

THE PLUGGING JUNGLE

BEAT INSTRUMENTAL

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Editorial

Before the Rock 'n' Roll era began, the pop music establishment—certain middle-aged (either in years or attitude) but very powerful A & R men and music publishers—acted as though the big ballad singers of their day would keep getting their records into the charts, which was American dominated anyway, for another 25 years or so. Then in the mid-fifties their cozy world was shattered by a bunch of what they considered untalented singers and instrumentalists, with names like Tommy Steele, Elvis Presley, Bill Haley and Buddy Holly.

Our new establishment must have been equally shattered to have seen the same names appearing in the charts once again. Surely, they have the whole thing wrapped up—what's gone wrong?

Perhaps, it would be a good idea if we looked at "who" this new establishment is, because there have been some very interesting remarks coming out of the mouths of Mike Love of the Beach Boys, the Beatles, Donovan, etc., suggesting that "the establishment" are stopping things progressing in the right sort of way.

Which is very funny because the Beatles, the Beach Boys and Donovan, etc., ARE the establishment these days. They, indeed, have the recording and publishing companies, the connections, the power and the influence now.

Our new establishment, of course, stated a long time ago that music must "keep progressing". But there have been signs during recent months that, although they consider themselves to have been "progressing" very nicely, they have been leaving many mystified young record buyers behind and falling into exactly the same trap that the older establishment did. Namely, not giving the record buyers what they want, but what they think they ought to have. A fatal error of judgement for any establishment, old or new.

The Editor

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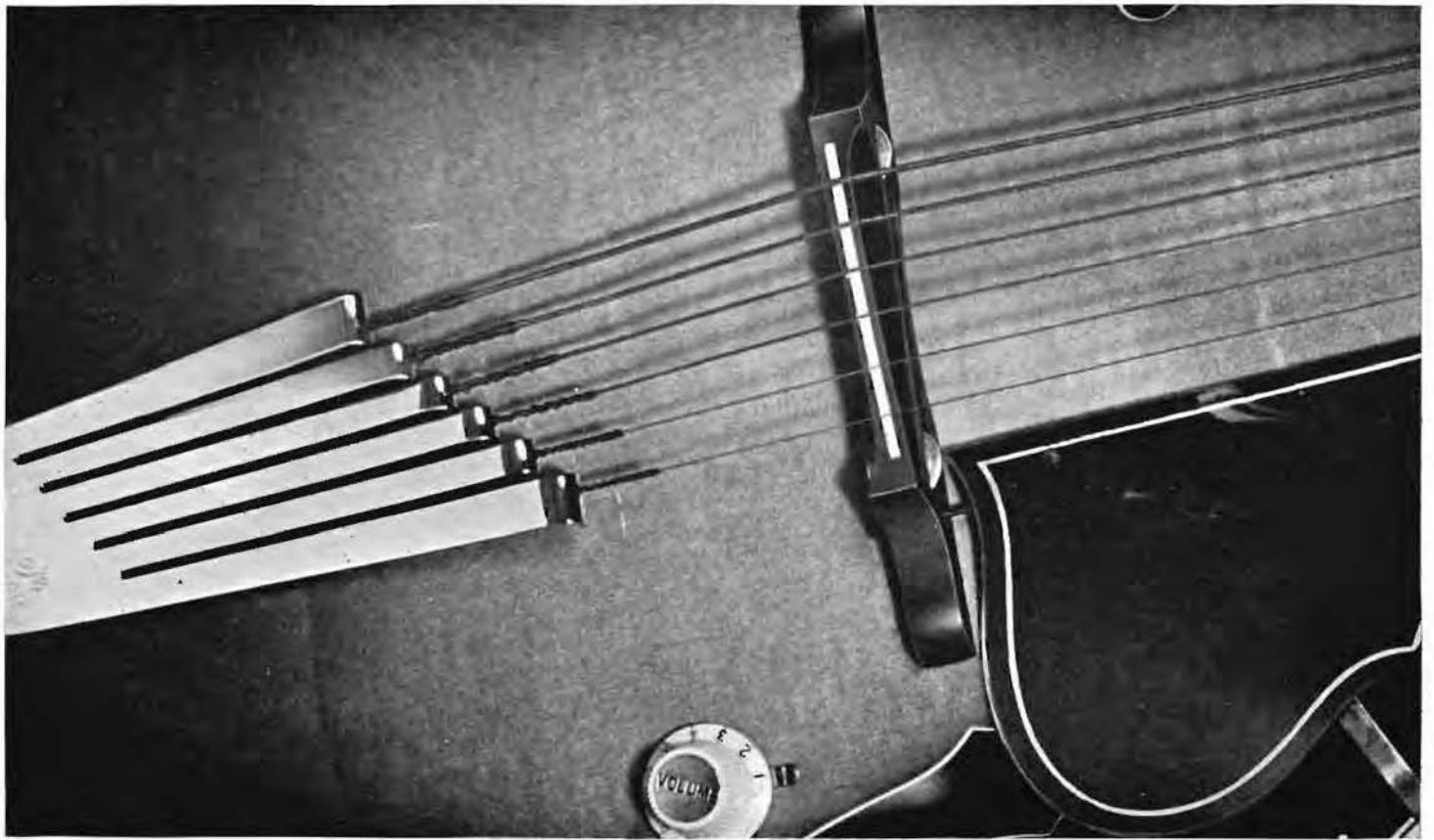
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'IT'S THE NOT THE

says

In only a shade over one year, the Bee Gees have made an enviable impact here in Britain. They've also shaken a lot of people by cutting across established lines of a group career. Like releasing no less than six singles in 12 months; and by launching a tour with a Royal Albert Hall orchestra of some 67 musicians behind them.

They are five boys with a nice and uncontrived line in modesty and a built-in sense of perfectionist ambition. But are they going TOO far in their efforts to please?

GERMANY

Barry says: "In Germany, then at the Albert Hall and later on the tour, we carried a large orchestra with us. Okay, at the Albert Hall we gave the cynics a certain amount of ammunition. An RAF band, a choir, a near-

symphony orchestra . . . it was obvious that some knockers would say we overdid it—and worse that we got ourselves outnumbered simply because we couldn't depend on our own music to get us through.

"But this is surely unfair thinking. My feeling is that it is the song, not the group, that sells records nowadays. If a really established group came out with a very bad song, their disc sales would slump. With us, we've been on the big-ballad scene. Except for 'Words', it's worked out for us. But to present those big rather sad songs on record, you have to have a full-scale arrangement. And we think it is only fair to go as far as possible to present those same sounds on stage.

"We're spending the money, remember. We could go on, just guitar and drums, and do the same dreary old

thing and make much more. Thinking big must produce, in the end, big results. Taking a big orchestra round the country causes problems, specially with small stages but problems can always be overcome".

NEW GROUPS

Few new groups have come up in the past couple of years with built-in scream appeal. With the Herd, Peter Frampton was hailed as the new hysteria-gatherer but he's already fed up with the title "Face of 1968"—and anyway only the Bee Gees get the real hit records to go with the incredible audience reaction. Says Barry: "This is fine, but I think we score because we are five members of equal status. We all have an individual following. No one is picked out to the detriment of the others. I have a fear about someone being built up, ballyhooed, because pop history proves that the public tend to build up, then knock down.

ATTACKED

"But we've been attacked for apparently never changing our style. Well, remember that we write all our own material. We try for unusual song lyrics, but obviously we have a bias towards one particular style of song.

"On our last single, it was going to be 'Singer Sang The Song' as the 'A' side. But we heeded the criticism. We switched to 'Jumbo', which is a distinct change of direction for us. A simple sort of idea—every kid has an imaginary pet animal—but scored differently. As it happened, lots of people thought we were wrong to change . . . said

they preferred 'Singer', even if it was on the same lines as earlier ones. So it becomes a double 'A'-sider. But when we study other groups, like the Walkers—we KNOW the dangers of staying on one direction".

Behind the Bee Gees, of course, is Robert Stigwood, who spares no expense in projecting the biggest possible image for the boys. Says Barry: "It's not a question of trying to show anybody else up. We're not the flash-Harry types. We don't even like the flashy clothes that some groups do. But we feel we have this debt to people who buy our records . . . and are determined to give them the best possible sound.

ROCK REVIVAL

"I don't know about this so-called rock revival. I feel that it's never been away. Certainly the Beatles have generally been on a rock scene most of the time—but obviously up-dated. However there are outside influences. Indian music was one, definitely. Robin and I hope to go to Egypt as soon as the tour is over and study history there and also see what there is in Egyptian music. It's distinctive. It could easily fit into a modern pop idiom".

Barry, clearly a deep thinker about the pop scene, said he didn't agree that it was almost impossible for a group to make it big these days. "You have to have a basic talent and also the right promotion," he said earnestly. "Promotion is all-important. Not in the matter of gimmicks and stunts, but in doing the right work at the right time. We built our reputation on the Continent and in Ger-

SONG— GROUP' BARRY GIBB

many and our tours have been ambitious, whether you like what we do on stage or not.

"Then there is a special TV spectacular, 'Cucumber, Castle', for which we're writing the music. We do what we think boosts our career—avoid that danger of sitting back and saying: 'Right, we're number one so there's nothing more we can do'. Our film, with Johnny Speight writing the script, has been thought about very carefully. One bad film by a pop group and you're virtually out. People remember a failure, even if it is in the middle of a lot of triumphs".

It's been a long haul since the Gibbs were simply the Gibb Brothers and playing for pennies hurled into a stock-car arena in Australia. And in one year of British residency, they've done more than virtually any other group in showing themselves to the public . . . on stage and on record.

Added Barry by way of a parting shot: "We don't mix much in the business. We have our own ambitions for 1968 and what matters most is achieving them without shouting around too much beforehand".

P.G.



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PLAYER OF THE MONTH

ALAN BOWN

IT's taken a long time for brass players to become accepted in the pop-world. All too often they are still regarded as background boys, who should supply a solid noise without stepping into the limelight. But not Alan Bown. In his role as leader of his own group, who now bear his name (plus that exclamation mark), he has created an image which many of the top brass seem eager to follow. But that really sums up his ambition . . . to make the trumpet a visual instrument, as well as a sound foundation for a group. But about his early playing. . .

Alan was 13 when he became interested in the trumpet, after listening to a brass band in the local boys' club at Slough. "I remember going across to investigate the noise and asking the leader, Mr. Browne, if he could teach me the trumpet. But he didn't have any spare instruments, so I ended up on the French horn. I picked that up fairly quickly, but was still anxious to play the trumpet. I

eventually got the chance a couple of months later."

Alan turned professional soon after leaving school, and his first job was with the Danny Mitchell Orchestra in Redcar, as third trumpet. And then came one of the most important moments in his musical life—a meeting with Hank Shaw, renowned trumpeter with the Joe Harriot Quintet. Hank took Alan under his wing, and Alan freely admits that everything he's learnt about his instrument came from that tuition period with Hank. Several odd jobs followed before he got a permanent place with the Embers, who were based in Germany about the same time as the Beatles.

On returning to England he took a job with the London Jazz Youth Orchestra, which was to become another important phase in his career. "We were playing at the Richmond (now Windsor) Jazz and Blues Festival, when John Barry heard me doing some solos. He asked me to join the Seven as leader. I was only

19, and a chance like that really knocked me out. I stayed with him for two years. It was seeing John leading his own group on the trumpet that gave me the inspiration to do the same. I wanted to sell the trumpet as a visual thing . . . to have the instrument accepted without technical brilliance. So I formed the Alan Bown!

Twenty-three-year-old Alan operates on a Super Olds for recording, and a blue-lacquered 30° special on stage. He names Miles Davis as his favourite trumpeter, but prefers commercial music to jazz.

And he reminisces, wistfully, about the time his father gave him some advice after declaring his intention to be a trumpeter. "I remember him saying: 'Listen, don't play the trumpet. Try something else, because trumpeters are two a penny, and there are only a few good ones around.' I resolved to be of the good ones."

JOHN FORD.



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HOLLIES LIFT TOURING OUT OF RUT!

BY
PETE
GOODMAN

It's been well over a year since the Hollies went out on one of their national tours here. And unlike certain OTHER groups, it's not because they have gone off the touring bit . . . it's been mainly through force of circumstances, like Bobby Elliott being ill, and like suddenly discovering a vast new market in America.

But towards the end of May, they WILL be touring. In what is going to be an eye-opener of a production, along with Paul Jones and the Scaffold and the Mike Vickers' orchestra. For the Hollies, it will be the realisation of an ambition as outlined to me by that magnificent drummer Bobby Elliott.

Said Bob: "We'll only be doing about 12 dates. Hand-picked theatres, preferably in University areas. We want the best halls so that we can have the best in lighting, settings, space on stage, and so on. Pop tours have got into a terrible rut. We felt we must go for quality, with a minimum of an eight-piece orchestra going to work on the backing jobs.

"No compere. You can't hear what comperes say, any-

way—and if you did you don't much care. We want to do the sort of show that people will listen to and appreciate. Obviously it depends on the audiences. If people pay to come in and want to scream . . . well, they should be allowed to scream. Just as long as they don't throw ice-cream! But we now feel we can adapt to any kind of audience we meet. . . .

AUDIENCES

"Certainly we're dying to get back with British audiences. Specially me—I noticed I dropped a few places in the *Beat Instrumental* poll this year. Must get myself shown around again! But really this bigger-produced show idea has been in our minds for a while—we're using Fred Perry on the production and he's great. A disciplinarian . . . you know the sort of thing. He gets things going the right way.

"America, recently, has helped us a lot. You play to audiences there on the College circuit — audiences of 6,000-plus — and they want to hear what you're doing. In Britain we did about half an hour on stage, but now we're used to doing an hour.

With chat bits between the boys and the audience, telling stories . . . very relaxed, but essentially entertainment. Yet, as I say, if the screamers are there, well, we can work to them and get a rave-up going.

"Did you know that you can play the College circuit in the States for over three years and not repeat yourself? It's amazing. The halls are great and must cost the Government a lot of money."

Bobby paused for a refill, then said: "I don't think the Hollies will ever break up, unless there's some dire tragedy. But certainly we all want to do things on our own. Like Bernie is involved more in writing songs. Me, I'd like to do a solo record, with a biggish bluesy type of orchestra. I'm working on that idea right now. But essentially the Hollies, as a group, will be the basis.

"Right now we're working on our next LP. It's strange, I know, but while we're using an orchestra on stage, we're going right back to the roots as far as that album is concerned. Everything will be the Hollies, with nothing added. Sort of reverting back to old days. But on record we can add tracks, like piano

from Bernie . . . by using an orchestra on stage we can reproduce the sound and have the whole thing much more genuine.

"Some people would say it's a matter of increasing confidence. But when I look back, it's what the Hollies have always been. Remember that Graham and Allan have been working together since they were four, or something. They do these ad-libs on stage and it all comes naturally.

"But the accent on pop shows in future simply has to be forward-looking. The productions must feature consistent acts — not so much of the big-star name, then a succession of groups who maybe have had a hit each and haven't yet had the experience to make it on stage. You want good facilities to produce a good show."

NEW KIT

Bobby is now operating behind a Ludwig kit. "They showed me round the factory in the States — I saw my new kit being built. They added odd refinements to my own specification. That has helped. But generally speaking, that hard graft tour in the States has helped us all. We write better, play better, feel better. Maybe my being ill was a good thing . . . everybody had a chance to re-think and work out their own ideas. When we came back together we were pretty well bursting with enthusiasm."

The Hollies remain one of the most consistent groups in the world. Their American break-through was long-delayed, but now they are the darlings, if they'll pardon the expression, of Young America, specially on that busy College circuit. It was there that they learned to put on a really long act.

Said Bobby as he steamed off for a picture session: "Now we're recontracted to do at least an hour. We refuse to do less — imagine that! We tell promoters that if the show is running over time, they'll simply have to pay overtime."

That coming-up tour should prove something extra special.



the Mike Smith column

AS I write this column, I'm in America, along with Dave Clark. My suitcase is open, but not unpacked. Problem is we don't know whether we'll be staying here in New York, going on to the sunny West Coast (hard luck!) or on to the even sunnier West Indies (even harder luck!). Or returning home to London (boo!).

But I'm looking at Dave and thinking how I've become a sort of chopping-block psychiatrist to the young Mr. Clark. It's been going on for ages now. Dave takes on all this work, this sheer organising work, and needs someone around to have a go at, specially when things go wrong. That someone is ME.

In the old semi-pro days at Tottenham, he'd start getting a youth club soccer team together, then worry and fret if he was one short—then hammer away at me. And now, with our TV series, he's producing, writing, playing, directing, composing—and now he's dealing in properties worth an awful lot of money, he needs his chopping-block even more.

But I don't mind. We've all come a long way together. Dave's decisions now might affect a lay-out of £100,000, so you can't blame him for sometimes getting into a bit of a state. As it happens, the first of the TV productions got a very good reaction from top agents in London and New York, so it looks very much as if we'll be filming through most of the rest of the year . . . taking time off for "ordinary" TV shots to plug the records, of course.

Certainly we think of television as THE future plan for the group—and we're lucky in that we are accepted by producers with or without a hit record.

We've seen several useful new groups since we arrived in America—but more about those in a later column. Mostly, though, it's been talks about business, notably about the tele-series.

