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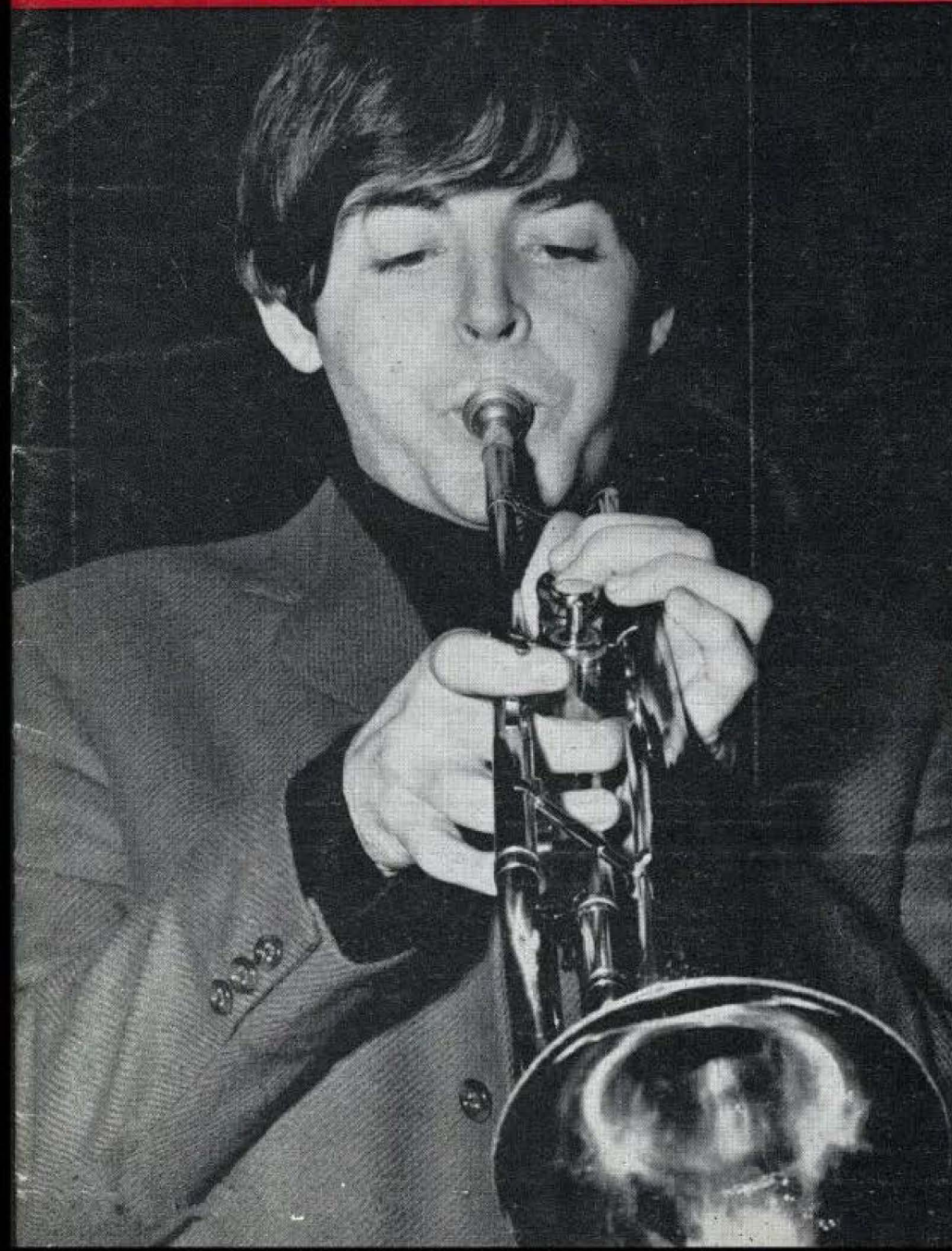
MONTHLY
FEB. 1965 No. 22

INSIDE
THE
DISC
FACTORY

Alexis **KORNER**

B.I. sits in on a
**HOLLIES
SESSION**

ESSEX BEAT



BEAT INSTRUMENTAL

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Editorial

THE FIRST PART OF THE SPECIAL BEAT INSTRUMENTAL FEATURE, "The Long Ladder," starts on Page 18. The writer, Frederick James, has interviewed most of the top groups as well as many others who have not yet hit the top. "The Long Ladder" is based on all their experiences, warnings and advice about the pitfalls, headaches, and "do's and dont's" of forming a group; getting one's first dates, organising publicity, signing with an Agent or a Manager, trying to get a record contract and all the other rungs in the long ladder to stardom.

THE BEATLES, THE STONES, THE MANNs—all have contributed to this feature, which must make it a very valuable guide to anyone who wants to become a chart-topper. It's bound to contain certain things that you might disagree with, but that's not surprising with so many instrumentalists chipping in with all their different experiences and ideas.

DETAILS OF HOW TO ENTER our second Instrument Competition are on Page 32. This month's prize is an 81 gn. Cortez guitar, with case. The results of each competition will be published one month after the closing date, so on 25th March you will be able to find out if you've won this month's prize.

LET'S GIVE GEORGIE FAME a big pat on the back for finally hitting the top spot with "Yeah Yeah." He's one of the many artistes who helped lay the foundation for the present interest in Rhythm and Blues. And let's hope that many others, like Alexis Korner, will soon follow.

The Editor.

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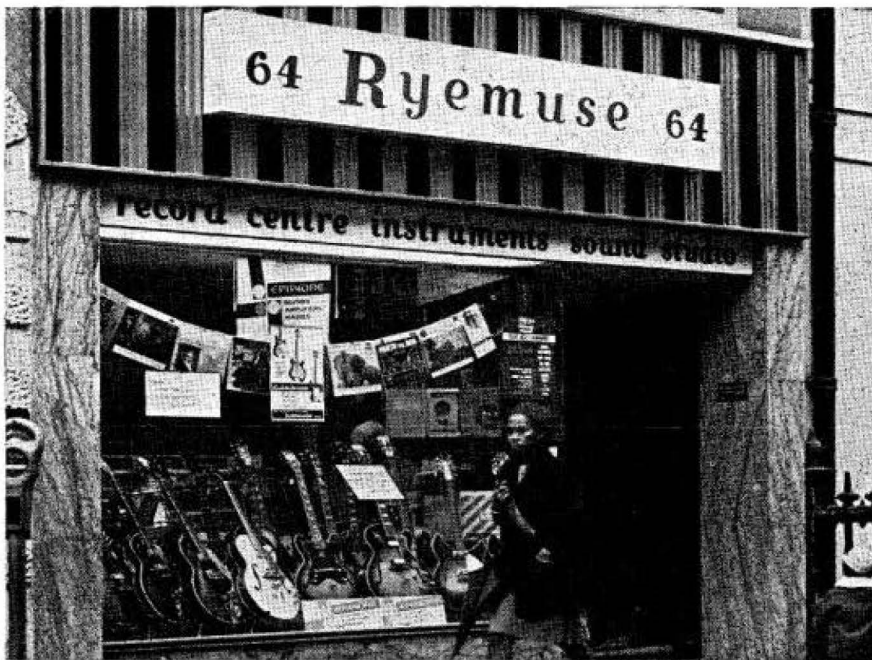
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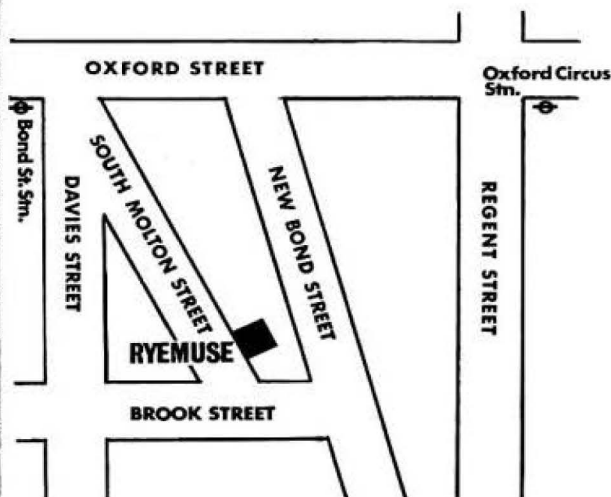
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PROFILE

PAUL JONES

PAUL JONES, described as the "soul" of the Manfred Mann group, is a six-footer, lean, green-eyed . . . topped by a thatch of fair hair. A sensitive guy in many ways, he also has a good-and-barbed sense of humour. Not exactly energetic physically, his mind is obviously ticking over all the time.

Portsmouth-born Paul, 20, didn't have much to do with music at school. He started singing in his teens, remembers with a certain amount of horror his first vocal job, at Slough. "I had to sing the Top Twenty. ALL of it," he says. Later, though, he was able to carry on his blues enthusiasm. Little Walter, in America, knocks him out as a mouth-harp specialist. But Paul, in turn, knocked out, via the Mann latest LP, a highly-touted American blues harmonica-man, Little Son. He wrote to Paul, raving about the Jones' approach.

Now Paul plays Hohner Echo Vamper harmonicas . . . the ordinary 10s. 6d. instruments. "I buy 'em by the box load." And Paul has recently developed into a first-rate bongo player.

Sometimes Paul worries because he is not, basically, a musician. He can't play like Manfred Mann; or cope with arrangements like Mike Vickers. But he writes songs . . . "She," by Tony Rivers and the Castaways, is the latest. "I just play them over to Mike or somebody," he says. "But I'd like to know more about music."

And ever since he was at school he has written poetry. Manager Ken Pitt says: "It is very interesting work. Right now Paul doesn't want it to be published, but I hope it will eventually reach a wide public."

Many critics feel that Paul Jones could be a tremendously successful solo star. Says Paul, though: "I dunno. I don't want to leave the group. I'm happy. Funny thing is that I always had a feeling that I'd be something in the pop field, but I was never sure exactly what. But the group scene is just what I want at present."

Ken Pitt thought, in fairness, that the new Mann single should be label-credited: "Manfred Mann, with vocal by Paul Jones." Paul wouldn't have it—he didn't want to be singled out.

Paul's enthusiasm for music, for the blues, shows through all the time. He has wide interests, constantly changes. Currently is very much WITH Mary Wells . . . and Little Walter, of course. He reads a lot about the background of the blues. He's rarely completely satisfied with one of his performances.

The "soul" of Manfred Mann can be very deep, indeed. But he is also very talented.



THE SOUND OF FAME

THE dynamic jazz-based blues sound of Georgie Fame and his six-strong Blue Flames may be even bigger within three months.

Despite enjoying great success with his first hit "Yeah Yeah" Georgie is not content to rest on his laurels. "I want to improve my sound," he told me at the B.B.C. studios in Maida Vale, London, where he had just recorded "Saturday Swings"—one of the many additional dates that appear when a disc starts selling big.

"I'm seriously thinking of adding a trumpet to our line-up so we can really do all the things we want to.

"But don't get me wrong," he went on, "I'm not after a big band. If we do add this trumpet that will probably be it—no more!"

Georgie, at 21, has certainly got very definite ideas about the business and the current scene. "A hit record has been a barrier between myself and the public for a long time. Now this means that people will stop and listen to the rest of what I have to say."

And this is where Georgie, without knowing it—or perhaps he plans it!—could turn the British 'pop' scene completely upside down.

For with him boasting saxophones, an organ and so on, how the heck are three guitar groups going to compete? "We might put a lot of them out of work," he said. "But it would be nice to start a new trend."

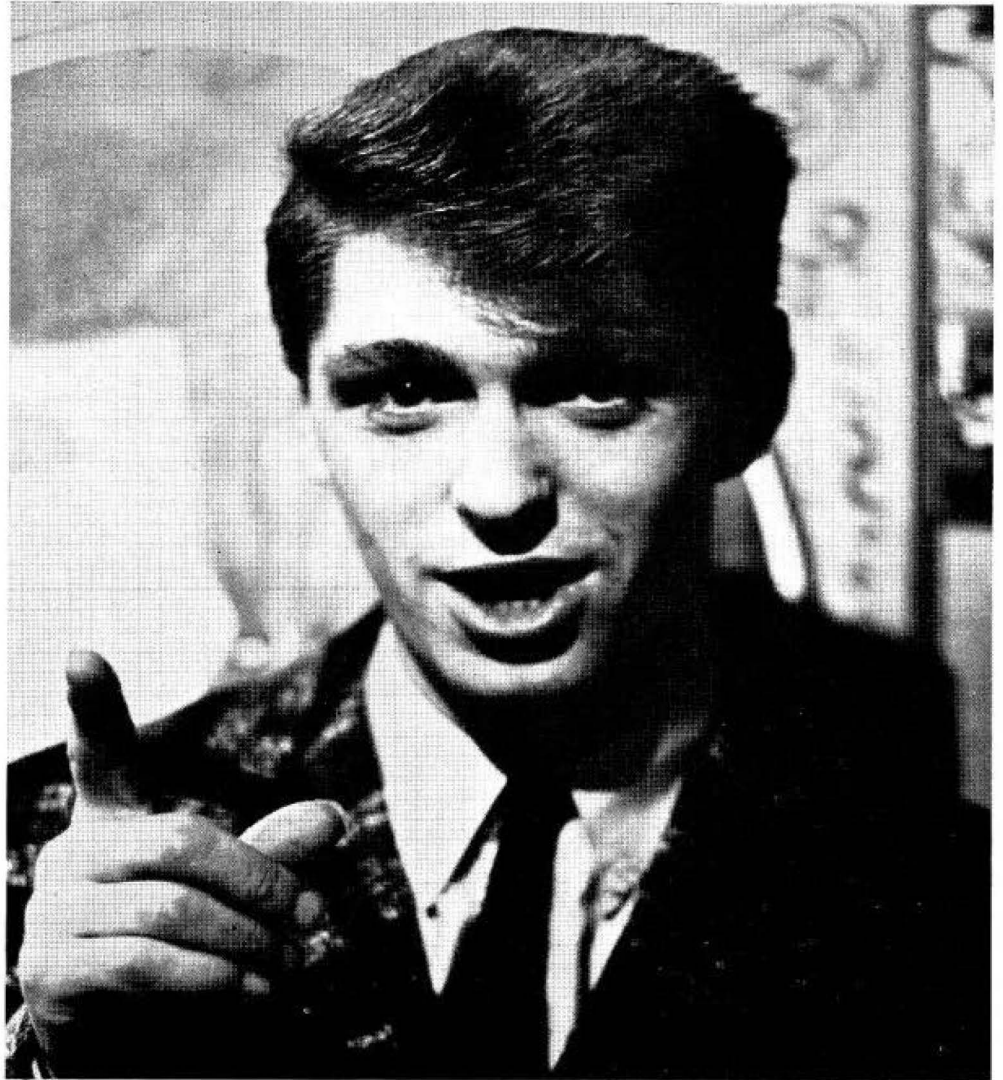
CHANGES COMING

A big hit record, particularly a Number One, means a complete change in the status of a group. Manfred Mann, for instance, used to play the London club scene every night of the week until "Doo Wah Diddy" and "Sha La La" had them touring the provinces on one night stands for months on end.

