

History of the Beat 'n Tracks Perth 1965-1967

By Dave Cross

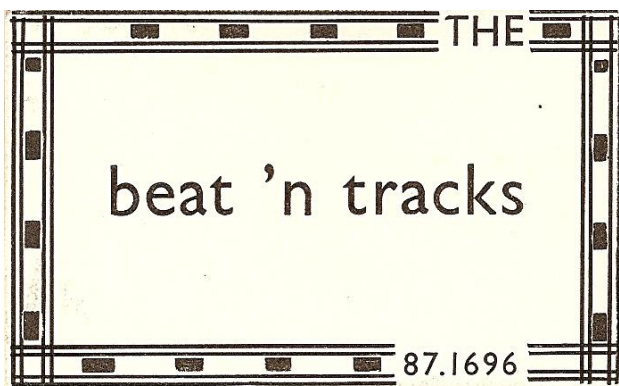
I was raised on a farm with no family music background and came from Busselton High School aged 18 years to study at the University of WA (UWA) in 1964. I hung around the folk music scene being an inaugural member of the University Folk Club along with some friends and fellow students John de Hoog, Bill Greble, John Baxter, Roger Clifton, Libby Lloyd, Ron Fewster, Vivette Hughes, Jane Chetwynd, Gillian McLean and others. We needed a focal point. Libby's dad was director in a company that owned the derelict Redcastle Brewery in Rivervale and we got permission to use any space there we liked for a peppercorn rent. We selected a big room and spent a lot of time decorating it with folky themes and christened it "The Long Room" – it was a fantastic headquarters and we hosted many shows there including entertaining international artists after their concerts such as Peter, Paul and Mary who were really big at that time. I spent a lot of time learning to play guitar by ear and these activities contributed greatly to me dropping out of university by the end of 1965 much to the disgust of my parents who had a farm at Quindalup near Busselton. While in the folk scene, I met Murray Wilkins (double bass player) – he was a member of the West Coast Trio, who were very big on the folk and jazz scene in Perth those days. Coincidentally, he would later become a member of the Beat 'n Tracks in early 1968.

In November 1965, John Bloomfield a music friend from my Currie Hall days at Uni said his friend, Alan Power, had a garage rock band and was looking for a rhythm guitarist. It was a watershed time in modern music then with the advent of the Beatles, the Stones and the like and I was attracted to their music despite the traditional resistance of my folk music crowd to this new 'electronic' stuff. There was also a nexus with my already strong interest in blues music, so I met with Alan at the unlikely venue of the post-grad chemistry laboratory in the UWA. He was very interested in my folky picking and blues stuff, and also saw I had a good knowledge of chords. He showed me some basic rock riffs and said if I could master those by the time the band re-convened after the Christmas holidays, then I was in. He said he expected a total commitment to the band. At this stage, lessons would have been useful for me but I never could afford them. I practised hard though and duly joined the band in mid-January 1966 – Alan was ambitious and had already asked some of the less committed garage band members to leave which must have been difficult, because they were his friends. Many of my folk music friends were not too impressed with me as well. As I had just turned 20, I had another stroke of good fortune when my birth date didn't come up in the lottery for army conscription for the Vietnam War.

We advertised for a drummer and a good audition saw John van der Heeg join us - John had some experience from other bands. Next we advertised for and auditioned some singers – nothing great, until this pale skinny guy came in. He had hair very much longer than ours, looked like he badly needed some sleep, but being blues fans, we were impressed with his dilly bag of blues harps in a range of keys. I recall one agreed audition song that we all knew was the Stones' version of "Little Red Rooster". Alan had the zany lead guitar part down pat and we sounded pretty good for a garage band which at that stage had only played at few friend's parties. Well, this vocalist knocked our socks off with his harp playing, singing and microphone presentation and he was instantly recruited. We perhaps didn't realise that day how lucky we were. He was Ross Partington, and as ex-vocalist for a working Perth band called The Majestics, he had a lot more experience than us. Ross went on to develop into one of the best front men on the Perth scene. Bearing in mind that the Beatles were all the rage at this time, there was also good chemistry with our musical tastes which leaned more towards the Stones and Animals and other less commercial r&b stuff – it turned out that Ross was equally impressed with us that day, too.

