

THREE GUITARS TO BE WON

BEAT INSTRUMENTAL

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Editorial

This summer has seen once again a big exodus of British groups out of the country to play all over Europe—and even further afield. Club and ballroom owners all over the world are happy to book them because they have come to respect British groups for their professionalism and entertainment value.

But, it's not only the professional groups who are going abroad, many amateurs and semi pros. also take the opportunity to find out whether they can make the pro. grade by spending two or three months working full time on a professional engagement. In fact, our own Art Editor, or rather ex-Art Editor, Mike Raxworthy is in Greece at the moment with his group, the Stack, finding out what it's like doing two performances a night for ten weeks solid.

These summer engagements abroad also give the professional groups a chance to re-think, rehearse new numbers and acts, and prepare for the winter season back in the tough professional atmosphere of the British Isles.

There is a strong feeling in Tin Pan Alley that the scene is a little slack at the moment. The kings of the pop world, the Beatles, the Stones, Donovan, Manfred Mann, etc., have been reigning for a long time now, all challengers to their supremacy having been easily defeated. But the young lions who will eventually succeed them must already be working out the ideas which will undoubtedly burst upon the scene with all the impact of the early Haley, Elvis, Shadows and Beatles hysteria.

This month we have given a few of the already fairly well-known groups a bit of limelight under the heading "New Breed". Please don't think that we believe these are the only groups which are up and coming. Certainly not. Who knows, the people who are going to make the big break during '68/'69 might well be you! The Editor.

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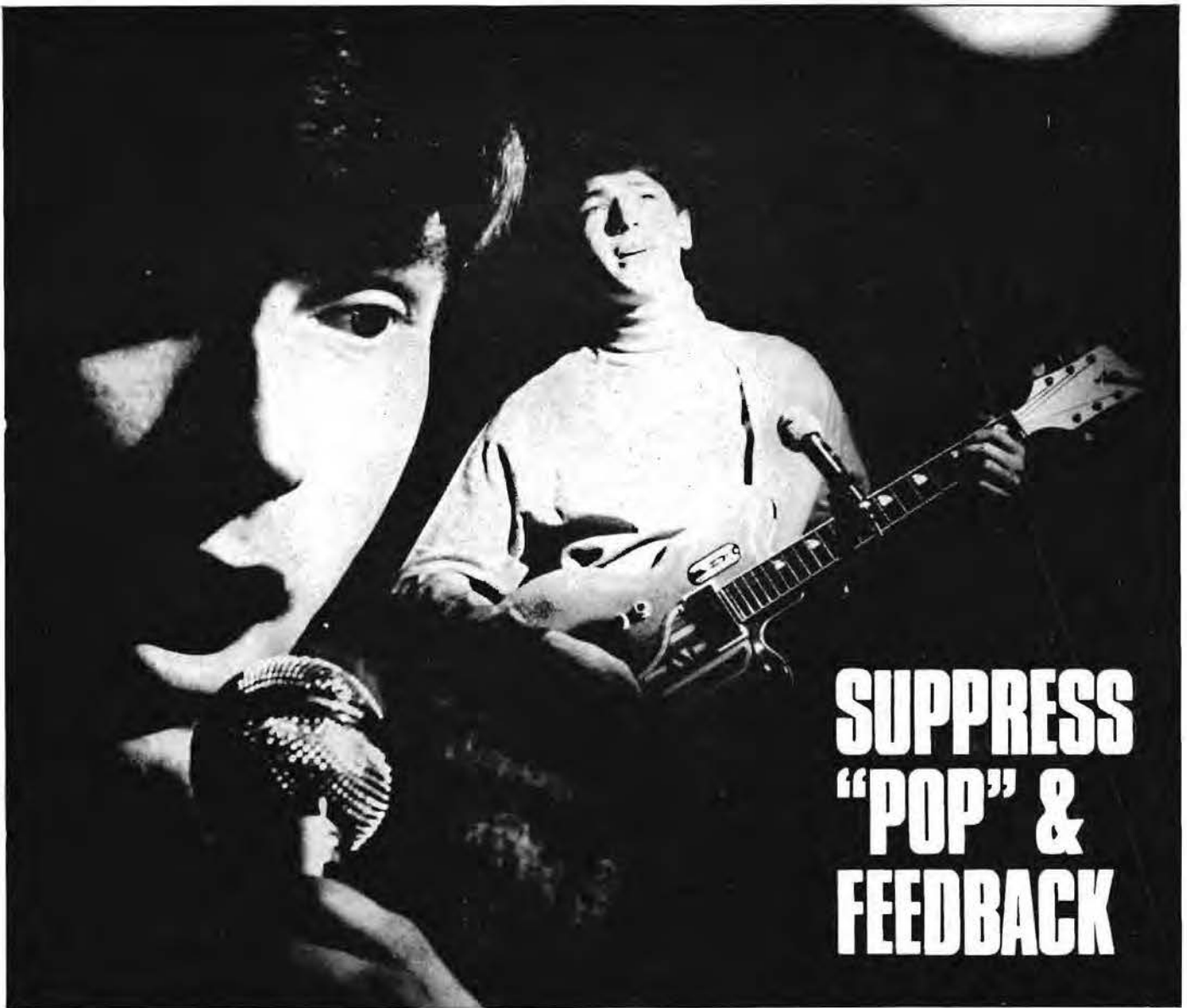
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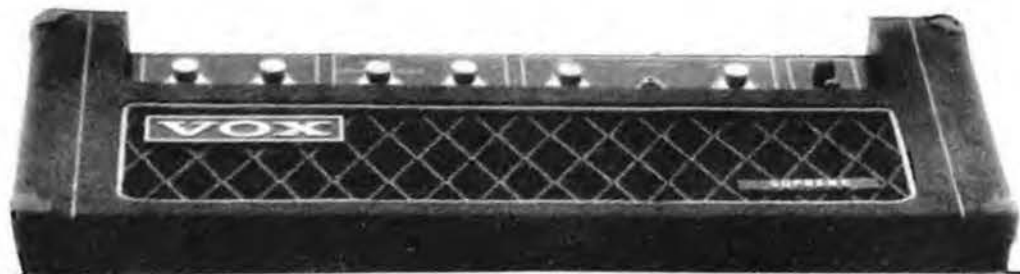
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KEITH EMERSON

THE instant the Nice started to back P. P. Arnold, the word was spread that here was a truly original and highly exciting group. But most people gave them no chance of a big commercial breakthrough.

But they've been proved wrong by the marathon single of "America", a song mixing the violence of West Side Story with the pure vision of Dvorak's New World Symphony. The man behind the idea was organist Keith Emerson, and it comes as no surprise to learn that he had a classical grounding in music. "I had piano lessons from the age of eight until fifteen, which helped me tremendously. Through lessons I got very interested in classical music, particularly Bach. He used some fantastic rhythms and the contrapuntal technique is perfect for our music".

Keith has played the same Hammond L100 right from the beginning, though his music has changed a lot during his time with Gary Farr and the T-Bones, the VIPs, with Pat Arnold, and now the Nice on their own. "I like to set myself a goal, reach it, and move on to something else. It's a bit difficult though, not being able to practise much. When I lived with my parents in Worthing I played at least two hours a day in addition to working with a big Duke Ellington-style band, but now I'm lucky if I can fit in 10 minutes before we go on stage".

Keith is very concerned that the organ, compared to the guitar, has a pretty staid image. "The Nice do a visual as well as musical act. For instance, I sometimes face the audience with the keyboard behind me, and I fiddle around inside the works which gets some really wild noises. But basically, an organ looks as if it could be an old sideboard or something, so I try hard to get an element of drama into the act".

Songwriting is an important facet of Keith's talent. "We write nearly all our own stuff. I usually start with one phrase which I work on until I've got a melody. I tape this and hand it over to our bassist, Lee Jackson, who writes the lyrics—or sometimes it works out that I write music to one of his poems. I'm very impressed with Jim Webb's songs, who uses the most beautiful chords. A lot of people won't admit to any influences at all, but everything is an influence of some sort. You can't get away from it".

And Keith himself is a pretty big influence on British pop organists—which should mean a considerable widening of musical horizons all round. Joe Bach number one in the charts soon? Don't scoff. It may be on the way.

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WHAT'S A LEAD BASS PLAYER?

BEAKY: D D D B M & T consists of a lead bass player, a blues addict, an improved drummer, a red hot tambourine vocalist and a Jack-of-all-trades.

The way it works with Dave Dee, Dozy, Beaky, Mick and Tich is this: as the deadline for a new single comes up, the boys receive one demo disc of the selected song from their managers and songwriters Ken Howard and Alan Blaikley. They then set about working out an arrangement and studying the necessary chords.

Fine! But if some unusual instrumentation is added to the demo, and to the finished release, then someone has to learn how to play the "unusual" instrument. Which is where that celebrated performer on odd instruments, Beaky, comes in.

He has become the Jack-of-all-trades in the group. Basically he's a rhythm guitarist, using a Gibson Jumbo, but he's usually surrounded by other instruments. Hear Beaky, then, on his Mr. Versatile status.

"When we came to do 'Okay', we needed accordion. A session man handled it on the record but our rule is that we go all out to produce hit record sounds on stage. So I was stuck with learning how to play it—it took about four days, in fact, and now I'm rather

interested in accordion. When we do it on stage, I play the accordion and Dave picks up my guitar. But usually it's that much easier for a rhythm guitarist to play other instruments because he isn't missed so much from the basic guitar-drums sound.

"Anyway, for 'Bend It' we included mandola. No normal mandola, but an octave mandola, which is slightly bigger—and we spent weeks chasing around to buy one. Then it was handed over to me to learn. . ."

WICKED

There being no peace for the wicked, Beaky was next involved in tymbales for "Save Me". "They are like four high Conga drums, plus a cowbell", he explains. "This took some time because I had to learn to copy the demo disc entirely, as we wanted exactly the same rolls".

For "Zabadak", he was called upon to play Chinese blocks and Conga drums. "This wasn't so much of a problem", he said. "A pretty simple beat . . . boom, boom, boom—like that".

And this is why Beaky approaches the first hearing of a demo disc with considerable apprehension. He never

knows what is coming up next. "We just don't know months in advance, like some lucky groups. We virtually learn our new material in the studio. Maybe we'll get the demo on a Thursday, get the chords right and the general arrangement, and be in the studio by 10 o'clock on the Friday.

"I tremble to think what happens if we include a harp in the arrangement—or an organ. But the fact is this. If it is there to be heard on the record, then we've got to have it on stage. Or rather I've got to have it there on stage. The kids simply won't accept false things and they expect us to sound just like on the record".

SPECIAL PRAISE

Multi-instrumentalist Beaky then considered just how the other boys have developed, musically, since they first got together as a group. He had words of special praise for Mick. "We've all improved a lot but Mick more than anyone. His joining us was a sort of double con trick. We said he'd get a tenner a night, when £2 10s. was more like it. He said he could play just about everything on drums when in fact he really only knew 'Move It'. He was actually ruddy useless at first. He had old-fashioned kit with leg stands on it. We bought him a Trixon, but now he's on Ludwig. Nothing fantastic about him—he's a steady drummer, loud and really improved".

Dozy? He plays Fender Jazz bass. Says Beaky: "His fingers fly over the fretboard. The bass is a very important part of our sound. It's an angry sort of bass sound . . . really he plays lead on bass".

But Beaky owned up to being very "worried" about Tich. "He's got this blues thing," he said. "But we're not that sort of a group. He gets going on his blues playing that Gibson Les Paul of his through Vox amps—and we have to keep him back a bit. We're a pop group, but he gets hung up on his sort of music and he can be a bit awkward. Not bad enough for him to leave the group, mind you . . . but we let him have a good blow on a few numbers on stage—like 'Watch Your Step', 'Paint It Black', 'Dr. Feelgood'.

Having now delivered a printed, black-and-white warning to the blues-minded Tich, Beaky referred briefly to the group's vocalist, Dave Dee himself. "Don't discount him as an instrumentalist," said Beaky firmly. "You've heard how he occasionally has a go on my guitar. He is, of course, red hot on tambourine. He is our own built-in Wayne Fontana on that instrument!"

The last statement was delivered with an inscrutable smile!

PETE GOODMAN.



the Mike Smith column

EVERY so often, I do a bit of backward thinking . . . back to the days when the Dave Clark Five was starting to make hit records. Most of the opposition in those days came from three-guitar and drum groups. And in a sense we were pioneering, because of using organ. Sax, too, come to that.

There were the Animals, with Alan Price on organ. And of course Gerry and the Pacemakers featured piano, but in a very different way. Now you look around and it seems that a great majority of groups are using organ OR piano. I think it's great, this emphasis on keyboard instruments.

What's coming next? Well, so far, the actual electric piano has somehow lost out on popularity. I'll own up that I don't think a really COMPLETE one has been made, one that can stand up to the rigours of touring. But as an instrument, it's quite beautiful, though it is very easy to bash it out of tune when you're out on one-nighters.

I know that manufacturers are trying to produce the perfect instrument. Vox, for a start, are working on one which won't go out of tune—and I'll be nipping down to have a look at it soon.

Meanwhile, the keyboard boom goes on in other ways. Led by Brian Auger, of course, at this time. Now I once wrote that I thought he was great, and Jools too, but that their performances didn't come across on record. That went for "Wheel's On Fire" in particular. I'm glad it was a smash, but I still say I'm surprised that it proved so commercial. Having enjoyed their work on stage, I would have thought they had better basic material for discs.

Still, I've been proved wrong . . . and the best of luck to them!

As for me, I'm taking a bit of a breather from this column for a while. Just want to thank you all for joining me here each month . . . and ta, especially, for your letters. I've enjoyed it all very much.

MIKE SMITH.

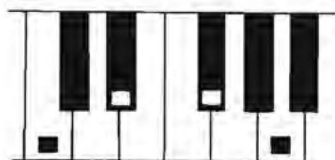
KEYBOARDS

No. 5. CHORD POSITIONS

By THE TUTOR

Some readers have written to me saying that they find it a little difficult to work on the half tone idea, i.e. that the distance between any note either above or below, whether it be black or white, is a half tone. There are, of course, other methods which give different formulas, but, as they all produce exactly the same result, we will stick to the half tone as the basic unit in this series.

This month I am going to talk about diminished seventh chords. They are formed on the following basic formula: $\text{Root} + 1\frac{1}{2} + 1\frac{1}{2} + 1\frac{1}{2}$. Undoubtedly one of the easiest of the formulas to remember. It is a very popular chord used a great deal in pop music, and below are the diagrams showing the notes you play to make C and B \flat diminished 7th chords.