Hope to meet up with you all next month when I really will tell you about the new organ.

MIKE SMITH.

KEYBOARDS

No. 2. CHORD FORMATION

By The Tutor

Last month, I explained the layout of the piano keyboard and also gave the scale of C Major.

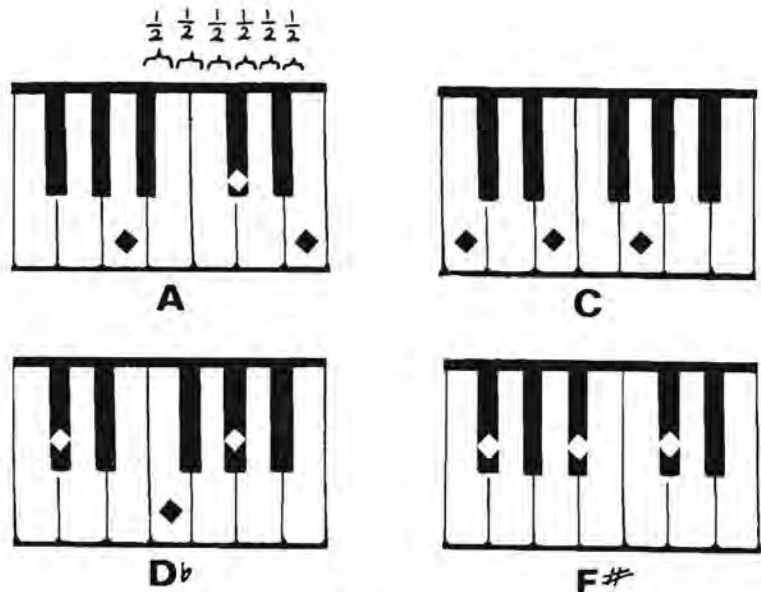
One of the most difficult things to master in learning to play the piano, is fingering. Some pop instrumentalists, like Paul McCartney for example, play the piano very well, but with incorrect fingering. They get so used to using the wrong fingering—for example Paul tends to forget his thumbs—that they become quite proficient up to a point. Playing static chords even if you have to repeat them continuously is quite easy even though you use the wrong fingers—on the right notes, of course. But, if you do not use correct fingering, runs either up or down the piano with either hand become very difficult and you end with your fingers tied-up in knots.

But, let's forget the problems of fingering for a moment and deal with chord formation. First on the list will be C Major. This chord is made up of three notes and there is a very simple formula which will enable you to make this or any other major chord on the piano

$$R + 2 + 1\frac{1}{2}$$

Every interval between one note and the next either up or down the keyboard, whether it be black or white, is a half tone. And if you look at the piano keyboard below, you will see how to work the formula. R is always the root note—in this case is C. The distance between C and C#, the note immediately above it is a half-tone. The distance between C# and D is also a half-tone and if you count from C in half-tones, you will find that 2 brings you to E so that the R + 2 bit is taken care of.

To find the last note necessary to complete the chord of C, you count again, remembering that each interval is worth a half, so the distance between E and F is a half—(this time, of course, there is no black note in between)—F and F# is a half and F# and G is also a half. Three halves makes $1\frac{1}{2}$, so, obviously, G is the third note we need to complete our chord. So, R plus 2 plus $1\frac{1}{2}$ is now translated into C, E and G.



You can apply this formula to find any other major chord on the keyboard. For example, if we want to find the major chord of D, it will obviously be D, which is the root note, then up two tones, which will bring us to F#, then another $1\frac{1}{2}$, which will bring us to A. Several other major chords are listed above so you can see how this basic formula works.

GARY BROOKER: OUR ACT NOT SO BORING NOW

BY GORDON COXHILL



GARY Brooker was in a reflective thoughtful mood as we sat drinking half pints of bitter and eating giant ham salad rolls in a cosy little pub off London's Charing Cross Road recently.

"Our new record? I haven't really got any thoughts on it. I suppose the same cynics who accused us of making 'Homburg' a carbon copy of 'Whiter Shade of Pale' will level the same jibe at 'Quite Rightly So'. We never expected our first record to be such a massive hit. Naturally we were very pleased, but it has become a yardstick by which all our records and stage performances are judged.

"Mathew Fisher had a hand in writing 'Quite Rightly So', and that could account for the change in mood. I know the result would have been totally different if I had written the number with Keith Reid as usual."

FANS

I asked Gary why the Procol Harum are not seen in clubs and ballrooms nearly as much as their fans would wish.

"The number of times we have appeared in front of our own fans is almost in double figures", he joked, wiping

half a dozen tomato pips from his mouth.

"It has been said that we are a very boring group to watch on stage. That may have been true in the early days, but if anyone still thinks that, all I can say is they haven't seen us recently.

"Remember that fiasco at the Saville. That was the worst day in our lives. We had dashed back from Torquay and were just about ready to collapse. We had no time for rehearsals, we were all hungry, thirsty and feeling very uptight. And, of course, it was only the second or third time we had played together.

"Suddenly the curtain went up, and there we were on stage. The theatre was packed with people who had come to see these five freaks who had appeared from nowhere with the record of the year and had shot straight to number one.

"I don't know what they were expecting, but I'm sure we didn't give it to them. That experience scared hell out of us and, of course, we vanished from the face of the earth for a while to sort things out."

Fair enough, that was then. But why, now that the Procol have got a good line-up and have been together for some time, do they persist in keeping a hundred miles away from live audiences?

"That is a slight exaggeration", Gary insisted. "We have played a few universities in the past couple of months, the Speakeasy and the Marquee. You must not forget that we have also toured America this year, and Germany with the Bee Gees. Then there have been frequent trips to France and Italy where for some reason we are the biggest thing ever.

"But the main reason", he continued, "why we don't play in Britain as much as the fans, or ourselves for that matter, would like is that the venues where we can give of our best are very limited.

STARVING

"Corny as it may sound we do not play for the money. True, we have got to live, and there is no virtue in being a starving musician, but we get on stage and play because we have a sound we want people to hear, and if the hall or club is inadequate, we would rather not play at all than give an inferior performance.

"Universities usually have very good concert halls and the Royal Festival Hall is ideal, but you could list the others where we could give a great show, on one hand."

What, I wondered, did Gary have to say to reports that the Procol are a moody

and unco-operative group?

He thought for a few moments and took a large swig at his beer; "Unpretentious", he replied. "That's how I would describe us. I know I find it impossible to smile to order unless I have something funny to smile at. Groups like Dave Dee can fool around all day long and still have a smile from ear to ear. They are lucky, we can't. But I am sure real fans would rather know the real Procol Harum than five idiots posing for photographs and giving funny quotes when they are not us at all.

"No, I think to call us moody and unco-operative is unfair. I mean there is not a lot of happiness in the world at the moment, is there? I don't know what we have all got to smile about."

Are we to infer from the last sentence that Gary knows and worries about world events?

"Look at the papers any day of the week. You can't read one without reading of wars, riots and murders. There is not much any one individual can do about it, but that doesn't stop you worrying.

"I just wonder where it's all going to end. People moan about Harold Wilson and the Labour Government. I am not satisfied with the way

they have administered the country, but as a nation we only have ourselves to blame. We put them there in the first place."

On a personal note, I asked Gary if it would not be more convenient for him to move up from Southend to London.

"If you mean would I have to pay less fares, and spend less time travelling, of course the answer is yes. But I have lived for a short while in London and the smoke and fumes almost killed me. I love the peace and quiet, although Southend isn't exactly a haven of tranquillity in the summer.

"On a day off I can sit in my room and write to my heart's content. In London there are too many distractions. I am not a very gregarious person. I can spend days without really talking to anyone. Just one or two close friends who I can trust implicitly are all I need.

FAIRIES

"Plus the fairies, pixies, and goblins. I'm not joking, I really believe in the little people, in re-incarnation and even in heaven and hell.

"I am religious, but not in the sense that I pray and go to church. I am sure everybody has a sense of right and wrong, and I just follow my own ideas of the life I feel I should lead.

"Religion is a very personal thing. You don't need an awesome building and a preacher. In any case, they can't put anything across to me. The church's ideas are too far removed from present-day life.

"If I had one wish, I think it would be to meet a ghost. Even if it were an unfriendly one, it would be a great experience.

"My other ambition is to play a gun totin' cowpoke in a Western film. So if anybody has any offers..."

With that Gary had to dash off to do some recording. If you one day bump into a man with a gun in one hand who tells you he's just seen a ghost, you'll know Gary Brooker is at last a happy man.

PETE GOODMAN.

PROFESSIONAL BERRIES

WHETHER they get hit records or not, the Rockin' Berries spend more attention than most groups to the quality of the sound they create. In a sense, they are perfectionists, even though a considerable part of their act is based on the comedy impressions of front-man Clive Lea.

They're just back from their annual one-month stay in Bermuda where they appear in a glossy cabaret presentation at the Forty Thieves. And they come back delighted with the new range of equipment they've been using... equipment which, including a new Ludwig kit for drummer Terry Bond, cost the best part of £2,000.

They've enlarged their musical scope to take in a wide variety of different numbers... and they have been complimented on the accuracy of their sound, no matter in what conditions and halls they play. So, as a guide to other "perfectionist" outfits, here's a breakdown of their equipment.

BRAND NEW

They use two Echolette S 100 amplifiers and two Echolette ET 200 speakers. The bass set-up is a Vox amplifier, at this time, and two foundation 15-inch speakers. The PA system is Echolette throughout, including echo and reverb. It's all brand-new gear and the boys are delighted with the results.

Instrumentally, the line-up is as follows: lead singer, the one with the high voice, Geoff Turton plays an Epiphone E 303; lead guitarist Chuck Botfield plays a Gibson stereo; bassist Bobby Thompson is on Fender... plus Terry and his Ludwig kit.

Says Clive Lea: "It's a bit corny to say we merely want to be a professional unit. But we have been congratulated on the way we get our sound and it's very much a matter of pride with us. Okay, we know in our hearts that pop music



isn't necessarily a life-long occupation, but we want to stay on as long as we can and make as much money as we can. This means always concentrating on a good visual act, a good-sounding act—and the ability to entertain audiences ranging from teenagers to more stolid night-club patrons".

In fact, the boys literally work 52 weeks of the year. Occasionally they get a couple of days off, but they all have this personal drive to do well while the "doing" is good.

Says Clive: "It's true that I made a solo record not so long ago—it was a comedy version of 'Call Me', with 'Don't Laugh At Me' on the flip. But it's silly to even imagine that this heralds any sort of split inside our ranks. I do the comedy—they tackle the music. We've been together too long now for there to be any question of going separate ways".

GAP

Their career is, to use a hackneyed expression, a solid example of how a group can bridge the gap from teen-raves to the "all-round entertainers" category. They've taken their act right through Europe and America. Bermuda is, as I've said, a regular

spot each year now. They nurse ambitions to "do" the whole of the Far East but so far time has been against them. What's more they've stepped into the rarified atmosphere of a Royal Variety Performance and, unlike a lot of the groups included in previous years, earned the respect of international stars for putting on a sensibly-produced yet unpredictable sort of act.

WELL BOOKED

This year is already well-booked. Very soon they'll go into cabaret up north for three weeks; then, on to the ABC Yarmouth to do a summer season from June 1.

The group was originally formed in 1959 at the Moseley School of Art in Birmingham, broke up later when they left school but got together again in 1961.

But to show how their style has changed over the years, remember that they got their name simply because they were all addicts of Chuck Berry... and owned every available disc of his between them. That was their bag initially. But, gradually, they turned to writing their own songs—and laying on the comedy via Clive Lea, who could surely have done well for himself in the old days of the variety circuits.

CLIFF writes about pop and life

TOMMY Steele and the Cavenmen, Cliff Richard and the Shadows . . . "Rocks" on which the British beat-group scene was founded. And Cliff goes on without the Shads these days—a seemingly indestructible gov'nor of pop. The knockers claim that his personal views will destroy his pop image . . . but each time Cliff turns up with a hit that shatters the critics.

And now he's written a book in which he talks of this and that, but mostly about how his religious beliefs have changed his whole life. He mentions some of the current pop idols and talks about them in true-to-Cliff outspoken fashion.

CONFORMIST

He answers the question: Do you consider yourself a conformist? "People who ask that are usually implying that to be a Christian and not be living it up is a terribly respectable and boring way of life. They think that because I prefer hymns to hashish that I'm a conformist.

"Most people think of the Beatles as being way-out non-conformists. A year or two ago, I remember talking to John Lennon about our favourite artists. I said I'd always admired Ray Charles. 'I used to', replied John, 'until everyone else started liking him'.

"Now that really shook me. Probably he thinks differently now, but I reckoned then—and still do—that it's dreadful to change your opinion just because people will think you're a conformist otherwise. Really that IS being a conformist—not saying what you really believe but what you think will make an impression".

OWN RECORDS

He talks about whether he ever disliked one of his own records, or shows, or films. "I've liked some more than others, but I've never recorded a song I didn't like. One of my biggest, 'Living Doll', I didn't like at first. In the film it was made for, it was played at a different tempo and with a different backing. When we came to record it, I suggested that we should change the tempo. The result was a better record altogether and a really huge hit. The film version has never appealed to me, but



the record I like very much.

"It's been the same with most of my work. I can't say that I've HATED anything I've done professionally but obviously looking back there are things I'd do differently now. I looked pretty gormless on the old 'Oh Boy' shows and I can't stand watching myself in 'The Young Ones'. Naturally I wouldn't perform in the 'Oh Boy' style now, practically nobody does, but I don't strongly dislike it".

And what about the Beatles? "As entertainers I think they're great. I believe their first few records really changed pop music and it will never be the same again. After a period when most records were bought by young people, they re-introduced adults to pop music. And of course they were the first British group to break into the American market. I'm not so keen on their later records—they seem to have lost the idea of melody, but I certainly count them among the really great performers of today".

About being famous. "I've never been very keen on the 'in' crowd of showbiz. I have always been just as pleased to get home and relax as live it up in the West End. One of the special pleasures of my life now is that I have dozens of friends who are school teachers or solicitors or work in offices and so on. Fans can be a bit of a problem. Most of them are just people who like your work, buy your records and perhaps indulge in a bit of mild hero-worship. I was like that in my teens—I remember how I felt about Debbie Reynolds, for instance! But some of them go much further and this I don't go along with.

INVOLVED

"Occasionally the fan gets emotionally involved—even obsessed—with the artist. Sometimes they get so that they can't think about anything else. They even get very rude, funnily enough, saying things like: 'If you don't answer this letter I'll turn to hating you'. Or they do crazy things, spending all their money trailing you across Britain and hanging around wherever you go. This may seem flattering, but I think it's unhealthy and I've never encouraged it".

About his musical tastes. "I've always loved pop and a little jazz music. But I like beat music and the big band sound, too. I think the reason I was so keen on rock 'n' roll back in the fifties was that it combined a strong beat with the spontaneous element of jazz. In rock 'n' roll, the composer works out the words and music, the arranger shapes the whole thing, but the performer makes it come alive—with shouts, yelps of delight and so on. I still prefer to sing up-tempo numbers".

RETIREMENT

And about his so-called pending retirement. "I told one reporter that I might retire and become a teacher. It might be tomorrow, or it might be in 10 years' time. Up came the inevitable quote the next morning . . . 'Cliff to retire—it might be tomorrow!'"

As Cliff says: "Any book about me that painted me as a raver would be totally unreal and completely untrue". This new and fascinating insight into the mind of a long-running top-popper is real AND true.

"The Way I See It", by Cliff Richard, published by Hodder and Stoughton (3s. 6d.)—dedicated "to my mum".

IT really does take a lot to get into the hit parade nowadays, as the Easybeats will tell you. About four months ago, the group made an all-out effort to regain their deserved chart status, which began with "Friday On My Mind". The number the boys were plugging was "The Music Goes Round My Head", which, is nothing else, was applauded by people in the business, and was popular on those Radio One shows. But not a nibble at the charts except for a brief moment "bubbling under". Frustration indeed, for a very talented group. It meant more thinking, more perseverance, and heads together for another attack. The result this time was "Hello, How Are You?" a pounding number which had hit written all over it . . . but in invisible ink.

"Hello" has been performed on television, heard on the radio . . . the sort of promotion that only heart groups get. But still nothing! Unless the record moves faster than this typewriter, it could begin the start of another depression period for the Easybeats. Listen to what George Young and Harry Vanda, the group's songwriters have to say about this situation. George first: "It does bring us down when we've worked particularly hard on a number, only to see it flop. Harry and I have been writing more and more recently and I think our quality is improving. As soon as we've completed a few songs, we go round to Central Sound and put them on demo. Then it's up to our music publishers. Both 'The Music Goes Round My Head', and 'Hello, How Are You?' were done recently, and we were fairly confident about their chances. But once a record dies a death, there's nothing one can do about it. It means more effort until we think we've got another single in the bag".

Harry reflected on previous success, and the reassuring thought that their songs are at least doing well for other artists. "We were on the crest of a wave when 'Friday On My Mind' made the charts, but the follow-ups flopped, so we've had time to get things sorted out. Apart from working on singles for ourselves, we've just written the latest Lemon Piper's and Buckingham's top-sides in the States, and they're both doing well. In fact, we've had several offers from America to stay over there permanently. But, if we did go it would mean running away from our big goal . . . to put ourselves back on top in Britain. Although this is home to us, we could easily settle anywhere in the world. We look at ourselves as the gypsies of the pop business".

