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West
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BEAT INSTRUMENTAL

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Editorial

Mention the word "gimmick" to some people these days and they act as though you've just sworn at them. And "he's a player without a gimmick" is regarded by many as being high praise indeed. Which doesn't seem to add up at all. Most big stars of the past fifty years have had a gimmick. What else were Charlie Chaplin's clothes and cane? No different at all really from the Stones' long hair or Donovan's cap. Without them they might all have found it much harder to make an impact.

And anyone who's been with the Beatles when they're trying to comb their hair into its famous style has soon found out that it's not easy and is something they'd much rather not have to bother with.

So don't let's despise the gimmick. Show Biz would be very dull without it. Surely many groups who have failed locally and nationally might well have had a different story to tell if they'd have been able to think up a new gimmick. Although that's a very difficult thing to do right now, because most permutations have already been tried out.

And never forget it's often the different and unusual instrument on a record which helps it into the top of the charts. A lot of our players are realising this and many are experimenting with little-used instruments these days.

Important things are happening to "Beat Instrumental" in the near future. Plans are being worked out to give our readers more information than ever before on what is happening in the clubs, the television and recording studios, anywhere, in fact, where instruments are being played. We'll be giving you full details of our plans in the next issue.

The Editor.

CONTENTS

Page

- 4. Player Of The Month—Danny Laine.
- 6. Mick and Keith Answer.
- 8. Portrait Gallery—John Allan of the Nashville Teens.
- 10-14. West Country Beat (A survey of the Beat Scene in the towns of Bath, Bristol, Swindon, Weston-Super-Mare and surrounding districts by John Emery).
- 15. Praise For Soul Agents—But Where's That Lucky Break?
- 16. The Long Ladder (Part Three) "Get It Down In Writing."
- 18-19. Where Is Everybody? Hank's Column.
- 20. £1,000,000 So Far.
- 21. Yardbirds Breakthrough.
- 22-24. Instrumental News.
- 26. Your Queries Answered. Instrumental Corner.
- 27. This Man They Call James Brown.
- 28. Songwriting Now (Part Two).
- 30. Buying A Keyboard by Manfred Mann.
- 31. Men Behind The Instruments No. 6—Ivor Arbiter. The Cossacks Again?
- 33. Profile On Viv Prince.
- 34. Recording Notes.
- 36. April Instrument Competition. Win a Burns Nu Sonic guitar.
- 37. Committeeman Jones.
- 38. Concrete Success.
- 39. Your Letters and Beat Nits.



FEBRUARY COMPETITION WINNER

The winner of the February Instrument Competition was 17-year-old David Rees of Bristol. On the left you see him receiving his prize of an Epiphone Cortez guitar from *Beat Instrumental's* Sean O'Mahony.

David was particularly pleased to have won an acoustic guitar as he only possesses a solid at the moment. A great fan of Buddy Holly, he is lead guitarist and vocalist for a local Bristol group, The Buddys. He also writes material for the group.

The winning entry was as follows: 1. Freddie and the Dreamers—If You Were The Only Girl In The World; 2. The Shadows—A Nightingale Sang In Berkeley Square; 3. The Beatles—You Were Meant For Me; 4. The Rolling Stones—My Old Man; 5. The Barron Knights—Any Old Iron; 6. The Pretty Things—Down at The Old Bull And Bush; 7. The Kinks—The Man Who Broke The Bank At Monte Carlo; 8. The Nashville Teens—Oh, Mr. Porter; 9. The Bachelors—Moonlight Bay; 10. Manfred Mann—Waltzing Matilda.

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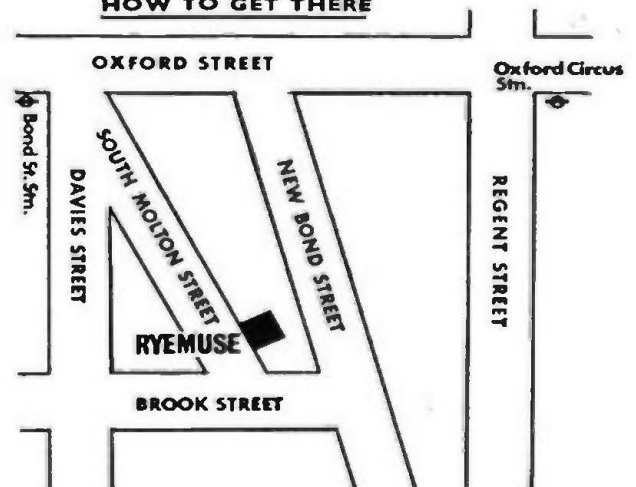
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DENNY LAINE

DENNY LAINE, real name Brian Hines, has expressive green eyes, a brown thatch, stands around 5ft. 9in. Lead singer, of course, with the Moody Blues . . . also a multi-instrumentalist. He also writes songs. Has a personal taste for classical music and says one ambition would be to meet, on hand-shaking terms, Sir Malcolm Sargent.

Denny has owned many, many instruments. Says he started, at the age of 11, with a Hoyer banjo. "That was the skiffle era. I told them at my dancing school that I dabbled on banjo and liked singing—so they shoved me on stage, in front of 1,500 people, and I had to go through with a performance. I was petrified."

Next step for Denny was a guitar. "I started with a cheap acoustic model—I'd be about 14 at the time. That did me for a time because I was really just learning the instrument. But when I was 16 I got a Zenith model . . . the one that Boosey and Hawkes put out. I was still at school. When it came to time for me to leave, I got myself a Fender Stratocaster and started using a Hohner harmonica in what was to become 'MY ACT.' Like Donovan, in fact."

Then Denny formed a group. Denny Laine and the Diplomats. They operated for a couple of years, but didn't get anywhere recording-wise — "mainly because we just couldn't get the right material." Which is where the Moody Blues come in . . . a group combined from members of existing Midland groups.

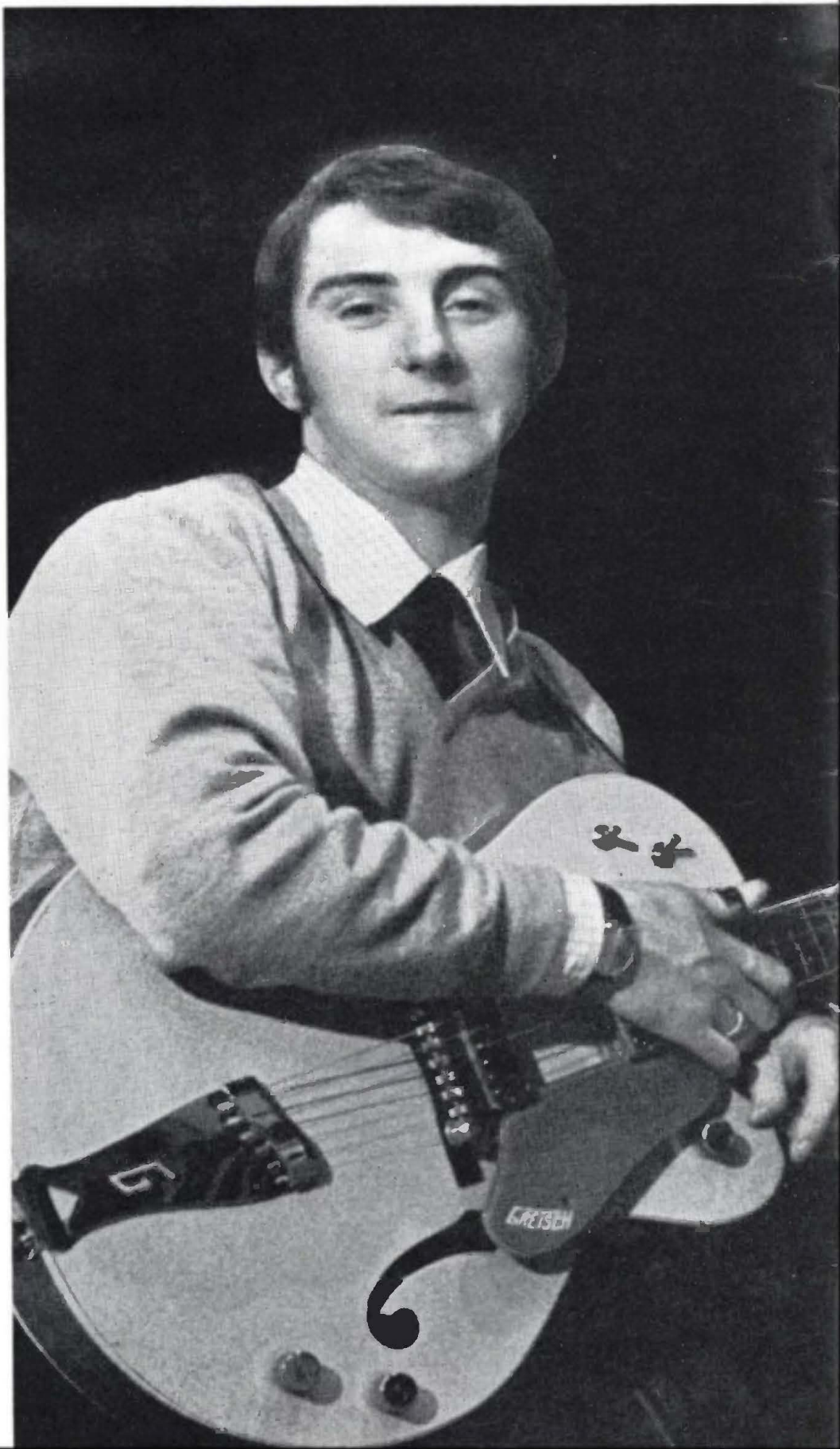
Says Denny: "Things got very strange. There we were, a new group. Got new equipment. I had a new Gretsch Tennessean, with a Fender Tremolux amplifier. Fine. Except that the day before we did our first date, the whole lot was nicked from the back of the car. We also lost microphones, a record player, my harmonica and a flute.

"So we were lumbered. Anyway, I next got a Gretsch Anniversary and used a Vox amplifier. I'd just about got used to them when I switched again, this time to a Ghson Mercury amplifier, and I now use a Gibson 12-string guitar and a Rickenbacker—you know, the three pick-up job. Sometimes I use a Marshall amplifier . . . in fact, we all do."

Denny, from his earliest days on banjo, has been fascinated by different instruments. "I don't so much play them as dabble on them," he says. "But I've got a clarinet which interests me, and I like playing piano, or bass, or drums." He says: "I'm knocked out by the way things have gone for the Moody Blues. And I often wonder what would have happened if, instead of being turned down, the old Diplomats had been accepted by either Pye or EMI."

PETE GOODMAN.

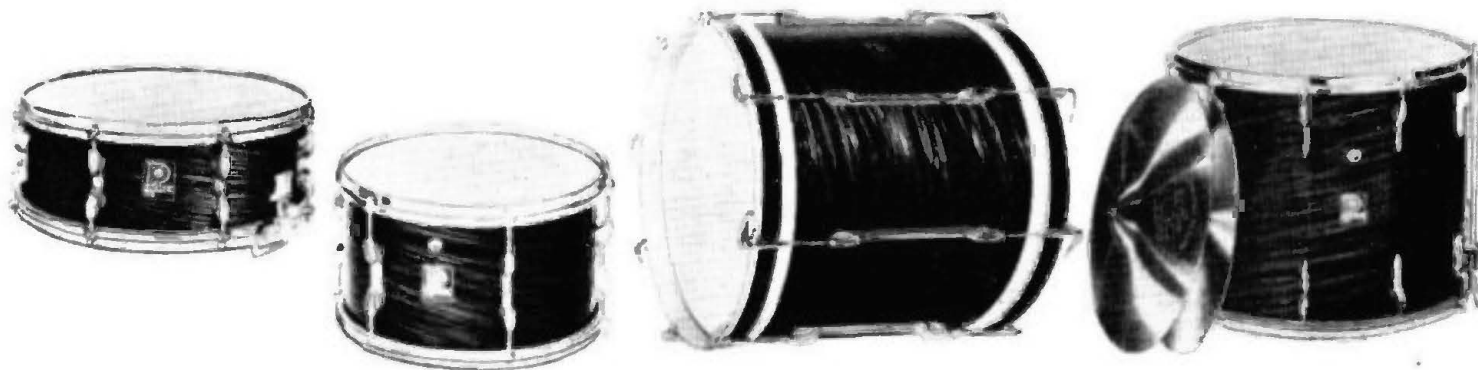
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MICK JAGGER

MICK AND KEITH ANSWER



KEITH RICHARD

QUESTION: WHEN DID YOU WRITE "THE LAST TIME"?

Keith: "When we had a few weeks off in December last year. Mick and I played around with it for days because we weren't happy with the first title we thought up, which was 'The Last Time'! We felt it wasn't good enough and kept on trying to come up with something better."

QUESTION: WHY DO YOU THINK IT DIDN'T GO TO NO. 1 IN THE FIRST WEEK OF RELEASE?

Mick: "Because, I think, a lot of people didn't know it was being released. We weren't sure of the exact date ourselves, so I'm positive that the record dealers and our fans got a bit muddled up. It doesn't matter really, anyway. You can't go higher than No. 1. We got there in the second week and we're quite happy."

QUESTION: WHY DID THE STONES' RECORD "THE LAST TIME" IN AMERICA?

Keith: "We've decided that the sound we get in the American recording studios is better than the results we've had over here. In England the sound Engineers spend far too much time looking at all those dials in the Control Room instead of worrying about the most important thing of all, which is the SOUND that they're taping on their machines. Most of them are 'dial mad'. But in the States it's completely different. In one studio where we recorded some numbers—they only had three dials on their Sound Mixer and one of those was broken! The needles of the other two spent all their time banging against the side of the danger zone! But, the sound that they got was terrific. What else counts when you're making a record."

QUESTION: WHAT WAS THE MOST UNUSUAL THING YOU DID ON YOUR FAR EASTERN TOUR?

Mick: "That's a difficult one! We got up to so many things, but I think the most unusual thing... for us anyway... was a lunch we had with the High

Commissioner in Singapore. The atmosphere was fantastic—straight out of Somerset Maugham!"

QUESTION: DID KEITH AGREE?

Keith: "Yes, but Mick has forgotten to mention the best part of that lunch. There we were all 'dressed up to the nines'—drinking cocktails and saying the right things for once, when Mick drops a 'clanger' by swearing in the middle of talking to the High Commissioner!"

QUESTION: HOW DO THE STONES FEEL ABOUT THE MIMING CONTROVERSY ON 'READY, STEADY, GO'?

Mick: "Everyone's talking as though it's just a question of 'to mime or not to mime'. But, it's not as simple as that. For one thing—mentioning no names—if there was no miming it would soon sort out the ones who play and the ones who don't. But, the time allowed for rehearsals at present on any of the television shows just isn't long enough. If they want us to do a live show they've got to give us time to get things right and the Sound Balancers have got to learn how to get a recording studio balance in a television studio."