C Dim $_7$



B \flat Dim $_7$

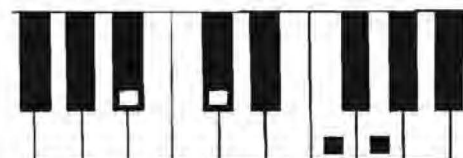
The other chords I am going to talk about this month are 6th chords.

These are, as their names suggest, formed by merely adding an interval of a whole tone (i.e. two white notes or a black and a white note) above the 5th of the Major or Minor chord.

So, the formula for the formation of a Major 6th chord will be $\text{Root} + 2 + 1\frac{1}{2} + 1$, and for the formation of a Minor 6th chord, $\text{Root} + 1\frac{1}{2} + 2 + 1$. Just to make everything quite clear here are the notes you would play for the formation of a C Major 6th chord and a B flat Minor 6th chord.



C major 6th



B \flat minor 6th

We've covered quite a number of chords already in this series, so I think this is the time to remind you that the only way to get them off pat, so that you can sight read them from sheet music, is to keep practising. I wish I could give you an easy alternative but there isn't one.

At the end of this series I'll give you a two-page layout of all the usual chords for easy reference.

TRAFFIC'S HAPPY MEDIUM

THE big thing for Traffic at the moment is their new album, due for release in the near future. A highly-enthusiastic Jim Capaldi told me what the group were out to achieve with the record as he waited for the great metal bird in the skies to carry him off to Budapest, where Traffic were due to play in a week's festival of pop.

"It's going to be a double album set, and we want it to show exactly what the group are capable of. We're doing this by having a contrast between amplified and acoustic sounds, using a lot of other things besides just organ, guitars and drums. In fact, as many different effects as we can get—though we aren't using weird electronic effects and unheard-of instruments. It's all going to be genuine music.

"We've got over half the songs actually down on tape, and everything else is very clear in our heads. Some of it we recorded at the cottage in Berkshire, and the acoustic-flavoured songs are really being done with amplified instruments, which we obviously can handle better. But you won't be able to tell the difference!

"One thing we're very emphatic about is that the record should be made



Traffic—planning a new double album.

from American masters. 'Mr. Fantasy', though we liked it, lost a lot on the sound levels, coming out in a very diluted form. We want to avoid this, so it's off to America with the tapes".

Jim recently branched out into recording production for the first time. "Right out of the blue, this group approached me and asked me if I'd help them with a record they were making. I was very struck with their enthusiasm—and they're really weird guys, great characters and not just musicians. They call themselves Contact, and the record is 'Lovers In The Sky', which fits in with their interest in UFOs. In fact, they're members of a much bigger organisation which is out to get in touch with visitors from space.

"Although I don't want to get completely involved in producing, I've wanted to do it for a long time, just to see how it turned out. Another thing I'm getting into a bit more is song-writing, and there will be quite a few of the songs I've done with Dave and Steve on the LP. The one I'm happiest with is "No Time To Live". You might call it the gem of the LP!

"We've spent a lot of time working on our stage act over the last few weeks, too. We all felt it was a bit too ear-shattering, so we've cut down slightly on volume and are working out the dynamics of the thing. We're controlling

it more now, and this is especially necessary for some of Dave's new songs which need a more sensitive treatment.

"The group seem to be progressing well, and this really showed up on some tracks we did for Top Gear. Call it head-music, acid-rock or whatever you like, we were very pleased when we saw our overall simplicity. We're making sense of all we do, but still incorporating various levels. It's all moving on, though not so fast we can't keep hold of it. And on stage, at least we're all coming across, with a happy medium being struck between all of us, with every combination of our sounds and personalities coming over".

WORKING TOGETHER

Jim also told me that the four members of the group are all working together on the cover for the LP. "We want to do something to give a sort of continuity to the album. Like the LP, we want everything to be understandable on every level with nothing too wild and weird but everything fitting together.

"We've got over the initial enthusiasm so now we're all trying to do things as individuals—Dave, in particular, is involved with a lot of scenes of his own—and feeding it back into the group. This way we stop ourselves from going stale, and steadily progress."



Concentration—Capaldi on drums.

CREAM SAY GOODBYE WITH A DOUBLE ALBUM

GINGER Baker, back from America, could give no real indication of his forthcoming plans when I talked to him. "I just can't say what's happening when we finally go our separate ways," he said, "but I am happy about the new album". A fact which will please all those Cream addicts heartbroken by the split.

"It's a double LP, cut to show both sides of what we can do," explained Ginger. "We recorded one album at the Atlantic studio, the other live at the Fillmore Auditorium. We appreciate the different sounds that are created by the group in the studio, and on gigs, hence the mixture. You get a totally different atmosphere in a studio, and

need a different approach. It's more refined, and you can do practically what you like. We've done some nice things on this half of the album. Felix Papallardi produced, and Tom Dowd engineered, although it goes further than that. For example, Felix played trumpet, viola and handbells, while Tom, who is an excellent musician as well, helps with arrangements.

"The live sessions were recorded over a period of four days at the Fillmore, and Felix again produced". Having heard some of these tracks, I can only echo the words of John Peel who said: "If anybody still thinks the Cream are human after that. . . ." One of the numbers is "Spoonful", and runs for

16 minutes . . . a phenomenon. Ginger thinks it. . . "a good recording". But he's usually against extending numbers. "I prefer to keep them short," he said. "I don't know about the others, but they bore me a bit. 'Spoonful' is an exception".

DISCIPLINE

"It's different in the studio, where you must have discipline. Unless there's a valid reason, the songs are kept as short as possible. It does depend on the atmosphere, and the people you work with. We're all temperamental, but Tom and Felix manage to get rid of that temperament. It's not even the sound we get that encourages us to record in America, just those people. The sessions are relaxed and everybody's working. We spend a long time in the studio, so we don't have to rush. We usually talk for three or four hours before we record anything. Then we play, think add sounds".

Many of the Cream's single ideas came in the studio. "Anyone For Tennis" was an Eric Clapton idea, which was conceived in America. "He didn't like it when we'd finished it," said Ginger. "It's not really my scene either". Ginger had expressed surprise when I told him the number had made the top 30. "That's strange. But I don't think it would do us any good if we had a hit single. You're then tied to that particular number, and have to play it where ever you go. None of us have ever wanted to do that. Singles are a weird scene". So much so, that a few months back, the group had expressed their intention to stay out of the singles market. Had there been a deliberate change of policy since? "Not really," replied Ginger. "It was something we thought then. In America there's a continual demand for singles, although the album side is just as big. We decided to satisfy both parties".

"I think it really boils down to pressure on recording. With three separate individuals, it was obviously going to be difficult to strike a medium to satisfy us all. Luckily, our tastes are fairly similar, but it's not all smooth going. We frequently have arguments on stage about what numbers to play. Usually, we can get an audience reaction fairly quickly, and then play for them as well as ourselves. But with much of our act, or should I say practically all of it, improvised, it's bound to create problems. We haven't got a list numbers which we look up and play. It's on the spot decisions all the time. And we invariably have different ideas".

But ideas of the highest standard, I should add. And if you need proof, their two album set awaits you.

M.C.



Ginger Baker — one of three separate individuals

ONE of the successes at the recent Sounds '68 concert at the Royal Albert Hall were the Alan Bown!—visually exciting, with an exceptional sound. All agreed, and they were given one of the best receptions of the show. Their act consisted of Dylan's "All Along The Watchtower", a group composition "Crystal Gazer", and a medley of rock 'n' roll numbers, performed with rehearsed sarcasm.

There was, however, one notable exception from their performance—"We Can Help You", the Alan Bown!'s latest and most successful (to date) single. Why not the extra plug on such an important occasion? "To be honest, we hadn't learnt the backing parts correctly," admitted drummer Vic Sweeney. "Alan and John Anthony were still working out an instrumental piece to replace the violins heard on the record".

PLAYING IT

"We've got it sorted out now, though, and we'll obviously be playing it on gigs". Record reproduction has always been a pleasure to the group, and with both John Anthony and Alan Bown adaptable on a variety of brass and wind instruments, sounds (to the listener, anyway) are never a problem. With the Royal Albert Hall acoustics playing their usual game of havoc, had the Sounds concert been a problem to the band? "Not at all," said Vic. "But I did prefer our balance at rehearsals. I couldn't hear the singing on the night, but many groups experience that. We expected it, anyway, because of the size of the place. But we certainly can't complain".

SHORT SPOT

Because of the depth of talent on the show, each outfit was limited to a relatively short spot, which the Alan Bown! certainly filled very well. But they really need to be seen in the ballroom, when the group's full force can come across. Vic said they had problems choosing suitable material for the concert: "Knowing what to include in a show like that always pre-

THE VERY COMMERCIAL ALAN BOWN!



The Alan Bown! leaving that soul tag behind.

sents difficulties. We were originally going to drop the rock 'n' roll thing, but we haven't really got anything to replace it yet".

"We work our routines out when we rehearse, which is usually once a week. But what with recording the album and single, it's been a case of learning our own material. And I prefer to play at least one known number. For example, we always include "All Along The Watchtower", which we adapted to suit us. We even had a go at "MacArthur Park", but when we tried it on stage, it sounded very Joe Lossy—we were like a dance band. I don't think the hit parade is a closed shop for learning new numbers, though. We'll try good stuff, but not the pure pop like "Lovin' Things". That's the Marmalade's image. We want to create our own, not someone else's.

other wind instruments. I listened to that 'Blood, Sweat and Tears' album, and they're using their brass in a similar way to us, and you can't get further from a soul group than that".

From a singles point of view, since the fairly successful "Headline News" (last of the soul records), the Alan Bown! have worked on their singular image continually. They've been as near to the hit parade as you can get with "Toyland" and "Storybook", and with their first single on M.G.M.'s Music Factory label, a dent has at last been made. Vic spoke of the frustration of seeing those good singles just miss. "We never feel as if we ought to give up. We work for the top all the time. I was surprised that 'Toyland' didn't make it. But you need TV and massive promotion, and it's so difficult to be accepted, if you're not in the chart, by producers, and such like".

FREEDOM

So said Vic Sweeney, I also managed to squeeze quotable quotes out of lead singer Jess Roden, lead guitarist Tony Catchpole, tenorist John "I want to be Player of the Month" Anthony, and bass player Stan Haldane. Jess spoke about recording: "Now we use Olympic, the freedom is fantastic. If you use a small studio, you tend to get the personality of that studio. Small and inhibited. But with Olympic, you can rush round, and then blow".

Tony told of his initial dislike of "We Can Help You". "I didn't really think it was us. The demo was so different, and I just couldn't see it. But I've changed my mind now. It is the Alan Bown!". John, who played clarinet on the single, was more relieved than anything with initial sales. "At last," he said. Or as Stan put it: "Now we can play to wider audiences. It gives us so much freedom".

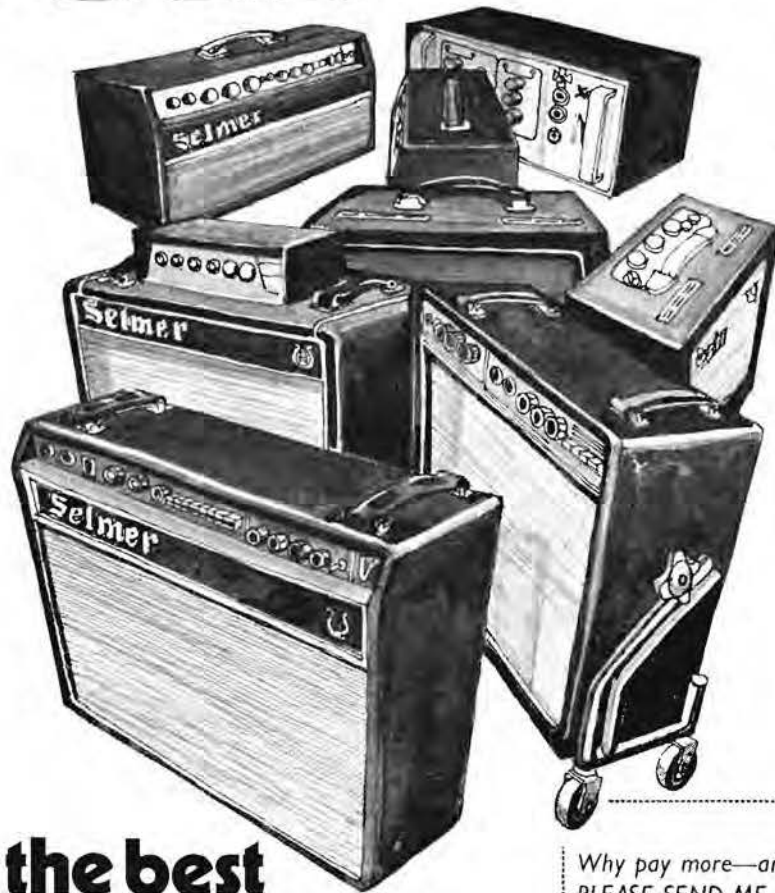
But the Alan Bown!'s producer, Mike Hurst, really summed things up when he said "If this hadn't made it, what could we have done? You just can't get any more commercial".

"Getting into the charts will present problems. You're rated until you get a hit, and then people say you're going commercial. But we already are. People who think like that, though, are not usually worth worrying about. We had the same problems when we dropped soul music—and that was months ago. Now, I think, we appeal to a wide range of people—from screamers to club audiences".

SOUL TAG

Unfortunately, particularly for Alan Bown himself, the soul tag seems to stick with the group through thick and thin. Yet this band are completely individual. I think Vic solved this image thing when he said: "It all falls down to the fact that we use brass. People don't fully accept that you can do so many different things when you have a sax and trumpet, and the

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GIVING THE FACTS BEHIND THE HITS

MORGAN Recording Studios, ten minutes from the West End in Willesden High Road, is the latest studio to start operations. Terry Brown is the man in charge, and he showed us around the studio, which opened in the latter half of June. The first thing which struck us was the warm, relaxing design.

Terry is very emphatic that a recording studio should be a place with an atmosphere conducive to good, creative work, and consequently, the

premises are tastefully decorated in warm colours. The studio itself is medium-sized, equipped with 8-track, 4-track, 2-track and mono Scully machines, Neumann, Beyer and AKG mikes, and has a Hammond C3 which is available for hire.

Everyone at Morgan — Terry, Andrew Johns, Harry Davies—is delighted with the acoustics, which give marvellous separation. As yet, they haven't had to use any screens at all, said Terry. The control desk is a custom-built Cadac, very compact, with nine outputs.