Will Georgie follow the same pattern? "No", he insisted. "The kids in the London clubs, especially The Flamingo, appreciated my music long before I even had a record on the market. So I don't intend disappearing."

This is great news for Georgie's fans, whose number probably include more boys than girls. The reason for this is the fact that his act has no wiggling, shaking or jumping about; he just pours every ounce of feeling he can muster into each and every song in an attempt to get as close to the negro sound as he possibly can.

Often people have been astonished after hearing his records, to be told: "The singer comes from Lancashire!"



"I realised a short time ago, though," he said, "that many considered my music to be too 'way-out'."

"But there is common ground somewhere and I intend to find it."

He has taken his first step in this direction by adding Colin Green on

guitar to the line-up recently. "I think it's bridging the gap between my jazzier efforts and a commercial sound.

"It's hard and I have to concentrate but the rewards are worthwhile."

"I want a wider audience and this is the way I think I can get it."

WIN A DRUM KIT COMPETITION

In **BEAT** No. 23
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HOLLIES SESSION

THEY have never made a number one. There is always a lengthy gap between each release and they have never had an exceptional amount of publicity—yet they are one of the most popular groups in Britain. Who am I talking about?

It has to be The Hollies, whose distinctive harmonising style has taken them into the best sellers with every single release since their very first, "Just Like Me".

How do they do it? In an attempt to find out, I went along to the E.M.I. Recording Studios in St. John's Wood recently to watch them cut their new single—which has just been released—entitled "Yes I Will" a number written especially for them by Carole King and Gerry Goffin.

The group is currently appearing in "Gerry's Christmas Cracker" in Liverpool and it wasn't easy to arrange a suitable time to record them in London. Recording manager Ron Richards, however, decided they should come down for a three-hour Sunday evening session.

2.30 p.m.: The boys arrive in town, go their separate ways and arrange to meet in the evening at the studios.

6.30 p.m.: Bass guitarist Eric Haydock rushes in realising he has left his travelling case in the taxi. A few seconds later he dashes outside again to see his cab halfway down the road and on its way to another passenger.

NO EQUIPMENT

BUT he's not the only one with troubles. The session is due to start at seven and no equipment has arrived.

Ron Richards is concerned. "This is what you might call an 'Emergency' session," he said. "The boys need a new single on the market. We tried it before but it didn't work; after fifteen takes we still weren't happy."

"So where the heck is this equipment."

It turns up eventually—traffic being the cause of delay—and everyone acts smartly to make up for the time already lost.

7.30 p.m.: Hollies run through the number a few times, despite cries of "We know it on our head," from drummer Bobby Elliott. There was a pianist used at the previous session so the arrangement is just a little different.

7.45 p.m.: A good balance is achieved and off they go. And it's smiles from Ron Richards and recording engineer Peter Bown as the "A" side is completed in three takes—(1) backing track recorded with vocal (2) Alan Clarke and Graham Nash double-track (3) extra guitar work from Tony Hicks.

Graham played rhythm on the record with a 12-string Gibson Jumbo fully acoustic model, which belongs to The Fourmost; Tony used Gerry Marsden's 12-string Rickenbacker for the solo passage, and his own Gibson Stereo for backing; and Eric, as usual, used his six-string Fender.

The Hollies are pleased with the end

result, and as there is plenty of time left, suggest getting something in the can for possible use on a future long player.

After a short discussion and cups of tea, lead vocalist Alan, with a quart of beer well within reach, wails a few opening bars of harmonica as the group burst into one of their own compositions "When I Come Home To You".

The first couple of takes aren't very impressive. "Let's flog it to Frank Sinatra" Graham Nash shouts up to the control room.

They persevere, however, and after five tries, are satisfied.

There's about twenty minutes left—and Eric is smiling again as the taxi driver returns his travelling case.

Tony hits on an idea. "You might like this one, Ron" he says. "It's not a bad number perhaps for an E.P. or an L.P."

They run through it casually and Ron Richards is overjoyed—to The Hollies' surprise. "That's great" he enthused. "That will probably be your next single." Which just goes to show it can take someone else to remind you of the true value of a number.

"Yes I Will" is scheduled for maximum exposure on television and radio, Ron Richards told me, so this disc looks certain for the higher regions of the chart. "If we'd have been around to promote 'Here I Go Again,'" said Graham, "I'm certain it would have made number one. As it was we were out of the country and it went to number three and no higher."

John Emery.



Five Hollies 'watching the birdie' hard at our photographer's request.



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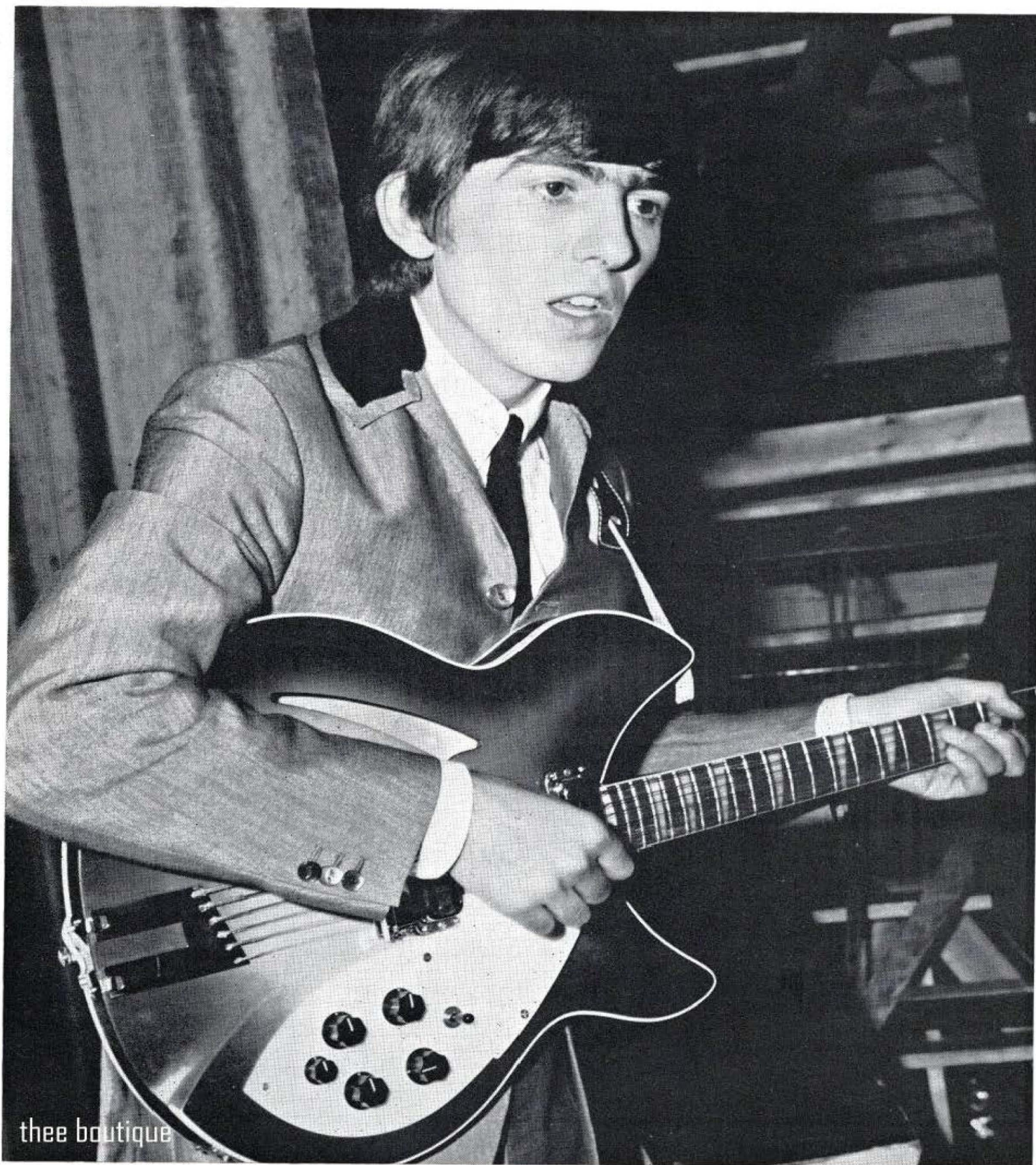
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BEAT INSTRUMENTAL Portrait Gallery

GEORGE HARRISON

with his Rickenbacker twelve-string

INSIDE THE DISC FACTORY

THE scene — a recording studio.

After playing the last note on their new disc, the group pack up their equipment and make their way out, while the engineer and A and R man both breathe a sigh of relief and head for the canteen and a welcome cup of tea.

Operation completed? Not on your life! For the group—yes! But a lot more happens between the session and the record appearing on the counter of your local record store.

Fifteen minutes later, the engineer and recording manager are back, making their way through the now empty studio littered with empty coke bottles and cigarette packets.

RECORDING METHODS

IF the recording was made single track, the process is quite simple—the take considered to be the best is chosen as the “Master.”

But very frequently, recordings—particularly by established artists—are done on extra wide tape with 3, 4 or even 6 tracks, enabling the rhythm to be put on one; a lead instrument on another; vocal on another, and so on.

With this method, the recording manager—in the serenity of an empty studio where he can think clearly—can experiment with the various tracks after the artists and musicians have left. He proceeds to mix the tracks together adding echo where he thinks necessary, increasing or reducing the volume and so on, until he finds what he considers to be a good balance. Then he reduces all the tracks onto a normal $\frac{1}{4}$ in. wide one-track tape, which becomes the “Master.”

O.K. Now let's follow this “Master” out of the recording studios, through all the stages of manufacture, until it becomes a black, double-sided disc with a hole in the middle, labelled on both sides and playable on your record-player.

An acetate—a thin aluminium disc coated with black cellulose nitrate—is cut from the “Master” ending up looking just like an ordinary record without a label. But at the moment it should only be played on a record-player with a light pick-up, as the plastic is soft and wears very quickly with playing.

If there are any faults noticeable when the acetate is played—for example, the bass is so heavy it makes the pick-up jump three grooves at

a time—the master tape must be re-mixed, to remove the fault and then another acetate cut to check the balance again.

NEW-DISC—BUT NEVER PLAYED

WHEN a satisfactory acetate is obtained, another one is immediately cut—and never played! This is the MASTER acetate and is treated as though it is solid gold, because from this the all-important final disc that you buy will be obtained.

Its size varies. A 7 in. single is 10 in. and a 12 in. long player is 14 in. The extra width allows for a long ‘run-in’ before the tune begins.

Much of the making of a disc calls for electro-forming, so contact points must be made. This is done by roughing the edge and the centre of the acetate, just enough to allow the aluminium to show through the cellulose. It is now very carefully washed and cleaned in a special soapy cleansing solution, then washed again—this time in a sensitizer solution.

During this process no part of the acetate can be touched. Any fingerprint will be reproduced as a mushy sound on the final disc.

The next step is the spraying of the acetate with a special silver solution, which is done by spray gun. The whole of the surface must be completely and evenly covered with the silver so as to reproduce the grooves of the record. This, in fact, is a similar process to the one used in the production of silver discs.

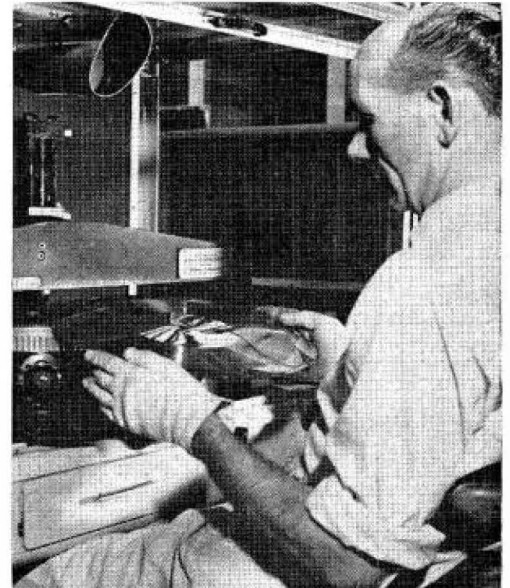
The disc is again washed and placed in a bath—electro-forming it with a nickel film. This takes a

long time to complete, because the temperature and current must be kept very low at first, then later, warmer.

You now have an aluminium disc (1) covered with cellulose (2) covered with a thin film of silver (3) which in itself is covered with nickel. The only importance of the silver is to give a base to the nickel, which cannot be electro-formed directly onto the cellulose.

The nickel is now stuck to the silver and is split apart from the original acetate, leaving two completely separate discs. The original is stored away in case anything goes wrong, and the process has to be repeated. The silver and nickel copy

CONTINUED ON PAGE 34 ►



An operator preparing the matrix for the press at the DECCA factory.

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ESSEX BEAT

*Another Special
Beat Instrumental Report*
by
JOHN EMERY

THE county of Essex stretches from Leyton and Walthamstow, across to Colchester, down to Rainham and even touches the coast of Leigh-on-Sea.