QUESTION: "WHAT'S THE BIG DIFFERENCE BETWEEN THIS TOUR AND THE ONE YOU DID WITH BO DIDDLEY IN 1963?"

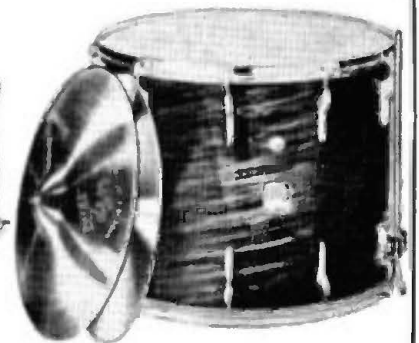
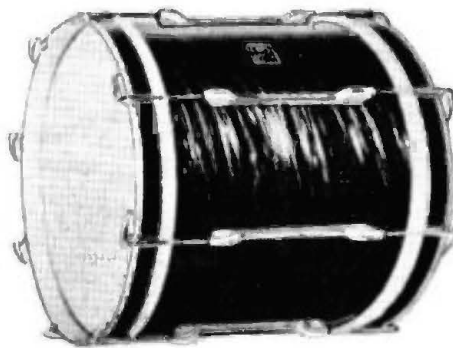
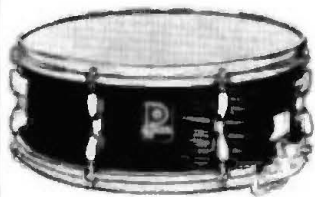
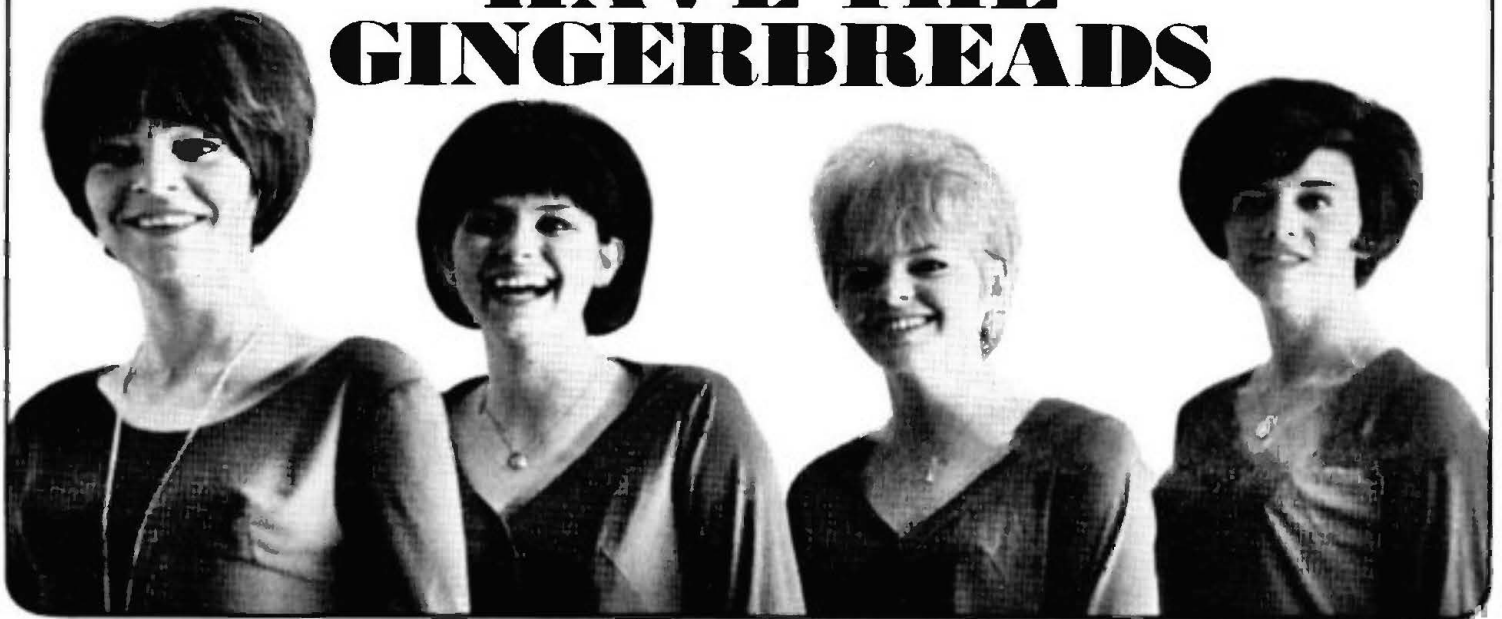
Keith: "People. Most of the theatres on that first tour were half empty. Also, we know more about stage work now. On that Bo Diddley tour we went into it 'blind' because we'd only done club work before."

QUESTION: IS IT TRUE YOU DON'T LIKE BEING PHOTOGRAPHED?

Mick: "No, I don't mind being photographed at all. As long as I'm allowed to go on talking, or singing, or whatever I'm doing at the time. What I dislike are those photographers who ask you to line up in a row for a group shot. I hate those! There are only two sorts of combinations they can think up and then to top it all they want you to be gimmicky!"

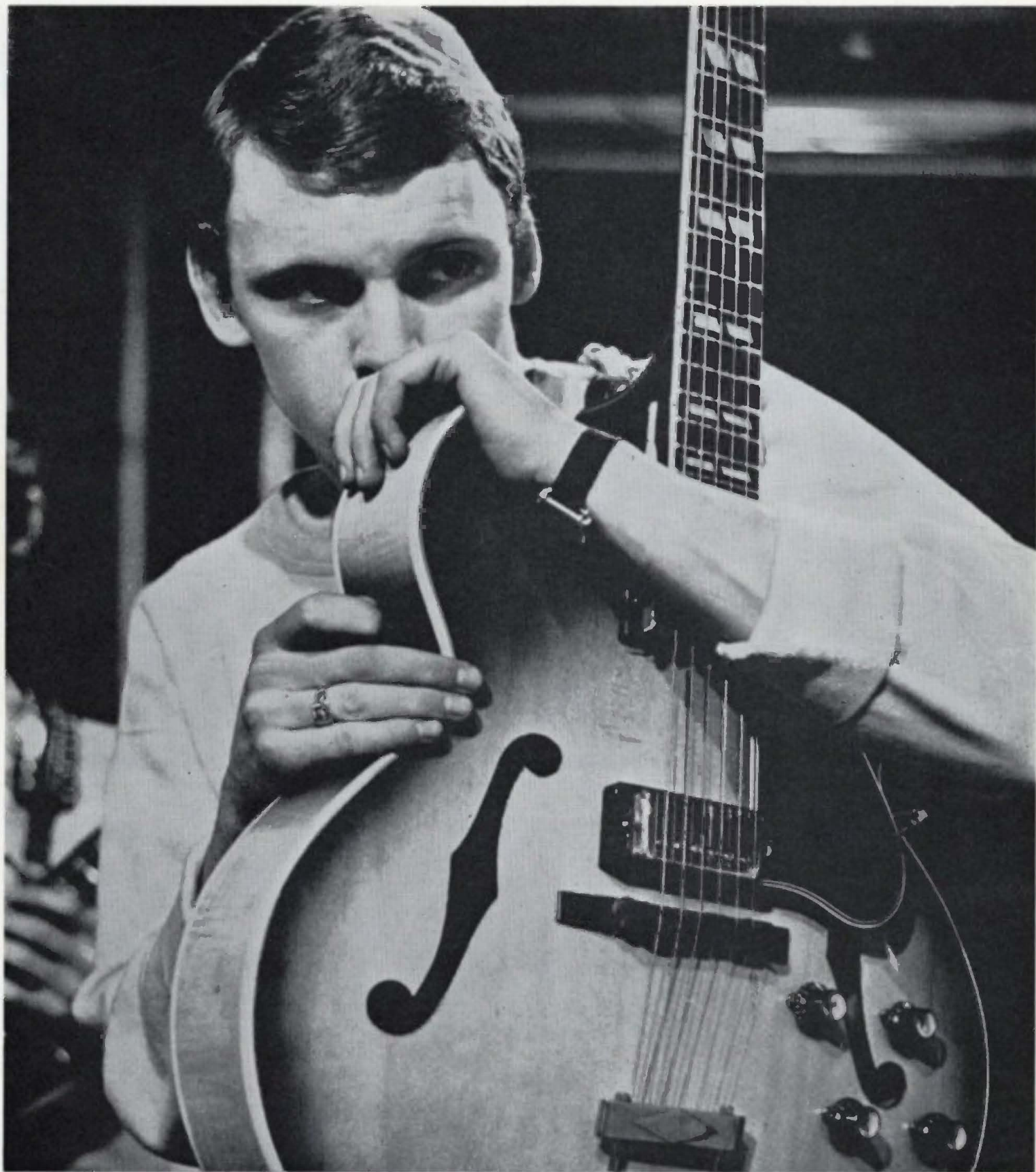


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BEAT INSTRUMENTAL Portrait Gallery

JOHN ALLEN

of the Nashville Teens with his "Barney Kessel" Gibson guitar

THE ANIMALS ARE PUZZLED

by PETER TATE



THE concert programmes call them "untamed Animals" and they laugh about it when they are not cursing. For the "untamed" tag gets them refused admission to hotels — Bristol was a recent example — and causes all except teenagers to view them with suspicion.

Yet how untamed are they? They are as rebellious as an open collar, as savage as an Allan Price organ solo. As wild, on their own admission, as the beginning of an idea.

"All we try to do with our music," says stubby Eric Burdon, "is to keep it authentic. Possibly, there are groups more authentic than we are, but it annoys us when so-called fans turn on us and say that just because we have had a No. 1 hit and an American tour, we have broken the faith. Like Breathless Dan. . . ."

We suck at our dark brown beer and consider Breathless Dan.

Dan, a Bristolian who favours the Edwardian dress that doesn't altogether blend with the Edwardian architecture of the old city, is a habitue of TWW's "Discs A'Gogo". Musically, he travels hundreds of miles in pursuit of Carl Perkins, Jerry Lee Lewis, Bill

Haley and at one time—presumably—the Animals. There are others who have turned away from the Animals since House of the Rising Sun and I'm Crying. It is not an attitude Eric Burdon and his fellows can easily understand.

"They seem to think that their own favourite music should always be doomed to failure. They seem to want to be a proud minority," says John Steel.

Chas Chandler chuckles to himself. Sometimes, in the irony, the inconsistency, the inconsistency, the best thing to do is laugh.

What else does an Animal do to unwind?

CRAZY MOMENTS

MIDWAY through their U.S. tour, the boys were pleasantly surprised to come upon a little town in Arizona—to their minds, the composite of all the Wild West films they had ever seen.

They drank beer in a bar. "It had a footrail inside, and a hitching rail outside," said John in wonderment. "We were talking to these cowboys, and they asked us, 'Have you ever been huntin' jack rabbits?'"

When we said, 'No', they got us a couple of guns, we jumped in a

truck, and went roaring across the Arizona Desert.

After a couple of hours, we said we were thirsty, so they turned the truck around and there in the middle of the desert was this neon light, yelling 'Bar'. Crazy".

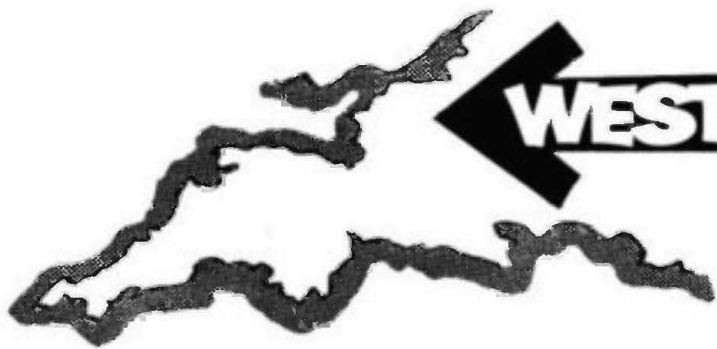
And the Animals are just crazy themselves—about their music.

Give them an audience anywhere at any time and they will knock themselves out in an attempt to make an impression.

Their latest "Conquest" was at the Kingsway studios of "Ready Steady Go!" quite recently, when they were asked, during rehearsals, to run through one of the numbers they planned to feature on the programme.

They started with the Ray Charles number "Talking About You" which led into the Isley Brothers' standard "Shout" and put so much into their performance that the studio became packed with their fellow artistes, press men, guests and even the cameramen clapping and shouting in appreciation.

Many said it was "The great live show NEVER seen" because on the actual show it was faded out after about six minutes. Their version at rehearsal lasted a good 15 minutes and left five Animals perspiring—but satisfied.



WEST COUNTRY BEAT

A survey of the current scene in Bath, Bristol, Swindon, Weston-Super-Mare and surrounding districts

by JOHN EMERY

A group from the West Country has yet to break into the charts and achieve national recognition. And for this reason, many beat fans have taken it for granted that the scene in this part of the country is generally quiet and unproductive. So let me put you right!

After spending nearly a week visiting dance halls, clubs, music shops, agents and promoters, I learnt that there is an estimated total of one thousand groups in the West, and enough work to keep most of 'em happy.

The scene is active and the atmosphere more friendly than competitive, with everyone sharing the hope that soon, one of the groups will break through, and make people sit up and take notice of what's going on in their part of the world.

So why, up to now, has nobody managed to achieve this success?

This question met with a varied selection of answers, but the frankest and most likely one came from a local agent, who said: "The groups in the West are as good as anywhere else instrumentally—but they are just not original!"

"Many of them here are excellent in the fact that they can reproduce some of the hit parade sounds note for note, but this is no good these days. To make headway you have got to be different."



Ricky Ford and the Tennesseans—or should we say the Marauders?

There have been, however, groups who have made some impression, but they haven't been able to sustain their success.

First, there were The Eagles from

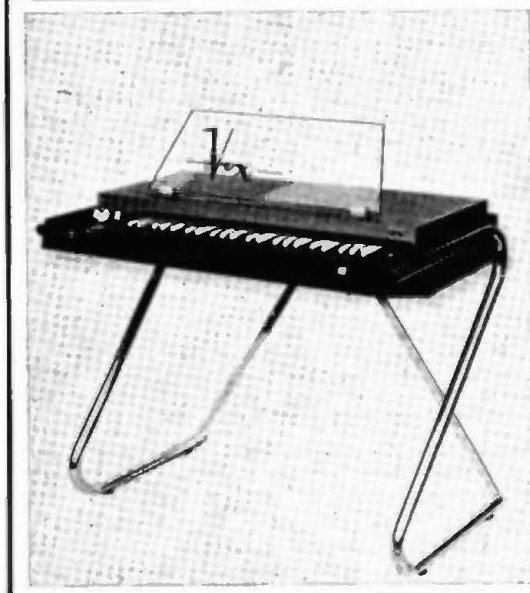
Bristol. They had a hit several years ago with "Some People" but couldn't manage a good follow-up and the last the West heard of the boys, they were playing on board a ship.