At the moment there is just the one studio in the building,

but by the beginning of next year a second one, at present a builder's nightmare, should be completed. It will be equipped with 16-track.

Much of the work done by Morgan has been for their own label, including an album of "The Perfumed Garden", read by Indian actress Chita Neogy above a backing of sitar, tabla, etc. Apparently the record features the complete guide to breathing, kissing and sucking sounds! Traffic have been recording some of their LP there. Dave Mason has been working on his own stuff with Jimmy Miller, and American singer Bobbie Gentry recorded a number of tracks at Morgan when she was last in England. In fact, reaction to the studio has been highly favourable. No doubt in time to come more and more artists will be using the first-rate facilities offered by Morgan.

Another studio which has just opened its doors to pop artists is STUDIO G in Wardour Street, run by John Gale and Bob Cort. This studio has been functioning for some time, doing work for advertising, but Bob and John are anxious to expand into pop. Again, the accent is on atmosphere, with Bob bringing a lot of experience to the job—he was the origin-

al "Mr. 6.5 Special" man in the 'fifties, giving Long John Baldry and others their first professional jobs—and as such is very anxious to give as much help as he can to



John Milner, engineer at Studio G, is an ex-BBC man.

groups who are keen to make their first records. The engineer at Studio G is John Milner, who previously worked for the BBC. During his time with "Auntie", John engineered for "Top Of The Pops", and offers one apple to any group he hasn't worked with.

During the four years that Studio G has been in operation, John Gale has built up a vast library of sound effects—a small part of the facilities now at his disposal for film,



Engineer Terry Brown reports a very encouraging start for Morgan Studios.

pop and advertising music recording. John, incidentally, has experience ranging from conducting the London Philharmonic Orchestra to composing beat music for a world-wide TV series. Bob and John expect the greater part of their pop work to be producing demos. With reasonable rates, a truly helpful service, and a studio right in the heart of London Studio G would seem an ideal place for groups starting out on a recording career to tape their work.

IBC have again been doing a lot of work with the Bee Gees on an LP and a new single, shortly to be released. Bill Landis has been producing sessions for Barry Ryan and Wayne Thomas, and has also finished a new single by Tony Blackburn. Ossie Byrne, who produced the forthcoming Election album for Elektra, has been recording the Errol Daniels group and Paul Leyton for the same company. Robert Stigwood has been producing on sessions with a new singer, Malcolm Godfrey, and Shel Talmy has been making a new single with the Creation.

NEW SINGERS

At Dave Wood's IMPULSE studio on Tyneside, he has been recording a lot of work by new singers in the area. Dave says there has recently been a big increase in local songwriters and groups who want to get in a studio and put their work on tape. Among these are Coloured Rain from Newcastle, a four-piece group with Hammond, bass and drums, who are shortly to do work on the Continent. They have taped some songs by Alan Hull, a

songwriter of whom Dave has a very high opinion. Alan has also been recording songs on his own and with Gypsy, a girl from Chicago who just arrived at the studios with a stack of her own demos recorded at the Chess studios in the States.

Dave Wood has a lot of



Tyrannosaurus Rex work on a new LP at Trident.

nice things to say about John and Anne Ryder, a London couple who have been recording demos of their harmony numbers. In fact, Impulse's clientele is more and more wide-ranging, with people travelling from Scotland, Yorkshire and London to use the studio, which has just been fitted with a new tape machine.

Adrian Ibbetson at REGENT A told us of the Don Partridge LP which is due for release next month. Made up of half his own songs and half by others, this album features arrangements by Joe Moretti using woodwind, strings and bass—but still, according to Adrian, re-

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taining the inimitable Partridge sound.

Cat Stevens, now fully recovered from his illness, has been recording demos of his own songs. Tony Hazzard has done a single of one of his own songs, "Brown-Eyed Girl", and the Equals have completed the last tracks for their next album at Regent. Richard Barnes, the man who made "Woman, Woman", recorded the backing tracks for some songs he is to sing on "The Golden Shot", and John Dalby, who plays Tom Lehrer-style material, recorded an LP for Decca, with Hugh Mendl producing.

Bill Wellings, who we mentioned last month, has recorded a Christmas LP with "a really big difference". We can't say any more than that, but Adrian confided that "it will either be banned, sell

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like a bomb, or both! Wait for it!" He was also optimistic about the thought of new equipment which may be in the pipeline, following the purchase of Regent by President Records. There is a possibility that the studio may move premises too, but this won't be for at least six months, if at all.

HOLLICK & TAYLOR of Birmingham have had a fairly quiet time recently, but have done a single on the Electratone label hymning the praises of West Bromwich Albion, this year's FA cup winners. Ken Rattenbury, a Midlands jazzman, wrote and



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The Beatles, working on new recordings at EMI studios, break for tea.

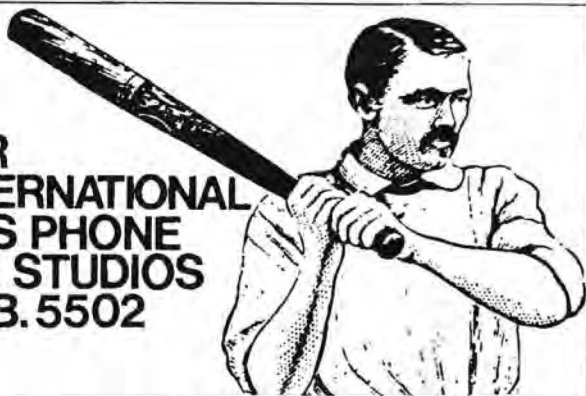
arranged both sides of this single, which is selling like hot cakes in West Bromwich! The Staggerlees, a well-known Birmingham group, have been in the studios recording demos, and a local group made up of Polish musicians recorded a beat version of "Delilah" for the Polish market.

Pat Godwin of PYE told us that one of the biggest things for them at the moment is going out on mobile recording expeditions. Bob Auger is the man who

has built up this facet of their business to its present high level, and among recent products was Paul McCartney's celebrated recording of the Black Dyke Mills Brass Band up in Yorkshire.

Tony Macaulay and Mike d'Abo wrote the forthcoming Long John Baldry single, "When The Sun Comes Shining Through". Produced by Tony, he says this is the nearest thing to the Phil Spector sound yet produced in England, and is willing to stake his career on it being a

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monster hit. Tony has finished the Paper Dolls' LP, and has started work with John McLeod and Nicky Welsh on an LP by the London Pops Orchestra, giving a "slightly classical" approach to today's hit songs. John Schroeder and Alan Florence recently made a trip to the Blow-Up Club in Munich to record a live show by David Garrick which should be released soon on LP. Tony Hatch has been producing an album by the Montanas, and Los Safiros have worked with Cyril Stapleton for a new LP.

The invasion of TRIDENT studios by Apple progresses. George Harrison has been

in, producing songs by Jackie Lomax, who used to be with the Undertakers; Paul McCartney has been working on songs with Mary Hopkins, the young Welsh singer who made such a great impression on "Opportunity Knocks"; Peter Asher has been recording James Taylor; and Derek Lawrence produced Grapefruit's new single, "Mary Ann", at Trident. Barry Sheffield gave us the news that the Tyrannosaurus Rex LP, produced by Tony Visconti, is now practically finished, and a new single is now ready. Also recording at Trident have been the Ivies, under producer Denny Cordell.

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SCRIBBLES

Junior Wells had his first album released on Mercury's Blue Rock label in States . . . Percy Sledge suffered a mild heart attack, but is now recovering . . . Besides a new single by Archie Bell and the Drells, Atlantic is pushing Little Archie, Bobby and the Heavyweights, the Excels, the Deputs, and on the Pompeii label, Leroy Horne, and Salt and Pepper . . . Showstopper's new single is "Shake Your Mini", and they return to Britain soon . . . Clyde McPhatter, ex-lead singer with the Drifters, residing in England at the present time . . . Most of the Bobby Taylor and the Vancouvers group are white, although Bobby isn't. They came up with one of the best sounds this year with "Does Your Mama Know 'Bout Me". Different for Motown, too . . . Jim Webb's best songs are on "Magic Garden" by the 5th Dimension, which could be the album of the year . . . Los Angeles football star Roosevelt Grier is thinking of giving up his pro career to concentrate on recording. His latest Amy release is "People Make The World" . . .

Lee Dorsey runs an auto repair shop when he's not on the road . . . Pigmeat Markham's "Here Comes The Judge" superior to the rest . . . "Dance To The Music" one of the best this year . . . England's Cliff Bennett making cool soul sounds on his latest "Good Times". Written by the Easybeats, as well! . . . Supremes getting worse. Material is, oh, so important, and without Holland-Dozier-Holland, they're not getting stuff to suit their standard. But still better than most around . . . In Scribbles' opinion, Smokey Robinson vocalist of the year, with the Franklin sisters, Erma, and Aretha close second . . . the Move do a creditable version of "Little Piece Of My Heart" . . . "Gotta See Jane" isn't a soul or R. and B., so what's it doing in that chart? Just because it's on Motown? . . . New: Impressions "I Loved And I Lost"; B. B. King "I'm Gonna Do What They Do To Me"; O. C. Smith "Main Street Mission"; Sly and the Family Stone "Life"; Stevie Wonder "You Met Your Match"; Booker T. "Soul Limbo"; Ballads "God Bless Our Love".

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- Hurdy Gurdy Man (Leitch) Donovan**
RP—Mickie Most. S—De Lane Lea. E—Dave Siddle. MP—Donovan
- Young Girl (Fuller) Union Gap**
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- Blue Eyes (Kerr/Maitland) Don Partridge**
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- I Pretend (Reed/Mason) Des O'Connor**
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- This Wheel's On Fire (Dylan) Julie Driscoll/Brian Auger Trinity**
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RP—Mike Smith. S—CBS. E—Mike Ross. MP—Gallico
- Honey (Russell) Bobby Goldsboro**
RP—Montgomery/Goldsboro. S—American. MP—Mecolico
- My Name Is Jack (Simon) Manfred Mann**
RP—Manfred Mann/Gerry Bron. S—Trident/Olympic. E—Alan O'Duffy. MP—Feldman
- Yummy Yummy Yummy (Resnick/Levine) Ohio Express**
RP—Kasenz/Katz. S—American. MP—TM Music
- Yesterday Has Gone (Randazzo/Pike) Cupid's Inspiration**
RP—Jimmy Duncan. S—Lansdowne. E—John Mackswith. MP—Franklin Boyd
- Do You Know The Way To San Jose (Bacharach/David) Dionne Warwick**
RP—Bacharach/David. S—American. MP—Blue Sea/Jac
- Man Without Love (Panser/Pace/Livraghi/Mason) Engelbert Humperdinck**
RP—Peter Sullivan. S—Decca 2. E—Bill Price. MP—Valley
- Rainbow Valley (Cason/Gayden) Love Affair**
RP—Mike Smith. S—CBS. E—Mike Ross. MP—Cyril Shane
- MacArthur Park (Webb) Richard Harris**
RP—Jim Webb. S—Lansdowne. E—John Mackswith. MP—Carlin
- Hush . . . Not A Word To Mary (Callender/Murray) John Rowles**
RP—Mike Leander. S—IBC. E—Mike Claydon. MP—Intune
- One More Dance (Williams) Esther and Abi Ofarim**
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BRITAIN'S NEW BREED

POP probably started to be taken seriously with the advent of the Liverpool beat scene, and for the first time since the thirties, pop musical ideas were not by definition worthless. Thinking people—including the inevitable psychologists, sociologists and Sunday papers—began to realise there was far more in pop than had previously been accepted.

After the Merseyside boom levelled off, the quest for serious pop turned to the West Coast of America. The Beatles, Cream and Hendrix

were by now too established for exclusive acceptance by the underground, who concentrated their attention on the Doors, Jefferson Airplane, Country Joe and all stations west. But in turn, the West Coast groups lost some of their impetus, their role in Britain largely taken over by a new breed of home-grown musicians.

Some of these have already made a big impression—Tyrannosaurus Rex immediately spring to mind—and many others appear to be on the threshold of a wider

“overground” stage. Four of the new groups are Fairport Convention, Joe Cocker’s Grease Band, Spooky Tooth and Timebox.

Fairport Convention, like Tyrannosaurus, won their first acclaim with the so-called hippies of Middle Earth club in Covent Garden.

They are a six-piece group. The most immediately outstanding member is Sandy Denny, a girl with a strong, Judy Collins-like voice, who sings lead alongside the other main vocalist, Ian MacDonald, though all the group join in on some harmony numbers. Sandy recently joined Fairport after a couple of years of folksinging up and down the country, and she replaced Judy Dyble, who sings on the group’s album released last month on Polydor.

On lead guitar is Richard Thompson, reckoned by many to be the best in the country, whose sleepy-looking face belies the complexity and inventiveness of his work. With little apparent effort he will switch in a flash from rhythm chords to a searing, wholly-integrated solo, supported by the guitar of Simon Nicol. Simon tends to keep in the background until he lets loose with his wild, eccentric electric violin. Providing a solid framework for the fireworks is Tyger Hutchings on bass. Together with Richard, he writes a lot of the group’s material. Martin Lamble is a sensitive, unobtrusive drummer yet firmly in tune with the rest of the group.

EXCITING

Fairport Convention in full cry is one of the most exciting musical experiences available to live audiences in Britain. Much of their strength comes from their choice of material—their own compositions, adaptations of Joni Mitchell’s “Marcie”, and “Night In The City”, Leonard Cohen’s “Suzanne”, Dick Farina’s “Reno, Nevada”. The songs are generally sophisticated folk songs, ideal jumping-off points for highly progressive journeys into driving improvisation.

Also evident in Fairport Convention’s music is a strong country and western influence,

in many ways similar to the Byrds’ current scene.

However, Fairport’s most memorable facet is their extraordinary ability in setting a powerful mood, building it to a climax, and then subtly setting off in a different direction. The mind as well as the eardrum is given an overwhelming workout by Fairport Convention.

GREASE BAND

Joe Cocker’s Grease Band.

And if you say “who” then do you remember his first record released five years ago? It was a cover of the Beatles “I’ll Cry Instead”, and sold, according to Joe . . . “about 100 copies”. I’m still trying to fathom out why it’s taken all this time to record Joe again. It’s frightening to think what he could have created in that half decade.

His return to the studios gave us “Marjorine”, best described as superior pop, which did make the charts if you take a paper which prints the top fifty. The follow-up is “With A Little Help From My Friends”, and this is one of the rare times a Beatles version has been bettered. It’s also on the first album, which Joe and his band are presently cutting.

