rolling smoothly onwards but without accompanying pressures of getting in the top 10. The LP "My People Were Fair" also made its way into the charts, and the new album, shortly to be released, "but already out of date", looks set for a good run.

ORIGINAL

But, as with the majority of original sounds, the record companies didn't want to know in the early days when Marc wanted out of the rock scene, feeling very out of joint with his group, John's Children. Trying to sell the new sound got the time-honoured response: "Very good," Marc, but there's no market for it". Even now, Tyrannosaurus have made one—just one—appearance on television.

The group—if that's the right word—have certainly proved them wrong, and the same people are saying "Always knew you'd make it". But very little of the traditional pop-showbiz scene gets through to Marc. "There are a lot of bad scenes, now we're doing reasonably well. Money doesn't mean much to me, but all these people out of my past are trying to get their hands on some. You've just got to blank off to them and all the other hang-ups. Few things are really that important".

It's noticeable that a phrase used a lot by Marc is "In truth". Which is a neat way of explaining the Bolan view of life. You could sum it up by saying he's a writer of what is true and natural. And he'd much rather be known as Marc Feld—his real name. "Bolan was dreamed up by a record company—and I didn't even know about it till I saw it on the label".

RICK SANDERS

PLAYER ^{OF} THE MONTH

EDDIE HARDIN

STILL a mere 19 years old, Eddie Hardin has already landed himself a widespread reputation as a versatile and important musical talent. During his time with the Spencer Davis Group, Eddie was singing, playing organ, composing the vast majority of the group's material along with Spencer, and developing rapidly all the time. He's now parted company with Spence—"we wanted to go in different musical directions"—and started up his own unit. Just himself and Gordon Barton on drums, an apparently massive change from the SDG.

Eddie's musical career began when he was, like practically every other keyboard player, a young piano student. By the time he was 13 he'd learnt enough to join his first group, in South London, playing organ. The model he used at this time was a Vox Continental.

As his playing progressed, he felt the need for a bigger instrument, and after discovering Hammonds for the first time at a music exhibition, managed to persuade his father to get him a Hammond L100. "Believe it or not, I'd never heard of them before I saw Hammonds at this show", he says.

After this, Eddie moved on to an M102, which he used during his time with Spence. "It was specially converted so that the bass pedals came out through a separate amplification system, which gave a much better sound. At one time, Spence was thinking of getting a bass player, but I found I could play the pedals more or less immediately. I think I was one of the first pop musicians to use the pedals at this time." His strongest influences were Jimmy McGriff and the much underrated Alan Price.

"I played it through four speakers, two for bass, two for keyboard—a 300 watt Marshall set-up. I've now sold the white M102, but I've still got one over in America—but I'm really happy with my new C3, which has three octaves of bass pedals. It's much better altogether—so full and powerful."

Now Eddie has his own group going, what sort of difference is it going to make to his style of playing? "It's still going to be basically the same—it's just that I'll have absolute freedom to express myself. I suppose this means we'll become part of the underground! I certainly don't want to just play highly complex stuff for myself, though. It's got to get through to people. Playing any instrument is really just another way of talking to somebody".

RICK SANDERS



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Savoy Brown at last

WHEN you think of all the various blues bands at present on the crest of a wave, it's the natural thing to think that they've been doing blues for years, and are only just getting through. In fact, it's not like that with the majority of cases—for most bands, blues are a fairly recent thing.

One band has been playing the music for over three years, when the times were both good and bad. Savoy Brown were playing the Chicago stuff down at the Nag's Head in Battersea, now the home of the Blue Horizon Club, when audiences were good if there were 50 people present.

Kim Simmonds has been the main-spring of the band right from the start. His blues interests began when he was about 13. "My brother, Harry, used to come home with all these records and I used to hear nothing but blues. I was hooked straight away. Eventually I formed my own band, and dragged Harry down to hear us."

Said Harry, who now manages the Chicken Shack as well as his brother's group: "I went along not expecting very much, but Kim had got a really good thing going. We decided that I'd look after the group and we'd have a go at breaking into the London scene—and that was really the birth of Savoy Brown."

During its existence, Savoy Brown has tended to be the personal mouth-piece of Kim, with many changes of

personnel, as he felt the need to go in a slightly different direction. However, as the band now stands, it's a much more stable unit. No longer is Kim the sole leader, with the menacing-looking singer Chris Youlden as his partner: Rivers Jobe is on bass, Lonesome Dave on second guitar, Roger Earl on drums, and Bob Hall plays piano.

"Since we've got the new line-up together, the band has been working much better. Interest in our sort of music is on the upsurge, and we're doing very well now. We went through a lot of bad times in the past, when nobody wanted to know—this time last year, for instance, we were right in the doldrums. At the moment we're booked up solidly for the next three months, and the only area where they don't seem to like us is on the South Coast. Why that should be. I've no idea—but elsewhere it's great.

CHOICE

Most groups, sooner or later, are confronted with the choice of progressing—and risking leaving audiences behind—or continuing to play the same old stuff. Savoy Brown have been going through this problem for some time. Says Chris: "It's discouraging to realise that you've been playing your heart out and the audience have got nothing out of it—and this sometimes happens. But you might as well give up as play to a tried and trusted formula. You have to play what you feel—and sooner or later the public will catch on.

"When we first did 'Downchild', for example, people used to hate it. But we found that after the album came out, this song was the one they'd always ask for. It was just that they had to get used to it, and you can't rush these things along. It takes time—but it's worth it in the end to do the music you believe in." R.S.



The Peter Green Column

BEFORE I go babbling on about something or other, I'd first like to thank everybody who bought "Mr. Wonderful" and "Need Your Love So Bad". I hope they turned you on. We have just started working on the next Fleetwood Mac LP which is going to be a big surprise, and may even shock a lot of people—especially our critics. We are taking lots of time on this one, and being very critical about what goes on it. So if it takes a long time to be released, sorry. But, it will be worth waiting for, I promise you.

While on LP's, if you want to go on a blue trip, try Duster Bennett's incredible album. Once more, here is proof that white cats can do it as well as brown ones. For even more proof, just listen to Gordon Smith sometime.

Anyone seeing us lately will have (open mouthed) observed Danny Kirwan our new member, putting a Fender Strat through its paces, and turning out to be one of the most exciting guitarists ever heard.

I've recently realised that I have been neglecting my own guitar playing, while I've worried more about good lyrics. Now I intend to sort this out. I've written an instrumental which we may release as our next single, but it will definitely be included on our new LP. Titled "The Albatross", I think it's going to be a real classic in the instrumental field, along with "Apache" and "F.B.I.", etc. . . . sorry Hank, no offence.

See you all in next month's issue, when Pete Green converts the world to being vegetarian.

Bye, blue kids,
PETER GREEN.



B.I.'s KEYBOARD CHORD CHART

BY THE TUTOR

This is the second of four full-page chord charts, the first having appeared in the previous issue. The idea is that you should cut each one out and paste them on a piece of board which you then rest on the stand of your piano or organ, so you can see how to form any of the chords listed at a glance.

As I have explained in previous issues, all these chords can be played in different positions. But, to make it easy for you and to tie-in with the formulas for each chord that we have already given you, we have made the root note, after which the chord is named, the left-hand note in every case below.

	E\flat	E	F	F\sharp	G	A\flat
MAJOR						
DOMINANT SEVENTH						
MINOR						
AUGMENTED FIFTH						
DIMINISHED SEVENTH						
MINOR SEVENTH						

In each of the individual diagrams above, "Middle C" has been shaded to aid identification.

STATESIDE REPORT



LIKE an amoeboid movement in full swing, many of the bands here continue to change their form and personnel right and left. Bands are dispersing, new ones are emerging, and some individuals have decided to stick it out alone.

It really makes the American rock scene look like a chaotic thing with no sense of unity present within the bands. This is a likely judgement from an audience angle, but the truth of the matter is that many of the groups in America have more individual inventiveness, creativity, and direction than they need. It's difficult to decide whether this individuality is a good thing or not. It's great to see musicians get involved in the direction of their respective bands, but on the other hand, too much individuality creates contention, a very shaky band, and ultimately a schism in personnel.

A separation which didn't come unexpectedly was the



Ex-Byrd Gene Clark has formed a country group

announcement that Janis Joplin, the gutsy blues voice of Big Brother and the Holding Company, will be leaving the group in December after their final engagement together in Hawaii.

Janis, who has been with the group since its foundation three years ago, has knocked out many audiences over the years with her screeching, moaning cries. She has built up a big name for herself and the band in the States, particularly in San Francisco, and her split from Big Brother really hit the huge rock audience around S.F. with quite a blow.

PAYOLA

Their final series of performances in San Francisco (three nights) grossed \$40,000 at the Fillmore West, which is a lot of payola if one considers that the Fillmore only has a capacity around 4,000. The crowds were immense and consequently were tightly packed each night. Lines of people started forming at 4 o'clock in the afternoon each day, and by 11 in the evening there were as many people in the streets waiting to get in as there were inside being crushed.

Big Brother, minus Janis Joplin, will continue to operate together. They plan to head in new directions which weren't possible as a backup group for a singing star. As for Janis, she'll continue to sing. She is in the process of stirring up personnel for her new band and may use Harvey Brooks, late of the Electric Flag, as her musical director.

Another of the San Francisco bands, the Steve Miller Band, is presently undergoing a very big change in its roster, and the band will be almost an entirely new unit

when it starts another road trip this month.

Three of the group's personnel (organist Jim Peterman, drummer Tim Davis, and guitarist Bozz Scaggs) left the group in early October just prior to the release of the Miller Band's second album "Sailor".

The split came as a result of some personality clashes which have been building up within the group over the months. One of the clashes occurred right on stage where Miller was getting static from others in the band for dragging out his guitar solos to great lengths.

Only Miller and bassist Lonnie Turner remain, and the group will probably hurt a lot (particularly at the organ) if they fail to come up with replacements of the same calibre. Peterman, Davis, and Scaggs will be forming a trio of their own soon, and it may very well be better than Miller's.

A newly formed band which should prove to be an important one in months to come is the Buddy Miles Express. The group was put

together in September, but its existence was not formally announced until just recently.

Buddy Miles, once drummer for the now-deceased Electric Flag, is the core of the group. He plays drums and is the lead singer.

SURPRISE

The guitarist for the group came as a surprise to this writer. Carrying the guitar chores is Jim McCarty, a fantastic musician who was doing such a beautiful job with the new Siegal-Schwab band just a few months ago. Apparently McCarty found Miles' band a little more to his taste (rhythm and blues), since he's quite familiar with R and B material as a former guitarist with Mitch Ryder. Even though he sounded great and at home playing blues with Siegal-Schwab, I'm sure he'll have no problem being a standout with the Express as well.

Also in the Express is organist Herbie Rich (formerly of the Flag) and a horn section partially comprised of old Flag personnel.

The band made its debut



Big Brother and the Holding Co. grossed \$40,000 in their final performances in San Francisco.



Al Kooper is now working with the "Super Session" group

at the Whisky-A-Go-Go in Hollywood in September and later appeared with Jimi Hendrix, a very good friend of Miles, in San Francisco in October. The Express was signed by Mercury records almost upon formation, and they have already begun work on their first record.

TALENTED

The very talented songwriter and singer John Sebastian has departed from the Lovin' Spoonful, a group which he founded, patterned, and rose to fame.

Sebastian, who composed countless hit songs (among them "Do You Believe In Magic?" and "Darlin' Be Home Soon") for the Spoonful and other groups as well as two movie scores, has embarked upon a solo career. He is currently working on his first album which will include material written and sung exclusively by himself.

The Spoonful will still play together, though they'll miss the songwriting of Sebastian which was the key to their



A solo career for John Sebastian.

previous recording success.

Gene Clark, who was once an integral part of the original Byrds as a singer and later went on his own, has formed a country group along with Doug Dillard of the Dillards Group. The pair have signed

with A & M records and have an album due out soon with tunes penned by both artists.

The team of Mike Bloomfield (guitar) and Al Kooper (organ), probably America's best with their respective instruments, recruited two other musicians last month and put on a series of full house performances.

Calling themselves Super Session after the Bloomfield-Kooper-Steve Stills best-selling album of the same name, the band dazzled turn-away crowds at the Fillmore West recently.

Stills was absent from the sessions, but it really didn't matter. Elvin Bishop and outstanding newcomer Carlos Santana (from San Francisco band Santana) also dropped in on the three nights of jamming. The event was star-studded indeed.

According to reports, the band was only a temporary thing and will not remain together. A single, "Season Of The Witch", has just been issued from their album.

MARTY J. ARBUNICH



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The Beatles

THE AUTHORISED BIOGRAPHY

By Hunter Davies

Published by William Heinemann

PRICE 30/-

THIS is without doubt the most comprehensive and factual account of the Beatles' lives which has ever been written. The author, Hunter Davies, covers everything in his very readable style right from the birth of each Beatle up to the present day.