And this wide expanse of town and country is the home of nearly one thousand groups, a galaxy of music shops, and enough ballrooms, clubs and pubs to ensure plenty of entertainment every night of the week.

The groups are happy too. With so many people promoting dances, the work is there for the taking for the groups with the ability—and there are plenty of those.

- * TREMELOES *
- * HONEYCOMBS *
- * NATURALS *

BRIAN POOLE and the Tremeloes are probably the most successful to emerge from the county. They first got together seven years ago when still at Barking Park Modern School, forming a skiffle group

called the "Rhythm Revellers".

They graduated to their present line-up and crashed the charts with "Twist and Shout" made number one with "Do You Love Me?" and took "Someone" to number two. Their current single "Three Bells" is chart climbing well, and, in keeping with present trends, rhythm guitarist Alan Blakley has equipped himself with an organ.

Another group to have hit the highspots in recent months are The Honeycombs—who hail from Woodford. Under the guidance of independent producer Joe Meek, they topped the charts with

"Have I The Right?" but before this turning point were "Just another group" undertaking a lot of work in various pubs throughout the country.

A six-strong outfit tipped for big things are the Harlow-based Naturals. They are managed by Beatles' publisher Dick James, who gave them a top 30 entry with their second disc "I Should Have Known Better" from the film "A Hard Day's Night".

Their line-up is similar to that of The Nashville Teens—lead, rhythm and bass guitars, drums and two vocalists.

**** NEW NAMES ****

THERE you have the big names, now what about the up-and-coming groups?

The majority, it seems, are still on the "pop" music kick playing their own versions, or reproducing note-for-note, past and present hits.

Exceptions to this are The



The Naturals in the Recording Studio.



Brian Poole and The Tremeloes.

Trends and Steve Marriott's Moments who are both considerably deep in their R 'n' B and play alongside Georgie Fame and Co. in London's West End clubs.

An interesting point that may soon be reflected in other counties, is that recently there has been a definite swing to the bouncy, beefy, saxophones-prominent sound of Cliff Bennett.

A group built on these lines with tenor saxophone, three guitars, drums and vocalist are The Candles, heavily booked up for some months and managed by Kaz Enterprises in Startford, who handle work for over 100 groups.

Their style, in parts, is reminiscent of that of Cliff Bennett, for they prefer the more commercial R 'n' B sound. But vocalist John Wilkinson models himself on Rufus Thomas and virtually every number associated with the American negro is featured in the group's act.

At the moment two of their demonstration discs are in the hands of Pye, who are on the lookout for a number for the group's first disc.

The Epics are a group who were discovered by Kaz Enterprises, and were recently signed up by Peter Walsh. There is, in fact, a connection here, for on drums is Michael Blakeley—brother of Alan, rhythm guitarist with The Tremeloes.

The Epics have been offered a season at The Star Club, Hamburg, and may go over shortly. A disc is also due out soon.

*** UNIT 7 WITH SIX PLAYERS ***

NOW here's a group with a gimmick. They are known as Unit 7 and come from Ilford—but there are only six members.

They play on a Cliff Bennett slant and feature rhythm, lead and bass guitars, drums, tenor saxophone and vocalist. They used to

Continued on next page

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ESSEX BEAT — Continued

have another rhythm guitarist but he left some time ago—hence their name.

Two other groups from Ilford are doing well, working consistently and both hope to be on disc in the near future—Johnny Tempest and The Nomads and Tommy Bishop and The Ricochets.

The Falkons are an outfit who have snubbed R 'n' B and various other influences, and have stuck to plain beat. It seems to be still paying off for they travel far and wide for a semi-professional group and are working most nights. They have a standard line-up

Another notable promoter is Kenneth Johnson. But he doesn't deal in great numbers of groups—only one! He has connections with clubs in the Essex area, but puts a great deal of work into his group, Sean Buckley and The Breadcrumbs. They received great acclaim for their personalities on the "Ready Steady Win" competition, and although they didn't reach the final, gained a tremendous amount of popularity from their appearance.

The group plays regularly at "The Two Puddings" public house in Startford on the stage that has featured Billy Fury and Jess Conrad, among others, before they



Dave Curtiss and The Tremors.

although they are seriously thinking of adding an organ soon.

Reputed to have an impressive stage act is a six-piece group called The Toreros from Grays. They have an organ in their line-up and look set for a bright future.

*** BANDWAGON ***

THE other big agency which deals in the Essex area is the "Bandwagon" in Manor Park, which is run principally by Alec Best.

It has been in existence for only one year, yet has four hundred groups available and demand is so strong that Mr. Best is always on the lookout for new talent.

made the grade.

The pub has quite a reputation in the East London and Essex areas, and since The Breadcrumbs started playing there, a fan club has been formed and has a sizeable membership—not bad considering there has been no disc from the boys.

Just back from Germany where they have been playing for three months, are Clacton boys Dave Curtiss and the Tremors. They are managed by Starlite Artists—who handle Brian Poole—and about a year ago entered the top 30 with "You Don't Love Me Any More".

Their follow up, however, failed to register but now they are back,



Honey and The Honeycombs, 2nd from left Martin Murray has now been replaced by Peter Pye.

and concentrating on their next release.

* VENUES *

THE two largest ballrooms in Essex are undoubtedly the Mecca-run Ilford Palais and Basildon Locarno—which used to be the home of the Dave Clark Five.

These are both lavish places where you can spend a wonderful evening out, but for those who prefer a club atmosphere there is the Lotus in Forest Gate; "Church Elms" pub in Dagenham which promotes a Blues Scene every Thursday; The Lorain Club, which is held at the Royal Forest Hotel, Chingford; The Wycombe Hall, Romford; Crooks Ferry Inn in Edmonton; and Stratford Town Hall which has a big night on Sundays.

* MUSIC SHOPS *

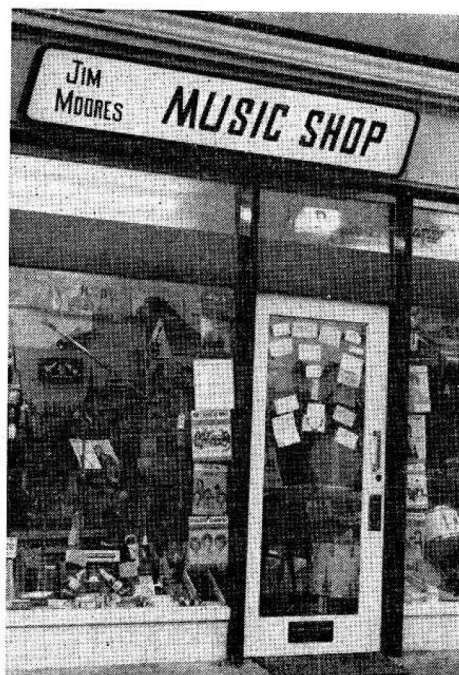
THE largest musical organisation in Essex is the Hodges-Johnson partnership, which is established in Romford and Leigh-on-Sea, and in November opened a new branch in Westcliff, which stocks £30,000 worth of equipment.

They specialise in pianos and organs, giving them a head start with the trend swinging to the organ sound. In fact, they have on their staff one of the most experienced and respected organ demonstrators in the country, Sid Uren.

Mr. William Johnson, one of the partners, told me the store have equipped nearly all of the groups from Southend. "The three prominent ones, as far as I know," he said, "are The Paramounts, The Monotones and The Force Five. And they all came to us."

Another shop who specialise in organs is the J. 60 Music Bar in Manor Park High Street. They are the only shop in the country, in fact, to sell an M 100 Hammond organ, a very popular model, as a portable.

Even Hammond came to ask how they manage it. "Simple," says Colin Dickie, one of the



Jim Moores Music Shop in Hornchurch Road.

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- ★ WIDE RANGE OF ACCESSORIES

RON'S MUSIC SHOP

Pioneer Market
Ilford Lane, ILFORD
Essex

Tel: ILFord 2712

partners, "We use a mechanical process—we saw it in half!"

The shop is a very popular one in Manor Park, and has a bright organ showroom and above the shop have organised lessons on the drums, guitars and organ by qualified tutors.

Mr. Dickie told me that in the guitar line, the Epiphone, Guild and Gibson semi-acoustic models are going particularly well, and he mentioned a notable increase in the sales of tenor saxophones

recently.

A common rendezvous for Essex groups is Jim Moore's Music Shop in Hornchurch Road. "They all come here to look at what's new or just to have a chat" says Jim, who was once a professional musician himself, playing the saxophone and clarinet.

He has also felt the organ "bug", "I can see the demand is increasing," he said. "So I plan to open a special showroom inside a year."

Another instrument on the up-



Rons Music Shop in Ilford Lane.

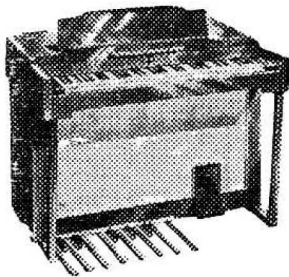
and-up he mentioned is the tenor saxophone. The alto is not going exceptionally well, but recent orders for the tenor model, particularly the Selmer make, are encouraging.

Jim Moore's is very well known among groups in Essex. Four years ago as part of the Hornchurch Carnival a "Rock 'n' Roll—Dixie-

Continued on page 31



The Candles—A six-piece group. Where's the other one? Taking the photograph !!!



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MERSEYBEATS BREAK SPAGHETTI CURTAIN

by Peter Tate

NEXT month the Merseybeats will be coming back to Sorrento—well, perhaps not to Sorrento exactly, but at least to happy, laughing Italy which has taken them to her bosom like no other beat Britons before them or since.

This long leg of land is nationalistic to a point approaching dogma about its music—not by dictatorship, but by choice. The only time one hears a Beatle song is when a tourist—British, American, German, Swedish—is in charge of the juke-box displayed in a place of honour at almost every bar, pension or ristorante.

If Italians thrust 50 lire (7d.) into the gleaming guts of the music machine at all during their passeggiata (evening stroll) it is to summon forth such names as Gigliola Cinquetti, Rita Pavone, Adriano Celentano, Bobby Solo or Gianni Morandi.

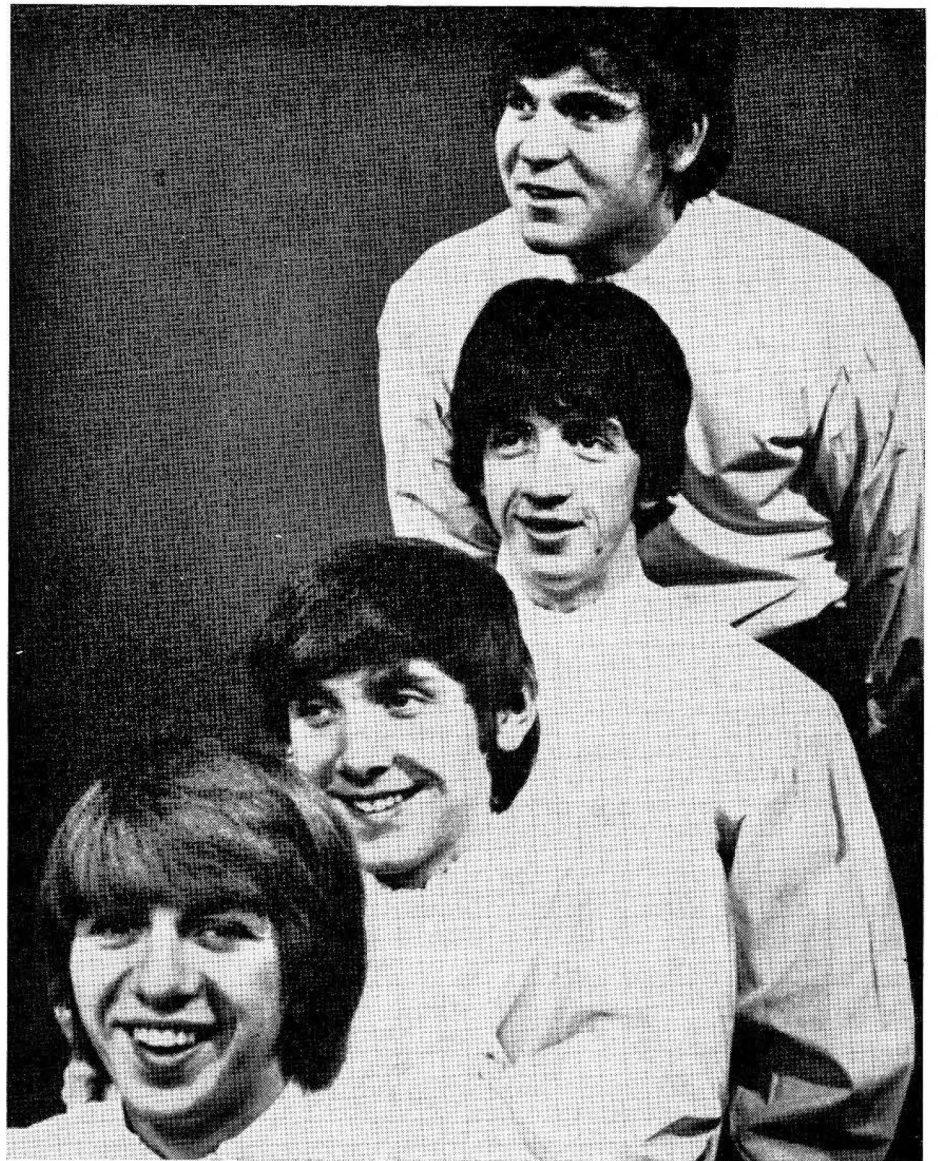
SONG TOUR

THEIR idea of selecting hits is not determined principally by record sales. Every summer Italian artists go on a cantagiuro—a song tour of various major towns. Each has his or her own favourite song. At each stop, the public vote for their favourite song. At the end of the tour, the song with the highest aggregate of votes is the No. 1 hit.

Presley, Gene Pitney, Johnny Tillotson, Dionne Warwick survive there only because they record in Italian.

How, then, have the Merseybeats managed to break through the spaghetti curtain?

“We make sure our numbers have a nice, stringy sentimental



sound,” said Tony Crane, hunched in a wintry South Wales valley pub a world away from Latin sunshine. “And we learn them in Italian.”