INFLUENCE

With his presence recorded on only one, short single, it will be difficult for you to appreciate just how much talent he has. Please see him perform. Joe is blues influenced . . . “particularly Ray Charles and Aretha Franklin” he says . . . but it goes further than that, and you don’t categorise it. He sings (an understatement), playing an imaginary guitar, or drums. “Pure reflex actions,” explains Joe. “I really get inside the music. I’m not really aware of what I do on stage”. And there is no pretty-boy image. He doesn’t buy clothes, and isn’t beautiful. With a quick gesture he stops, or starts numbers. He counts-in loudly, moves continually. The group sound is hard and uncompromising as is their name. He accepts the applause graciously . . . “cheers, ta, thanks very much, thanks”.



Fairport Convention—a shattering live experience.



Joe Cocker—hard and uncompromising.

Although Joe is in a position of grandeur as far as audiences and appreciation go, he is sceptical of this new-found success. He moved without direction for quite a time in Sheffield . . . "doing nothing, and getting depressed," he explains. "Things didn't start happening again until I sent a demo to Tony Hall, which Tony, in turn, sent to Denny Cordell. It went from there". He got a group together in London, although he's worked with many line-ups before. With his current bass-player, Chris Stainton, Joe wrote "Marjorine". Songwriting gives him another means of expression.

OUTLOOK

And he's broadening his musical outlook as well. "I'm opening my ears up to other types of music, other than blues. I particularly like "Magic Garden", the latest album from the 5th Dimension. But it's difficult to break from the bag I was brought up in".

It's not hard to understand Joe Cocker, or his music. He

and his Grease Band are giving us rather more than food for thought at the moment.

SPOOKY

No introduction could really explain **Spooky Tooth's** music. I would say near the Rascals in musical depth, and the Righteous Brothers vocally. But still individual. They insist upon the right to brand themselves as themselves, and are loath to offer any names which may have inspired them. Two distinct singles, "Sunshine Help Me", and "Love Really Changed Me", and a first album, "It's All About . . .", just out, give some insight into the group's music. It is their own, and I don't think they'll be completely satisfied until material is 100% theirs as well. But it's a minor point which they've nearly achieved.

Hammond organist/vocalist Gary Wright summed it up with: "We play the music we feel. I think we've progressed, and are still doing so. Certainly since the days of our debut".

That first public performance was at the Speakeasy, some short weeks after they'd formed. Gary Wright says he was scared, but it didn't show. A wall of sound, topped by their superb vocals became a talking point until the bar closed. And then you know how it is. But they had left an impression. Colin Peterson spoke reverently of their style for weeks after, and they quickly became accepted as a musical force, if not a chart force.

But they do believe that the hit parade is penetrable for groups like them. "We need a hit single," says Mike Kellie. "Then that will break down the barriers for us. We don't rush recording, but don't get enough time. We're not the only ones in that position, though. Our bread is earned by doing gigs, and we can't really afford to take time out for long sessions". A situation which Gary justly called "a vicious circle. But we are aiming for the charts with singles, and I suppose we are confident. But you have to work hard in the beginning".

As individuals, Spooky Tooth differ. As a group they were with the much praised V.I.P.'s in the beginning. Gary joined

after coming from Europe with his previous outfit. Lead guitarist Luther James Grosvenor spent his early days playing in groups with Jim Capaldi. It is their total musical experience which makes them as individual as themselves. And they are honest about everything. Bass player Greg Ridley would like to have been (as an alternative to himself) Errol Flynn. Enough said. Other ambitions (apart from a hit record) are to be a rich deck chair attendant, and Annie Oakley.

But it is their music which is important. At the moment, just to themselves, but soon to everybody.

CANDIDATES

The **Timebox** were recognised as likely chart candidates some months back, soon after their first release. But they've had to wait until "Beggin'" showed some movement before fulfilling all predictions. They are a pop group—better than most—that had originally been jazz influenced. Although they still listen to jazz . . . "all the time," says lead singer Mike Patto, they now play pure pop (I think it's fair to add an "almost"), and are happy to do so. "We don't want to be involved in this 'play for ourselves'



Spooky Tooth—certainly still progressing musically.



Time box—originally jazz influenced.

business. Obviously we enjoy what we're doing, otherwise we wouldn't have got it together. We are working full out to make the charts. You can't do much else until you get that initial hit".

The problem of a hit single is common to all groups in

this feature (for the moment, anyway), and particularly to the Timebox who are anxious to cut an album, but doubt if it would be valid at the moment. Pete Halsall explains: "It wouldn't do that well. We're not unknown, as a name, but are anonymous,

as far as records go, to most record buyers. "Beggin'" has helped of course, but we're hanging on for the moment". Mike made this point about the same problem: "Most of our bread comes from gigs, like the other bands in the feature, and we just can't take that much time off to record. Looking forward to the freedom a successful record brings is a gas".

"Beggin'" is an old Four Seasons number, which the group had been anxious to record for some time. "It's a good stage number," says Pete. "I'm glad we put it on record". I agree with that sentiment. For those expecting a progressive, jazz-influenced number, it's been hard to swallow. A good record shouldn't have to be dissected to find a full, spiritual meaning, a hidden objective. And it needn't educate. The Timebox agree. They keep their personal music to one side and concentrate on making a

good commercial sound.

Do they intend changing when a hit is theirs? "An emphatic no," says Mike. "What we achieve commercially, we'll continue doing. It's worked in the clubs when we started out initially. We didn't pull the wool over anyone's eyes. We are what we are. It's as simple as that".

BALLROOMS

Although they still play the club scene, they have moved into ballrooms. "And it's going well," says Pete. "We haven't changed the act, and they usually stand and listen. It's very satisfying. More so than if we were a big name group because you would automatically expect some reaction". I couldn't get either Mike or Pete to express frustration at seeing star groups with much less talent themselves. "It could have happened, but we don't want to talk about it," says Mike. R.S./M.C.

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Georg Hultgreen, Michael Rosen, Gerry Conway, Kerrilee Male and Trevor Lucas.

ELECTION AND THE LONG HARD WINTER

YOU can count on one finger the number of unknown groups who won themselves a half-hour show on television after one appearance. But it happened to ELECTION, and it's pretty typical of the impact they have on people.

A five-piece group, ELECTION are Michael Rosen from Canada on guitar and trumpet; two Australians—Trevor Lucas on bass and Kerrilee Male on vocals; Gerry Conway on drums, the only Englishman in the band; and on 12 string guitar, Georg Hultgreen, a Norwegian of genuine royal Russian ancestry.

REVOLUTION

The Revolution Club in London was the scene of the group's first performance, launching "Nevertheless", their single. It was indeed a powerful experience, and before they'd finished their second number, the notoriously unflappable audience of pressmen and agents were raving about ELECTION's sound and personality. One half-

hour's playing had made the group the talking point of the business.

SPELL

Live audiences, too, soon fell under the ELECTION spell. The pattern was the same. Says Michael: "We find it usually takes a couple of numbers to get through, but after a while we are conscious of an audience warming to us. We are very flattered that they seem to want to be involved and get on our wavelength. We don't throw in any gimmicks, which would be the easy way out, but just present ourselves honestly and as best we can. If they react to us, then we react to them—the best entertainment is always a two-way process, and this is how we try to work".

Having seen audiences refuse to let them off stage, it's certain that this approach, combined with the group's considerable talent and originality, works wonders. Many record companies saw this talent, and while ELECTION were still an acoustic

foursome, before Gerry joined, they were offered contracts. But they turned them down, preferring to wait until they felt absolutely prepared. "This meant a long, hard winter of endless rehearsals", said Kerri. "We often got disheartened, having the problem of welding five individuals into one group, and at the same time trying to get the hang of amplified instruments, which we hadn't used before".

"But we're so glad we waited" said Michael. "After all, we were five people who'd always played on our own, mostly on the folk scene, and we wanted to make a good, commercial sound. We had to work out all the arrangements from scratch, we had to write our songs. Actually, Gerry was a great help in arrangements. He's not just a drummer in the background—he really knows what's going on and comes out with some wonderful ideas".

TRUMPET

The sound of ELECTION relies principally on complex four-part harmonies above the surging power and melody of the instruments, with the unusual feature of trumpet solos from Michael. But before ELECTION started in earnest, he hadn't touched

the instrument for two years. "I used to think I was pretty fair on trumpet when I was younger, playing with dance bands—and being offered a job with Woody Herman—but I had a truck-driving accident which messed my mouth up for playing. At the moment I'm trying desperately hard to make up for lost time, but it seems to be coming back".

SOURCES

The name ELECTION, checking with my dictionary, means "borrowing freely from various sources"—but the group are not copyists. Michael says: "The best way to explain the name is that we draw from all our experiences to make our music, our own music. It doesn't mean that we go round stealing other people's ideas!".

And this would seem to be the secret of ELECTION's success. The story of each member's life would make a best-seller, with more experience of practically anything you care to name than most people would think possible. This is where it comes from—the soaking up of everything they see and hear, all going to make up their music. Clear, strong, convincing music from five convincing personalities.



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STATESIDE REPORT



The Electric Flag have gone separate ways after one superb album.

“A BAND that stays together” isn’t the case for many of the United States’ foremost bands anymore. Some of the figures who have contributed with importance to rock music in America have left their respective bands during the last few months. And as a result some groups are hobbling along sorely in need of central talent and others have sadly disbanded entirely.

Contractual problems, personality struggles within groups and the everyday pressure of performing have been the major reasons for disbandment and many individuals have realized that breaking away from the pressurised daily routine was the only reasonable solution.

After recording two albums and a top-10 national single, “For What It’s Worth”, the Buffalo Springfield has broken up. The Los Angeles group known for its novel blend of rock with country music disbanded due to internal conflicts and finally as a result of a Los Angeles marijuana bust in March—the same one Eric Clapton of Cream was involved in.

Shortly after the bust the Buffalo Springfield called it quits. Singer-guitarist Steve Stills has expressed an interest in joining another group possibly Blood, Sweat and Tears; guitarist Neil Young has gone solo and bassist Jim Messina and guitarist Rich Furay are hoping for success as a writing-producing team.

Mike Bloomfield, former lead guitarist for the Butterfield Blues Band, has been

watching his own band, the Electric Flag, do the dropout and reshuffle ever since its formation last year.

When the band was settled months back, its personnel was glistening: Bloomfield (guitar), Buddy Miles (drums), Harvey Brooks (bass), Barry Goldberg (organ), Nick Gravenites (vocals) and four hornmen. All are exceptional musicians. Their sound was Memphis-styled rhythm and blues and blues and they managed an album, “A Long Time Comin’” (so true!). Their r & b repertoire became the target of some heavy criticism from critics over ethnic reasons—a predominantly White band in a Black music bag. Nonetheless, The Flag still retained a strong following and many believed that ethnic restrictions were non-existent in music and a band should play the form of music it best feels at home with.

HORN SECTION

Since that time, Goldberg and Gravenites split to do production work in Los Angeles and the horn section was also shuffled around. The latest news is that Miles and Bloomfield himself have exited, which leaves The Flag in a very uncomfortable position. Though the band looks as good as dead, The Flag—is its remains and replacements—is still touring the states.

Noted U.S. music critic Ralph J. Gleason reported shortly after Miles left The Electric Flag that “Miles is now talking about forming a group in England later this year with Eric Clapton and Stevie Winwood”. A supplementary report which followed included The Flag’s bassman Harvey Brooks as the fourth component of this “dream band”.



A difference in musical opinion led to the split of Al Kooper from Blood, Sweat and Tears.

Miles' plan may be nothing more than wishful thinking at the moment. No such quartet could possibly emerge in the immediate future. But the Cream have split!

After leaving the Blues Project almost a year ago, Al Kooper and Steve Katz formed Blood, Sweat and Tears, a highly-regarded octet of big band rock rhythms.

Kooper, leader and organist of the group and sometimes referred to as "the underrated Stevie Winwood of the U.S.", organised B S & T with a design to make "the horns as important as the strings and vocals". He did, and the product was a pleasant-sounding, balanced blend at that. Their American album, "Child Is Father To The Man", released a few months back, contains some of the brightest sounds of the year.

DISCORD

Following discord over choice of material, Kooper left B S & T recently and decided he will record alone as well as become a part of Columbia's A & R staff. Since leaving, Kooper recorded an instrumental album with Mike Bloomfield, Steve Stills (loners themselves) and Harvey Brooks.

With guitarist Katz as leader, Blood, Sweat and Tears decided to continue, though a new singer to fill

Kooper's shoes is in order.

The Blues Project, once an outstanding outfit when Kooper and Katz played, fell apart just a couple months ago after a stab at reformation.

The Doors, who announced breaking up earlier this year, survived internal struggle and have decided not to spoil a good thing—their national success. And San Francisco's Country Joe and the Fish, though a strong unit once again, lost vocalist "Country Joe" MacDonald twice due to touring pressures.

Leaving the Butterfield band, lead guitarist Elvin Bishop is getting his own band together and Paul Butterfield was reported looking for a competent replacement for Bishop.

The Byrds, the Los Angeles band which has been losing and adding to their nest right and left, are at last count, a threesome pursuing country-western with Roger McGuinn on guitar, Chris Hillman on bass, drummer Kevin Kelly (Hillman's cousin), keyboard player Graham Parsons having now left.

Meanwhile, adding another member to the family, the Grateful Dead are now six strong with a second drummer, Micky Hart. Leader Jerry Garcia calls the fiery rhythm of the two drummers a simulation of "galloping horses".

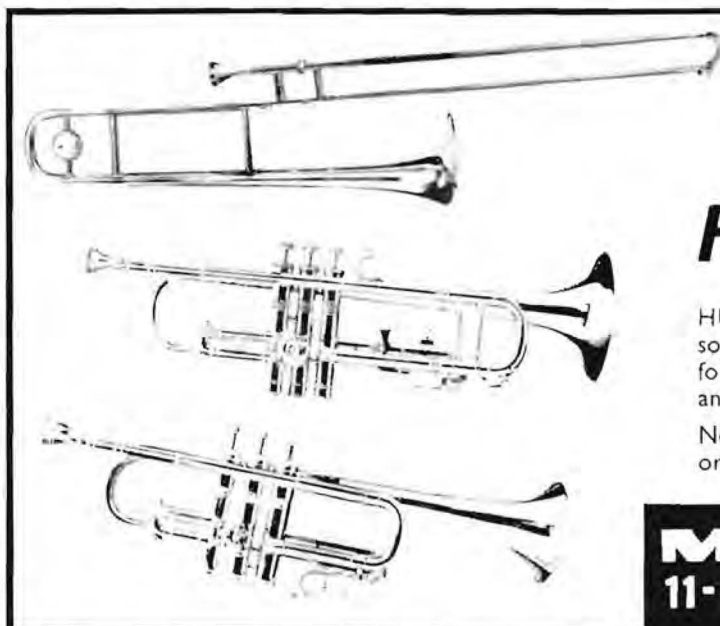
And the beat goes on. . .