So our line-up was now Ross Partington (vocals and harmonica), Alan Power (lead guitar), Dave Cross (rhythm guitar), David Cook (rhythm and special effects guitar, vocals), Paul Frieze (bass), John van der Heeg (drums). We practiced like mad in the garage at the back of Alan's parents' house in Floreat – no doubt annoying some neighbours but we often drew a small crowd listening on the street out the front. Alan had a great sense for arranging. Our covers of tracks from the Beatles, Stones, Them, Animals, Who, Kinks, Manfred Mann, Chuck Berry etc and some lesser known American bluesmen sounded pretty good, especially with the luxury of an extra guitar for special effects. Alan was a perfectionist in these matters. I have to confess that I was a bit of a perfectionist too – I wanted to be part of something only if it sounded really good. We assembled a very large repertoire.

Next thing needed was a name. In voting, The Beaten Tracks was most favoured but was not thought to be quite 'hip' enough. I came up with the idea of the double *entendre* of The Beat and Tracks – and so we settled on "beat 'n tracks". Alan's Mum did our bookings and we even produced a business card:



Bookings at small shows and parties followed. One night in March we played to quite a big crowd at the Dalkeith Hall at the 21st for the daughter of a prominent Perth businessman. This guy came up to us - said he and his colleagues were impressed with our performance and asked for our manager – he wanted to book us. We told him we don't have a manager – he said he is Peter Andrew, a partner in the big advertising agency Warnock Sanford and that he had the connections to get us lots of bookings - he wanted an equal share (ie. about 14%) fee to manage us. We discussed this next day - Alan's Mum had tired of doing the bookings which were getting busier – so Peter became our manager.

He wasted no time in getting us a makeover, saying we sound great but don't have the image for our style of music. We had to get our hair styled, and then he took us to this new age boutique where we spend what seemed to me like a small fortune on Carnaby Street type gear, Beatle boots, checked flares and silk stage shirts etc. However, the bookings and gigs soon followed and it was worth it. Through UWA connections, we got the University Boatshed as our practice venue – no residences nearby so we played as loud as we liked. Helped get our sound balance right for big venues! We rehearsed as often as possible constantly polishing, and adding new numbers to our repertoire in keeping with latest album releases.

Peter got us in on the opening night at a new Barrack St club called Dorina's – we were crammed in on a narrow strip stage above the patron's heads. Smallish crowd, but we went really well and accepted an offer to be the 'resident' band. Word spread quickly, and next thing the club was packed to overflowing on our nights, so we realised things were happening for us. We were soon getting many bookings including spots at other clubs and at the big dances and balls round Perth. The live music scene in Perth was absolutely humming in those times with lots of clubs, pubs and dances – quite a bit has been written elsewhere about this and the fact that, paradoxically, Perth's geographic isolation spawned a vibrant local live music scene. Peter Andrew raised our fees in line with the demand. We were quite selective about including Top 40

numbers in our repertoire generally preferring numbers from the albums of our favourite r&b groups as indicated above. We gradually broadened our repertoire to include groups like Spencer Davis, Cream, Young Rascals, Small Faces, The Easybeats and some Motown, but always conscious of the need to have good dance tracks.

I was very keen on a girl I had met at UWA at the time. The band took up so much of my time, that I couldn't really take her out anywhere, so we parted company. I had totally committed myself to the Beat 'n Tracks – performing was a real flash, my guitar playing was improving all the time and I was getting great vibes from our progress and the recognition we were receiving round the Perth scene.

Ross was a member of the Hole in the Wall Jazz Club so most of us joined too – a good place to unwind after gigs, but not conducive to getting much sleep. For this reason, we didn't have a lot of contact with other Perth rock bands although we did catch up occasionally with the [Valentines](#). Bon Scott, then singer with The Valentines, dug our music and said why don't we play at the Swanbourne Stomp and some of the pubs, but we didn't think that was our scene. Our Manager, the ambitious Peter Andrew, was forever pestering us saying we needed to get more into 'pop' music but we replied that our success had come from playing the music that we liked, so we stuck to our r&b roots. We also liked to cultivate our image as Perth's 'rebel' band and we valued and fed off the emotion and great vibes from the crowds on the dance floors which were always packed at our gigs.