“When we heard how fiercely patriotic they were about their music, we didn’t believe it. It’s just a matter of time before beat gets to them, we thought. It’s inevitable.

“But it’s true. If you want to make a hit in Hitaly—(pardon me)—you have to do it on their terms.”

OLD SOUND

THE Merseybeats may have had this somewhere in mind when,

after friendly discussion—they insist—they freed Johnny Gustafson and took back Billy Kinsley.

They were, said Tony, seeking the old Merseybeat sound, that was mellow, melodic and original.

With Johnny, they said—no disrespect, they said—they were more like a rock group. This was not what they wanted to be

The February trip—for selected concerts and television work—will be Billy’s first. With extra sweetness, their impact could be even greater.

“See Naples and live,” said Tony. “Or something. . . .”

WHERE IS EVERYBODY?

These dates are correct at time of going to press but you should always check before travelling as they are liable to be changed at short notice.



THE SHADOWS

January. 25th Palladium, LONDON.

THE ROLLING STONES

January. 25th-31st Tour of AUSTRALIA.

February. 1st-13th Tour of AUSTRALIA.

GEORGIE FAME AND THE BLUE FLAMES

January. 25th Baths, ELTHAM; 27th Northants College of Technology, NORTHAMPTON; 29th Plaza, GUILDFORD; 30th Ricky Ticky Club, WINDSOR.

(Other dates not yet confirmed).

THE HOLLIES

January. 27th Town Hall, STOURBRIDGE; 30th The University, LEICESTER.

February. 3rd Corn Exchange, BRISTOL; 4th KIDDERMINSTER; 5th TUNSTALL; 6th Gaiety, RAMSEY; 7th Oasis, MANCHESTER; 9th WILLENHALL; 13th Merseyview, LIVERPOOL; 20th Imperial, NELSON.

SOUNDS INCORPORATED

January. 29th A.B.C., CROYDON; 30th Granada, WALTHAMSTOW; 31st A.B.C., LUTON.

February. 1st NORTHAMPTON; 2nd GLOUCESTER; 3rd EXETER; 4th PLYMOUTH; 5th BRISTOL; 6th CARDIFF; 7th SOUTHAMPTON; 9th MANCHESTER; 10th WIGAN; 11th NEWCASTLE; 12th

EDINBURGH; 13th STOCKTON; 14th HULL; 16th HARROW; 17th CAMBRIDGE; 18th CHESTER; 19th SHEFFIELD; 20th LINCOLN; 21st LIVERPOOL.

CLIFF BENNETT AND THE REBEL ROUSERS

January. 30th Burton's OXBRIDGE; 31st Blue Moon, HAYES.

February. 6th University, MANCHESTER; 7th SOUTHALL; 13th Sussex University, BRIGHTON.

THE SEARCHERS

January. 25th-31st Tour of IRELAND.

February. 10th MANCHESTER; 13th BOSTON.

MANFRED MANN

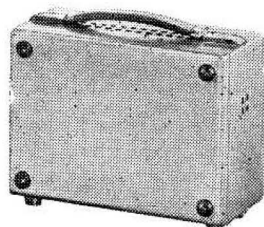
January. 25th-31st Tour of AUSTRALIA.

February. 1st-10th Tour of AUSTRALIA; 15th The Marquee Club, OXFORD STREET/The Baths, ELTHAM; 17th University, SWANSEA; 18th Tower, NEW BRIGHTON; 22nd BATH; 23rd TUNBRIDGE WELLS; 24th STOURBRIDGE.

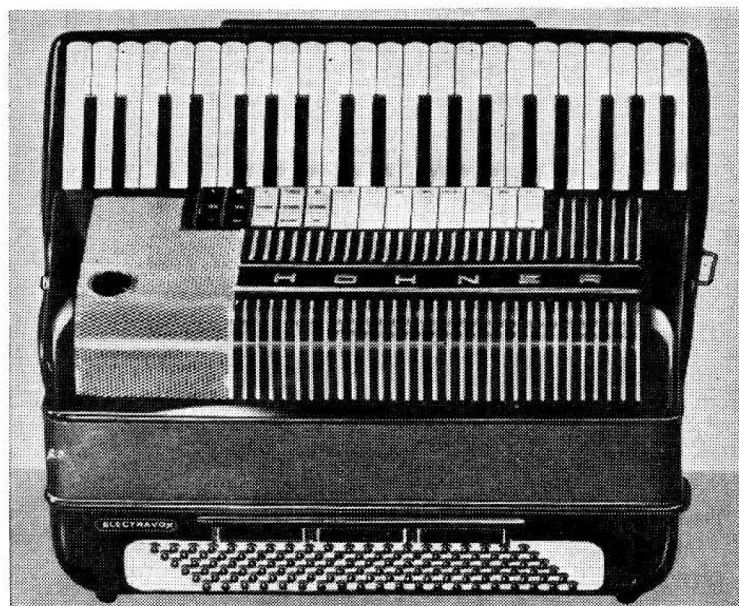
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Supplied with separate power pack. The power pack connects to main electricity supply. The Electravox and amplifier must be connected to the power pack.



- SUPERBLY DESIGNED
- GREAT TONE POWER
- IMPRESSIVE NEW SOUND EFFECTS

SPECIFICATION: 41 Piano Keys f—a, 13 Effects Switches, 120 Basses, 3 Registers.

Colour: High Gloss Black.

Size: 19" x 7½", Weight 23 lbs.

Amazing value
340 Gns.



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THE PRETTY THINGS

January. 26th 100 Club, LONDON; 30th White House, EAST GRINSTEAD.

February. 1st Parr Hall, WARRINGTON; 2nd 100 Club, LONDON; 3rd-7th Tour of IRELAND. 9th Stamford Hall, ALTRINGHAM; 11th DUNSTABLE; 13th SCARBOROUGH; 19th Tiverley, MUMBLES; 22nd Baths, ELTHAM.

THE ANIMALS

January. 30th LEEDS.

February. 6th & 7th HAMBURG; 11th DUNSTABLE; 13th ELTHAM; 14th WEMBLEY.

THE BACHELORS

January. 25th—Alexandra, BIRMINGHAM.

THE ROCKIN' BERRIES

January. 27th Last Chance Saloon, LONDON; 28th MOLD; 30th SHEFFIELD; 31st Granada, WOOLWICH.

February. 3rd KING'S LYNN; 12th KIRKCALDIE; 13th NELSON.

THE DOWNLINERS SECT

January 25th Crown Hotel, MORDEN; 26th 51 Club, LONDON; 30th NORFOLK; 31st NOTTINGHAM.

February. 4th Cook's Ferry Inn, ESSEX; 5th 51 Club LONDON; 6th Co-Op Hall, GRAY'S INN RD.; 7th 51 Club, LONDON/Long John Club, BOREHAM WOOD; 11th College Ball, LEICESTER; 12th 51 Club, LONDON; 14th 51 Club, LONDON; 19th University College, LONDON; 21st 51 Club, LONDON/Civic Hall, CRAWLEY.

THE NASHVILLE TEENS

January. 25th NEWCASTLE; 26th SALISBURY; 28th & 29th BIRMINGHAM.

February. 2nd GRAYS; 4th BIRMINGHAM; 5th-7th SHEFFIELD; 8th MANCHESTER; 11th SWINDON; 13th PETERBOROUGH; 18th DARTFORD; 19th GLAMORGAN; 20th EXETER; 22nd ABERGAVENY; 24th PRESTON.

BRIAN POOLE AND THE TREMELOES

January. 28th YEOVIL.

February. 3rd The Assembly Hall, BARKING; 6th BEDFORD; 19th Witch Doctor, HASTINGS; 21st Oasis, MANCHESTER.

THE YARDBIRDS

January. 25th The Majestic, READING; 29th TRENTHAM GARDENS; 30th Floral Hall, MORECAMBE; 31st Tour of SCOTLAND.

February. 1st-4th Tour of SCOTLAND; 5th Dungeon Club, NOT-

TINGHAM; 6th Baths Hall, HULL; 7th The Cavern, MANCHESTER; 8th ELTHAM; 9th The Town Hall, HIGH WYCOMBE; 10th Town Hall, FARNBOROUGH; 12th Starlight, SUDBURY; 13th CATFORD; 14th The Community Centre, SOUTHALL; 19th Ricky Tick Club, GUILDFORD; 20th University, LEICESTER; 21st Craw Daddy Club, RICHMOND.

FREDDIE & THE DREAMERS

January. 29th-31st Tour of BELGIUM.

February. 1st-5th Tour of BELGIUM; 6th PETERBOROUGH; 7th Belleview, MANCHESTER; 9th-24th Tour of AMERICA.

DAVE BERRY AND THE CRUISERS

January. 25th Silver Blades, BIRMINGHAM; 27th Corn Exchange, BRISTOL; 28th Town Hall, KIDDERMINSTER; 30th NOTTINGHAM.

February. 1st Pavilion, BATH; 3rd The Top Rank, CARDIFF; 4th Locarno, SWINDON; 6th Drill Hall, GRANTHAM; 8th Town Hall, CHELTENHAM; 11th Pier, WORTHING; 13th College of Technology, MANCHESTER; 16th Newport College, NEWPORT; 20th Baths Hall, HULL; 21st Britannia, NOTTINGHAM; 22nd Adelphi, WEST BROMWICH; 24th The Palace, PLYMOUTH.

HERMAN'S HERMITS

January. 25th-31st Christmas Panto, CHESTER.

February. 1st-6th Christmas Panto, CHESTER; 19th Locarno, BASILDON; 20th The University College, LONDON; 24th Rhos Palace, WREXHAM.

WAYNE FONTANA AND THE MINDBENDERS

January. 25th Town Hall, CHELTENHAM; 27th-31st Tour of SCOTLAND.

February. 4th Baths, WILLENHALL; 5th Music Hall, SHREWSBURY; 6th University, NOTTINGHAM; 7th Oasis, MANCHESTER; 8th Pavilion, BARROW; 14th Britannia, NOTTINGHAM; 17th Kinerma, DUMFERMLINE, 18th Assembly, WICK; 19th Raith KIRKCALDIE; 20th Community Centre, AUCHINLECK; 21st The Palais, DUNDEE; 24th Palace, PLYMOUTH.

THE TAKERS

January. 25th-26th LIVERPOOL; 29th DUNSTABLE; 30th NORTHAMPTON; 31st LIVERPOOL.

February. 1st LIVERPOOL; 6th DUDLEY; 7th-8th LIVERPOOL; 13th GILLINGHAM; 19th LIVERPOOL; 20th GRANTHAM; 21st-22nd LIVERPOOL.



I see there was a piece in "B.I." last month about our Vox radio mike units which were attached to the backs of our guitars—so we could wander around as much as we liked without getting tangled up with amplifier/guitar leads.

You probably thought this was too good to be true. Well, it was!

We tried them out at rehearsals for "Aladdin" at the Palladium and heard great jamming noises. The units apparently clashed with the radio mikes which are essential to the show—so the units just had to go.

It was a pity. You can imagine the freedom we would have had. Anyway we might be able to use them in the future for touring, etc.

While I'm on the subject of "Aladdin" by the way, I must tell you that myself, The Shadows and Cliff are all knocked out by the way things are going.

We do two shows a day, one matinee and one evening performance, every house is jammed full, and the reaction from the kids and the adults is tremendous.

As for our next single, we obviously can't take it from the show again, so we had an all-day session at E.M.I. quite recently, and recorded a lot of numbers. Our next one will almost certainly come out of that batch.

Everybody seemed pretty pleased with our epic production "Rhythm 'n' Greens" so we've been told that we're almost certainly going to do a full length feature film—our first—after the show finishes on April 10.

It will be directed by Christopher Marks, who did "Rhythm 'n' Greens" with us. But I'll tell you more about it next month.

THE LONG LADDER

The first in a special new series by Frederick James in which he helps others to climb the long ladder to fame aided by the advice of today's top groups.

No. 1. GETTING OFF THE GROUND

ARE you sitting comfortably? Then we'll begin forming a group. No, I'm serious. Let's do it now. Right away. None of our leading groups got formed because musicians sat around waiting for the action. So if you're sitting comfortably with or without your guitar across your knee it's time you got on your hind legs and started seeking out at least three other equally keen yet equally idle instrumentalists!

Maybe you've got some lost time to make up and maybe you haven't. Gerry Marsden played his first banjo when he was only eight; John Lennon worked as a building-site labourer in Hanover during school holidays so that he could progress from a cheap guitar to a more ambitious instrument. How should you begin? To make any sense you must spend reasonable money on a guitar. Otherwise it will be like heading for your driving test in a 1938 Daimler instead of a 1965 Anglia. It's no good relying upon borrowed gear for early practice purposes. If you're to improve your playing you must have a decent instrument (literally) at your fingertips.

Don't start trying to master a Chet Atkins middle eight just to impress the family. In the first instance it's chords that count. Learn those to extend your scope before you fly headlong into your first tune.

PICK YOUR MATES

THOSE of you who have already picked up a telephone to round up some potential Keith Richard or Wes Hunter characters, kindly replace the receiver and read this paragraph first. How many amateur guitar-doodlers and drum-bashers do you know? Can't count them on your fingers can you? O.K., take it easy! Pick the people you know best as buddies, pals and mates. Remember you're going to spend most of your days with the three guys you choose if this group-forming thing comes off. Certainly consider the individual abilities of each musician—but don't forget how important it's going to be that all of you get along together too.

You don't have to be a businessman (but it helps) because you can have a manager and/or an agent to look after that side of things at a later date. On the other hand you ARE contemplating the formation of a business concern. If you were opening a vegetable stall or a record shop you'd have to lay out some capital before the till started ringing up some income. As it is, none of your new group ought to expect immediate cash profit from the venture. Having pooled your financial resources if that was necessary you must be ready to remain out of pocket for at least your first few months. Don't go to the other extreme and offer your services free of charge to all takers. Even at the beginning you must place some sort of nominal value upon the strength of your performance and ask, accordingly, something between two and four pounds for initial dates.