And now for a complete change of subject . . . session men. Those two words can spark off immediate anger

EASYBEATS ARE LOATH TO USE SESSION MEN!!!



in the normally placid Easybeats. Here's George again with his "no-holds-barred" views: "Honestly, those session guys just about hang me up. When we were working on 'Hello', they just sat round and chatted about their cars and gardens until the red light came on. No enthusiasm at all. They didn't really want to talk to us, so there was a pretty rough atmosphere. To top it all, they couldn't even keep in time. I'm sure they're at least half a beat behind on the record. The trouble is that many of them are really frustrated jazz-men, most of whom aren't even good enough for that scene, trying to earn a few bob at something they're not interested in.

CREDIT

"To say they deserve credit on the record labels is ridiculous. What do they do? They play for a couple of hours, and collect £10 which is good going by my reckoning. Let's face it, we could easily get a group to help us out on sessions, then at least we'd get something going".

"Of course there are exceptions, particularly pianist Nicky Hopkins who is like a sixth Easybeat to us. But I really am loathe to use session-men again". Harry agreed, and said these

carefully selected words. "When we use these guys on television especially 'live', there's nothing you can do about it if they play out of time. It's happened to us twice in the last couple of weeks, and it leaves me with a pretty sick feeling. The one incident that stands out was on that Spastics show recently. Roy Wood, of the Move was playing his guitar and there were these two session men nearby who were in the band for the show. A couple of other blokes went over to Roy, and they were just jamming around. Somebody asked the session guys if they'd like to join in and they said something like 'You're joking man, you must be'. Then they put their noses way in the air and walked off. I think that about sums up their attitude towards groups . . . most of them anyway".

Happily, the Easybeats do not let things like that get them down, because their enthusiasm for recording lays a blanket over everything else. And in the next few months they will still be in Central Sound doing demos of their numbers, one of which will surely (and I'll bet on it) lift the Easybeats out of their "no hit depression period" and with the palm of destiny, put them back in the top ten . . . permanently.

★ IN THE STUDIO ★



GIVING THE FACTS BEHIND THE HITS

THE pressures of studio space in London are really becoming tremendous. We checked briefly at the beginning of April and found that most of the leading studios were booked up for the remainder of the month. The trend towards longer sessions has, of course, increased the demand for studio space. Also, the introduction of four track and eight track has produced an additional demand for reduction time.

Many recording managers find that when they have actually recorded the backing

and vocal on four track they find that something extra is needed on playing it back the following day. So, they have to go back into the studio and reduce and then record the additional sounds on to the tape.

TEMPTATION

The temptation to go on and on until the artist and A and R man are absolutely satisfied is, of course, very considerable now that more and more tracks are becoming available. In fact, one begins to wonder how people ever recorded mono. But, at the same time it does seem rather unfortunate that large studios have to be tied-up with reduction sessions when this operation could ideally be carried out in a smaller area, although,

of course, the same equipment is still needed. It's the actual large recording area that is not required for reduction versions. Still no doubt some one will come up with a simple answer before very long.

Just over a month ago, a new studio opened its doors to the pop and film world. The company, Trident Studios, operates from Trident House, St. Annes Court, in Wardour Street, the heart of London's film world. They offer a 24-hour-a-day, 7-day-a-week integrated service, which includes the following facilities: film-recording, music-recording, disc cutting, tape-copying, tape-reduction as well as a superb preview theatre. And in the near future . . . just as soon as equipment can be installed, in fact . . . Trident will also be able to offer: music-to-picture facilities, film-dubbing and film-transfers.

Norman Sheffield, 28 year old Managing Director of Trident Studios, outlining the company's aims, told "B.I.": "For a long time, there has been a crying need for a co-ordinated high-speed service. Now, producers and directors can come to us, tell us what they want, and we can plan the programme for them in the shortest possible time. In the past, they had to

approach half-a-dozen independent organisations, which is time consuming in itself, and co-ordinate plans themselves. From my experience of this industry, I know that Trident can save at least a third of the time it normally takes on any job".

The integration of facilities idea behind Trident Studios was conceived by Norman, and his brother Barry in 1966. Following a period of planning, they spent several months looking for suitable premises. Nine months ago, the company bought Trident House (then a disused printing works) and have subsequently transformed it.

TRIDENT

At the moment, Trident occupy the bottom four floors of the building, and have sub-let the top two floors, but they expect to take com-



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plete charge of Trident House within three years. After seeing pictures of the original building, I can only remark that the transformation is remarkable. The studio section was designed by Norman and Barry, and built for them by Sandy Brown, and John Spelzini. It has capacity for 35-40 musicians, and has a drum kit permanently installed. The control room consists of a Sound Technique built consul, which uses a coloured key system for easy recognition. It has facilities for 20-track. An interesting feature about this room is the lack of playback machines, and the omission of equipment

which need not be immediately accessible. This equipment is housed in a separate room, and can be operated from the control room by a special panel on the mixing consul.

AMPEX

The studio uses Ampex 8/4-track stereo or mono tape machines, A.K.G. mikes, and facilities for full echo, limiting, delay, etc. Barry Sheffield will be engineering.

The preview theatre has seating for 35-40 people, and facilities for 35 mm, 16 mm at double head, all picture ratios, and record replays. Dick

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Slade is the projectionist. The theatre has already had Michael Caine, Stanley Baker, Tom Courtney, Michael Hemmings in for viewing of major features. In fact, Trident have been finding it difficult to fit customers in, so heavy has been the demand.

Managing director Norman Sheffield has obviously used his experience of the industry in designing, at demanding, the best equipment around, and the work they have completed on Trident House in 11 months is quite remarkable. Norman, and four other people worked round the clock to get the schedule completed. Norman told "B.I." that it took one day to unload a lorry of pre-fabricated sheets. They had to be taken into the studio one at a time and re-piled there. This was the one point at which Norman admits he was nearly beaten. "Don't talk to me about pre-fabricated sheets," he says.

With Trident taking a definite step forward in the

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Tim Rose has been recording in Britain.

advancement of techniques and ideas in their studio and theatre, thinking on the same lines could well advance England's recording and film future.

JACKSON STUDIO

Rickmansworth, in Hertfordshire, is not the centre for many things in England, but it's proving a lucrative position for the JACKSON studio. They've completed three LP's for release on E.M.I. labels. The first one, "Music For Meditation", features a group called the Mellow Fruitfulness, who had a fairly successful album released last August. This one contains numbers such as "Daydream" and "Ode To Billy Joe". The melody lines are played on a piano, but there is a strong organ backing. It's out in May, on Columbia, No. SX 6242.

The second LP comes out on the Parlophone label, No. PMC 7050, also in May, and is called "Sallies Fforth", by the Rainbow Ffolly. They haven't had a single released yet, but E.M.I. were so im-

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Cutting a master acetate

pressed by the group, that they decided to issue this album. All 12 numbers were written by the band, and the sleeve was designed by lead singer John Dunsterville. Each track is joined by some effect or other, so there's some pretty full listening. An interesting point about this group is that their bandwagon—which is an ambulance—is driven by clockwork! (Not really—it's just that it's got a large key sticking out the back!!).

POPULAR

LP number three features the Second City Sound, a very popular outfit in the Midlands, so there will be a good market for the album, called "Love Is Blue". It's mainly instrumental, and is available on Columbia, No. SX 6243. All three LP's are available in stereo.

The Jackson studio has also been working with the Durham Light Infantry, on

their last LP before they disband next year. 32 brass players crammed into the studio for the session.

Last month you may have read about the Jackson brothers independent label, Ad-Rhythm, in our "A.B.C. of Independent Labels" feature. Their current single is "Love Is Blue", and "She Wears My Ring" by organist Keith Beckingham, and they are planning LP releases for July and September.

Mike Clifford spent a couple of hours in CENTRAL SOUND recently, listening to a session with the Easybeats, who, as usual, were working on various Harry Vanda and George Young numbers. Says Mike "They were mainly concerned with one song, and were doing a backing track, which sounded very impressive. They were very enthusiastic, and seem to have complete harmony when they work together. After hearing my piano playing though,

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they decided NOT to use me as a session man". Could be a number for the States then, where the Easybeats songs are very well received.

That Hungarian girl singer we mentioned in last month's studio notes, is called Sarolta, and her records are produced by Jackie Edwards. O.K.? Chris Andrews has been recording due Joe and Vicky at the DE LANE LEA studio where there have also been sessions for Terry Reid, ex-Jaywalker vocalist. He was produced by Mickie Most, who has also been working with the Seekers, and Herman. The Seekers sound is pretty similar to the days when they were with Tom Springfield, so engineer Mike Weighell tells me.

De Lane Lea have also hosted Tim Rose, top Ameri-

can singer, who promises to reside here in the near future. They added strings, etc., on numbers previously recorded at C.B.S., with producer Mike Smith. Arranging was done by talented newcomer Ian Green. Other visitors to De Lane Lea have been Tony Newley, working on his latest film soundtrack, "Tintern Abbey", the Happy Magazine, Smoke, who were produced by Dave Mason, and Jeff Beck.

I.B.C.

The I.B.C. studio are just finishing their structural alterations, and in fact studio "A" was closed during the day for the month of April . . . that meant a lot of night sessions. Recording were: Bill Shephard, on his orchestral LP of Bee Gee numbers; the Searchers, under production of Bill Landis; Wayne Thomas, for Lyndon Records. Everybody at I.B.C. is excited by the success of John Rowles. His "If I Only Had Time" was recorded at the studio, and he now books it regularly, working on a follow-up.

E.M.I.'s No. 2 studio is going to be very busy during the next couple of months as the Beatles will be in there working on their next LP. When John Lennon returned to this country just before Easter he said he'd written over a dozen new songs and wanted to start recording them right away. zapp, zapp, zapp!!!



Dave Mason produced Smoke's single.

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RP—Peter Sullivan. S—Decca. E—Bill Price. MP—Donna
2. **Lady Madonna** (*Lennon/McCartney*) The Beatles
RP—George Martin. S—E.M.I. No. 1. E—Geoff Emmerick.
MP—Northern Songs
3. **The Dock Of The Bay** (*Cropper/Redding*) Otis
Redding
RP—Steve Cropper. S—American. MP—Carlin.
4. **Cinderella Rockefella** (*Mason Williams*) Esther and
Abi Ofarim
RP—Semel/Ofarim. S—Olympic. E—Keith Grant. MP—
Rondor
4. **Wonderful World** (*Weiss/Douglas*) Louis Armstrong
RP—Bob Thiele. S—American. MP—Valando
6. **Legend of Xanadu** (*Edward/Blakely*) Dave Dee and
Co.
RP—Steve Rowland. S—Philips. E—Roger Wake. MP—
Lynn
7. **Congratulations** (*Martin/Coulter*) Cliff Richard
RP—Norrie Paramor. S—E.M.I. No. 2. E—Peter Vince.
MP—Peter Maurice
8. **If I Were A Carpenter** (*Tim Hardin*) The Four Tops
RP—Holland/Dozier/Holland. S—American. MP—Robbins
9. **Rosie** (*Don Partridge*) Don Partridge
RP—Don Paul. S—Regent Sound "B". E—Bill Farley.
MP—Essex
10. **Jennifer Juniper** (*Donovan*) Donovan
RP—Micky Most S—DE Lane Lea. E—Dave Siddle.
MP—Donovan
11. **If I Only Had Time** (*Fugain/Delinoe*). Lyric—
Ashman) John Rowles
RP—Mike Leander. S—I.B.C. E—Mike Claydon. MP—
Leeds
12. **Me, The Peaceful Heart** (*Tony Hazzard*) Lulu
RP—Micky Most S—De Lane Lea. E—Dave Siddle. MP—
Bron
13. **Step Inside Love** (*Lennon/McCartney*) Cilla Black
RP—George Martin. S—E.M.I. No. 2. E—Geoff Emmerick.
MP—Northern Songs
14. **Fire Brigade** (*Roy Wood*) The Move
RP—Denny Cordell. S—De Lane Lea/Olympic. E—Mike
Weighell/Terry Brown. MP—Essex Int.
15. **Simon Says** (*Chiprut*) 1910 Fruitgum Co.
RP—Katz/Kassentz/Chiprut. S—American. MP—Mecolico
15. **She Wears My Ring** (*Boudleaux/Bryant*) Solomon
King
RP—Peter Sullivan. S—E.M.I. No. 2. E—Peter Vince. MP
—Acuff Rose
17. **Love Is Blue** (*Popp/Cour*) Paul Mauriat
RP—Mauriat. S—French. MP—Shaftesbury
18. **Green Tambourine** (*Leka/Pinz*) The Lemon Pipers
RP—Paul Leka. S—American. MP—Kama Sutra
19. **Valleri** (*Boyce/Hart*) The Monkees
RP—Chip Douglas. S—American. MP—Screen Gems
19. **Can't Take My Eyes Off You** (*Bob Crewe*) Andy
Williams
RP—Bob Gaudio. S—American. MP—Ardmoore and
Beechwood

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

HENDRIX

JIMI A KING NOW IN HIS OWN COUNTRY!

GETTING hold of Jimi Hendrix while he's in the middle of a barnstorming tour of his native United States is something like getting a free pass and a few sticks of dynamite to get into Fort Knox. But via Chas Chandler, his ex-Animal manager, and Tony Garland and Les Perrin, this interview was finally put together.

And to sum it all up: Jimi, discovered first by Chas as an unknown in a cellar club in Greenwich Village, is currently one of the biggest draws in the States.

His "Ayo" LP is one of the biggest and most consistent sellers; his personal appearances create box-office scenes akin to Complete Chaos.

WHOLE SCENE

Says Jimi: "It's a funny feeling. You get carted hopefully from New York to London, start a whole scene going there, then come back home. And they want to know. I don't do anything all that different—but suddenly the magazines, like *Life* and *Time*, are all writing about me. Like somebody called me the Black Elvis. Well, fine. Some of 'em call me things not so good . . . like they try to analyse me and come up with a psychiatrist's report and it don't sound like me one little bit.



The ever-inventive Jimi.



Mitch Mitchell enjoyed the States tour.

"I like this touring, except I don't like the touring. Know what I mean? Well, in two days I did a show in Los Angeles, then went to Seattle, then back to Los Angeles. I didn't do much, or see much of these places except Seattle. That was where I was born. I went round to see my old school, and fooled around on guitar for the kids there in the gymnasium. But I didn't have enough time to spend with the folks I used to know.

"But sometimes I get to meet other musicians and we kinda exchange notes. We worked a lot early on in the tour with the Electric Flag, who are real groovy over there on the West Coast. One guy, Buddy Miles, is someone I like talking music with. What you can do in America, specially in New York, is

meet up with guys and just go out and jam somewhere. The club scene is so informal—you just go in, wait your turn and get up there and blow. Like with Eric Clapton—we got together, talked a while, then jammed”.

HOTEL ROOMS

If anything, apart from the constant round of hotel rooms upsets Jimi, right now, it is that he feels the critics are making too much of him and not enough of his cohorts Mitch Mitchell and Noel Redding. Mitch, incidentally, returned to London for a couple of days in the middle of his tour there—and promptly went missing, leaving behind several journalists who had been “promised” interviews with him.

Says Jimi: “I’ve said before in ‘Beat Instrumental’ that the ideas come from all directions when we’re doing an album or even a single. Mitch has this ‘feel’ for sounds, like knowing exactly what other instruments to use. Noel, too, is obviously an important part of the scene—but I guess the problem basically is that we are called the Jimi Hendrix Experience. But at least I can

tell you AGAIN that we are essentially a trio.

“But touring is one of those things you can’t avoid. I dig doing shows in different towns, sure. But the hotels . . . the lack of service . . . the hang-ups when all you want is something simple to eat at the time you wanna eat it! Still, there is a difference between doing your own shows and getting the bread than when I was going round the same sort of circuit with guys like Little Richard and King Curtis and so on and was just a kinda shadowy figure up there outa sight from the real meaning”.

His mates tell me that even when he gets a couple of days off on this exhausting tour of the States, Jimi still stays behind and works on his musical ideas.

NOTEBOOK OF IDEAS

He visits recording studios, just to see what’s happening. He’s filling a notebook with ideas for an autumnal tour of Britain in which he wants to use lights, tapes, films, extra musicians and speakers literally in every corner of the hall. “And with nobody doing any talking on stage. Just playing”.

He’s been recording in the States but no news has yet filtered through of any special innovations. Jimi works on his compositions in an off-beat way . . . mostly it sticks hard in his mind until he gets to a studio and unloads the musical content through a tape-machine. His lyrics he writes roughly and without punctuation. He says: “I’m so tired I could drop, but I find the relaxation comes from thinking more about music.

MECHANICAL

“Nothin’ else moves me. But sometimes I have this feeling I’m getting too mechanical.

“Each day on a tour like this kinda moves into the next. Nothin’ different about each one, through a week. This I gotta avoid. But you can’t help thinking back to a couple of years ago when I met up with Chas Chandler in the Village. The responsibilities are greater now. I guess I wouldn’t have it any other way”.

BY PETE GOODMAN



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PLUGGING

B.I.