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Then there were The Cougars. Their first disc, an Instrumental titled "Saturday Night At The Duck Pond" sold over 50,000 copies and gained them a place in the lower regions of the charts.

Their next two singles flopped—but the group is still under contract to Parlophone and, at the moment, is waiting for a number which might put them back in the running again.

They stand a good chance of making a come-back for they have adapted themselves to current trends by changing their instrumentation. When they recorded "Saturday Night" they used three guitars and drums; now they are a six-piece outfit, including tenor sax and organ.

A "New Wave" of groups have arrived now, however, and most likely to succeed among these, it seems, are Ricky Forde and the Tennesseans, Johnny Carr and the Cadillacs, Pete Budd and the Rebels, The Echoes and the Gonks. Ricky Forde's voice is highly rated in the West Country and with the group he has cut his first disc, titled "You Are My Love," on Parlophone. The boys who back him, are, in fact, the nucleus of The Marauders, who had a mediocre success with their first record "That's What I Want"—a number that is still featured by many groups.

Danny Davis, 22, plays lead guitar, and is also capable of playing the piano. Ken Sharratt, 22, plays bass guitar and Barry Sargeant, 24, is the drummer.

Ricky himself has been singing with



Johnny Carr and the Cadillacs have been Poll Winners twice.

one group or another since 1960, and was a member of the Bristol Youth Club that performed the religious pageant "A Man Dies" at the Royal Albert Hall, and made his TV debut with the presentation. The group he was with before The Tennesseans were The Cyclones, who now travel the country with Peter and Gordon.

Johnny Carr and the Cadillacs have won the "Favourite Group" section of a Western Popularity Poll for two years running.

They had a record released through Decca 18 months ago called "Remember That Night" but it didn't fare very well, and they are currently looking hard for

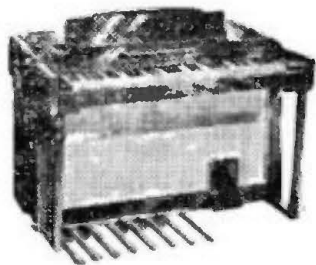
a number strong enough for a second try.

Pete Budd and the Rebels have been playing together for eight years. At the moment they are semi-professional but have tried professional work for a year, which they spent as backing and supporting group to The Allsons, who, at the time, were riding high with "Are You Sure?"

Their line-up is a small but comprehensive one with Pete playing lead, supported by bass, organ and drums.

The Echoes are six lads who won the "Favourite Stage Personalities" section of the Popularity Poll, and feature three

Continued on next page



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The Echoes—"Favourite Stage Personalities"

guitars, drummer, a maracas and tambourine player, and vocalist Bob Pritchard. They are managed by Terry Olpin, who is quite a personality on the Western front, having organised recording auditions for several groups.

The Gonks are the only ones, so far, who don't come from Bristol. These four boys hail from Bath and have gone down exceptionally well in London, probably because of their "gimmicky" name.

Their self-penned debut number "The Gong Song" didn't click, and the title of their follow-up is not yet known but one thing is certain—they are sticking to recording their own compositions.

THE "BIG THREE" AGENCIES

THE Western scene, on the whole, is governed by three agencies, The Miles Organisation, the Pat Vincent Agency and Western Entertainments.

These three organisations between them have on their books virtually all the worthwhile professional and semi-pro. groups in the West of England.

The Miles Organisation is run by John

Miles. There are some 250 groups available and he doesn't confine his activities to this particular part of the country, but sends some of his professional outfits as far out as Herefordshire, for example.

Among his leading groups are Andy Grai and the Strangers, who are off to Germany in May, and the Burlington Berties.

As you can see from the photograph, The Berties are a unique lot with their top hats and tails, and have, in fact, tried to back up their outfits by playing amplified banjos. It didn't work so they are sticking to three guitars and drums and are proving immensely popular knocking out a varied selection of old numbers along with a lot of their own compositions.

A year ago they were just another run-of-the-mill group, known as The Ramrods, a backing group for a singer called Del Rivers, but felt they needed to get away to something different so left Del to make their own way.

Five lads who may be returning to England soon to some tempting offers are The Governors. John Miles arranged for them to go to Germany, where they



The Burlington Berties have tried Amplified Banjos.

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have since made a record and have caused a sensation! The number is called "Don't Ha Ha" and has entered the German top ten, with sales exceeding 100,000.

This has sparked everything off for the boys—television, film spots, publicity—and one German publisher even wants to bring out a book on their life story.

The Governors, by the way, is their third name. They used to be known as Casey Jones and the Engineers then The Midnites.

Johnny Hastings and the Tributes are one of the youngest groups in the

Organisation and are very promising.

They are turning professional shortly and negotiations are under way for them to appear throughout the Summer season with a Circus in Surrey.

Johnny himself plays rhythm guitar and sings, with the rest of the boys filling in on lead, bass and drums.

The Pat Vincent Agency has been in existence for seven years and has a good reputation for supplying not so much quantity but quality. He can probably lay his fingers on hundreds of groups but prefers to devote his attention to a couple of dozen.



Drum expert Ken Aldridge with Ken Lewis of Brown's in Bristol.



An inside shot of the Music Shop, Swindon.

His principal groups are Johnny Carr and the Cadillacs, Mal Ryder and the Spirits, who record for Decca, Chet and the Triumphs, one of Bristol's top R 'n' B groups, and Alan Dale and the Corvettes, who, in particular, look set for a bright future.

John Jackson—son of d.j. Jack Jackson—has shown a great deal of interest in them, and plans to bring them South to record in his studio at Rickmansworth, Herts.

Continued on next page

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WEST COUNTRY BEAT—Continued

The group's line-up has "Buz" Hasloun as lead guitarist, Mike Morley on rhythm, Jeff Fothergill on bass and Dave Box on drums.

Also under this agency is Colin Anthony and his Beat Combo, great favourites in Germany where they spend a lot of their time. They hail originally from Bath, and, in the past have had a saxophone and organ in their line-up but are now simply four-piece: singer, lead, bass and drums.

Western Entertainments is run by Nigel Short, and the most popular group in his organisation is Mel Taylor and the Trek-a-Beats.

Besides Mel and the boys, Nigel deals with a lot of the smaller groups.

CLUBS AND BALLROOMS

THE ballroom and club scene is an interesting one, with plenty of work for the capable local groups and also room for major outside attractions.

The Bristol Corn Exchange has a reputation for presenting the best it possibly can in group entertainment, and is open three nights a week.

Tuesday is R 'n' B night with all the big names in this field appearing here in turn, Long John Baldry and Graham Bond, for example.

Wednesday is undoubtedly the big night of the week, with a "name" group appearing every week. This is organised by promoter Frederick Bannister, who has brought The Beatles, Georgie Fame, The Yardbirds and many more to the Bristol teenagers.

The response is always tremendous, with hundreds, sometimes, having to be turned away. To combat this, Mr. Bannister has hired The Bridge Ballroom, Fairfax House, which is just along the road, and features the group on the same night after they have played at the Corn Exchange. This gives the kids a choice and keeps everyone happy.

Also in Bristol is the Top Rank Ballroom, which features few groups but concentrates mostly on disc sessions, and The Glen, a Mecca ballroom, which does, on occasions feature local talent.

The most prominent club in Bristol is Carwardines. A jazz night is held on Friday and local groups appear on Saturdays and Mondays.

There is, of course, the Colston Hall which seats over 2,000. This is used for concerts.

Moving over to Bath, there is the Bath Pavilion and the Regency Ballroom.

The Pavillion is open on Monday to packed houses for top groups, and the Regency has local groups appearing each Saturday.

The Regency recently had a "Ricky Tick" night on a Tuesday, with the organ and sax sounds in R 'n' B moving in with groups direct from London's Flamingo.

But it didn't work. Phillip Hayward,

who promotes all the Ricky Tick clubs, told me: "It was tried for three weeks and didn't meet with much response, so we have stopped it. I don't think the West is ready for this type of music yet."

In Weston-Super-Mare there is The Winter Garden and two clubs, The Arena and the Paradise.

The Winter Garden is open to national and local talent on Wednesdays and Saturdays, the Arena is open seven days a week for local groups and record nights, and the Paradise is busy on weekends.

Swindon has two ballrooms, the Locarno and McIlroys, which each feature two or three nights a week, and Club X, a popular venue for teenagers on Saturday.

In the surrounding districts, Trowbridge and Chippenham, for example dances are also run regularly.

MUSIC SHOPS

SEVEN years ago, Christopher Mills came to Bristol to open an accordion school, and three years ago decided to expand it to a music shop. Today it is the Bristol Music Centre, in West Street, and boasts the largest brand instrument selection in the West Country, stocking around £6,000 worth of equipment.

Mr. Mills still runs the school as a subsidiary and is assisted by Phillip Gerry, who, in his spare time, plays bass guitar with a local group, The Tribe.

Brown's of Bristol in St. Stephen's Street is a small yet popular shop and advertises with this slogan: "A service for musicians by musicians."

This is quite true for the four members of the staff are all qualified in their particular field.

In charge is John Brown, himself, the Managing Director, a former clarinet player; Ken Lewis, the shop manager, plays saxophone and clarinet; Ken Aldridge is in charge of all drum sales and repairs; and Grahame Jones handles the guitar section.

Mr. Lewis, is, in fact, Bristol Branch Secretary of the Musicians Union and takes a great deal of interest in the local group scene. At the moment he is helping organise a West of England Beat Championship.

In neighbouring Bath, the leading music centre is Duck, Son and Pinker, in Bridge Street, which is a household name in the West of England and Wales.

The firm is generally known for its wide selection of pianos and organs, but

has now established itself firmly in the group market, since opening a highly successful "Harmony Hall" section in 1959 for the younger generation.

This division is run by Jack Winstanley—a session man for 17 years in London and master of eight instruments—assisted by several young men.

"Since Georgie Fame appeared in the charts we have sold four organs," he said.

"Harmony Hall" has equipped Paul Vernon and the Riots, The Sceptors and the Fortune Tellers, all leading groups in Bath.

In Weston-Super-Mare there are two dealers, Millers, opposite the Odeon Cinema, and The Music Shop in Orchard Street.

Millers don't deal greatly with groups but if the organ and piano trend really catches on in a big way, they soon will be.

"We would certainly like to cater more for the young people," said shop manager Fred Duckett. But a lot of their business comes from their tremendous record sales department upstairs, which includes 15 different makes in players and a selection of over seven thousand discs.

The Music Shop, in contrast, concentrates on the group market and has in its proprietor a man tailor-made for the job.

His name is Pat Clare, whose bright personality and willingness to help his customers, makes him very popular.

In fact he is helping a local group at the moment by selling their privately made e.p. to the fans through his record department. It was made by The Iveys, generally recognised as the top outfit in Weston.

Mr. Clare is well-informed on the local scene and has equipped other prominent Weston groups, The Strolling Bones, The Krestas and The Jokers.

He has found his organ sales increasing, and in the guitar line, he says the semi-acoustics are proving popular.

The rendezvous for Swindon beat boys is The Music Shop in Commercial Road. It has been in existence for 12 years and is run by Jeff Kempster with the assistance of his son.

Drum kits are one of their main lines and they deal in Premier, Trixon, Ludwig, Ajax and Broadway, and they too, have noticed the increase in demand for organs so have prepared themselves by stocking Lowrie, Bird and Farfisa.

The top group in this area, Us Limited, were equipped by The Music Shop before they left for Liverpool, where they are playing until they leave for a short trip to Sweden.

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PRAISE FOR SOUL AGENTS—BUT WHERE'S THAT LUCKY BREAK?

ASK American blues specialist Buddy Guy to name one of his favourite British groups and he'll nominate one you probably haven't even heard of—The Soul Agents.

"It's hard to believe that these boys haven't really made it yet," Buddy told me. Instrumentally they are very good and their musical knowledge exceeds their years. I'm sure they'd do very well if they could get a hit."

Their first disc was "I Just Wanna Make Love to You" a Muddy Waters original which was followed by a bluesy number penned by themselves called "The Seventh Son." The boys feel, now, that at the time both must have been a bit too way-out for the record-buying public.

So they made sure that their third offering was still in the R 'n' B idiom, but really commercial, and waxed a song specially written for them by Howard Blakeley, one of The Honeycombs co-managers, titled "Don't Break It Up."

At the time of its release the group were touring the country as backing group for Buddy Guy and conse-



From left to right Don Shinn (Bird organ), Johnny Keeping (vocalist), Jim Sachs (Fender Jazz bass), Tony Good (Fender Telecaster) Roger Pope (Ludwig drums).

quently gave it excellent exposure, and, in fact, featured it on TV as well—but it still failed to go.

"It makes you wonder what we should do next," said bass guitarist Jim Sachs. "We have passed through the stage of Bo and Chuck type R 'n' B and are now heading for more

jazz-based blues, Nat Adderley and so on, and this is the type of stuff we would like to record. But it's very risky."

Too true—the only person, it seems, to have won through with a jazz-based item is Georgie Fame with "Yeh, Yeh."

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THE LONG LADDER

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No. 3 "GET IT DOWN IN WRITING!"

WHEN you were little and Uncle promised to pay you a dollar to mow his lawn you set to work and hoped he'd keep his part of the bargain. When you were little and Teacher told you there'd be an extra sports afternoon for everybody who got good maths marks you started adding up like mad and hoped he'd stick to his word. When you were a little group things like contracts played no part in your professional life. Now, if you're ready to leap with me to the third rung of The Long Ladder, it's time you took a deeper interest in the business side of your career. If there are lawns to be trimmed (or even gigs to be booked!) it's time you had the finances of the deal cut and dried in advance. You've grown up. You're a big group now!

There must be a multitude of sound reasons why all your business should be conducted in writing from now on. First and foremost let's deal with the cash side of things. A letter of agreement containing a confirmation of fees you are to be paid avoids any chance of argument or mistake on the night of the engagement. Know where you stand—have the manager or promoter who is hiring your services state in writing the time he requires you to arrive, the length of your playing time, the payment he'll make (and WHEN he'll make it), the microphone and/or P.A. equipment which will be available to you. This is when you should consider the merits of employing a manager and/or agent to handle your affairs. Until now, as I have suggested in earlier articles, it has been important to establish your independence and your popularity with minimum assistance from outsiders.