In May 1966, the band had its first personnel change – Frank 'Shades' Capeling, who had migrated to Perth from England took over on drums from John van der Heeg. Frank had played in a couple of bands in London and at 18 years, added some young blood, the rest of us being 20 to 23 years old.

In August 1966, we appeared on Club Seventeen on Channel 7 Perth. We were told by Channel 7 to pick something 'commercial' so we played "Li'l Red Riding Hood" which was riding high on the charts for Sam the Sham and the Pharaohs at the time, with the Stones' "Lady Jane" as our reprise. We recorded another track that was not used – can't remember which song except that it was more in keeping with our more typical r&b stuff. Ross was great on camera – just as well as the rest of us didn't have as much stage presence. It never occurred to me then to get a copy of the film footage or at least the sound track.

We were getting quite a bit of exposure in the Press through the efforts of Peter Andrew, and from our fast growing musical reputation – the following spread appeared in the Weekend Magazine supplement of The Weekend News not long after our Club Seventeen TV appearance:



Picture by Bill Plowman—Story by Mariel Kimberley

THEIR SOUND is big beat—in the rhythm 'n blues style.

Their look is off-beat (shades of Carnaby-st.—granny print shirts and ties, flared trousers, double-breasted jackets, Chelsea boots, etc.).

They're called the Beat 'n Tracks.

Making up the group are, from left to right, lead singer-harmonica Ross Partington (22), rhythm guitarist David Cook (23), lead guitarist Alan Power (22), bass player Paul Frieze (23), drummer Frank Capeling, the "baby" at 18, and in the front, rhythm guitarist Dave Cross (21).

Together for less than 12 months,

they are rapidly making a name for themselves on the local Go-scene.

A strong academic background makes the Beat 'n Tracks outstanding in their field.

Five of the six have studied at university, and three still attend full-time.

Paul Frieze, who is married with one child, already has a Bachelor of Science degree and is now in his fourth year of an engineering course.

David Cook, who came to WA from Birmingham, England, eight years ago, is a post-graduate chemistry student now doing research

work towards his Doctorate of Philosophy.

Alan Power, who has a Bachelor of Science degree, is also pursuing his Doctorate.

Numbers like Listen To My Jingle Jangle, Friday On My Mind and The Loved One are favourites with the group at the moment.

At the end of this month they plan to make their first recording—an original composition entitled Halfway There.

But Halfway There is only the beginning. Main aim of the Beat 'n Tracks is to have one of their own compositions a hit on charts around the world.

They're chasing a run on the rails

We were doing quite a few gigs for Roger Lucas, who promoted some big shows round Perth including at the Pagoda Ballroom, South Perth Civic Centre etc. He was always at us about performing at his Swanbourne Stomp venue – we resisted for ages but finally gave in and fronted up in the first band spot one night. Quite a big crowd turned up, but we were absolutely stunned and crestfallen when for the entirety of our first set, the teeny boppers just stood around the edges of the big hall and stared deadpan at us – no one danced!! We even performed a couple of Top 40 numbers such as the then chart topping “I’m a Believer” by the Monkees we had rehearsed especially for the occasion – but no reaction! By the end of our second set, it was much the same. Roger Lucas arrived during the break and we cornered him in the supper room – saying “Good try Roger but it’s not working – we are going down like a lead balloon!” Roger protested that we had it all wrong – that the kids had never seen anything like us with our Carnaby St gear (this was a time when most bands still played in ‘Beatles’ suits and ties) and few bands played our style of ‘heavy’ music. He said they were too interested in watching us to think about dancing. We didn’t believe him – we were accustomed to crowd feedback. We played our third set which included backing visiting singer Tony Worsley who had been previously big with his group the Bluejays over East but was not well known in WA. He also got a lukewarm reaction from the Swanbourne Stomp crowd. We finished our third set as contracted, packed up our gear and got out of there with our tails between our legs, never to return.

This was the only gig during my entire two years with the band where I (we) thought we had not gone down really well. We were getting stacks of work, so we soon forgot our disappointment.