The first two-thirds of the book is crammed full of facts with lots of extra inside information about incidents which have already been covered in hundreds of other publications and articles on Britain's most famous pop stars. This is, of course, the "authorised" biography, and throughout their teenage years the Beatles are revealed as aggressive, rebellious youngsters with frequent glimpses of latent talent.

John is reported to have spent his early years, "fighting, shoplifting, pulling girls' knickers down and becoming bottom of the class."

PRECOCIOUS

Paul was "smart, sneaky" and "the most sexually precocious boy of his year."

George's rebellion took the form of "long hair and flash clothes".

Ringo's childhood days don't quite rate the "rebel" tag. The worst he got up to was "stealing a few bits and pieces from Woolworths".

When pop music entered their lives, all the Beatles suddenly, for the first time, found the corner-stone on which they could build. It's all dismissed in a

very off-hand fashion, of course; the Beatles always like to deride expertise and Hunter Davies faithfully reports their comments.

They started off with the usual cheap instruments. George's first guitar was bought by his mother for £3. Paul's by his father for £4 15s. 0d. But, once they had started to become interested, they rapidly became fanatics. George rehearsed until his fingers bled; Paul would play his guitar every single waking moment, including when he was sitting on the toilet.

None of the early chapters of the book are exceptional. The sort of incidents reported in them could be found in the early lives of a lot of other successful and unsuccessful group members; although they were probably more awkward than most.

Their early group days when people joined and people left—just like in every other group—are uneventful, until finally five main names emerged—John, Paul, George and Pete Best and Stu Sutcliffe.

Pete Best's mother helped a lot in getting the group work by starting The Casbah Club. The Beatles' manager at that time was Allan Williams and in his club, the Jackaranda Club, the boys met Stu Sutcliffe for the first time.

Stu Sutcliffe died from a brain haemorrhage in Hamburg, so the four people promoted by Brian Epstein were John, Paul, George and Pete Best.

Hunter Davies covers both sides of what was perhaps the most unsavoury incident of the Beatles' early years when they got rid of Pete Best and replaced him with Ringo Starr at the very moment when they knew that they were going to make their first record for Parlophone.

Beatlemania, touring, recording, their homes and private lives, are all covered. The author even attempts the impossible and tries to describe how a Beatle song is written.

Finally, he reports their most up-to-date attitudes and quotes, and lists their tremendous assets. And the author sums up the Beatles so far in George's words with: "We haven't done anything yet".

CONCLUSIONS

The mass of Beatles' facts and figures produces some odd conclusions. Firstly, the person who seemed to have made the most money out of his association with the group and who did the least for it must be Dick James. At the opposite end of the scale one learns that the person who did most for the boys in giving them a recording contract after months of approaches by Brian Epstein to other record companies had produced nothing—is George Martin. The curious thing is that he doesn't seem to have been cut into any of the very lucrative sidelines of the Beatles in their early days. The book actually shows he was only earning £3,000 a year as the Beatles' recording manager when they were making a million.

There is just one thing that worries me about the Hunter Davies book, and that is about the Beatles' constant desire to forget and belittle everything they've achieved only a few months before. They've often said recently that they regard all their LPs before "Revolver" as rubbish, and all that touring and performing is just ugh now! One can't help wondering what they will think of their authorised biography by 1970. Will they regret revealing some of the sordid little incidents of their school-days or will they feel that they weren't frank enough about their private lives and want to tell all!

Who can say. But, if they do, let's hope that after his excellent and painstaking work on this book Hunter Davies will be given another chance.

S. O'M.



After six years the Beatles finally reveal the secrets underneath their hair—FOREHEADS!

THE first time I heard of Fairport Convention was about a year ago, when a guitarist of my acquaintance came rushing around to tell me about this new group with a fantastic sound, cross-rhythms and harmonies, and the best lead guitarist he'd ever seen.

That guitarist turned out to be Richard Thompson, who at the age of 19 is right up there with the heroes. My friend also said something about the Fairports being Britain's answer to the West Coast groups, and I brought this point up when I spoke to Richard. "There are some similarities between us and the West Coast bands, but there's one big and basic difference. They all seem to be doing a sort of cross between rock and soul—look at Big Brother, Country Joe, Jefferson Airplane—it's not all that far from the sock - it - to - me thing, and very American.

"We think of ourselves as a folk-based band. This is even more pronounced now that Sandy Denny is with us—she was singing pure folk for a long time on her own, before she joined the Strawbs, and then us. She really knows what the folk tradition is all about, and the group as a whole are drawing from the English roots. The fact that we're electric doesn't make any difference."

WORTHWHILE

In common with the new wave of American bands, the Fairports are critical of what they do, and are concerned with worthwhile rather than fashionable music. Their single, "If I Had A Ribbon Bow" came up, and Richard's instinctive reaction was "what a terrible record that was". Their first album, which came out four months ago, the group don't like now. "There were so many things that we could have done better", says Richard "I suppose it's a bad sign if you're happy with what's already been done, though. We've made a new album which should be released in November, and we're much happier with that. I doubt if we'll like that once it comes out, though."

There are six members of Fairport Convention—Tyger Hutchings, Ian MacDonald, Martin Lamble, Simon Nicol, plus Sandy and Richard. He sees the group as a democratic unit—"we all know what we have to do, so there aren't any power struggles. The ideal situation is six separate individuals who evolve their own ideas which can be put back into the group and push it in the same direction. I think we're getting near that state now."

One of the reasons for the obvious empathy between the six is the amount of time four of the group have spent together. Richard, Simon, Tyger and Ian



Fairport Convention, part of the English tradition

have known each other since their schooldays. They did have trouble finding a drummer; before Martin joined there was a succession, none of which fitted. Judy Dyble was once the singer alongside MacDonald, but she left the group over differences of musical outlook.

But now the band are in fine fettle. They have a contract with one of the best production companies, Witch-season—"We were playing at UFO one night when Joe Boyd saw us and decided to sign us up. I can't think why—we played amazingly badly! At that time there used to be a lot of peaks and depths. Sometimes we thought we were great, other times we were really terrible. We've evened out a lot now.

"As we're developing now, we're trying to be simple. It's easy to be very original and complex, but what people like Dylan are doing is to find a new way of saying everything in the simplest possible way. That's the most difficult

thing, and that's what you have to aim for." This involves finding a new approach to the subject, and Richard seems to have found a very original field of guitar inspiration.

"I had a job making stained-glass windows. Before this I was a funky sort of Clapton follower, but in the studio they'd have the Third Programme on all the time. I became really interested in classical music, and much of my guitar style comes from people like Debussy—which is by no means as outlandish as it sounds. There are so many ideas which can be taken from classical music."

This attitude is typical of Fairport Convention. They are rapidly becoming known as true innovators, and most certainly not in any dry or academic way. Whatever the theories behind a style of music, it's the end product that gets through to the public. And that's exactly what the group are doing, on an ever-increasing scale.

R.S.

★ IN THE STUDIO ★



GIVING THE FACTS BEHIND THE HITS

IT'S been another busy month for all the studios we contacted, with studio time at a premium. One of the top recording companies expressed dissatisfaction at being forced to use an independent studio, its own premises being booked solid for weeks ahead—this is the pressure at the moment.

IBC report that their new Studio B is now open, the new Ampex eight-track having been installed and all interior decor completed. This studio is to be used for voice-overs and reductions. IBC's equipment now includes two eight-track machines, two four-tracks, three three-tracks, mobile units and the usual stereo and mono machines.

Recent work at IBC has included an album and a single by Election for the Elektra label under producer Ossie Byrne, who has also been recording Errol Daniels for the same company. Clive Selwood produced an outside recording of Tim Buckley's concert at the Queen Elizabeth Hall, again for Elektra, with John Pantry in charge of engineering.

The Who have booked a great deal of time at IBC to make their next album, with Kit Lambert, as usual, doing production. The Move's new album was just about to be commenced as we went to press, the group having reserved 60 hours of studio time. Denny Cordell will be producing.

Clive Westlake, the writer of Dusty Springfield's "I Close My Eyes", has been working recently in IBC, as have Barry Ryan and his mother Marion. Although they didn't actually record together we hear that they have both done versions of some songs. Mike Claydon and John Pantry engineered a live recording of Rolf Harris at the Talk of the Town for International Artists.

ALBUM

Manfred Mann is making an album at IBC, and Shel Talmy is producing work by Bert Jansch—both as a solo artist and as a member of Pentangle—and Roy Harper. Robert Stigwood has just returned from America, and his time will be taken up to a large extent with work on the next Bee Gees album. Other

people who have been recording at IBC include Kenny Lynch, Lori Balmer, The Marbles (who recorded "Only One Woman" at IBC), Troy Dante for MCA, John Paul Jones, The Flames (with David Bilk producing), the new group Procession, and Irish show-band singer Dickie Rock.

Outside recordings planned for the near future by IBC are a session at the Bag O' Nails by Chris Farlowe, and the Johnny Cash Palladium concert.

At Trident, most of their recent work consisted of finishing off their various Apple recordings—the James Taylor LP, the Grapefruit album, Mary Hopkin's album, and the Beatles' new one. Gary Osborne produced a new single by the Spectrum, entitled "Little Red Boat", the Family recorded a track for

a new film, "The Adventurers", while jazzman Philly Joe Jones made an LP for Sceptre records with a nine-piece backing group.

RECORDINGS

At Philips, John Franz gave us details of recent recordings made by Madeline Bell for a new LP, "Doing Things", her second album. Dusty Springfield has just made a new LP which should be released this month, and John was enthusiastic about an Australian singer, Toni Lamond, who he says is something like a cross between Dionne Warwick and Barbra Streisand. Marty Wilde has been making a new album, including many of his own songs, and Philips have "borrowed" John Dankworth from Fontana to make an anniversary album for the 21st birthday of BBC's "Jazz Club". For this album, spanning an important British musical era, the original Jazz



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Club Seven have been re-assembled, and Humphrey Lyttelton, Alex Welsh and Harry South have recorded tracks. John Franz's assistant Fritz Fryer has produced a record by Gary Walker and the Rain, fittingly titled "Come In, You'll Get Pneumonia". Fritz was extremely enthusiastic about a new record by a Stevenage blues-based group who call themselves the Harsh Reality. It's called "Tobacco Ash Sunday", and should be followed soon by an album, some tracks of which have already been completed.

STRINGS AND BRASS

The Oedipus Complex, a pop band, have been recording some numbers with strings and brass for a new single. Fritz has also produced a Living Presence Stereo album with a South London country and western group, The Southern Ramblers. Marc Ellington has been in the studio recording some new Dylan and Band songs.

Pye studios recently had a Saturday night session with Sammy Davis Jr. He recorded his version of "Macarthur Park" for Reprise and, as is generally the case for visiting

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American musicians. Ray Prickett did the engineering. Ray also told us of a Petula Clark session he recently engineered.

Don Fardon, at present enjoying American chart success with "Indian Reservation", has just finished an album, produced by Miki Dallon, which is initially intended for release in the States. It's possible that it may be released in the United Kingdom later on.

The Nice have spent about a week in the Pye studio, working under producer Don Brewer. Other visitors have been the Rockin' Berries. Anita Harris, who has spent a considerable amount of time working on tracks for an album produced by Mike Margolis with two MDs—Alan Tew and David Whitaker—and a new singer called Sue Wilshaw, who recorded, amongst other things, "Empty Sunday", produced and written by Simon Napier-Bell for release on the SNB



From left to right, Lionel Morton, engineer Brian Humphries and producer Simon Napier-Bell recording Sue Wilshaw at Pye.

label. Lionel Morton, who used to be with the Four Pennies, was helping out with harmonies when we visited the studio.

Among the outside recordings undertaken by the Pye team are the national brass band championships at the Albert Hall, the Tiny Tim Albert Hall show, and a recording in Edinburgh of a group known as the Writing On The Wall.

Impulse studios on Tyne-side were recently filmed by a BBC-TV team for "Look North", with Alan Hull singing one of his songs as a background to the shots of the studio at work. Among their most interesting recent recording was a spell with Hilton Valentine, the ex-lead guitarist with the Animals. He taped 12 of his own folk-flavoured songs with a guitar, bass and piano—but no

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Derek Strickland at the Pye disc-cutting lathe.

playing the Hammond X66, and one by the Saltarello choir singing carols in St. Margaret's Church, Westminster. Studio Republic have also made a record called "Shimmering Splendour" by organist Len Rawle. This was recorded at Len's home, where he has installed the mighty Wurlitzer that was the pride of the Empire Cinema, Leicester Square.

Richard Vernon of Blue Horizon Records reports that a new Fleetwood Mac album is at present being recorded at the CBS studios with Mike Vernon producing and Mike Ross engineering—as with nearly all Blue Horizon releases. The new record will be getting well away from the format of the first two LPs, with a lot of tracking and overdubbing and much use being made of the new equipment made by Orange for special effects. This should be ready for release before Christmas.