Here's one way of deciding if you're ready for management. Look back on your most recent bookings and ask yourselves (a) did you get the best possible money considering the crowd you drew and the reception you earned? (b) are there any bigger and more important local venues which you have yet to play? (c) do you seriously believe you could win your way through a professional recording test? (d) is your diary filled up to an extent where you are having to refuse bookings?

HOW CAN A MANAGER HELP

NOW let's see where a good manager could help you. On (a) you can be sure a worthwhile manager would have the know-how to increase your fees or arrange for you to receive some reasonable percentage of the door money plus a basic rate. On (b) you may answer 'Yes' or 'No' and in either case a manager can come in handy. If you have played the best venues in town you're ready to have a manager take you further afield. If you haven't it's high time someone sold you to the top places by persuading the people concerned to take another listen to your improved performance. Passing to (c) brings us to a vital point. Record companies are much more likely to listen to an established artistes' manager than to the unprofessional reels of tape you might post in to them. Any A. & R. department of a major disc company receives scores of hopeful tapes every week. They cannot be heard to advantage by the right executives if they are heard at all. Far better to give yourself a headstart by having an agent or manager make attempts to set up a studio audition. As far as (d) is concerned, you are missing at least a few worthwhile engagements if your diary is crammed for weeks ahead. You need a manager to sort out which future bookings you should accept and which should be regretfully declined.

How should you select which manager to approach? The first thing is to aim high. Write to the largest and most reputable management in your county. Go even further, if you wish, and approach the top London organisations. Most entertainment business moguls have a record player in their offices. Few have a tape recorder. Therefore it is not a bad idea to put on disc via a local firm a brief selection of your best numbers. Don't worry about the technical perfection of your recordings. An astute manager will recognise the makings of a good sound even if it's a bad recording.

AVOID LONG-TERM CONTRACTS

I CANNOT pass on any tips from the star groups about final choice of management. You have to learn by your mistakes or your good luck to a large extent. Postpone signature of any long-term contract until you can see that the manager you've got working for you is reliable. You may have his previous accomplishments as adequate recommendation but even a man who is comparatively new to the business might make your ideal manager. Brian Epstein was new to the business when he signed The Beatles and The Stones were Andrew Oldhams first signings! Remember that sentimentality should play a minor part in business decisions. If after a trial spell you realise your manager isn't all he seemed to be, quit and move elsewhere without a qualm and without a delay!

Do not imagine that because you have a manager it is imperative that you give up your jobs and turn fully professional. Delay such action until the last moment—if for no other reason than the value of having two incomes. I would suggest that you remain semi-professional until a record company has scheduled your first single for release. Even then, until a really favourable touring offer comes up, you might choose to hold onto your jobs.

Your life is now reaching a Point Of No Return. Now is the time to re-consider the full implications of a career in show business. Are you fit enough—physically and mentally—to stand up to the pressures and strains of a demanding life? Will your enthusiasm for the music (and/or the money) keep you contented? Can you tear yourself away from your local community of relatives, pals and work-mates? Forget the big dazzling lights, the glamour of stardom and the thrill of the Top Twenty. Being a professional artiste is just as difficult as making a go of the most strenuous job outside show business. You'll have to get used to clipping down your sleeping hours to suit travel arrangements. You'll have to learn to live with the rest of the group—not just as pals from down the road but as business partners as well as friends. Don't convince yourself too easily. Think it out, talk it over—and at least give your parents a fair hearing if you've been living under their roof and they're dead against your new profession.

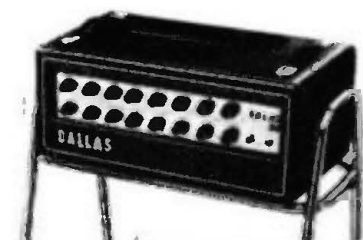
BEFORE WE MOVE TO THE NEXT RUNG I WANT TO DEVOTE A COMPLETE ARTICLE TO TELLING YOU ABOUT THE INTRICACIES OF MANAGEMENT. NEXT MONTH, WHILE YOU'RE STILL CHEWING OVER THE IDEA OF TURNING FULLY PROFESSIONAL, I'LL TELL YOU EXACTLY WHAT YOU SHOULD DEMAND OF YOUR MANAGER AND WHAT HE CAN EXPECT FROM YOU IN RETURN.

**IN THE MAY ISSUE OF BEAT INSTRUMENTAL
—No. 4. TEN PER CENT ISN'T MUCH!**

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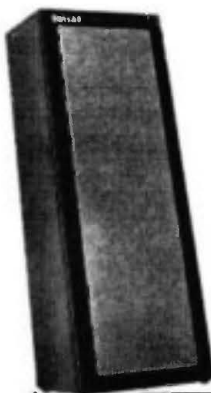
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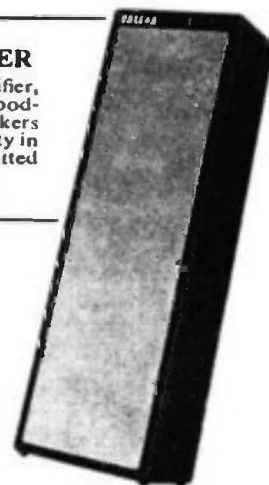
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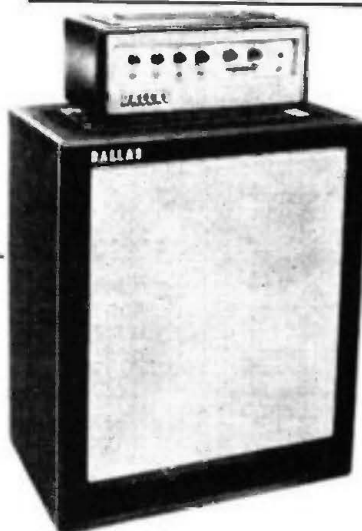
CS100 COLUMN SPEAKER

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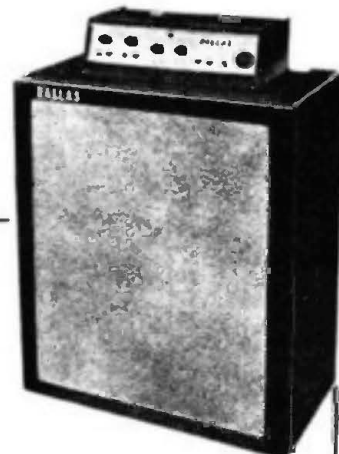
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WHERE IS EVERYBODY?

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.



28th Celebrity, New Bond Street, LONDON.

April. 3rd Drill Hall, GRANTHAM; 18th Silver Blades, BIRMINGHAM; 24th University, HULL.

THE BACHELORS

March. 25th-26th Ritz, BELFAST; 27th ABC, HARROW; 28th ABC, EXETER; 29th ABC, PLYMOUTH; 30th ABC, SOUTHAMPTON; 31st ABC, CROYDON.

April. 1st ABC, ROMFORD; 2nd ABC, NORTHAMPTON; 3rd Ritz, CHATHAM; 4th Regal, CAMBRIDGE; 5th ABC, LINCOLN; 6th ABC, CHESTERFIELD; 7th The ABC, HUDDERSFIELD; 8th ABC, ARDWICK; 9th ABC, CARLISLE; 10th ABC, CLEETHORPES; 11th The Odeon, LEWISHAM; 17th ABC, BLACKPOOL; 19th-24th The Hippodrome, BRISTOL.

THE ANIMALS

March. 25th SWINDON; 26th SOUTHSEA; 27th LONDON.

April. 3rd The Technical College, WESTMINSTER; 4th The Pigalle, LONDON; 7th BRISTOL; 10th RAMSEY; 11th N.M.E. Concert, WEMBLEY; 24th RAWTENSTALL.

GEORGIE FAME

AND THE BLUE FLAMES

March. 25th Odeon, BIRMINGHAM; 26th ABC, KINGSTON;

27th Winter Gardens, BOURNE-MOUTH; 28th Odeon, LEICESTER; 30th The Odeon, MANCHESTER; 31st Odeon, LEEDS.

April. 1st. Odeon, GLASGOW; 2nd ABC, STOCKPORT; 3rd City Hall, NEWCASTLE; 4th Empire, LIVERPOOL; 6th ABC, LUTON; 7th ABC, CHESTER; 8th City Hall, SHEFFIELD; 9th ABC, WIGAN; 10th Gaumont, WOLVERHAMPTON; 11th Gaumont, IPSWICH; 12th Guildhall, PORTSMOUTH.

THE HOLLIES

March. 25th City Hall, SALISBURY; 27th Pavilion, BUXTON; 28th The Caird Hall, DUNDEE; 30th Capitol, ABERDEEN; 31st The Kinema, DUNFERMLINE.

April. 1st The Town Hall, ELGIN; 2nd The Palladium, GREENOCK; 3rd The Astoria, RAWTENSTALL; 13th TUNBRIDGE WELLS.

BRIAN POOLE

AND THE TREMELOES

March. 25th RAF, LINCOLN; 26th The Youth Centre, BEACONSFIELD; 27th Sophia, CARDIFF.

April. 1st The California, DUNSTABLE; 10th Matrix, COVENTRY; 11th The Plaza, HANSWORTH; 15th WESTON - SUPER - MARE; 17th The Merseyview, FRODSHAM; 18th The Oasis, MANCHESTER; 22nd STOKE-ON-TRENT; 24th The Baths, SCUNTHORPE.

THE ROLLING STONES

March. 25th-30th Tour of DENMARK; 31st Gottenburg, SWEDEN.

April. 1st STOCKHOLM; 11th Poll Winners Concert, WEMBLEY; 14th-15th GERMANY; 16th-18th PARIS; 22nd Tour of AMERICA.

CLIFF BENNETT

AND THE REBEL ROUSERS

March. 27th Matrix, COVENTRY;



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THE SEEKERS

April. 11th Poll Winners Concert, WEMBLEY; 18th The Opera House, BLACKPOOL; 19th-24th Mr. Smith's, BLACKPOOL.

THE NASHVILLE TEENS

March. 25th READING; 27th CAMBRIDGE; 28th LUTON; 29th BATH.

April. 1st NEWCASTLE; 2nd LEAMINGTON; 3rd SCUNTHORPE; 9th GRAVESEND; 15th DUNSTABLE; 16th BOLTON; 17th DUDLEY; 18th BLACKPOOL; 19th NEWPORT; 21st BRISTOL; 22nd WORTHING; 23rd HEREFORD; 24th COVENTRY.

THEM

March. 25th-28th Tour of SCOTLAND; 30th Floral Hall, GALSTON-ON-SEA.

April. 1st Manor Lounge, STOCKPORT; 2nd MANCHESTER; 3rd LOUGHBOROUGH; 4th Cavern/Ritz, BIRMINGHAM; 9th Town Hall, LEAMINGTON; 10th Town Hall, DUDLEY; 11th The Co-op., GRAVESEND; 17th Market Hall, REDHILL; 18th Oasis, MANCHESTER; 23rd GRAVESEND; 24th KIRKCALDY.

THE IVY LEAGUE

March. 26th MORECAMBE; 27th PETERBOROUGH; 28th Ice Rink, STREATHAM.

April. 3rd ROCHDALE; 21st-24th Tour of SCOTLAND.

THE YARDBIRDS

March. 26th Links, BOREHAM WOOD; 27th Royal Hotel, LOWESTOFT; 28th Craw Daddy, RICHMOND; 29th Marquee, LONDON.

April. 1st Carlton/Adelphi, BIRMINGHAM; 2nd Dungeon, NOTTINGHAM; 3rd George, HINCKLEY; 4th The Downs, HASSOCKS; 8th McKilroys, SWINDON; 10th The Corn Exchange, CAMBRIDGE; 12th The Manor House, IPSWICH; 13th Town Hall, HIGH WYCOMBE; 15th Cooks Ferry, EDMONTON; 17th Plaza, OSWESTRY; 18th Starlight, SUDBURY; 19th Crazy "E," BIRMINGHAM; 20th Grosvenor, AYLESBURY; 21st Court, BROMLEY; 24th Corn Exchange, CHELMSFORD.

HERMAN HERMITS

March. 25th YEOVIL; 26th British Nylon Spinners, PONTYPOOL; 27th The Market Hall, REDHILL; 30th The Oasis, MANCHESTER; 31st WALKENHAM.

April. 1st Locarno, SWINDON; 2nd Co-op., GRAVESEND; 3rd The Gaiety, RAMSEY; 5th Silver Blades,

BIRMINGHAM; 6th The Assembly, TUNBRIDGE WELLS; 7th Town Hall, STOURBRIDGE/Town Hall, KIDDERMINSTER; 8th The Pier, WORTHING; 9th Technical College, SALFORD; 10th Memorial Hall, NORTHWICH; 12th The Pavilion, BATH; 14th Ice Rink, STREATHAM; 15th STOCKPORT; 16th The Mojo, SHEFFIELD; 17th MARCH; 18th-24th Tour of AMERICA.

THE ROCKIN' BERRIES

March. 25th BIRMINGHAM; 27th HINCKLEY; 28th The Pigalle, LONDON.

April. 1st-5th Tour of SCOTLAND; 9th MANCHESTER; 10th RAWTENSTALL; 11th Poll Winners Concert, WEMBLEY; 12th WARRINGTON; 13th ALTRINGHAM; 15th GOSPORT; 17th BISHOPS STORTFORD; 18th-24th Tour of IRELAND.

WAYNE FONTANA AND THE MINDBENDERS

March. 25th Astoria, OLDHAM; 26th Town Hall, MAESTEG; 27th The Market Hall, MARCH; 28th The Community Centre, SOUTHALL; 29th Adelphi, WEST BROMWICH.

April. 2nd Palace, MARYPORT; 3rd The Rink, SWADLINCOTE; 4th Oasis, MANCHESTER; 8th The Locarno, SWINDON; 9th Pavilion, WEYMOUTH; 10th Market Hall, REDHILL; 11th Poll Winners Concert, WEMBLEY; 12th Queen's Hall, WIDNES; 14th The Corn Exchange, BRISTOL; 15th Pier, WORTHING; 17th The New Central Hall, MANCHESTER; 18th Starlight, WEMBLEY; 19th Memorial Hall, NORTHWICH; 24th The Pavilion Gardens, BUXTON.

THE KINKS

March. 25th Albert Hall, STIRLING; 26th The City Hall, PERTH; 27th The Palladium, GREENOCK; 28th DUNDEE; 29th GLASGOW; 30th Capitol, ABERDEEN.

THE DOWNLINERS SECT

March. 26th 51 Club, LONDON; 27th SHEFFIELD; 28th 51 Club, LONDON/Black Prince, BEXLEY.