Too many fish in the sea, perhaps, since Country Joe often leaves his band.



The Byrds have changed again, even since this picture. Graham Parsons (2nd from left) has now gone.



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THE phrase "The Rock Machine Turns You On", has been coined by CBS to introduce a new series of progressive pop albums. The collection includes LP's by the Peanut Butter Conspiracy (strong harmonies, good lyrics), Roy Harper (orchestrated folk music), the Byrds (superior pop), Bob Dylan (no label needed), the United States of America (good pop), Leonard Cohen (poet, songwriter), the Zombies (British pop at its best), Tim Rose (forceful folk-rock), and Simon and Garfunkel (a brand name).

There are six other albums, important enough to be singled out:

SPIRIT. This group, led by Jay Ferguson, have managed to create something really individual, with lyrics, music and overall sound. The titles don't really convey much—"Fresh Garbage" is strong enough to overcome a rather pretentious title, and "Uncle Jack" really builds, and there's a superb double tracked guitar break. The album has a layer of jazz influence, with John Locke playing good piano. In fact the LP is clever everywhere—from cover to conception.

MOBY GRAPE:—"WOW". This was released as a double album in the States, and the better half is available in England complete with "Just Like Gene Autry; A Foxtrot", where the speed has to be altered to 78, for a parody on lounge bar music. But apart from that, it's very good, particularly "Can't Be So Bad", which breaks time cleverly, and "Murder In My Heart For The Judge", a nice white soul thing. The mood of the LP changes continually, and with variety being the proverbial spice of life, every home should have one.

THE ROCK MACHINE

THE ELECTRIC FLAG:—"A LONG TIME COMIN'". What an apt title this set has. The formation of the Flag promised great things, particularly in the modern blues field. But, as leader Mike Bloomfield says, it's the

sound of everything, which is the best description of the album. It's pop, blues and soul, not necessarily in that order, and it's my favourite. However, it's possible there may be initial disappointments. The Flag looked like being a blues band, are



Spirit are a group with a truly individual sound.

not, and there are no shortcomings. Outstanding are "Killing Floor", "Over Lovin' You", "You Don't Realize", and Mike Bloomfield.

TAJ MAHAL. Very strange that a U.S. blues singer—as yet unknown over here—should name himself after our favourite Indian restaurant. However, this is one of the best electric blues albums we've heard, with Taj singing like a master and blowing supercharged mouth harp on old favourites like "Statesboro Blues", "Diving Duck Blues" and the longest and most excitingly developed—"Celebrated Walking Blues". British blues fans will miss a treat if they miss Taj Mahal.

BLOOD, SWEAT AND TEARS—"CHILD IS FATHER TO THE MAN": It seems that BS & T is exactly what went into the incredible arrangements the group play on this album. All worked out, and the result is a superb example of big band rock, as opposed to the NDO. Al Kooper and the band come out with excitement, feeling, drive and amazing virtuosity. A tragedy that the group, at least with the personnel on this LP, have split. Maybe the effort was just too much.

ELMER GANTRY'S VELVET OPERA. One of the best of British up and comers, Elmer and Co have won many fans with their earthquake live appearances. This album will greatly enhance the image, with a mixture of sheer blinding power and well-thought melodies. The group's first single, "Flames", is included. And if you thought that was good, listen to the other tracks. Here's a group that really knows how to lay it down.

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INSTRUMENTAL NEWS

FAMILY ALBUM



Family, the Leicester group who made such a hit at the Albert Hall Tim Hardin concert, have just had their first album, 'Music in a Doll's House', released on Reprise.

NEW AMPS FOR JANSCH

Latest to change to the new Wallace XT Series amplifiers are Bert Jansch of the Pentangle and top session men Eric Ford and Joe Mudel. Due to the completely new type of tone circuit, these amplifiers are proving very popular, and a 100-watt version has now been introduced—though it is found that the 50-watt model is more than adequate for most halls. Basically, the amp has split pre-amps, which feed half the signal through normal bass and treble controls, and the other half through a special harmonic circuit, which are then mixed together so that the harmonic content of the signal can be varied in any combination giving hundreds of usable tones and effects. John Baldry

is now adding two more heavy-duty twin 12 in. columns to his 50-watt P.A., with independent volume, bass and treble controls for each channel, plus master volume, and low impedance inputs.

Multi- Instrumental Moodies

The five Moody Blues play a total of more than 30 instruments between them, which apart from the standards, include: cello, autoharp, alto flute, etc., etc. Needless to say, the Moodies didn't use session men on their new album "In Search Of The Lost Chord", from which a single "Voices In The Sky" has just been released.

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Easybeat plays cello



Easybeat Harry Vanda's cello-playing activities seem to have gone into a slack period at the moment. He featured it on the group's single "The Music Goes Round My Head", and has played it on stage, when feedback wasn't causing problems. But Harry hasn't really had the time to progress with his new-found instrument, since writing and touring have put most other things into second place. With George Young, his song-writing partner, Harry wrote the new Cliff Bennett, plus 11 of their songs on a new Easybeat album "Vigil".

McPHEE JOINS DUMMER



The John Dummer Blues Band has added guitarist T. S. McPhee to their line-up. He was previously with John Lee's Groundhogs, and has backed John Lee Hooker, Jimmy Reed, Little Walter, and Eddie Boyd when they toured here. Tony has also played with John Mayall. Rest of the group is: "Thumper" Thomson, on bass, who has played with bands in Chicago and New York; Dave Kelly, slide guitar and vocals, who starred at the Dutch Blues Festival last summer; John O'Leary, mouth-harp, who was a founder member of the Savoy Brown Blues Band; and John Dummer, drums, who has had his own band for five years now. Their first single, "Travelin' Man", was released two weeks ago, and they are at present cutting an album.

U.S. Report—How good is compatible stereo?

Monaural LP recordings are virtually extinct in the United States now and all but a minority of the industry have been pressing mono-stereo discs called "compatible stereo" for the last few months.

The "compatible stereo" technique was actually introduced by Mercury records in early 1967, but the company decided to keep it a secret. The process saved both time and money in the studio and in engineering and only a single master was necessary for pressing. Though each record was compatible (playable on either monophonic or stereophonic equipment), Mercury continued to sell its product in individual mono and stereo jackets at their respective prices. This meant that the consumer was being sold the same product at two different market prices.

Mercury's secret eventually leaked out and in late 1967

mono prices rose to the stereo rate, and at the same time many other companies announced they would be releasing the "compatible stereo" discs and eliminate monaural products from the market.

Now almost all the U.S.A. industry is pressing compatible LPs (and singles on a smaller scale), and the old mono stock is in the process of being driven from the market through discount sales.

Investigations, however, have shown that the new process is a very poor compromise of stereo and mono and that "compatible stereo" is neither true stereo nor true mono, but a product lacking the authentic fidelity qualities of monophonic and stereophonic reproduction.

Meanwhile, some companies have plans to press the true stereo product if this compatible type proves unsuccessful.

Ken Howard and Alan Blaikley were expressing interest in recording a young bloke who could play violin, and they asked Peter Thorogood, who they'd met previously, if he knew anybody. Peter mentioned himself, was auditioned, and has a single out now. It is "Haunted", a Howard/Blaikley ghost story, which Peter also sings on. He won a scholarship to Blundells, and studied there for three years.

NEW POP FIDDLER



Peter Thorogood.

SLACK DRUMS?

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Rose-Morris

IT is four months since the Equals last appeared on the continent, although they are bigger there now than they have ever been. The success in Britain of "Baby, Come Back" has obviously thrown new light on the status of the group abroad.

"I guess it's better for them to be digging somebody big in Britain," says Derv Gordon, by way of offering an explanation. "The charts on the continent, particularly Germany, are very influenced by the English hit parade. It must have been worrying for them wondering if we were even known in our own country!"

POP SOUL

Germany can claim to be the first country to latch on to the Equals "happy pop soul sound" as Eddie Grant describes it, although their first LP "Unequaled" did make the Top 10 albums here. They are invariably bill-toppers in Germany, and the Herd, Alan Price Set and Vanilla Fudge have all played supporting roles to the group over the past year. But their experiences haven't all had the glamour expected, although they've certainly been memorable.

Lead singer Derv remembers one particular instance, not long ago, when the group had a one-nighter to play. "We were booked to appear at a club in Gronau, which is the place name for several towns in Germany. Needless to say, we went to the wrong one, which in fact was 200 miles from the proper venue. We arrived at this first place at 5 p.m., and on realising our mistake, frantically asked where the correct Gronau was. We raced off when told, and on the way the van's fan-belt broke. Apparently, our make of van should have had a plastic fan-belt wheel, and we had the old metal type. Nobody had told us about it, and what a time to find out".

CURFEW

"We did arrive eventually, at 11 o'clock, and the club had to get permission for the kids to stay to hear us, because there is an 11 o'clock curfew for all teenagers under 18. We did the gig, but didn't get paid". As they say, 'A day in the life. . . .'

There have been better memories for the Equals abroad . . . chart records, fan adulation, and the base for a lot of their songwriting. The follow-up to "Baby, Come Back" was written in Munich, and Eddie Grant got the idea from an American radio station. "He'd written the tune," said Derv, "but was stuck for a title. The announcer on the



Left to right: Lincoln Gordon, John Hill, Derv Gordon, Eddie Grant, Pat Lloyd

ALBUMS HAVE HELPED US MOST SAY EQUALS

radio mentioned 'Laurel and Hardy', and that was that. It sounds good, and it is a bit different".

This particular number is on the "Sensational Equals" album, and it is LP's which have proved the best medium for the group. "Baby, Come Back" is on "Unequaled", and their "Give Love A Try" (which "bubbled-under" for several weeks) arrived via "Equals Explosion", album No. 2. As well as their own LP's, they've been featured on "The Best Of President" as artists, and songwriters, in the form of Eddie Grant, who wrote "Rainbow City" for the Pyramids and "Rudy's Dead" for the Little Grants and Eddie. (They, in fact, are all Eddie's little brothers).

Eddie is somewhat of a national institution in the blue-beat world, receiving his S.B.E. (ska of the British Empire), after writing, producing, and God knows what else, "Wedding At Peyton Place" by the Pyramids.

MUDFLIES?

Have the Equals, themselves, thought of recording blue-beat/rock steady under an assumed name . . . such as the Montego Mudflies? "You're joking!", exclaimed Derv. "President wouldn't think of it . . . nor would we with a name like that. It's a good sideline, and is making Eddie very rich. We're lucky he can spare the time to write stuff for the Equals".

JONI MITCHELL

BOB DYLAN started off the same way. First of all, word began to filter back from the States that he was a truly original artist. Then the cult began to gain ground, with more and more people in the business passing the good news, doing an unofficial publicity campaign and making a point of recording the songs.

We all know about Dylan, and on present signs, it looks on the cards that, before long, Joni Mitchell will be a major force on the pop scene. Her first LP on Reprise is already arousing much interest, and artists such as Judy Collins, Tom Rush, in England, Fairport Convention—and many more—have recorded her songs, notable for their meaningful lyrics and strikingly unusual melody lines.

And the parallel with Dylan continues. Just as he made a visit to England as an unknown, Joni had a spell in England last summer, playing at the Speakeasy, Marquee and Birmingham's Jug o' Punch clubs, and doing very well.

Information about Joni is pretty hard to come by, but I spoke to Marcie Weinstein, lady-friend of Mike Rosen (of Election), who is the Marcie Joni sings about on her LP. Marcie knows Joni from way back, and gave me the hot news that Miss Mitchell—real name Roberta Joan Anderson—is a compulsive smoker and fruit and nut eater. She also loves eating apples and other healthy grub, a result of her farm upbringing in Alberta, Canada.

STUDIED ART

But back to the music. Joni started playing ukulele and guitar and singing folky songs while studying art in Calgary, and found that her crystal yet gutsy sound went down well at a local club and at an Ontario folk festival. Then came more acceptance until she made the trip to New York, where she was signed up by Reprise.

At present, Joni is living on the West Coast, painting, writing songs, recording under producer David Crosby, ex-Byrds, and according to Marcie, "being



very happy and open and trying to avoid being taken for a ride by unscrupulous showbiz moguls".

So much for the background fill-in. If you want to learn about the real Joni Mitchell, the only thing is to listen to such wonders as "Night In The City", her hot-off-the-presses single and all the other minor masterpieces on the album. Be the first on your block to turn on to Joni Mitchell!



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| 5. ONE STEP BEYOND | 10. OPPORTUNITY KNOCKS |

Choose one group from the following list to match up with each programme:

Amen Corner, The Animals, Traffic, The Small Faces, John Mayall's Bluesbreakers, The Beatles, The Brian Auger Trinity, Bill Haley's Comets, Fleetwood Mac, The Doors, The Peddlers, The Aynsley Dunbar Retaliation, The Herd, The Fifth Dimension, The Kinks, The Scaffold, The Honeybus, The Rolling Stones, The Association, The Move.

What you have to do to enter:

1. Write your ten groups' names next to the TV shows on the Readers' Reply Card inserted in this issue.
2. Write your name and address on the card in block letters, stamp the card and post it back to us.
3. Remember, we must have your entry by August 31st, 1968.
4. One entry only is allowed per person.
5. The judges' decision is final.
6. Results will be announced in "Beat Instrumental" 66, October 1968.

CUPID'S INSPIRATION

no yokels from Lincoln

FOR some people, everything seems to fall naturally into place. Take Cupid's Inspiration. Their first single, "Yesterday Has Gone" went rocketing straight up the charts with no deviation from its ordained course, and all the signs seem to be pointing to a big helping of success in the future.

They had a massive advantage in that their debut record was one of the first fruits of the new Nems label, with all the enthusiastic promotion and push from one of the most powerful names in pop out to hit the jackpot in a new field of operations.

For a manager they have none other than Ashley Kozak, the man who master-minded the ascent of Donovan to the top of the greasy pole. Cupid's Inspiration are the first group he has taken under his wing. Not bad at all, you might think.