At Chappell Studios, the Bachelors have made a new single, "Turn Around, Look At Me", produced by Norman

drums. Dave Wood, who runs things at Impulse, says the demos will probably be going to America.

At Studio Republic, Richard Charles told us of albums recently produced—a Studio 2 release by George Blackmore on organ called "Magnificent Music Machine", two Christmas LPs—one by Era Barger

BEAT

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Newell; Leapy Lee has done an album under Gordon Mills from which his next single will be taken. This was engineered by John Timperley, who also did an album with the Eyes Of Blue, produced by Lou Reisner. The Coins, who appear in "Hair", the hippie musical, have made a single with Vicki Wickham producing, and Enrico Macias has been in the studio recording a number of tracks. The Liverpool Scene, who made their forthcoming RCA Victor album at Chappell, were due in the studio to make

a single for RCA as we went to press. In the last issue, we omitted to mention the Liverpool Scene's bass player—in fact, his name is Percy Jones.

At Regent A, Tom Allom and Adrian Ibbetson have spent a good deal of time working on new albums by the Symbols and the Equals—the former being delayed somewhat when one of the group fell ill. Felice Taylor has been in the studio recording a number of tracks for the President label, while July cut a single "Hello, Who's There?", under Tommy Scott.

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SCRIBBLES

Aretha Franklin's brother, the Rev. Cecil Franklin, has taken over as her manager, from husband Ted White, who still claims to have a contract . . . Brenton Wood here at the end of this month to promote "Me And You" . . . Holland-Dozier-Holland have split from Motown . . . Two more Temptations threaten to follow their ex-lead singer David Ruffin in a new group, The Fellas . . . Junior Wells has just recorded with an all-star blues band for release in a few weeks . . . B. B. King has a single out over here on Blue Horizon. Titles are "The Woman I Love" and "Blues For Me" . . . Inez Foxx has had a throat operation . . . Dave McAleer, editor of "Soul Music" has started Dragon Records. First releases should be out in January . . . The Band have a lot of soul. Listen to "Chest Fever" on their album "Big Pink" . . . Joe Cocker improving (if that is possible) and definitely the best singer in Britain at the moment . . . The Temptations new single "Why

Did You Leave Me Darling" one of their very best. It was recorded before the unrest, and can be heard on their "Wish It Would Rain" album . . . Joe Simon hailed as the new Sam Cooke . . . James Brown's new single, "Say It Loud, I'm Black And I'm Proud" has a lot to say. He's one of the most respected artists in the world at the moment, although some still doubt his talent . . . New Jimmy James LP very good . . . Who is Geno Washington? . . . The Flirtations were brought over to this country as the Original Marvellettes, which is a joke as those who have witnessed the Marvellettes (on record and stage) will confirm . . . Come back to this country as often as you like Ben E. King . . . New: Marvin Gaye and Tammi Tarrrell "Keep On Lovin' Me Honey"; Joe Tex "You Need Me Baby"; Dells "Always Together"; U.S. Bonds "I'm Glad You're Back"; Alvin Cash "Keep On Dancing"; O'Jays "The Choice".

BI's CHART FAX

Britain's best-sellers of the last four weeks, in alphabetical order showing songwriters, producer, studio, engineer and publisher.

A Day Without Love (*Goodhand-Tait*) Love Affair
RP—Mike Smith. S—CBS. E—Mike Ross. MP—Dick James

Classical Gas (*Williams*) Mason Williams
RP—Mike Post. S—American. MP—Rondor

Do It Again (*B., C. and D. Wilson/Jardine*) Beach Boys
RP—Brian Wilson. S—American. MP—Immediate

Dream A Little Dream Of Me (*Kahn/Schwandt*)

Mama Cass

RP—Lou Adler. S—American. MP—Francis Day and Hunter

Hello, I Love You (*Doors*) Doors

RP—Paul Rothchild. S—American. MP—Nipper

Hey Jude (*Lennon/McCartney*) Beatles

RP—George Martin. S—Trident. E—Barry Sheffield. MP—Northern Songs

High In The Sky (*King*) Amen Corner

RP—Noel Walker. S—Decca. E—Bill Price. MP—Carlin

Hold Me Tight (*Nash/Simms*) Johnny Nash

RP—JAD. S—American. MP—Writers' Workshop

Ice In The Sun (*Manston/Gellar*) Status Quo

RP—John Schroeder. S—Pye. E—Alan Florence. MP—Valley

I Gotta Get A Message To You (*B., R. and M. Gibb*)

Bee Gees

RP—Robert Stigwood. S—IBC. E—Mike Claydon. MP—Abigail

I Say A Little Prayer (*Bacharach/David*)

Aretha Franklin

RP—Jerry Wexler. S—American. MP—Shapiro Bernstein

Jesamine (*Manston/Gellar*) Casuals

RP—David Pardo. S—Chappell. E—John Iles. MP—Mills

Lady Willpower (*Fuller/Puckett*)

Gary Puckett & Union Gap

RP—Jerry Fuller. S—American. MP—Dick James

Light My Fire (*Doors*) Jose Feliciano

RP—Rick Jarrard. S—American. MP—Nipper

Little Arrows (*Hammond*) Leapy Lee

RP—Gordon Mills. S—Chappell. E—John Iles. MP—Shaftesbury

Listen To Me (*Westlake*) Hollies

RP—Ron Richards. S—EMI. E—Peter Bown. MP—Bron

My Little Lady (*Pace/Panzeri/Pilat/Blakley/Hawkes*)

Tremeloes

RP—Mike Smith. S—CBS. E—Mike Ross. MP—Cyril Shane

Red Balloon (*Froggatt*) Dave Clark Five

RP—Dave Clark. S—Lansdowne. E—Adrian Kerridge. MP—Morris

Those Were The Days (*Raskin*) Mary Hopkin

RP—Paul McCartney. S—Trident. E—Malcolm Toft. MP—Essex

With A Little Help From My Friends (*Lennon/McCartney*)

Joe Cocker

RP—Denny Cordell. S—Olympic. E—Glyn Johns. MP—Northern Songs

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

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INDIVIDUAL MARBLES

A RECORD came out in Australia. By Trevor Gordon and the Bee Gees. Nobody at that time knew the Bee Gees, but they knew all about Skegness-born Trevor, who was quite a celebrity having had his own television shows since the age of 13.

The record flopped. But meanwhile, back at the ranch in Britain, there was one Graham Bonnet, cousin to Trevor, and he wrote and said: "Hear you're doing well down under but why not come back home, all being forgiven, and work with me in an effort to make a name in pop music".

So Trevor returned, some two years ago, and they got together with a guitar or two and formed a group. They went to London, searching for the big break. Their equipment was on hire-purchase and they didn't earn enough money to pay the company. They certainly didn't have a varied diet either—bread and jam was the staple meal, lightened by the occasional tin of beans.

Then they had to sell some of their microphones to raise money. And were just about to part company with the bass amplifier when, out of the blue, they landed a job at London's very "in-place" Revolution Club.

BROKE DOWN

Actually their van broke down on the way to the club and when they appeared all the guitars had to be put through the same amplifier. But no matter . . . sometimes Dame Fortune bestows a smile on people when all seems lost.

This time the smile came from Robert Stigwood and from Bee Gee Barry Gibb.



Graham Bonnet (left) and Trevor Gordon.

Barry had heard that his old mate Trevor was in town and got in touch with him. "Come and see us at the Revolution", said Trevor proudly. He didn't mention that it was the group's first-ever London date and that they'd be operating on below-par equipment.

Barry went—and marvelled at the incredibly high and powerful voice of Graham Bonnet. He also had a song that suited the boys—one written by the brothers Gibb, Barry, Robin and Maurice. An impromptu audition was held and Robert Stigwood also marvelled.

Result was that Trevor and Graham became the Marbles and had a first-time hit with "Only One Woman". The name Marbles? Well, Barry Gibb simply felt it was an unusual moniker and somehow suited the two boys.

Their record was one of

those now-familiar "sleepers". Out on Polydor on August 9, it took until the first week of October until it even started nibbling at the charts. But all the way through the waiting period, Barry Gibb was telling interviewers: "Look out for the Marbles—they're going to be a new sensation".

Says Trevor Gordon: "I was playing guitar at the age of nine. We went to Australia early on, then came back, then went out there again. On the ship going back for the second time, I sang in a couple of shows and an Australian musician, Herbie Marks, heard me and arranged a TV audition for me in Sydney. I then went on the Johnny O'Keefe show—he was just about the biggest thing in the Aussie pop scene then. From there I went on to the children's television scene and after that into the studios as part of the

background scene. Plus the bits with the Bee Gees".

Currently the boys are finishing off their first album—mostly of Bee Gees, and their own songs. When they started it they weren't aware that they'd have a hit single . . . so they casually borrowed the Bee Gees equipment. Now they have a hit single, they still often borrow that equipment.

AUSTRALIAN

Trevor uses a Maton guitar, an Australian-made instrument used principally for jazz. Very old and battered and he now plans to get a Gibson acoustic to replace it. "As far as I'm concerned, the Maton is very old and rather like the kind of thing Bert Weedon might use!" Make of that what you may.

The boys also hope to get some Fender electric equipment, with a Marshall PA system. Graham thinks that the best microphone he could use, with his incredibly powerful voice, would be a Shure. "But the real problem is that things have happened so fast that we've really been caught unawares. We just don't know too much about equipment . . . but obviously with our individual voices we've got to be very careful about how we present our act".

Both boys are very keen on the Bee Gees. Which is hardly surprising, of course. Otherwise Trevor is very enthusiastic about the Beatles; and Graham is much more on the Tamla scene, notably the Supremes.

The diet of bread and jam has changed to one of large steaks. The Marbles have clicked, if one can be excused using the phrase.

PETE GOODMAN

the 5th dimension

THE 5th Dimension came into the hotel reception, sat down, talked contentedly, and laughed a lot. They presented the same picture as generated by their three albums.

No false image. Just five happy negroes who have created a place for themselves in show business, and seem to be the genuine glitter that surrounds it.

There's Marilyn McCoo, a strikingly beautiful girl, who could sing "before she could walk", according to her father. And Florence LaRue, full of humour, and beauty also, and liking all kinds of music. They say Billy Davis is the one man who could have been born from the sun. Ron Townson has lived inside music since the age of six. A gospel singer and businessman at the same time. Singing hadn't interested Lamonte McLemore as a kid, and he had become a photographer. Singing, he said, "was a challenge".

Five people then, who started their group as a hobby, and found themselves superstars in two short years. Marilyn remembered from the beginning: "Billy was the only pro singer amongst us. He was doing odd singing jobs, and working in St. Louis as a night club owner. He was trying to get a recording contract as a single artist, but the group happened all too quickly. We really didn't start out seriously, because we all had separate careers. We called ourselves the Versatiles and had a single out on the Bronco label called 'You're Good Enough For Me'. This is where our manager Marc Gordon came in. He had been working with Motown, but had gone to work with Liberty records with Johnny Rivers, who was head of the A and R department there. He told Johnny he must listen to us, and almost insisted we get a contract. We recorded 'I'll Be Loving You Forever' as our first record for Soul City (the Liberty subsidiary), but before it began to move, we rushed out 'Go Where You Wanna Go', which made the top ten nationally.

Likened and compared

"That was when we began to get likened and compared to the Mamas and Papas, because that number was a John Phillips song, and it was difficult to change it too much from their version". That label, like the rest that have been cast upon them, has disappeared, mainly because their relationship with Jim Webb had just begun.

Lamonte said: "We first heard about Jim with 'Up, Up, and Away', and thought 'what kind of music is this?'".

"But it meant that we didn't start out as a stereotyped negro group," said Florence. "Since that meeting, I guess we've had some of the best songs he's ever written. But it wasn't going to be anything permanent. We take any number we like, and record it. Regardless of who it may be written by".

Their last two singles, "Stoned Soul Picnic" and "Sweet Blindness" have come from the pen of Laura Nyro. The beginning of another team, perhaps? Billy said: "We'd known Laura sometime before we did those records, down in San Francisco. Liberty played some numbers to us, and said they

were by Laura. We said 'Heh, we know her'. We liked them, and thought 'Let's do them'. She writes real good songs".

Having achieved acclaim from the United States to Vietnam ("the troops like us down there," said Ron Townson), was there any frustration at finding Britain a virtually unassailable market, from a single's point of view?

"We don't record for any separate market," said Florence. "We think of what is a saleable item, and release it, although Liberty have taken different singles off our albums for certain countries". Billy made this point. "If a group acts as themselves all the time, eventually they will get accepted. You shouldn't have to change yourselves to get a hit".

Pretty strange situation

"I think we could have made it here with 'Up, Up And Away', but Johnny Mann beat us to it," said Florence. "Johnny Rivers wanted them to record it, which is a pretty strange situation, because they're on the same label as us. Ours was released here, but they had a couple of weeks start on us". Ron added — "Promotion is very important. I noticed that O. C. Smith got himself a hit when he came over here. We're going to do some shows in England at the beginning of next year. Perhaps that will help".