In the meantime, having sorted out three likely lads and probably swapped personnel another three or four times in your first fortnight, your immediate target must be to assemble a repertoire of five strong numbers. Forget bookings until you can churn out each of these at the drop of a compere's hand. If you know boys belonging to any established local combo by all means ask them to come and pull your playing to pieces at the front-

room-rehearsal-on-Sunday-morning stage. There must not be any question of copying their styles but if they're close friends and able instrumentalists listen to whatever tips they can offer.

Don't wait for a microphone to have a shot at vocals. Bawl your head off right there in the front room until the neighbours bang on the wall. Then find yourselves a thicker wall—perhaps at the local youth centre where your first date might be lined up in weeks to come.

PERFORM FREE AT FIRST

IF you fill in the interval spot at your Youth Club Saturday hop you can't expect a fee. After all, they provide your rehearsal space free don't they? But even four or five numbers at a dance hall should bring you a miniature fee and so should the Y.C. Saturday hop once you've widened your repertoire sufficiently to accept a full-length engagement.

Now your main necessity is playing time. Without an audience if you can't find one—but with at least a tiny crowd if you can muster one. If you're using one of the Club rooms to practice in word will soon get around the building and the doorway will be filled with faces. Good. This puts you under just a little pressure, probably persuading you to do ambitious things so that you don't make fools of yourselves.

The selection of your first numbers is up to you. Providing you don't go mad and attempt all the Top Ten of the moment however complicated the compositions may be. Stick to simple 12-bar Buddy Holly stuff for a spell before you have a crack at anything like "Yeh, Yeh" or even "Little Red Rooster."

If you are able to command a fee of even a few quid, I assume that you have come by presentable instruments of some kind. Whether or not you've gone electric from the start depends upon your capital. Without amplifiers—home-built stuff constructed from a mountain of surplus stock can work wonders if there's a reliable electrical nutcase amongst your friends—you can't move out of the Youth Club hut into local halls. In any event you shouldn't try to do so without a tough period of practice. Don't get carried away with your own importance because that bird who'd never look your way threw herself at you after the first Saturday hop interval bit. Like it or not, there must follow a time gap which words of advice and encouragement on this page cannot fill. Only you can do that. You and many, many hours of unpaid yet highly rewarding rehearsal time. This is your chance to swell that five-number repertoire to at least two dozen solidly-learned numbers. Don't skimp on this and make twenty do. Chuck out as many titles as you like if you have a re-think on them and find them beyond your capability. There will be plenty of opportunities for impressing an audience in the months ahead. In the meantime forget the clever stuff and make basic sounds which are going to be entertaining enough to hold the attention of your first ballroom fans.

CHANGE IF NECESSARY

LET us imagine that between the last paragraph and these words two or three months have slipped by. Longer than that if you're really sensible. Certainly not shorter than that even if you are all self-styled genius types. Incidentally, your line-up may switch around a bit at this stage. In the course of expanding your exper-

ience you may have found that your rhythm guitar man is a handy bass player. An exchange of their two instruments could be the answer. Don't make hard and fast rules about sticking to lead, rhythm or bass just yet. See how things work out and switch around until you're sure everyone is happily giving of his best.

Your drummer won't enter into this problem. Drummers seem to be creatures born with percussive fingers. They don't always start off by banging tin drums in their cots but they often develop rhythmic sense at an early age and retain it throughout their childhood. Although drum kits of a professional standard cost plenty of money it's a safe bet that your percussive member had assembled his make-shift set long before the four of you got together. The fact that his high-hat looks badly dented may not affect its invigorating metallic ring. And the fact that none of the drums match won't stop him pumping out the beat your boys need.

If your spell of practice, personnel shuffling and repertoire expansion has been long enough you ought to have saved up some money for new equipment. Settle your plans for meeting the cost of new gear at the outset. Each boy may prefer to stack up his own savings or you may be able to work out some co-operative deal so that everyone contributes to a general "kitty" every weekend until a provisional target total is passed.

Beware of leaving your change-over to new equipment until the week before you want to try for your first dance-hall date. Leave yourself time to adjust your personal playing techniques to the new guitars. Again your drummer isn't involved although he'll certainly want a new high-hat and a couple of fresh skins.

THAT FIRST DATE

YOUR first engagement at the local Palais is an occasion to be logged in your diary. Disastrously or triumphantly you are making your First Public Appearance. Do not turn up at the last moment. Get into the hall as early as possible—be there most of the day if the promoter or manager will let you—and use every available minute to work. Have that electrical mate around with his screwdriver whatever the quality of the equipment. Test the hall's microphones as thoroughly as possible. Judge your sound balance with care, making certain you'll be heard even if the place fills to capacity with sound-deadening bodies before you're going to perform. Make out a complete programme of titles in advance varying things so that your slower ballads are sandwiched neatly between up-tempo beltors. Start with a real raver and close with something just as exciting. On no account trust to luck over announcements. Plan precisely who is going to speak between each number and more or less what is going to be said. Don't try to be amusing unless you've got a natural comic in your group. It is wiser to rely upon brief, briskly presented linking announcements unless you're entirely confident that you'll be able to get away with extended chatter or gagging. Whatever your playing time, attempt to have at least enough material to offer. No more than two or three numbers should be repeated and the second time around it makes sense to announce these as "special request" titles rather than admitting that you've run out of stuff to play.

A final word of advice before your First Public Appearance: Make your singing and your playing dynamic enough to support your performance. Never believe you can augment genuine talent with curious acrobatic work. If you are going to work out elaborate movements they can come much later. Only your music and your singing matter tonight. Save the hip-jerking, belly-wobbling and other supposedly sexy presentation gimmicks for another occasion.

NEXT MONTH WE'LL MOVE ON TO MATTERS LIKE STAGE SUITS, TRANSPORT AND FIRST TASTES OF LOCAL FAME. AND I'LL TELL YOU WHY I THINK YOU'D BE FOOLISH TO LOOK FOR A MANAGER JUST YET.

wem

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RAPIER 33



A guitar that has been tried and proved over a number of years. Three dynamic pick-ups. Vibrato. Comprehensive tone and volume controls. 29 Gns. Rapier 22 (two p/up model) 27 Gns.

COPICAT ECHO



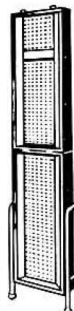
Watkins were the first to produce a commercial echo unit, and the Copicat has not been bettered yet. An Echo Unit has to be a Copicat to be the best. £38 - 10 - 0.

FR30



Specially built for the vocalist. 30 watts of clear output. Reverb. Monitoring. Auxiliary amp output. Tape input. Meter input balancing. With foldaway legs 65 Gns.

Column Speaker 30 Gns.
(Stand 3 Gns. extra).

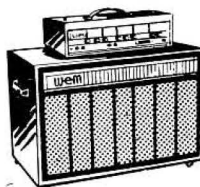


RAPIER 44



The Guitar for 1965. Slickly polished and well balanced. Has four pick-ups to give you every tone. A neck and string action which could not be bettered. 35 Gns.

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An amp that looks as good as it sounds. 30 watts R.M.S. output. Two 12" speakers. Revolutionary bouncing tremolo, "Presence" and Frequency Modulation. 105 Gns.

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 Illustrated Catalogue

ALEXIS KORNER

“THE One They Left Behind.” That’s what I call Paris-born Alexis Korner, the man who was playing R ‘n’ B in this country with his group, Blues Incorporated, when everyone else was grappling with the chords of “Apache!”

Yet while the Rolling Stones, the Animals, Georgie Fame and the Yardbirds, for example, have broken through the “pop” barrier to achieve National recognition, he—the originator of it all—has been left at the post. His name is still familiar only with the purist, and, of course, many groups particularly the Stones, who regularly sing his praises.

I decided to pay him a visit at his flat in Queensway, London, recently to ask him how he felt about everyone else cashing in on the music he started. I caught him on his one day-off-a-week and soon learnt he is quite happy generally and, if anything, is flattered that so many have followed his lead.

“This type of thing often happens,” he said, “the person who starts a thing rarely carries it through.

“Anyway I am still playing the music I love, am living comfortably, and frankly feel that from this ‘boom’ will emerge some really fine young musicians.”

Modest words, indeed, from the 36-year-old pianist and guitarist, who, at the age of 12, heard his first piano

blues while studying classical music. “I became immediately attached to the blues from then on. But much to the disapproval of my father, unfortunately. The nearest he could come to me was Glen Miller.”

This was not surprising for the Korner’s musical background was such that his eldest brother used to play first violin in the Berlin Philharmonic Orchestra.

FORMED A DUO

ALEXIS persevered, however, and in 1956 formed a duo with the late Cyril Davies, playing folk-tinged blues at the height of the skiffle era. “We felt we had to get away and do something different.”

Their music widened and the duo expanded to become a group in the years to come, and, on St. Patrick’s Day, 1962, he persuaded the Ealing Club to take a gamble and open its doors to R ‘n’ B in this country—the first club to do so.

“I’ll never forget that day,” he recalled. “I had Cyril Davies on harmonica, Mick Jagger and Art Woods singing, Charlie Watts on drums and even Paul Jones hitch-hiked down from Oxford to help out.

“Week by week more people arrived, and in May of 1962 we were offered a Thursday residency at The Marquee. At our first appearance, 127 loyal fans journeyed from Ealing to give us support, and by October we were pulling in 1,000 regularly.” This came to an end, however, because the capacity was supposed to be 350!

START OF A BOOM

FEW could have realised that night at Ealing how this type of music was to mushroom into a National “boom” a few years later.

And it could be that Alexis Korner, with Blues Incorporated, who were reorganised nine months ago, have not missed out completely. For shortly to be released is a number written by Alexis a year ago titled “Little Baby.”

“It’s the most commercial thing we’ve ever done,” Alexis told me. “I feel it’s a good number suited to our style and has a Tamla-Motown type sound.”

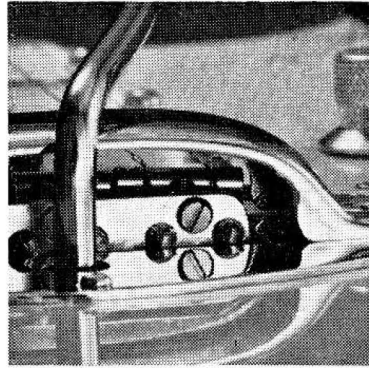
This, plus the fact that the group have linked up with Eric Easton, the Stones co-manager, could mean success at last for the man who has started the biggest single craze in Britain since traditional jazz.

Alexis plays a Les Paul Gibson guitar—one of the earlier ones—and also has a Kay jazz model.

Blues Incorporated boast an experienced line-up: Herbit Goins, once resident singer with the Eric Delaney band is vocalist; Ronnie Dunn, who has played behind Matt Monro and Ronnie Hilton among others, is drummer; Dan Thompson, who has made the transition from jazz to R ‘n’ B, plays string bass; and saxophonists Ray Warleigh and Dave Castle can play alto, flute and baritone between them.

JOHN EMERY.



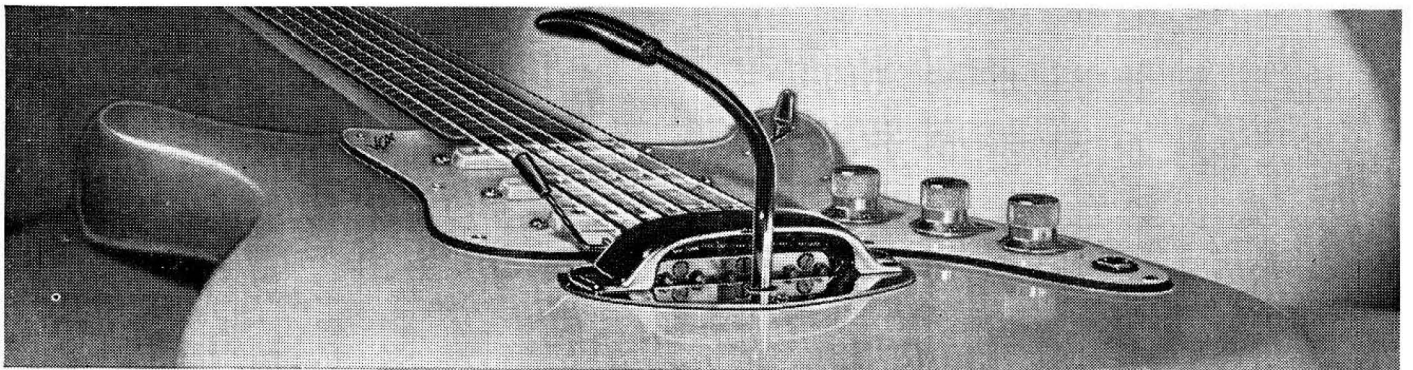


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YOUR QUERIES ANSWERED . . .

Dear Sir,

The lead guitarist in our group Force Five has a Burns "Marvin" handcrafted guitar. I understand that Bruce and Hank have two of the three that were produced so can he assume that he has the other?

ROBERT FRANKLIN,
Brixham.

ANSWER:—There are many "Marvins" throughout the country now, Bob. If your lead guitarist wants to know if he has got the first-ever "Marvin" released to the public, write to The Sales Manager, Ormston Burns Ltd., Chesham Close, Cedar Road, Romford, Essex. He will be able to refer to records of sales and let you know if you are in fact the owner of one of the original three instruments.

Dear Sir,

Are Stereo wired guitars any different from ordinary guitars? I have heard plenty about the various models but have always thought that "Stereo wired," was just a fancy sales phrase.

CHRIS BURTON,
Woolwich.

ANSWER:—There is in fact a great deal of difference between Stereo and normally wired guitars. On the Stereo models each of the two pick-ups is wired separately and independently. A special two-position jack is incorporated and the lead from this breaks into two separate jacks. Each of these jacks is connected to one of the pick-ups and if they are placed in different amps a very wide range of sounds can be produced. For instance, you could have one pick-up on full treble whilst the other was on bass. When you think of all the combinations available with pick-up and amp controls combined, it is not hard to see that a Stereo guitar has certain advantages over the normal models.