April. 1st Cooks Ferry, EDMONTON; 2nd 51 Club, LONDON; 3rd CHELMSFORD; 4th 51 Club, LONDON / BOREHAM WOOD; 5th Manor House, IPSWICH; 6th The Borough Hall, AYLESBURY; 7th Manor House, HARRINGAY; 8th Trade Union Hall, WATFORD; 11th 51 Club, LONDON; 16th 51 Club, LONDON; 18th 51 Club, LONDON; 19th Rendezvous, PORTSMOUTH; 20th UXBRIDGE; 23rd 51 Club, LONDON.

Hank's COLUMN



Did you see our high-stepping routine at 'Sunday Night At The London Palladium' the other week?

I really enjoy all that type of stuff but I must admit I used to feel a bit lost without my guitar. I'm more used to it now, though, particularly after our long stint in "Aladdin."

By the way, did you know that our pantomime has broken all box-office records at The Palladium? It's just great. We've all been hard at it since the pantomime first opened on December 22, and it's wonderful to know that our efforts were really worthwhile.

Anyway, this being my last column for "B.I." gives me a chance to reminisce. I've been in show business for years now and it's amazing how things have developed for the Shads since Bruce and I first came to London from Newcastle, forming The Drifters and joining up with Cliff. In those days we were all 'rock 'n' roll' mad—remember "Move It" "High Class Baby" and "Mean Streak"?

I remember we thought it would be nice to write some songs for our own use—and today we've got our own publishing company! Then we had bit parts in "Expresso Bongo" with Cliff, and now we're writing the score for our OWN feature film.

And to cap it all I've even got a guitar on the market named after me!

ABOUT £1,000,000 SO FAR

THE Beatles were recording—tearing into a special session on their new single, “Ticket to Ride” and “Yes It Is.” As ever, the composers, Messrs. Lennon and McCartney, were

demonstrating the way **THEY** originally “saw” the numbers.

They’re used to the routine now, of course. But they still haven’t the foggiest idea of the amount of money they’ve earned from their songs—there are now 58 different items under

copyright to their publishing company, Northern Songs. For actual income for composers is (a) almost on the secret list and (b) almost impossible to assess at any one stage.

Basically, a composer would get one-and-an-eighth pennies for every record sold. Roughly £4 a thousand discs sold. Or, in rough figures, not far off £5,000 on a million-seller. You get the same royalty for writing the “B” side, so it’s £10,000 for John and Paul on an average Beatle seller. That’s in Britain alone.

Then there’s the income from each song every time it’s played by any other group or singer. And from broadcasts or TV shows or personal appearances even by the Beatles.

Obviously, it’s impossible to get a fully up-to-date picture on the exact number of plays. Why Northern Songs boss Dick James is never sure of the precise number of “cover” records of Beatle songs throughout the world.

But taking the basic royalty, and assuming that Beatle-disc sales altogether are around 100,000,000—well, that’s an income of something like **ONE MILLION POUNDS!** Which is probably the fastest-made million in the history of pop music.



L. to R. Publisher Dick James, Ringo, Sound engineer Norman Smith, George Martin, Paul, George and John discuss the numbers the boys have just recorded.



THE WRITING ON THE WALL

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YARDBIRDS BREAKTHROUGH

LOOKS very much as if the "most blueswailing" Yardbirds have finally broken through in a big way. But only after a lot of internal argument about policy—the boys have now moved way away from the R 'n' B scene. Which meant the departure of "purist" Eric "Slow Hand" Clapton.

And which also meant a tricky problem for Jeff Beck, from the Tridents, who took over on lead guitar. Says Jeff: "Eric was very popular. Now I honestly find I can't look directly at audiences. I've got this feeling, you know, that they're all there just waiting for me to make a mistake, so they can stand shouting out to get Eric back in the group. Maybe I'll get over it, but it's a very real problem right now.

The other Yardbirds made clucking noises, said that Jeff was worrying too much. Said Paul Samwell-Smith, soft-spoken bassist: "Eric helped us a lot. Fine. But we couldn't get him to bend his approach at all. He was all for authenticity. We all were . . . once. But it's useless having a tiny band of fans and failing to get through to the mass audience. Eric hated our hit single, "For Your Love." But look at the way it has sold."

Gorgio Gomelsky, the "Birds" manager, is right behind them in the change of "image," musically. The man who gave the Stones their earliest breaks said: "This labelling of groups is pure suicide. Groups have to realise that they are entertainers, not merely trend-setters. If everything could just be called 'MUSIC,' we'd all be a lot happier. Why complicate something which is basically so simple."

The Yardbirds, incidentally, still dig the raw blues—



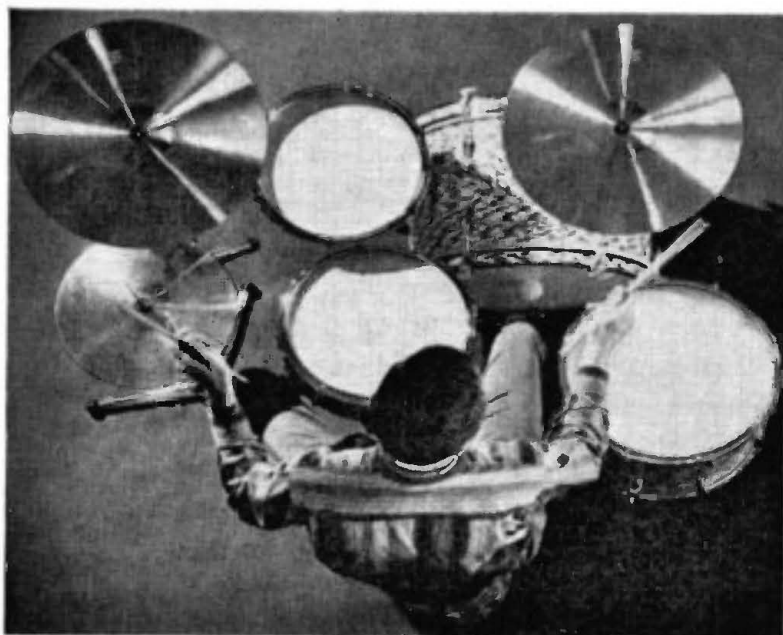
Left to right: Jeff Beck, Jim McCarty, Ian Samwell-Smith, Keith Relf and Chris Dreja.

obscure American artistes are rarely off their record-players. "It's a compromise," said Chris Dreja. "A compromise to try and find real success at all levels. Which means that we'll always be trying to find brand-new ideas to add to our showmanship approach. . . ."

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Bobby Kevin on SONOR

Write for full Illustrated Catalogue of Drums to address below



HOHNER

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INSTRUMENTAL NEWS

DONOVAN SPRINGS A SURPRISE

BRIAN 'LIQUORICE' LOCKING, former bass guitarist with The Shadows, will accompany Donovan on his nationwide tour beginning on September 25.

And the instrument Brian plans to use is not an electric guitar but an amplified string bass, which is more suited to Donovan's folk sound.

Donovan may use another guitarist but that's all. There will be no drummer.



HONEYCOMBS NEW IMAGE

YOU'VE read how The Four Pennies have changed their "image" with new haircuts and new suits. Now another prominent group have taken similar steps but haven't changed their appearance so much as their style on disc and stage.

They are The Honeycombs, who made number one with their first disc "Have I The Right" but since have slipped in the popularity stakes.

"Our big mistake was 'Is It Because'" said vocalist Dennis D'Eil. "This was a weak number but at the time we didn't realise it, so when 'Eyes' came out a lot of people had obviously lost faith in us."

LIVERPOOL AGAIN

Ian Edwards and the Zodiacs, whose first release "Just The Little Things I Like" is out on Fontana, are the first new group to emerge from Liverpool for some time.

They were "spotted" six months ago and since have not been home, having played all over Germany, where they are now immensely popular.

They have an instrumental on release there titled "Spartacus"—recorded in this country as "The Spartans" by Sounds Incorporated—and have just completed their first long player for the German market.

Another cover version they have done is Dave Berry's "The Crying Game" which has sold over 250,000 copies in the States.

Ian sings and plays rhythm guitar on a Harmony model; Pete Wallace plays lead, using a Gibson ES330 model; Charlie Wallace, plays bass with a Hofner violin model; and Geoff Bamford uses a Ludwig drum kit.

The group use complete Vox amplification.

So in a bid to pull themselves round before it might be too late, The Honeycombs have dropped all echo used on stage, and instead of singing on his own, Dennis is now supported by a chanting backing and effective harmony from the rest of the group. Dennis has also equipped himself with a set of bongos similar to those used by Paul Jones and Speedy Acquaye.

To back up this new "image" is their new disc "Something Better Beginning" which is completely different from their previous offerings, and, as Dennis says: "You'd have to look at the label to realise it was us."

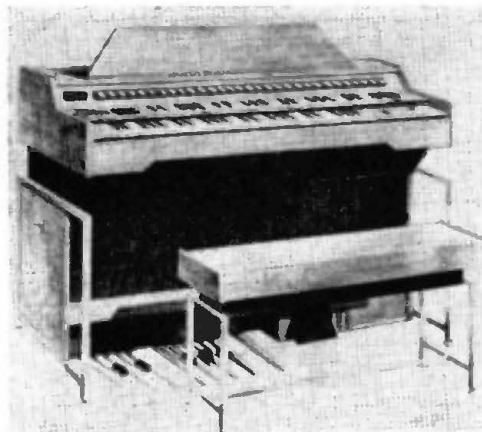
It was written specially for the group in Australia by Kink Ray Davies and their basic guitar and drums sound is augmented by trumpets giving it a big band feel.



JOHNNY B. GREAT FOR DRIFTERS TOUR

Johnny B. Great and the Quotations have been booked to back The Drifters on their first British tour commencing March 29.

Johnny and the boys have been around for quite some time as individual acts, but have only recently joined forces. They favour the James Brown type numbers which suit their sax-led line-up perfectly. The Animals and The Pretty Things are big admirers of their style.



After having great success with their Duplex organ Bird report increasing interest in the Futurist organ. At 550 gns. this organ has an amazing tone range. It incorporates two Goodman 12in. speakers with two 4in. tweeters.

Hohner & THE OLD STANDBY

After hearing about the Hohner "Old Standby" harmonicas from groups who have bought them in the States, many players are trying to get them here.

Hohner, however, say the Old Standby is exactly the same model as their Echo Super Vamper apart from the metal shell.

ZOMBIES' NEW SINGLE

The Zombies took part in a marathon recording session from 7 a.m. to 7 p.m. at Decca's West Hampstead studios recently, during which they recorded their new single to be released on April 16.

The number is titled "She's Coming Home" and was written by organist Rod Argent, who also penned the flipside "I Must Move."

The boys from St. Albans leave at the end of April for the States, to join the Dick Clark Caravan and hope this will be the number to re-establish them in the charts before they go.

Since their first and very successful disc "She's Not There" went high in the charts, they have failed twice in this country to follow it up. Now they hope that their new one will break the British jinx.

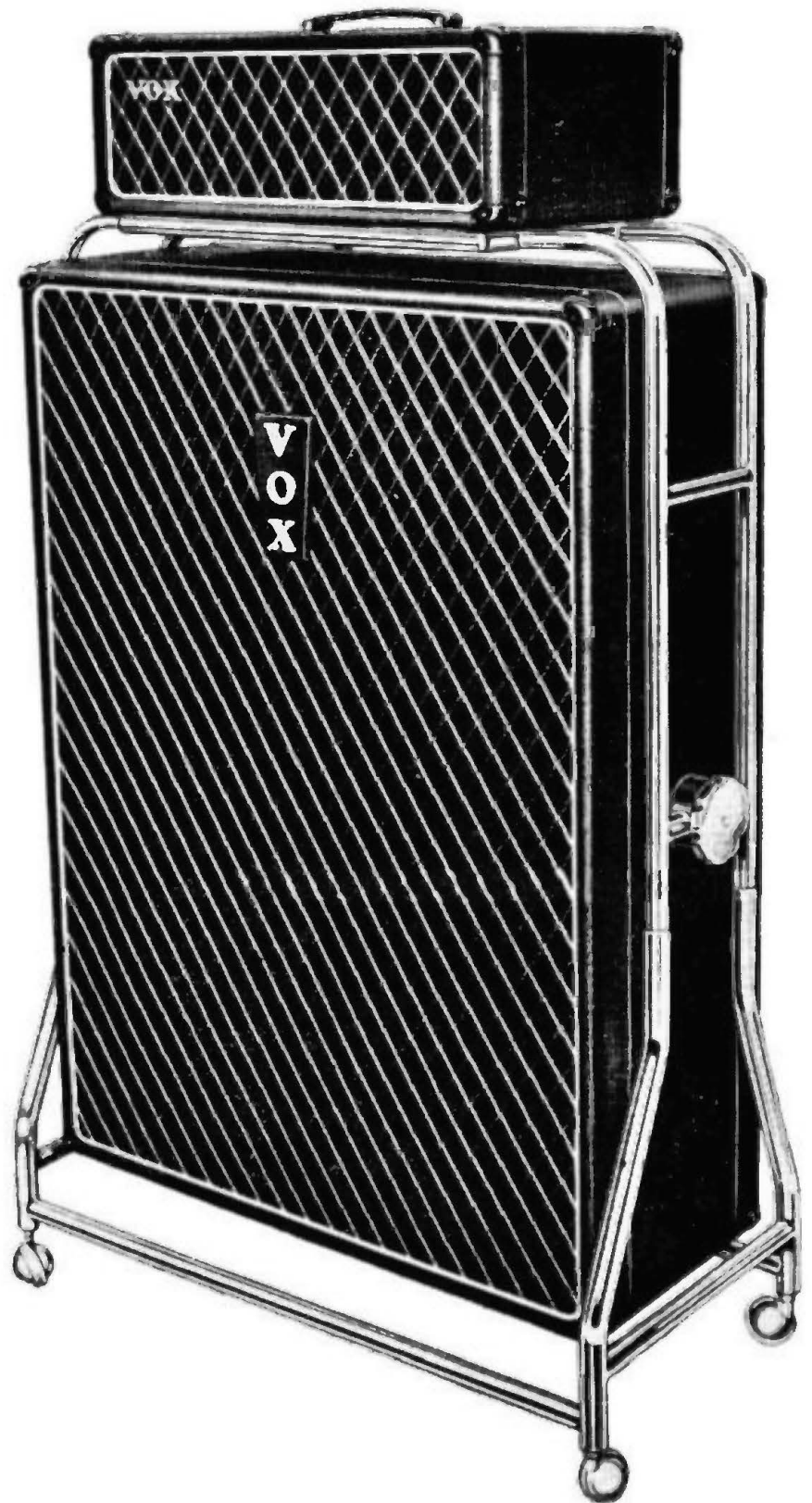
Fabulous- VOX

The Beatles, The Shadows, The Stones, The Dave Clark Five—behind their performances there's another fabulous name—VOX. They chose VOX equipment because of its unbeatable fidelity, sensitivity, reliability.