NAMED

But of course, it hasn't been as easy as all that. Cupid's Inspiration, named by courtesy of their record producer, Jimmy Duncan, trod the usual long, hard road before their own initiative got them where they are today.

Lead singer Terry Rice-Milton tells the story. "We started off in the usual way, playing local dances up in the wastes of Lincolnshire—though we didn't ever play a church hall! It was tough at first. We used to play for about £25 a booking, when groups would come up from London into our territory and be happy with about £15. So we had to fight to get work".

"After a time, we began to build up a pretty good reputation with our own dedicated band of followers and things



Keeping their fingers crossed for that all-important second chart entry.

started to work out".

He went on: "The turning point came when we decided to tell the big wide world who we were—at that time we were called Age with T. Rice-Milton—and we sent handouts and photos to various people we thought could help. If they showed any interest, we followed it up by sending a demo disc. One of these was played to Ashley—and that's how it really began".

FOUR-PIECE

Until a few weeks ago, Cupid's Inspiration was a four-piece band, but they have now augmented the line-up with the addition of Garfield Tonkin on piano. "We did this to build up a fuller sound", said bassist Laughton James. "We want to generate excitement with a big, powerful sound, and Garry is fitting in beautifully. Though, when we knew him before we all used to hate him! He was one of the enemy!"

Laughter from everyone. Said Garry: "It's not really

like that. I half-knew them from a distance, and got on with Terry quite well. Nobody hates me—and anyway, Terry started his musical career in an Army Cadet Force band." Mock embarrassment from Terry, and the first utterance from Roger Gray, the drummer. "Yes, Terry was the best drum majorette in the whole country," he said, returning to his magazine.

The group are very much a unit, with quick-fire repartee flashing from person to person at alarming speed, much of it aimed at Wyndham George's hair. Apparently people don't like it, as he

explained. "You'd think that by now people would be pretty much accustomed to long hair. But the producer of a programme we were on suggested to Terry, in all seriousness, that they should throw me out of the group. I was too hairy and dirty!"

"From now on I'm going to work on a hate image. God help everyone over 22 now! Well, everyone except Laughton". It is comforting to hear the rest of the group disagree—they want people to like them for what they are, though they are all very much against intolerance and dishonesty in any form.

CHERUBS

In fact, Cupid's Inspiration aren't cherubs, nor are they naive yokels fresh from the placid countryside of Lincoln. They know what they like—including, inevitably, Cream and Jimi Hendrix—and are equally emphatic about what they dislike.

They are great people to talk with, and for once, their publicity all rings true. As the man says, "a confrontation with Cupid's Inspiration is a refreshing experience. They are warm, witty and intelligent".

And in our opinion, likely to be brightening up the scene for a good while yet.

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YOUR QUERIES ANSWERED

BY GARY HURST



GIBSON LES PAUL

Dear Gary,

If any of your readers are interested in buying a Gibson Les Paul (Sunburst) please contact me. The price is £160 exclusive of case. The guitar is in good condition and has an excellent tone.

FLEMMING GREEN,
Espely 23,
2610 Rodovre,
Copenhagen, Denmark.

NOTE:—Although this is strictly not a query I felt it was worthwhile including it in these columns as there is always a great demand for these guitars. If any of our readers are interested perhaps they could contact Mr. Green DIRECT and not through the magazine.

BRITISH MUSIC STRINGS

Dear Gary,

In the October 26th edition of "Beat Instrumental" there was an article on the British Musical Instrument Trade Fair. In this article was a paragraph on strings. It gave the name of British Music Strings who sell strings for the sitar and various other Eastern instruments. As a student of the sitar, I need good quality strings and I would like to try the strings of this company. Could you give me their address please?

TONY GOTTLIEB,
El Cerrito,
California.

ANSWER:—The address that you require is as follows:

British Music (BT) Strings,
130, Shacklewell Lane,
London, E.8.

ERIC CLAPTON

Dear Gary,

After hearing Eric Clapton play on the Cream's latest LP I have been inspired to take up the blues guitar. I have heard and seen other top guitarists making a vibrato sound by using the fingers of the left hand.

Could you please explain how this is done and is there a good tutor on the market for this style of playing?

J. TURNER,
Sidcup, Kent.

ANSWER:—Firstly, I must assume that you already play the guitar and that

you are not just starting, because I feel sure you must realise that blues guitar is not something that you just "take up".

You have to devote a great deal of time to practise and developing not only a feeling for this type of music but also a technique of putting your feelings into the actual guitar that you are playing. In this way only can you transpose your feelings into the music. The point in your letter about vibrato, using your left hand, is an interesting one. Not only blues guitarists and guitarists in other fields of modern music use this kind of vibrato, but also classical guitarists. It is not an easy thing to master and to obtain a good technique. Any good tutor for the guitar should explain how to achieve this effect, and really there is no difference between a classic style finger vibrato and that used by a blues guitarist, but the overall sustain is helped by the amp and a certain amount of controlled feedback in the case of the latter.

With regard to the tutor you require for blues guitar, I would suggest a trip to any one of the big music publishers in the Charing Cross Rd. district as there are several tutors to choose from and it would be unfair to single out just one.

LOST POWER

Dear Gary,

I have a Vox A.C.15 amplifier, which after a couple of hours use begins to lose power and become distorted. Also the tremolo works only when the amplifier is first switched on.

Any advice on how these two faults can be corrected would be much appreciated.

A. M. AYLETT,
Bourne End, Bucks.

ANSWER:—If you are familiar with electronics of any kind you may be able to rectify the first faults yourself. But, do be careful.

First, remove the top section of the back cover of the amplifier. Then you should be able to remove the amplifier chassis from its cabinet by removing the fixing screws at the top, on each side of the control panel. If it's a twin amp then the whole chassis just simply slides out on a wooden tray. The thing that you must look for is any sign of a bright red glow in the two output valves, marked EL84. Sometimes, if there is a short

circuit inside these valves a bright glow appears and the amplifier begins to distort and drop in volume.

The vibrato fault is almost definitely in the oscillator section of this circuit and the fault would be difficult to trace without a good knowledge of the amplifier or indeed a circuit diagram. My advice to you is to take it to a local music shop which deals in repairs and have the job done properly, it shouldn't be too expensive.

BRIDGE ADJUSTMENT

Dear Gary,

Do the six screws holding the adjustable bridge on my Fender Stratocaster to the body have to be tight?

Also would you advise me how to adjust the bridge to obtain the correct action.

B. R. GREEN,
Bath, Somerset.

ANSWER:—The screws holding the bridge to the body most certainly do have to be tight as there is a tremendous pulling strain on the bridge from the string tensions.

The bridge can be adjusted for scale length and individual string height by means of a small "allen key" which you can buy from any ironmonger or tool shop.

Each string has two separate adjustable screws on either side to enable the exact height of each string to be raised or lowered as required.

Then there are six further screws to be found at the bottom end of the bridge piece which individually adjust the scale length of each string so that the octaves also are always in tune.

CLIFFORD ESSEX STRINGS

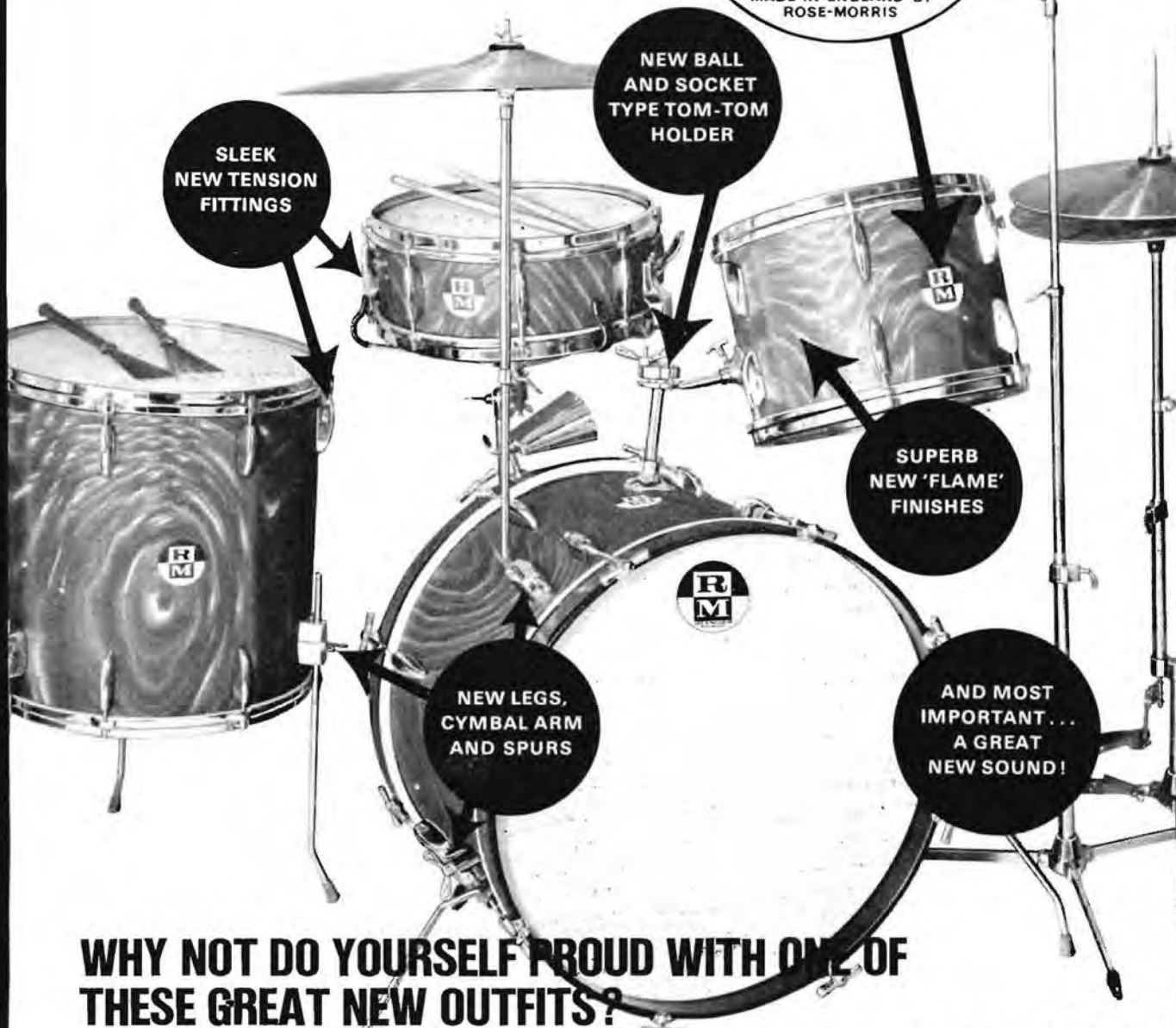
Dear Gary,

Could you please give the address of a musical dealer or even the firm itself as I wish to obtain a set of Clifford Essex strings. The reason I am asking you this is because they are not sold anywhere in Leicester, and up until recently I have had to have somebody supply me with them.

JOHN MOORESHEAD,
Leicester.

ANSWER:—The address of Clifford Essex is: 20 Earlham Street, London, W.C.2. They can supply strings direct.

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SONG- WRITER'S COLUMN

Looking at the charts these last few weeks, it seems pretty clear that there's no general direction in chart pop songs. Record buyers are mostly falling back on well-trying sounds.

The Equals would be the first to admit that "Baby Come Back" is nothing startlingly new. It's a pop song, pure and simple, extremely well played with lots of excitement. The same thing applies to Des O'Connor's "I Pretend", which is no different from many, many others which perished without trace.

You can always tell when there's one of these periodic lulls by the appearance in the Top Twenty of run-of-the-mill American rock songs. "Mony Mony" and "Yummy Yummy Yummy" wouldn't have stood a chance, say, a year ago. They offer a form of excitement, but are really no more than space-fillers, competent but certainly not inspiring. Lyrical content, for example, is basic in the extreme, while the musical structure is more or less nil.

There are good interesting records in the charts—"Fire", blasting its way through the morass, "Jumpin' Jack Flash", which went straight to number one, and 'Hurdy Gurdy Man' has been hanging round the top ten for a while.

But perhaps the most unusual record in the charts is "Macarthur Park". People are hailing composer Jim Webb as the songwriting Messiah, and this epic single is the first real British success for him. It could well mark the start of a big new trend, using unusual chord changes. In fact, the chords are the basis of the whole song, with the singing of Richard Harris—who'd have thought of him as a pop star?—laid gently over the top of the orchestra. How long before Jim Webb compositions are as successful as Lennon/McCartney?

MIKE Vernon's producing career started soon after he left art college, a career he didn't feel cut out for. Several letters were sent, *via* his pen, to leading record companies, with the usual "no-go" replies. But Decca, on their second correspondence, mentioned a vacancy as an assistant assistant producer, under Frank Lee, and Noel Walker. "I was the general runaround", Mike said. "Making tea, and doing various insignificant things."

Noel Walker left, however, taking Mike along as his assistant. His first record, which he produced with Noel, was a Curtis Jones blues album. His first of any note, I should point out. Previously, he'd worked with Mantovani, Paddy Roberts, Gracie Fields, etc., which was somewhat stifling for the anxious Mike. He also did a session with Spencer Davis. "We did some R. & B. things like 'Dimples', but the tapes were rejected", he said. He worked unsuccessfully with the Artwoods (on singles), but they gained a formidable reputation on their soul/jazz treatment of material. And there were a few things with Graham Bond, as well.

BLUES PRODUCER

But John Mayall came along, which was to prove as an important moment as any in his progress as a blues producer. "John phoned me, and said he would come back to Decca if I produced his records. The first thing we did was the Bluesbreakers album with John and Eric Clapton. That LP came when John was at a peak as far as his singing goes. He would disagree, but he had a roughness and edge to his voice which conveyed real emotion."

Mike still produces John Mayall, but has added other important blues artists to his and, occasionally, Blue Horizon's list. They include the Savoy Brown Blues Band, whose first album "Getting To The Point" has just been released; Duster Bennett, who is cutting his first LP "My Lucky Day" and has a single "It's A Man Down There" out soon; the Chicken Shack, whose album went as high as number four in one chart; Ten Years After, who have a live LP out shortly; Peter Green's Fleetwood Mac, a new album, and successful single "Need Your Love So Bad"; and all the American talent which he is now reaping—Eddie Boyd, Champion Jack Dupree, and a forthcoming LP with Memphis Slim.