Speaking of the Pagoda Ballroom, one memorable gig was the UWA Blues Ball in late 1966. There was a huge crowd who really enjoyed us and we got on a high from the crowd’s electricity. The volume on our amps gradually went to the max and the whole place absolutely rocked. The newspapers next day carried complaints from the surrounding Como residents about the excessive noise levels. My memories and records of other gigs in the second half of 1966 are hazy, but we did quite a lot of shows for the various surf clubs and we were booked for most of the Uni shows. After we finished at Dorina’s, we became the ‘resident’ group at Bill Robinson’s Trendsetter night club at 437 Murray St and at The Beach House Disco on the beach front at North Cottesloe.

Our vocalist, Ross Partington married Rhonda Treffone round November 1966, and (of course?) the band performed at the large reception at The Whitehouse in Ferndale with Ross up there singing in his tuxedo. David Cook was away in Melbourne at the time and an acquaintance of Ross named Warren Morgan was at the wedding. Warren was a freelance piano player with connections to the jazz scene, had performed at the Hole in the Wall, and also knew Peter Andrew. After we had started playing, Warren came up and asked if he could ‘sit in’ with us – there was a piano in the corner. Well, I don’t think he could even hear himself over the volume of our amplifiers, but he had a ball ‘blowing’ along with us doing Jerry Lee Lewis impersonations etc. Apparently, this was his first ever jam with a rock group. The context at this time was that keyboards and organ were becoming a feature of several international rock groups notably starting from the success of Alan Price in The Animals and groups like Spencer Davis (Steve Winwood), The Doors, Booker T, The Band etc – and we were big fans of the Animals covering a wide range of their songs. Next thing, Warren was in the Beat ‘n Tracks, acquired a Farfisa organ and thus launched his now fabled rock blues career. David Cook returned from Melbourne to find he was no longer in the band. I understand he was about to leave anyway having completed his PhD in Chemistry and had research offers from overseas.

In terms of technical musicianship and creativity, Warren was a huge addition to our group despite his initial bewilderment about our Rolling Stones type stuff. We became more versatile which was needed as the world moved on from the Beatles and the Stones. An unusual feature (for Perth rock bands at least) in our playing also developed where we would occasionally break away in the middle of a song and have a ‘blow’, improvising round whatever the main riff happened to be – the jazz influence I guess.

A memorable gig was the New Year Legacy Concert in the sound shell at the Supreme Court Gardens in mid-January 1967 where we featured along with The Valentines, who were also doing very well in Perth at the time with their dual vocalists Bon Scott and Vince Lovegrove, and some other groups including Mort and the Mobees. Warren also sat in with an *ad hoc* big band of Perth jazz musicians specially convened just for this occasion including a substantial brass section which provided a well-received contrast to the main rock n roll fare. They called themselves the "Quincy Davis Group" from which you can deduce the music they played.

By now, I was earning more from the band than from my public service day job where I was being hounded by a bully boss for having long hair and occasionally being late. The fact that my work was of a higher standard than most others apparently meant nothing. One morning I arrived with my tie in my pocket intending to put it on straight away at my desk and he went ballistic – fortunately, I managed to resist my urge to flatten him, and instead told him 'shove it up your arse' and walked out to become a full time muso.

Memorable is perhaps not the appropriate word for another show we did, I think, in early 1967. We had our usual booking for the late spot starting about 11:00pm at the Trendsetter in Perth. Some budding entrepreneur had promoted a big show at the Cygnet Hall in Nedlands for that night which he advertised extensively saying he had booked Perth's top bands – and the tickets were expensive. The place was packed, we were the first band on booked from 8:30 to 10:20pm and things were going really well. We finished at 10:20 and started to pack up our gear when the promoter rushed up to us and asked us to play another set because his band for the second spot was running late. We obliged by playing on till 10:40 pm at the risk of being late for our 11:00 pm Trendsetter spot in Perth - still no sign of the second spot band. The promoter begged and pleaded with us to play on offering a very substantial cash inducement but there was no way we were going to jeopardise our long term 'resident' group status at the Trendsetter. The crowd had already got wind that something was wrong and started calling out. We could see that matters would quickly turn ugly and set a world record for dismantling our gear, slinking out the side door and heading off for our Trendsetter gig. In next morning's newspaper headlines, we read that the second band never turned up, the promoter had been assaulted and in the ensuing riot, the hall was wrecked and a large contingent of police had attended. We felt we'd had a lucky escape possibly from personal injury and smashed gear.

