

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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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 folksy 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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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.

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.

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.

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 crystal-toned 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 Franer.
Side Two: Sisotowbell Lane; The Dawn-treader; The Pirate Of Penance; Song To A Seagull; Cactus Tree.

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.

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.