Dear Sir,

Please, please put me straight, I want to know the normal, repeat "normal" tuning for a 12-string guitar. My friends keep mumbling about C tunings, octaves and harmonic relations when I ask them, so can you set the gen out in a straightforward manner?

WILLIAM SPENCER,
Dunstable.

ANSWER:—Standard tuning is . . . The top E and B strings are each tuned in unison with their partner strings. Then . . . From G downwards the partner strings are exactly one octave above the normal string. The extra strings, therefore, will correspond to the notes produced on the 12th fret of the normal G.D.A.E. When tuning remember that to get an E string up to top G it must be of a very light gauge.

Dear Sir,

Could you give me a little information on recording studios as I have been asked to write an article for a local paper dealing with recording. For instance, which is the largest British studio and which is the smallest? How much does one usually have to pay to record? Do the big companies like E.M.I. and Decca hire out their studios to outsiders? How much is the average equipment of a studio worth? I hope you can help me out by answering these queries.

CLIFF THOMAS,
Farnborough.

ANSWER:—The largest British studio is, without doubt, E.M.I.'s number one studio at St. John's Wood. The smallest? Well that is very hard to say because most big recording companies do have several very small studios tucked away. E.M.I., Decca, Pye, etc., do sometimes hire their studios out but this is quite a rare happening.

It costs around £3,000 to equip a studio with the basic essentials. But, of course, when you get on to the big name studios the cost of the equipment can be very high indeed.

Charges range from £3 to £15 an hour. I hope this information will do for now but in the near future we will be doing a complete feature on private recording.

Dear Sir,

As the price of good equipment seems to be beyond my pocket at present could you please mention a few points to watch when buying second-hand guitars and amps?

I would be glad if you could also recommend a way of judging whether a price asked for second-hand equipment is fair.

ALAN L. CARTER,
Tunbridge Wells, Kent.

ANSWER:—The first thing to ask about a piece of equipment is its history. How many owners has it had? How old is it? Test any electrical equipment and take your time about it. If you want to keep the equipment indefinitely it doesn't matter if the finish is below standard, but if you are thinking of selling the article again at only a little less than you paid, make sure that the finish is pleasing to the eye.

The only way to decide whether a price is reasonable or not is to compare the quality of the second-hand article with that of the same model if you bought it new. Also, ask yourself whether you could get the same quality article for less elsewhere. Always keep the original price of a second-hand article in mind and always decide how much you would be able to sell it for if you wanted to, keeping current trends in mind.

INSTRUMENTAL CORNER



It's a very small piece of equipment, but as one leading player said to Beat Instrumental: "The plectrum can make or break you. If you feel awkward with the one you're using it can put you right off."

There is a vast selection of plectra on the market. The prices range from 6d. to 3/-d. There are triangular pleckies, pear-shaped pleckies—even 'S'-shaped pleckies. But, of course, guitarists will know the various types from their many trips to the music shops.

Materials used in the manufacture of plectra are plastic, nylon, celluloid, felt, tortoiseshell—even rubber and leather in the case of bass picks.

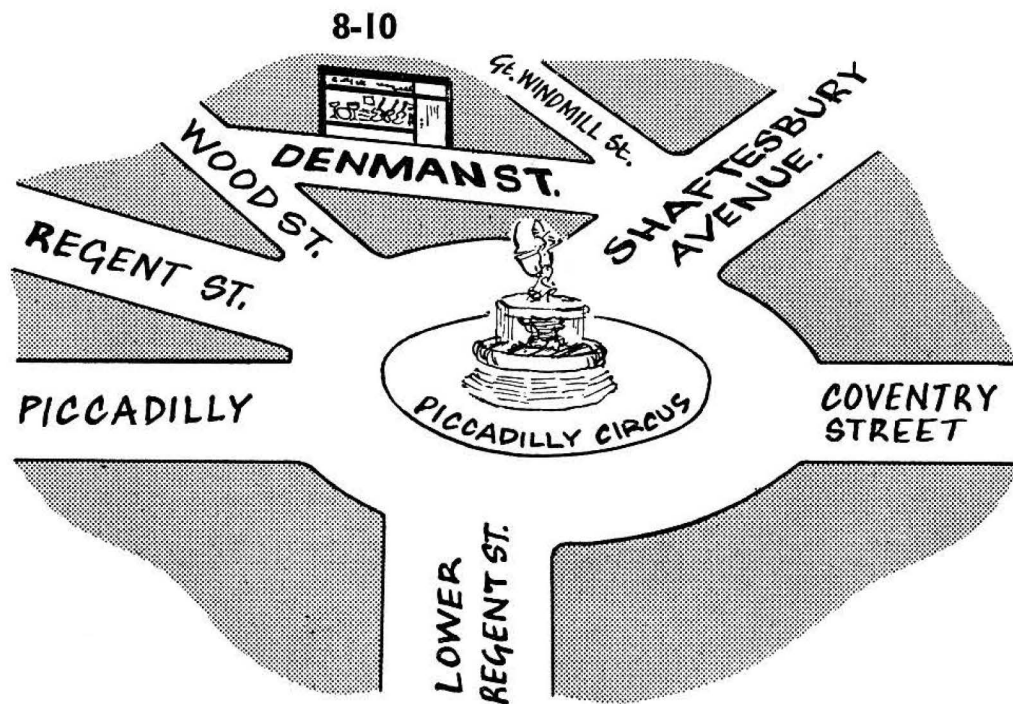
Tortoiseshell is the odd man out here, because it is the only material which is very scarce. The leading British manufacturer of plectra told B.I.: "I am unable to take any new orders at present because I'm finding it hard to supply clients I've been dealing with for years. Two things have led to this world shortage: firstly, the Japanese have been buying all the tortoiseshell they could lay hands on and have consequently put fair distribution out of gear and secondly, the turtles, which supply the shell, have been getting scarcer and scarcer due to people killing more than was necessary to make soup. The situation is not desperate, but it's very hard to live with!"

Perhaps that answers the age-old guitarists' question . . . "What, 2/6d. for a bit of shell?"

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INSTRUMENTAL NEWS

MANFRED MANN — A & R MEN



The Mark Leeman 5.

THE joint musicianship and professional ability of Manfred Mann is now being applied to more than mere performance. The group, with big hits "Doo Wah Diddy" and "Sha La La" plus a very successful trip to the States among their recent achievements, have ventured into the A and R man's domain, and have just completed their second disc—the Yardbirds' new single.

The first product of Manfredisc Productions, however, is currently on release. It is a debut disc from the Mark Leeman 5 titled "Portland Town."

Manfred—all five of them—helped to select material for the group, worked on the musical arrangement, supervised the taping with meticulous care, and, aided by Ken Pitt, negotiated a release with E.M.I. records.

The session itself, held in the Lansdowne Studios in West London was highly informal with a constant exchange of ideas among the ten musicians involved on both sides of the control room window. And the technique used by Manfred Mann might well be unique in the recording field—it is certainly not common practice anyway—for each instrument was A and R'd individually. Manfred himself for example looked after the organ; Mike Hugg was in charge of the drums; Mike Vickers handled the guitar; Tom McGuinness balanced the bass sound, and Paul Jones collaborated with Mark Leeman on the vocal—duplicating their own personal roles in fact.

MOODY BLUES

TOPPLE LONG JOHN

ON the original billing for the Chuck Berry tour, Long John Baldry was due on stage just before the star of the show.

The success, however, of "Go Now" has caused a switch-round, and the Moody Blues now fill that spot.

"I expect John Baldry is none too happy," said Denny Laine, lead guitarist and vocalist of the Birmingham group. "But to us it's a great honour. We are flattered to be so high on the bill on our first major tour."



Long John Baldry.

PAUL IS A TRIPLE MUSICIAN

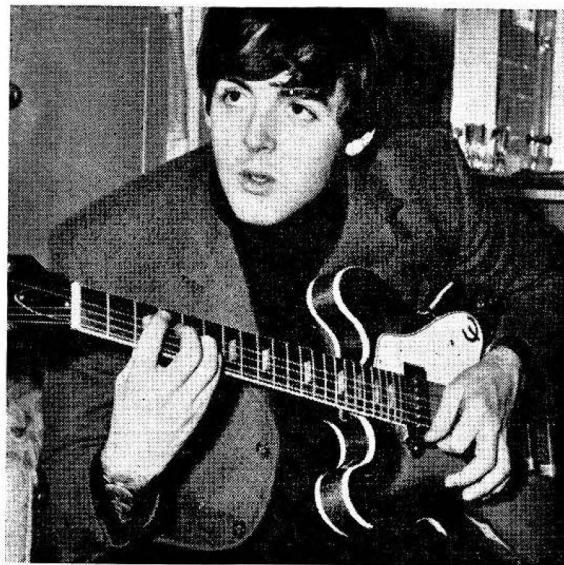
PAUL McCARTNEY'S range of instruments is much wider than many people think.

On the front cover, for example, he is seen blowing Mike Cotton's trumpet backstage during The Beatles' Christmas Show at the Hammersmith Odeon. He is no "Eddie Calvert" but started on the instrument when he was younger.

Also, on the group's current L.P. "Beatles For Sale" you can hear Paul playing piano on one of the tracks "Rock 'n' Roll Music."

But it is on guitar that he can really show his talents. And recently he bought for himself two Epiphone Casino models, which he plans to use for composing.

But before he begins, however, he has to switch the strings around—and the tremelo arm if he needs it—because he is left-handed.



Paul with one of his Epiphone Casino guitars.

ANIMALS RETURN TO STATES

THE ANIMALS left for the United States on January 18 to promote their new disc released there titled "Don't Let Me Be Misunderstood".

This is their second visit—the first was a great success—and it will include an appearance on the "Ed Sullivan Show".

The group's stay will probably be no longer than 8 or 9 days, for immediately after this they return to London for a complete round of television and radio dates to promote the same disc in this country, which is being released on January 29 on the Columbia label.

"CIRCUIT FOUR" TREBLED IN PRICE

Watkins are exporting their "Circuit Four" guitars to America, and to date are selling well even though their price has been trebled after taxes, etc. The new Bass guitar has become the company's most popular model overtaking the record-breaking "Rapiere".

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JOHN LENNON LEFT WITH ONE GUITAR

JOHN LENNON has broken the Rickenbacker guitar that was specially made for him and Rose Morris have provided him with a production model—the 1996—from stock which is very similar to his original, while the broken one is being repaired.

He is apparently very pleased with his replacement and may well use it as his main guitar when he has the repaired one returned to him.

He dropped it off stage during the current show at the Hammersmith Odeon and at the time thought little of it. When he took it on stage for the next performance, however, he noticed a slight crack in the neck just below the machine heads and found that it began to go out of tune as he played it.

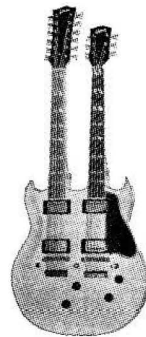
So he was left with only one guitar—the Rickenbacker model he bought in Germany four years ago, because the one he uses is not a standard model.

It has a short neck and this type has now gone out of production.



Big Interest in Double-Necked Gibsons

CHRISTMAS television appearances of Dave Berry's Cruisers have aroused a big interest in double-necked Gibson guitars. Frank White played a combined six string/twelve string. The idea being that a player can swop from one sound to another without changing guitars.



These double-necked Gibsons can be bought only on special order, but there is a two month waiting list and the price is almost £350.

NEW CARLTON RANGE

Dallas have announced that they will be shortly producing a new range of Carlton drums, which will feature what the company describes as "Revolutionary fittings". They also report a very good sale on banjos.

Teens are a Knock-Out in States

THE NASHVILLE TEENS are making a tremendous all-round impression in the United States on their current visit.

Their disc "Tobacco Road" climbed to only number ten in the American charts so they obviously didn't have the advance acclaim that has greeted The Beatles, Dave Clark, The Searchers and Manfred Mann.

Yet they put over a great performance on the "Murray the K" Show, and have gained great success from personal appearances in Long Island and Pennsylvania, where they were on the same bill as Dionne Warwick and The Drifters, who were both absolutely knocked out with The Teens' act, especially Bo Diddley's "Mona".

BURNS JUMBO

A NEW six-string Burns Jumbo will be on sale before the end of January. Called the J.B.65, it will have very sensitive pick-ups to provide a more treble tonal quality than can be obtained from most solids. The price is reported to be just over the £100 mark.

FLINTSTONES CHANGE LINE-UP

TONY PHILLIPS a salesman at one of London's leading Music shops, is reforming the Flintstones. He used to play with the group himself, but has decided that the line-up should be modernised to include a coloured vocal group, aiming at getting a completely original sound. The new instrumentation will be tenor and baritone saxes, trumpet (doubling on tenor sax), guitar, bass, organ and drums with Tony, himself, handling the vocals. The Stones have promised to write a number for their next record, which will be made independently.

PENNIES WORKING AGAIN SOON

THE Four Pennies are having a club in Handford, Lancs., opened in their honour called "The Penny-Farthing."

The man behind the project is Mr. Frazer Crane, a very good friend of the group, who plans to install a bar completely made up of farthings and a wall completely covered in pennies.

The group, incidentally, have been out of action since January 6 and plan to resume work on February 1. They have had to decline all dates since Lionel Morton, the leader, was admitted to hospital.



ZOOT MONEY—A HOT BET FOR '65

YOU can't ignore him! He's the type of artist you can dance to nearly all night but eventually you just have to make your way to the edge of the stage to get a closer look at this fellow who's tearing the place apart.

This is how I describe the impact of Zoot Money, who, with his Big Roll Band has made his mark on the London R 'n' B scene, but, as yet, is little known in the provinces.

This may be remedied any time now, however, for the acceptance of Georgie Fame by Britain's record-buying public makes the group's future look rosy.

They have a very similar instrumental line-up to The Blue Flames; are under the same management (Rik Gunnell); have trodden virtually the same path, clubwise; and like Georgie, Zoot plays the organ and sings.