LOOKS AT THE ART OF GETTING A DISC PLAYED

THE formula for getting a hit record is well known. First find a good artist, add a tuneful song, then record one singing the other. And then plug it! The art of plugging, as handed down through the various ages of pop is now highly developed. And vital. You can make the best record in the world but, if it doesn't get plugged, chances are it'll sink without trace.

The dictionary definition of "plugging" is "work hard and monotonously" (coll) . . . or "publicise by constant repetition" (coll). Both apply to the modern plugger. The job is described by the first phase—the result by the second.

But plugging has changed over the years. Back in the days of the big bands, when singers were often anonymous and label credits merely

said "with vocal refrain", the main plugging was handled by men employed by music-publishers. There was more interest in the Top Ten best-selling SONGS than anything else . . . the record Top Ten was to come much later.

BAND LEADERS

One of the most experienced of all the old-time pluggers is Eddie Rogers. He tells how he operated. "You more or less had to live with the band-leaders of the day. If they were broadcasting, you had to be there with them. You had to push them hard to include your current plug song, but not so hard you became a drag. Favours were done. I remember sitting in the front row of a BBC studio. On came the band-leader trying to decide what songs to do. I'd stick all my fingers and thumbs high in the air. It meant it was worth a tenner, there and then, to include my song. A nod and the deal was set. . ."

Adds Eddie: "But remem-

ber this wasn't so much to sell records. Records were breakable and 78 rpm. What we wanted was for people to buy the song-sheet and play it at home on their own pianos, or accordians. Or buy just to learn the words so they could sing along with their radio sets.

"It was a fiercely competitive business. Bribes were carried out, but it was all very illegal. There were several scandals involving BBC artists. But essentially it was a two-way business. Okay, you often tried to peddle songs which weren't much. But an alert bandleader HAD to give you his time, lest he missed out on a number that could build his popularity".

RECORDS

But the emphasis changed. Records became important as they became unbreakable (well, almost!) and revved at 45 per minute. The NME and Radio Luxembourg pulled out Top Twenties of best-selling discs. And the music business became geared to selling records rather than sheet music. Broadcasts in the studio-orchestra programmes were still important—and the old-time pluggers kept up their old contacts. But a new breed of plugger came in who was an expert at "selling" actual recordings to producers, disc-jockeys and the like.

These men were employed by the record companies, by music-publishers, by indi-

vidual artists. As sales of records soared, so the competition became fiercer. Record companies set up their own publicity departments—not to be confused with the pluggers. Plugging can be a highly-paid job . . . but you have to prove your worth. And the end product is simply assessed in the number of contacts you build up—and the number of plays you get.

Go to the pub nearest to a BBC studio after a music broadcast and you'll see the pluggers hovering. Ready to buy drinks. Ready with a big welcoming smile for any "personality".

Then came the so-called "pirate" stations. Several record companies said they couldn't support this "illegal" operation. One company boss said they SHOULD be banned. But meanwhile his promotion department, the pluggers, were whipping off copies of new records, well in advance of release date, to the pirates!

PARADISE

This was a true plugger's paradise. Records were heard by millions in advance of reviews in the trade papers, in advance of an advertising campaign. Money was paid out, and nobody denies it. But there were so many different outlets, covering most types of music. New artists could be built, simply by repetitious "plugs". Old artists could be resurrected.



I asked one record company plugger about this. He said: "Even bad records can be made to sell . . . if they're played enough. Officially I denied feeding discs to the pirates; unofficially I made them my first port of call. It cost money, but it was worth it".

PIRATES

And then the biggest blow. The pirates were put out of business. Radio Caroline struggled on, on a blatant "pay-for-play" scene roughly £200 for five plays a day for two weeks. Then that too folded. Only the reorganised Radio One, plus a dwindling number of TV pop shows, remained. The competition became even fiercer.

Now let's hear the problems of plugging in this day and age. Come in Tony Hall—who was with Decca (and very successfully) and who now, for a percentage, plugs as an independent. "In the 13 years I've been plugging, the scene has changed a heck of a lot. It's worse than ever—a very sad state of affairs. The BBC monopoly of radio is the biggest problem . . . One and Two are so similar and like the old Light Programme. You simply can't plug all the records produced.

CAROLINE

"How to improve it? Only if the BBC started a complete pop programme or network. But I think we're fortunate that Caroline has returned. Thank goodness! And Isle of Man radio is very exciting as a prospect. But take one record and the BBC. Because of their policy you can't plug a record sufficiently strongly and in concentration to get it off the ground. So some discs are around for months before they happen. 'Whiter Shade Of Pale' would never have hit the top if the plugging hadn't been concentrated in a couple of weeks on the pirate stations.

"How do I work? I only plug records I believe in. Not any old rubbish. Someone offered me £1,500 to get a disc away but I turned it down because the record

wasn't the sort of thing I felt was right. My conscience wouldn't let me take it . . . nor would my regard for my reputation".

All Tony's record-plugs go out with his THE emblem on the label. Producers will, he's sure, listen to his material because they know he takes only "groovy" records and therefore doesn't waste their time. This is reflected in the fact that he had four records in the Top Ten.

His "moral code": "If a producer is busy . . . don't hang around—just say hello and go. Anyway I have many friends among producers. Real friends".

SURVIVAL

From an independent to an artists' plugger—Roger Easterby, of the Arthur Howes office. "Plugging is a matter of survival of the fittest. There has to be mutual respect between plugger and producer. But with only the BBC and ITV, most of the discs made now just haven't a chance. The most difficult part is sustaining the plays. Too long a gap between them and the effect is nil. You can get a new artist away, like I did with Dorian Gray, but you have to fight tooth and nail . . . and make producers believe he is good. My life seems spent with producers—they reckoned I should have my own office at Broadcasting House".

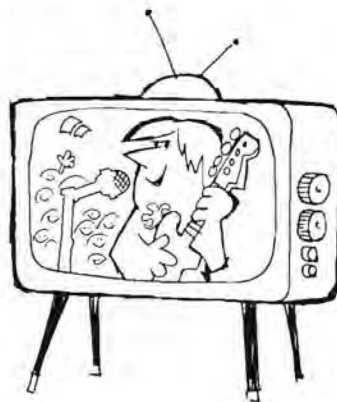
Roger reckons it's a high-pressure job. And pulling strokes just doesn't pay off.



Tony Hall

He, too, as with all pluggers misses the pirates.

I went to a top-rated disc-company plugger. He didn't want his name quoted. He said: "I don't want to talk about it, really. No—I'm not



ashamed of it. But it's a complex situation and very delicate at the moment. Discussions and changes are being made at the BBC and the whole business of record promotion—I don't like the word plugging, it's old-fashioned. I read an article in the *Observer* about the scene

. . . I'd never put my name to anything like that. Maybe later I'll talk. . ."


Dave Most is employed by a publishing house, Karlin Music. He said: "How do I work? When a release date is set for a record, we meet to decide which promotion point we concentrate on. I sort out one record which has the best chart chances. Then I send them to the local record stations now starting up. Then Luxembourg. This as well as Radio One, of course.

PROMOTION


"This happens about two weeks before release. Then I start in on the personal promotion. Chatting up producers, disc-jockeys who normally combine on deciding which discs to use. Television programmes—always the content is decided by the producer. It's a job where you must be careful—you can't upset producers by over-plugging and it often happens that managers of various groups get in my way by

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PLUGGING
plugging discs themselves and upsetting producers and deejays and very often spoiling what would have been good chances of the records getting into the charts.

"Certainly it's much harder now. But the BBC are very fair. They'll either say yes or no—no beating about the bush. Actually I like the situation now because it's back to the old days where it is incredibly difficult for a record to get into the charts because there is a lot of competition and that is a good thing for the business. As long as you are plugging good stuff. Promotion is essential to all records. Only a few artists I can think of—Beatles, Cliff, Tom Jones, of

course—whose discs will be played regardless of whether they are plugged or not.

"Best thing about promotion now is that the listening public is taking more interest in the Top Thirty than in the Top Ten—so it's a wider scene giving more chance to more artists".

And a last word from Roger Easterby. "Actually plugging is more important to the solo artist than a group where television is concerned. The kids know that a group is likely to be young, in their own age bracket. But a solo artist, only played on radio, could be any age—could look like an old man".

Plugging then, as I was saying early on, is hard work, often monotonous. But vital. A highly-developed skill, requiring tenacity and nerve; stamina and ingenuity.

But what about those groups who decide to do the plugging for themselves? They've come up with some mighty off-beat ideas. I'll deal with some of those next month in part two of this Pamphlet on Plugging.

SCRIBBLES

It really is the old Fats back again. Fats Domino's new records on Broadmoor label are back with the down-home sound—no slushy strings . . . James Brown in West Africa last month . . . Answer disc to Joe Tex's "Skinny Legs and all" —"I'm Leroy, I'll take her".

Sammy Turner, million-seller with "Lavender Blue", has written latest Linda Jones—"My Heart Needs A Break" . . . Linda Carr signed for Chancellor Records.

Felice Taylor now with Modern. Aretha Franklin receives fifth gold record for latest single "Since You've Been Gone (Sweet Sweet Baby)" . . . "Funky Walk" is the next from Dyke and the Blazers . . . Alvin Robinson, New Orleans soul singer, signed to Atco.

Dionne Warwick and Ray Charles set to appear at 1968 Newport Jazz Festival in July . . . Wilson Pickett, Martha and the Vandellas, Jackie Wilson, Temptations and Ray Charles appear at Philadelphia Festival this summer.

Soul Music magazine now available from 46, Slades Drive, Chislehurst, Kent . . . James Brown off to

entertain the troops in Vietnam this summer . . . Slim Harpo selling well in the South with "Te-ni-nee-ni-nu". Bobby Lewis of "Tossin' And Turnin'" fame returns with a small hit "Soul Seekin'". Calla Records, ex-home of J. J. Jackson, now to be released by Major Minor here . . . Latest Booker T. album "Doin' Our Thing" . . . Florence Ballard, one of the original Supremes, has signed as a solo artiste with A.B.C. Paramount.

"Hush" by Billy Joe Royal was a big hit all over the Continent. Excellent record that even includes a phrase from the Beatles' "Day In The Life" . . . Larry Williams has signed as a producer for Venture Records, the hottest new label for soul who have already captured some Motown staff men.

New records: Don Gardner "You Babe" (Verve); Rufus Thomas "The Memphis Train" (Stax); Barbara Mason "I Don't Want To Lose You" (Arctic); Bobby Taylor "This Is My Woman" (Integra); Joe Arnold "Soul Trippin'" (Wand); Bobby Paterson and the Mustangs "Broadway Ain't Funky No More" (Jetstar)

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R.M.31

IT's a strange story really. There were these two blokes — Robb Freeman, and Anthony James — who wanted to become professional songwriters. They recorded some of their numbers on Anthony's tape-recorder, and arranged a meeting with Ronnie Beck, of Feldman's Music. Ronnie, an old friend of the boys, was duly impressed with both songs, and arranged for a recording. The result was a cover of the Lemon Piper's "Green Tambourine", and the Sun Dragon was born as a singing duo. And now they're out with "Blueberry Blue" — a quick follow-up to the first record, which is a number off the Lemon Piper's LP. O.K. So what happened to those songs?

Let Anthony explain. "We thought it best to do a cover as a first release — to record a number that would at least introduce our name, and get a few plays. The flip, 'I Need All The Friends I Can Get', is one of our songs, though. So is the flip of the latest, 'Blueberry Blue'. It's called 'Faraway Mountain'. What it really boils down to now is to establish ourselves as artists and songwriters on a 50-50 basis, which, in turn, means getting a hit. It would be better though if we could write a chart entry ourselves.

"At the moment we're writing about five numbers a week. They're usually about things we've experienced in life . . . situations which have arisen when we've been travelling about in cars . . . places we've been to . . . anything really that makes the basis for an interesting story line. But not usually about love which can be so insincere in songs.

TAPE RECORDER

"We've just started using recording studios to tape our numbers. Before, we always used my tape-recorder, double-tracking voices and instruments. Robb is a good guitarist and drummer, and I've been playing the bass for some time, so we got a reasonable sound. We prefer to do everything ourselves, because we're the only ones who know what a song SHOULD sound like."



CLIMBING FAST!

THE SUN DRAGON

The tie-in with Ronnie Beck, and Feldman's Music is an interesting one. Robb reveals: "We've known Ronnie for some time now, mainly because of our connections with groups he's been handling. One of them The Sands, had Anthony on bass, with me on rhythm, and later drums. When this group split up, it was natural for us to take our ideas to Ronnie. I suppose he saw we had possibilities as solo artists, and, after a quick discussion, we recorded 'Green Tambourine'. It was a case of doing the session on a Saturday, for release on the following Friday. Although the Lemon Piper's version eventually came out on top, we did get ours into the charts.

"We decided on a quick follow-up because the name Sun Dragon was being remembered. We heard 'Blueberry Blue' on a demo of the Lemon Piper's LP, and decided it was just right for our next single. Now we're working on an LP, but we won't

release one until we have a record in the hit-parade. We have enough numbers already, but we don't want to use just our material on it." Anthony agreed, and said: "People think it's terribly clever to write an LP, but the finished product usually sounds the same all the way through. Obviously there are exceptions, but these are artists who are experienced, and can appreciate what the audiences want to hear. It all comes back to commercialism in the end . . . you're supposed to entertain people, not yourself, so we come to a compromise when we write. Rock numbers, soft numbers, ballads . . . anything that sounds good and commercial.

MARKET

"I don't mean we write just for the market. It's not a case of doing what we don't like, but it just so happens our tastes in music line-up with most other views." Ironically enough, Anthony was asked to join the Herd not so long ago, as a bass player, but he didn't really like the sort of stuff the group was doing, and didn't see them as a commercial prospect. "I was wrong there, I must admit. But the freedom we're getting as the Sun Dragon satisfies me enough. If I'd been with the Herd now, I certainly wouldn't have had the time to concentrate on songwriting, which seems to be my element."

So back to the beginning. Robb and Anthony are still recording on that tape-recorder, are still impressing Ronnie Beck with their numbers, and should soon realise their ambition . . . to make it as songwriters and singers, on a 50-50 basis, of course!

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AMERICAN GROUPS ARE HAPPENING

Part 1: Mike Clifford writes about four American Groups who have yet to gain widespread popularity in Britain.

AWARENESS is a necessity in popular music. It's a great mistake to keep eyes and ears shut to new positive developments in a field where talent can take years to flourish. It is also a misconception to think that talent will win all the time. It usually finishes third. It is for this reason that it is so difficult to keep up with all the progressive sounds which are constantly filtering through from the U.S.A.

And don't think you can catch up with things by listening fervently to BBC radio, for apart from John Peel's show, you will hear nothing more interesting than the Beatles and Bee Gees. In this two part series, I hope to throw a little light on groups who have become the mainstay behind idealistic thoughts in pop and others who are a little more commercial, but whose musical ability is unquestioned. This month, I have chosen the Doors,

the Association, the Byrds, and Love.

The Doors: This group has been born in a generation, when young Americans appreciate anything even slightly rebellious. Especially against the escalation of war. Their leader and vocalist, Jim Morrison, writes like an agitated poet, his lyrics often being brilliant, and more often than not, outweighing the musical content of his songs.

He is supported by John Densmore, drums, Ray Manvarek, organ, and Bobby Krieger, guitar, who are credited with the groups writing, but who really lay the foundation to a sonic sound.

TWO ALBUMS

They have had two albums released in this country, on the Elektra label. The first, "the Doors", is heavily blues influenced, which covered, perhaps, a lack of confidence within the group. For since their commercial success, and an appreciation that they CAN be successful, they have emerged with an individuality that derides no influence, other than that of life. The best number on the LP "Light My Fire", was also their first single, and is no deeper than a strong love song.

The only song with real involvement is "The End", which refers openly to murder, sex, and incest, and acts like a mirror to these abnormalities, which are usually heavily disguised in music . . . and wrongly.

Jim Morrison has no time for sentiment, or self remorse. His songs are obviously personal, but not enough to have only esoteric meaning. The production on this LP is superb, and shows a harmony which is

apparent on most Elektra LP's. "Strange Days", the Doors second album, has none of the inhibitions of the first, and runs like a biography. It has a bizarre cover, featuring circus performers who can find no place in normal society. This applies to the songs, as well. "People Are Strange" refers to coldness amongst people against the slightest oddity . . . a prejudice ascribing to strangers, and the hostility that may greet them. Similarly "Strange Days". There is evidence, but only just, that one of the numbers, "Love Me Two Times" is a reference to the Vietnam war . . . "love me once for tomorrow, once for today, love me two times before I go away". It could be more personal, but Vietnam is a subject which I don't think Jim Morrison would overlook. Morrison tells us also that "the music is your special friend", in "When The Music's Over", which is about emptiness in general.

STRENGTH

But the strength of Morrison as an observer and orator becomes immediately apparent in "Horse Latitudes" a frightening piece of prose about the jettisoning of horses in rough seas. It has no music. Just the sound of disbelieving and horrified people, against the background of noise of wind and sea. It is vivid, as well as terrifying, and that is no exaggeration.

It is significant that "Strange Days" has the words fully scripted on the inside cover, with a typical unsmiling picture of the Doors. The two go well. And it is good that the music is basic, and generally uncomplicated, and merely offers a



The Doors, who, lyrically, are America's top group. Jim Morrison is on the left.