If singles haven't made the group's name over here, their albums certainly have. "Up, Up, And Away", "Magic Garden", and "Stoned Soul Picnic" sell in large numbers, and more than a few people consider "Magic Garden" the best LP this year. They are not embarrassed to describe it as—"a complete love story. That's why it had the Prologue and Epilogue. It was a symphony of love". The 5th Dimension are one of the few groups not caught up in the sea of progression, and are working on a fourth LP now, and Billy said it was "sounding pretty good with the tracks we've already recorded. We're doing four or five numbers by Rudi Stevenson, our guitarist. He's turning out to be a good young writer".

The intricate, soaring 5th Dimension harmonies are so together, it's hard to break them down. Is there a lot of studio technique in their singing. "We do double track our voices," Lamonte explained. "But not so we can't do them on stage. It's really important to us, to sound the same on our shows. And we change round a lot. Although Billy is I suppose, our lead singer, it doesn't restrict the others. I'm really the bass, but I find myself singing falsetto 90% of the time. We sing in so many different styles, just about everyone gets a chance". Florence agreed. "That's right. We try and use as much variety as possible in our shows. I think it shows that we're not influenced by sounds, but more by our arrangers".

The only time the 5th Dimension stopped smiling was to talk. Lamonte explained: "It's just that we like what we're doing, and enjoy talking about it. We seem to make people happy. That word is used a lot in our reviews".

Happy, perhaps, because they make just about everyone else happy too.

MIKE CLIFFORD



Many of our top bands are spending more and more time in the U.S.A. Are they deserting British fans? And if so, for what reasons?

THE POP DRAIN

WHY is it that so many of our best groups, over the last 18 months in particular, have virtually taken themselves out of the English scene and spent so much time across the Atlantic? Is the grass really that much greener on the other side of the pond? Should the groups show a little more loyalty to their fans in their own country? We spoke to a number of artists who are involved in

this question of USA versus UK and a number of very interesting points emerged.

Ten Years After, for example, were a very well rated group on the rather limited English club scene. Their records sold reasonably well without sending the populace into a stampede to their nearest record dealer. Then they went to America, became the object of near-adulation, and are now considering spending the majority of the

time there. At this moment, they are engaged in an extensive tour of America.

Obviously, any musician prefers to play where he gets the best response, and it so happens that the American public have taken to this group and even to the Cream, far quicker and far more dramatically than we did over here. There's the old saying about prophets being without honour in their own country . . . we've been taking our groups for granted. They can get better money, more help from the record company, and more acceptance from the audiences in America. "But we'd prefer to be in England if possible" said Leo Lyons before he departed a few weeks ago.

Another group in the same general bracket as Ten Years After, Pete Green's Fleetwood Mac, undertook a tour of America this summer. They, too, were extremely well received, and have had a lot of offers to go back again. But they are more firmly rooted to their native soil, as Peter explains. "I wouldn't want to stay over there by any means. I don't want to have to get involved with the politics, the racial discrimination, the whole bit. It's happening because the older people out there are all screwed up.

"The young people are fantastic, though, and as far

as money and music are concerned, it's obviously the place. Lots of things about America I thought were really great, and I wouldn't mind going back for two months a year. But I'd make sure I spent time in other countries as well. If I went to the States for a year, just to find out what really went on, I know I would come back".

But the process works the other way. In contradiction of the attitude that all in America is bright and beautiful, many Americans are now firmly resident in Britain. Green's companions on the Blue Horizon label, Champion Jack Dupree and Curtis Jones, have deserted their homeland for Europe. Jack lives in Halifax, Curtis in Paris, traditional home for refugee jazz and bluesmen.

In the pop field, there have been many Americans who left America for England. P. J. Proby was one tempestuous example of this: the Walker Brothers are another. And there's Gary Wright, Hammond organist with Spooky Tooth, a group who are rapidly gaining strength—and fan following—in England. Spooky Tooth went over to America a few weeks ago for live concerts and recording work. Gary thought the audiences "very, very good. They seem more aware of what's going on—then again, they are exposed to much more. But there appears to be a general acceptance of British groups".

FRUSTRATED

Although pleased with the Americans' reaction, and conditions in general, Gary won't be going back to the States to live again. "I prefer it here" he says. "The group is pretty frustrated at the moment with the lack of record success, but that certainly wouldn't make us leave England. We feel we must get something soon. We've just got to follow our own direction".

About American bands, Gary says "We played at the Fillmore East along with the Quicksilver Messenger Service. They were very good. It's very different to play out there: the American groups



Ten Years After would prefer to be in England.

have a different attitude to their playing. They prefer to blow". Which is one thing that doesn't happen too much in England. Read the American column of practically any music paper and you'll see reports of jam sessions with everybody joining in and blasting away as a regular club happening. In England, it's usually a case of working through your set and then straight off home—although the Colston Hall affair in Bristol where Canned Heat and the Small Faces did try and have a blow together, but were defeated by Mr. Authority, was a good, if isolated, sign.

PLANNED

Deep Purple are a reasonably well-known English group, but in the States, they are major pop figures. Their single of "Hush" was at the number four spot in the Billboard charts for weeks—and selling, incidentally, about five times as many copies as would a number one in

Britain. Jon Lord, leader and organist of Deep Purple, told us that their American success was a planned move. "We felt that England was unlikely to be as receptive to a new group as was America, so we tried to get signed with an American record company. We were lucky in that we were signed up by a new label, Tetragrammaton, who were anxious to get started with a hit—and we had a lot of promotion and publicity.

"When we signed up with them, we had far greater freedom both financially and artistically than we could ever have got with a British company. We've paid off all our debts on the returns from our record sales—and the money meant that we didn't have all the slog of gigging every night, which very quickly dries up all the initial enthusiasm of a group.

"We've always wanted to make it in our own country, obviously, and we want to stay in England. In fact, we've not been to America yet. But



Spooky Tooth like American audiences.

when we do go, we're going to be away for 12 weeks—mainly because it's incredibly expensive to get a group over. You simply can't afford to take a whole band across just for a fortnight.

"The best thing that happened to us was the deal with the American company, though. And English company, as a rule, won't spend any time or effort with you until you're an established name. But isn't that leaving it a bit late?"

Whereas Deep Purple actually worked out a system to conquer America, a native of Coventry by the name of Don Fardon had no such

plan. Yet he has a record in the American top 20, "Lament Of The Cherokee Indian Reservation".

Don was originally a member of a Midland group called the Sorrows, who had a big hit a few years back with "Take A Heart", written and produced by Miki Dallon. After the group faded out, Don had a non-showbiz job, had big hits on the Continent, put "Indian Reservation" out as a single in England about a year ago, but it got nowhere. Then, completely out of the blue, he received a letter saying that the record was bubbling under the Hot 100 in the U.S.A.



Peter Green's Fleetwood Mac—a very English band playing American music.

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The Easybeats welcome America's attitude to underground groups.

It turned out that the record had been picked up by a radio station in Salt Lake City, Utah, and had received a lot of airplay. Stations in neighbouring Colorado and Arizona had latched on to it, until demand built up and made it a national hit. A regional breakout had turned an unheard-of record into a chart success. But in England, a record is either a national hit or nothing at all. You hear it on Radio I, the same in Anglesey as in Edinburgh.

ASTRONOMICAL

Don Fardon, however, is now a much-wanted property in the States, and he has received offers to go there for, by British standards, astronomical fees. He'll soon be doing a tour, but he made the usual response when asked if he would stay in America. "England's home, isn't it?"

The grass looks very green indeed when you're coming in to land at Heathrow".

Eighteen months ago, the Easybeats had an offer to go and live permanently in America, several of their compositions having been successful for American bands like Tommy James and the Shondells, the Lemon Pipers and the Buckingham. But they didn't accept the offer. They see England as a better base for their European interests.

The group's drummer, Tony Cahill, says, "England is common to both England and America, and anyway, when we were asked to go to America, it would have been for our songwriting. As a group, we were doing better business in England and Europe". Harry Vanda said, "If we'd gone, we'd have had to get established again". "We do want to get known better in America, but by

becoming big in Britain," he added.

But America does hold a lot of attraction for the group, from the musical point of view. "There's as much interest in the underground," says Tony, "as there is for the image groups. We'd like to see the same acceptance that the American public shows for all types of records here in this country. I'd love to see groups like Jethro Tull getting hits, with a record standing on its merits as a record. American DJs mostly pick a record for its quality, not because of pressure. Competition is their means of survival".

"What has happened," said Tony, "is that the good English groups have woken up to this country. They dig America for its values. After the Beatles, England just rested on its laurels".

Perhaps the most notable example of a group leaving England for America was that of the Yardbirds. Chris Dreja, who has now left, has this to say: "People are wising up to America. It's such a

flourishing scene, and whatever they say, nearly every group would jump at a chance of breaking into the American market. The ones that make it say 'No, we won't desert our fans'—but look at the evidence. It's a much better bet economically; a much bigger country in terms of size and sheer wealth. You could easily spend two years of solid touring and there'd still be places to play".

ENTHUSIASM

"In England, we found ourselves playing to the same old faces, the same old clubs, and it gets to be a grind. In America, there's so much more enthusiasm for what you're playing, good music is coming up via the underground and less and less through the teenybop scene, which is a good thing. But basically, it's the receptive attitude, a totally different atmosphere, where anything new has so much more chance of getting through. And the money—well, who can afford to turn that down?"



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'Hush' was a big U.S. hit for Deep Purple.

The Family Stone



LOOK up the definition of the word "sly" and you'll find "dexterous in performing an action so as to escape notice—artfully cunning". Try to look up your actual Sly, he of the Family Stone and you'll find him extremely cunning in avoiding being looked up or at.

His trip to Britain, on the strength of the long-hovering "Dance To The Music" was probably doomed from the moment one of his group was arrested at the airport on a drugs charge. TV shows were later cancelled for the whole "family" and, additionally, they rejected live-show dates. And I spent two days hanging around Sly's hotel for pre-arranged interview appointments.

Eventually I cornered him in a hotel corridor. His hair put the Hendrix head to shame. The clothes were as alarmingly loud as the Stone family's music. But, once

cornered, Sly opened up in very matey style.

"We were surprised when 'Dance To The Music' suddenly took off here", he said. "And even more surprised when we were invited to visit your country. Then we ran into trouble right from the start, even to being criticised at our own Press reception—and we never had a chance to put things right. What was to have been the most important few days of our career, which has only been 18 months anyway, turned sour on us".

PHRASING

The voice is deep, slow on phrasing — and one remembered that Sly was originally a disc-jockey out on the West Coast. "I went through a crash course to make me a radio personality," he grinned. "What they didn't guarantee was to get me a job. But I found one

myself just a few days after finishing my studies.

"But I guess pop music has always been my ambition. For a time I was a producer with Autumn Records in San Francisco, and I also wrote songs—like 'Mojo Man'. I produced cats like the Beau Brummels, who were pretty big there in the States. And if you wanna push me right back, I'll tell you that I recorded a Gospel song when I was only four years of age. It got some plays, too, back home.

"Now I'm 23 and I've got to get my sense of direction right. Listen, we believe in our kind of music. We have some fine musicians in our group, but if we have to give preference to any one thing I guess it is to trying to build excitement. Critics say we have fantastic togetherness, specially in our movements. And that's it. We wanna be visual, even if it means that

the actual music content has to suffer. Like my sister Rose. Now she is a great singer and a fine pianist, but it's her dancing that really puts on the excitement.

"You take Cynthia Robinson, our trumpet player. Now I'm not putting you on when I tell you that she's as good as most men around. She's there, off-stage, all quiet and kinda serene yet when she stands up to play . . . well, Gabriel himself better watch out".

Sly is the group's best publicist. He rates drummer Greg Errico as "the world's fastest"; Jerry Martini as a multi-instrumentalist who "tells the world what it wants to know through his saxophone"; bassist Larry Graham as "a wondrous man to hear and be with"; brother Freddy, another multi-instrumentalist, as "so good at so many things that I have to watch him or else he'll explode"; and his road-manager dad—"a man so for real that there's never been anyone dislike him".

EXCITEMENT

The rave over, Sly got back to music. "We lay it down as loud as we can. Excitement comes from volume, no matter what the others say. We have custom-built amplifiers which we can't work without . . . and when they went missing in London, that was another reason why we couldn't work".

Sly owns up that the Family Stone could be a one-hit group because he owns up that "Dance To The Music" was something of a freak hit.

He said: "Personal appearances are really more important to us than records. You can't see anything coming out of a record—it's down to your imaginative powers. But I think our album 'Dance To The Music' shows the way we build a stage act. You don't have to have 10 or 12 tracks just because everybody else does it. If you have a number that goes on, kinda builds as you're working it—well, use the whole lot. Pop music is a matter of instinct."

PETE GOODMAN.