Now all this might give the impression

that Zoot is just a carbon-copy of his stable-mate. You couldn't be more wrong—whereas Georgie pours out the blues with soulful meaning, Zoot (real name: George, Bruno) is a raver in the wildest sense of the word, and his group were, in fact, the first on this side of the Atlantic to feature numbers by James Brown, Chuck Jackson and Solomon Burke.

FIRST APPEARANCE

AGED 22, Zoot comes from Bournemouth and entered show business at 16½ when the skiffle boom was raging. His first public appearance was in a rock and roll show in his home town, after which he led several bands, and decided, in November, 1963, to try his luck in London.

He played with Alexis Korner, and on one occasion stood in with Manfred Mann, and it was then that he met Bob Hind—now his manager—who persuaded Zoot to bring some friends down from Bournemouth and form the original Big Roll Band.

The band has had three excursions on disc to date on the Decca label—a long player and singles "The Uncle Willie" and "Gin House" which was produced by Mickie Most.

"I haven't been happy with the sound on any of our releases so far," said Zoot "but we're all going to try and put that straight on our next release. The number might well be a Rufus Thomas composition—a lot of his stuff suits us perfectly."

Zoot used to play a Bird organ but is now happy with a Hammond, and uses a Bayer microphone through a Dynacord p.a. system.

Andy Somers, 21 years old lead guitarist, plays a Fender Telecaster and an old Gibson model with plastic pick-ups; and Paul Williams, 22, bass guitarist and vocalist, has a Bison. Both go through Fender amplifiers.

Saxophonists Nick Newell, tenor, and Clive Burrows, baritone, each have a Selmer Mark 6; and drummer Colin Allen uses a Gretsch kit.

JOHN EMERY



From left to right: Paul Williams, Zoot Money, Colin Allen, Andy Somers, Nick Newell and Clive Burrows.

THE ANIMALS

Don't Let Me Be Misunderstood "Club A Gogo"

Columbia

AS a follow-up to "I'm Crying" The Animals come up with a great medium-paced beater, very commercial and right in the present top ten trend.

"Don't Let Me Be Misunderstood" was written by the coloured American songstress Nina Simone and has been given a unique treatment by the boys. The guitar work of Hilton Valentine and the organ accompaniment from Alan Price were arranged in unison, giving the num-

ber a distinctive touch. Odd musical breaks also punctuate the 4 by 4 time rhythm, and with Eric Burdon's soulful vocal, all this makes it a record worth hearing.

The "B" side, "Club A Gogo," was written by Alan Price and Eric Burdon and refers to the Newcastle club where the group played many times before they became nationally known.

The session was held at the Kingsway Studios in London and was A and R'd once again by Mickie Most.

The "A" side was in the can after six tracks, and, in fact, was fitted in while the group were primarily at the studios recording numbers for their forthcoming L.P. scheduled for re-

lease in the States. British fans, unfortunately, will have to wait a good four months until they hear these.

Dave Siddell, who balanced the complete session, was full of praise for the boys afterwards. "They are like a jigsaw puzzle," he said. "Each member has a different sort of talent and when they're all fitted together the result is fascinating."

He believes that this is the most original number they have EVER done and paid them the compliment of nominating them as "the best group I have ever recorded."

This is praise indeed from a man who has handled around 2,000 groups.

The disc is scheduled for release at the end of January.

BILLY J. KRAMER AND THE DAKOTAS

It's Gotta Last Forever

"Don't You Do It No More"

Parlophone

BILLY J's long-awaited new single is in the "Little Children" mould and was written by that prolific songwriter Kenny Lynch. Titled "It's Gotta Last Forever" it should please his fans and prove a bigger hit than "From A Window."

It's a very happy-go-lucky sort of song and was recorded at E.M.I.'s St. John's Wood studios. The number was arranged and recorded by George Martin and engineered by Peter Bown.

The "A" side took an hour to record and the vocal was taped on the same track as the backing, with George dubbing on piano afterwards.

Says George Martin: "I always enjoy recording with Billy. He's very easy to work with. He can take any amount of criticism because he

always believes that other people's ideas are just as good as his own. Why did I play piano? Well it was simply to add something a little different. Billy suggested the idea and I jumped at it."

The "B" side "Don't You Do It No More" is an original by Dakota guitarist Mike Maxfield and Robin Macdonald, and this could, in fact, qualify as an "A" side in its own right. It is a very beaty ballad showing that Billy J. has more vocal versatility than many people think.

CLIFF BENNETT AND THE REBEL ROUSERS

I'll Take You Home

Do You Love Him?

Parlophone

CLIFF BENNETT has chosen the old Drifters' number, "I'll Take You Home," as his successor to "One Way Love." It's got the same style but also enough originality to earn it a good chart placing.

It was recorded last October in

E.M.I.'s St. John's Wood studios—the session was A & R'd by John Burgess and sound balanced by Norman Smith.

John Burgess says that they decided right at the beginning that "I'll Take You Home" should be the follow up to "One Way Love" only, he adds: we never expected to have to wait so long for it to be released." He personally feels the disc has a very good chance of making the charts. "I hope it does," he told us, "because it will open up the whole recording scene to Cliff and the boys. They certainly deserve it. They are

so original and very easy to record—just look at what we got through at this session. A new single plus three L.P. tracks. I don't know many groups that could have managed that in one go."

No Dubbing was required because Cliff's line-up produces a great 'thick' sound. And only four takes were needed, including a run-through to get the 'A' side in the can.

The 'B' side "Do You Love Him" was written by all the boys in the group and can only be called an out-and-out rocker. Great for dancing!

THE GAMBLERS

Now I'm All Alone

Find Out What's Happening

Decca

IT'S been a long time between releases for Billy Fury's backing group. Their first-ever "It's So Nice" came out in August '63. Now at last, they've produced their second, "Now I'm All Alone."

It's a very melodious up-tempo

number that grows on you with every hearing. The instrumental work is completely faultless and the subtle blending of trumpet, saxophone, organ and guitar produces some great sounds.

The session was A & R'd by Mike Wildey and recorded at the Kingsway Recording Studios.

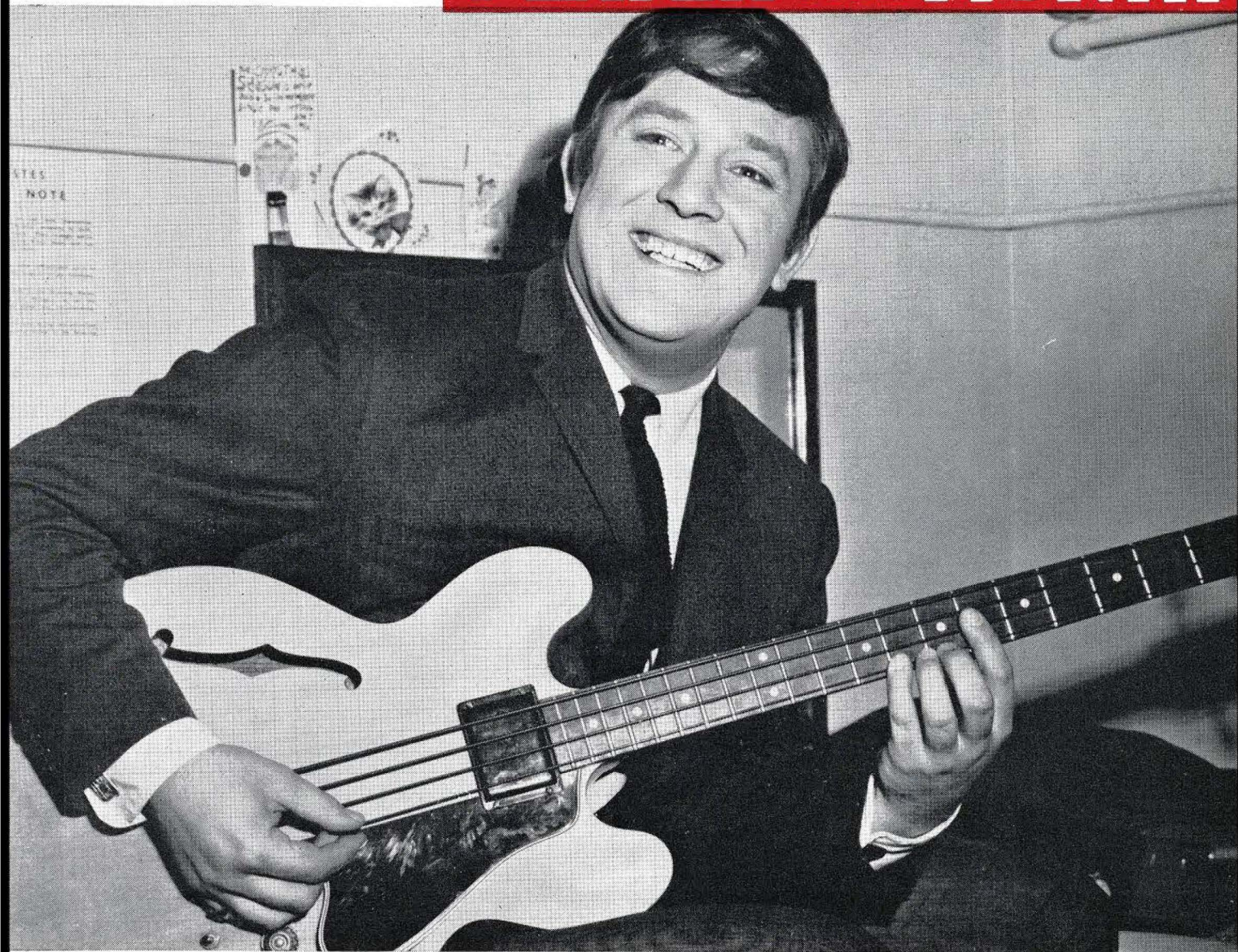
Explained Mark: "The reason for the long waits between discs was simply that we couldn't find a suit-

able number. Then one day I met Alan Hawkshaw of the original Checkmates who said he'd just written a number which the Gamblers might like. We listened and it turned out to be just right for the Gamblers' style.

The backing track was recorded first, then the vocal was added, and finally trumpet and sax tracks were dubbed on. Given the plugs it could make a dent in the charts.

WES HUNTER

PLAYER OF THE MONTH



WES HUNTER, 23, bulkily-built, ruddy-cheeked, stands smilingly behind the bass-guitar department of the versatile Sounds Incorporated. And that bass, a Gibson EB2, is the same one he had when he started out in the business.

Said Wes: "I went to school in Crayford, Kent. During my last year there, a neighbour gave me an old G-banjo, which I fooled around on. Later on, I bought a Framus acoustic guitar—and, oddly enough, I've still got it. A bit battered now, but I still like playing it.

Wes met up with fellow Incorporated Sound John St. John at school, then moved into the trad-jazz field. On banjo, mostly. Then another group was formed, playing Bill Haley material. By then, Wes was operating on a string-bass—he bought one for £8. It was switched to bass-guitar when Sounds started off in early 1961.

Says Wes: Ray Brown, of the Oscar

Peterson Trio, has been the big influence on me, I suppose. That tightly-knitted sound between piano and bass. Fantastic. With Sounds, though, I more or less play the old double-bass figures as in a big band. It is the bottom of the band and we voiced it down there. Thing is to try to remain in the rhythm section. No point in trying to combat the lead guitar for supremacy . . . and, believe me, that happens a lot of the time!"

He went on: "I've a feeling that the old double-bass will die out, even in the big-band scene. You know, it's difficult to transport and it's very hard to play really well.

"People keep saying this is going to be the big success time for Sounds Incorporated—because we're a bigger group, with a wider variety of instrumental range. I hope so. The thing is that you can't ram the same thing down the public's throat . . . they want something a little bit different. Sometimes we go to an out and out

R and B club and go down really well. Just because we're a bit different. But you've got to entertain, of course. The days of just sitting up there behind the music stands is over—the big bands found that out the hard way.

"No, I don't practise much now. There's so little time and there is mostly group rehearsals. But I'd like to try out other instruments. For example, I'm working on flute right now. A fascinating instrument—we use it a lot in the group, of course."

Said Wes: "I've been lucky with my Gibson guitar. I know lots of blokes keep on chopping and changing and never seem satisfied. But that original Gibson suits me fine. Good tone. Anyway, as I say, the main thing is to keep the bass right there in the rhythm section. You hear someone like Johnny Hawkesworth actually playing tunes on his bass—well, there you are! There aren't many as good as him."

BUYING A DRUM KIT

by BRIAN BENNETT

HI there! Makes a change for me to be doing an article as well as a certain bespectacled guitarist, doesn't it? To me, this article on buying a drum kit is one that I hope will prove useful, for I've seen so many budding drummers starting off on the wrong foot — and it's not always entirely their own fault. Sometimes they are not given the right guidance.

I can't say exactly what you should or shouldn't do when buying a set of drums—every drummer has individual ideas—but what I can do is point out, what, in my opinion, are the most important points.

The basis for all drum kits should be the snare. If possible, try and afford a good one which will then last you through practically all your career. I started with one which cost £10-8-5, and was very good value for the money. There are many others in this price range, however, so try them all and see which one you consider to be the best.

What comes next? I think you'll find that most drummers buy a high-hat next, plus a top cymbal, which, including accessories, will cost you around £19-10-0.

Now the bass drum. The one I began with cost £13-10-0. This is a vital piece of your kit and by far the most difficult to learn. Practice this drum as much as possible—but on its own! Don't start off with too difficult a rhythm, but begin with a simple "two-in-the-bar" pattern and progress from there. A well played bass drum will add guts to any number.

CASES

FOR this lot you will need cases. You'll look silly carrying a load of "naked" drums around, so buy a canvas carrying



bag for the bass drum and an accessory case, you can buy a very good second hand one for around £3-10-0.

The advantage here is that you will only have two cases to carry, which means that much of your transporting can be done on the tube or bus. You'll find that both the cases will just fit nicely under the stairs of a bus.

Now you've got your drums you must practice. But it's not as simple as strumming a guitar. For some strange reason parents don't like the sound of drums being bashed while they are trying to watch the television.