To add that great VOX Sound to great performances. And now, the latest and greatest VOX Amp—the VOX AC 100 Super de Luxe. Specially designed for the Beatles and used by them with swinging success in the U.S.A. and back home. Fabulous is their word for it!

A.C. 100 SUPER DE LUXE

As used by The Beatles. Unrivalled where adequate reserves of sheer undistorted power are required. 100 watts output. Four inputs, volume treble and bass controls. 8 or 15 ohms. Separate loudspeaker cabinet with four 12" heavy duty loudspeakers plus two 25 watt high frequency pressure horns with crossover network. Supplied with chromium swivel stand. Amplifier section available separately. Dimensions: 19" x 11½" x 7" and 40" x 27" x 12" Price: £252.0.0.



For details of the full VOX range write to the manufacturers:—

JENNINGS MUSICAL INDUSTRIES LTD. DARTFORD KENT

JUDITH DURHAM ON AUTOHARP

THE Seekers new disc, due for release in mid-April, features Judith Durham on autoharp. This is an instrument very similar to a zither and operates on a push-button chord principle. Once again the number will be a Tom Springfield composition.

VITAVOX MIKE

Vitavox Ltd. have produced an attractive, compact new mike. It comes with a flexible stem. An interesting feature is the screw attachment which allows an impedance of 25 ohms, 200 ohms, 10 K ohms or higher to be selected. Price with 9ft. of screened cable and protective box is £18.



L. to R.: Top. Dave Ford (Tenor Sax), Ken Street (Lead Guitar). Bottom. Alan Hawkshaw (Organist and Pianist), George Ford (Bass Guitar), Barry Reeves (Drums).

CHECKMATES WAIT MAY BE OVER

SINCE The Checkmates parted from Emile Ford several years ago, they have had five discs on the market but none of them made any impact on the charts.

Their wait may soon be over, however, for after waiting nine months to find the right number to follow their last release "Sticks and Stones" they have come up with "Around" a catchy item, written by organist and pianist Alan Hawkshaw.

The number was recorded at the Olympic Sound Studios and was A and R'd by Rolling Stones manager Eric Easton, who is The Checkmates' agent.

INTEREST IN BANJOS

Dallas report that Banjo sales are looking very healthy indeed. A spokesman told B.I. that he thought group members were taking up the banjo as a second instrument.

IVY LEAGUE LINE-UP

THE line-up for the Ivy League's new backing group has now been finalised. It consists of ex-Tornado Clem Cattini on drums, Mike O'Neil (Nero of the Gladiators) on organ, Dave Winters on bass, and Mickie Keene on lead guitar.

BURNS NEW THREE

LATEST equipment in Burns' St. Giles shop includes a new bass amp., a mike boom and a portable power point. The long awaited bass amp., the Double B, consists of a 75 watt amp. unit with two 18" speakers in a large cabinet. As can be imagined its volume is tremendous. The well designed cabinet produces a nicely rounded tone. Price is 195 gns.

Their new mike boom can be adjusted to any position and will take any mike, its price is 9 gns. The portable power point is a good solid substitute for the wooden plugboard. At first it looks like an electric motor. 50 feet of cable rolls into a spring loaded drum to which three rubber insulated plug points are attached. Price 17 gns.



NEWS FROM ARBITER

ARBITER are now distributors for the Fal range of transistorised amplifier equipment. A new feature in this range is the master volume control for all inputs. This works independently of the ordinary controls.

Arbiter also have a new electronic, fully transistorised keyboard in stock. It is the German Bauer and costs 184 guineas.

WATKINS JOKER BACK AGAIN

When the Watkins Joker Amp incorporating Echo, Trem and a Mike stand came out a while back it never became a big seller and was dropped. But at the recent Frankfurt exhibition they showed a couple on their stand for the benefit of several interested French dealers. Strangely enough everybody at the exhibition became intrigued with the "gimmick" amp and so Watkins have decided to streamline it and bring it out once again. This time the Joker will resemble the already popular G.R.60 model.

PERSONNEL CHANGES

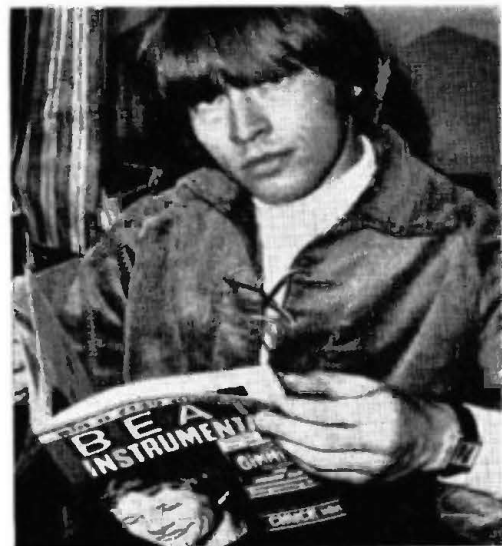
THERE have recently been changes in personnel at two of London's leading music shops.

At Sound City, Bruce Rouland has become assistant to the sales manager in Arbiter's wholesale distribution department. His place as manager at Sound City has been taken by Brian Gilboy, previously with Selmers.

At Jennings, Tony Phillips has left to pursue a singing career. His place is taken by Dave Roberts, previously at Musicland, Jennings' Bexleyheath showrooms.

HAGSTROM 12-STRING

HAGSTROM have a new electric 12-string guitar on the market. The price is 75 guineas.



Brian Jones checking up on what's happening in the group world with last month's "Beat Instrumental."

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CALL TO DISCUSS YOUR PLANS



YOUR QUERIES ANSWERED . . .

Dear Sir,

I am a regular reader of *Beat Instrumental* and would be very grateful if you could tell me where I can take guitar lessons in the Mayfair area.

I would like to go between 4 p.m. and 5 p.m. any weekday.

I am 18 years of age and a beginner.

I do hope you can help me. I don't want to pay more than £1 an hour if possible.

A. THEOBALD,
Victoria, S.W.1.

ANSWER:—You should have no difficulty in finding a teacher in this area, there are hundreds. We can recommend Eric Gilder's School of Music in Wardour Street and Ivor Mairant's School in Rathbone Place.

Dear Sir,

I have just seen "John Mayall's Blues Breakers," on TV and I think that they have one of the greatest organ backings I've heard for a long time.

I couldn't make out the organ they used. Can you help me please? Also the small keyboard (3 octaves, I think) that sat on top of the normal organ, what was that? It had a great tone.

I have only recently come across your excellent magazine, and as a musician (clar: alto/ten/bari sax, and a very little organ) thought that Griff West's article on Buying a Sax was good commonsense. I think Griff is a great tenorman, his control of harmonies is fantastic. It's a pity though that you had to show his sax held together by elastic bands, although that could be another tip to comparative beginners, an elastic band makes an excellent make shift if you break a spring (as most woodwind players know).

Anyway, thanks for a fabulous magazine, and I am looking forward to the April issue.

ALLEN ROCHE,
Woolwich, S.E.18.

ANSWER:—John Mayall is the organist. He has just recently bought a Hammond M.100 organ. He also uses a Hohner Cembalel Electric Keyboard.

Dear Sir,

I am building myself an electric guitar, but I have found a great deal of difficulty in getting two, or three pickups, with separate volume, tone, and, if possible, solo Rhythm Switch.

I wonder if you would kindly let me know if, in fact, it is possible to purchase a number of pickups ready wired in the range of the Burns Tri-Sonic, or something similar.

If, however, it is not possible to obtain these pickups ready wired is it

possible to buy the pickups separately and wire them?

R. A. SINGLETON,
Preston, Lancs.

ANSWER:—Framus, Dallas, Vox and Rosetti make pickup plates although the single pickups can be easily wired. No volume controls are supplied with single pickups but if you have a reasonable knowledge of electrics you can buy Potentiometers for volume controls and then get a circuit plan for 2 or three pickups. Switch over facilities will be included in the plans.

Dear Sir,

Please could you tell me if it is possible to get the following sheet music:

1. Theme music from the film "The Boys" played by The Shadows.
2. "Tonight" also played by The Shadows on the last LP.

M. TIFFIN,
Brockley, S.E.4.

ANSWER:—The theme from the film "The Boys" was never published but you can obtain "Tonight" from Chappels Music, 13 St. George Street, W.1.

Dear Sir,

Please could you tell me the make of guitar that Ray Davies of the Kinks plays and also its price.

P. SMITH,
Peterborough, Northants.

ANSWER:—It is a sunburst Fender Telecaster and costs £138 4s.

Dear Sir,

I am the owner of a Framus F5/019 12-string guitar and I would like to know whether it would be safe to have the neck thinned (depth-wise). Perhaps you could also tell me how much an operation like this would cost.

K. SALMON,
Gosport, Hants.

ANSWER:—Dallas, importers of Framus guitars say that this would be extremely unwise, especially with a 12-string guitar. All measurements on a guitar are in relation and therefore there must be a very good reason for the neck being that depth. If, however, you want only a little off the depth it might be safe although you should keep it in mind that once you start messing around with your guitar it is no longer under guarantee. If you do want to go through with this, go to the dealer who sold you your guitar and ask him to recommend a local repairer to do the job for you. You will probably find that he sends his own repairs to someone. Price is anyone's guess although I think you would probably have to pay somewhere around £3. Remember that the back of the neck will have to be resprayed after the operation.

INSTRUMENTAL CORNER

MOST group members at one time or another act unintentionally as earths for their equipment. Usually they escape with a severe shaking or slight burns, but it is a terribly depressing fact that several healthy young men have been electrocuted before the eyes of their fellow group members and in some cases in front of an audience.

The importance of earthing all your equipment cannot be overstressed, but sometimes even that is not sufficient to remove all risks of an electric shock. Some halls and clubs are left for years without any proper check on their electrical equipment and if the hall P.A. system is faulty you can get a nasty surprise if you happen to complete a circuit by touching your guitar strings and the mike.

Now a firm of electro-medical designers have come to the rescue.

Normally this firm, W.P.M. Ltd. works on designing Cardiac Defibrillators, machines which take over the function of the heart when it is impaired by accident or disease, and which were often used on victims of electric shock. So, quite naturally perhaps, they decided to make a gadget which would prevent these cases ever reaching the hospitals.

The result is a small tube 1½" long containing a special circuit which reduces amperage and therefore the current between the amp and guitar or mike.

The guitar lead is plugged into the isolater and then the isolater is in turn plugged into the amp. Neither tone nor power is impaired. If anything does go wrong you receive a slight tingle whereas you might have been dead before. The price of the isolater is 39/6, not bad if it saves your life.

For further information contact:-

W.P.M. Electro Medical Ltd.,
280 Camden Road, N.W.1.

THIS MAN THEY CALL JAMES BROWN

“ALL aboard the Night Train!” shouts James Brown on one of his singles. And before very long it might well be all aboard the James Brown bandwagon for hundreds of British groups.

For “Mister Dynamite” as he is called in the States, seems to be treading the same path as Chuck Berry, who really hit it big in this country after The Beatles and Rolling Stones, among others, had expressed their admiration for the rock 'n' roll star and his many self-penned songs.

This sparked off a mass invasion of Charing Cross Road by hundreds of groups asking for music albums and old long players. Consequently Chuck's record sales soared—his singles even started entering the charts once again—and since, two albums of sheet music have been published.

Now the same thing appears to be happening to Brown.

TREMENDOUS ATTRACTION

FOR several years, he and his Famous Flames have been a tremendous attraction in America, but until recently he was a nonentity in Britain. Then people began to realise that the majority of our leading blues outfits (Zoot Money, Chris Farlowe and Alexis Korner, for example) were using his material, and Stone Mick Jagger started raving over the artiste.

In fact, Mick's announcement could well do similar things for Brown to what The Beatles did for Tamla-Motown music.

But still the background of James Brown remains somewhat of a mystery. Most of his British admirers know him just by his records.

His story, however, is an interesting one and it was, literally, by accident that he entered show business at all.

He was born in Augusta, Georgia, the son of a travelling blues singer/guitarist—but it wasn't until later in his life that he entered music.

He started out in the world as a shoeshine boy and moved on to become a professional boxer and a pro. baseball pitcher—and it was in the latter that he received a severe leg injury which forced him to give up sport.

Singing had always been a pleasant pastime with him so he began entering talent shows, and became so keen that he formed a gospel group called The Swanees—now known as The Famous Flames.



In 1956 the group cut an audition disc at a radio station's studio in Macon, Georgia—WITHOUT MUSICAL BACKING! The title was “Please, Please, Please” and James persuaded a local disc jockey to give it a play in one of his shows on a local radio station.

BECAME A SMASH HIT

The number was featured on the air and within minutes the station's switchboard was inundated

with calls requesting it to be played again.

After this things really began to happen for James and his Famous Flames. The King Record Company signed them and re-recorded the number with a band backing.

It was issued and was a smash hit—and offers of personal appearances poured in. His management were against sending him out to various clubs and dance halls just as a typical singer with a group, etc., so decided to launch him as the star of a travelling show—the James Brown Show.

The idea was a success and today is still doing tremendous business and is now recognised as one of the most spectacular in the States.

Brown is like Ray Charles in the fact that he travels about accompanied by his own vocal backing group, a big band and a countless number of personal assistants, for example, tailor, valet, secretary and so on.

And his show, it seems, is certainly worth seeing, for besides featuring “Mister Dynamite” in a big way, there are comics, dancers and various other acts on the bill.

The Famous Flames, incidentally, are very highly thought of in the States and have worked with their “Boss” on three American labels—King, Federal and Smash. They have been with him for nine years and consist of Bobby Byrd, Bobby Bennett, Lloyd Stallworth and James Crawford.

The 17-piece band are also thought of as part of “The Family.”

The reedmen in the line-up are Brisco Clark, St. Clair Pinckney, Eldee Williams, Maceo Parker and Nat Jones, who is also the arranger.

On trumpet are Joe Dupars, Ron Tooley, Mack Johnson and Robert Knight, and on trombone is Wilmer Milton.

Bernard Odum and Sam Thomas play bass, and there are THREE drummers—Nat Kendrick, Melvin Parker and O. B. Williams.

Les Buie plays guitar and Al “Fats” Gonder, doubles on piano and organ.

What an act! And there is every possibility of them coming to Britain soon, for Eric Easton, co-manager of The Rolling Stones, hopes to bring James Brown over for a nationwide tour in the late Spring.

JOHN EMERY

SONGWRITING NOW

Part Two of a special article featured in last month's issue

SONGWRITING is a very good business financially. But it's difficult to break into." So says Chris Andrews, one of Britain's top composers.