Nothing pretentious about the Association—just bright happy music.

framework for the best lyricist in popular music today.

The Association: Here is one of those commercial groups whose aim is to make happy music to be enjoyed on all levels. Their harmony singing reaches near perfection on their first LP release in this country, "Along Comes The Association", which contains "Along Comes Mary", a single which almost made it in England. The rest of the album has nothing really outstanding, but as I

said, the singing is excellent, which is really all that matters.

Their second LP "Renaissance", marked a considerable improvement, song-wise, and contains "Cherish", and the strangely titled "Pandora's Golden Heebie Jeebies" a track by the now departed Gary Alexander. It uses the sitar, a rather bandwagon effect, which the group immediately dropped. Their smart "all-American boy" image was particularly noticeable in the songs,

and especially in their immaculate appearance. No reference to anything stronger than love was made, and like their first album, bled happiness.

BLACK MARKS

"Insight Out" is their latest LP, which, like the rest, are available on the London label. John Ford, our LP reviewer, did put a couple of black marks against some of the numbers, but he tells me he has now relented, and finds the album particularly enjoyable. Standout track is "Windy", and I fail to see, even looking at it with an unbiased point of view, how that number failed to reach the charts. It has been revived in many forms now, but the Association's version still has the edge.

Among some of the other good songs are "On A Quiet Night", which I know impresses Bee Gee Colin Peterson more and more every time he hears it, and "Never My Love", which was another good single for the group, which nevertheless failed to do anything over here.

An interesting point about "Insight Out" is the change of image—not in the music, but in the Association's appearance. The hair is longer, suits are shed, and smiles disappear. But

the sound is the same—clear, bright and clever. For the record, the Association line-up like this: Ted Bleuchel, Jr., drums; Larry Ramos, guitar; Brian Cole, bass; Jim Yester, guitar; Russ Giguere, vocals; Terry Kirkman, vocals. All the group add harmony.

The Byrds: It is difficult to assess the Byrds as a group, because they are many groups, separate individual groups, under Roger (formerly Jim) McGuinn. Interest has been stimulated by continual hang-ups, and internal trouble, which has seen the departure of three of the original Byrds. McGuinn, guitar, Chris Hillman, bass, and newcomer Kevin Kelly, drums, remain the same. But the line-up seems to change all the time. They have experienced success in this country, with "Tambourine Man", of course, "All I Really Want To Do", and to a lesser extent, "Turn, Turn, Turn".

JETTISONED

But they have since jettisoned their commercial shortcomings in favour of personal expression (usually McGuinn's), which has been noticeable since their third LP, "5th Dimension".

continued on page 26.

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AMERICAN GROUPS ARE HAPPENING

continued from page 25.

Before that the Byrds had made two other albums, "Mr. Tambourine Man", and "Turn, Turn, Turn". Both are excellent, containing touches of humour, devout seriousness, and just pleasure. Of the two, I prefer the latter, primarily because of the title track, which remains one of my favourite Byrds recordings. This LP just kept its folk foundations, which was an image the group were not anxious to shed. Gene Clark, and Roger McGuinn had obviously set the group in a mould which they themselves wanted to enjoy, as well as sharing it with a large audience. The arrangement they did on "Turn, Turn, Turn", the old

Pete Seeger song about the Book of Ecclesiastes, was one of the better transitions from folk to pop, or "folk-rock" as it was termed.

TRANSIENT

A transient period was next, and the Byrds released their third album, "5th Dimension", which was a break into the world of, for want of a better word, psychedelia. Apart from "5th Dimension", it includes "8 Miles High", and "Mr. Spaceman", a nice jaunt into fantasy.

People are still arguing whether "8 Miles High" was a reference to drugs or not. The



The three Byrds who recorded "Notorious Byrd Brothers," Jim McGuinn is in the centre.

Byrds maintain that it is nothing stronger than a dream in an aeroplane, but I feel that McGuinn may have been just too clever with this song, and not made it subtle enough. It indicates, both lyrically and musically, people taking a "trip". It is significant that the Byrds have attempted nothing similar since then. The fourth LP was "Younger Than Yesterday", which is simply brilliant pop music, and the realisation of McGuinn's obvious talent for understanding situations, and the music that should display them.

I may be biased towards this album, because it includes what I consider the best Byrds recording to date, "So You Want To Be A Rock 'N' Roll Star". The harmonies are incredible in this number, particularly the "la, la" phrase near the end. The atmosphere is good, and words genuine . . . a story of disappointment in the music business, a feeling the Byrds know well.

INCLUDED

Also included is "My Back Pages", another good single for the group which failed to break over here. And "Younger Than Yesterday" where group toes crept delicately back into the folk idiom . . . for the last time to date.

A typical "collection" album was issued next, "The Byrds Greatest Hits", and because

they had had nothing similar released before, it contained every one of the previous singles I've mentioned. After listening to this, the "group thing" I referred to in the beginning becomes obvious. Each member of the Byrds had applied his personal meaning to each song, and the change, if even slight, was noticeable after each of the group had left, particularly Gene Clark, who returned briefly. I think "Greatest Hits" must be classed as their best LP, if only because of the consistency of each track, a definite cut above most other recordings around.

NOTORIOUS

The group's latest LP is "The Notorious Byrd Brothers", and has augmented brass numbers, although that distinctive McGuinn guitar sound remains. This is Kevin Kelly's first LP, and altogether has only McGuinn and Chris Hillman of the original Byrds on it. Their new organist is not included. The best track, "Going Back" is just what the Byrds aren't doing, and I proved this by playing "Mr Tambourine Man" first, and then this. The difference is incredible without being drastic . . . the improvement definite without being pretentious. Only the Byrds could have moved forwards without making their earlier material sound dated. But this is because they were ahead of

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their time just three short years, and six albums ago.

Love: Unlike the Byrds, Love have improved considerably since their first album. Called "Love" it features the jangly guitar which, sound-wise, was the early Byrds. There are some nice numbers though, particularly "Colours For Susan", and the Byrds influenced "Can't Explain". But nothing of any real note, and the LP really was a carpet covering the sudden emergence of talent within the group, which came with their second album "Da Capo". Hidden away on side one is "7+7 Is", a brilliantly conceived idea and song, which is suddenly as quiet as it is powerful.

PERIOD

During the period when he wrote this number, Love's leader, Arthur Lee, suddenly became a genuinely conscientious young man, and with the rest of his group, set out on a musical ride on the flip of "Da Capo", with "Revelations", which takes up the complete side. I am not usually for this type of arrangement, as it sounds as if the group is playing

for itself, and not the listener, and this is nearly the case with "Revelations". But it just comes off. The other standout track is "My Love She Comes In Colours", which is just nice.

"Forever Changes" Love's third album, has been remarked upon as "near-classic" by many people in the business, and this is certainly my opinion. In fact, it marked a breakthrough for

the group when it made the LP chart recently. It is progressive enough to be different, but still understandable, although some of the titles are like conjurors tricks.

The use of brass enhances Lee's words and music to an almost fable-like quality, especially on "Alone Again Or", "Andmoreagain", and "The Daily Planet".

It is not worth attempting to categorise an album like this, but Lee has obviously reached a peak, musically, for the moment. It rests upon him to retreat to the Californian Hills again, where the group resides, to think up an LP equally as beautiful. Helped by fellow Loves, John Echols, Bryan MacLean, Ken Forssi and Michael Stuart, I don't doubt that he will succeed. ELEKTRA will then have another masterpiece for us.



Arthur Lee, top, with his group Love, who recently entered the L.P. chart here in Britain.

NEXT MONTH:
the Rascals, 5th Dimension, Country Joe and the Fish, and the Buffalo Springfield.

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INSTRUMENTAL NEWS

A.P.R.S. EXHIBITION

On the occasion of their annual general meeting, the Association of Professional Recording Studios Limited are organising a small exhibition at the Hotel Russell, Russell Square, London, W.C.1, on Saturday, 25th May, 1968. The exhibition is strictly limited to professional sound recording equipment, microphones, and tape.

Admittance is by ticket only, available to anyone engaged in professional sound recording or broadcasting, on request from the Secretary, A.P.R.S., 47, Wotton Road, Kenley, Surrey.

The exhibition will run from 10 a.m. to 4 p.m. when a Symposium will be held, led by prominent people in the recording world.

Promoting New Talent

A new company, Spectrum Recording Associates, has been set up to promote new talent found in this country. Well known people in the business have started the organisation, which will cater for all facets of the pop business for a reasonable fee. And if the artist is successful, the fee will be refunded. So those with talent will pay nothing! Fill in the coupon on this page for more info.

Alan Bown! to Tour States

The Alan Bown! start a 30 day nation-wide American tour commencing 7th June. They will play all major cities, including New York and Los Angeles, and will also appear at the M.G.M. Convention on the 23rd June. An LP is planned for release to coincide with the tour, and it should be out in this country at the same time.

Peppermint Circus Record Bee Gee Song



New group, the Peppermint Circus, have just had a record released simultaneously in Sweden, Holland, Germany, Norway and England, etc., on the Olga label. Called "All The King's Horses", it's a Bee Gee original. The flip is a number by their manager, Ron Anderson, called "It Didn't Take Long". Ron has written numbers for such artists as Jimmy Tarbuck, Ken Dodd and Anita Harris, and has been a songwriter since the beginning of the Mersey Era. The Peppermint Circus have been together for 12 months now, and are soon to tour the Far East. Line-up is: Allan Tallis, bass; Paul Thomas, lead singer; Paul Longer, drums; Peter O'Kiefe, organ; John Roddis, lead guitar. All of the boys apart from Paul (who is 20) are 19, and they make up one of the youngest, and best sounding outfits around.

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TOP 20 HITS

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| | Baby now that i've found you | Foundati |
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BILLING TWISTERS!

A piece from "they've done it again dept". A couple of months ago, a group called the Fabulous Temptations did a tour of our shores, and obviously, most people expected it to be THE Temptations, from the Motown stable. But no. They were just another coloured vocal group from the States, and the whole thing was a bit misleading. Following this, a girl group called the Fabulous Marvelettes arrived, and again it was the same case. NOT the Motown group. More disappointed people. And more recently, the Ramjam Club in Brixton billed a group called the Original Impressions, who were nothing of the sort, and could have been any vocal team roped together at the last minute to con the public again. At the Bluesville Club, they were called the Fabulous (again!) Impressions, in an attempt to save face. But certainly not the top American trio who are one of the biggest draws in the States. So if you see a group booked at your local club who have an identical name to one of your favourite soul teams, beware!! Me? I'm waiting for the arrival of the Fabulous Beach Boys, the Incredible Doors, the Great Four Tops, etc., etc.

Tyrannosaurus Rex release first L.P.

Tyrannosaurus Rex, the group name for Marc Bolan and Steve Peregrine Took, have their first album released in May. It's called "My People Were Fair And Had Sky In Their Hair But Now They're Content To Wear Stars On Their Brows", and will probably include all original material. The group's current single is "Deborah".

Blue Horizon's new signings

Blue Horizon, Britain's own blues label, have signed-up two new artists. They are Champion Jack Dupree, the famous American bluesman, who is now resident in this country, and Duster Bennett, a one man blues show. Both singers are currently working on their first recordings for Blue Horizon, and releases are expected soon.

Bill Haley and the Comets use 'Wem'

Bill Haley and the Comets will be using the Watkins WEM P.A. when they visit these shores soon. The equipment consists of: 4 x 100 watt P.A. with Audiomaster, with the new column and horn speakers. The bass and lead guitarists will have 2 x 100 watt "Ultimas" amps, as used by the Move, who have gone all WEM.

Santos Morados — from London!!

The name Santos Morados could conjure up visions of romantic Mexico . . . cloaked horsemen, deserts, tequila, the sound of the guitar . . . but it is the title of a new group, who come, from all the unromantic places, the East End of London. The name Santos Morados means purple saints, but they would be the last to say that was a good description. The group's current single is "Tonopah", the story of a man and his dog lost in the Mexican desert. They describe their music as . . . "lazy soul, lending itself to the Mexican feel, which we're going all out to establish". Their recording manager, John Norwell, who wrote "Tonopah", suggested that they change their name to Santos Morados to stay in keeping with the style of the song. The group are: Henry Buckle, vocals; Dennis Doel, guitar; Barry Torrance, organ; Alan Gosling, drums; Mick Tomish, bass.



The Santos Morados.

Toast establish playing record

At the beginning of this month, Toast established a new record for non-stop playing. Sitting in arm-chairs and surrounded by Marvel comics, "A Dustbin of Milligan" and the like, the trio played for 100 hours in the basement of the King's Hovel Youth Club, Kings Cross.

Toast specialise in harmony numbers. Henry Marsh is the lead-guitarist with a Grimshaw G.S.30. John Perry plays a Gibson E.B.O. bass and Simon Byrne is the drummer.

The effort was in aid of SHARE and the Human Rights Campaign. The charity aims to provide £50,000 worth of basic freedoms for the needy this year.

Rose-Morris, dealers for Marshall Equipment made a contribution and several other traders helped out. Mother's Pride also gave some bread—20 loaves. Coca-cola presented 25 crates. And the milkman left free pintas.

Toast started their marathon after they had played a dance at the Hovel. By the end, the three had been awake for about five days. "I lost all relationship with time after a while", John Perry yawned, fanning his amp.

'George' - The Tremms new instrument

The Tremeloes, recently returned from South America, have just finished recording their new single, "Helulah". The song is basically three African numbers rolled into one, and the Tremms use a new instrument on the record which they have nicknamed "George", which, they told "B.I." helps to create the sound of many drummers. It is really one of those percussion units, which can produce a variety of rhythm sounds and tempos.

ROCK'N ROLL BY PETE KELLY

The return of Rock 'n' Roll was forecast by Pete Kelly's Solution. They said that it was going to come back last year, and planned a big "Rock Show" for the road, in readiness. Now they tour all over the country to receptive fans, most of them eager to hear the sounds that were tops over a decade ago. The group's big line-up includes guitar, bass, drums, baritone sax, alto sax, trumpet, and lead vocal, all of which can be heard on their latest single "Midnight Confession".



Tony Rivers and the Castaways lose master tape—twice!!

Tony Rivers and the Castaways new single "I Can Guarantee You Love" caused innumerable problems to the group before its release. Five hours hard work in the studio was wasted when an engineer pushed a wrong button on the tape machine, and wiped part of the recording clean. The whole thing had to be re-recorded, but this time the tape disappeared into a waste-paper basket. It was retrieved, but not until a few hearts had sunk to the lowest depths of dismay. "I couldn't believe that a thing like that could happen twice," says Tony. But the single's eventually made it into the shops, and the only thing disappearing this time are copies of the record. It's selling like those proverbial hot cakes. Tony Rivers and the Castaways line-up like this: Tony, lead vocals; Ray Brown, bass; Bill Castle, drums/vocals; Tony Harding, lead guitar/vocals; Kenny Rowe, vocals; Tom Marshall, rhythm guitar/vocals.

"ROADIES" ASSOCIATION

The Alan Bown's road manager, Algie Ross, is forming an association of "roadies", who will insist on better facilities on bookings, especially protection. Other groups interested include Dave Dee, Foundations, Who, Herd, Kinks and Nice.

Aretha at Finsbury

Aretha Franklin, the World's top soul girl singer, arrives here early in May for two concerts: one at the Finsbury Park Astoria, the other at the Hammersmith Odeon. Probable dates are May 12th and 13th. She will also be doing some TV shows.



SLACK DRUMS?

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Rose-Morris

WHAT have Reparata and the Delrons, the Supremes, the Crystals, the Ronettes and the Dixie Cups in common? Answer: They're all American all-girl groups who have been in the charts in the comparatively recent past. Now then, who do the Paper Dolls have anything in common with? And the sharp answer is: nobody.

For the Paper Dolls, with their "Something Here In My Heart" on Pye, have achieved the first breakthrough for an all-British and all-white group since the days when the Kaye Sisters dabbled at the charts. Before that, the Beverly Sisters, Oh yes, and the Caravelles too . . . but there were only two of them.

Nobody noticed this curious anti-British, pro-American bias in the girl-group stakes until the Papers actually hit the charts.

LITTLE

First meet the girls. They're decidedly little girls, with shapely legs and pretty faces and stylishly-concocted hairdos. They are Pauline Bennett, alias "Spider"; Suzi Mathis, otherwise known as "Tiger"; and Sue Marshall, known now to all and sundry as "Copper". For a spider and a tiger and a ha pennyworth, they make vocal sounds which seem to predict a long future in the pop business.

They've been together for three years but knew each other since they were but tiny tots. Their mums knew each other, too. The young Paper Dolls went to the same kindergarten and sang the same nursery rhymes without even knowing who the Supremes were . . . or even the Beverly Sisters!

So how come they broke through the barrier and got a hit record with their first effort? Says Tiger, purring: "We did the round of cabaret and ballroom dates, but under a series of different names. Every time we came up with an idea to call the group, we found that somebody else had already thought of it. Paper Dolls . . . that's about the seventh title we've had. And

THE ALL-BRITISH ALL-WHITE DOLLS

we won't list the past ones now, because it only confuses the issue.