THE FULLY INTERLOCKING WEB



RARELY can a group without a hit record justify, to the satisfaction of their record company, the release of an LP. The Web were an exception, and presented ideas that were acceptable to both themselves, and their label. They turned-up with "Fully Interlocking", which has been acclaimed by just about everyone in the business.

Started in December, '67, finished in May, '68, and released just two months ago, "Fully Interlocking" began as the standard format—10 or 12 numbers pinpointing as many talents as the group had to offer. It ended up as a complete musical statement, culminating with the epic "War and Peace Theme", brainchild of the group's rhythm guitarist John Eaton.

The Web's singer is John L. Watson, who first created attention in this country with the Hummelflugs, the group formed soon after his release

from the American Air Force. He says he doesn't want to go back to the States permanently, but would like to tour and visit with a successful band. He should achieve this objective very soon, and it will be due to this first album.

"Fully Interlocking" then, has opened a lot of doors for the group. "It has been our big breakthrough," says John Eaton. "That, and the signing of our management contract with Laurence Myers. We'd been managing ourselves before, and it was getting to be a headache".

ORGANISE

"We would organise everything ourselves," bass player Dick Lee-Smith explained. "But it was beginning to get on top of us. It gives us a chance to breathe, and concentrate on our music now that Laurence is organising our affairs".

How does John L. Watson see the group's music on "Fully Interlocking". Any reservations about not singing soul? "None at all. It makes our band different, and doesn't make me just 'another negro soul singer'. They write the songs, and I interpret them as I think they should sound. It was funny when I first met them. They were looking for a singer, and I was looking for a group. But they were the ones playing soul. I'd been doing cabaret, and was on a different scene. The music on 'Fully Interlocking' is their music, and is really a complete turn-about from when we first got together".

WRITING

Surprisingly enough, John Eaton has only been writing songs for about a year now. "'Rev. J. McKinnon' was my first attempt," he said. "We based the 'War and Peace Theme' on 'Conscience'. It all fell together in the studio. We weren't going to join the tracks originally, especially as the story lines have no real connection. But we arranged them in such an order enabling us to link each number with different pieces of music or effects. We didn't want it to sound disjointed, and grating on the ear, which can happen if these things aren't worked out".

On stage, the Web are able to present most of the numbers on the album without problem. "There's only a couple we leave out," said John Eaton. "But we intend to play the entire thing in time. If we go to the States, and it looks as though something is being worked out now, we will play 'Fully Interlocking' in its entirety on tour. As a fairly big band, we can adapt quite easily".

"Fully Interlocking" has started a lot of things for this group. A new single, "Hatton Mill Morning" has just been taken from the album, and the Web's potential has been noticed by artists such as Lou Rawls and Nina Simone.

Did I talk about "justifying themselves" at the beginning of this feature?

MIKE CLIFFORD.

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INSTRUMENTAL NEWS



GOSPEL INSPIRED CHAMBERS BROTHERS

Soul groups come, and soul groups go. But one, the Chambers Brothers appear regularly at West and East coast venues in the States to tremendous receptions. They are written about with lavish praise by the American Press, and are now a star billing in their own right. The four brothers, plus drummer Brian Keenan, who was raised in England, have a new single, "Time Has Come Today", plus an album of the same name, out now.

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

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Smith signs for Blue Horizon

Blue Horizon has the knack of picking the cream of British blues artists. Their newest recruit is Gordon Smith, a young man from Co. Durham. He's been based in London since 1967, and in July of this year, was brought to the attention of Mike Vernon by two enthusiasts who found him busking in the Portobello Road. That evening he was brought to the Blue Horizon club in Battersea, where the reception was fantastic. The following day, Gordon went to the CBS studios in London where he recorded eight demos. These should be available later this year. He will be appearing with the Fleetwood Mac and Duster Bennett on their blues shows during the remainder of the year.



Joni Mitchell at Festival Hall

Joni Mitchell not only looks remarkably beautiful, but London discovered just how beautifully she sings and plays at the recent Contemporary Songwriting concert at the Festival Hall, where she appeared with the Johnstons, Fairport Convention, Jackson C. Frank and Al Stewart.

4" SINGLE RECORDS

The new 33-r.p.m. flexible vinyl four-inch single called the Pocketdisc was introduced in America during September and in France during October by Americom Corporation.

The product is geared to further popularise the sale of single releases by selling them at half the price of regular 45-r.p.m. singles.

Fourteen singles, which included "Fire" by Arthur Brown and "Sunshine Of Your Love" by Cream, were the first products of the company. The discs can conveniently be sold in vending machines as well as the usual behind-the-counter practice.

Plans are also being made to sell the new record in Japan and Australia in May, and further negotiations are in the works for distribution of the Pocketdisc in England, Germany, and Italy.



Gordon Smith

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Gary Walker and the Rain have just ordered one of the new Wallace P.A.'s—the usual independent mixing facilities—and four of the twin semi-columns the same as Long John Baldry uses. Various other artists are also after the new Wallace amps.

GUITAR FESTIVAL

The British Federation of Banjoists, Mandolinists and Guitarists are holding their annual Festival and Rally at Camden Town Hall, Euston Road, N.W.1 on 23rd November, 1 p.m.—11 p.m. Twenty-seven different contests are held and readers interested should apply to the organiser, Terry Nelson, 60a the Avenue, Beckenham, Kent, for syllabus, and mark enquiry B.1. The evening concert includes Wout Steenhuis, Hugo Dalton and Geoff Sisley plus others waiting to be confirmed. Promoters and agents are expected to attend during the pop and blues contests.

Black Cat Bones Recording L.P.

The Black Cat Bones appeared as session musicians on the last Champion Jack Dupree album and single for the Blue Horizon. They also backed Eddie Boyd on his recent tour in Great Britain. They are appearing as a solo act at the Marquee, Mothers, Erdington and all major blues venues in the country. Recording plans are now going through for a new LP and single which should be out shortly. The group line-up is: Paul Tiller, vocals and harp; Bob Western, lead; Stuart Brooks, bass; Derek Brooks, 2nd guitar; Terry Sims, drums.

Elektra Country Retreat

Elektra Records of America has opened a country creative retreat for artists, writers, producers and engineers in Northern California for the purpose of allowing its people a chance to get into their work and away from urban pressures.

The project is equipped with a four-track recording set-up as tools for experimentation and jamming, and can house 15 to 20 people comfortably at once. The retreat set back Elektra \$35,000 for a one-year lease.

My Dear Watson's New Single

Scottish group My Dear Watson spent a month in solid rehearsals working out six numbers they had written as their possible new single. When they got to the studios, they so well rehearsed they completed them within a couple of hours. With the spare time left over, they decided to write another song which was completed within the hour. This song, "Stop, Stop, I'll Be There", was chosen as their new release, and is available now.

FREEDOM IN MANAGEMENT TAKE-OVER



Freedom, formed by ex-Procol Harum members Bobby Harrison and Ray Royer, have recently been involved in a management take-over. The new management company, Dictary Ltd., is headed by Ted Calder. Other directors include Roger Bass and Roger Fennings. Although little has been heard of the group since their formation a year ago, they have appeared in a full-length colour feature film and recorded an LP from it. A signing with a major London agency is envisaged, and the group made their London debut at the Revolution club, earning a standing ovation from a critical audience.

BEATLES' DOUBLE ALBUM

Due for release at the end of November, the new Beatles double-album, has proved something of a surprise. As so often in the past, the group have produced a radical change of direction, the end product being a far simpler set than expected. The album has 30 tracks, including two versions of "Revolution"—the 10-minute original and the shorter one on the single. The reversion to the Beatles' earlier style is reflected, too, in the sleeve design. They felt that covers were getting too complex—having started the trend themselves with "Sergeant Pepper"!

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Cocker



There don't seem to be too many 12 and 16 track studios. I took a tape over of 'With A Little Help From My Friends' and the engineers went crazy about the sound. They say the grass is always greener in your own country".

Among the good things that came out of the session, were, according to Joe . . . "a take with the Sisters Love—the old Raelettes. They'd left Ray Charles just before his trip to England, and we managed to get something together. Brenda Holloway was there too. She was really good. They seem to cool her down at Motown and the records she makes don't really show what she can do. You've got to let it all out".

The two tracks Joe completed were "There Must Be A Reason", one of his own songs, and Traffic's "Feelin' All Right". "That's when we used the Sisters Love," Joe said. The album is being completed at Olympic. "I think it will come on strong with the new numbers we've written. We've enough to fill the LP".

The coloured people in the studio accepted Joe as a singer and person, and didn't feel he was trespassing on their scene. "They were great, although the girls thought I was some kind of lunatic. I was doing a lot of freaking out".

LOOK AROUND

The trip wasn't just for recording. Joe had time to look around, and caught up with some American music. "I saw the Buddy Miles Band, who were good. Similar to the Electric Flag. I also went to a Tiny Tim session. He was recording with a 40-piece orchestra, and calling them a "wonderful band" in his high voice. He's definitely for real and the women love him".

How about the Cocker impression of America: "Los Angeles is a big fun scene".

Joe is, happily, back in England, recording and roaring round the country on the inevitable one-nighters. If you see him on stage, you will understand him perfectly. Joe Cocker is the same as his music—good, solid and honest.

MIKE CLIFFORD

been very representative of what he can put into a number, and he doesn't seem to have too many inhibitions in the studio, although it "depends who's around," he says.

Joe is now devoting most of his energy to a first album, which is being recorded both here and in America. He went to the States in September, with producer Denny Cordell, to savour what the U.S. studios had to offer, and came back with an indifferent view: "Denny left some time before me, to set things up. We wanted to put down eight tracks, but managed only two in the end. We weren't happy with the first session, and changed the studio and musicians. For the next session, we changed the musicians again. For the final set, we picked the best. They have the same temperament as the English violin players. When a number's finished, they talk about fishing and golf. But they were O.K. when they were doing their own thing. I goofed in not taking the group, but now we know what to expect, it will be better. America is a beautiful place to finish—mixing, adding girls' voices and that sort of thing, but we were disappointed".

Joe remarked that the atmosphere and image of the American studio is sometimes wildly exaggerated. "Most of them use 8-track, a lot more have 4.

THE extraordinary thing about Joe Cocker is that he isn't a publicist's creation. His name, image and music are all very real. He is an honest and full-blooded singer, in a mould which Britain discarded some years back. More often than not, his voice takes a second billing to his unbeautiful appearance, which isn't too important, as he's now proving.

The Cocker aura is one of a Sheffield bloke digging as deep as he can into soul and blues music. On stage, his eyes are rarely open, and he conducts his group the Grease Band, with power and verve, disposing of convention as he counts in loudly, stopping and starting his numbers with the wave of a hand.

Fortunately, he doesn't keep his style confined to live shows. Both his singles "Marjorine" and "With A Little Help From My Friends" have

A SAUCERFUL OF QUIET SUCCESS FOR THE PINK FLOYD



AFTER the initial blaze of publicity for being "the group for the freakies" last summer, the Pink Floyd have managed to stay pretty much out of the limelight. Which is surprising, when you consider the amount of success they've had with records—two best-selling singles ("Arnold Layne" and "See Emily Play") and two even bigger-selling albums ("Piper At The Gates Of Dawn" and, currently,

"Saucerful Of Secrets"). The Floyd are very much musicians, as opposed to pop personalities.

Even in the early days, when they gained their reputation as the hippies' musical spokesmen, the group had a role thrust upon them. Says Rick Wright, organist: "It's hard to see why we were cast as the First British Psychedelic Group. We never saw ourselves that way. It just so happened that we started playing at UFO when it was

just beginning, and people began to identify us with the club and what they thought it stood for".

In fact, the Floyd as a group started when Wright, Nicky Mason and Roger Waters were architecture students together. They started a band to play at local colleges, doing mostly R and B stuff. After a time, Syd Barrett, whose place in the group is now occupied by David Gilmour, joined up and gradually the blues were superseded by a new sort of music. "We realised that we were, after all, only playing for fun" says Rick Wright, "and we were tied to no particular form of music. We could do what we wanted. And so our own, more individual, music started to come through, and we've developed on those lines ever since. The emphasis was, and is, firmly on spontaneity and improvisation".

VISIONARY

Perhaps one of the reasons for their being labelled "psychedelic" is the group's use of light shows. Theirs was the first in Britain, and the hallucinatory, visionary colours of the slide projections were bound to be linked with the new craze for mind-expanding, acid, Aldous Huxley and all stations east. The Floyd have one of the few effective light shows—another case of original being best. "We got the idea from a lecturer at Hornsey Art School. This man had been working for some time with lights as an art-form, and he wanted to do something with a group, an integrated show. As it happened, we didn't do anything with him, but the idea stuck in our heads and later on we started our own lights.

"It's sad to see all the mediocre light shows you get now. Even at Middle Earth they were using techniques which they've had in America ages ago and discarded. There are too many people doing the same unremarkable things—but with a bit of imagination you can get some amazing effects. Light shows, when they're good, are fine. But the majority aren't very good at all".