Another big stoush where we managed to avoid involvement was at the Easter event at the Bunbury Rowing Club – we had finished playing and the next band was on when the Collie 'boys' turned up to take on the Bunbury 'boys'. The trouble started inside the hall and spilled over outside into quite a brawl – we kept our distance and our gear by now was safely stashed in our cars. The Police arrived and sorted things out. We were having a quiet Sunday drink listening to the live band in the beer garden in the Burley Hotel the next day when another huge brawl started – we didn't hang around to see if it was the same two groups and were keenly aware of how difficult it would be to play guitar with hands damaged in a fight.

A very memorable show was the Annual Woolshed Ball run by the Junior Farmers - the venue in 1967 was a wheat and sheep station somewhere near Beverley or York. This was quite an annual society event attended by lots of people from Perth and it was by far our biggest ever payday for which we agreed to play from Saturday 9pm to 4am Sunday. Picture a huge woolshed, the "beat 'n tracks" playing from the back of a large truck parked inside it, unlimited supplies of beer in kegs and other grog, roulette wheel in the wool classing room, and the huge crowd rocking like crazy. I think we actually played till dawn by which time the nearby hillside was littered with bodies sleeping it off. We then sat around enjoying a quite a few relaxing drinks ourselves. By about 9am as the sun got hotter, most of the bodies roused themselves and started gathering round the kegs again. Someone spotted us still there, and said how about another song? Next thing we were back on the truck and rocked on for another 4 hours delighting the considerable crowd still there who miraculously appeared from cars, vans etc parked up at the homestead. I recall driving back to Perth in a state of euphoria.

Our bookings continued at a great rate – here are some examples from Perth newspapers and I am sure many readers of this will recall these venues :



About April-May 1967, we featured in a local film to advertise the tourist attractions of Perth and Rottnest Island which came about through our Warnock Sanford connections. The film had a boy meets girl theme in romantic and scenic settings round Perth and Rottnest – we were the band playing in the nightclub scenes where they met. We laid down 4 sound tracks at 6KY-NA and the film scenes were shot at the Oyster Beds Restaurant on the Swan River near Fremantle. I am pretty sure one of the covers for the sound track was the Young Rascals' song "Love is a Beautiful Thing" – can't recall the other songs. There had previously been talk in January of some film offer from USA for the Beat 'n Tracks in Keith Bales' column 'Young World' in the local Press, but I think it was just that – talk. In recent years, I have conducted an extensive archival search for the Rottnest film or at least the sound track - disappointed to find nothing.

The next stand out event that I can recall was the Easybeats Perth Concert in the Capitol Theatre in May 1967. The Easybeats were touring with Ronnie Burns and the Beat 'n Tracks were the main Perth support act. It wasn't planned, but near the end of our set, we suddenly decided to have a 'blow' and away we went. The ever creative Ross wasn't idle – he spontaneously dismantled the drum kit while we were playing with Frank reaching out for one desperate last whack on each piece of equipment as it disappeared offstage. Frank was finally left sitting on his drum stool tapping on just his lone hi hat. Seemed to go down well with the crowd and the Easybeats, well known for their own innovative activities on stage, specifically complimented us on our performance. Incidentally, we got to know their drummer, Snowy Fleet a bit after that. I recall Ross and I visiting him at a radio station where he was working after he left the Easybeats at that time to settle in Perth.

We also got a full page spread in the 24 May 1967 edition of the national music scene newspaper 'Go Set'. And no, we were not left-handed – for some reason the photo was published as a mirror image. From left to right, Warren Morgan, Ross Partington, Paul Frieze, Alan Power, Dave Cross, Frank Capeling (obscured):

WEDNESDAY, MAY 24, 1967—

ON THE PERTH SCENE

OFF THE BEAT 'N' TRACK

When you are developing a unique sound in the highly competitive music business you have to know exactly what you are doing and where you are heading. You have to know music.

A real sense of musicianship runs wide and deep through the Beat 'n' Tracks. Maybe that's why they are one of Perth's fastest rising group.

You notice it even when they are tuning up for a show. Lead guitar Alan Power enjoys perfect pitch and until every instrument is exactly in tune he keeps the Group tuning, tuning, tuning.

Suddenly it's right and rhythm guitar Dave Cross

and bass Paul Frieze join in with the Beat 'n' Tracks' sound.