THE A & R MEN

No. 6 MIKE VERNON



With his brother Richard, Mike is doing nearly all the promotion for Blue Horizon . . . "which is now becoming known in the States", said Mike. He has just returned to America, where he recorded the Memphis Blues Festival. Artists appearing were: Bukka White, Joe Tallicott, Nathan Beauregard (a 92-year-old singer!), Rev. Roland Wilkins, and a white band, the Electric Blue Water Melon. He feels that coloured Americans are more receptive when produced by Europeans. "They know there's a terrific interest in the blues on the Continent, particularly in Britain, and I suppose they respect people who take an interest", he said.

UNDERSTATEMENT

Mike thinks the blues nearly all the time, although he is listening the new Moody Blues, and Mothers LPs. But a temporary lapse, I feel, because he's expressing interest in the new Eric Clapton band being formed. "I'm hoping to do something", said Mike. "Something", I should point out, is one of Mike's favourite understatements.

MIKE CLIFFORD

VOX

aim to sell you Solid State

MANY people in the music world — and particularly instrumentalists who owned Vox amps and equipment — were puzzled when they read in their newspapers that the Royston Group, of which Jennings Musical Industries who make Vox equipment was a part, was reported to be in financial difficulties at the end of '67.

It all seemed a bit of a mystery. How could any company selling so many amplifiers, guitars and organs all over the world be short of money! And, many Vox owners wondered what would happen if they suddenly needed a vital spare part. Would they be able to get it?

Several newspapers did go out of their way to point out that there were two very successful companies in the Royston Group that might well be bought up, and Jennings was one of these.

KEY MEN

Many people in the musical instrument business thought that the most likely bidder would be one of the big American companies.

The key men working for J.M.I. at the time of the upset—the research boffins, skilled technicians and top executives—just had to wait while their directors sorted everything out. They liked what they were doing and they wanted the company to go on as before. They didn't want to work for anyone else.

As it turned out, they didn't have to. One of the City's legendary merchant banks put up the money and said that they were happy to back the musical instrument company provided that the key men stayed on. So Vox Sound Equipment Limited was born at the beginning of June.

Reg Clark, well known to so many pop instrumentalists, was appointed Sales Director of the new company. "Nothing has changed very much", he told me. "We have even bought our old factory in Erith, Kent, so Vox equipment will still be made in the same place."

One thing the new company is going all out for is to get their Solid State amplifiers across to British instrumentalists. Reg told me: "It's odd really, they're selling like hot cakes on the Continent and we have had almost no trouble with them. I say it's odd, because the top British groups use them all the time. Everyone raved about the Beatles 'Revolver' and 'Sergeant Pepper' LPs saying how fantastic the sounds were. Well, almost all those sounds came through Vox Solid State amps. The Stones and Hollies also use them all the time. And, in the States where Vox equipment is made under licence by the Thomas Organ Company the list of groups using the S.S. amps is endless: people like James Brown, Eric Burdon, the Electric Prunes, the Seeds. They really are completely accepted over there. But, they're still not appreciated in this country. We obviously haven't done enough to tell British instrumentalists just how good the new Vox amps are, and we aim to put that right."

Reg Clark also said that he was taking a very close look at all their products. He felt their old range of guitars had grown too big and he intended to prune it down so that only the best would be kept.

With all the problems of breaking away from the Royston Group and setting up Vox Sound Equipment, Reg admitted that they hadn't been able to

give everyone their usual service, but now that everything had been sorted out service was a number one priority.

"I have noticed", he said, "that while Vox has been out of the headlines during the last few months, the business has been fairly quiet. I like to feel that the two went together. But, I can promise you that we are coming back with a bang from now on. We have got lots of new ideas and products lined up and we will be introducing several of them at the August Trade Show at the Russell Hotel. Vox has always succeeded in producing the right sort of equipment at the right time. When a twin-speaker amp was needed back at the start of the Shadows era, J.M.I. brought out the A.C.30 and sold thousands of them. That amp did a lot to establish the Vox name."

ASKED AGAIN

"It's funny, but even though we were in the hands of the Receiver, the organisers still asked us to supply the amplification for the Wembley Poll-winners' Concert, as they have done for many years now."

"All the instrumentalists I talk to are constantly looking for better ways to produce new sounds and that is what we are going to be doing in the future, giving them the new equipment to produce them."



The Beatles used Vox Solid State amps on "Sgt. Pepper".

TIM Hardin writes about life. Mostly his own. On "Tim Hardin I", he tells of a girl called Julie. "I knew her for a long time", he says. It ended when she tried to stab him. "I put my hand up in time, and the knife went through it." One of the songs is called "It'll Never Happen Again". It's about the breakdown in their relationship, which ended with that incident, although it's not referred to in the lyric. "She gave me ultimatums. Wanted to know what I was doing, why, and where." He looks back with little feeling, but the songs tell the true story. "Hang On To A Dream" . . . "What can I say, she's walking away, from what we've seen, how can I hang on to a dream."

The album continues with "Don't Make Promises", "Reason To Believe", and "Misty Roses". All tell his story of that time. The general depression of this album didn't stay with the tracks, though. When Tim heard the masters, he cried. "I just sobbed", he says. "I was like a child. They'd added strings and chimes. My ideas weren't followed. It had been left in the hands of people who didn't understand."

HAUNTING

Because Tim had been playing electric guitar, and some blues, and then moved back to acoustic, he felt the need for more than a delicate sound. The added strings and orchestrations removed the haunting quality he so wanted. But to anybody else, it's faultless. Yet you respect a man whose writing and vocalising leave more than an impression.

The breakdown in communication, between Tim and

the others, continued with "Tim Hardin 2". "I gave the arranger my tapes of the songs, and he orchestrated them. I went into the studio, and cut the lot in half an hour, singing over the arrangements. I was so ill, that it didn't matter then." But the same thing had hap-

pened again. In Timmy's eyes, the link between himself, the narrator, and the audience had gone. His sadness was again total. Yet on that album were "If I Were A Carpenter" . . . "Bobby Darin copied my version note for note", "Red Balloon", "The Lady Came From Baltimore", and the

beautiful "Baby Close Its Eyes" . . . "everything means so much, when your baby's skin is there to touch." And there was his own autobiography, "Black Sheep Boy". Tim said: "I went to see my grandma, and she was asking what I'd done. She said: 'Sing me a song, Timmy', and I played 'Black Sheep Boy'." The title tells the story.

Tim had made an album virtually beyond criticism, yet he was criticising it. Most of the material has been sifted, sorted and recorded by other artists—"And many have lost the true meaning", Tim says. But noticeable, one of the songs remains completely his own: "You Upset The Grace Of Living When You Lie", where Tim is completely inhibited, and brings himself down. Perhaps no one else is honest enough to do it justice.

Tim will be writing, producing and doing most other things on his next LP. He will put a studio on a 24-hour call, and record when . . . "the edge of excitement's with me. You need that. It can't be created in a studio. I want what I do on the session to be recorded. It's fine to alter switches so everything's perfect, but I want my sound, not the studio's."

WRITING

He's writing when he wants to. "When I've done the songs, we'll cut an album", he says. I've heard some of the new material. Tim picked up his guitar and played when I saw him, and sang to us there as he might have done to a vast audience. "Did you like it?" he said. Believe it or not, he needed convincing. Then he had to go and do a TV show. "I was just getting warmed up", he said. And he went to get dressed. He returned to thank everyone, though some had gone. "If you see those other guys, please thank them", he said. "I hope I said something useful."

The best thing to do was play his albums again. You meet Tim Hardin, and he throws a new light on everything.

MIKE CLIFFORD.

THE SADNESS OF TIM HARDIN



ARTHUR Brown on stage is terrifying, abnormal, superhuman, a nightmarish demon king painted in wild colours, chanting, wailing and whispering above the roar of his group. You wonder which volcano erupted him on to our world, by comparison full of anaemic half-men.

It's reassuring to find that Arthur Brown offstage eats, breathes, smokes and talks in the regular human way. In his airy, quiet flat in West Hampstead, Arthur explained to me what he's trying to achieve in a pop world which is just beginning to recognise his extraordinary talents.

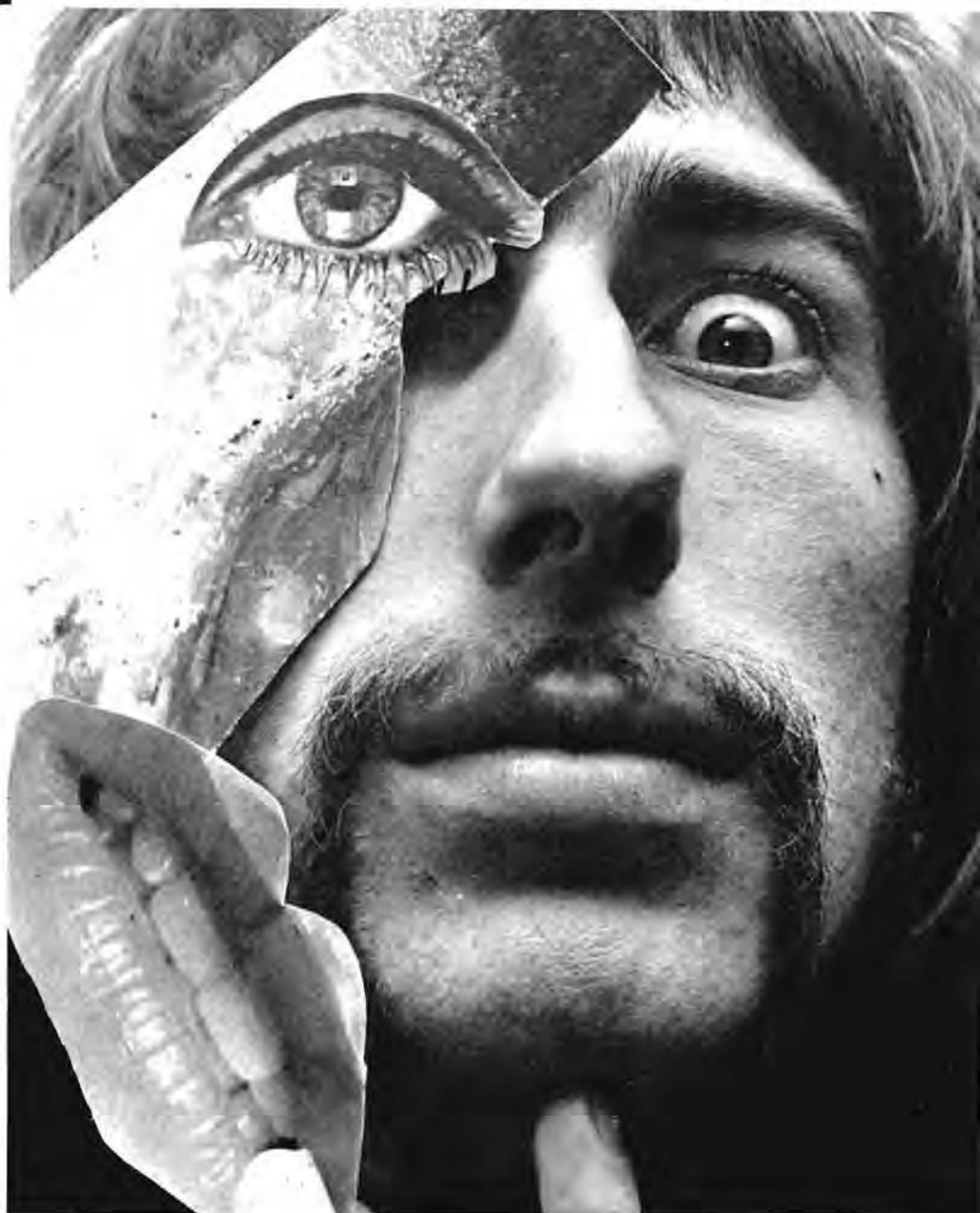
"Take the name first—The Crazy World of Arthur Brown. It works both ways. When people see us, they usually think that we're absolutely mad; but to me, there are a lot of things that I think are crazy, a lot of things that people simply don't realise. I want to tell everyone certain things about themselves and the world as I see it

RESPONSES

"To get this across to the audience, I make a conscious effort, using psychological principles I picked up at university. I try to make them nervous, then happy, advancing and retreating all the time. I feel out their responses and then work on them. Any ad-lib entertainer does the same thing, usually unconsciously, which involves pacing the act—extending some numbers, shortening others, and using everything to make the utmost effect.

"I've just come back from America, and it's easier to get a response there. They lap up anything that's new and different, and there's nobody in the States doing anything similar to us. Once they decide they like you, the way's clear. America has so much more scope—and obviously it's got its bad points too. It seems to me that everything has got good and bad in it—nothing's ever completely one or the other".

Arthur went on to talk about his recent LP, from which the single "Fire" was taken. "It's just the first in a series of eight albums, each dealing with one aspect of life. This one's theme is fire, treated in a mystical, general way. The next one, which we've started recording already, is going to be about more specific social situations, and the third



is on the theme of water.

"All the time, we're going to relate the stage act to the music, with the record creating the same impression as the live show. Although I'm very happy with the first album—I think Vincent Crane's arrangements are the best I've heard in pop—I can see possibilities that we missed. There are moments when it doesn't tie together as much as I'd like".

STRIKING

Arthur Brown is one of the few singers with a sense of a mission, a complete world—and not by any means as crazy and uncontrolled as you might think—which he wants to convey. He's a very

striking individual, trying to work everything out for himself, and it's obvious that he thinks in depth about the things that matter to him. Things like the nine-to-five world, wasted lives, what's going wrong with society, coming to terms with what we really are—and prescribing his own remedy for a better sort of life. The amazing thing is that his hard-hitting message is being bought in vast numbers by the great British record-buying public.

As Arthur says: "It's a constant struggle to know what you really are when people are all the time telling you different things". But it's a struggle he seems to be winning.

RICK SANDERS.

L.P. REVIEWS

BY
JOHN
FORD

VIGIL



EASYBEATS
UNITED ARTISTS
ULP 1193

The Easybeats, one of our favourite British groups, have come up with an excellent album. And the songs put Harry Vanda and George Young in our top bracket amongst songwriters. There's "Land Of Make Believe", "Music Goes Round My Head", and "Hello, How Are You", and that's just a selection of the 11 numbers they contributed (one with the help of Tony Cahill). Standards, too—"Hit The Road, Jack", "I Can't Stand It", and "Can't Take My Eyes Off You".

Side One: Good Times; What In The World; Falling Off The Edge Of The World; Music Goes Round My Head; Can't Take My Eyes Off You; Sha La La; Come On In, You'll Get Pneumonia.
Side Two: See Saw; Land Of Make Believe; Fancy Seeing You Here; Hello, How Are You; Hit The Road, Jack; We All Live Happily Together; I Can't Stand It.