How true! There are probably dozens reading this magazine now waiting for a break and wondering just what they have to do to get their song accepted.

So this month we continue our "round-up" of leading composers and ask them for their views and opinions on the current scene, together with their advice for budding songwriters.

There were several points that all unanimously agreed upon.

First, as Kenny Lynch pointed out: "Persistence is essential. If you're the type who gets upset and discouraged when a door is slammed in your face, set your sights on something else."

Secondly, on the subject of getting a song across, publisher Dick James had this to say: "In the ever changing world of 'pop' there is only one sure way of getting a song through—that is by demo-disc. It might not be accepted but at least it will be played and given a hearing. This is now recognised as part of the business. To submit sheet music is somewhat dated principally because many of the stars today cannot read it."

This goes for composers too. Many rely solely on their ability on either guitar or piano.

One who can read, however, is Chris Andrews. "I can't read fluently," he says, "but enough to get by."

With several hits for Adam Faith and Sandie Shaw under his belt, many would obviously like to know how he works. "I'm a spontaneous type of composer," he told me. "I may be walking along a road and an idea might hit me. I jot it down quickly and expand it when I get



Hank and Bruce pictured this time as entertainers.

home."

"I normally always work a tune first and the lyrics later."

Chris's story is not one of overnight success. He has been writing songs for ten years but didn't meet with much response until two years ago.

In contrast to Chris, is Jerry Lordan, who is renowned for his instrumental compositions.

"Ideas don't just come," he told me. "If I want a song I have to sit down at the piano and think hard until I get a beginning or an idea I can work from."

And this formula has produced hits like "Apache", "Wonderful Land" and "Atlantis" for The Shadows; and "Diamonds" and "Scarlett O'Hara" for Jet Harris and Tony Meehan.

"There is no particular reason why I

write mostly instrumentals — it just happens.

"With an instrumental the melody line has to be very good, because there is nothing else to fall back on."

Hank Marvin and Bruce Welch of The Shadows are well-known in the songwriting field and are concentrating more and more, it seems, on this side of their work.

After having completed the score for the "Aladdin" pantomime at the London Palladium they are getting their heads together for songs for both Cliff's and their own forthcoming films.

Yet their songwriting is often done with the help of John Rostill and Brian Bennett and all four Shads have formed their own publishing company, Shadows Music Ltd.

Hank and Bruce, though, have been lucky in the respect that they made it as artistes first — then started writing. Consequently they haven't experienced the usual rigours of getting through to the right people.

Kenny Lynch is one who put his singing career first, then followed up by forming his own publishing company with Clive Westlake.

"At first I didn't have a lot of time to write," he says, "but lately I've really been working at it. My total now is nearly 60 compositions, which include 14 of my own 'B' sides and three 'A' sides."

SONGWRITING BUREAUX

HERE'S some sound advice to budding songwriters and it's backed up by the established composers: **BEWARE** of those Songwriting Bureaux who advertise in trade papers promising to knock your song into shape and bring it up to professional standard.

More often than not these concerns are situated in poky little back street offices and are run by people utterly unqualified in this field and interested in only one thing—your money.



Adam Faith and Sandie Shaw listen intently as Chris Andrews plays.

BUYING A KEYBOARD

by MANFRED MANN

HI! This is Manfred Mann—singular not plural—and I'm here this month to offer advice to anyone interested in buying an organ or piano.

To anybody who has had any experience of playing the piano, the actual buying of the instrument won't be as difficult as the buying of a guitar or saxophone—for every well-known keyboard player started off with the usual piano lessons while still at school. I personally began when I was 14 in Johannesburg, South Africa.

I'd always loved music, and as the piano was the only available instrument, this was my choice.

At first I just bashed around until I got into the swing of fitting lessons into my normal daily routine. It's no good playing when you've nothing else to do—practice is all-important.

When you feel you are good enough to buy your own instru-

ment it is really irrelevant whether you choose an organ or piano, for both are similar.

I would say that the main differences are the playing styles. A piano can be made to sound louder simply by hitting the keys harder, whereas, with an organ, the volume is obtained by the use of a foot-pedal.

This pedal is very important. It must work well, and is difficult to control at first, so when buying an organ, check that the volume increases evenly as the pedal is depressed.

Another point to check is the draw-bar action—knobs that are used to change the sound and get different effects. The controls are fitted onto slides, so instead of the particular effect being "on" or "off" there is much more versatility in the sound and more "attack" can be obtained. On some organs they are in the form of buttons, but, I personally, prefer the draw bar type.

There are many different makes of organ on the market today so everyone—no matter what their individual preferences—should be able to find one to suit their particular style. The prices range from something like 199 guineas to well over the £500 mark.

Before you buy one, decide what you want—an attacking or a very full sound. In the first category come the small portables—which are favourites with groups because they are easy to pack away and carry about. For the fuller sound, however, you must have one of the bigger and more expensive models like I used on "Come Tomorrow."

As for the electric piano, it's still a comparatively new idea, and some of the makes still have teething troubles. The main snag is that the volume of one note in a three or four note chord may be louder than the others. So if you decide to get an electric piano play each note individually.

One important point I would like to stress to somebody learning to play is go for one or the other, don't try and play both! Master one before you get ambitious, because although they are basically the same, there's no limit to the many effects that can be obtained on an organ.

Which brings us to tuition. You can, of course, teach yourself but this requires great love for the instrument. I think you'd be better off to look for a tutor who can guide you. I was one myself about two years ago, but I only taught jazz.

One distinct advantage of buying a keyboard is that there are no extra expenses. With a guitar you have to buy new strings every so often, but there's nothing like this on an organ or piano. You have to get an amplifier—but you do with every instrument, anyway.

However, keep practising and the best of luck for the future.



THE COSSACKS AGAIN?



The day of reckoning is at hand for six groups from Herts and Essex.

On March 30th they're due to have a musical set-to at The Rhodes Hall, Bishops Stortford. The event? the final of the Herts and Essex Beat contest which has been sponsored by "The Evening News."

Arranged by a firm called Jazerman Productions in association with Wheeler Entertainments, the contest has been running since last October. By now all the groups with average ability have been left behind and it's obvious that the six finalists will be setting a very high standard.

The Cossacks from Oxhey, Herts, seem to be the favourites for the title "Best in Herts and Essex," mainly because of their past success in previous competitions. Two years ago they were just pipped by St. Albans group The Zombies, but last year they managed to win outright.

In this current competition, they stormed through their semi-final heat with a selection of Beat, Calypso and comedy.

Formed 4½ years ago The Cossacks line up as:

Gene Tavener—Vocals.

Michael New — Lead Guitar using a Fender Jaguar.

Brian Jessop—Rhythm Guitar using a Fender Telecaster.

John Hibbard—Bass, using Fender Precision; and

Donald Cox—Premier Drums.

The boys also use all Fender Amplification, but will be using the gear supplied by Selmer for the competition.

MEN Behind The INSTRUMENTS

No. 6—IVOR ARBITER

It's a big company, in terms of musical instruments and know-how. It's headed by Ivor Arbiter, operating from offices in Gerrard Street, in London's West End... just a stone's throw from their shops in Shaftesbury Avenue... Sound City, Drum City and Paramount.

Ivor Arbiter is surprisingly young. Tall, slim, immaculately tailored. Very with it. And very sympathetic to the group scene—not purely for commercial reasons!

Joe Arbiter, Ivor's dad, was a professional saxophone player and extremely well known in the business... in the hey-day of big-band dance outfits. At the age of 14, Ivor started working for a musical instrument repairer and learned a broad basis of the trade. Two years later, he started up his own business in Kingley Street, just off Regent Street. At SIXTEEN!

Now let Ivor take up his own story. "In 1956, my father retired. I knew there was a small room going above 76 Shaftesbury Avenue, so I sold my car for £150 and we took it over. Soon, the shop underneath was going spare, so we took that as well. I suppose that is really where it all started..."

"This was the time when Tommy Steel was dominating the pop scene, and creating a tremendous interest in guitars. Trouble for the fans, and the budding musicians was that they just weren't available in this country. I was lucky—I heard that they were being made in Holland. I found out there was a quantity available there, so I took off, but fast, for Amsterdam.

"Anyway, I got there in time and bought up fifty of them. I got back mid-day Saturday and found a queue waiting outside our shop—my father had been putting the word around about my trip. By the end of the day we'd sold forty guitars.

"During the next nine months, I brought back around 200 guitars a week. Then we looked for different ways to develop. One of the first moves was to sign up the agency for Trixon drums. It was a bit slow for a while, but things soon picked up.

"Gradually, the pressure on guitars slowed off. But we had other things up our sleeve. Like, in 1958, getting the Dynachord Amplifier deal going. By 1961, we'd signed up Gretsch guitars. A year later it was Ludwig. Must say that Ludwig has probably been our biggest seller. But the Arbiter scene was growing fast. And, of course, we looked for other property in the same area. So came about Drum City, and Sound City."

Now Ivor Arbiter has a tie-up with Fal... in full, Futuristic Aids Limited, a firm from Stockport, Cheshire, who deal mainly in transistorised amplifiers. This, he feels sure, will help a great deal in both export and home sales.

Ivor himself was a drummer. He says: "I'd love to have been Kenny Clare and played on that Judy Garland session at the London Palladium. I'd like to have been a really good drummer, because I enjoy playing very much. Now it gives me a kick to SELL drums to other people.

"The group scene? I admire them very much. In spite of our inability to teach them how to play instruments, they've gone ahead and organised things for themselves. And the results are terrific.

"People ask me about advice for budding musicians. Well, the first thing is to play, and keep on playing, when you are very young. Get yourself a good teacher if possible—a good teacher is someone who knows the instrument and is capable of keeping your interest going in it. There's no point at all in trying to do it all for yourself. Those books teaching you 'twenty-four exercises for guitar'... or for piano... well, it's a slow way to learn. And it's also important to play with other people as soon as possible.

Recently, Ivor Arbiter, married with two children, has been to Japan in search of developments in business—and to South America. He's pioneered drum clinics throughout Britain... places where fans can go and listen to words and drum-beats from stars like Joe Morello. He believes implicitly in the duty of manufacturers to try to improve musical standards; believes in tying up with local education authorities to teach budding young musicians rather than just sell them the "gear".

But then Ivor Arbiter has been "involved" with the music business since he was a very raw teenager of 14. Not that he's ALL that much older now.

His only regret is that his dad, who started off his interest, is not alive today.



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VIV PRINCE

OF all the bunch of characters calling themselves The Pretty Things, Viv Prince is probably the most way-out. He used to be known as Vivian St. John Prince, Boy Drummer Extraordinaire. Extraordinary he certainly is. Eyes peer from a mass of mid-brown and wavering hair. The hands fidget restlessly—he's usually busy beating out a rhythm with his finger-tips, even when apparently deeply involved in a conversation.

Viv graduated through the trad jazz boom. In Nottingham—he's a native of nearby Loughborough—he followed the groups during his school-days. He listened. And studied. At home was a rather derelict drum kit . . . and he practised.

Eventually Viv joined a group called the Dauphine Street Six, a trad group led by trombonist Len Baldwin. They recorded, but with little success. Len later vanished into a dry-cleaning business. Viv was determined to make music his career. He was "a raver." He loved parties. He went with the Dauphines to Sweden and to other Continental centres . . . stayed on because the parties were good.

But he returned to London. His next job was with Carter-Lewis and the Southerners. "Your Mama's Out of Town" was a chart success with this group. Interest note. Messrs. Carter and Lewis, along with Perry Ford, are now the Ivy League, with their own hit record to their credit.

Smallish, yet compact, Viv turned for a while to session work. He recorded with Polly Perkins and with Van Dyke and the Bambis. His hair then was modestly short. Viv still liked his parties. And the experience helped his drumming no end. The one-time trad jazz maniac had broadened his scope until he was able to play most things.

But it all started happening for him when he was asked to join the Pretty Things. Dick Taylor, one-time member of the Rolling Stones, was instrumental in getting Viv to join. Nobody actually asked Viv to let his hair grow. It just grew. . . .

Viv now plays Premier drums, although he has experimented with many different kits throughout his career.

Viv is now engaged . . . to actress Sally Waxman. She met him in that Chester Street flat—before the Pretty Things were actually thrown out. Her parents like Viv—don't worry about the hair because they see it as a sort of uniform. Says Viv: "I've had too many insults thrown at me anyway. I suppose I'm sort of immune."

PETE GOODMAN.



RECORDING

Notes

THE BEATLES

Ticket To Ride

Yes It Is

Parlophone

ADVANCE orders of three-quarters of a million guarantee that the Beatles new one will make the No. 1 spot in its first week of release; so keeping up their unbroken run of instant chart successes.

"Ticket to Ride" is a slower Beatle tune with the vocal handled in their usual distinctive ways by John and Paul. The "A" side in keeping with the current trend is 3 minutes 3 seconds long. Believe me there's not a boring second on it.

As soon as one turns over to "Yes It Is" on the flip side one realises why the Beatles and their manager had such a difficult job selecting the

"A" side from these two numbers.

The lower-deck features a very slow number with John again well to the front on the vocal with George and Paul in close support.

One line in the lyric which particularly intrigued me was: "Red is the colour that will make me blue". If that line wasn't written by Lennon I'll eat this great double sided disc for breakfast.

THE NATURALS

Blue Roses

Shame On You

Parlophone R.5257

THE Naturals broke into the charts last year with "I Should Have Known Better," one of the songs from "A Hard Day's Night." Since then nothing has even dented the charts. This could easily be rectified, though, with their new release, "Blue Roses."

A very plaintive song, it has all the ingredients of a really smash hit. The number tells a very sad story

with really outstanding lyrics. The arrangement and musicianship is faultless. It must be a hit.

Recorded at E.M.I.'s St. John's Wood studios, the session was produced by Ron Richards, and engineered by Peter Bown. The backing was recorded first on a separate track to the vocals, then harmonica, tomtoms, and more voices were dubbed on. The whole session took three hours, which is very good considering the time it took to work out the intricate backing.

Says bassman Mike Wakelin—"The drumming turned out to be very difficult at first. We could have changed it, but then the effect would

have been lost. The whole idea was to get a full orchestral type arrangement without using strings or anything. I think we have succeeded, but only because of the full organ sound, the credit for which must go to Peter Bown, he's a great sound engineer.

The song itself is an American one. Dennis Burger of the Dick James office was sent a demo, and raved over it. He called the Naturals in to hear it and they decided on the spot to make it their next "A" side.

The flip side, "Shame On You," is an original by Mike Wakelin and one of his friends. An up-tempo number, making a good "B" side without being outstanding.