"But one night we played in a club in Sheffield and Tony Macaulay came in and decided he liked what we did. He'd written 'Let The Heartaches Begin' for Long John Baldry and 'Baby, Now That I've Found You' for the Foundations—along with John Macleod. This time, though, he had a song and he wanted the right group to sing it. He was looking. We were there. So he came backstage and suggested we record it. Recording, we felt, was for other girl groups—we were chuffed that somebody wanted us to go into the studios".

This is a fairy-tale sort of introduction to the Hit Parade. But how come THEIR record made it when other British girl outfits don't? Well, one can't help comparing the Paper Dolls' approach to that of the Supremes. Other girl groups do the old "put your heads together and everything's coming up roses" sort of routine. The Paper Dolls confess to having done just that in the early stages of their career.

Says Copper "We had to do the old Top Twenty routines that appeal to the beer-drinkers, then skip off stage. But now we've built in some confidence and we go more for standards and the soul-type material. We switch the lead singing. We try to put on a real show."

Enter now David Cardwell, who was originally their publicist and now is their personal manager as well. He says: "The girls obviously fulfil some big need in the business. They start off in May by touring Sweden, Germany and Switzerland. And they'll come back for the Herman, John Rowles, Amen Corner tour of Britain.

"Then a new record for



June release—almost certainly a Macaulay-Macleod number. And the first album for Britain. Then nearly seven weeks with Tom Jones in Bournemouth on summer season. Just Tom, a comic, the Ted Heath orchestra and the girls. Then there's a pilot for their own ATV series, tentatively called the Paper Dolls' House. Sort of a female Monkees' thing . . . but it's best not to mention the Monkees or indeed the Supremes!

HOTTEST

"I believe they're the hottest group in years. The summer season will really be something, with them coming on first in Victorian-style wigs and long, long dresses, then nipping off and changing and coming on as three bouncy little birds".

All happening, then, for the girls . . . and that irrespective of whether they get a hit with their second record. It could,

one imagines, all be ruined by one of them going off and getting married. But the girls deny this. They all go out with fellows in the business . . . like Tiger with Tony Blackburn . . . but they never let the lads get in the way of work.

Their hit record took time to get off the ground. David Cardwell felt it would get in the Top Ten in the first week—instant it took four to get in the Top Twenty. But no matter. As soon as it showed, the producers and dee-jays of this world leapt in and booked the girls either in person or on disc.

It's been a long, long time since a British all-girl group meant anything at all in the pop world. And that is why this one, perky birds all three, was welcomed with open arms. And they've already got the experience needed to back up their new chart status.

THE Sam Gopal Dream, respected and appreciated by both groups and audiences, cannot see themselves changing to any new musical trend that occurs in the near future. They are too involved creating complex, and intricate sounds, which Sam himself believes to be the reason we play music.

Sam leads his group on the Tabla drums, the Indian version of percussion backing. When I tell you that he has been playing them for 14 years, and considers himself still learning, you will appreciate his reasons for wanting to play creative music. For the first six of those 14 years, he was under the supervision of a master tutor, and it was only after that period that he began to understand Tablas. The instrument itself was devised centuries ago, and the only break from tradition Sam allows himself is to use them amplified on stage.

TABLAS

Hear what he says about using Tablas in the pop scene: "They will never play an integral part in beat music, purely because they take so long to learn. It's not an instrument you can practise on for a year, and then play in a group. It's much the same with the sitar. Our lead guitarist, Mick Hutchinson, wouldn't consider playing a sitar on stage until he had studied it under proper conditions, and fully understood its workings. Yet he could probably play as well as those pop stars who have just taken the sitar up. But he thinks it amounts to abusing the instrument."

"Indian music, though, is already being accepted, but for sounds rather than the actual instrumentation. It influences our



Left to Right: Pete Sears, Andy Clarke, Sam Gopal and Mick Hutchinson.

music, but not totally. Jazz, blues and classical music all play their part. I prefer listening to B. B. King, Jimi Hendrix, Eric Clapton, and Ravi Shankar, of course. They are all saying something through their music. I suppose it's mental progression. Putting thoughts into music, which to me, anyway, is very personal. I can listen to groups like Love and Country Joe and the

Fish, and appreciate their sound, and some of their views. But not all. Only they can understand the true meaning."

Deep thinking, indeed. And by putting his philosophy into music, he has attracted admirers all over the London club scene. Such a different approach to music could have presented Sam and his group with many problems . . . ac-

ceptance being the main one. He's overcome that, and believes there is only one step left for him to take. And that is to make records which show the group in its true light—creators of individual and progressive sounds. Mass acceptance, and widespread fame for the Sam Gopal Dream will put Britain further ahead as a musical power. M.C.



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BASS GUITAR

Part: 5 GIMMICKS

by R. T. BERRY

A PART from playing the normal basic bass part, a bassist can help his act with a few tricks which will surprise the audience and enhance his reputation. Of course, a bassist should not rely on gimmicks to give his playing zest, but it is surprising how much one can do for the group by using a little imagination.

The Slide. This consists of sliding the fingers up and down the strings, moving up perhaps a complete octave (say from E at the 2nd fret straight up to E at the 14th fret) or even as little as two frets. This trick is ideal for starting a number, or when played high up the frets as part of a phrase, gives the phrase that little extra lift. (Examples of this are the Stones' "Paint It Black", and "19th Nervous Breakdown").

Doubling. This one is self explanatory, consisting of playing two strings at a time, as with a guitar chord. One could, for instance, form with the left hand a small part of the G major chord using only two fingers. The two notes fingered for this shape would be A sharp on the G string and G on the D string.

When playing this style it is best to keep to the D and G strings when possible, or the effect will be lost and result in a muzzy mess.

The Pull. This gimmick is more popular with straight-forward guitarists than bassists, for it entails pulling the string with the forefinger across the fingerboard from the note of say, C sharp to D—bass strings certainly require some pulling!

Quavering. Using a similar fingering technique to the slide, move the finger quickly up and down over the two frets. This effect is ideal for ending a phrase included in a blues number (example: "Back Door Man", Howlin' Wolf).

Sympathetic Strings. Knowledge of exact position of notes is needed for sympathetic string playing, which entails playing a note, and its octave in one go. An example of this is as follows: Say, for example, that a big sounding blues number was being played, a number which included a simple plodding bass. Presume the sequence to be from D to G then to E & A. Now, rather than just playing D, at the commencement of the number, one could pick the note D and its lower octave, the open string D. This could be done by fingering D at the fifth fret ("A" string) and playing the open string "D" at the same time. The same idea would apply when playing "G", that is, pluck the note "G" at the fifth fret ("D" string) and the open string "G" as well.

When playing "E", pluck the note "E" at the 7th fret ("A" string) and also the big open E string. At "A" repeat the same technique. This "fiddle" is good for filling out the sound when using only a limited number of instruments. (Example to listen to "Hey Joe", Jimi Hendrix).

Feedback: This effect is normally acquired by turning the pick-ups on full, and facing the amp at various positions within about three feet of the speaker. With most acoustic basses this positioning is not required, however, for the resonant body will feed back freely (with the exception of microphone, "sequal" and "ham") is affected via the sound waves from the amplifier speaker; that is, they strike the body of the guitar and set the strings vibrating. The amplifier receives these vibrations in the form of minute electrical signals and does its work, then the amplified signals are once again converted to sound waves via the loudspeakers. The sound waves vibrate the body of the guitar and the feedback cycle is completed. The string vibrations are amplified once again, only this time with more intensity, as they are a fraction stronger due to amplification.

All this can happen in a few seconds, thus the speedy build up of sound. As mentioned, an acoustic electric bass will feed back somewhat easier, due to the resonant body being more prone to vibrations. (Example of this is "Sunshine Superman" by Donovan).

D.D., D, B, M & T & RS66, RS48 & RS41



This isn't a secret code—just the numbers of the great ROTOSOUND guitar strings used by the group in the UK and on tour. As Dave Dee puts it, "simply because they are more reliable and more consistent than even the most expensive imported strings". Here with Alan Marcuson, Sales Director of the manufacturers of ROTOSOUND, the group discuss their particular preferences.

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Beaky uses RS48 "Supertone" set of medium gauge chrome. Roundwound. Takes the lead away from the USA. 23/6.

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

THE SYMBOLS



UNABLE TO PROMOTE NEW SINGLE

THE Symbols had a rather nice friendship with the charts a few weeks ago, when their record "The Best Part Of Breaking Up" seemed like maintaining a permanent place in the thirties. That alone satisfied the group, because they hadn't had much suc-

cess with their previous records. In fact, "Breaking Up" broke a lean spell of six discs.

POSITION

Their follow-up, "Lovely Way To Say Goodnight", looks like consolidating their hard-earned chart position. But the number will have to sell on its own merits alone, because the group will be in

the States during that all-important early promotion period. I asked lead guitarist Sean Corrigan if he thought being out of the country was a great disadvantage. "It is really", he said, "but we're not that worried. We didn't do any major TV for 'Breaking Up', and that sold very well. I think that now we've made the hit-parade, and the group name is being remembered, things should be easier. Of course it would be better if we were around for promotion, but the offer to tour the States was too good to turn down. Funnily enough, we weren't in England for part of the time 'Breaking Up' was being plugged. Let's hope the new one continues the same coincidence pattern . . . into the charts."

NOT WORRIED

Far from being worried about their tour of the States, Sean was looking forward to seeing reaction to an English group doing those vocal harmonies the Americans seemed to have made their own. "We have been to America once before, and we were well received. The tour we're just about to do takes in pretty similar venues, so we don't expect it to be very different. We'll be doing colleges, clubs . . . that sort of thing. It's nice really, because the people sit and listen. There's not too much noise during the numbers so we can really concentrate on our singing. Let's face it, you do tend to relax if there's a lot of shouting and screaming, and the kids don't seem to be listening. We give our best performances in sedate surroundings. We are going back to the U.S. again in September, unless things are really happening here. Don't forget that we have records released there as well, so our appearances should boost things."

One of the more common "rags to riches" stories is for a group to do a number on stage, receive requests to record it, and then see it hurtle into the charts. Well that NEARLY happened to

the Symbols. Sean says: "'Breaking Up' and 'Lovely Way To Say Goodnight' were getting good response on one-nighters, and the kids at the dance halls are the one's who buy records, so it seems fairly sensible to record a good stage number. The first one might have gone higher if it hadn't been a hit for the Ronettes. But our treatment was different enough to attract record-buyers who MAY have had the original, but liked our version as well. But the new one has never been in the charts before, so it may do twice as well."

That will be a "Lovely Way To Say Goodbye" before the Symbols go to the States!

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YOUR QUERIES ANSWERED

BY GARY HURST



LOW ACTION

Dear Gary,

I have a Fender Telecaster to which I have fitted banjo strings. The action is set as low as possible without causing fret buzz.

My problem is that I cannot get a volume balance between the top three and bottom three strings unless I raise the bottom ones so unbalancing the action and giving little volume.

Are the pick-up pole pieces adjustable? If not, can you suggest any other remedy?

Also, when the tone control is set to full treble, even at low volume the guitar feeds back. I have never heard of anyone having this trouble with a telecaster and so any advice would be helpful.

PHILIP BROUND,
Dunstable, Beds.

ANSWER:—The problem that you are having with your telecaster is indeed a rare one, but, of course, as you will understand, some strings are more sensitive to magnetic pick-up than others. This is one of the differences between a good string and a bad one.

You would seem to have three very sensitive banjo strings on your guitar.

The pole pieces are not adjustable as they are set to a balanced sound position at the factory and damage does occur if they are moved.

Your best plan would be to fit a new set of ultra light gauge strings to your guitar as these are properly balanced to give a correct volume on all strings.

You could try Monopole Picato ultra LIGHT GAUGE electromatic guitar strings. These sets are sold with seven strings to a set, a plain third string being included as an extra. You should have no difficulty in obtaining them from your local music store and your problems should then be overcome.

PHASING

Dear Gary,

In January's issue of "Beat" in an article called "Sound Effects", it was explained that the jet noise on the Small Faces' "Itchycoo Park" was actually something called "phasing".

Could you please tell me (by means of a circuit diagram, if necessary) how this effect is achieved with the organ

and also any other interesting sounds?

J. CARTER,

14 Sqn., B.F.P.O. 39.

ANSWER:—The "phasing" effect used frequently on many records today is, unfortunately, only obtainable in the studio as far as I know at present. It is based on the fact that two sound sources, when operated in perfect "out of phase" condition tend to cancel each other out and this effect, rather similar to atmospheric interference on a short wave radio, is created by varying the degree of "out of phasing" by means of juggling the studio equipment. It is quite impractical and, I would think, impossible for stage work.

CONTROL TROUBLE

Dear Gary,

I am an organist and from time to time have trouble with the drawbars and pedal on my organ. By trouble, I mean crackling and intermittency on the controls. This sometimes clears itself but while it is in evidence it is a terrible

nuisance. I have heard that there is some type of cleaner for this trouble and would appreciate your advice.

K. BILLINGS,
London, S.E.11.

ANSWER:—There is indeed a cleaner for the controls on your organ and this can be any type of switch or contact cleaner of good quality. Either a brush-on type or a spray cleaner can be used, but be sure to obtain the correct liquid. If you use the wrong type a deposit is left on the contacts which could land you in even worse trouble.

The cleaner can be obtained from most radio and electronic component shops and they will also advise you as to the correct type for your needs.

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

Instrumental Corner

SPECIAL EFFECTS UNITS—Part 2

Reverberation and echo units are very important aids for every instrumentalist.

I will try to point out the arguments for and against reverb (to give it its popular name) first.

One of the main problems with reverb units is, of course, the terrible noise which occurs if you happen to disturb the box when the volume is turned up.

The noise created by the vibrating spring can be really phenomenal if the amplifier is set to a high volume.

Care therefore, must be exercised with these reverberation units and any severe vibrations must be avoided.

This disadvantage however, is offset by the fact that the effect produced is more natural than with the tape echo units and is, therefore, more suitable, in my opinion, for vocal work.

Further care must be taken also to obtain the correct tone settings on the amplifier as too much treble will cause feedback to occur and too much bass boost will give a booming effect which isn't very pleasant.

Tape echo units are less prone to troubles when setting up than reverb spring units. But, on the other hand, frequent service is essential if the unit is to operate satisfactorily.

You should always be sure to clean the beads regularly and to apply a light machine oil to any moving parts on the tape transport system. Care must be taken not to allow the oil to come in contact with any of the faces on the deck which, in turn might touch the tape. The tape must be replaced regularly. Its life will depend on the hours of use, of course.

Any drop off in the tone of the echo or the length of reverb, is likely to be caused by a deposit off the magnetic material from the tape onto the heads so it is a very good rule to clean the heads every time you renew the tape.

Echo units are more frequently used for instrument work than for vocals, but some groups do use repeat echo for microphones and, usually, with a fast repeat setting, as, of course, for vocals, the individual repeats are not discernible if the controls are adjusted properly.

THE general public know Bill Martin and Phil Coulter as the very successful composers of Britain's winning entry in last year's Eurovision Song Contest.

But in Tin Pan Alley they are being classed in some circles as "corny" songsters extraordinaire. If you play in a group, and have taken time to listen to the lyrics of "Puppet On A String" or "Congratulations" you may well agree with this. And even though Bill and Phil could, like Liberace, be "crying all the way to the bank", Bill was anxious to defend himself against the corny criticism.

NOT JUSTIFIED

He said: "In last month's 'B.L.', the Songwriters Columnist argued that the Eurovision Song Contest was not aimed at, or, at least, didn't interest teenagers. I don't think this is justified, because 'Puppet On A String' topped the charts in nearly every country in the world, and, let's face it, records are bought by teenagers. If a song is bought by the mums and dads only, it will NOT top the hit parade, although it may just slip into the 'twenty'.

"Obviously, the publicity the song received helped it on its way. But, nobody buys a record if they don't want to. This must prove, surely, that 'Puppet' is a teenage song. We certainly didn't write the number to appeal to older people, although it obviously has done.

PRESTIGE

"The idea of the Eurovision Song Contest is to bring prestige to the winning country and so everyone who enters obviously does their best to win by submitting a song which has a wide appeal. It's no good writing a specialised number, because all the countries in the competition vote and they will undoubtedly select a song which can be understood and enjoyed by all of them. I believe that's why 'Puppet' did so well. It had a simple story line, and

BILL MARTIN & PHIL COULTER:

'We didn't write our entry to appeal to the older people!'



Britain's top Eurovision Contest songwriters give us a look at what they are 'really' like.

had no lingual barriers. And we repeated the formula with 'Congratulations'. The 'hook' of the song is an idea and a phrase we use all the time . . . you congratulate people for this and that . . . it's NOT corny, just usual.

INTEREST

"When 'Puppet' won last year, it helped to create interest in the competition for England. Before we were always trying to win. Now the idea is to retain the title.

"I can't remember anything about last year's show. I was on edge all the time. Mainly I suppose because Britain's previous entries had all just failed to win. That step from second to first was a big one. Because 'Puppet' won last year, we had to try and repeat its success. Of course, we had everything going for us with 'Congratulations'—a great singer, who naturally improved our chances of winning and we'd already won once, so people were expecting something good, but it didn't quite come off. We were very pleased with second place.