The Pink Floyd were the first with lights. Another new idea on which they're working is the use of all-round sound. Says Rick: "We want sound coming at the audience from behind as well as from in front. Surround them with music. At the moment, we're trying to get the Planetarium, which would be ideal. A circular auditorium with us in the middle facing out and speakers placed around the walls—this is the sort of scene we'd like.

"Unfortunately this type of show just couldn't be done at ballroom gigs—which we aren't keen on anyway. Our ideas aren't right for an audience that wants to have a rave. Ideally, the group would stick to concerts, recording, film scores and that sort of thing". Films are figuring prominently in the band's current programme. They have already done the music to one movie. Two more are in the pipeline, and Rick sees the future concentrating on this field.

As far as recording is concerned, they will shortly be starting work on a follow-up album to "Saucer". It's intended to divide the record into four segments, one for each member of the band to do his own ideas, thus presenting four individuals and at the same time, one group.

MILLSTONE

The Pink Floyd are certainly a group with a constant flow of ideas and ambitions. It's a bit unfortunate, perhaps, that they have to be really listened to, hard, if you're to get the best out of them—and a bit unfortunate that they should have the millstone of one-nighters in distant ballrooms hanging around their necks. They simply aren't that sort of group. Pop nowadays covers such a wide field that we really need a new name for its various parts. And it seems quite probable that in 10, 20 or 100 years' time, groups like the Floyd will be considered classical. Boundaries are being extended almost daily by the Floyd. Long may they progress.

R.S.

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IT'S probable that most readers won't yet be very well acquainted with the music of an American called David Ackles. Unless, that is, they had the good fortune to see him on 'Colour Me Pop' or at the Croydon 'Olympop' concert. For he isn't a household name, has none of the generally accepted pop trappings, is an unfashionable 31 years old, and doesn't want the restrictions of stardom thrust upon him.

He's only made one record, an album from which a single has been taken, and before his London press reception had never played in public. At least not the kind of music he's doing now, desperately honest songs with a touch of the Leonard Cohens over his own accomplished piano backing.

He has, however, built up a wealth of experience of music, entertainment and of life generally, beginning at the age of four when he did a song-and-dance act with his sister. When he was a young teenager he acted in a best-forgotten series of films featuring Rusty the superdog, and when the hootenanny craze blazed up he and his sister were among the thousands who went round the clubs and coffee-houses "singing the most obscure folksongs we could find. The more obscure they were, the more people liked them".

RHINOCEROS

The sort of music he's doing now first came into the public eye as a result of his being hired by Elektra as a songwriter. When demos of a couple of his songs were played to Jac Holzman, the Elektra boss, it was decreed that David himself should be recorded singing his own songs. And so it was arranged for Ackles to go and make an LP with his old friend David Anderle and Russ Miller to produce, with backing to be provided by a new group called Rhinoceros. At last, out came the record, simply called "David Ackles". A moving, personal statement.

A number of artists nowadays don't make personal appearances. Perhaps surprisingly, David dislikes play-

David Ackles

*The writer,
singer, and
commentator*



ing to live audiences. "I was very worried about performing at the reception. I hadn't done much rehearsing with the band (a group of English session men), but once it started, it was more like playing to a group of friends. In fact, I enjoyed it. But what I hate is playing in night clubs. At one London club—very posh and "in"—I was

just playing an accompaniment for people to talk to and break glasses to. It was horrible, but only to be expected.

"You see, I don't want to get tied down to doing things that don't bring me some degree of pleasure. I don't want to do the endless round of one-nighters, exactly the same thing day after day. I'd

much rather stick to a lesser number of concerts that I can really get to grips with.

"It's the same with recording. I don't want the situation where it's a case of having to have something out by such-and-such a date—I simply can't work that way. The first album was an easy-going, friendly affair, and the second one, which is now in progress, is being done in much the same way. Al Kooper and the Don Ellis Orchestra are working with me on it, so it should be reasonable. Totally different from the first one, at any rate".

David Ackles isn't an overwhelmingly dynamic man of action, then. He has to take things at his own pace to achieve his best results. "But," he says "I have a great admiration for people who can walk straight in and get things done without stopping and thinking about every little move. I often wish I were like that, but I know I'm not.

CAPABLE

"My role, whether I like it or not, is a writer, a commentator. Writing is far more important to me than any other activity—singing, performing and so on are just a smaller part. Mind you, I'm not capable of writing all the things I want to—there are ways in which I haven't developed enough, yet. I'd like to write the definitive modern opera; I'd like to do a really good musical. There are a lot of things still to be done".

Anyone who lets his attitude prejudice their opinion of Ackles and his records, however, would be doing themselves a very bad turn. His sad, wise songs, sincerely, powerfully and emotionally sung, are a rich musical experience. One hesitates to call it simply "pop". With a fusion of so many influences—classical music, the Berlin cabaret music of Kurt Weill, folk music from Pete Seeger and others, good pop, poetry, the showbusiness background of his family—David Ackles has formed his own unique music. It's real, meaningful, and far too good to miss.

R.S.

YOUR QUERIES ANSWERED

By Gary Hurst



NEW INVENTION

Dear Gary,

In your article on the "interchangeable guitar" you say it is a new invention. About five years ago, Gretsch were selling the Bikini Butterfly guitars. Judging from photos, these are almost identical to the ones that you featured. Also the wah-wah effect now on so many records is not new. Eight years ago I bought a De Armond foot volume/tone pedal with the purpose of perfecting this effect (having just heard Chet Atkins' "One Mint Julep").

P. SANTHORPE,
Boston, Lincs.

ANSWER:—With regard to the Gretsch guitar you mention, I've been unable to find out any more details on this subject, so you may be correct.

However, on the pedal subject, I'm afraid you are wrong. The De Armond volume/tone pedal was just that and no more. It controls volume with an up-and-down movement and has a variable tone control from left to right. But this actually doesn't boost any particular

tone. It is more of a treble cut in the left hand position and a treble lift to the right—rather similar to the tone control on your guitar.

The wah-wah pedal is a transistorised circuit, specially designed to boost a particular band of frequencies, therefore giving a wah effect as this section is reached in the travel of the pedal. It is, in fact, a frequency selective amplifier of sorts, which passes a certain part of the musical spectrum more readily when the pedal is depressed.

TUNING SYSTEM

Dear Gary,

I will be buying a 12-string guitar very shortly, but I am not absolutely clear as to the tuning system used on these guitars. I wonder if you could help me on this subject and also as to what strings to use on an acoustic model.

T. J. THOMAS,
Newport, Mon.

ANSWER:—These guitars are in nearly all cases tuned to E, although very rarely a C tuning is used. For the E tuning, the most common, the bottom four pairs of strings, E, A, D, G, are tuned in octaves and the top two B and E strings are paired in unison.

Strings for the acoustic 12-string should be roundwound medium gauge. If you have any difficulty obtaining these

write to: Rotosound, James How Industries Ltd., 495 Blackfen Road, Sidcup, Kent for details of your nearest stockist.

BOOST OUTPUT

Dear Gary,

Can you please tell me if it's possible to boost the output of my amplifier simply by adding more speakers to the ones I have already. If this isn't possible can you tell me any other method?

B. WYLDE,
Cinderford, Glos.

ANSWER:—Although you cannot actually boost your power output by adding more speakers, you can sometimes obtain a better distribution of the sound and give some impression of a power boost. If you want to try this, you could use a friend's speaker cabinet in a trial link-up, but you should try and match up the output impedance of your speakers to your amp. Unless this is variable on the amp, as in the case of Selmer and Vox and a few other makes, this may prove to be a difficult task.

The only real method is either to buy another amp similar in power to yours and use a split lead from your guitar, thereby plugging into both—or to part-exchange your amp for a higher power model. In the former case, each amp must have its own speakers appropriately wired to it.

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SONG- WRITER'S COLUMN



THE emergence of Marty Wilde as a songwriter has been sudden and surprising. Marty, who says he has been writing "since I was quite young" has found himself with two sizeable hits on his hands—"Ice In The Sun" by the Status Quo, and "Jesamine" by the Casuals.

These songs came as a result of his partnership (started about one year ago) with Ronnie Scott. "Ice In The Sun" started as Ronnie's idea," said Marty, "and I added a middle eight and a few words. The number sounded very strong when we did it as a demo, and we were hoping the right people would get hold of it, which happened. 'Jesamine' was originally called 'When Rosemary Goes', which was a title Ronnie had suggested, and I felt it sounded O.K. But when it came to singing a melody around I thought 'that's no bloody good', I had the name of this cafe in Huyton, Liverpool in my subconscious, called the Jasmine, and it seemed to fit very well".

Marty's last single "Abergavenny" was a Manston/Gellar (their adopted pen name) composition, and has been a monster success on the continent. "I bought it out to tie in with the Knokke song festival, and it has done very well in France, Norway, Sweden, Holland and Belgium. It is also being recorded for the Italian market by one of their top singers. In Holland, the EP has a map on the front of the sleeve with a big ring round Abergavenny".

Marty is wary, and business-like in his attitude to the disposal of his songs. "I could easily think 'I'll have that one for myself', but then I wouldn't be trusted with my material. And Ronnie and I don't intend to flood the market with our songs. We'd prefer four hits a year—then you've proved yourself".

The remaining two hits this year could come quite soon, because Marty said that two of the biggest artists in Britain have recorded his songs. "We'll have to see what happens to them, he said. "But we think it's a fluke to have these two songs in the chart at the moment".

Songwriting then, has put Marty right back on the map. Deservedly so!

JUST four years ago, Lee Hazelwood retired. He says he retired because "every record I heard on the top forty was the Beatles. I thought that the record business had taken a 10 year step backwards. The only hope I had seen at the time were the Rolling Stones. I was screaming Stones to every Beatles fan. Now, I believe the Beatles are remarkable, 10 years ahead of their time".

One accepts what Lee Hazelwood says. You may not agree with him, but he was one of the original innovators of pop music as we know it today. Every one of the artists he has produced over the past 10 years has been successful. His first big record was "The Fool" which he produced for Sandford Clark. Lee thought it would be "the darndest country hit in the world. But the C and W disc jockeys wouldn't play it. They said it wasn't country because it had a kind of blues riff. And I'd predicted to all the local people that it would be a number one country smash. It didn't make the c and w charts, but sold 800,000 and got to about number four nationally".

Lee then started his first record label, Jamie, and a young guitarist, Duane Eddy, was signed. "I had the ideas for Duane's records the year before, and was going to use another guitarist, but he was playing too much guitar. A piano player who used to play way down on the low register of the keyboard gave me the idea of doing the same on guitar. I thought it would be fun.

SESSIONS

We used special amps for the sessions, and the sound was created by having as many as six mikes on the drums, one each on both Duane's amp and guitar, and two on the bass. There were two overall mikes, one in the front of the studio, and one in the back. There was so much separation, it was scary.

The good thing about Duane's records was that he could always reproduce them on stage. People had never heard that much sound from an amp before. Audiences thought the end of the world was coming. It was masculine, overpowering music. We made his early hits between 57 and 60. He left me for a year, and then returned. I wanted to try something different so used girl vocals on the later records. That worked for a year, and he had a couple more hits. We did cut some things later, but they were bad. There was no longer any interest on my part".

It was 1964 when Lee retired. He returned because "I was teased into it by Jimmy Bowen of Reprise records. He had this group, Dino, Desi and Billy who he said no one else could produce. I signed a contract with them for a year

THE A & R MEN

No. 9

LEE HAZELWOOD



—no longer. I had four chart records with them, which seemed to disprove Jimmy's theory that I couldn't produce hit records any more".

Next for the Hazelwood Midas touch was Nancy Sinatra. "She was singing too high for one thing, and for another she was trying to be a goody two-shoes which is not her natural style. I thought she needed more gutsy material". A string of hits followed. But Lee thinks Nancy's natural habitat is at home. "She should be married with babies," he said. "But we did make something with her. A girl five feet tall singing pretty rough lyrics in a domineering way seemed pretty cute. She carried this image further than I could have ever imagined".

Along with "These Boots Are Made For Walking", Lee's biggest hit in England has been with "Something Stupid" made by the two Sinatras. "Frank had found this song," he said. "He asked me if I liked it. I said 'Yes I do'. He said 'Are you sure'. I said 'Yes I am'. And he said 'You would tell me if you didn't like it, wouldn't you?'. I said 'If you don't do it, I'll get someone else to'".

He worked with Sinatra the way he works most other artists. "When I produce a record, it's my record. I own it. I'll even tell the artist how to sing if necessary. Many producers are considered jokes by singers, and are pushed around. But they never do that with me!"

MOODY BLUES

simple and complex at the same time

THERE are a number of groups who you can call really established creative giants—the Beatles, Stones, Cream, Hendrix, and a few, but not many, more. But there's one group who've stuck to their guns through thick and thin, and who are only now beginning to see the rewards for their single-minded approach to making original, worthwhile music.