Frank Capeling settles down in the twilight zone behind his shades ready to really drive the group along with his do-it-yourself tom-tom kit.

Ex Jazz-man Warren ("Organ") Morgan sorts out a few chords on his booming Farfesa and finds that, though he's just invented them, they sound great.

Up front steps a thin, frenetic fellow, name of Ross Partington.

He plays the wildest harmonica and sings with the wildest voice in the business. Does any singer consume more animal energy than Ross? Or to put it another way does an animal...

Listen! Away they go. The Beat 'n' Tracks playing their dirty big sound.

It's killing them all over at every big gig in Perth.

And, Sydney and Melbourne aren't so far away at that.



● The Beat 'n' Tracks



● Ross Partington on the harmonica



● Lead singer Ross Partington

Peter Andrew was still promoting us strongly, while arguing the need for our music to become more 'commercial', and discussions arose regarding a possible move to the Eastern states, if we were to progress further. Whilst we were now a very highly regarded cover band round Perth, we also knew we needed to start producing our own material. We had a dabble with a couple of things, even recording a song in embryonic form called "Half Way There". Shortly after this, our bassist Paul Frieze who had finished his Engineering degree at UWA left the group and was replaced by John 'Scotty' Gray (ex Ray Hoff and the Offbeats and previous other groups). Then Frank Capeling left and was replaced by Adrian 'Ace' Follington (ex Yeomen). It should be remembered at this stage that the founder of the Beat 'n Tracks was Alan Power, and whilst myself and Ross Partington had been with him since the outset in January 1966, musically this

was still 'Alan's band'. There was some democracy, but Alan still made most of the running on arranging and exercised veto over what new material we performed. Warren, however, was undoubtedly the most gifted musician in the group and was really getting into the rock blues thing.

Musically, we were stronger than ever before and we were now playing virtually every night of the week – perhaps too busy to start focussing on producing our own stuff. Warren engaged Bob Purvis to modify a Hammond organ and wire it through an amplifier section that drove a really big speaker box that included an 18 inch woofer, not very common in Perth in those days! Warren had also entertained a top American blues keyboard player (in the style of Jimmy Smith) off a visiting US giant aircraft carrier – the carrier had 5 rock bands among the 3,000 men on it! This American had shared with Warren a lot of tips and keyboard tricks.

By October, it was clear some undercurrents were running in the band – the work suddenly slowed to a trickle. Facing starvation and eviction from my flat, I had to take a day job to survive (Scotty Gray got me a morning job as a bread carter at the bakery where he worked). Most of the other guys were still living at home or had parental support, so the financial effects for them were less pronounced.

In November 1967, Warren made his move and all became clear. He had been secretly rehearsing with Murray Wilkins, a friend from Warren's jazz days. Murray, classically trained, was a very accomplished bass player having played jazz double bass for many years and he was also quite a good vocalist. He also had showbiz experience from the West Coast Trio folk-jazz group that I mentioned earlier but he now wanted to have a go at the rock blues music scene. Warren phrased it to me that he was forming a new group but in reality, it was just that it was no longer 'Alan's band'. And now the Eastern States were clearly in their sights.

Firstly, Murray Wilkins' recruitment on bass meant that Scotty Gray was out. Secondly, Warren said that the style of music that the group would be playing didn't need a 'rhythm' guitarist – I had not the musical background or experience yet (or talent?) to be the lead guitarist and was not a good singer, so Dave Cross was out. Despite my disappointment, I was realistic enough to know at that time I wouldn't cut it as a lead guitarist at top level, so I bore no resentment. Ace Follington was retained on drums and Ross Partington continued as lead vocalist. Alan Power was temporarily retained as lead guitarist but he no longer called the shots and knew he would be replaced when the band moved to the Eastern States, if not sooner. Ross owned the business name Beat 'n Tracks because he had registered it with the Corporate Affairs department, so the name was retained. The ambitious Peter Andrew was still the Manager at this stage, so I assume he was involved in the planning and that this was all ok with him – he never spoke with me about it.