CATCHY

"Even if you don't like the number very much, you can't help remembering it. And when those judges are voting, they've got to remember your song. So, the catchiest stands a pretty good chance of winning. Without sounding big-headed, I like to think that Phil and I, by writing these numbers, have made the competition as far as British songwriters go".

Well that little lot will give the critics of Bill Martin and Phil Coulter something to think about. And furthermore, with all those royalties from "Puppet" and "Congratulations", there will be no monetary problems sponsoring their next year's Eurovision entry.

SONG- WRITER'S COLUMN

Many publishers and record executives say that it doesn't matter a damn how songwriters submit their material to them. In other words, they are able to consider it equally whether it is recorded in a front room of a house or EMI's No. 1 Studio.

From my own experience, I think this is absolute nonsense. Everything counts when you're selling a song. If it is sung badly, backed by one thin guitar and recorded on a rough little tape-recorder, the result is, obviously, not going to be as good and as impressive as the same song sung by a good singer backed by first class musicians playing a good arrangement with feeling, recorded in a first class studio by a good sound engineer. I have seen and heard too many songs recorded in different ways to believe otherwise.

If you want to test the theory yourself, then just listen to some of the songs in the hit parade sung live by other artists on various radio programmes. Although the results are often excellent, every so often, the result is so poor that it almost bears no resemblance to the hit record. How on earth would you have got the feeling on "A Man Loves A Woman" in the front room of your house, with, perhaps a singer with a Scottish accent?

It's the same when you are selling any product. The first thing that you see when you go into a grocers shop is not usually the item you are buying, but the package covering it.

This doesn't mean to say, of course, that if you gloss up and present a poor song well it will make it anything but what it is i.e. a poor song! That is always a waste of time. Anyone who watched the Eurovision Song Contest saw several poor songs beautifully packaged and sung . . . with absolutely no impact whatsoever.

HOW does one become a producer of hit records? Generally speaking, one reads of dramatic moments which lead to a big break with a big hit as a result. But Mike Hurst, ex-Springfield trio member, did it simply by asking: "Can I be a producer, please?"

But let's start at the beginning. Mike went to London's famous Westminster School where he played cello in the school orchestra . . . "Badly—in fact I mimed to the other cellists at concerts". But he learned a love of different instruments . . . drums, piano, guitar (which stuck with him, though he still plays drums). His mother was in show-business—and all he wanted was to become a singer.

Leaving school, he worked at Lloyds of London. Then came the Springfields. "It was strange. The publicity story was that I was a friend of Tom Springfield. The truth was we didn't even know each other. I simply answered an advertisement saying that a well-known singing group were holding auditions . . . but I suppose no one will believe that!"

The Springfields broke up. Mike sat down and wondered what he could do to stay in show-business. He made five solo records. Nothing much, though they attracted attention. He tried acting. No go. He ran "Teen Scene" as compere on BBC radio for nine months. Then he decided that he might as well try record producing. He went to Mickie Most: "Can you help me become a producer?", said he. "Yes", was the answer. He did a couple of hit-cover jobs for the American market . . . "Good News Week" and "Shame And Scandal In The Family". He says: "I made mistakes, and I still don't know if they were released. . . ."

PRODUCER

Then he went to Andrew Loog Oldham and said: "Can you help me be a producer?" And once again the answer was "Yes". He produced several there, including a cover by the Golden Apples Of The Sun on "You Didn't Have To Be So Nice".

Then he read about Jim Economides in the *Sunday Times* supplement—all about this American producer, and drag-car racer, here to promote his own production company. The same request was put to Jim, cornered in his office, and he also said "Yes". Jim handed over three groups to Mike and . . . "Well, the records just got better and better. The experience helped."

So Mike set up his own company with Chris Brough. They "found" Cat

THE A & R MEN

No. 3 MIKE HURST



Stevens, promoted and produced him through "I Love My Dog" and then "Mathew And Son". Says Mike: "Obviously when you get a sizeable hit, all the record companies and the artists are interested. I got P. P. Arnold, on 'First Cut Is The Deepest', got in the charts with Warm Sounds, Paul and Barry Ryan, Chris Farlowe". Then, at the start of 1968 he did a one-shot session with Spencer Davis, on "Mr. Second-Class".

And his current scene? Says Mike: "Well, Manfred Mann is the big name. I'm sure they won't mind me saying that we get on like a house on fire, and I think we've produced some very good stuff for them. But really these last three months have been spent in trying to find some new talent, new artists. I've found that I'm better at finding and creating new things, rather than recreating someone who was there before. I desperately want Alan Bown to have a hit—in fact, he's had one in America. And Episode, formerly Episode Six . . . I'm with them, too."

"But there simply must be a lot of new talent that is not already tied up. I've found some people that I believe are very good. But what I want is that artist on whom you'd stake everything and be completely convinced that they MUST be big. I don't say this sort of thing only happens once in a lifetime—it should come up say once every couple of years. So I'm STILL looking."

P.G.

THE KINKS

THEN AND NOW!



IT was September, 1963.

On the stage of the tiny Atheneum in Muswell Hill stood four lads, leather-jacketed and short-haired. They tore into rough-edged rhythm - and - blues standards like "Little Queenie", "Money", "Too Much Monkey Business". The Kinks were very young; very inexperienced; very poorly equipped, with one amplifier and one microphone, handed round one to the other.

Watching from the audience were Robert Wace and Grenville Collins. To them, this sort of uninhibited music was pretty much a new thing. It was tough and exciting, and hard on the ear-drums. But the Kinks seemed different in other ways . . . notably the way Dave Davies used to jump up and down with his guitar . . . "rather like milking a cow".

MANAGERS

Messrs. Wace and Collins talked to the boys. They said how much they'd enjoyed the show and said they would like to try and find them lucrative work, though at the same time they levelled with the Kinks and said they really didn't know too much about pop music.

And that "marriage" of talents, musical and management, paid off. The Kinks became one of the most successful outfits, not to mention their consistency, on the British scene. They had world-

wide hits.

How have they changed, between THEN and NOW? Well, the hair has grown longer. The leather jackets changed. For a time they went into pink shirts and blue trousers and various garish stage garbs. They moved through deb parties and social gatherings hosted by the odd Greek ship-owner. They immediately became organised as a group. . . .

But most of all there has been the change in their music. From the American-aping rhythm - and - blues music, they have developed a much more sophisticated form of music. Ray Davies, the leader of the group right from the start, KNEW instinctively how they should go musically, but as it happens it wasn't until the third record that he felt they were on the right lines. Now, to follow his instincts, he writes virtually all their material and has the confidence to follow it through, instead of leaning on already-recorded material as happened at the start.

There was Ray, and kid brother Dave, and Pete Quaife. There were other players, but Mick Avory, the drummer, came in later . . . as the result of an advertisement in a trade paper. When he joined, they had their first record out and had been booked for a tour with the Dave Clark Five. Ironically, he felt that to do an audition for the group he ought to have short hair, so organised a

crew-cut style, but by the time he met up with the others they had let their hair grow out . . . but substantially!

Their first record was "Long Tall Sally". Mick joined for "You Still Want Me", which didn't do a lot. And then came the one that Ray Davies felt most represented the group's outlook: "You Really Got Me".

Now their music is GOOD music, with clever lyrics. Much of it stems from their association with the way of life of their managers. For instance, "Sunny Afternoon" surely stemmed from a chat between Ray and Robert Wace's father about the perils of income tax. Ray writes from experiences of the life he has sampled since they were personally managed. He loves sport . . . sees athletics, as on television, as a form of ballet with commentators like David Coleman as the conductor.

CONFIDENCE

Kink Ray has not changed a great deal, except in getting the confidence to push through his own opinions. Earlier he was VERY withdrawn; now he is only slightly so. He disregards the material gains and still is a worrier *par excellence*. He regards himself as having grown up during his years as a professional. He recalls: "We had little money early on. We had to live out of the small amounts we earned."

Dave was almost ridiculous-

ly young when the boys started. He is now perhaps the most co-operative of them all when it comes to accepting suggestions. But he WAS wild. He got very aggressive when anyone made a nasty remark. Now he has learned to cope with adverse comments; refuses to let himself be upset.

AMUSING

Mick is now a much more amusing person. He used to be shy and withdrawn. But now, on tour, when personalities clash . . . when Ray gets moody and Dave occasionally flies off the handle . . . Mick somehow foresees troubles coming and, to quote the cliché, calms the troubled waters. He is vital; and the others realise how vital he is in this sense. He is a clown. But a sensible one.

And Pete remains a dreamer. He is never any trouble but dreams on. He will say he wants to become a film producer . . . but unlike Ray, he wouldn't have thought just what that means—or how to go about it.

The Kinks have found sophistication and confidence. Perhaps their greatest strength is the way that Ray is a tremendous judge of character. Both he and Dave worry. In fact, they have little to worry about. For the Kinks have, since THEN, NOW found a professional polish.

PETE GOODMAN.



WHAT'S THEIR SECRET?

PETE GOODMAN TALKS TO THE HONEYBUS

ELSEWHERE in this issue of "Beat Instrumental", attention is drawn to the difficulties of getting "plugs" for new groups. And especially the marked reluctance of Radio One producers and deejays to "take a chance" and give exposure to performers yet to reach the charts.

But here, lined up four-strong and with expressions of deep gratitude on their faces are: the Honeybus. They hit the charts with their imaginative "I Can't Let Maggie Go" on Deram. And they stand up, hand on hearts, and say: "We owe it ALL to Radio One—the producers there and the disc-jockeys, specially David Symonds, Kenny Everett and John Peel. We appreciate all their efforts, specially as we were a virtually unknown group and, in fact, had had a couple of flop discs before the hit".

SECRET

So what's THEIR secret? How did they break through? Well first there is the disc-jockey who broadcast to the millions: "These boys are great. As musicians and as people. Ask around the studios here and nobody says a word against them. Nice guys—the Honeybus".

There was a record called "Delighted To See You"

which didn't do anything at all, but did earn the boys a couple of live broadcasts. Then came "Do I Still Figure In Your Love"—and more broadcasts on such as "Saturday Club". And producers realised that here were four lads who could reproduce easily their disc sound, could turn up on time, could cause no trouble. Word got round, even without a hit record. Hence the enthusiastic support for their third, and best, disc.

NO GIMMICKS

And there's something else. The boys resolutely refuse to get involved in any gimmickry, or indeed in any trend-following. Best explanation of this comes from their manager Terry Noone, who actually used to play in a group with guitarist-pianist-composer Pete Dello and bassist Ray Cane. He says: "The boys have been prepared to wait for the chance to come along. They dress very ordinarily, though smartly, and they think deeply about the way they treat a song.

"In a week when they're not working, they'll often put in five hours rehearsal a week perfecting their music down to the last note. They used to take over a small studio in Shaftesbury Avenue, now they meet in one in Hackney, in East London. If they come across a worthwhile song,

they more or less strip it down, get to the bare essential and then lay on their own individual treatment. It's not often that you find a group so positively dedicated to music rather than some off-beat publicity idea".

Terry, Pete and Ray got together for that first record. Then Terry, by then involved in a publishing company, told the others that if they really wanted to make progress they'd have to form a regular group and work at it. So in came drummer Peter Kircher and guitarist Colin Boyd. In any case, Pete Dello was writing songs and suddenly thought, he says now: "I heard other groups performing them and I reckoned they were spoiling the numbers, getting away from the way I originally felt they should be done. So the best thing was to have a group and control the way they were performed".

THAT NAME

Pete names Steve Darbishire as his favourite singer—not surprising as he and Ray originally played in Steve's backing group.

Why Honeybus? You're not going to believe this! One of them saw a bus and said that's a honey of a bus—or so the legend goes.

Terry Noone chips in: "Though they spend so much time rehearsing and in the

studios, they don't forget the importance of putting on a visual performance.

"They do well on the college and ballroom circuit. All of them sing and they all look good. They have a knack of getting across to the girls! But the point is this. They intend carrying on, in the singles field, simply playing their own music. They won't be commercial just for the sake of it. They'd rather stay true to their own ideals than deliberately go out and make something that would appeal to a mass of people . . . if fans like what they do, then that's fine".

SUCCESS

All very odd, then, this success story of the Honeybus. No gimmicks at all? Perhaps—in the sense that they have NO gimmick. As the boys in turn about themselves and they say: "Really there is nothing much to say. We are just musicians keen on our job. We want to be liked for what we do, rather than what we are". All had other jobs before starting up with Honeybus . . . Colin Boyd actually had a spell as a session musician.

No gimmicks. No temperament—at least none that shows. And a deep sense of gratitude to the organisers of Radio One. Just shows what can be done if one really tries! P.G.

DEREK Victor Shulman changed his name to Simon Dupree, organised a Big Sound to go behind his volatile vocal work and now looks set to enjoy a long career as a Big Name of pop music. But you won't catch him muttering optimistic high-flying remarks about the future. He's too wary for that; too worried about the possibility of failure and hearing his words rebound against him.

Though Portsmouth claims him as its own success story, he was actually born in Glasgow, on February 11, 1948. His hair is black, his eyes hazel, his height 5 ft. 10 in., his weight a recently-trimmed-down 10 stone. He comes from a close-knit family . . . very close-knit, even in work.

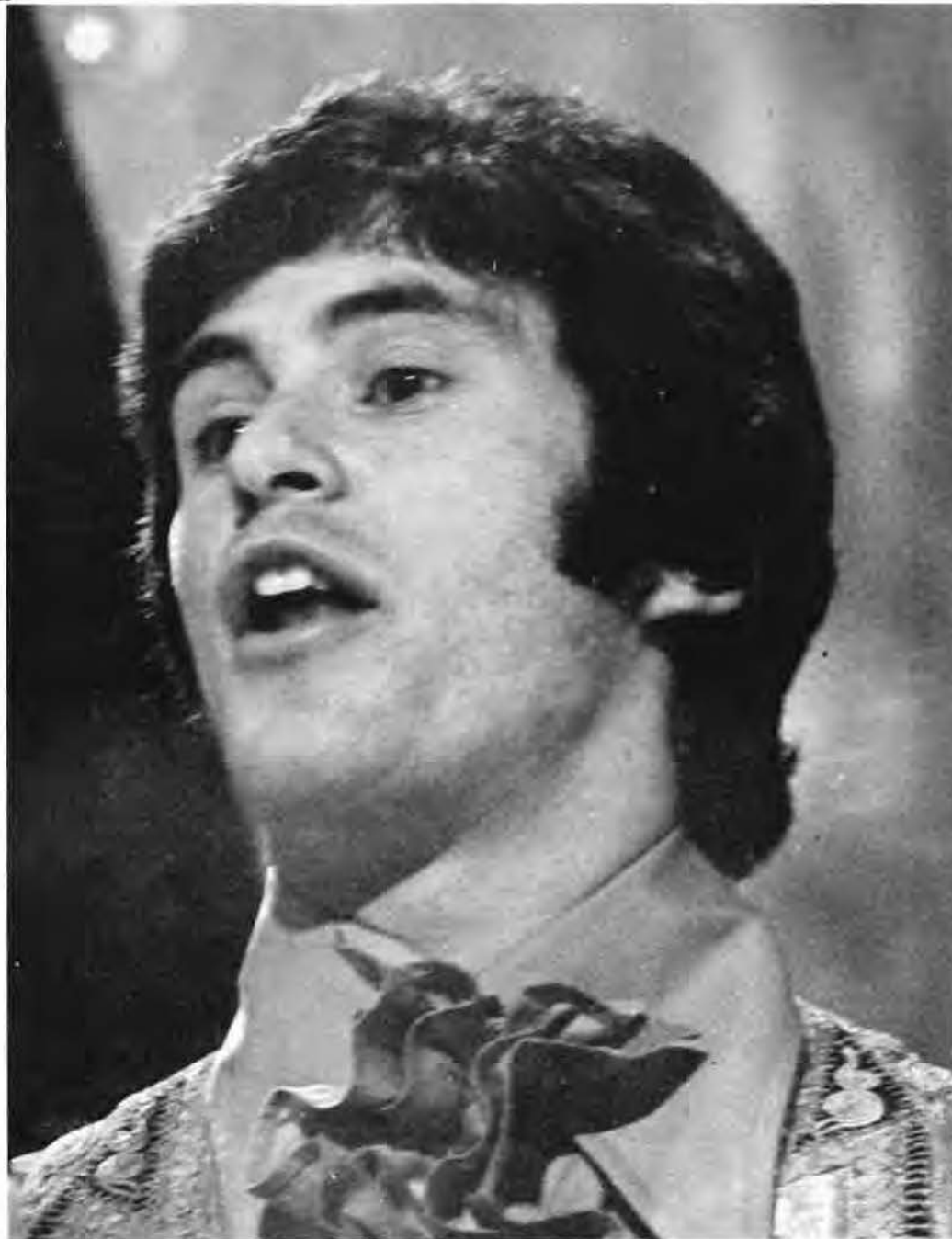
Two brothers, Philip and Raymond, are in the Big Sound. His manager is married to a sister. And his dad, Lewis, was a star musician who died some three years ago . . . "the worst thing that ever happened to us—he was a tremendous enthusiast who encouraged us and it was dreadful that he never lived to see us get success".

EXTROVERT

On stage, Simon is very much the extrovert, wearing flashy clothes and personality to match. Off-stage, the near-perfect definition of an introvert. Fishing, drawing, reading—private activities—are his favourites. He dresses sombrely. Sometimes he says: "The biggest thing in my life is giving a performance. That's when I really come to life."