The Moody Blues were immediately acclaimed when "Go Now" came out a few years back—critics hailed them as true innovators, providing sounds that were at the same time progressive and appealing to the majority.

After that first hit, the group seemed to slowly sink away. People still thought they were good, but the hits didn't come. So the Moodies concentrated more and more on continental work. Denny Laine didn't get on with the others, so he left, leaving the group, in the words of Ray Thomas, "not at all together and finding it difficult to know which way to go".

But then came the world-wide breakthrough, in the shape of a revolutionary album fusing symphonic music with the guts and immediacy of pop—"Days Of Future Past". The Moodies—Mike Pinder, Ray Thomas and Graeme Edge, who've been in right from the start, and relative newcomers, though they've been in the group for two years, Justin

Hayward and John Lodge—suddenly found themselves right back in the public eye.

"Days" was the big landmark, and it's hard to believe that it was completed in only eight days. Says Ray: "We only had three songs when the album was started. I used to lock myself away in a cupboard under the stairs in the studio, surfacing when I'd done a new song to order, sending it over to Peter Knight who'd work out the orchestral arrangement in his garage music room, and then we'd get it down". Which is a fine tribute to the sheer virtuosity of the group.

Producer

Mike Pinder had nothing but praise for Tony Clarke, the producer of both "Days" and "In Search Of The Lost Chord". "He's just the sixth member of the group. We'd ask him to get a particular effect, and there it was. He's doing things no other producer has ever done before, with alarming regularity. Tony works in arcs of sound, a sort of rainbow effect, not just left-hand side and right-hand side stereo. He's brilliant".

"In Search Of The Lost Chord" has even topped the success of "Days", riding high in both the British and American charts. A sort of updated

Pilgrim's Progress, it's basically a philosophical pop symphony, with all the instruments played by the Moodies (who aren't half as doomy and temperamental as their name). But the group have been, to put it mildly, a little disturbed by some of the interpretations people have been putting on the record. "We get people coming up to us and calling us all manner of things—drug fiends, anarchists, religious maniacs," says Mike. "It's really quite terrifying that they see so many weird things in it. But it's much simpler than that and also far more complex."

Mike spoke at length about his religious beliefs, his involvement with meditation, the Maharishi—"a very advanced man; but still a man"—and this obviously has a lot to do with the thinking behind "The Lost Chord", which he describes as man's search for the ultimate truth. As on the previous album, the Moody Blues have attempted to take on the biggest subjects of all.

All of this may seem pretentious. Do the group see themselves as some new form of prophets? All they are doing is to present what they think with honesty, a good deal of humility, and perceptiveness. And looked at simply as musicians, giving us the benefit of their extraordinary musical ability and imagination.

RICK SANDERS.



Kinks hailed at last in America



THE Kinks remain one of the more unusual groups. Musically, their career goes in stops and starts. Sometimes they appear to vanish completely from the scene, during which periods one hears more about the sporting prowess of the brothers Davies than about their music. Then, with a flourish, they return with either a class album or a hit single.

I talked with drummer Mick Avory to get a non-Davies view of the group. "One thing is that we've been considering this question of giving fans more for their money. Take the new album—'Village Green Preservation Society'. What we wanted, and it's not definitely decided at this moment, is to make it a double-pack album but selling at the same price as a single album.

GENERALLY

"This has been done before, of course, but generally with previously-released material. But the fact is that records nowadays ARE ridiculously expensive. Something has to happen to the old routine of following up a hit single with a routine sort of album.

"Anyway, Ray started off 'Village Green' in the usual way—aiming at 12 tracks, with him writing most of them. Then we got to thinking. Let's go for a double-pack of 20 tracks, five on each

side. It's being talked over at this moment. I hope it comes off—that the merchandising side can be arranged".

Note: Since our chat, it has been announced that the Beatles are considering a double-pack release for their new album, due out later this month.

Added Mick: "You need to make things more attractive to the fans these days. Too much of pop music is simply going stale".

Another point from the Kinks' stable is that they are soon to make their first tour of the States. Surprised? Well, there have been offers before but the timing has been wrong. In this country, pretty consistent hit singles have kept their name headlined. In the States, fans have been slow to latch on to the Kinks' style but now there is a sudden surge of interest—mostly coming from their albums.

And on the West Coast, interest is at near-hysteria point. Without any warning, the Kinks have emerged as the leading British 'underground group' . . . to the surprise of both the boys and their management. Final plans for the tour have been completed.

Said Mick: "That kind of tour is fine. But here there is not so much interest in the one-nighter tours. The problem is that we've done it all

before. You have to get out into a new field. Mostly, on the performing side, we work abroad and now we've broken into the cabaret field up north. It pays well and it's given us a new challenge—you have to routine a new kind of act which will go down with different kinds of audience.

PLAIN STUPID

"Even so, it's plain stupid to just rush into a new side of the business. You must think carefully. Plan things and talk them over. If you accept anything at all just because it is different—well, it's one way of committing suicide.

"We rehearse a lot these days. Often, of course, it is just to routine numbers for the albums—we spent a lot of time on 'Village Green'. But more important is that we're simply getting together and playing—kicking around ideas that come up.

"We still record at the Pye Studios at Marble Arch, with Brian Humphreys as the engineer. This suits us best, and of course Ray does most of the actual producing".

Were, I wondered, the Kinks still as fiercely inclined towards each other? Arguments had been known to start when they came to discussing matters of musical policy.

Said Mick: "Look, if you don't get over that sort of

think after four-and-a-half years, you might as well forget about staying together. Nowadays, if somebody doesn't agree with something, he just puts his point—and we have a sensible talk about it. There's no point shouting and doing your nut. We've got our own ways of putting theories across, so it's a much more sensible scene altogether".

Mick has just bought a new house in Molesey, south of the Thames, less than a cricket ball throw from where he used to live. Ray, too, has a new pad, already installed with bar billiards and table-tennis and other sporting interests. He told me once: "Football and athletics are, to me, something like a symphony. There is movement and grace and music there in the performance of a world-class performer. In that sense, I see commentators like David Coleman as the conductor of the orchestra".

Had Ray wanted, he might have found a professional career in soccer. Instead he found inspiration and expression in pop music. It has brought him disillusionment as well as success—but he and the other Kinks have also brought us distinctiveness.

And now, at long last, the Americans have latched on . . . in a big way. As Mick Avory said: "It's funny how things turn out". P.J.

At the age of 21, Jim Webb won eight Grammy awards. They were for two of his songs, "By The Time I Get To Phoenix" and "Up, Up And Away". And this year, the 5th Dimension have already seen the U.S. Top Twenty twice with Webb's "Paper Cup", and "Carpet Man". He has moulded Richard Harris into a proper singer, instead of a show tune singer, with "Macarthur Park" now regarded as something of a classic.

All of this from a young man born the son of a Baptist minister in Elk City, Oklahoma, on August 15, 1946. He became a piano addict as soon as he could reach the keyboard, and began writing songs at the age of 13. It has built into something of unforeseeable proportions, although he had no encouragement to back his faith when he began writing. "There was a time in my life when, as a matter of body chemistry, I wrote three songs a week". But the kids in school told him he'd never make it as a songwriter.

SYMPATHETIC

He wasn't good at school, and a sympathetic teacher suggested that he could be doing better things in the outside world. With \$300 Jim bought a battered Volkswagen, and went to Hollywood to try and make his fortune. He worked in the lobby of a recording studio where he transcribed songs for artists, a job he recalls as "kind of like shining shoes". He made \$50 a week.

You meet people in Hollywood, as the saying goes, and Jim was no exception. He signed with a publishing company, Madelon Music, and it was then that he wrote "By The Time I Get To Phoenix". A friend who was managing a group liked the song, and showed it to Johnny Rivers, who recorded it for one of his own albums, and bought Webb's contract from Madelon Music. The friend's group developed into the 5th Dimension, who were signed for River's Soul City label, and Jim was put in charge of the material for their first album. The group remember him as looking like "a kind of tramp", but they had confidence enough to use as much of his material as possible.

That first album was "Up, Up, Away", a song Jim was inspired to write after taking a trip in a hot-air balloon. He wanted to make a movie of a balloon after seeing the "groovy visual images and kinds of patterns balloons could be photographed in". The film was never started, but the title track



was. The 5th Dimension used it as a single, and it was a nationwide hit in the States.

This success persuaded Jim into splitting from Johnny Rivers, and forming his own companies with his own artists. The independence has, however, created problems. "I have found in the last year that the quantity of my writing has decreased in direct proportion to the number of other meetings I have to go to every day. It's frustrating because I need to write, both emotionally and psychologically."

EXPERIENCE

Every word of every Jim Webb song is based on his experience. The

paper cup—"You're a paper plate, but you haven't got a paper mate". Or the carpet man—"She walks all over you, you know she can, you're a carpet man". His one line in "Macarthur Park", 'Someone left a cake out in the rain' has become a big a mystery as the "Aintree Iron". He is a romanticist—a young man in an old school; which is why he's accepted by the young. They see relevance in what he writes. They don't have to listen to "moon" and "June" any more. Webb is literate, articulate and completely hip. He has walked a lot of paths in contemporary pop music. He is opening a lot more.

MIKE CLIFFORD

L.P. REVIEWS

DONOVAN IN CONCERT



DONOVAN
PYE NPL 18237

Live albums have been getting a lot better recently, and this one, recorded at the Anaheim Convention Centre . . . you know, the Anaheim Convention Centre! . . . well, it's a beauty. There's a lot of intimacy about Don's concert performance, and the album is altogether easy-going, gentle, exuberant, with moments of tremendous feeling. No wonder Donovan's such a big draw; it's all down on the record, which must be a massive seller. Enrich your life with Donovan!

Side One: Isle Of Islay; Young Girl Blues; There Is A Mountain; Poor Cow; Celeste; The Fat Angel; Guinevere.
Side Two: Widow With Shawl (A Portrait); Preachin' Love; The Lullaby Of Spring; Writer In The Sun; Pebble And The Man; Rules And Regulations; Mellow Yellow.

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Side One: See My Milk Cow; Mr. Dupree Blues; Yellow Pocahontas; Gutbucket Blues—Ugly Woman; Street Walking Woman.
Side Two: Income Tax; Roll On; I've Been Mistreated; A Racehorse Called Mae; My Home's In Hell.

CHEAP THRILLS



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If anyone hasn't yet heard the legendary Janis Joplin, singer with BB and THC, they should—on this album. A blockbusting sad-but-wise woman who twists you up with every note, backed by—contrary to what a lot of people think—a fine electric band with a tendency toward the freaky. Both of her trademark songs are included, "Piece Of My Heart" and "Ball And Chain", and you'll spend a long, long time looking for anything with more guts.

Side One: Combination Of The Two; I Need A Man To Love; Summertime; Piece Of My Heart.
Side Two: Turtle Blues; Oh, Sweet Mary; Ball And Chain.

MUSIC FROM BIG PINK



THE BAND
CAPITOL T 2955

This album is an assimilation of all that's good in music. It can have no labels, because Jaime Robbie Robertson, Rick Danko, Richard Manuel, Garth Hudson and Levon Helm play everything—rock, country, blues, soul—it's disturbingly good, and has one of the best album tracks we've ever heard, "Chest Fever". Briefly, the Band have sat themselves down, produced something they can enjoy playing, and people can enjoy listening to. It has that beautiful amateurish sound the Americans capture so easily, with the group's country voices filling every corner.

Side One: Tears Of Rage; To Kingdom Come; In A Station; Caledonia Mission; The Weight.
Side Two: We Can Talk; Long Black Veil; Chest Fever; Lonesome Suzie; Wheels On Fire; I Shall Be Released.

THE TRANSFIGURATION OF BLIND JOE DEATH



JOHN FAHEY
TRANSATLANTIC
TRA 173

There was a time not long ago when a John Fahey record would find its way on to every John Peel programme, the gentle intricacies of his guitar style weaving spells of relaxation. Unfortunately, these records were only available on a couple of obscure U.S. labels, very scarce in England. Transatlantic have taken the plunge with "Joe Death", and we should raise our voices in praise. It really is a lovely guitar record, complete with free book and home alchemist's kit.

Side One: Beautiful Linda Getchell; Orinda-Moraga; I AM The Resurrection; On The Sunny Side Of The Ocean; Tell Her To Come Back Home; My Station Will Be Changed; 101 Is A Hard Road.
Side Two: How Green Was My Valley; Bicycle Built For Two; The Death Of Clayton Peacock; Brenda's Blues; Old Southern Medley; Come Back Baby; Poor Boy; Saint Patrick's Hymn.

THE TIME HAS COME



THE CHAMBERS BROTHERS
DIRECTION 8/63407

The Chambers Brothers are a very inspiring gospel/soul group with added white drummer Brian Keenan. They rely on a heavy vocal sound which dominates their electric backing, and the sound is natural—not studio inspired. Unfortunately, I did hear one of the Brothers utter "sock it to me", but with that now successfully deleted, the album is good to listen to. The first track, "All Strung Out Over You", seems to sum up what they say in their music—simple everyday instances sung with as much feeling as you'll ever hear.