There is, in fact, a way round this. You still won't be able to thump your bass drum or get used to your snare, but you can learn a lot by keeping various beats on a practice pad. These can be bought very cheaply (10/6 to £1-2-0) or you can even make your own quite easily. All you need is a circular piece of rubber about $\frac{3}{4}$ " thick—then stick it onto a symmetrical piece of wood about 14" in diameter. It is useful to carry a practice pad

around with you all the time and use it whenever possible.

NEW KITS

I EXPECT many of you are not sure which points you should look for when buying a new kit, so let's take each drum separately.

Look for a snare drum with the simplest external snare action. Many kits have a very complex system of internal working parts, which are very hard to get at should anything go wrong. Check the hoops that hold the skins, to see that they're not warped, and test both skins to make sure the top one, the batter head, is looser than the bottom one—the snare head. Finally check that the actual snare is perfectly flat against the skin. If you've bought a second-hand kit, I suggest you take it completely apart, clean it thoroughly, and put a new skin on—providing you can afford it.

With the bass drum the size is largely a matter of choice. I prefer a 22" x 14" myself, but this can be left entirely to you. A good tip is to stick a piece of leather onto the skin where the pedal hits it. This will practically double the life of your drum.

Lastly we come to the cymbals, and these are the only pieces of your kit that you should really test in the shop. (The rest of the kit can usually be judged by the make.)

The best size for high hats is 14" each, and for a top cymbal, about 18". When testing look for any slight cracks, for any impurity will ruin the sound.

Two cymbals that are classed as extras, but come in very handy, are the "Ride" and "Ride crash" cymbals.

The "Ride" is the same as the top cymbal and is so-called because the cymbal is used for a steady four-four beat instead of just hitting it now and again.

The "Ride crash" cymbal is exactly the same, except that it can be used for loud crashes now and again.

Some of the good models of both are just as good as the dearer ones. A good idea is to try and borrow some from a friend for a couple of gigs.

The reason I haven't mentioned tom-toms, by the way, is simply that they are not really necessary. Sure they give you something extra to bash and give the sound a bit of variation, but don't get them until you can afford it.

A good way to practice with tom-toms is to place a couple of telephone books on a snare stand in the position where the tom-toms would normally be. When you think you've got the hang of the positioning then the time is right for you to buy the proper ones.

EXPENSES

THE only real expenses you will have with your drums will be sticks and skins. Sticks cost around 14/- a pair; bass drum skins £4-10-0 to £7-10-0 (plastic ones are the best); and snare skins £2-3-9 for the batter head and £2-1-2 for the snare head.

That's about all I can tell you about buying a drum kit—the rest is up to you. So be careful, keep practising and the best of luck.

ESSEX BEAT

Continued from page 14

land" Contest was organised for the first time, and Jim was asked to judge.

"I remember there were just two entries. This year there were 27; we could only accept 19. Paul and The Pagans were the winners."

Ron Pakin, proprietor of Ron's Music Shop, in Ilford Lane, has the basement devoted entirely to instruments and the ground floor for records.

He stocks every kind of instrument, and has on his staff, a trumpeter, a drummer and a local disc jockey—so if you make a visit you certainly won't have to look far for advice.

Graham Bond, renowned organist and saxophonist with the Graham Bond Organisation, bought his first saxophone at the Romford Pioneer Sales store in North Street, Romford.

Mr. Stan Pearse, one of the company's three directors, told me: "He must have been about 17 when his father brought him in and told him to pick one. I think he bought a Grafton alto-sax."

MEN Behind The INSTRUMENTS

No. 4—PHIL COWAN

THE new head of Henri Selmer and Co. Ltd., biggest instrument and equipment distributors in Europe, who stock Gibson, Fender and the very popular Hofner range of guitars among their wide selection, supports the way-out appearance of many of today's top groups. His name is Phil Cowan, successor to Ben Davis.

"Fashions come and go", he says, "But to be successful in show business you must keep up with them. People are always running down the boys with long hair, but the fads of the 20's and 30's would have had today's kids in stitches!"

"We used to wear Oxford bags with twenty-two inch bottoms, and if our pointed lapels couldn't be seen sticking out by someone walking behind, you were considered right 'out'."

He started selling musical instruments in 1919 and joined Selmers in 1934 as a salesman.

How much has the scene changed in the last 40 years?

"In the 20's hardly any shops specialised in the trade. In the whole of South Wales, for example, the only people who sold musical instruments were pawnbrokers—apart from three proper dealers.

"Now there are around 2,000 shops in the British Isles, although only four to five hundred specialise. In fact, I've had a hand in helping a few to start myself.

"The most popular instruments when I started selling were melodeons and harmonicas . . . so things haven't changed much, particularly where harmonicas are concerned, although, obviously, models are more advanced than they were then."

He thought the guitar had become the most popular instrument in recent years for three reasons:

(1) The price is right. You can buy one for a few pounds, and then when you can play a bit, you can buy a good guitar for less than £50; (2) When learning the violin or trumpet you make horrible sounds at the beginning. But the first time you strum a guitar, even if you do hit a wrong chord, it, at least, produces a pleasant sound; (3) A person looks good playing the guitar, whereas you often have to "distort" your features when playing other instruments—the saxophone for example.

Yes. The views of Phil Cowan must make him very popular with the groups. But what does he feel about their future?

"I really believe", he said, "that beat will never die. It will always be with us in one form or another."

He went on to tell how he went to a dance recently and found the floor pretty empty whilst a middle-aged dance band played.

"But when a beat group got going", he added, "The floor was packed with everyone twisting, shaking and jiving.

"And, judging by our sales of tenor saxes and keyboards right now, we're in for some very interesting new sounds during the coming months of 1965."



FEBRUARY INSTRUMENT COMPETITION

JUST imagine that you were asked to produce a charity show.

You are handed a list of Britain's ten top groups together with ten old songs, the idea being to produce a humorous type of concert.

The groups and songs are listed below, now which group would you pair with which song, taking into account each group's different style?

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FREDDIE and THE DREAMERS - THE SHADOWS - THE BEATLES - THE ROLLING STONES - THE BARRON KNIGHTS - THE PRETTY THINGS - THE KINKS - THE NASHVILLE TEENS - THE BACHELORS - MANFRED MANN

Here are the Songs:-

You Were Meant For Me - If You Were The Only Girl In The World - Down At The Old Bull And Bush - Waltzing Matilda Any Old Iron - A Nightingale Sang in Berkeley Square Moonlight Bay - Oh Mr. Porter! - My Old Man - The Man Who Broke The Bank at Monte Carlo

TO ENTER:- List the names of the ten groups on a postcard, and alongside each one write the song title you think most appropriate. For example; Barron Knights—My Old Man.

SEND your postcard to **BEAT INSTRUMENTAL FEBRUARY COMPETITION, 244 EDGWARE ROAD, LONDON, W.2.**, to arrive not later than **25th FEBRUARY, 1965.**

ONE entry only allowed for each person.

JUDGES' decision is final.

RESULT will be announced in **BEAT INSTRUMENTAL No. 24** on sale **25th MARCH, 1965.**

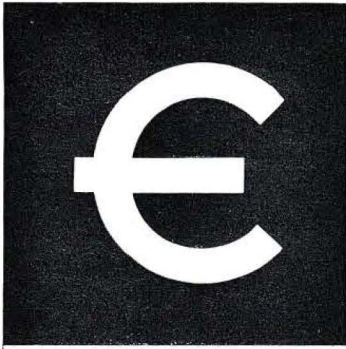
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INSIDE THE DISC FACTORY

Continued from page 9

is a perfect replica of the original but is called a 'negative.' This means that where on the original you had a groove, you now have a ridge. This is again titled a "Master" but as it is only 30/1000 in. thick it cannot be used to produce thousands of pressings, which means another copy must be made.

This master is again cleaned and electro-formed with another coating of nickel—which is split from the master exactly the same as previously. To prevent the two discs from sticking, the surface of the master has been oxidized.

This new disc is completely nickel and is an exact replica of the original acetate. It is called the 'positive' and it is the first time during the process that a copy can be played. It is checked for faults, but even if perfect, it cannot be used to actually press discs.

Why? As I have said, it is an EXACT replica of the original, so if it were used all the final copies would be in reverse with the playing

groove appearing as a thin ridge.

Another copy is now made—once again a 'negative'—and is called the 'Stamper' or the 'Matrix.'

The 'Stamper' is fitted into a large press—one arm of the press is the 'A' side and the other the 'B' side. A ball of substance that looks like a cross between tar and plastic is placed in the press, which is then clamped down.

Under a pressure of 80 tons per square inch the substance is heated by steam and then cooled with water.

FINAL STAGE

THIS leaves, at last, a completed disc. The edges are trimmed and the disc is stacked for inspection. One in sixty is played to check musical quality and then, after having the centres cut and labels attached, are visually inspected for scratches or burns from the press.

The finished products are then put in their sleeves, packed in boxes, and despatched to the wholesalers or direct to the shops.

The complete process of making a disc usually takes about three weeks, and, as you have read, is very complex. So next time you wonder why there is such a long space between the recording and the disc being released, just remember what has to be done before it arrives on the counter or your local record shop.

*Stones' drummer
Charlie Watts has
written a book on
Charlie "Bird"
Parker the famous
jazz saxophonist,
titled
"ODE TO A
HIGHFLYING
BIRD".
Published by BEAT
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LTD., it is on sale
now and can be
bought for 7s. at
local newsagents or
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YOUR LETTERS

Here are just a few of the letters we have received. If you have any views or suggestions send them to The Editor, Beat Instrumental, 244 Edgware Road, London, W.2.



Dear Editor,
RE: DRUM SALES IN SOUTH WALES

Your article on Welsh Beat was first brought to my attention by a prominent Cardiff dealer.

We proceeded to make an investigation of the three months' preceeding sales by two leading dealers, including the one your reporter describes as "the major venue for South Wales beat groups."

The percentage of the most-sold outfits worked out as follows:—

Premier	47.65%
Olympic	14.29%

Next biggest seller 9.53%

According to these dealers, the percentage of Premier sales would have been much higher had we been able to give even bigger deliveries. This will be confirmed by the other Premier Agents in South Wales—and that means practically all the main drum dealers there.

We hope that the integrity of your paper will be maintained by your reporters being extra careful in future to double check the facts (and the correct spelling of our brand names) before publication.

A. L. Della-Porta,
 The Premier Drum Co. Ltd.,
 87, Regent Street,
 London, W.1.

Dear Sir,

I think Beat Instrumental is great. I was introduced to it by a friend who told me about the discussion between Brian Bennett and Ringo in issue No. 19 and, as I like both of these drummers I decided to order it. On receiving it I found how great it was and now I have it regularly.

What I want to know is what has happened to Tony Meehan? Where is he? What is he doing? I think he's the greatest.

D. S. Morris,
 Bath.

P.S. Could I possibly contact him? And what type of sticks does Tony use?

Dear Sir,

We strongly disagree with your views on music in Manchester.

Do you not know that The "Twisted Wheel" is the most celebrated R. & B. club in the North?

Frequent artists at the "Twisted Wheel" are Sonny Boy Williamson, Spencer Davies, Georgie Fame, John Lee Hooker and numerous other famous R. & B. Groups including Alexis Korner who is now resident on Mondays.

In your article you say that R. & B. is definitely out in Manchester, well your reporter must never have been to the "Twisted Wheel."

Although you support Manchester, it is also clear you think R. & B. is out here and pop music in. This is not so as recent record charts show, R. & B. groups are just gaining the recognition they deserve.

Julie, Sheila, Margaret and Elsie,
 Manchester

Dear Sir,

I have been interested in reading in Beat Instrumental the various comments made about Chet Atkins. It seems that everybody raves about him and his "unique style" of guitar playing. It is a pity that more people have not heard of Merle Travis who really is a guitarist and not an electrician. Chet Atkins uses the Travis style of picking but adds to it such quaint things as echo chambers, reverb units and an electronic bass man; If these were taken

away not a great deal would remain as many of his runs and introductions etc. are the products of electronics and are not possible otherwise.

Merle Travis, on the other hand, uses only a straight electric guitar and amplifier, not echo or other tricks. As it happens, very little of his records have been released over here, which is a pity, but the Capitol E.P. "Walking the Strings" (an understatement!) gives six excellent solo examples of his picking.

By the way, I enjoy your magazine and find it very informative in spite of the fact that I prefer and play a "steam type," flat top acoustic.

Best wishes for continued success with your magazine.

R. A. Nicholson,
 London, W.2.

The Editor does not necessarily agree with the views expressed in any letter.

Beat-Nits BUG, MIS, FLASH and STUPID



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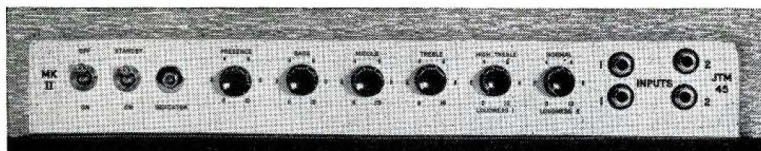


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- ★ TONY RIVERS AND THE CASTAWAYS
- ★ THE CHEROKEES
- ★ JIMMY ROYAL AND THE HAWKS
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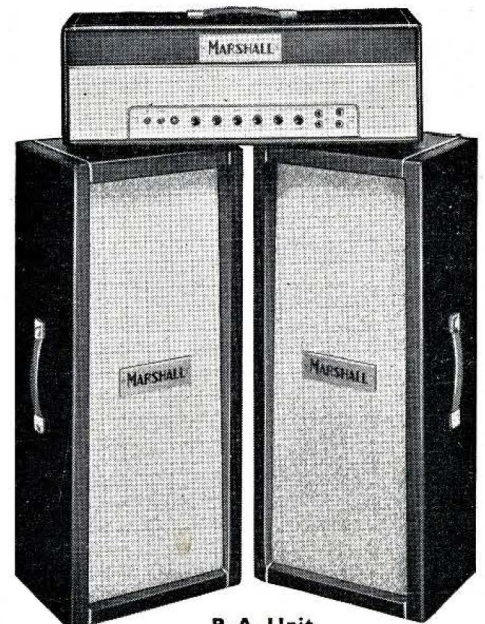
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