By December 1967, the new line up was performing publicly in Perth. I caught their act a few times then and I have to say they were right up there with the best live bands I had ever heard anywhere! With Warren's new Hammond organ now fully operational, they were performing material from groups like Traffic, Vanilla Fudge, The Band, Amen Corner etc and much less of the Stones sound of the previous line up. Shortly after that, they won the Perth section of the Hoadley's National Battle of the Bands, and Alan Power was then replaced by Perth blues guitarist [Dave Hole](#) for the trip to Melbourne in mid-1968 where they represented WA in the National Final. They came fourth against some very strong opposition in well-known groups The Groove, Masters Apprentices and Doug Parkinson's In Focus. Following the Final, Dave Hole who had been in the group for only a short time was replaced by [Phil Manning](#) (ex Bay City Union and Laurie Allan Revue) - Phil was recognised even then as one of Australia's top guitarists. As a side note, [Dave Hole](#) went on to have his own bands and later became internationally recognised as one of the world's leading exponents of blues slide guitar, toured extensively overseas (often with [Ace Follington](#) on drums) and recorded many albums.

The Beat 'n Tracks line-up now was Ross Partington (lead vocals), Phil Manning (guitar/vocals), Warren Morgan (keyboards/vocals), Murray Wilkins (bass/vocals), Ace Follington (drums). They returned to Perth

for a couple of months after the Hoadley's Final to tidy up their affairs and permanently moved to Melbourne and then Sydney, later morphing into the band [Chain](#) when Ross Partington was replaced by Wendy Saddington in late 1968.

My involvement with the Beat 'n Tracks thus ended by December 1967, so my story stops there. Other writers have taken up the story from 1968 onwards. There is considerable web information on [Chain](#) which became one of the greatest Australian blues bands and on the subsequent career of [Warren Morgan](#) as a solo act and in many other bands (eg. Billy Thorpe and the Aztecs). Warren became a major influence in Australian rock and blues.

Apart from my memoirs, my purpose in writing this history was to fill in the sketchy information on the Beat 'n Tracks from its birth in January 1966 till December 1967 and to acknowledge the perhaps unrecognised, but significant contribution of Alan Power (dec.). Whilst I did not pretend to have the skill and experience of some of the great musicians I encountered on my journey, I am proud of my contribution to the unique and special sound of the Beat 'n Tracks that got us recognised as one the top bands in Perth in 1966-1967. I also feel privileged to have been involved in the vibrant Perth live music scene at an exciting watershed time in modern music and I thank our many followers who made us feel really appreciated.

Epilogue: Where are the 1966-67 members of the Beat 'n Tracks now in 2016?

Dave Cross – after exiting the Beat 'n Tracks, I thought about starting up another band in 1968, but I had struggled with the experience of being a destitute musician. My perfectionist streak whispered to me that an 'average' guitarist who couldn't sing very well would never make it as a professional musician no matter what my heart said. Dissatisfied also with my attempts to write/compose songs, I returned to the regular 9 to 5 world of work and finished off my Economics degree part time. I was broke when I married my first wife in 1968 and had to sell my amp and my Maton Supreme guitar. I bought the guitar back, much the worse for wear, about 20 years later after a chance meeting with the person who bought it from me – recently had it fully restored by a vintage luthier for sentimental reasons. Also recently, treated myself to a Fender Stratocaster which I had always coveted – too bad my aging fingers can't do it full justice. I still live in Perth.

Also on a nostalgic note, disappointed that I have been unable to source any of the studio recordings that the Beat 'n Tracks made in the period 1966-67. As you do when you are young, I never thought of getting copies at the time. Anyone out there got any of our recordings?

Alan Power(dec.) – left the music industry after 1968 and I lost track of him – I heard he moved to Melbourne after completing his PhD. I learnt recently that he passed away from a stroke in about 2005.

Ross Partington – was involved in bands [Superman](#) and then Owl after 1968 (see magazine The Australian Music Museum, #32 August 2004, ISSN 1321-9936 pp.10-11), then he subsequently built a successful osteopathy business in Sydney where he still lives.

Paul Frieze – heads up a successful structural and offshore marine engineering consultancy firm in England.

John (Scotty) Gray – joined Perth band The Swingshift in 1968 – lost track of him after that.

John van der Heeg, Frank Capeling, David Cook – don't know, lost track of them.

[Warren Morgan](#), [Ace Follington](#), [Murray Wilkins](#) – have been working professional musicians ever since 1967 (see their stories on the web) - Murray later returning to be a leading figure in the Perth jazz scene.