THE KINKS

Everybody's Gonna Be Happy

Who'll Be The Next In Line

Pye

ONE thing about the Kinks, you can't say all their records sound the same. Their new one—another Ray Davies original—is quite different and is titled "Everybody's Gonna Be Happy."

It's much faster than anything they've attempted before. Gone is the usual distorted sound. In comes a really raving—almost rock 'n' roll sounding number. I can't see it being another number one, but it's a cert

for the top five.

The number was recorded in three takes at Pye's Marble Arch studios. Says A&R man Shel Talmy—"There's no messing around with these boys. They just walk in the studio, play the numbers a couple of times, and walk out again."

Engineer for the session was Bob Algar, who, with Shel, does all the Kinks sessions.

The only dubbing on this disc was an extra Ray Davies vocal track. "Nothing else is needed," says Shel, "The whole image of the Kinks is built around this rough recording sound. If we get all technical and add orchestras, there's no telling what would happen."

The boys never really rehearse their numbers before a session. They know what the tune is, and what the chords are. All the arrangement is worked out in the studio. On this particular session, Pete Quaife made up the bass riff as the song was being recorded.

The "B" side is called "Who'll Be The Next In Line" and is yet another Ray Davies composition. Somewhat slower and more melodic, this one could also be an "A" side in its own right.

Whether this number is another big hit or not, one thing's certain . . . if the Kinks keep up this change-pattern with every disc, they'll never be out of the ever-changing hit parade.

THE HONEYCOMBS

Something Better Beginning

I'll See You T'Morrow

Pye 7N.15827

IN recent months the Honeycombs have had a very hard time chart-wise. They've been called "one-hit wonders" and other uncomplimentary names. But this could all change with their new single—"Something Better Beginning."

Written especially for them by Kink Ray Davies, it is the type of song that would normally be associated with Gene Pitney.

It's a very powerful, building

ballad, which showcases the voice of Dennis D'Ell. This is, without a doubt, the most commercial number the Honeycombs have recorded since "Have I The Right." The usual group sound has been augmented by a full orchestra brought in by arranger Ivor Raymonde.

The song was recorded in Joe Meek's independent studio in London's Holloway Road. As usual Joe both produced the session, and acted as engineer.

The Group recorded their bit first, including the double-tracking of Dennis' voice, then left the studio while Ivor Raymonde came in with

the orchestra.

Why use an orchestra? Simply to try and get the Honeycombs a new image. Says Dennis—"We decided that if we were to get another hit, it meant a complete change of style. We're keeping our fingers crossed for the result."

The Kinks have also recorded this number on their "Kinda Kinks" L.P. but their version is so different that many people will think that they are two separate songs.

The "B" side of the Honeycombs version is "I'll See You Tomorrow." This is much more in their usual style, but is not a very strong number.

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'Music Man' Ivor Arbiter tells why he chose FAL for THE

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IMAGINE that somebody who is starting a club to feature all types of instrumental groups, Folk, R 'n' B, R 'n' R, and so on, has listed ten points which he thinks he must watch out for. He asks you to place them in their order of importance as he will pay particular attention to those at the top, and not so much to those at the bottom.

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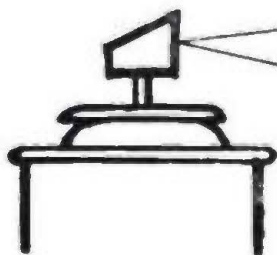
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SEND your postcard to BEAT INSTRUMENTAL APRIL COMPETITION, 244 Edgware Road, London, W.2., to arrive not later than 27th APRIL, 1965. ONE ENTRY only allowed for each person. JUDGES' decision is final.

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COMMITTEEMAN JONES

YOU'VE met "Gentleman Jones"—who heaps all the credit for his No. 1 disc, "It's Not Unusual," on composers Gordon Mills and Les Reed. You've heard about "Family Jones"—who pledges to spend his "pop" earnings buying his father his own colliery and frankly admits his marriage at 16. You've seen "Rockin Jones"—or Rocyn, as they might spell it in his native Pontypridd.

Now meet "Committeeman Jones." Tom, you see, had a feeling about this Welsh sound 18 months ago—so strong a feeling that when mention was made of a South Wales Association of Pop groups, Tom—Tommy Scott, as he then was—was a prime mover, and a sensible fellow in debate.

Tom, raised in an area where there were more Bible-punching ministers and M.P.s to the square centimetre than there were jobs, just naturally had a penchant for constructive suggestions.

But more about this Welsh sound, now that it means something.

HIS SENATORS

TOMMY SCOTT and his Senators took their punchy music up, down and all around South Wales and appeared regularly in such quaintly named places as the Bedwas "Green Fly"—Bedwas Workingmen's Club, so called because, for years, it was an all-wood building painted camouflage green.

Tommy was in the forefront of the Rock and Roll era. He and his boys started in the days of Bill Haley, Gene Vincent, early Cliff Richard, went through the slim period in between, entered the Beatle era and are suddenly through the middle of everything and on their own.

Before there was such avid interest in the scene, when groups were known only in their immediate surroundings, Tommy and the Senators were something of a legend.

It was a reputation that cost them plenty in mileage.

Everybody agreed that if any Welsh group were going to make it, that group should be Tommy Scott and the Senators. They sent demo-tapes, made trial recordings for Joe Meek, but London didn't want to know.

In November, 1963, about 100 musicians, managers and agents gathered in a Cardiff hotel to discuss the theory that a co-operative effort pop-wise might lead to the charts.

FIRST ELECTED

TOMMY was one of the first at the meeting and was the first beatster proposed for membership of the association's executive committee. Just about everybody seconded his nomination.

Over that Christmas there were many executive meetings and Tom made every one of them, even though many others stopped bothering.

The association fell down eventually because the interests of one of the chief officers, mysterious from the beginning, became more obviously selfish—so much so that he was given a vote of no confidence by the committee and the whole thing was left in a state of suspension.

Tom rang me (as secretary) regularly for progress reports, but there were none. The idea had been to provide stage presentation, music tuition, dress pointers, the necessary finance coming from member subscriptions. But there were no subscriptions.

We got together, drank dark Welsh beer to drown the failure of the venture. Tom was willing to try anything to keep the Association going but the fact was that the Association lacked finance.

Nobody worked harder than Thomas Jones Woodward to put the Welsh sound on the map. It was fitting that it should eventually be Tom that did just that. **PETER TATE.**



Tom Jones pictured with his backing group *The Squires* now augmented with trumpet and sax.

CONCRETE SUCCESS



L. to R.: Tommy Moeller, Peter Moules, Rodney Garwood, Hugh Halliday, "Lem" Lubin and David Meikle.

THERE'S an old adage in show business that says: "If you're original you'll be successful." And this has proved quite true in the case of Unit Four Plus Two, for although the group scene is very crowded these days, they stand in a section of their own.

The emphasis is not on beat but vocal harmony, and for this there are four singers—lead vocalists Tommy Moeller and Peter Moules, supported by guitarists Howard Lubin and David Meikle.

Their choice of music is individual, with country and western, gospel songs and their own compositions making up their varied repertoire. They are also very keen on experimenting with rhythms.

All this gives the impression the group would be suited to cabaret. Which is quite true, for, as we mentioned in "Instrumental News" last month, the boys turned down three months of cabaret work in Las Vegas to promote "Concrete and Clay" in this country.

And it has certainly been worth their while, entering the charts and giving the group a "new lease of life."

"We can play to a wider, and I should think, a more appreciative audience now," says Tommy.

One thing they won't have to worry about in future is paying for their recording sessions.

For "Concrete and Clay" was recorded privately under the direction of their manager John Barker at Recorded Sound in Bryanston Street, London. And the seven of them had to cough up for the hire of the studio and price of the Master tape.

The group have a standard line-up of three guitars and drums, plus, of course, the two vocalists.

On lead guitar is "Lem" Lubin, 21 who is an avid Adam Faith fan. He plays a Gretsch Tennessee guitar through an Ampeg Super Echo Twin amplifier.

"Buster" Meikle, 22, once a brush representative, plays rhythm guitar and uses a Framus 12 string, also through an Ampeg Super Twin.

Bass guitarist Rod Garwood, 20, can also play lead, and uses a Burns artist model with an Ampeg Portaflex 50 watt amplifier.

Drummer Hugh Halliday was a television actor before he joined the group.

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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 Sir,

I fail to see what everybody finds to rave about in James Brown. His songs are quite attractive but he has not got an outstanding voice. If anyone should be feted surely the Famous Flames are more worthy of recognition for their efforts. After all, most of James Brown's numbers seem to take the form of instrumentals with accompanying screams or groans.

**Tommy Curtis,
Dunstable, Beds.**

Turn to page 27 and you might find the answer.—Ed.

Dear Sir,

Can you please tell me why disc jockeys refuse to play discs by anyone but the established groups. For instance, in the days of "Just One Look" nothing was heard of Doris Troy who made the original record, instead The Hollies got all the plugs. Now it's the same with The Moody Blues. Why don't we hear the Escorts version of "I Don't Want To Go On Without You." In my opinion, it's far superior to the Moodies version.

**E. King,
Carlisle.**

Dear Sir,

Can I lodge a protest against the stupidity and general apathy of certain promoters. I have often been at dances when several groups are appearing and sometimes we have had to wait up to three-quarters-of-an-hour while one group gets off and the other sets up. I know that it takes time to organise one's equipment, but I object to group members larking about or talking to girls in the audience when they should be aiming to play as soon as possible.

**Johnny Miller,
Fulham.**

Dear Sir,

Is there any chance of your doing a feature on the great great Gene Vincent? I am sure that there are many thousands of his fans who would like to know exactly what he is doing now. Such a wonderful performer should not be given the "go by." Please see what you can dig up about him.

**Gerry Cox,
Fife, Scotland.**

Dear Sir,

I would like to thank you most sincerely for a great magazine. I think

your ideas are really fresh and interesting. For instance, I think that your features on buying various instruments are very helpful. I also like the personal touch which you achieve by getting the big names to write especially for you in the first person. Thanks again, keep up the good work.

**Henry Guy,
Swansea.**

Dear Sir,

I am not in the fortunate position that you are in and therefore am not able to talk to the stars personally. Perhaps you would be kind enough therefore to ask the following people the questions I would like to put to them.

Paul McCartney . . . Is your Hofner bass "souped up." I have heard that you have special Gibson pickups on it.

Dave Davies . . . How many strings

do you break each performance?

Cliff Bennett . . . How on earth do you manage to get a balance with all your equipment.

Gerry Marsden . . . Does your 12 string clash with Les Maguire's piano?

**C. Jeffries,
Crosby, Liverpool 23.**

We put your questions to the various people concerned and here are their answers. **Paul McCartney:** No, it's not. Where did that one come from. **Dave Davies:** Thousands! **Cliff Bennett:** Seasy now. Very difficult when we started. It's like most things you learn with experience. **Gerry Marsden:** Never. Les is much too good to let that happen.

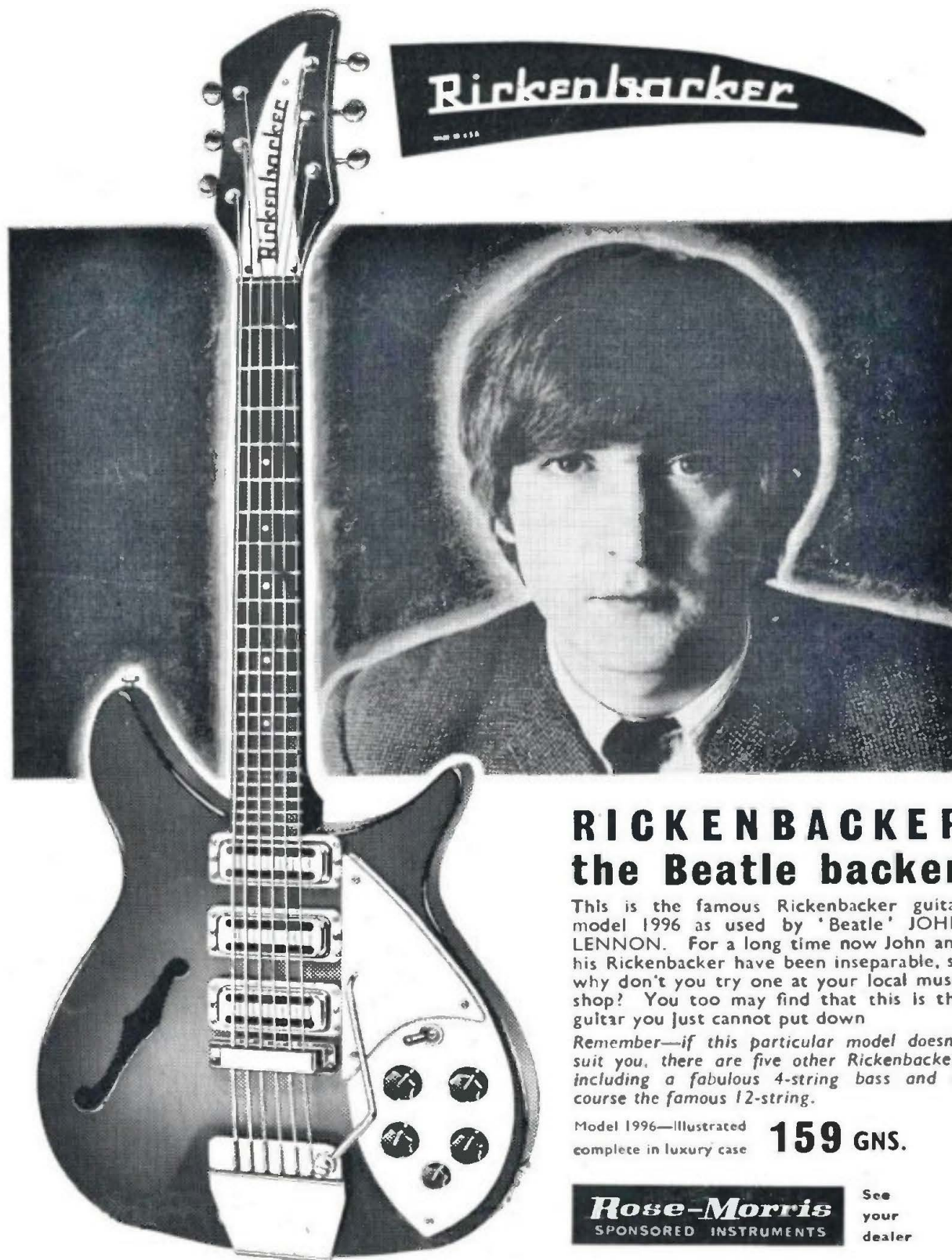
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The Editor does not necessarily agree with the views expressed in any letter.

Beat-Nits BUG, MIS, FLASH and STUPID



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