Side One: All Strung Out Over You; People Get Ready; I Can't Stand It; Romeo And Juliet; In The Midnight Hour; So Tired.
Side Two: Uptown; Please Don't Leave Me; What The World Needs Now Is Love; Time Has Come Today.

BY JOHN FORD

ANTHEM OF THE SUN



GRATEFUL DEAD
WARNER BROS.
WS 1749

Very, very progressive, an ambitious attempt by the Grateful Dead to make it into the philosopho-rock field. On this level, the album isn't a total success—but if you come to it with an open mind, there's some extremely interesting music. At times, Jerry Garcia's guitar is overwhelmingly good, as is Ron McKernan's organ. A fair helping of electronic tracks generally fit in well, and I have a feeling that this album will seem much better after a few months to digest it all.

Side One: That's It For The Other One; Cryptical Envelopment; Quodlibet For Tenderfeet; The Faster We Go The Rounder We Get; New Potato Caboose; Born Cross-Eyed.
Side Two: Alligator; Caution (Do Not Stop On Tracks).

SWEETHEART OF THE RODEO



THE BYRDS
CBS 63353

The Byrds seem to change direction more than the wind. They've given us folk-rock, rock 'n' roll, space music, and with this album, country music. The now departed Gram Parsons was a big influence on the group to try these sounds, but the Byrds have always professed to have had country undertones. It's a completely successful LP, and contains the plaintive "You Ain't Going Nowhere", and the beautiful lyrics of "I Am A Pilgrim". With the Byrds getting better all the time, country music seems only the beginning of their horizon.

Side One: You Ain't Going Nowhere; I Am A Pilgrim; The Christian Life; You Don't Miss Your Water; You're Still On My Mind; Pretty Boy Floyd.
Side Two: Hickory Wind; One Hundred Years From Now; Blue Canadian Rockies; Life In Prison; Nothing Was Delivered.

SUPER SESSION



**MIKE BLOOMFIELD,
AL KOOPER,
STEVE STILLS**
CBS 63396

The collective talents of Bloomfield, Kooper, Stills seem to promise much more than they've given us on this album. It's generally disappointing, with the Bloomfield guitar we heard so much of with the Butterfield Band played right down. In fact, Steve Stills, late of the Buffalo Springfield, plays a much more effective guitar, particularly on Dylan's "It Takes A Lot To Laugh, It Takes A Train To Cry". But, in turn, his "Season Of The Witch" is boring and tuneless, and lasts for an unnecessary 11 minutes. Only Kooper seems inspired.

Side One: (Kooper and Bloomfield) Albert's Shuffle; Stop; Man's Temptation; His Holy Modal Majesty; Really.
Side Two: (Kooper and Stills) It Takes A Lot To Laugh, It Takes A Train To Cry; Season Of The Witch; You Don't Love Me; Harvey's Tune.



YOUR LETTERS

DOWN AND OUT

Dear Sir,

After reading several copies of "Beat Instrumental", I was very pleased to discover that you, at least, are trying to help the down and out groups who want to get somewhere in the pop world. And it's surprising how many of the groups today are talented (if that is the right word to use) just around the London area.

There are quite a few groups that I have the pleasure of knowing that live in West Ham alone. They cannot be heard because of the simple reason that there's no one of importance, knowledge, or with money who can help these groups along. It is really upsetting to see and hear so many good groups who have the makings and the guts to be professional but who can't do a thing about it.

You may think why a girl should be writing such a letter to you, but I was brought up with groups around me. My brother is a drummer in one of this type of group which I feel so strongly about. I know just how they feel when they see so many British groups get into the charts.

I hope very much that someone else feels as strongly as I do.

Miss J. Angela Daniels,
Canning Town, London.

ability to produce the finger vibrato (which all the top boys use) which is probably the most significant factor in obtaining a sustained note.

The fingering technique is slightly different to that used by classical guitarists. Classical guitarists place the thumb of the left hand in the middle of the guitar neck and arch the finger in a smooth curve over onto the strings; the vibrato is then obtained by moving the finger slightly from side to side.

The finger vibrato employed in the sustaining of notes is best achieved by letting the guitar neck rest naturally in the fork of the finger and thumb, so that the fingers are fairly straight and slightly diagonal to the strings. The vibrato is achieved by rotating the wrist quickly backwards and forwards a short distance, so that the string moves slightly up and down across the fretboard.

If this type of vibrato is achieved it will be found to be more advantageous than any other type, because it can be employed when a string has been slurred up and across the fretboard and bend the note up a semitone as in blues playing.

Bruce Thomas, "The Village",
Chelsea, London, S.W.3.

UNDERGROUND

Dear Sir,

It is obvious to anyone with any musical sense at all that the British Underground is the breeding place for all our better groups. But if you see who is recording and managing these groups and artists, it is relatively unknown organisations who have backed their groups with faith rather than money. You won't see the Davidsons and Grades take responsibility for these bands, but rather outfits such as Chrysalis, and Clifford Davis of Starlite. And their recording labels aren't the Decca's and EMI's of this world, but Blue Horizon, Island, Elektra and Track. But thankfully, it is they who will finally reap the rewards. They'd rather get rich with the Fleetwood Mac than any glory-seeking image group.

Mike Sparks,
Chelmsford.

GASSED

Dear Sir,

I have just gassed myself reading October's "B.I.". Normally, every word to me is gospel, but I'm sorry—I am the loudest drummer—not Bev Bevan. Mind you, I think he's a groove.

Paul T. J. O'Neill,
Atherton, Lancs.

AMPLIFIED GUFF

Dear Sir,

Does Adrian Ingram (Oct. "B.I.") think people like Eric Clapton, Peter Green and Duster Bennett are just amplified guff? No matter how good Mr. Ingram is, I think Clapton can show him where to stick his "finger style guitar in the vein of Davy Graham", etc. Anyway, where the hell is Stourbridge?

C. Parnell,
Aintree, Liverpool.

SUSTAIN

Dear Sir,

I have noticed over the past few months that you receive a lot of letters asking how to achieve a similar sound to that of Beck, Clapton, Hendrix, etc., which in the main part relies on being able to sustain a note for a relatively long period.

Most of the people beset with this problem seem to have the necessary equipment, i.e. a powerful amplification set-up, a guitar with high sensitivity pick-ups, and possible a fuzz-unit as well. But I think the problem must lie in an important weakness in the playing technique itself, namely the in-



Will the real Arthur Brown please stand up?

MOST performers, broadly speaking, tend to fall into one of three categories. They will either appeal mostly to the general record-buying public, the intense yet free-wheeling underground or, very occasionally, to the intellectual element that's recently started to take in interest in the subtleties of pop. The Crazy World of Arthur Brown have been accepted with open arms by all three groups.

The sleeve notes on their first album were taken from an article on Arthur by no less an authority than the *New Statesman*, hailing Arthur as the first truly original and genuine artist to emerge from the British underground. The underground, in their turn, have remained faithful to the brilliant performer who started his musical career with UFO and Middle Earth. Says Arthur, "I was very worried that as soon as I had any success on a bigger over-ground stage, they might desert me. But I'm glad to say that they still seem to be with me". Arthur certainly

hasn't sold out, and the fact seems to be recognised.

Thirdly, Arthur has made it as a chart star, with "Fire" popping up in hit parades all over the world, and we've seen the unlikely, but encouraging spectacle of the Crazy World performing the record between Des O'Connor and the Union Gap on "Top of the Pops".

We now have the situation where Arthur has successfully straddled the whole pop spectrum with the same force and vitality. Has this sudden success caused Arthur many problems?

ROUTINE

"The first problem, the biggest danger to avoid", says Arthur, "is that we should become too well-rehearsed, too precise. It's easy to sink into an instant well-oiled routine when you're doing much the same thing night after night, with everything fitting neatly into place. When I had Drachen and Vincent in the old band, because we'd started off together we could just let things

happen on stage. We'd extend some numbers, cut short others and often not know what songs we were going to do next. This was good, although it can be easy to let things go completely, under the illusion that whatever you're doing is improvised and therefore good".

COMPROMISE

"What must be done is to get a compromise between the two extremes, and that's my main object with the new band. I want us all to be literally inspired. Although we have been working together for sometime now, this isn't a thing that can happen straight away, and I'm trying to encourage the others into a situation where we can all do anything, knowing it's right, almost unconsciously. Basically it means that everybody should give, as freely and as creatively as we can.

"This is one way of making sure that we never get stale and lose enthusiasm, the big trap that most groups seem

to fall into. The whole point is to get a group of separate individuals who react on each other to bring out the best, creating spontaneous sounds, gestures or whatever.

"One example of what could happen is that I should be able, within the framework of our act, to just be able to get on stage and dance—if it was appropriate. You'd need a pretty turned-on audience to do anything like that—in fact, when we were at the Isle of Wight festival, the PA broke down so I tried to keep the audience with my leaping about, but it was a pretty doomy sort of atmosphere and it failed. But it needn't have done.

"When we first started playing, I didn't do any dancing at all, but I realised some time later that I was half-moving around as I sang—so I developed it, to the state that it's now an important part of the act. If the whole group could just find out about these things—on a musical level—and let things evolve, that would be the ideal. And it is happening.



"The framework of the act is very necessary in that it gives a strong set of reference points within which to work. It gives an overall setting to spark things off. This is why

we have more or less set pieces, like 'Fire' and so on. At the moment I'm working on a new act, which is about a magician who is hounded, trapped and left for dead by

the Inquisition. It has some really violent visual effects with fire, mysterious voices and heads coming off—all very gruesome and metaphysical".

The only artist who's recently done anything like the Crazy World's act was Screaming Lord Sutch—but his show was mostly horror and blood for its own sake, and also he couldn't sing the blues like Arthur. The reason why Arthur is getting through to people on a more serious level is his strong personal point of view. He really has something he must say on the state of life today, and this is the bedrock of the Crazy World of Arthur Brown.

"I look around me and see so many things that are sad, wrong and tragic. Practically nobody is living at anything like their full potential, so few people have any understanding of what they really are. The encouraging thing is that so many of the young people are just beginning to wake up to what's happening, and there's a continual ques-

tioning of everything that's been handed down to us by previous generations. People don't trust politicians any more, and after the great spiritual vacuum of the last 50 years, there's a realisation that there's something bigger than any individual.

FUTURE

"In fact, I'm very optimistic about the future. I think we're probably on the brink of something better, and the fact that people are admitting that somewhere something's badly wrong is a very good sign". It may seem strange to be presented with ideas like this in pop—and they are the guiding force of all Arthur's work—but after all, the stronger the feeling behind any creative work, the better it's likely to be. Pop music is getting more and more to be a vehicle for the attitudes of the younger generation—and artists like Arthur Brown are providing the guts of a compelling and urgent art form.

R.S.

AMORY KANE *seeing life as it is*

AMORY Kane, a young American from San Francisco, came to England 18 months ago to get a taste of English music, and find a place for himself at the same time. He'd dug himself out of the group thing in America, bought a Gibson 12 string, and played round Europe before coming here.

An audition as a possible fifth member of the Family Dogg was a turning point in his career. Steve Rowland, the producer and member of the group decided Amory should carve a solo career for himself, with the Rowland organisation, Double R, encouraging and coaxing this probable star.

Instead of surrounding him in glitter and fictitious publicity, Amory was kept in virtual cold storage until a suitable record company was found. This turned out to be MCA, a young organisation formed this year. Steve saw MCA and Amory growing together. Amory said: "Steve was very honest with me. He made no rash promises, and didn't load me with a lot of money. He explained exactly how my career was going to shape".

A reception launching Amory was arranged at the Revolution club, and the very blasé audience actually listened

and took notice for once. His style won't be everyone's cup of tea. He is a rollicking, gangly singer, who relies on words and a strong personality to do his communicating. He sees it this way: "Singing is a means of self-expression for me. I try and find a strong melody line for my numbers, and then work in chords around it. Finally, I have to get it together as a musical structure. I'm interested in relationships between people and life. I don't want them to appear inanimate. If you look at things through relationships, you'll place less value on who's doing what. Then life gells together".

His first single, "Reflections Of Your Face" deals with one of those relationships. "I wrote it after my first serious scene with a chick, when I was about 16," he said. "She really let me have it, and I was left hanging".

A first album is out this month. Called "Memories Of Time Unwound", it deals with his philosophy of life. "There's a talking blues, some straight, and some folk blues," he explained. "And also an arrangement I did for 'You Were On My Mind', which a lot of people are using. It's a pretty personal statement".

What about general acceptance for



Amory? "As far as audiences go, all I do is present my songs, and try to get a harmony between them and myself. I don't want to make any imposition on an audience. I'd hate them to feel they'd have to like me".

M.C.

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