BIRTHDAY



ASSOCIATION
WARNER BROS. WS 1733

The Association get better and better on albums, with the songs gaining more depth. But they really need to be seen live, when their social comments play havoc. Because of the commercial aspect, they're left out of LPs, and remaining is the body of their performance—clever harmonies. They all sing, and are all together, which is why only they can make "Everything That Touches You" sound excellent (normally it's very good), and the slightly pretty "Rose Petals, Incense And A Kitten" sound important . . . as they now are.

Side One: Come On In; Rose Petals, Incense And A Kitten; Like Always; Everything That Touches You; Toymaker.
Side Two: Barefoot Gentleman; Time For Livin'; Hear, In Here; The Time It Is Today; The Bus Song; Birthday Morning.

BARE WIRES



JOHN MAYALL'S
BLUESBREAKERS
DECCA SKL 4945

John Mayall bares his wires and soul on this LP, a very personal statement, indeed. As he says on the sleeve—"This is my story so let this music be my true voice". Mayall's apparent pretentiousness puts a lot of people off, but listening to this LP, you realise that here is a man who really feels what he says. The music is, as usual, a compelling blend of blues and jazz, which at times reaches peaks of unbearable power. Nothing slick or half-hearted here. "Bare Wires", with amazing instrumental work from all, is the latest and best full-blooded chapter of the Mayall saga.

Side One: Where Did I Belong; I started Walking; Open Up A New Door; Fire; I Know Now; Look In The Mirror.
Side Two: I'm A Stranger; No Reply; Hartley Quits; Killing Time; She's Too Young; Sandy.

PANDEMONIUM SHADOW SHOW



NILSSON
RCA RD 7928

Nilsson's songwriting has been proved, his singing just so. Together, a formidable pair, on this, his first British album. Most of the songs you've heard from other artists—"Ten Little Indians", "1941", "Cuddly Toy", "Without Her", and "It's Been So Long". The lyrics are unprogressive, thoroughly good, and support some simple, some more complicated numbers. He's good, too, on "River Deep—Mountain High", and "She Sang Hymns Out Of Tune". A better pop LP.

Side One: Ten Little Indians; 1941; Cuddly Toy; She Sang Hymns Out Of Tune; You Can't Do That; Sleep Late, My Lady Friend.
Side Two: She's Leaving; There Will Never Be; Without Her; Freckles; It's Been So Long; River Deep—Mountain High.

JONI MITCHELL



JONI MITCHELL
REPRISE RS 6293

Hear this. Joni sings her own songs in a pure, accurate voice above beautifully-arranged backings, conveying emotion after emotion. She sounds rather like Judy Collins multiplied by two, with no trace of the wishy-washy that you often get with crystallized lady folkies. All the lyrics are on the double-page sleeve, nicely designed by herself, and there's no denying the sheer poetry and imagination of Joni. Produced by David Crosby, every time I played this album I discovered a wealth of things I'd missed before. It just grows and grows and grows.

Side One: I Came To The City; Michael From Mountains; Night In The City; Marcie; Nathan La France.
Side Two: Sisotowhell Lane; The Dawn-treader; The Pirate Of Penance; Song To A Seagull; Cactus Tree.

THE AYNLEY DUNBAR RETALIATION



THE AYNLEY DUNBAR
RETALIATION
LIBERTY LBL 83154

Blues again. The Retaliation haven't quite made it to the Hall of Fame yet, but this LP should help. It's not terribly involved or complex, but extremely well-played, and sets the mood right from the first note. John Morshead plays extremely good lead guitar, speaking volumes with no unnecessary frills. Aynsley, himself, comes out with a well-constructed drum solo on "Mutiny"—but the outstanding feature of the group is organist and singer Victor Brox, ex-leader of the Blues Train. He's on tremendous form here, holding the group together on a tight, strong LP.

Side One: Watch N' Chain; My Whisky Head Woman; Trouble No More; Double Lovin'; See, See Baby; Roamin' An' Ramblin'.
Side Two: Sage Of Sydney Street; Memory Pain; Mutiny.



YOUR LETTERS

NICE

Dear Sir,

I am writing to thank you for a great magazine, and also to point out one or two minor improvements which I think could be made.

The most important of these is why has there been no article on the Nice? They are one of the best, and most original, instrumental units in the country.

I would congratulate you on your format, which features new groups and West Coast American groups. This is most commendable. I would, however, like to see an end to articles on commercial groups such as Dave Dee and the Tremeloes who go in more for a catchy tune than good instrumental work.

What I like to read about is the techniques employed by various groups in creating such and such a sound on a particular record.

In finishing, thank you for an excellent magazine, and keep up the good work.

Ian Powell,
East Kilbride.

We plan to feature the Nice soon—but in the meantime, Keith Emerson is this issue's Player of the Month.—Ed.

FROM U.S.

Dear *Beat Instrumental*,

This country really is quite something with absolutely fantastic scenery—I'm spending all my free time riding in the hills on horseback.

The reception we are getting at the Fillmore and other places is tremendous,

and we're all knocked out. Only one hang-up, though, is that Chris, our manager, is in hospital with appendicitis. However, he hopes to be out in a few days.

Best wishes.

Leo Lyons (Ten Years After),
San Francisco.

It's always good to hear from British groups touring abroad, Ten Years After being our latest export to play to packed houses over in the States.—Ed.

ROCK

Dear Sir,

Since the apparent decline of rock 'n' roll, I find that there is no genuine excitement in the pop scene today. You can't dance to it! What we need is real excitement, more stuff like "Jumpin' Jack Flash" and the heralding of groups like Elmer Gantry's Velvet Opera.

Rob Newbury,
Budleigh Salterton.

REPLY

Dear Sir,

I feel I must comment on the ludicrous statement made by Pete Francis in reply to

H. J. Phillips in April *B.I.*

Great, if he found the Move's performance "amazing" and "extremely competent and creative". But I fail to see how he could have learned more from one of their performances than any tutor or musical degree.

Are we to gather that one can learn more about the guitar from watching the "under-rated" Trevor Burton than any tutor by Segovia, Chet Atkins or perhaps Clapton? Rubbish!

J. Shaw, Borth,
Montgomeryshire.

ANTHONY

Dear Sir,

I would appreciate it if you could include John Anthony in your Player of the Month section.

I see you have already had an excellent article on Alan Bown, his musical partner, so to speak. I am pleased that *Beat Instrumental* recognises under-rated talent such as the wonderful Alan Bown!

C. Radford,
London, S.W.18.



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VITAL MOMENTS

BEE GEES

No 10 in our series in which the stars reveal the seconds that led to success!

ONCE the Bee Gees actually got started on a career in Britain, things happened with a speed amazing even in the fast-moving currents of pop music. Six singles in a year, three LP's, tours, television, poll successes. At the start of 1967 they were virtually unknown. Now they have an international reputation.

Barry Gibb and I sat in the lounge of his magnificent new flat close to London's Fleet Street and talked about the Bee Gees' Vital Moments. Barry felt there were quite a few, but apologised for them being the more predictable moments in time when the group really felt they'd made a breakthrough.

PANIC

Said Barry: "When I think back, the story can really split into two sections. The years of panic when there were just three of us, breaking very, very slowly into the Australian scene . . . and the last year of panic when we augmented to five, recorded in London and have seen most of our wildest dreams come true.

"But I've got to take as the first and most Vital of all Vital Moments that decision to come back to Britain. Remember this first of all. We'd

come from the Manchester area where we first started singing and trying to play instruments. I'd been given a guitar as a Christmas present, which was a pretty vital moment, I guess. Another important decision was the one to go to Australia in search of a new life, all that kind of thing.

"We weren't too popular at school there. Whatever people say, there IS a bit of antagonism towards the British there . . ."

FLOPS

"We played for pennies in speedway stadiums, broke into the TV and radio scene and had perhaps the longest list of flop records in history. It was development, but it went very slowly. Even so, towards the end we picked up pretty good money working in clubs. But a lot of the critics had it in for us on the grounds that we were copying the Beatles. That set us back a lot.

"We earned money but we didn't save. In the end we figured, at a round-table meeting, that if we were going to make it really big it had to be in Britain, then certainly the hub of the pop scene. So that first Vital Moment came up.

"There were seven of us on that pilgrimage back to Southampton by boat. Robin, Maurice, Mum, Dad, kid brother Andy, me—and a little niece, Berrie. All we had was £200 between us. No point in hiding the fact that we were terrified. A flop in

Britain would have finished us, once and for all. Several times we nearly called it off and decided to settle down under. In the end, the trip back wasn't bad. Everybody was seasick but us—green faces all around us. And we earned a few bob playing in cabaret in the evenings".

Once safely in Southampton, they wandered ashore and met up with a pop group who said the boys must be mad, that Britain was a dead scene and that they should get the next boat back to Australia.

Said Barry: "For a while nothing happened. The money ran out. What we needed was guidance—and somebody to push us. Now what I mean about our Vital Moments being predictable is this. Two top agents turned us down, including Eddie Jarett who had managed the Seekers to the top of the charts. So when eventually Robert Stigwood phoned us . . . well, that was maybe the most vital phone call we'd ever had".

PRAISE

They went to the Stigwood office. Tactfully they handed out praise for Robert's home town, Adelaide . . . and were signed to a long-term contract, given money to buy suits and food. Says Barry now: "At that time, Bob looked like something out of Charles Dickens. But he had confidence in us. We FELT, somehow, that he believed in our ability to make it. Which

was a change from the dozens of loud-mouth agents who promised the earth and did nothing".

Barry paused to eject his massive mountain dog Sam from the lounge and said: "I've read this Vital Moments series all the way through. Some groups obviously have that sudden flash of genius that turns the whole scene upside down. Somehow it doesn't happen like that with us".

IMPORTANT

"We got 'Mining Disaster' into the charts but we felt that was merely the start. 'To Love Somebody' wasn't much of a success and in a sense that was pretty important because it taught us to try even harder and not rest on whatever laurels we'd got. But when you come to 'Massachusetts' . . . well, obviously deciding to bring that out was positively a Vital Moment. People say we're a nice bunch of blokes who obviously get on well together, but, believe me, there are terrible arguments sometimes".

"And there were a lot over this particular song. Maurice had a hand in writing it, but he felt it would be a diabolical flop if it came out as a single. Vince and Colin agreed with him. Three against it—and three for; that is me, Robert and Robin. Remember this was an all-important record because of the previous one not doing so well here. If those of us who thought it

would make it had actually been outvoted, we could well have simply faded away.

"So this time was vital. Not the fact that it was an instant hit here and in America and earned us a Gold Disc. Not the money it's earned us. But that meeting where three of us had our way and managed to persuade the others that the song shouldn't be scrapped, or chucked on to an album or something".

The mountainous Sam returned to stroll donkey-like round the lounge. Barry said: "Yeah, I've just thought that that was a pretty dramatic moment. If we ever get to make a film of our life-story, I suppose the row over 'Massachusetts' would be one of the highlights. The atmosphere in the group was pretty hot for a while."

ALBERT HALL

A bit more thought and then Barry said: "Really I can only think of one more vital moment. And this one concerns our concert at the Royal Albert Hall with a 60-piece orchestra and half the fighting services as a backcloth".

Barry said he felt this was the most emotional experience the Bee Gees had ever had. A tremendous showcase . . . but one which obviously could have misfired. He said: "The whole thing was very ambitious, very expensive. We looked forward to it very much, though I must own up that I had a very dodgy voice the day before and had this feeling that I was going to crack up on the big night".

"For some reason, the Bee Gees have always had a fair share of knocking, you know. Suppose the Albert Hall had been empty, or the whole thing had been an anti-climax? A flop? Boy, the knockers would have had a real field day! So we honestly were fighting all sorts of things when it came up to concert time there on that evening".

"And the vital moment came when we trooped out there in the spotlights into a fantastic atmosphere. I sensed right away that it was all going to go well. I suppose it was a gamble, projecting a pop group in this way, but I



also think it proved a point. Of course SOME people said it was much ado about nothing, but the audience went for it. It was spectacular and showy. We felt great afterwards . . . as I was saying, a really emotional night out. The sort of moment when you look back and think of the playing-for-pennies bit and say 'Is all this really happening to us?'"

THOUGHT

Barry sank into deep thought. "No, that's it. Lots of little moments that all contributed to the whole story, but the really vital things are those I've talked about. Maybe you'd have guessed all of them. But you see our active five-man group has been going such a short time. Give us another couple of years and I'm sure we'll be able to come up with a lot of other vital moments".

And perhaps one will be the release of their next single, as yet unscheduled, because "Jumbo" (their last) was by no means a biggie.

PETE GOODMAN

TOP TWENTY—FIVE YEARS AGO

AMALGAM OF RECORDS IN THE TOP TWENTY FOR THE FIRST TWO WEEKS OF AUGUST, 1963

- | | |
|--|------------------------------------|
| 1. Sweets For My Sweet | The Searchers |
| 2. Confessin' | Frank Ifield |
| 3. Bad To Me | Billy J. Kramer
and the Dakotas |
| 4. Twist And Shout | Brian Poole
and the Tremeloes |
| 5. Devil In Disguise | Elvis Presley |
| 6. In Summer | Billy Fury |
| 7. Da Doo Ron Ron | Crystals |
| 8. Theme from Legion's Last Patrol | Ken Thorne Orchestra |
| 9. Sukiyaki | Kyu Sakamoto |
| 10. Wipe Out | Surfaris |
| 11. Atlantis | The Shadows |
| 12. I'll Never Get Over You | Johnny Kidd and the Pirates |
| 13. You Can Never Stop Me Loving You | Kenny Lynch |
| 14. I Like It | Gerry and the Pacemakers |
| 15. Welcome To My World | Jim Reeves |
| 16. I Wonder | Brenda Lee |
| 17. It's My Party | Lesley Gore |
| 18. Take These Chains From My Heart | Ray Charles |
| 19. I'm Telling You Now | Freddie and the Dreamers |
| 20. You Don't Have To Be A Baby To Cry | Caravellas |

Records entering the Top Twenty during the second half of August 1963

- | | |
|----------------------|--------------------------------|
| The Cruel Sea | The Dakotas |
| Just Like Eddie | Heinz |
| I Want To Stay Here | Steve Lawrence and Eydie Gorme |
| Dance On | Kathy Kirby |
| It's All In The Game | Cliff Richard |
| She Loves You | The Beatles |

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