But Simon can be very intense in conversation. "It was no publicity line when we said that if 'Kites' was not a hit we would forget the pop business and go back to other jobs. We KNEW we could entertain audiences, but merely lacking a disc in the charts meant often playing in crummy little halls and ending up with less money than if we took up the nine-to-five jobs for which we had been trained."

He admires James Brown and Scott Walker and the Scaffold. He has deep respect for the old-timers of show-business—like Groucho Marx and Mae West. "Brown gets deep feeling in his work", he says. "I can listen to classics or pop . . . but only if it has feeling." Then a flash of the humour that is never far from Simon: "The only thing I can't stand about pop music is the



smell of our car after a seven-hour journey."

In fact this singer who also dabbles on guitar, fights quite a few battles on behalf of pop groups. "There are many promoters who don't pay up. They pack their clubs and halls and then treat the groups, the attractions, like animals—lousy dressing-rooms and facilities and equipment."

Simon admits to liking money, to living on the adulation and recognition he now gets, but he has no time for the get-rich-quick boys who give no value. He has his complexes, notably that he'll

keep quiet until he is convinced that people he meets like him. His fans he treats with respect. His opponents he analyses to see whether they make valid points.

Still only 20, Simon somehow has an old head on young shoulders. He CARES about the right things. From an all-round education at Portsmouth Southern Grammar School, he's found since an even wider education. As he says: "I'm graduating from the University of Life". Which is apt, if not exactly original!

PETE GOODMAN.

L.P. REVIEWS

BY
JOHN
FORD

THE NOTORIOUS BYRD BROTHERS



THE BYRDS
C.B.S. 63169

This really is a rather superior LP from the Byrds, which, once again, has the McGuinn trademark written all over it. It's very intense, and needs a lot of hard listening for its lyrical content, but the music is immediately beautiful (yes, beautiful!). "Draft Morning" has one of the best anti-war messages I've heard, "Space Odyssey" continues the Byrd saga of the future, and "Change Is Now" has one of the best guitar breaks of the year. It's true to say that the Byrds are one of the two best groups in the world . . . nobody can say any different with the proof on this album.

Side One: Artificial Energy; Goin' Back; Natural Harmony; Draft Morning; Wasn't Born To Follow; Get To You.
Side Two: Change Is Now; Old John Robertson; Tribal Gathering; Dolphin's Smile; Space Odyssey.

LIVE AT LONDON'S TALK OF THE TOWN



DIANA ROSS AND THE
SUPREMES
TAMLA MOTOWN
TML 11070

They're still talking about the performance of the Supremes at the Talk Of The Town and this LP proves that they did give an unforgettable performance. Diana Ross, of course, is superb . . . she never seems to flag. The songs are a mixture of the inevitable standards, and their hits, of which "Love Is Here, And Now You're Gone" is outstanding. But it is difficult to pick a high spot, such is the standard of this set.

Side One: With A Song In My Heart; Stranger In Paradise; Wonderful, Wonderful; Without A Song; Stop! In The Name Of Love; Come See About Me; Baby Love; Love Is Here And Now You're Gone; More; You Keep Me Hanging On; Michelle; Yesterday.
Side Two: In And Out Of Love; The Lady Is A Tramp; Let's Get Away From It All; The Happening; Thoroughly Modern Millie; Second-Hand Rose; Mame; Reflections; You're Nobody Till Somebody Loves You; Bows—I Hear A Symphony (inst.)

ROUND AMEN CORNER



THE AMEN CORNER
DERAM DML 1021

Some good sounds on this LP from the Corner. On record, the group IS Andy Fairweather-Low . . . after all, you can't see them in action, and his ventriloquist type singing comes across very well, particularly on the soul numbers. There are a couple of his own songs on this album, and they're not bad, but I preferred "Expressway To Your Heart", "I Don't Want To Discuss It" and "Amen". To give the LP a bit of a boost, "Gin House", and "Bend Me, Shape Me" are included, but not their single "Living In A World Of Broken Hearts".

Side One: Bend Me, Shape Me; Judge Rumpel Crassilla; Love Me Tender; In The Pocket; Something You've Got; I Am An Angel (But I Can't Fly).
Side Two: Expressway To Your Heart; Good Times; Let The Good Times Roll, and Feel So Good; Can't Get Used To Losing You; Lost And Found; Gin House; I Don't Want To Discuss It, and Amen.

GET ON UP AND GET AWAY



THE ESQUIRES
LONDON HAQ 8356

The Esquires sound so much like the Impressions, that it's just not true. It probably isn't deliberate, but comparisons are inevitable, and they aren't as good as the Impressions. Apart from "And Get Away", and "Get On Up" and the Rascals' "Groovin'", the songs are very ordinary, but I did manage to listen to the album without getting bored. Their harmonies are extra good, and with a bit of original material, could do well in this country. The sleeves notes, by the way, are the worst I've ever read.

Side One: And Get Away; Listen To Me; How Was I To Know; Groovin'; Everybody's Laughing; How Could It Be.
Side Two: Get On Up; My Sweet Baby; No Doubt About It; Woman; When I'm Ready; Things Won't Be The Same.

ARETHA: LADY SOUL



ARETHA FRANKLIN
ATLANTIC 587 099

Aretha Franklin is one of the greatest female soul singers around at the moment, and this is probably the best album she's released. It includes "Chain Of Fools", "(You Make Me Feel Like) A Natural Woman", and "Since You've Been Gone (Sweet, Sweet Baby)", as well as the Rascals' "Groovin'", the Impressions' "People Get Ready", and James Brown's "Money Won't Change You". It's all good, solid soul, at which, of course, Aretha excels. As a bonus, Eric Clapton plays a nice solo on "Good To Me As I Am To You" . . . that must have been some session! !

Side One: Chain Of Fools; Money Won't Change You; People Get Ready; Niki Hoeky; (You Make Me Feel Like) A Natural Woman.
Side Two: Since You've Been Gone (Sweet, Sweet Baby); Good To Me As I Am To You; Come Back Baby; Groovin'; Ain't No Way.

AFTER BATHING AT BAXTERS



JEFFERSON AIRPLANE
RCA VICTOR RD-7926

A slight disappointment, this one, because the Airplane promise so much. Grace Slick is good, as always, and there's a nice production and "feel" to the whole album. But as I said, the material is not as good as some of their earlier stuff . . . "White Rabbit", "Somebody To Love", for example. The titles are pretty imaginative. I liked "How Suite It Is", which includes "Watch Her Ride", and "Spare Chaynge", which is probably the best "section" on the LP. But Airplane have good ideas which will flourish, eventually.

Side One: "Streetmass"—The Ballad Of You And Me & Pooneil; A Small Package Of Value Will Come To You, shortly; Young Girl Sunday Blues; "The War Is Over"—Martha; Wild Thyme; "Hymn To An Older Generation"—The Last Wall Of The Castle; Rejoice.
Side Two: "How Suite It Is"—Watch Her Ride; Spare Chaynge; "Shizoforest Love Suite"—Two Heads; Won't You Try; Saturday Afternoon.



YOUR LETTERS

CON TRICK

Dear Sir,

I saw a poster recently advertising the appearance of the "Original Drifters" at the Orchid Ballroom, Purley. Being a great fan of The Drifters, I went to see them, but was both surprised and annoyed to find that the group appearing were not in fact the outfit who had recorded "Baby You Know What I Mean", "Under The Boardwalk", "At The Club", etc.

In fact, they were a pretty mediocre soul team, who rejoiced in the applause they received when doing "their" numbers . . . "Save The Last Dance For Me" (which featured Ben E. King, anyway) "On Broadway", and "Stand By Me".

This sort of thing seems common practice now . . . to rope some hard up coloured singers together in the States, bring them over using identical names (with just a clever adjective in front) to top vocal groups, and advertising them as if they are the original artists. So many people are being conned by this practice, particularly those who dig good music, but who don't bother to find out if these groups billed ARE genuine.

R. Johnson,
Tooting, London.

L.P. Winner

"TOP BLUES BAND"

Dear Sir,

Regarding the LP Reviews in March "B.I.", I would like to say how shocked I was to read that your reviewer—John Ford—considers Peter Green's Fleetwood Mac as "the top blues band in Britain". Although they are a great blues group, how can anybody place them above John Mayall's Bluesbreakers, of whom, incidentally, Peter Green is a product?

John Mayall has been striving for so long to gain recognition for the blues, and has made such great guitarists as Eric Clapton, Mick Taylor, and of course Peter Green, and he has, without doubt, the best and most popular blues band in Britain.

Apart from this, such groups as the Savoy Brown Blues Band, and Jethro Tull, who have received no recognition whatsoever, are as good as Peter Green's Fleetwood Mac.

John Anderton,
Worcester.

GUITAR "GREATS"

Dear Sir,

I have been buying your magazine for just over two years, and have been greatly interested in the articles you have done on various guitar "greats". However, I feel that you have so far neglected to include two superb guitarists, who have made an impact on the guitar world, namely Les Paul, and Scotty Moore. Both of these guitarists have a distinctive style, and it is a pity that one is so rarely able to read about them today, or even see their names mentioned.

Les Paul had a tremendous impact on the recording business, as he pioneered the use of over-dubbing and specially-recorded effects, which, coupled with his high musical standard and excellent taste, surely made him worth a mention? Scotty Moore also, as he was a major figure in the success of Elvis Presley, and also for being the guitarist that has been heard on more million sellers than any other guitarist, as he has been on all but a few of Elvis' records.

Graham Strange,
Kingsbury.

NEW INVENTION

Dear Sir,

In your article on the "Interchangeable Guitar", you said it was a new invention. About five years ago, Gretsch were selling a model called the "Bikini Butterfly", which, judging from your photographs, is almost identical to the guitar you featured.

Also, the "Wah-Wah" effect on many records is not new. Eight years ago I bought a De Armond foot pedal with the purpose of perfecting this sound, after having heard it on Chet Atkins' "One Mint Julep".

P. Sculthorpe,
Boston.

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Steve Marriott.

FOR some groups, thinking back on the Vital Moments in their career is a pretty easy matter. Some can pin-point the decisive moment in time with comparative ease. The moment they found exactly the right song to make a hit record; the minute they accepted some career-changing engagement; the time they devised some sound-changing instrumentation.

— SUCCESSFUL

But the Small Faces are the Small Faces. Very successful, world-travelled, looners *par excellence*. Steve Marriott had a few days to think, in peace, about the boys' Vital Moments and eventually surfaced to say he didn't think they had any. But he agreed to go back to the drawing-board, as it were, and the four of them put their heads together, nominated the ever-alert Ronnie Lane as their spokesman. And we chatted.

Said Ronnie: "The problem with us is that one thing runs into another and then another and it's hard to pin-point exactly where the actual Vital bit came in. But one thing was very important. And that was when our management in the early days got us a recording contract.

VITAL MOMENTS

NO. 7 in our series in which the stars reveal the seconds which led to success.

THE SMALL FACES



Plonk Lane.

All of us were knocked-out—Steve, me, Jim Winstone and Kenny Jones. This was the break we wanted . . . but no, it wasn't in itself a Vital Moment. We worked out roughly the songs we wanted to do and we all trooped into the IBC Studios . . . mainly to make a really good job of

'Whatcha Gonna Do About It'.

"And the Vital Moment came when we heard the first play-backs and realised just how much we already owed to the engineer Glyn Jones. He had this kinda 'feel' for what we were trying to put down—immediately became a firm mate of us all".

So now the Faces insist on having Glyn Jones on every possible session. "The continuity of this sort of thing is good anyway", said Ronnie, "but sometimes we miss out on him because he's very busy most of the time. Still, he enjoys working with us. We all kick in ideas at a session—and he kicks in as many as anybody". Glyn, in fact, was a singer himself not so long ago—a big, tall chap with an easy manner and an ear close to the commercial sounds of the day.

Added Ronnie: "Glyn is a most important factor, but not all the sort of electronic ideas come from him. For instance, on 'Itchycoo Park' there's a special phasing scene which was suggested by a guy called George, who just hap-

pened to be there helping out. But we like to give Glyn his head. With him, you actually start out with a good sound. With other engineers, who may be very good, you start off with very little and then gradually build up to something approaching a good sound.

"We haven't recorded in America yet, but if we did I'm sure we'd try to take Glyn over with us. There's just this trouble that he has such a lot of work to do himself".

So, with considerable effort, the Small Faces had come up with a Vital Moment . . . concerning an individual who helped them get the right sound to make instant impact. And their second VM concerns an organisation, a collection of individuals. Said Ronnie: "Going over to Immediate Records was certainly vital to us, taking into consideration the development of our career. We'd been managed by other people but somehow various things didn't work out. We knew Andrew Oldham and he knew what we were trying to do and often came up with good ideas. Eventually we signed with Immediate just for records, but later it was possible for us to go over altogether.

FREEDOM

"This has meant much more freedom for us to do as we want. The strings have been let go . . . we're much freer than we were before. Mind you, we're still not in that absolute state of perfection. There's always something that crops up. But when you get to our sort of position, with hits but still really only beginners, you need this freedom to grow up.

"So going to Immediate, in a completely different scene and with much greater freedom to say and do what we wanted—that was very important. Okay, so it's not one of your highly dramatic moments in time, and really was something that just developed, but no matter—it did us a lot of good. Sometimes, for a group, you get kept in the same sort of scene for years and years and you don't develop mentally or in any



Kenny Jones

any other way. You just go on and blow yourself out eventually and that's the end of it. We have a lot of ideas and it was most important to us to get the chance to do them before they got stale.

"Now we're producing our own stuff, writing it, handling other artists. And still doing the touring bit and making TV appearances. It's building, see? We've got rid of that stifled feeling".

A short pause while Ronnie returned to the others and talked over the possibility of coming up with another Vital Moment. Animated chat, waving of arms, and the rest. Apparent signs of argument. Then a triumphant-looking Ronnie came roaring back. "Of course," said he. "Another Vital Moment is over the new record, 'Lazy Sunday'. It's really just something we did—it just happened in the studio. But everybody's saying that it's a complete change of style for us and that's a good thing—it means that we've widened our scope just a little bit more. So the Vital Moment was really when it was decided to put it out as the 'A' side . . . all Cockney and comedy and different.

PRODUCERS

"Producers like it because it is very likely and right for most programmes. Mind you, we don't look on it as being anything all that different. We know how we think and how we switch things round and so honest! I'm not surprised at anything we end up with. I expect everything from us. We don't think we're tied down now. But I accept

it was an eye-opener for the public.

"You see, in the early days we were very young and we got hung up on the being-moody-bit and so on. Well, you grow up and you change your thinking and you change your ambitions.

"So 'Lazy Sunday' is a loon. We hadn't done anything like it before. We had another number which we thought was very good, but we knew people would say it was like 'Tin Soldier'—even though it wasn't. So we scrubbed round it. You don't think specifically that you have to do something in a particular style, but some things have that bit of magic and you realise it from the time you first do it".

By now the Small Faces had pretty well stretched their imaginations to the limit on actual Vital Moments. The time when Steve Marriott switched from acting to singing; their first trip abroad; first number one; things of a more routine nature. But they said these were natural progressions, in the main, and as such didn't rate the title "vital".

Ronnie and Steve are writing more and more material these days. They're gaining confidence in their record production work. They are easily bored with routine engagements—especially those abroad which have brought them so much criticism and angry headlines!

Freedom of thought, musically. That's it. And with that the Small Faces went off to a picture session. Humming "Lazy Sunday", of course. Anything for a plug.



Ian McLagan

TOP TWENTY—FIVE YEARS AGO

AMALGAM OF THE CHARTS FOR THE FIRST TWO WEEKS OF MAY, 1963

- | | |
|----------------------------------|-----------------------------|
| 1. From Me To You | The Beatles |
| 2. Can't Get Used To Losing You | Andy Williams |
| 3. Scarlett O'Hara | Jet Harris and Tony Meehan |
| 4. How Do You Do It | Gerry and the Pacemakers |
| 5. Two Kinds of Teardrops | Del Shannon |
| 6. In Dreams | Roy Orbison |
| 7. Nobody's Darlin' But Mine | Frank Ifield |
| 8. From A Jack To A King | Ned Miller |
| 9. Lucky Lips | Cliff Richard |
| 10. Do You Want To Know A Secret | Billy J. Kramer and Dakotas |
| 11. Losing You | Brenda Lee |
| 12. Say I Won't Be There | The Springfields |
| 13. Brown-Eyed Handsome Man | Buddy Holly |
| 14. Young Lovers | Paul and Paula |
| 15. Rhythm Of The Rain | The Cascades |
| 16. The Folk Singer | Tommy Roe |
| 17. Walk Like A Man | The Four Seasons |
| 18. He's So Fine | The Chiffons |
| 19. Foot Tapper | The Shadows |
| 20. Deck Of Cards | Wink Martindale |

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

- | | |
|--------------------------------------|--------------------------|
| When Will You Say I Love You | Billy Fury |
| Pipeline | The Chantays |
| Harvest of Love | Benny Hill |
| If You Gotta Make a Fool of Somebody | Freddie and the Dreamers |
| Take These Chains From My Heart | Ray Charles |

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